

VOLUME 100 NO. 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 15, 1988/\$3.95 (U.S.), \$5 (CAN.)

Dealers Blast RCA/Col For TV Spots On Videos

This story was prepared by Jim McCullaugh in Los Angeles and Al Stewart in Atlantic Čity, N.J.

LOS ANGELES RCA/Columbia Pictures Home Video has ignited a dealer firestorm by promoting three of NBC-TV's new fall programs with a 60-second spot at the start of three just-issued rental titles.

Dealer reaction was triggered immediately upon the release Sept. 28 of "Switching Channels," "Vice Versa," and "School Daze." Each of the titles carries a promotion for NBC's "Baby Boom," "Empty Nest," and "Dear John." Protests have taken the forms of calls and letters to RCA/Columbia, its regional representatives and wholesalers, the Video Software Dealers Assn., and Bill-

Special-Interest

Videos Compete

For AVC Awards

LOS ANGELES A total of 107 videos in 27 special-interest categories

have been named as the finalists in the second annual American Video Conference Awards competition.

The awards are devoted exclusively

The award winners will be an-

nounced at a closing-night gala cap-

ping the second annual American

Video Conference, set for Nov. 9-11 at the Bel Age Hotel here. The AVC

is a joint presentation of the Ameri-

can Film Institute, Billboard magazine, and The Hollywood Reporter.

to AFI for this year's competition.

Finalists were chosen by juries from the film, television, and video

(Continued on page 86)

Nearly 400 tapes were submitted

to the special-interest market.

board magazine.

Retailers say they are appalled at not being informed of the spots. In addition, they question the rationale of using home video to promote what they see as a competing mediumtelevision. They claim the move sets a bad precedent and potentially under-

(Continued on page 86)

'Everybody Is Using Them'

Indie Promoters Are Back In Town

This story was written by Steve Gett in New York with reporting by Chris Morris in Los Angeles.

NEW YORK Independent record promotion: not as powerful as it once was nor as expensive, but "back full time" and "alive and kicking" in today's music industry.

That's how senior record company executives and top artist managers assess the current state of the indie promotion business.

Severe cutbacks by major labels in their use of independent record promoters in 1986 (sparked by an NBC-TV news report on alleged payola in the music business) prompted managers to assume the dominant role in hiring indies-with either their own

money or label funds apparently channeled through touring and video budgets (Billboard, May 24, 1986).

A SPECIAL BILLBOARD ANALYSIS

For a period af-

ter the cutbacks, business for independent promoters (particularly those in the top 40 field) was substantially down, as were the fees they were commanding.

Clearly, however, indie promotion did not die; in fact, it steadily regained its footing in the industry. These days, some labels are again directly employing indies for specific

(Continued on page 87)

Music Video: The Picture

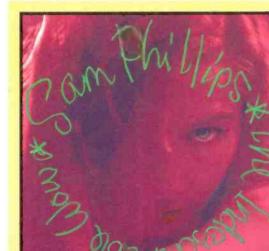
BY GEOFF MAYFIELD

SAN DIEGO Music video, once written off as a product with little commercial potential, is coming on strong as a profitable category for record

That was the inescapable conclu-

sion of music dealers, record labels, and distributors gathered at the National Assn. of Recording Merchandisers' recent Retailers Conference

Most of the retailers represented here during the Sept. 27-29 meeting at Hotel Del Coronado said the configuration has enjoyed improved sales over the past year and has become a meaningful product. The dealers' enthusiastic reports genuinely thrilled the suppliers on hand. Paul Smith, senior VP/GM of sales for CBS Records, told Billboard the dis-(Continued on page 80)



SAM PHILLIPS is her name. THE INDESCRIBABLE WOW is her Virgin debut. I DON'T KNOW HOW TO SAY GOODBYE TO YOU is the first single. Sam writes and performs pop songs ... po songs with a twist. Imaginative, ironic and original pop songs produced by T Bone Burnett. Now you have it all . INDESCRIBABLE WOW (1/2/4-90919).



Everybody's rolling out the red carpet for "Homesick Heroes," the Charlie Daniels album that's breaking on all fronts! "Boogie Woogie Fiddle Country Blues" is CDB's biggest country single in years! The track "Uneasy Rider '88" is off and running at AOR and CHR in Dallas, Atlanta, St. Louis, Cleveland, L.A., N.Y., and cities across the nation! It's a Home Run! on CBS Records/Epic. FE 44324.

Adult Formats Unusually Strong In Summer Arbs

Ross with assistance from Yvonne Olson and Peter Ludwig.

NEW YORK Summer Arbitrons are often the time when teens stay home from school and drive up the ratings for their favorite stations—usually top 40 or urban contemporary. This may go down as the summer that their parents, or at least their older siblings, held their own in the battle for the radio, judging from the first week of Arbitron results. (Complete figures for eight markets appear on page 12.)

Consider some of the early evidence: a major comeback for adult alternative titans KTWV "the Wave" (Continued on page 10)



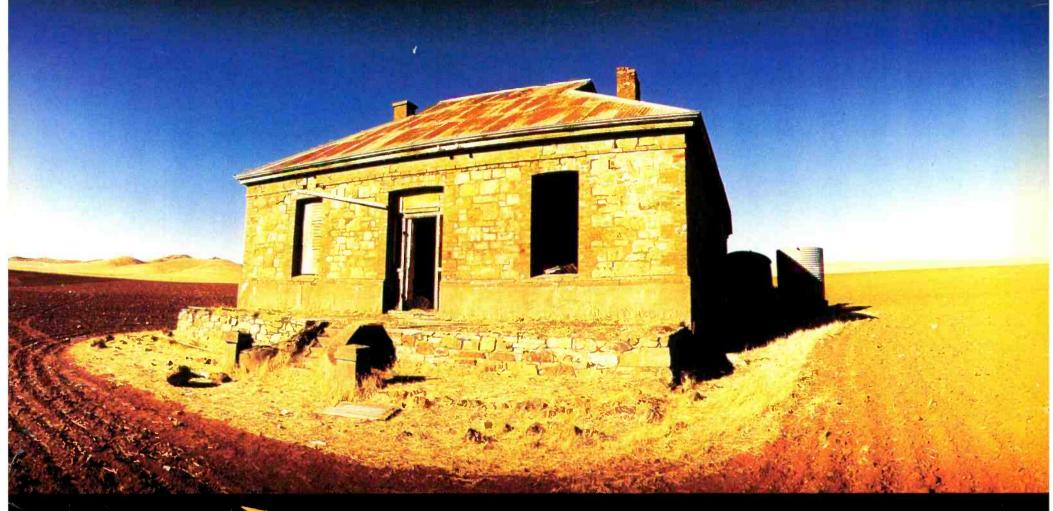
The Commodores are Back Rock Solid

Rock Solid, (835 369-1/2/4) the new Polydor LP marks the beginning of a new chapter in the historic career of the Commodores. An assortment of dance hits and ballads, Rock Solid will join the collection of 24 Gold, 6 Platinum and 3 Double Platinum records the Commodores have earned internationally.

Featuring the silky smash, Solitaire

Produced by Sandy Torano for Ohio Music St. Corp. and William, A. King Jr. On Polydor Compact Discs, Chrome Cassettes & Records.

Oil and Diatingum



"DIESEL AND DUST," FC 40967 OVER ONE MILLION COPIES SOLD AND STILL BURNING HOT. FEATURING THE HITS "BEDS ARE BURNING" "THE DEAD HEART" AND "DREAMWORLD." ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS.

FEEL THE POWER AND THE PASSION OF MIDNIGHT OIL ON THE DIESEL AND DUST TOUR:



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AUTOMATION'S THREAT TO MUSICIANS

In Commentary, John Glasel of the Associated Musicians of Greater New York argues that the increased automation of music is a dangerous trend that must be stopped.

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NARM-ites To Labels: Break An Act

Almost all of the retailers at the National Assn. Of Recording Merchandisers Retailers Conference in San Diego said they are committed to breaking new talent at the store level, in many cases through the use of organized chainwide campaigns. Retail editor Geoff Mayfield reports on a round-table discussion of this issue and serves up a few conference highlights in NARM Capsules.

THE WORLD OF COUNTRY MUSIC

Randy Travis is the top artist, MCA Records is the top label, and Tree is the top music publisher in Billboard's annual country chart roundup. Plus, Billboard's Nashville GM, Gerry Wood, discusses how corporate conglomeration has affected Music City's spirited, independent style.

Follows page 46

Yoakam Mellows With Age—And Success

The charts show country bad boy Dwight Yoakam is more successful now than ever before, and he's promising to cut back on his controversial comments. But he's not offering any apologies, and he's still churning out intense, hardcore country music.

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Azoff: Give Music More Sponsor \$\$ MCA Chief Keynotes AB/Billboard Meet

BY STEVE GETT

NEW ORLEANS "Corporate sponsors consistently overlook and underestimate the power of music, especially to motivate sales and product loyalty."

That was the central theme of the keynote address given by Irving Azoff, VP of MCA Inc. and chairman of the MCA Music Entertainment Group, which closed the Oct. 2-4 Winning At Sponsorship conference, held at the Hotel Inter-Continental here.

During the three-day annual confab, co-presented by Amusement Business and Billboard, a variety of speakers discussed many aspects of planning and executing corporate sponsorship deals for sporting events, venues, and theme parks, concert tours, and videos, among other areas.

Azoff took a particularly strong stand on behalf of the music industry with his open call for corporations to invest more sponsorship dollars in music-oriented promotions.

"I think they take the easy way out by following their corporate colleagues and committing most of their promotion money and energies to broadcast media and sports marketing ... Music has a much longer life in influencing consumers than either."

Despite his reputation as a die-hard fan of the National Basketball Assn.'s Los Angeles Lakers, Azoff lashed out at the amount of corporate dollars poured into sporting events.

"Sponsorships involving sports re-

ceive about nine times the spending of total music/entertainment-based sponsorships. The top 10 sports sponsors spent about \$2 billion last year in a highly competitive market.

"I would think if they would give us a couple of hundred million dollars we could show them what hitting a home run really means.

"Then, of course, we'll raise the price! That's what happens at MCA and certainly in the music business."

On a more serious note, Azoff continued his appeal for more sponsorship bucks to be spent on music events by noting the ongoing value of promotions linked to live concerts.

"If you believe in the touch and feel of a live event, 2.5 million people saw Bruce Springsteen in concert last tour; none of them were season ticket holders. With 100 games, at 17,500 people a night, maybe 1.75 mil
(Continued on page 80)

Branson, As Expected, To Take Virgin Group Private

BY EDWIN RIDDELL

LONDON "Freedom is something worth paying for," Richard Branson stated here Oct. 4 as he announced details of the plan by which his Virgin Group will once again become a private company. The move had been expected for some time (Billboard, July 23).

Under terms valuing the group at some \$414 million, Virgin's public shareholders will be offered 140 pence in cash for each of their ordinary shares in the company. As many as 40,000 small investors will receive the same price for their shares as when Virgin went public two years ago—a premium of 47% above the current quotation.

Glowtrack, a private company formed to acquire Virgin, will purchase the 37% of Virgin stock held by the public. The founders of Glowtrack and their family trusts will exchange their Virgin shares for shares in Glowtrack. The trading name of Virgin will not be affected.

A written statement on the buyout explained that investors who applied for Virgin shares in 1986 had seen the value of their holdings fall to around 90 pence per share this July, when the intention to reprivatize was announced. Added Branson, "I do not see it as a situation where we would be able to get this sort of price for some time (Continued on page 81)

Senate May Attach Measure To Popular Drug Act

Trade Fears Latest Kid-Porn-Bill Strategy

BY BILL HOLLAND

NEW YORK Entertainment industry lobbyists are expressing fear that the controversial Child Protection and Obscenity Enforcement proposal may be attached to the Senate's widely supported drug bill as the last days of the 100th Congress draw near.

The obscenity bill is now attached to a parental-leave measure (Bill-

board, Oct. 8), which is imperiled by lawmakers who want to attach even more amendments. This would seem to lessen the entertainment industry's concerns.

Senate leaders, however, are considering attaching the child-porn bill to the drug bill, which appears sure of passage.

of passage.
"No Democrat can walk away
from a drug and antiporn bill at elec-

tion provides what is widely re-

garded as the best protection for

tion time," says one observer. "If the parental leave measure sinks, they can blame the heartless Republicans for dumping other amendments on it and can take the bows for getting the drug bill through."

There have been several modifications in the obscenity section of the child protection bill since the 97-0 Senate vote Sept. 28 to attach it to the parental leave bill. But opponents say the changes do not go far enough. The prejudgment seizure penalties in civil cases have been removed, as have some of the civil forfeiture penalties. But sponsors have added a \$10,000 civil fine based on community standards of what is obscene.

"In other words," says a source,

"In other words," says a source, "somebody's who's carrying, say, 'Lady's Chatterley's Lover' could be slapped with that fine if some backwater community didn't like it, and there wouldn't even have to be a unanimous verdict or a prior conviction."

If the measure is attached to the drug bill, say lobbyists, there would be little opposition when it goes to the House this week.

In a related development, a music industry coalition plans to meet at Recording Industry Assn. of America headquarters here to discuss the bill's problems and implications. Attending will be representatives of NARAS, the recording academy; the National Music Publishers' Assn.; ASCAP; BMI; and the Songwriters Guild of America.

Congress Nears Final OK For U.S. Berne Adherence

WASHINGTON After decades of congressional wrangling, the U.S. will soon join the Berne International Copyright Convention. The Senate voted 89-0 Oct. 5 to approve U.S. adherence to Berne, and immediately afterward it approved implementation of the treaty by a voice vote.

The House had approved a companion bill 420-0 on May 10. The measure now goes back to the House, which can accept the Senate version or set up a conference with senators to work out what is described as "minor differences" between the two bills. Passage, in either case, is assured.

The 100-year-old Berne Conven-

www.americanradiohistory.com

copyright works. There are 75 signatory nations. For years, U.S. intellectual-property experts and entertainment industry officials have urged adherence, saying the U.S. could work out differences between its own copyright law and the international treaty. Although the Senate bill calling for U.S. adherence was not a controversial bill once certain "moral rights' provisions were removed, proponents had feared that Congress, impatient for adjournment and faced with major legislation, would not act on the measure during this session. BILL HOLLAND

Camelot Confab: Sweet Success

Web Is Buoyant After Strong Year

BY GEOFF MAYFIELD

NASHVILLE Having just completed a fiscal year in which it topped \$215 million, 220-store Camelot Music rallied its retail troops here at the Opryland Hotel with what could safely be described as the most elaborate convention in the company's history.

Though not void of meat-and-potatoes business sessions, the Sept. 30-Oct. 3 retail conference placed much emphasis on entertainment. Included were performances by CBS acts Rodney Crowell and Sweethearts Of The Rodeo and a closing-night dinner cruise down the Cumberland River with performances by RCA's Restless Heart and Alabama, which earned the distinction of being "the only group ever to play a Camelot convention twice," noted VP of purchasing Lew Garret.

The meet found the North Canton, Ohio-based web in a self-congratulatory mood, prompted by the fact that the web earned a 10% increase for the fiscal year ended Aug. 31. Most of the gain came during the summer months, which were lackluster for most music chains (Billboard, Sept. 17). Some \$15 million of the year's \$215 million total came from the leased departments that Camelot runs in 91 Big Wheel department stores; the rest came from Camelot

Also celebrated here was a recent store design award from Chain Store Age magazine, earned by one of Camelot's year-old superstores in Columbus, Ohio.

Despite these celebrations, much of the substance on the agenda here proved the company does not intend to rest on its laurels.

Store managers, district supervisors, and vendors learned that 50-60 remodelings are planned for the next year. The "high efficiency" designs incorporate flairs of neon, new fixtures, including CD sculptures, and a greater use of point-of-purchase ma-

In the meantime, the company is about to open its first five West Coast stores in Washington and Oregon-the farthest Camelot has ever located units from its home base (Billboard, Aug. 20). The Northwest outlets—two are set to open this month. and the remainder are scheduled for November-plus two other fourthquarter openings in existing territories will bring the chain's store count to 227, an increase of 24 over the total for calendar year 1987.

Camelot also plans to test a new (Continued on page 87)

Roads To Success. Eric Clapton meets with management and label brass to mark the gold certification of "Crossroads," his career retrospective on Polydor Records. Shown, from left, are Roger Forrester, Clapton's manager; Harry Palmer, VP, A&R, PolyGram; Clapton; and Bill Levenson, director, catalog development, PolyGram,

Erol's Sees New Markets To Win In Vertical Growth

WASHINGTON, D.C. The most surprising news to come out of the second annual Erol's Inc. convention, held Oct. 3-5, is that the company's 1989 expansion plan will be vertical rather than horizontal and will focus on filling in the gaps and developing "new concept" convenience locations in existing markets.

'There's still a lot of market penetration for us to get out there," says Van Stevenson, director of public relations for the country's largest privately owned video chain. "We want to be where the people are, and we want to be as convenient as possible.'

The 166-store chain will continue to open three stores per month in its existing markets in the D.C.-Marylandnorthern Virginia area as well as in Philadelphia; Tidewater, Va.; Charlotte, N.C.; and other East Coast locations. But despite what Erol's officials term market dominance in the traditional video store venue, they have plans to make the chain even more convenient—by developing alternative situations.

The alternatives presented at the convention's opening session include vending plans involving major oil

(Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Urso is named VP, promotion, for WTG Records in Los Angeles. He was senior VP for Elektra Records.

CBS Records in Nashville appoints Bob Montgomery VP, Nashville A&R. He was director, creative services, for Tree International publishing.

Epic/Portrait/CBS Associated Labels in New York makes the following appointments: Jean Johnson, director, national promotion; Tom Genetti, director, national promotion; Jack Isquith, director, national album promotion; and Lisa Markowitz, associate director, publicity, East Coast. Johnson was Los Angeles local promotion manager; Genetti was Minneapolis









Billboard Changes Organizational Structure **Holdsworth To Head New BPI**

reorganization of Billboard Publications Inc., Sam Holdsworth, executive VP of BPI, has been appointed publishing director of the newly formed Entertainment Group.

The Entertainment Group, which embraces six BPI publications serving the entertainment business, is one of several new operating groups



HOLDSWORTH



NOONAN

created by BPI. "This new structure will enable BPI to continue the dramatic growth it has experienced over the past three years, during which time revenue increased from \$40 million to over \$100 million. says Gerald S. Hobbs, president and CEO of BPI.

The Entertainment Group consists of Billboard magazine; the Hollywood Reporter; Hollywood Reporter Magazine; Back Stage; Amusement Business; American Film; the Entertainment Marketing Group: the Billboard Information

Network; and 27 annual directories.

"It was a natural move to crosspollinate all these fields," says Holdsworth, who has served as pub lisher and editor-in-chief of Billboard since 1985.

Hobbs also announced these key appointments:

• John B. Babcock Jr. is named group publisher of Billboard magazine, reporting to Holdsworth (see story this page).

• Robert J. Dowling is appointed group publisher and chief operating

(Continued on page 86)

Babcock: Group Publisher: Noonan, Ellis Promoted

NEW YORK John B. Babcock Jr. has been named group publisher/ Billboard. At the same time, Tom Noonan has been promoted to associate publisher/research and development in Los Angeles and Michael Ellis has been promoted to director of charts in New York.

Babcock, who is based in New York, joined Billboard in 1986 as general manager. He is a vice president of Billboard Publications Inc. and a member of the BPI executive committee.

Prior to arriving at Billboard Babcock spent nine years with Ziff Davis, where, among other positions, he was publisher of Digital Review and PC Jr.

Babcock reports to Sam Holdsworth, executive VP of BPI and newly appointed publishing director of BPI's Entertainment Group.

Noonan retains his responsibilities as manager of the Billboard Top Pop Albums chart while assuming a larger role in the continuing development of Billboard products. He also takes over management of Billboard's Record Source International division, or RSI.

In addition to his new role as director of charts, Ellis continues as manager of the Hot 100 Singles and the Hot Adult Contemporary

promotion manager; Isquith was director, promotion, East Coast; and Markowitz was manager, publicity, East Coast, all for the label.

Motown Records in Los Angeles appoints Tony Joseph director, A&R, West Coast and Beverley Griffith manager, artist development, West Coast. They were, respectively, manager, A&R, for Wing Records and a representative of General Talent International.

Bruce Schoen is promoted to national singles director, East Coast, and Beth Adler is appointed an attorney in the law department by Arista Records in New York. They were, respectively, national top 40 director of secondaries for the label and an associate at the law firm Cahill, Gordon &







Reindel.

Geffen Records in Los Angeles appoints Mark Di Dia to the national album rock promotion staff and David Donnelly director of recording. They were, respectively, album report research director for "Friday Morning Quarterback" and national quality assurance director for Warner Bros. Records.

Paula Amato is promoted to associate director, media relations, by Atlantic Records in New York. She was manager, media relations.

Capitol Records in Los Angeles names John Brown promotion manager, black music, and Penny Chan national secondary promotion manager, black music. They were, respectively, president, Vinyl Marketing Services, and executive secretary to the VP/GM, black music division, for the label.

Michael Howard is named representative, new black music marketing, by Elektra Records in New York. He was a marketing representative, black sales, for WEA in Philadelphia.

PUBLISHING. Artie Mogull is appointed VP, special projects, SBK Entertainment World Inc. in Los Angeles. He was a consultant to various music companies.

Columbia Pictures Entertainment Music Group in New York names Keith Zajic senior VP, music business affairs. He was VP, business affairs and operations, for Columbia Pictures Music Group.

John Briggs is promoted to Nashville membership director by ASCAP. He was Nashville director of membership relations for the company.

At the beginning of 1988 ASCAP initiated its No. 1 Club, honoring those ASCAP writers who had written a song that went to No. 1 on Billboard's Hot Country Singles Chart. The following writers earned that distinction between January and September of this year.







Craig Bickhardt





































Don Schlitz



Troy Seals

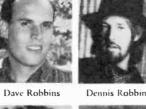


Randy Travis



Cheryl Wheeler







Michael Woody

SONG	WRITERS	PUBLISHER'S
"Where Do The Nights Go"	Rory Bourke Mike Reid	Lodge Hall Music Warner/Chappell Music
"Goin' Gone"	Pat Alger	Forerunner Music
"Wheels"	Dave Loggins	MCA Music Publishing Patchwork Music
"Tennessee Flat Top Box"	Johnny Cash	Song of Cash Warner/Chappell Music
"I Won't Take Less Than Your Love"	Don Schlitz	Don Schlitz Music MCA Music Publishing
"Too Gone Too Long"	Gene Pistilli	Almo Music Corp. High Falutin' Music
"Turn It Loose"	Craig Bickhardt Brent Maher Don Schlitz	Blue Quill Music Colgems-EMI Music Inc. Don Schlitz Music MCA Music Publishing Welbeck Music Corp.
"Love Will Find Its Way To You"	Dave Loggins J.D. Martin	MCA Music Publishing Patchwork Music
"It's Such A Small World"	Rodney Crowell	Coolwell Music Granite Music
"Cry, Cry, Cry"	Don Devaney	Music City Music
"What She Is (Is A Woman In Love)"	Bob McDill	Jack & Bill Music Ranger Bob Music
"I Told You So"	Randy Travis	Three Story Music
"He's Back And I'm Blue"	Robert Anderson Michael Woody	Bughouse Music Termite Music
"If You Change Your Mind"	Hank DeVito	Almo Music Corp. Little Nemo Music
"Set'em Up Joe"	Buddy Cannon Vern Gosdin	Hookem Music Sabal Music
"Don't Close Your Eyes"	Bob McDill	Jack & Bill Music
"Bluest Eyes In Texas"	Tim DuBois Dave Robbins	Tim DuBois Music Uncle Beave Music Warner/Chappell Music
"I Couldn't Leave You If I Tried"	Rodney Crowell	Coolwell Music
"(Do You Love Me) Just Say Yes"	Dennis Robbins	Corey Rock Music Wee B Music
"Joe Knows How To Live"	Troy Seals	Two-Sons Music Warner/Chappell Music
"Addicted"	Cheryl Wheeler	Blue Gate Music Bughouse Music

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS





'Pyromania' And 'Hysteria' Top 7 Million Mark

Def Leppard Grabs Sales Record

BY PAUL GREIN

LOS ANGELES Def Leppard last month became the first act in history to top the 7 million mark in U.S. sales with two different albums. The British metal band accomplished the feat as both its 1983 blockbuster, "Pyromania," and its year-old smash, "Hysteria," were certified at the 7 million sales level by the Recording Industry Assn. of America.

Runners-up to Def Leppard in the multiplatinum sweepstakes are Michael Jackson and Whitney Houston, who have each topped the 6 million mark with two or more albums. By hitting the 7 million mark, Def Leppard has pulled ahead of Jackson in their much-heralded rematch. Jackson's "Thriller" kept "Pyromania" out of the No. 1 spot five years ago, but "Hysteria" has now outsold "Bad" in the U.S.

Only one metal album has climbed higher up the multiplatinum scale than these two Def Leppard collections: Bon Jovi's "Slippery When Wet," which topped the 8 million mark.

Two other metal albums made a strong showing in the September certifications. Guns N' Roses' "Appetite For Destruction" topped the 4 million

mark and Poison's "Open Up And Say ... Ahh" hit 2 million. It's Poison's second straight album to top the 2 million sales mark.

Also in September, George Michael's "Faith" topped the 6 million sales mark, matching the sales pace of the latest albums by Jackson and Houston, his chief rivals as the hottest solo star in the business.

Two critically hailed female singers on Elektra reached new certification levels in September. Anita Baker's Grammy-winning "Rapture" hit the 4 million sales plateau; Tracy Chapman's self-titled debut album—which is likely to win big at next year's Grammys—topped the 2 million mark.

Four albums were certified gold and platinum simultaneously in September: Huey Lewis & the News' "Small World," Randy Travis' "Old 8 X 10," Cinderella's "Long Cold Winter," and the "Cocktail" soundtrack. It's the third straight platinum album for Lewis and Travis and the second in a row for Cinderella.

Bobby Brown's "Don't Be Cruel" album went gold on Sept. 6 and reached platinum on Sept. 28—the same day that his former group, New Edition, landed its third platinum album with "Heart Break."

Two albums that have been on the market for about five years finally went platinum: UB40's "Labour Of Love" and Judas Priest's "Defenders Of The Faith." And Cheap Trick capped a dramatic comeback by landing its first platinum album in nearly nine years with "Lap Of Luxury."

Alabama landed its 11th gold album on Sept. 9 with "Just Us." The album took just under a year to go gold, something the country supergroup used to do virtually upon release.

(Continued on page 84)



The Dead Zone. Members of the Grateful Dead and Arista executives raise their glasses to toast the re-signing of the group to a long-term recording agreement. Pictured, from left, are Clive Davis, president, Arista; Jerry Garcia and Bob Weir, Grateful Dead; Roy Lott, senior VP, Arista; Don lenner, executive VP/GM, Arista; Mickey Hart, Grateful Dead; Jon McIntire, Grateful Dead Management; and John Scher, president, Monarch Entertainment Bureau.

Metal Reigns Again On Top Albums Chart; Reggae Reigns Anew On Hot 100 Survey

by Paul Grein

BON JOVI's "New Jersey" leaps to No. 1 in its second week on the Top Pop Albums chart. It's the second album to hit No. 1 in just two weeks so far this year, following Van Halen's "OU812."

The fact that both of the fastest-breaking albums of the year are by pop/metal bands should come as no surprise, because metal is shaping up as the hottest genre of the year. Metal or metal-leaning bands have monopolized the No. 1 spot on the pop album chart for 15 of the past 17 weeks. Def Leppard

paced the pack for six weeks; Guns N' Roses and Van Halen did it for four weeks each. Since late June, only two nonmetal acts have had a No. 1 album: Steve Winwood and Tracy Chapman. In fact, this week marks the second time in less than three months that the top three spots on the album

chart have been dominated by metal bands.

Bon Jovi has sprinted up the chart much faster than it did with its 1986 breakthrough album, "Slippery When Wet," which took seven weeks to reach No. 1. The folks at PolyGram must be delighted with the metal explosion: The label has two of the top three albums.

UB40's "Red Red Wine" jumps to No. 1 on the Hot 100, becoming the first reggae hit to top the chart. Two reggae-influenced hits by veteran pop acts made No. 1 in the '70s: Johnny Nash's "I Can See Clearly Now" and Eric Clapton's "I Shot The Sheria"

The UB40 record initially peaked at No. 34 in 1984, making it only the fifth single to peak below No. 1, drop off the chart, and later come back to top the chart. It follows Johnny Preston's "Running Bear," Helen Reddy's "I Am Woman," Patti Austin & James Ingram's "Baby, Come To Me," and Billy Vera & the Beaters' "At This Moment."

"Red Red Wine" was first a chart hit for Neil Diamond, who took it to No. 62 in 1968. That was two years after Diamond topped the chart for the first time as the writer of the Monkees' "I'm A Believer." In fact, notes David Harris of Glasgow, Ky., Diamond is the songwriter with the longest span of No. 1 hits performed by other artists. His chart toppers for the Monkees and UB40 span nearly 22 years

PAST FACTS: Duran Duran's "I Don't Want Your Love" blasts onto the Hot 100 at No. 49, nearly six years after the group landed its first smash hit, "Hungry Like The Wolf." That's remarkable longevity for a group that was widely regarded as a teen phenomenon when it first appeared—along

with Culture Club and Spandau Ballet—in the British synth-pop boom of 1983. Either the group has cultivated new fans over the years or the Durannies are sticking with their boys right into college.

Buck Owens has the No. 1 record on the Hot Country Singles chart for the first time in 16 years, thanks to his duet with Dwight Yoakam, "Streets Of Bakersfield" (see story, page 46A). Owens was one of the hottest country stars of the '60s, landing 19 No. 1 country hits between 1963 and 1969. He re-

turned to the top in 1972 but had been out of the spotlight for most of the past decade.

U2 lands its first No. 1 hit in the U.K. with "Desire," which leaps to No. 25 in its third week on the Hot 100. It's a lock to become the group's third No. 1 hit in the U.S.

The week's two fastest-climbing albums are

Anthrax's "State Of Euphoria," which leaps from No. 68 to No. 36, and Rob Base & D.J. E-Z Rock's "It Takes Two," which vaults from No. 144 to No. 73. Both albums are in their second week on the chart. This is already the highest-charting album to date for speed-metal band Anthrax. Rob Base & D.J. E-Z Rock, a rap duo from Harlem in New York, edge into the top 40 on the Hot 100 with the title track from their album.

Breathe's "Hands To Heaven" logs its 31st week on the Hot Adult Contemporary survey, becoming the longest-charting AC hit of the '80s and one of the top five in longevity since the chart was introduced in 1961, when it was known as the Easy Listening chart. The all-time AC longevity champ: Anne Murray's "You Needed Me," with 36 weeks.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that D.J. Jazzy Jeff & the Fresh Prince are the only rappers to date to land two top 15 hits on the Hot 100—"Parents Just Don't Understand" and "A Nightmare On My Street." He adds that "Parents...," which peaked at No. 12, is the highest-charting rap hit written and performed entirely by black artists. Run-D.M.C. joined forces with Steven Tyler on Aerosmith's "Walk This Way"; the Fat Boys teamed with the Beach Boys on the old Surfaris' hit "Wipeout."

Jay Taylor of Madison Heights, Mich., notes that dreadlocks are the hair style of choice for chart success this year. Just look at Johnny Kemp, Terence Trent D'Arby, Tracy Chapman, Ziggy Marley, and Wa Wa Nee.

Matt Wilson of Watermark notes that this week marks the first time that different songs with the exact same title have appeared simultaneously in the top 10. Cheap Trick's "Don't Be Cruel" holds at No. 4; Bobby Brown's jumps to No. 8.

Capitol Agrees To Operate CEMA-Distribed Solar Label

LOS ANGELES Under a new arrangement, Capitol Records will handle all operational functions for Solar Records, the black-oriented label previously distributed only by CEMA.

Under the deal, Capitol will direct the administration, sales, promotion, and marketing of Solar product, while Solar will continue to oversee artistic direction of its artists.

The new pact between Solar and Capitol became effective with the release of the new Midnight Star single, "Don't Rock The Boat."

Solar's current artist roster includes such top black acts as the Deele, Babyface, Shalamar, the Whispers, and Lakeside.

The arrangement marks the start of a new chapter in the relationship between Solar, the 11-year-old company that became the largest black-owned label in the country when MCA purchased Motown Records in July, and Capitol, which has distributed Solar via CEMA since 1986.

Solar owner Dick Griffey says he anticipates no staff cuts at Solar in the wake of the new agreement.

"[Executive VP of marketing] Hank Caldwell will remain my point man from the marketing and sales standpoint," Griffey says.

While Solar released only five albums last year, he adds, "I absolutely intend to put more product out in the marketplace ... We expect to have about 14 releases in the next 12 months."

Solar was distributed by Elektra/Asylum from 1981-86. In September 1986, Griffey and Solar filed a suit stemming from that distribution deal against WEA, the parent company Warner Communications Inc., and publisher Warner Bros. Music International (Billboard, Oct. 18, 1986). The action, which charged the defendants with fraud, copyright infringement, deprivation of civil rights, and other abuses, remains pending.

CHRIS MORRIS

Calif. Officials Lay Down The Law For Record Pirates

LOS ANGELES Legislation comparable to a tough federal law that substantially stiffens the penalties for record piracy, counterfeiting, and bootlegging was signed into law here Sept. 24 by California Gov. George Deukmejian.

The new law shifts the status of certain acts of record and tape piracy from misdemeanor to felony status—a move that some feel will encourage law enforcement officials to pursue prosecutions of such violations more vigorously.

"It's an incredibly important piece of legislation," says Steven J. D'Onofrio, director of antipiracy operations at the Recording Industry Assn. of America. "I think we will substantially be able to curtail the piracy that's grown up, particularly in Southern California."

D'Onofrio says the RIAA can document "at least a dozen" states in which California-manufactured pirate product has surfaced; he estimates that 40% of the illicit sound re(Continued on page 78)

6

NEGOTIATIONS AND LOVE SONGS (1971-1986) FEATURING ST. JUDY'S COMET LOVES ME LIKE A ROCK KODACHROME* HAVE A GOOD TIME 50 WAYS TO LEAVE YOUR LOVER SLIP SLIDIN' AWAY HEARTS AND BONES TRAIN IN THE DISTANCE YOU CAN CALL ME AL GRACELAND"

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Charts & Research

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Genius Will Have Less Chance To Develop

AUTOMATION DRAINS MUSICAL GENE POOL

BY JOHN GLASEL

In our modern world, automation is generally equated with progress. By mechanizing tasks formerly requiring manual labor, industry often can produce better products at less cost. If workers are temporarily displaced, it is hoped that they will find work in other areas, perhaps even in designing new machines that will continue the process of improving quality and cutting expenses. But anyone who thinks that the automation of music results in similar 'progress" is dead wrong.

The development of musical styles is pioneered by uniquely talented, creative musicians working in a culture in which their ideas can be adopted and disseminated by their colleagues and accepted by their audiences. Such people do not emerge from a vacuum—they must practice their art for the long years it takes to perfect their talents. Employment opportunities must exist so that our future geniuses can achieve greatness.

If 18th century German churches had not employed organists, Johann Sebastian Bach surely wouldn't have been motivated to write his motets, cantatas, preludes, and fugues. In fact, he might not have composed anything at all because he might have been forced into another line of work to support his huge family. If countless now-forgotten performers had not been permitted to ply their trade on the vaudeville circuit in the early years of this century, what kind of music would Al Jolson have sung? W.C. Fields would probably have become a pool shark instead of a comedian. Without the rich legacy of vaudeville, our entire American culture would be impoverished.

If nightclubs and road bands had not provided work for thousands of musicians in the '40s, where would young Charlie Parker and Dizzy Gillespie have developed the revolu-

tionary jazz style now known as bebop? If there had been little opportunity for other musicians to try to master the intricacies of the new music on a nightly basis, how could they have made it the mainstream style it now is? Bebop's harmonic innovations, which became stock in trade for composers and orchestrators of subsequent years, might have died stillborn in Thelonious Monk's practice room.

The music industry was among

thetic sounds produced by electronic devices that are operated by fewer musicians.

Symphony, opera, and ballet performances have seemed immune to the inroads of automation, thanks to support by public funding and private and corporate philanthropy. But even in the classical arena, there are signs of trouble: Several symphonies have folded due to lack of financial support. Even more ominous to musicians, the public is broadcasting technology has been a boon to music lovers, who now have access to great music of all sorts at home. The development of synthesizers, similarly, has broadened the musical palette of composers and orchestrators by introducing an infinite number of new sounds. Certainly, these electronic developments can truly be said to represent progress. But when these technologies are utilized primarily to replace live musicians, "progress" threatens to destroy art.

The newer synthesizers are capable of digital sampling that enables them to, among other things, imitate the sounds of acoustic instruments. Although it is generally acknowledged that such imitative sounds lose much of the emotional content of "real" music, they are acceptable for use where music is in a secondary role. Nonmusicians listening to a vocalist or watching a movie or TV commercial often will scarcely notice the musical background. And since the utilization of the new technology can save producers a few dollars, synthetic music has made significant inroads into our industry, often for financial rather than esthetic reasons

In our bottom-line-oriented economy, everybody wants to save a buck. Even though the expense of a large orchestra is usually a small fraction (often less than 3%) of the total outlay for a film, jingle, TV show, or phonograph recording, corporate managers face considerable pressure to reduce this cost.

But decision makers should be made aware that today's economic savings may gravely impoverish our cultural future by reducing the pool of talent from which tomorrow's music will arise. The cost of this ultimate bottom line will be as immeasurable in dollars as it will be invisible to our grandchildren. Let's hope that the trend to ever-increasing automation of music will soon be reversed.



'When technology replaces musicians, progress threatens to destroy art'

John Glasel is president of Associated Musicians of Greater New York, Local 802, American Federation of Musicians.

the first to feel the effects of automation. The development of recording techniques began displacing live musicians in the late '20s, when "talkies" wiped out vaudeville theaters in a few short years. Later, the growing use of phonograph records eliminated live orchestras at thousands of local radio stations. Television changed the entertainment habits of the nation, and nightclubs and the network of dance halls where "name" bands could work disappeared. Next, the advent of videotape made staff orchestras superfluous for the broadcasting

In the old days, a record hop, where partygoers danced to recordings, was definitely déclassé. Nowadays, it's fashionable to engage a DJ instead of a dance band at many affairs. Lately, even the recordings of acoustic instrumentalists have been increasingly replaced by synlearning to accept ballet performances with taped music, and there have been recent attempts to replace opera orchestras with stateof-the-art synthesizers.

The automation of music has cost musicians hundreds of thousands of jobs over the last 60 years. It's likely that many potential musical geniuses found other employment and that our musical culture has already been deprived. Some believe that the increasingly mechanical sound of much recent popular music is a symptom of this deprivation. Whether or not this is true, the reduction of musical employment not only hurts present-day musicians, but it also will be felt by future generations of listeners. The sad part is they won't even know what they're missing. (How many youngsters miss the "Ed Sullivan Show"?) After all, no one can know what might have been.



COUNTRY DISCRIMINATION

I applaud the recent expansion of Billboard's Top Black Albums chart, but I keep wondering about the continuing discrimination on the country charts.

It all began a couple of years ago, when Billboard introduced separate charts for sales and airplay for the three major singles charts. Both the pop and black sales charts list the top 40, but the country sales chart lists only the top 30. In addition, the Hot Country Singles chart has been reduced to airplay only.

Some weeks ago, Billboard began indicating the configuration availability of singles on the Hot Black Singles and Hot 100 charts, but not on the Hot Country Singles chart.

The reason Billboard gave for adding 25 positions to the Top Black

Albums chart was the depth of sales. That's valid. But country albums sell well, too. I've counted 10 gold and 13 platinum albums on the country chart but only five gold and 12 platinum among the top 75 black albums.

I wish Billboard would adjust the country charts to make them more consistent with the other charts.

Jochen Mezger Mainz, West Germany

THE INDIE CHALLENGE

This boring old topic of indies vs. majors keeps cropping up at the New Music Seminar; it always seems to be mishandled and misses the point. I attended the NMS two years ago, and I recall a panel that featured Dave Marsh and was one of the stupidest on that topic.

The point is not virtuous vs. wicked, but very simply the survival of much of American music-which because of the bottom-line needs of today's multinational corporations can exist only in this country on independently owned and independently distributed companies. For much new music and many new artists, an independent is often better suited for promoting and selling the product.

The question really is how both majors and independents can continue to exist, because the market percentage of independents has been steadily and radically shrinking, and it is now more difficult than ever to get independent music into the stores.

> Marian Leighton Levy President, Rounder Records Cambridge, Mass.

INITIAL DEMAND IS RELATIVE

I am not sure exactly what is meant by "initial demand" for videocas-

Satisfying initial demand is relative to time; as the number of rental days increase, customer demand for a title decreases.

Our chain is typical of other video specialty stores in terms of the quantities we order. We placed six copies of one new title, "Wall Street," in each of our three locations, and 35 days after the movie became available for rental we are still seeing an insatiable demand for the movie.

Could we have used 10 copies per store? I imagine so. However, as the rentals increase, the demand will decrease; in the meantime, thisis where our profits come from.

Any video retailer will tell you there is no purpose in buying too many copies of a title.

Jon W. Burr Buster Bear's Top 100 Music And Video Inc. Charlottesville, Va.

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.

BILLBOARD OCTOBER 15, 1988



Urban-PD Shortage Prompting Higher Salaries?

BY SEAN ROSS

NEW YORK "Right now, there are more jobs out there than qualified people to fill them, " says consultant Don Kelly. "A lot of people out there don't have the experience to move into a top 25 market. And there are more top-25-market stations competing for a smaller number of PDs.

Kelly is discussing the unusually high number of urban PD jobs available in the top 50 markets. While a lot of stations change PDs or formats when the spring Arbitrons come back in July, most GMs try to have their key slots filled by September, when the fall book begins.

But on Oct. 1, there were still eight vacant PD slots in the top 50 markets-counting only those jobs that

were known to be vacant. By contrast, top 40 and album rock each had one major PD job open. Country had two; both of them have since been filled. News/talk had four openings;

A lot of that PD flux involved bigname stations. While some have already hired PDs, stations that began the fall book with no PD include WDJY Washington, D.C., WLUM-FM Milwaukee, WBLZ Cincinnati, KATZ-FM St. Louis, and WYLD-FM New Orleans.

Three of those stations are Kelly clients, and it says something about both Kelly's reach and the severity of the PD shortage that Kelly and his partner, J.C. Floyd, have had at least one major-market PD job open every week since May. One explanation for

has grown dramatically in the last three to five years, putting a lot of pressure on the talent pool.

For that reason, Kelly says, "We've always been very aggressive in trying to develop young talent from small or medium markets that are familiar with our systems and strategies." Among those who've risen through the ranks are WMYK Norfolk, Va., PD Kevin Brown, who came from KIPR Little Rock, Ark., and WUSL Philadelphia PD Dave Allan, who came from WMYK.

One positive effect of the competition, according to Kelly, has been higher salaries-something that only the luckiest urban PDs have traditionally had. "I have stations in the market Nos. 25-75 range that are paying significantly more money today than they ever would have thought of paying.

"They're getting better quality people, and they have to be able to keep those people happy or the competition for those people is going to be intense. I've had several PDs in market No. 30 or below being hired on at \$50,000 or above, which is good for any station of that size."

"If applicants have what we're looking for, we're willing to pay it," says WLUM VP/GM Steve Sinicropi, whose new PD, Rick Thomas, started late last month. "If you're going to low-ball things, you're going to have a hard time finding quality people. We didn't have any problems with people being way out of our price range.

Most GMs say that the quantity of applicants isn't a problem either. WDJY GM Gary Gross says he's been getting two or three packages a day; WBLZ VP/GM Peter Edens estimates 50 applicants in the last six to eight weeks. Both Gross and Edens need on-air PDs, which disqualifies some potential candidates.

"In our opinion, the staff we already have is better than the on-air sound that has been presented to us on air checks," says Edens, who also complains that he's "not overly impressed with most people's presentation-their cover letter, their résumé, the scoping of their air check. A good number of the packages we received look like they were thrown together in 10 minutes' time."

Sinicropi also bemoans "the number of people who sent me nothing but a mimeographed form letter and some boilerplate stuff. Those usual-

(Continued on page 18)

ADULT FORMATS STRONG IN SUMMER ARBS

(Continued from page 1)

Los Angeles and KIFM San Diego; a best-ever book for album rocker WNEW-FM New York; a 3.4 to 4.2 12-plus overall upward jolt for AC KBIG Los Angeles, even with rival KOST up from 4.6 to 5.0; a continued rise (from 6.3 to 6.6) for MOR WPEN Philadelphia, which was at a 4.2 share only a year ago; and a third consecutive No. 1 book for AC WALK-AM-FM Long Island, N.Y.

By contrast, urban WUSL Philadelphia-which upset the traditional market leader, WMMR, in the spring book—now trails 8.0 to 7.1. Urban WRKS New York fell 4.6 to 4.2 after two promising Arbitrends; usually a drop for WRKS means that rival WBLS will rise, but WBLS was steady at a 4.0 and the two black-oriented AMs lost eight-tenths of a share between them.

Baseball mitigates a few of urban's disappointments. In Chicago, Cubs flagship WGN retook the lead from urban WGCI-FM: WGN was up from 9.0 to 10.0 while WGCI fell from 9.2 to 7.7. In Detroit, Tigers-powered WJR was up from 10.6 to 12.4, ahead of WJLB, which held steady, 7.9 to

In New York, top 40 WHTZ "Z100" rose from 6.0 to 6.2 and celebrated its sixth straight ratings period as a market leader, which OM Steve Kingston says is the most No. 1 books amassed by any local station since WABC in its top 40 heyday. Mornings' 12-plus went to news outlet WINS with an 8.2 share. It was followed by WXRK's Howard Stern (6.4), WOR's John Gambling (6.3), and the Z100 Morning Zoo (6.2).

Easy listening WPAT-AM-FM was second in New York. Top 40 WWPR rebounded 4.2 to 4.7 to take third place. That station suffered a sharp drop two books ago after changing its calls from WPLJ. Now GM Dana Horner says listeners are getting used to the new calls and air staff and that WWPR is more focused on its target demo of 18-34-year-old females.

Crossover WHQT (in its last book as "Hot 103" before changing its dial position) rebounded from 4.1 to 4.5. And while a lot of album rockers got their presents last spring and then went down, WNEW-FM moved from 3.6 to 4.4 this time. That station was generally agreed to be more current oriented and uptempo this summer; it also drew large crowds to an event on the Jersey Shore that built momentum for the summer, according to PD Mark Chernoff.

In Los Angeles, crossover KPWR "Power 106" held steady at a 7.4 to keep its No. 1 spot, but rival KIIS-AM-FM regained more than it lost last time to solidify second place, moving from 6.5 to 6.9. Rick Dees of KIIS led mornings with an 8.7, ahead of news/talk KABC's 7.0. KIIS also was first among 25-54-year-olds.

The big surprise in Southern California was adult alternative. If the last book inspired doubts about the long-term viability of the format, this one indicated that the format's move to more vocals and more up-tempo music might be paying off.

KTWV was up from 1.7 to 3.0 overall and from 2.6 to 4.6 in its 25-54 target demo; that reflects changes made before its much-publicized move to live announcers. KIFM San Diego rebounded from 3.4 to 4.7 this book and was No. 3 among 25-54-year-olds. (There was also good news on a smaller scale in Chicago, where WNUA finally cracked a 2 share.)

Conventional ACs did all right also, including KBIG, which PD Rob Edwards has evolved to a more mainstream AC from its softer format of two years ago, and KYXY San Die-

go, up from 3.1 to 5.4. In Chicago, easy WXEZ recovered from a call-letter change, moving from 4.8 to 5.3. Album WLUP-FM was down from 5.0 to 4.5 as its AM rose from 2.3 to 2.9 for its best book. Top 40 WYTZ "Z95" ran a fairly aggressive outdoor campaign this summer; it was up from 3.5 to 4.0 to take the top 40 lead from urban-edged WBBM "B96," which was down from 3.7 to 3.2. Urban WBMX, in its last book under PD Lee Michaels, rebounded from 3.0 to 3.9 but was still well behind format leader WGCI.

Other notable gains: Classic rock WYSP Philadelphia (from 4.8 to 5.8); AC WSNI Philadelphia (from 3.4 to 4.6); urban-slanted top 40 WHYT Detroit (from 4.6 to 5.3 in a book that saw it hire two popular jocks away from its urban rivals); up-tempo AC WNIC Detroit (from 3.9 to 4.8); and country KSON-FM San Diego (back at a 5.8 after what PD Mike Shepard calls an abnormally low 3.7).

KIIS Mixes AM In Seeming Power Play; Nationwide Ups Weber; Glasco To KMLE

SEVERAL MONTHS AFTER top 40 KYNO-FM Fresno, Calif., changed its oldies AM to crossover "Hot 13," KIIS-AM Los Angeles has gone to a similar "all club music" format after 10 a.m. FM PD Steve Rivers and MD Kevin Weatherly will supervise the new station; local club jock Mike Martin will customize 15-18 "hot mixes" daily for the station, whose new slogan is "pump up the bass.

KIIS-AM's music is a cross between dance-leaning WPOW "Power 96" Miami and L.A.'s rap-driven

KDAY. Sample artists include the Egyptian Lover, Sa-Fire, Ice-T, Lime, Rob Base, L'Trimm, and the Dazz Band. Most of that music isn't being played on the FM, although Rivers says KIIS-AM may be a testing ground for potential FM records.

The new, automated KIIS-AM is, in many ways, a throwback to the

late '70s, when KIIS-FM was a disco station and when most disco radio was a parade of nonstop club mixes. (There's no back-announcing on KIIS-AM; listeners are urged to call the station for song titles.) It also has some interesting implications for KIIS'archrival, KPWR 'Power 106.'

At this writing, KIIS-AM-FM is half a 12-plus share behind Power; KIIS-AM by itself has only a 0.1 share. Most of what Power plays these days-aside from an occasional "Hands To Heaven" by Breathe-is still danceable, but it's a substantially different mix from the one that made KPWR famous two years ago. There are obviously fans of hardcore dance in L.A.; if even a few of them will switch to AM, KIIS-AM could make a difference in the KIIS/KPWR race.

Flanker moves of this sort have backfired before. Urban WYLD-FM New Orleans countered crossover WQUE with a rap-based AM but instead lost three shares of its own audience. And KIIS sister KKBQ-AM Houston went to a mainstream urban format in 1985—in many ways anticipating the early KPWR by nine months—in an apparent attempt to whittle urban KMJQ's lead over KKBQ-FM. KKBQ-AM lasted only several months before going simulcast.

ATIONWIDE BROADCASTING's reorganization continues this week with the transfer of WNCI Columbus, Ohio, GM Dale Weber to GM at KZZP Phoenix, Ariz. Weber replaces the recently promoted Mickey Franko and also picks up Franko's group manager duties, with jurisdiction over four other stations. Nationwide will now have three group managers instead of

two, as WPOC Baltimore GM Dave Fuellhart and KZAP Sacramento, Calif., GM Tom Weidle split the group's other properties.

With a new GM on the way to KZZP, expect some of the station's recently departed key players to finally be replaced. APD Gene Baxter leaves KZZP this week for the MD slot at KYUU San Francisco. That station has made its long-awaited switch to top 40 KXXX-FM "X100." Also joining X100 is Howard Freshman, long-time promotions director at sister station KPWR; the

station still needs production and news directors.

PROGRAMMING: The celebration of October as the month for country-PD changes continues. Shamrock has named Transtar Special Blend PD Bob Glasco to that position at its soon-to-be-country KMLE Phoenix. That returns Glasco to his home-



by Sean Ross and Yvonne Olson

town, where he once programmed AC KLZI. Rusty Walker will consult KMLE, which Glasco says will be a "fun station" and the product of a "brain trust without a spotlight on any one person." New calls and a staff are still in the works; the target date for the station is now sometime before month's end.

Meanwhile, Gaylord transfers country WKY Oklahoma City PD Ted Cramer to similarly formatted WSM-AM Nashville, where he'll replace Moon Mullins, now on his way to Jeff Pollack's consultancy. Ironically, Mullins once replaced Cramer as PD of WDAF Kansas City, Mo. WKY morning man Jack Elliott adds PD duties; his partner, Mike Chambers, officially becomes PD.

Local veteran Mark Klose is the new PD at classic rock KSD St. Louis. Klose had been acting PD; he was also PD at cross-town album outlet WMRY. That station, meanwhile, loses PD Gary Kolarcik. Jim Singer is now WMRY's interim PD. Morning and afternoon jocks Dan Strauss and Ted Habeck switch shifts.

AC KMGK Minneapolis has become oldies KQUL "Kool 108" under PD Dave Anthony and new GM Kevin McCarthy. New staffers include Joanne McCall. Don Michaels, Vince Rebholz, and Steve Winters. Meanwhile, cross-town "Classic 93.7" WAYL-FM expects to announce new calls next week. Easy listening WAYL-AM has just named Bruce Gordon PD, replacing Bruce Hanson. Gordon was sports director at crosstown n/t KSTP-AM and is the play-by-play announcer for North Stars hockey, which WAYL now carries. No word yet on whether his appointment means the station considering an all-sports approach.

(Continued on page 15)

To This Year's

CMA NOMINEES



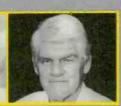
The Judds
ENTERTAINER OF THE YEAR
VOCAL DUO OF THE YEAR



Hank Williams, Jr ENTERTAINER OF THE YEAR MALE VOCALIST OF THE YEAR ALBUM OF THE YEAR "Born To Boogie"



Paul Nelson/Gene Nelson SONG OF THE YEAR "Eighteen Wheels And A Dozen Roses"



Harlan Howard SONG OF THE YEAR "Life Turned Her That Way"



Rosanne Cash
FEMALE VOCALIST
OF THE YEAR
SINGLE OF THE YEAR
"Tennessee Flat Top Box"



Tanya Tucker FEMALE VOCALIST OF THE YEAR VOCAL EVENT OF "THE YEAR



Alabama VOCAL GROUP OF THE YEAR



Highway 101 VOCAL GROUP OF THE YEAR HORIZON AWARD



Restless Heart VOCAL GROUP DF THE YEAR



Foster & Lloyd VOCAL DUO OF THE YEAR



Patty Loveless HORIZON AWARS



Rosanne Cash & Rodney Crowell VOCAL EVENT OF THE YEAR



Dolly Parton/Linda Ronstadt/ Emmylou Harris VOCAL EVENT OF THE YEAR



Paul Davis VOCAL EVENT OF THE YEAR



Paul Overstreet VOCAL EVENT OF THE YEAR



Dwight Yoakam/Buck Owens VOCAL EVENT OF THE YEAR



Chet Atkins MUSICIAN OF THE YEAR



Johnny Gimble MUSICIAN OF THE YEAR



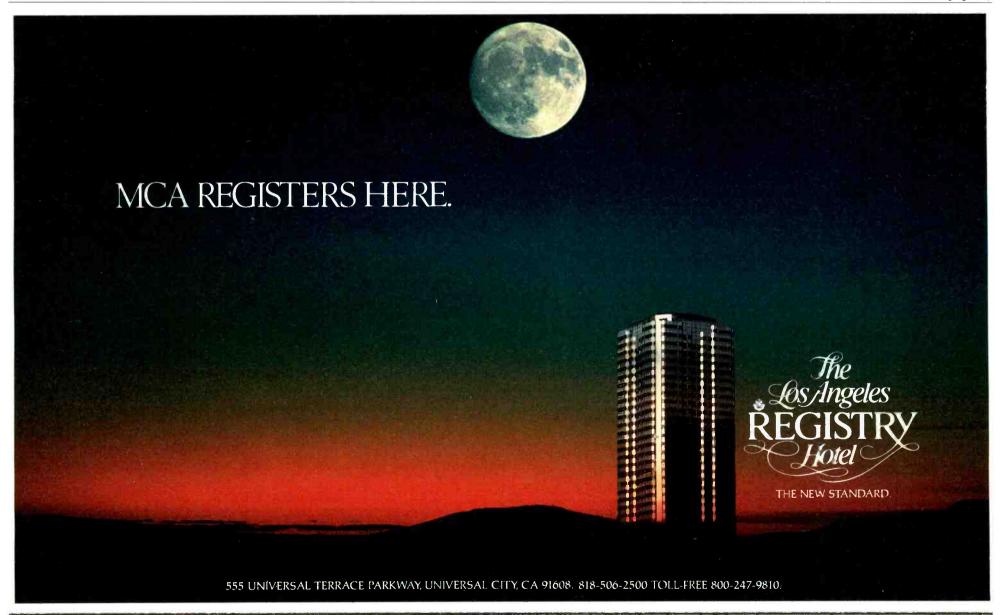
Mark O'Connor MUSICIAN OF THE YEAR



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.

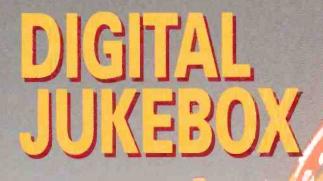
		F	W	Sp	Su			F	W	Sp	Su			F	W	Sp	Su			F	W	Sp	Su			F	W	Sp	Su
Call	Format	'87	'88'	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88
1	NEW YORK-	-(1))			WLIB	black	1.1	0.7	1.9	1.2	KNX-FM	album	1.3	1.9	1.3	1.3	Р	HILADELP	HIA—((5)			WOMC	AC	4.0	2.9	2.6	3.2
WHTZ	top 40	6.0	6.2	6.0	6.2	WNEW	adult std	2.0	1.6	1.6	1.2	KRLA	oldies	1.1	1.3	1.3	1.3	WMMR	album	8.1	7 7	7 0	9.0	WXYT	n/t	4.0	3.1	3.2	3.2
WPAT-AM-FM	easy	6.0				WALK-AM-FM	AC	1.0	1.0	1.1	1.1	KLAC	country	1.4	1.2	1.6	1.0	WUSL	urban	7.8				WDFX	top 40	2.4	2.8	3.4	3.1
WWPR	top 40	4.7				WJIT	Spanish	1.2	1.2	1.0	1.1	KNAC	album	1.1	1.1	1.1	1.0	KYW	news			6.9		WKSG	oldies	2.3	1.9	2.0	3.1
WOHT	crossover	3.7				WNBC	AC	1.3	1.0	1.2	1.0	KACE	urban	.9	1.0	.9	1.0	WEGX	top 40			7.0		WCSX	cls rock	3.7	4.7	3.3	3.0
WNEW-FM	album	3.3		3.6		WQCD	jazz	1.4	1.3	1.2	1.0							WPEN	adult std					WRIF	album	3.9	3.4	3.4	3.0
WINS	news	5.0		4.0								(CHICAGO-	–(3)				WEAZ	AC	7.4				WLTI	AC	3.3	2.8	2.6	2.5
WOR	talk	4.5		4.5		LO	S ANGEL	.ES—	(2)			WGN	talk	9.0	0.2	9.0 1	0.0	WYSP	cls rock			4.8		WG₽R	urban	1.3	1.1	1.5	1.7
WRKS	urban	4.6			4.2	KPWR	200220101	7.5	7.1	7.4	7.4	WGCI-FM	urban		9.2	9.2		WSNI	AC AC	3.3		3.4		WJZZ	jazz	2.1	1.5	2.1	1.7
WCBS-FM	oldies	3.6			4.2	KIIS-AM-FM	crossover top 40			6.5		WGCI-FM WBBM		6.3		5.7		WWDB	talk					CKMR	oldies	1.2-	1.0	.9	1.5
WBLS	urban	4.1			4.1	KABC	talk			6.2		WXEZ-AM-FM	news	-	4.8	4.8		WKSZ	AC	5.2 5.8				WQBH	black	1.0	1.2	1.0	1.4
WLTW	AC	4.1		4.5		KOST	AC	4.5		4.6		WLUP-FM	easy album			5.0		WKSZ						WCKI	country	1.3	1.3	1.8	1.3
WXRK				3.5		KLOS								4.5					country	3.5				WQRS	classical	1.5	1.9	1.5	1.2
WCBS	cls rock	2.8 3.2			3.5	KEUS	album AC			4.3 3.4		WYTZ WBMX	top 40		3.8	3.5		WMGK WDAS-FM	AC	4.7				WCHB	religious	1,1	.9	.9	1.1
WABC	news talk	2.4			3.5	KJ0I				4.2		WCKG	urban		4.3	3.0 4.4			urban	3.9				WMUZ	religious	.7	1.2	.8	1.1
WNSR	AC				2.7		easy oldies			3.7			cls rock oldies		2.6			WCAU	n/t	2.9				WVAE	adult alt	.6	2.0	1.6	1.1
WFAN		2.9			2.7	KRTH-FM KROO				3.4		WJMK WBBM-FM	top 40			3.7 3.7		WIOQ WOGL	oldies oldies	2.4 3.5									
WYNY	sports					•	modern							3.9										MASSAL	-SUFFOLK	, N.Y	<i>'</i> .—	(1:	2)
WKDM	country	2.7		2.5		KFWB	news			2.7		WLAK	AC	3.7		4.1		WFLN	classical	1.9		1.7							-
	Spanish	1.2			1.8	KLSX	cls rock			2.7		WKQX	AC	2.5		3.0		WIP	n/t	1.5				WALK-AM-FM	AC	6.1			
WADO	Spanish	2.4			1.5	KNX	news			2.9		WLUP	album		2.6	2.3		WDAS	black	1.2	1.0	1.1	1.1	WHITZ	top 40				
WNCN	classical	1.3		1.3		KTWV	adult alt			1.7		WCLR	AC		3.4	3.4			DETROIT	(6)				WBLI	top 40				5.6
WSKQ	Spanish	1.2			1.4	KTNQ	Spanish			4.2		WUSN	country	2.6		2.8			DETROIT	—(6)				WBAB-FM	album			5.5	
WQXR-FM	classical	1.4			1.3	KLVE	Spanish			3.1		WFYR	AC	2.0		2.1		WJR	AC	10.8	10.0	10.6	12.4	WXRK	cls rock			4.3	
WWRL	religious	1.0	1.1	1.3	1.2	KIQQ	AC			2.4		WXRT	album	2.5		2.5		WJLB	urban	8.6				WNSR	AC				
					\neg	KZLA	country			2.1		WNUA	adult alt	1.8		1.8		WHYT	top 40	4.7				WCBS-FM	oldies			4.1	
WSI	(sports	cas	te	r's		KMPC	big band			2.4		WVON	black	1.6		1.5		M10I	easy					WNEW-FM	album	2.8			
	utdoor-					KJLH	urban	1.8		1.6		MIID	adult std			2.7		WWJ	news			4.3		WOR	news/talk	3.6			3.8
						KDAY	urban	1.5		1.5		WLS	AC	1.8	1.7	1.7		WNIC	AC			3.9		WWPR	top 40	4.4	3.9	3.0	3.8
	arathon					KSKQ	Spanish	0.9	.9	1.4	1.6	WMAQ	talk	1.4	1.1	1.6	1.7	www	country			4.1		WLTW	AC	3.1	2.4	3.3	3.6
Na	shville S	cei	ne	•		KWKW	Spanish	1.0	1.8	1.9	1.5	M010	Spanish	1.1	2.0	1.4	1.3	WCZY	top 40	4.1				WHLI	adult std	5.2	5.1	2.8	3.3
	page 4					KKGO	jazz	1.0	1.2	1.0	1.5	WNIB	classical	1.4	1.2	.9	1.3	WLLZ	album					WCBS	news	3.8	3.8	2.9	3.3
_ = =	Page 4	-				KFAC-FM	classical	1.6	1.4	1.4	1.4	WFMT	classical	2.0	1.3	.8	1.2	CKLW	adult std	3.2		4.6		WQHT	crossover	3.0	3.7	3.5	3.3
				-		KFI	talk	1.3	1.2	1,4	1.4	WLNR	adult alt	1.1	.9	.9	1.1	UNLT	auult stu	3.2	3.0	4.0	3.2		(Continue	ed on	ı pa	aae	16)



11/11

Alim





17 BILLBOARD CHART-TOPPING SINGLES

FEATURING:

MACK THE KNIFE

THE GIRL FROM IPANEMA

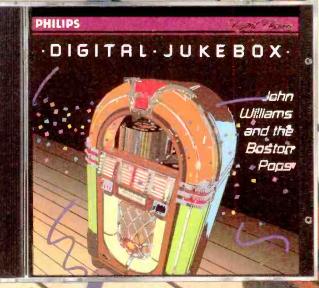
THEME FROM

"THE PINK PANTHER"

CLASSICAL GAS

THE DAYS OF WINE

AND POSES



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PHILIP

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WASHINGTON ROUNDUP

BY BILL HOLLAND

THE NATIONAL ASSN. of Broadcasters plans to go to court over a controversial measure. signed by President Reagan dur-ing the Oct. 1 weekend, abolishing any safe harbor for indecent material. The measure, sponsored by conservative Sen. Jesse Helms, R-N.C., and passed by an electionconscious Congress, forbids the Federal Communications Commission from allowing stations to air programming adjudged indecent. Indecent speech is not obscene speech and is protected by the Constitution; a recent federal appeals court ruling on the matter underscores that. Nevertheless, Helms and company have rammed the measure through, attached to a big appropriations bill; NAB now says it will sue if the FCC carries out the directive, which it is bound by law to do.

THE REAGAN-SIGNED BILL has other provisions that upset broadcasters and the commission, including a one-year halt on FCC plans to relax the cross-ownership rules and take a second look at mi

nority preferences for broadcast ownership. That is apparently the Senate leadership's way of saying they're steamed that the FCC didn't want to enforce the Fairness Doctrine, even though the president called the doctrine unconstitutional and vetoed it.

MOTOROLA INC.'s C-QUAM AM stereo system will be the only AM offered in AM/FM radios in all new Chrysler cars built in North America. No more mono. With C QUAM AM/FM radios will also continue as either standard or optional on just about all new Ford and GM models.

VOX JOX

(Continued from page 10)

As n/t WHBQ Memphis, Tenn., becomes the first RKO General radio sale to actually clear—look for WGMS-AM-FM Washington, D.C., to be next-new owners Flinn Broadcasting have changed format to oldies. GM Wayne Smith and PD Tom Gurley bring their classic hits format over from cross-town WGSF. That station, owned by another family member, goes to a contemporary religious format. New jocks include George Klein (Vox Jox, Oct. 8), Bob McClain, and Jesse Brooks

Adult Standards KOMA Oklahoma City has gone oldies under new PD

Kent Jones, most recently PD at WNDE Indianapolis. He replaces Gary Owen ... KCWV-AM Kansas City, Kan., splits from its adult alternative sister to become contemporary religious KKLO under veteran PD Todd Chase ... APD Eddie Haskell gets the official OM nod at top 40 WXLK Roanoke, Va.

HEARTLAND: Shortly after PD Maxx Myrick's arrival at urban KDKS Shreveport, La., he was replaced by Michael Hernandez, last of KKDA-FM "K104" Dallas. Eve-ning jock Tori Turner is gone also. Myrick can be reached at 513-542-2738 ... AC WZZD Mobile, Ala., makes its long-rumored switch to classic rock WGCX. Ben Bain (WNUS/WLTP Belpre, Ohio) is the new GM. J.T. Stevens (WTRG Raleigh, N.C.) is PD. Alan Sneed, for whom Stevens has worked previously, is consulting.

Will all-Elvis Presley stations ever reach the point where we can't keep track of them anymore? Religious WHOS Decatur, Ala., has become "the Elvis Connection," making it the third such station (and the second within two weeks). GM J. Mack Bramlett is handling programming.

PEOPLE: Top 40 WKXX "KXX106" Birmingham, Ala., promotes MD Paco Lopez to APD as Taylor Thompson moves to music research duties. Cindee Boatright is also upped to programming assistant ... Steve Rouse is the new morning man at oldies WQSR Baltimore . . . WQHT "Hot 97" New York adds MTV VJ Julie Brown to mornings for entertainment reports

Former WRVQ "Q94" Richmond, Va., PD Bob Lewis is now working weekends at top 40 WVMX. He has also opened Bob-A-Lou's Music Zoo, the first in a planned chain of six record stores and wants to hear from local promo reps. Call 804-730-0600 Veteran Charlotte, N.C., air talent Ed Galloway has been voted "Best Radio Impressionist" by Atlanta Magazine. One of his voicer clients is the morning show at country WYAY "Y106" Atlanta.

Johnny Magnus returns to adult standards KMPC-AM Los Angeles for nights ... AC WMVQ Albany, N.Y., MD Diana Woods adds APD stripes . . . Dave Pelunis from WSNI Philadelphia to news at AC WQMX Akron, Ōhio ... Album WBAB Long Island, N.Y., promotes Tracy Speed from part time to overnights ... Thom "The Brick" Morrera returns to radio mornings at album WMJY "Y107" Long Branch, N.J.

Two CHILDREN-ORIENTED charity events to be aware of: Graham Nash, Bill Ayres, and WNEW-FM New York's Pete Fornatele will co-host this year's "Children Of The Americas" benefit radiothon for UNICEF and World Hunger Year. The syndicated portion of the benefit happens Saturday, Nov. 12. The show is being handled by Radio Ventures (Continued on next page)



Programmers discuss the week's new music.

TOP 40

"Come to New York and I'll show you the top of the Empire State Building," says WHTZ "Z100" New York MD Frankie Blue. "Z100 leads this market in playing the best new music, continually providing our listeners with world premieres of key core artists." Three weeks ago it was Bon Jovi, two weeks ago, U2, and this past week Barbra Streisand & Don Johnson's "Till I Loved You" (Columbia) hit the airwaves early. "Our listeners had to hear it," says Blue. "The curiosity factor of this record is incredible. We got lots of calls, all wanting details on the collaboration!" Setting a record for "the highest debut in phone requests after the first play" is Duran Duran's "I Don't Want Your Love" (Capitol), added at No. 30 this week. (Z100 also adds Rod Stewart's "Forever Young" at No. 29.) And Blue wants the rest of the country to hear Sa-Fire's "Boy, I've Been Told" (Cutting/Mercury), which is 1-1 this week at WQHT "Hot 97," 19-14 at WWPR "Power 95," and 27-20 at Z100. "It's the No.-1-selling 12-inch for three consecutive weeks now; this is a great dance record whose momentum increases with each play.

ALBUM ROCK

With three titles and an air shift, KEZO Omaha, Neb., OM/PD/MD/p.m. driver Bruce McGregor comes in "about 8 or 9" in the morning and leaves "promptly at 7. That makes it a nice, easy 10-hour day." And he believes in tempo. "If you're sitting at a desk, listening to my station, I want you to feel energy coming off the box. That doesn't mean metal—I'm talking about good, up-tempo music." This week Steve Earle's "Copperhead Road" (Uni/MCA) is added. Of its second-generation contraband-running theme, McGregor says, "Even though I don't drink moonshine or smoke pot, I can identify with this song!" Nabbing crossover appeal honors is Jimmy Barnes' "Still On Your Side" (Geffen) and Little Feat's "Long Time Til I Get Over You" (Warner Bros.). Georgia Satellites' "Hippy Hippy Shake" (Elektra) gets a shot, as does, "finally," Ian Gillan & Roger Glover's "Telephone Box" (Virgin). "It took me awhile to hear it, which *does* happen," says McGregor. Last comes Keith Richards' "Take It So Hard" (Virgin). Says Mc Gregor, "There's something about his raw rock'n'roll.' YVONNE OLSON

FOR WEEK ENDING OCTOBER 15, 1988

Billboard.

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ADULT CONTEMPORARY.

WEEK	WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of radio playlists. TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	5	7	★ NO. 1 ★★ GROOVY KIND OF LOVE ATLANTIC 7-89017 ATLANTIC 7-89017 ATLANTIC 7-89017 PHIL COLLINS 2 weeks at No. One
2	3	6	8	DON'T YOU KNOW WHAT THE NIGHT ◆ STEVE WINWOOD VIRGIN 7-99290
3	8	11	6	ONE MOMENT IN TIME ARISTA 1-9743 ◆ WHITNEY HOUSTON
4	2	2	9	TRUE LOVE MCA 53363 ◆ GLENN FREY
5	5	9	13	KOKOMO (FROM "COCKTAIL") ◆ THE BEACH BOYS ELEKTRA 7-69385
6	4	3	17	I'LL ALWAYS LOVE YOU ARISTA 1-9700 ◆ TAYLOR DAYNE
7 1	11	14	7	HOW CAN I FALL? ♦ BREATHE
8	7	4	13	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS. ◆ PETER CETERA
9	6	1	12	IT WOULD TAKE A STRONG STRONG MAN ◆ RICK ASTLEY
10	9	7	10	DON'T WORRY, BE HAPPY
11 1	13	17	7	FOREVER YOUNG WARNER BROS. 7-27796 ◆ ROD STEWART
12) 1	19	29	4	A WORD IN SPANISH MCA 53408 ◆ ELTON JOHN
13	10	8	13	PERFECT WORLD CHRYSALIS 43265 ♦ HUEY LEWIS & THE NEWS
14	14	16	11	WHEN I FALL IN LOVE NATALIE COLE
15	15	15	9	LOVING ARMS CRITIQUE 7-99275/ATLANTIC
	21	22	9	WALK AWAY COLUMBIA 38-07983 MICHAEL BOLTON
	18	20	11	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812
	23	33	3	GIVING YOU THE BEST THAT I GOT ◆ ANITA BAKER
	12	10	12	ELEKTRA 7-69371 LOOK OUT ANY WINDOW ◆ BRUCE HORNSBY & THE RANGE
	25	38	3	RCA 8678 LOOK AWAY ◆ CHICAGO
	16	12	15	REPRISE 7-27766 HERE WITH ME ◆ REO SPEEDWAGON
(20)	27	41	3	EPIC 34-07901/E.P.A. RED RED WINE ◆ UB40
	20	24	7	INDESTRUCTIBLE ♦ FOUR TOPS
2.5	20	27	1	ARISTA 1-9706
24	22	25	7	NOTHING CAN COME BETWEEN US ♦ SADE
24	22	25	7	
(P)	22	25	7	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★★
25)		25 		NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★ KISSING A FOOL COLUMBIA 38-08050 ◆ GEORGE MICHAEL
25 26	46		2	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 * SADE
25 26 27 E	46 17	13	2	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT WAITING FOR A STAR TO FALL RCA 8691 A SADE ** SADE ** SADE ** SADE ** SADE ** BOY MEETS GIRL RCA 8691
25 26 27 28	46 17 29	13 36	2 18 5	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 JIMMY BUFFETT
25 26 27 28 29	46 17 29 30	13 36 40	2 18 5 4	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 J DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855
25 26 27 28 29 30 S	46 17 29 30 24	13 36 40 19	2 18 5 4 19	NOTHING CAN COME BETWEEN US EPIC 34-07977/E P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS **RICHARD MARX EMI 50106
25 26 27 28 29 30 31 31	46 17 29 30 24 26	13 36 40 19 21	2 18 5 4 19 21	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 AMY GRANT A&M 1243 DON'T BE CRUEL * SADE **SADE **SADE ** **BEORGE MICHAEL **DON'T WANNA GO ON WITH YOU LIKE THAT **DON'T BE CRUEL **SADE **AND METALL **SADE ** **CHICAGO **CHICAGO **AND METALL **AND ME
25 26 27 28 29 30 31 32	46 17 29 30 24 26 43	13 36 40 19 21 50	2 18 5 4 19 21 3	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EM 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL * SADE **SADE **POWER PICK *** **BOY MEETS GIRL **CHICAGO CHICAGO CHICAGO AMY GRANT AMY GRANT **CHEAP TRICK *
25 26 27 28 29 30 31 32 33	46 17 29 30 24 26 43	13 36 40 19 21 50 46	2 18 5 4 19 21 3	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN * SADE **SADE **A POWER PICK *** **BEORGE MICHAEL **EJOHN **BOYMEETS GIRL CHICAGO CHICAGO AMY GRANT **CHEAP TRICK **CHEAP TRICK **BEC CARMEN **BECATHE **BEC CARMEN **BECATHE **B
25 26 27 28 29 30 31 32 33 34	46 17 29 30 24 26 43 42 32	13 36 40 19 21 50 46 30	2 18 5 4 19 21 3 3 21	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE CHICAGO REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY DARYL HALL JOHN OATES
25 26 27 28 29 30 31 32 33 34 35	46 17 29 30 24 26 43 42 32 31	13 36 40 19 21 50 46 30 26	2 18 5 4 19 21 3 3 21 31	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE CHICAGO MCA 53396 HOLD ON TO THE NIGHTS MCH WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARISTA 1-9727 ◆ DARYL HALL JOHN OATES ARISTA 1-9727
25 26 27 28 29 30 31 32 33 34 35 36 36	46 17 29 30 24 26 43 42 32 31 28	13 36 40 19 21 50 46 30 26	2 18 5 4 19 21 3 3 21 31	NOTHING CAN COME BETWEEN US EPIC 34-07977/E P.A. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARISTA 1-9727 TIME AND TIDE EPIC 36-07730/EPA. ROLL WITH IT STEVE WINWOOD **SED WICHAEL **A SADE **A POWER PICK ** **A CHEAP TRICK **BREATHE ARISTA 1-9727 **DARYL HALL JOHN OATES **BASIA **BOYNE WINWOOD **BEVEN WI
25 26 27 28 29 30 31 32 33 34 35 36 37	46 17 29 30 24 26 43 42 32 31 28 41	13 36 40 19 21 50 46 30 26	2 18 5 4 19 21 3 3 21 31 14	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ★★POWER PICK★★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.PA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARMSTA 1-9686 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A. POLL WITH IT VIRGIN 7-199326 PIECE OF PARADISE PM
25 26 27 28 29 30 31 32 33 34 35 36 37	46 17 29 30 24 26 43 42 32 31 28 41 34	13 36 40 19 21 50 46 30 26	2 18 5 4 19 21 3 3 21 31 14 16	NOTHING CAN COME BETWEEN US EPIC 34-07977/EPA. ★★POWER PICK★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/EPA. ROLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARNER BROS. 7-27779 PM ★★HOT SHOT DEBUT ★★ PM ** ** ** ** ** ** ** ** **
25 26 27 28 29 30 31 32 33 34 35 36 37 38	46 17 29 30 24 26 43 42 32 31 28 41 34	13 36 40 19 21 50 46 30 26 18	2 18 5 4 19 21 3 3 21 31 14 16	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY STELL PIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9727 TIME AND TIDE EPIC 34-0730/E.P.A. POLE WITHOUT YOUR LOVE CHICAGO AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY GRANT AMY STELL CHEAP TRICK DARYL HALL JOHN OATES AND TIDE EPIC 34-07730/E.P.A. POLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARNER BROS. 7-27779 ** *HOT SHOT DEBUT ** KENNY G. KENNY G.
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39	446 177 229 300 224 226 43 42 32 31 228 41 334 50	13 36 40 19 21 50 46 30 26 18	2 18 5 4 19 21 3 21 31 14 16 19 2	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS MISTOLOG 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A. ROLL WITH IT VIRGIN 7-99326 PICCE OF PARADISE WANCE STAYS WANCE PICCE WINWOOD **HOT SHOULD THE WING THE WINWOOD **HOT SHOULD THE WIN THE WINWOOD **HOT SHOULD THE WINWOOD **HOT SHOULD THE WINWOOD **HOT SHOULD THE WINWOOD **HOT SHOULD THE WINWOOD **HOT SHOUL
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	446 17 29 30 24 26 43 42 32 31 28 41 34 50	13 36 40 19 21 50 46 30 26 18	2 18 5 4 19 21 3 3 21 31 14 16 19 2	NOTHING CAN COME BETWEEN US EPIC 34-07977/EP.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53335 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A. POLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARNER BROS. 7-2779 ** THE CARPY HOLD WE ARISTA 1-9751 CRAZY IN LOVE MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18	2 18 5 4 19 21 3 21 31 14 16 19 2	NOTHING CAN COME BETWEEN US EPIC 34-07977/EPA. ★★POWER PICK★★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE CHICAGO REPRISE 7-27855 HOLD ON TO THE NIGHTS MIS 50106 PON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARM 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/EPA. ROLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARER BROS. 7-27779 ARISTA 1-9727 PM ★★HOT SHOT DEBUT ★★ SILHOUETTE ARISTA 1-9751 CRAZY IN LOVE MCA 53433 DON'T BE AFRAID OF THE DARK ◆ THE ROBERT CRAY BAND MERCURN 870 569-7/POLYGRAM FTERENCE TRENT D'ARBY OTHER HOLD STORE ARE AND KIM CARNES MCA 53433 DON'T BE AFRAID OF THE DARK ◆ THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM FTERENCE TRENT D'ARBY OTHER HOLD COLUMBIA 38-07911
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42	446 117 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18	2 18 5 4 19 21 3 3 21 31 14 16 19 2	NOTHING CAN COME BETWEEN US EPIC 34-07977/EP.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 MANDS TO HEAVEN ARMSTA 1-9686 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/EPA. PIECE OF PARADISE WARNER BROS. 7-27779 **A HOT SHOT DEBUT ** ARISTA 1-9721 PIECE OF PARADISE WARNER BROS. 7-27779 **A ** HOT SHOT DEBUT ** ARISTA 1-9721 CRAZY IN LOVE MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM SIGN YOUR NAME COLUMBIA 38-07911 THE COLOUR OF LOVE WE SET WE WIN OCEAN THE ROCE TRENT D'ARBY OCEAN FIELD OF LOVE SILLY OCEAN
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18 23 27	2 18 5 4 19 21 3 3 21 31 14 16 19 2 1	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A. ROLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARNER BROS. 7-27779 ** * HOT SHOT DEBUT * * KIM CARNES CHAPPING AND TO THE DARK * THE ROBERT CRAY BAND MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MCA 53433 DON'T BE AFRAID OF THE DARK * THE ROBERT CRAY BAND MCA 1-9707/ARISTA * BILLY OCEAN
25	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18 23 27 35	2 18 5 4 19 21 3 3 21 31 14 16 19 2 1 1 2 1 2	NOTHING CAN COME BETWEEN US EPIC 34-07977/EPA. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 HOLD ON TO THE NIGHTS MISSING A FOOL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN ARM 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/EPA. ROLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARER BROS. 7-27779 **HOT SHOT HE DARK THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM SIGN YOUR NAME COLUMBIA 38-07911 **HOT SHOULD FLOYE INCLUMBIA 38-07911 **HE COLUMBIA 38-07971 ** BILLY OCEAN NOBODY'S FOOL COLUMBIA 38-07971 ** BILLY OCEAN ** ** BILLY OCEAN ** ** ** ** ** ** ** ** ** ** ** ** **
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18 23 27 35 45	2 18 5 4 19 21 3 3 21 31 14 16 19 2 1 1 2 17 20 6	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. **POWER PICK *** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 MANDS TO HEAVEN ARMS 1991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A. PICL WITH IT VIRGIN 7-99326 PICC OF PARADISE WARNER BROS. 7-27779 ** THE COLUMITH IT ARISTA 1-9751 CRAZY IN LOVE MCA 53433 DON'T BE AFRAID OF THE DARK THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM SIGN YOUR NAME COLUMBIA 38-07911 THE COLOUR OF LOVE IVE 1-9707/ARISTA NOBODY'S FOOL COLUMBIA 38-07971 I KNOW YOU'RE OUT THERE SOMEWHERE MOODY BLUES POLYDOR 887 600-7/POLYGRAM ** MOODY BLUES POLYDOR 887 600-7/PO
25	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18 23 27 35 45	2 18 5 4 19 21 3 3 21 31 14 16 19 2 1 1 2 17 20 6 19	NOTHING CAN COME BETWEEN US EPIC 34-07977/EPA. **POWER PICK ** KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/EPA. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/EPA. ROLL WITH IT VIRGIN 7-99326 PIECE OF PARADISE WARER BROS. 7-27779 **HOT SHOT DEBUT ** SILHOUETTE ARISTA 1-9751 CRAZY IN LOVE MCA 53433 DON'T BE AFRAID OF THE DARK • THE ROBERT CRAY BAND MERCURY 87.0 569-7/POLYGRAM SIGN YOUR NAME COLUMBIA 38-07911 THE COLOUR OF LOVE JIVE 1-9707/ARISTA NOBODY'S FOOL COLUMBIA 38-07911 I KNOW YOU'RE OUT THERE SOMEWHERE MOODY BLUES POLYDOR 887 600-7/POLYGRAM ANY LOVE LUTHER VANDROSS
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV	13 36 40 19 21 50 46 30 26 18 23 27 35 45 34	2 18 5 4 19 21 3 3 21 31 14 16 19 2 1 1 2 17 20 6 19 1	NOTHING CAN COME BETWEEN US EPIC 34-07977/E P.A. * ★ ★ POWER PICK ★ ★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53346 WAITING FOR A STAR TO FALL RCA 8691 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS EMI 50106 1974 (WE WERE YOUNG) A&M 1243 DON'T BE CRUEL EPIC 34-07965/E.P.A. MAKE ME LOSE CONTROL ARISTA 1-9686 HANDS TO HEAVEN A&M 2991 MISSED OPPORTUNITY ARISTA 1-9727 TIME AND TIDE EPIC 34-07730/E.P.A POLL WITH HIT VIRGIN 7-99326 PIECE OF PARADISE WARNER BROS. 7-27779 ★ ★ HOT SHOT DEBUT ★ ★ SILHOUETTE ARISTA 1-9751 CRAZY IN LOVE MCA 53433 DON'T BE ARRAID OF THE DARK ◆ THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM SIGN YOUR NAME COLUMBIA 38-07911 THE COLOUR OF LOVE JIVE 1-970/ARISTA NOBODY'S FOOL COLUMBIA 38-08010 TOTO COLUMBIA 38-08017/E.P.A LUTHER VANDROSS EPIC 34-08047/E.P.A LUTHER VANDROSS LUTHER VANDROSS LUTHER VANDROSS ANY LOVE EPIC 34-08047/E.P.A LUTHER VANDROSS LUTHER VANDROSS ANY LOVE EPIC 34-08047/E.P.A LUTHER VANDROSS LUTHER VANDROSS ANY LOVE EPIC 34-08047/E.P.A TOTO
25	46 17 29 30 24 26 43 42 32 31 28 41 34 50 NEV 48 33 37 44 40 NEV 47	13 36 40 19 21 50 46 30 26 18 23 27 35 45 34 W > 49	2 18 5 4 19 21 3 3 21 31 14 16 19 2 17 20 6 19 1	NOTHING CAN COME BETWEEN US EPIC 34-07977/E P.A. * ★ POWER PICK ★ ★ KISSING A FOOL COLUMBIA 38-08050 I DON'T WANNA GO ON WITH YOU LIKE THAT ### CA S3345 WAITING FOR A STAR TO FALL ### RCA 8691 BRING BACK THE MAGIC JIMMY BUFFETT ### MCA S3396 I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855 HOLD ON TO THE NIGHTS ### CHEAP TRICK EPIC 34-07965/E P.A. ### CHEAP TRICK ### CHEAP TRICK ### ANDS TO HEAVEN ### ARISTA 1-9626 ### AND TIDE ### AND

Products with the greatest airplay gains this week.

Videoclip availability.

Billboard

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ALBUM ROCK TRACKSTM

A	<u>\</u> _		U	
	_ ×	(S.	NO.	Compiled from national album rock radio airplay reports.
THIS	LAST WEEK	2 WKS.	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST
Č»	,	2 + 9	, ,	* * * NO. 1 * *
1	* 1 \$	3	3	ISEAND 7-99250/ATLANTIC 2 weeks at No. One
(2)	5 %	³⁸ 14	3	WALK ON WATER COLUMBIA 38-08060 EDDIE MONEY
3	4 3	. 7	9	LET IT ROLL WARNER BROS. LP CUT LITTLE FEAT
4	3	5 %	4	BAD MEDICINE MERCURY 870 657-7/POLYGRAM BON JOVI
5	2	1	11	I'M NOT YOUR MAN COUMBIA 38-07980 TOMMY CONWELL/YOUNG RUMBLERS
6	6	· 6	9	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035 BAD COMPANY
(7)	10	* 15	9	FEELS SO GOOD VAN HALEN WARNER BROS. LP CUT
8	8	9	5	FIGHT (NO MATTER HOW LONG) ARISTA 1-9760 THE BUNBURYS
9	NE	WÞ	1	TAKE 17-99297 *** ★★★ FLASHMAKER ★★★ *** KEITH RICHARDS *** VIRGIN 7-99297
10	11	11	7	DON'T KNOW WHAT YOU GOT CINDERELLA
(11)	21	39	3	MERCURY 870 644-7/POLYGRAM IT'S MONEY THAT MATTERS RANDY NEWMAN
(12)	22		2	ROCK & ROLL STRATEGY THIRTY EIGHT SPECIAL
(13)	14	13	8	FOREVER YOUNG ROD STEWART
(14)	19	24	6	WARNER BROS. 7-27796 SLOW TURNING JOHN HIATT
15	7	4	10	LOVE BITES DEF LEPPARD
16	13	8	10	MERCURY 870 402-7/POLYGRAM NEVER TEAR US APART ATLANTIC 7-89038
17	16	19	8	DON'T GO HOTHOUSE FLOWERS
(18)	27		2	JEALOUS GUY JOHN LENNON & THE PLASTIC ONO BAND
19	17	22	6	RAVE ON JOHN COUGAR MELLENCAMP
20	9	2	16	DON'T YOU KNOW WHAT THE NIGHT STEVE WINWOOD
21	20	23	6	VIRGIN 7-99290 KING OF EMOTION BIG COUNTRY
(22)	24	29	4	I DID IT FOR LOVE NIGHT RANGER
23	12	12	9	DEFENDERS OF THE FLAG BRUCE HORNSBY & THE RANGE
				*** POWER TRACK***
I —			86	The state of the s
24)	· 31		2,	ROCK BOTTOM COLFICIPOLIFICATION COLFICE BAND
24) 25	31 18	16	2 [,] 5	ROCK BOTTOM EPICLE PCUT/EPA CHIMES OF FREEDOM COLUMBIALP CUT BRUCE SPRINGSTEEN
		16 10		ROCK BOTTOM EPICLP CUIT/E.P.A. CHIMES OF FREEDOM COLUMBIA LP CUIT YA YA CAPITOL 44222 CAPITOL 44222 CAPITOL 44222
25 26 27	18		5	ROCK BOTTOM EPICLP CUTTERA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT JIMMY PAGE
25 26 27 28	18 15	10	5 6 6 3	ROCK BOTTOM EPICLP CUT/E.P.A. CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPIC LP CUT/E.P.A. CADICKEY BETTS BAND BRUCE SPRINGSTEEN STEVE MILLER JIMMY PAGE THE GREGG ALLMAN BAND EPIC LP CUT/E.P.A.
25 26 27 28 29	18 15 26 37 40	10 28 49	5 6 6 3 2	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT SLIP AWAY EPIC LP CUT/EPA BIG LEAGUE RCA LP CUT CAPITOL AMAY BIG LEAGUE RCA LP CUT CAPITOL COCHRANE & RED RIDER
25 26 27 28 29 30	18 15 26 37 40 42	10 28	5 6 6 3 2 3	ROCK BOTTOM EPICLP CUT/E.P.A. CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPIC LP CUT/E.P.A. BIG LEAGUE RCA LP CUT CONFIDENCE MAN ARISTALP CUT AUDICKEY BETTS BAND BRUCE SPRINGSTEEN STEVE MILLER JIMMY PAGE THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND THE JEFF HEALEY BAND
25 26 27 28 29 30 31	18 15 26 37 40	10 28 49	5 6 6 3 2 3	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT SLIP AWAY EPICLP CUT/EPA BIG LEAGUE RCA LP CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT A DICKEY BETTS BAND BRUCE SPRINGSTEEN STEVE MILLER JIMMY PAGE THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT
25 26 27 28 29 30 31 32	18 15 26 37 40 42 43 44	10 28 49 — 47	5 6 6 3 2 3 2 2	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUT/EPA BIG LEAGUE RCA LP CUT CONFIDENCE MAN ARISTA LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 ADICKEY BETTS BAND BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN JIMMY PAGE THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTA LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425
25 26 27 28 29 30 31 32 33	18 15 26 37 40 42 43 44 25	10 28 49 — 47 — 25	5 6 6 3 2 3 2 2 2 18	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT SLIP AWAY EPICLP CUT/EPA BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WAND BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN JIMMY PAGE THE GREGG ALLMAN BAND EPIC LP CUT/EPA THE GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WAN HALEN
25 26 27 28 29 30 31 32 33 34	18 15 26 37 40 42 43 44 25 39	10 28 49 — 47 ² — 25 —	5 6 6 3 2 3 2 2 18 2	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUT/EPA. BIG LEAGUE RCA LP CUT TELPHONE BOX VIRGIN LP CUT TELPHONE BOX VIRGIN LP CUT TISSH WHAT YA STARTED WARREN BOOS. 7-27746 BORN TO BE MY BABY MERCURY LP CUT/FOLYGRAM BON JOVI BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN STEVE MILLER THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND THE JEFF HEALEY BAND KANSAS KANSAS WAN HALEN BON JOVI BON JOVI BON JOVI
25 26 27 (28) (29) (30) (31) (32) (33) (34) (35)	18 15 26 37 40 42 43 44 25 39	10 28 49 — 47* — 25 — 34	5 6 6 3 2 3 2 2 18 2 6	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT SLIP AWAY EPICL P CUT/EPA BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 553425 FINSH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WERCURY LP CUT/FOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT BRUCE SPRINGSTEEN JIMMY PAGE THE GREGG ALLMAN BAND ERC GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTALP CUT IAN GILLAN & ROGER GLOVER VAN HALEN WAN HALEN BORN TO BE MY BABY WERCURY LP CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT
25 26 27 28 29 30 31 32 33 34 35 36	18 15 26 37 40 42 43 44 25 39 32 38	10 28 49 — 47 — 25 — 34 40.	5 6 6 3 2 3 2 2 2 18 2 4	ROCK BOTTOM EPICLP CUT/EPA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERLP CUT SEFENLP CUT SILVE MILLER THE GREGG ALLMAN BAND EPIC LP CUT/EPA. BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMISON 14 LO DICKEY BETTS BAND BRUCE SPRINGSTEEN JIMMY PAGE THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND AND GREGGE GLOVER VIRGIN LP CUT VAN HALEN BON JOVI PETER CETERA WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMISON 14 VIXEN
25 26 27 28 29 30 31 32 33 34 35 36 37	18 15 26 37 40 42 43 44 25 39 32 38	10 28 49 47 25 34 40.	5 6 6 3 2 3 2 2 18 2 4 7	ROCK BOTTOM EPICLP CUTTERA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFEN LP CUT SLIP AWAY EPICL P CUTTERA BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WERCURY LO CUTTERAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART ENISMA LP CUT CAPITOL THE SMITHEREENS ENISMA LP CUTTERAM THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS
25 26 27 28 29 30 31 32 33 34 35 36 37 38	18 15 26 37 40 42 43 44 25 39 32 38 34 30	10 28 49 — 47: — 25 34 40. 36 * 31s	5 6 6 3 2 3 2 2 18 2 6 4 7	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUT/EPAL BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WARNER BROS. LP CUT / FOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMISOL 14 ENGA DICKEY BETTS BAND BRUCE SPRINGSTEEN JIMMY PAGE THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTA LP CUT IAN GILLAN & ROGER GLOVER VAN HALEN WARNER BROS. 7-27746 VAN HALEN WARNER BROS. 1-27746 BORN TO BE MY BABY WARNER BROS. 1-2017 EDGE OF A BROKEN HEART EMISOL 14 DROWNED IN MY OWN TEARS FINISH LP CUT/CAPITOL VOODOO THING VIRGIN LP CUT COLIN JAMES
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36	10 28 49 — 47 25 — 47 40 40 38	5 6 6 3 2 3 2 2 18 2 6 4 7 7	ROCK BOTTOM EPICLP CUTYEPA CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUTYEPA BIG LEAGUE RCALP CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS COLUMBIA 38-07993 DROWLED STENAKE SHAKE COLUMBIA 38-07993 DECKEY BETTS BAND BRUCE SPRINGSTEEN THE GREGG ALLMAN BAND THE JEFF HEALEY BAND ARISTALP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BON JOVI VAN HALEN PETER CETERA VIXEN THE SMITHEREENS THE SMITHEREENS COLUMBIA 38-07993
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36	10 28 49 — 47: — 25 34 40. 36 * 31; 38 30	5 6 6 3 2 3 2 2 18 2 6 4 7 7 7	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERLP CUT SLIP AWAY EPIC LP CUT/EPAL BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WARNER BROS. 1-27746 WARNER BROS. 1-27746 BORN TO BE MY BABY BON JOYL THE GREGG ALLMAN BAND HALEW SHAMER COLUMBIA 1-277410 CHYSAUS 43306 HUEY LEWIS & THE NEWS
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47	10 28 49 — 47 25 34 40 36 * 31 * 38 30 50 *	5 6 6 3 2 3 2 2 18 2 6 4 7 7 4 8 8	ROCK BOTTOM EPICLP CUTYEPA CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUTYEPA BIG LEAGUE RCALP CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS ENIGMAL P CUTY VOODOO THING VIRGIN LP CUT VOODOO THING VIRGIN LP CUT COLIN JAMES THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS THE SMITHEREENS OMAR AND THE HOWLERS SMALL WORLD CHYSALIS 43306 MADALAINE ATLANTIC LP CUT WINGER WINGER WINGER WINGER
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47 23	10 28 49 47 25 34 40 36 * 31 38 30 50 18	5 6 6 3 2 3 2 2 18 2 6 4 7 7 7 4 8 8 4	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPIC LP CUT/EPAL BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WARNER BROS. LO CUT EDGE OF A BROKEN HEART ENIGMA LP CUT/CAPITOL TO MCOCHRANE & RED RIDER KANSAS KANSAS BON JOVI WERCURY LP CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. 10 CUT EDGE OF A BROKEN HEART VIXEN THE SMITHEREENS ENIGMA LP CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. TO ME WAR
25 26 27 28 29 30 31 32 33 34 35 36 36 37 38 39 40 41 42 43	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47 23	10 28 49 47 25 34 40 36 * 31 38 30 50 18	5 6 6 3 2 3 2 2 18 2 6 4 7 7 7 4 8 8 4 11	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERLP CUT SUP AWAY EPICLP CUT/EPAL BIG LEAGUE RCA LP CUT TOM COCHRANE & RED RIDER RCA LP CUT TELPHONE BOX VIRGIN LP CUT TELPHONE BOX VIRGIN LP CUT TELPHONE BOX VIRGIN LP CUT TOM COCHRANE & RED RIDER MCA 53425 KANSAS FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS ENIGMAL P CUT/CAPITOL VOODOO THING VIRGIN LP CUT VOODOO THING VIRGIN LP CUT VOODOO THING VIRGIN LP CUT RATTLESNAKE SHAKE COLUMBIA 38-07993 SMALL WORLD CHRYSALIS 43306 MADALAINE AND DIS MY ONL EDGE OF A BROKEN MIDNIGHT OIL SUPERSTITIOUS EPIC 34-07979/EPAL MIDNIGHT OIL MIDNIGHT OIL DREAMWORLD COLUMBIA LP CUT DREAMWORLD COLUMBIA LP CUT MIDNIGHT OIL MIDNIGHT OIL MIDNIGHT OIL
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47 23 NEV	10 28 49 47 25 34 40 36 * 31 38 30 50 18	5 6 6 3 2 3 2 2 18 2 6 4 7 7 7 4 8 8 4 11 11 13	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPIC LP CUT/EPAL BIG LEAGUE RCA LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY WERCURY LD CUT/POLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LO CUT EDGE OF A BROKEN HEART ENIGMA LP CUT/CAPITOL ONDO THING VIRGIN LP CUT COLIN JAMES THE SMITHEREENS
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45	18 15 26 37 40 42 43 44 25 39 32 38 34 30 47 28 NEV	10 28 49 — 47 25 34 40. 36 * 31 * 38 30 50 *	5 6 6 3 2 2 18 2 2 18 2 6 4 7 7 7 4 8 8 4 11 11 11 11 13 2	ROCK BOTTOM EPICLP CUT/EPAL CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUT/EPAL BIG LEAGUE RCA LP CUT TOM COCHRANE & RED RIDER RCA LP CUT TELPHONE BOX VIRGIN LP CUT TELPHONE BOX VIRGIN LP CUT TELPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUT/FOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS ENIGMAL P CUT/CAPITOL VOODOO THING VIRGIN LP CUT RATTLESNAKE SHAKE COLUMBIA 38-07993 SMALL WORLD CHRYSALIS 43306 MADALAINE ATTALESNAKE SHAKE COLUMBIA LP CUT SUPERSTITIOUS EPIC 34-07979/EPA DREAMWORLD CHRYSALIS 43306 MADALAINE ATTALES AME CAPITOL LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CROWDED HOUSE CROWDED HOUSE CROWDED HOUSE CROWDED HOUSE CROWDED HOUSE
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47 23 NEV	10 28 49 47 25 34 40 36 31 38 30 50 18	5 6 6 3 2 3 2 18 2 2 18 2 6 4 7 7 7 4 8 8 4 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ROCK BOTTOM EPICLP CUTYEPA CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFFENLP CUT SLIP AWAY EPICLP CUTYEPA BIG LEAGUE RCALP CUT EMAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS ENIGMALP CUT RATTLESNAKE SHAKE COLUMBIA 3B-07993 SMALL WORLD CHRYSALIS 43306 MADALAINE ATLANTIC LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPITOL LP CUT, GRAM MERCURY LP CUTYPOLYGRAM MICHELLE SHOCKED MICHELES HORD MIDNIGHT OIL COLUMBIA COLUM
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	18 15 26 37 40 42 43 44 25 39 32 38 34 30 47 23 NEV 49 50 NEV	10 28 49 — 47 25 34 40. 36 * 31 * 38 30 50 * 18 * * * * * * * * * * * * * * * * *	5 6 6 3 2 2 18 2 2 18 2 6 4 7 7 7 4 8 8 4 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ROCK BOTTOM EPICLP CUTYEPAL CHIMES OF FREEDOM COLUMBIALP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERLP CUT SLIP AWAY EPICLP CUTYEPAL BIG LEAGUE RCALP CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 DROWNED IN MY OWN TEARS ENIGMALP CUT RATTLESNAKE SHAKE COLUMBIA 3B-07993 SMALL WORLD CHRYSALIS 43306 MADALAINE ATLANTIC LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPITOL LY CUTYPOLYGRAM MERCURY LP CUTYPOLYGRAM DON'T WALK AWAY PAT BENATAR CROWDED HOUSE CHRYSALIS 43306 MADALAINE ATLANTIC LP CUT DON'T WALK AWAY PAT BENATAR CROWDED HOUSE CHRYSALIS 43301 NEVER BE THE SAME CAPITOL LP CUT IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM SWEET CHILD O' MINE GEFEN 7-27963 WHAT I AM EDIE BRICKELL & NEW BOHEMIANS WHAT I AM EDIE BRICKELL & NEW BOHEMIANS
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 45 46 47	18 15 26 37 40 42 43 44 25 39 32 38 34 30 36 28 47 23 NEV	10 28 49 47 25 34 40 36 31 38 30 50 18 N N N N N N N N N N N N N N N N N N	5 6 6 3 2 3 2 18 2 2 18 2 6 4 7 7 7 4 8 8 4 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ROCK BOTTOM EPICLP CUTYEPAA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERNLP CUT SLIP AWAY EPIC LP CUTYEPAA. BIG LEAGUE RCAL P CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 PROMOBED IN MY OWN TEARS SMALL WORLD CHRYSALIS 43306 MADALAINE ATLANTIC LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BC THE SAME CAPTOL LP CUTYPOLYGRAM MERCURY LP CUTYPOLYGRAM DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPTOL LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BC THE SAME CAPTOL LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPTOL LP CUT PAT BENATAR GEFFEN LP CUT BUICKEY BETTS BAND BRUCE SPRINGSTEEN STEVE MILLER STEVE MILLER BRUCE SPRINGSTEEN JIMMY PAGE GEFEEN LP CUT TOM COCHRANE SROD HAD JOMMY PAGE STEVE MILLER STEVE MILLER STEVE MILLER STEVE MILLER STEVE MILLER BRUCE SPRINGSTEEN THE GREGG ALLMAN BAND REGEFEN LP CUT BRUCE SPRINGSTEEN STEVE MILLER THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HE ALE YE AND THE GREGG ALLWAN BAND THE GREGG ALLMAN BAND THE JEFF HE ALE YE AND THE GREGG ALLMAN BAN
25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47	18 15 26 37 40 42 43 44 25 39 32 38 34 30 47 23 NEV 49 50 NEV	10 28 49 — 47 25 34 40. 36 * 31 * 38 30 50 * 18 * * * * * * * * * * * * * * * * *	5 6 6 3 2 2 18 2 2 18 2 6 4 7 7 7 4 8 8 4 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ROCK BOTTOM EPICLP CUTYEPAA CHIMES OF FREEDOM COLUMBIA LP CUT YA YA CAPITOL 44222 PRISON BLUES GEFERNLP CUT SLIP AWAY EPIC LP CUTYEPAA. BIG LEAGUE RCAL P CUT CONFIDENCE MAN ARISTALP CUT TELEPHONE BOX VIRGIN LP CUT STAND BESIDE ME MCA 53425 FINISH WHAT YA STARTED WARNER BROS. 7-27746 BORN TO BE MY BABY MERCURY LP CUTYPOLYGRAM YOU NEVER LISTEN TO ME WARNER BROS. LP CUT EDGE OF A BROKEN HEART EMI 50141 PROMOBED IN MY OWN TEARS SMALL WORLD CHRYSALIS 43306 MADALAINE ATLANTIC LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BC THE SAME CAPTOL LP CUTYPOLYGRAM MERCURY LP CUTYPOLYGRAM DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPTOL LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BC THE SAME CAPTOL LP CUT DON'T WALK AWAY CHRYSALIS 43301 NEVER BE THE SAME CAPTOL LP CUT PAT BENATAR GEFFEN LP CUT BUICKEY BETTS BAND BRUCE SPRINGSTEEN STEVE MILLER STEVE MILLER BRUCE SPRINGSTEEN JIMMY PAGE GEFEEN LP CUT TOM COCHRANE SROD HAD JOMMY PAGE STEVE MILLER STEVE MILLER STEVE MILLER STEVE MILLER STEVE MILLER BRUCE SPRINGSTEEN THE GREGG ALLMAN BAND REGEFEN LP CUT BRUCE SPRINGSTEEN STEVE MILLER THE GREGG ALLMAN BAND THE GREGG ALLMAN BAND THE JEFF HE ALE YE AND THE GREGG ALLWAN BAND THE GREGG ALLMAN BAND THE JEFF HE ALE YE AND THE GREGG ALLMAN BAN

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.



SUMMER '88 ARBITRONS

(Continued from page 12)

		F	W	Sp	Su
Call	Format	'87	'88	'88	'88
WYNY	country	3.0	2.1	2.6	2.4
WINS	news	3.3	2.8	2.2	2.3
WKJY	AC	1.5	2.8	2.5	2.2
WFAN	sports	1.0	.8	1.9	2.1
WCT0	easy	2.7	1.5	1.9	1.9
WEZN	AC	1.0	1.5	1.3	1.5
WNBC	AC	2.0	1.5	1.6	1.5
WDRE	modern	1.6	1.8	2.0	1.4
WNCN	classical	.5	1.2	1.5	1.2
WBLS	urban	1.1	1.1	1.2	1.1
WRKS	urban	1.8	1.1	1.5	1.1

VOX JOX

(Continued from page 5)

at 516-358-2250. Also, Richard Klender, author of Power Source's "Dear Mr. Jesus," has announced plans for a proposed Day Of The Child and mass airing of the song for Dec. 1. For more information, call Klender at 805-527-7787.

CLASSIFIED: As album KNX-FM approaches a format decision, PD Kurt Kelly has put forth a rather specific casting call for the still-vacant ND, promotions director, production director, and air talent slots. Kelly will accept complete packages only; any one missing a single element will be returned. Job seekers should submit the usual T&R (where applicable) with references, ratings history, a photograph, and answers to these questions:

What are the strengths and weaknesses of KNX-FM in the present L.A. marketplace? What does KNX-FM need to do to get better? What assets can you bring to KNX-FM? What are your short-range and long-term goals? How do you view yourself as opposed to the opinions of others?

Meanwhile, with Kelly and Glasco in new jobs, Transtar senior VP of programming Gary Taylor needs two new PDs. Niche 29 needs a programmer who knows "rock'n'roll for 29-year-olds," and Special Blend requires a "strategic-oriented, research-receptive PD who can incorporate bright delivery into soft AC."

AC WEIM Fitchburg, Mass., is looking for an experienced newsperson; contact PD Jack Raymond at 617-343-3766 ... KABC Los Angeles GM George Green is looking for a "highly creative, major-market n/t programmer." Send T&Rs ASAP.

Assistance in preparing this column was provided by Peter Ludwig.

Surprise!! Challenge! Twin Hits. Race of sexes is on!

RITA GARRETT
"Too Late To Be Blue"
Tuxedo Record (950)

SYLVESTER JACKSON
"Streets of Barbados"
Mint Record (810)

TUXEDO-MINT RECORDS

> NEW YORK NY 10038 (212) 349-8111

Call	Format	F '87	W '88	Sp '88	Տս '88	Call	Format	F '87	W '88	Sp '88	Su '88
——————————————————————————————————————			00	- 00	- 00	Call	romat	0/	00	00	- 00
S	AN DIEGO)—(1	9)			KRTH-FM	oldies	5.8	4.8	5.4	6.5
KKI O AM EM	ton 40	0.0	0.7	0.0	9.0	KDUO	easy	7.3	8.1	8.1	5.6
KKLQ-AM-FM	top 40	8.8	8.7	9.0	8.9	KLOS	album	4.2	5.9	5.1	5.6
KGB	album	7.0	6.3	9.0	7.4	KCKC	country	2.8	2.6	4.3	5.1
KFMB	AC	4.8	5.3	7.0	7.1	KIIS-AM-FM	top 40	6.2	6.0	6.1	4.8
KJQY	easy	8.5	7.9	6.8	6.9	KCAL-FM	album	5.7	4.1	4.5	3.6
KSD0	n/t	6.1	8.1	7.3	6.8	KOST	AC	3.6	4.1	4.1	3.6
KFMB-FM	AC	7.3	7.8	6.1	6.3	KFI	talk	3.7	2.8	3.2	3.2
KSON-FM	country	5.8	4.8	3.7	5.8	KNX		2.6	3.2		2.8
KYXY	AC	3.6	3.4	3.1	5.4		news			3.2	
XETRA-FM	modern	4.9	5.4	5.2	5.2	KABC	talk	2.3	2.0	2.3	2.5
KIFM	adult alt	2.9	4.7	3.4	4.7	KFXM	adult std	1.3	2.2	2.4	2.3
KCBQ-AM-FM	oldies	3.4	3.5	3.6	4.1	KMDJ	country	1.0	2.1	1.7	2.2
KPOP	big band	3.4	3.1	4.9	2.8	KPWR	crossover	2.3	2.7	2.0	2.1
						KDIC	4.0	0.3	2.5	0.3	

3.2 2.8 1.9 2.7

2.4 2.2 1.6 **2.6**

2.0 1.5 1.6 2.3

4.1 2.8 3.2 2.2

19 1.6 1.6 1.7

1.5 2.1 2.0 1.5

KBIG

KCAL

KROO

KZLA

KOLA

KNTF

XETRA oldies 2.1 1.0 1.4 1.0

RIVERSIDE-SAN BERNADINO,
CALIF.—(39)

KGGI top 40 7.0 7.4 6.3 8.9

classical

cls rock

urban

news

adult alt

top 40

AC.

KFSD

KKYY

XHRM

KNX

KSWV

XHITZ

KGMG-FM

1.0 1.4 1.8 1.1 AC 1.8 .8 1.2 1.4 KIQQ KMEN oldies 0.7 0.3 1.1 1.4 KNX-FM album 1.0 1.2 1.1 **1.2** KDIE Snanish 1.2 0.6 — **1.2** 3.0 2.9 2.3 1.0 KQLH AC

AC

Spanish

modern

country

top 40

country

adult alt

2.3 2.5 2.3 **2.0**

2.0 1.5 2.6 1.8

1.2 1.6 1.5 1.7

2.6 3.0 2.6 1.6

2.3 1.8 1.8 1.5

1.6 2.1 1.0 1.5

.9 1.1 **1.9**

1.7

FOR WEEK ENDING OCTOBER 15, 1988

MODERN ROCK TRACKSTM

WEEK	LAST	2 WKS.	WKS. ON CHART	Compiled from College Radio LABEL & NUMBER/DISTRIBUTING LABE	Commercial and Airplay Reports. ARTIS			
4	1	1	6	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS			
2	2	2	6	PEEK-A-BOO GEFFEN 7-27760	SIOUXSIE AND THE BANSHEES			
3	4	_	2	DESIRE ISLAND 7-99250/ATLANTIC	U2			
4	3	3	6	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB			
5	8	12	6		BRICKELL & NEW BOHEMIAN			
6	10	18	4	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLE			
7	5	4	6	CRASH RCA 8682	THE PRIMITIVES			
8	7	8	6	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS			
9	6	5	6	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE			
10	15	6	6	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH			
11	11	13	5	ANOTHER KIND OF LOVE	HUGH CORNWELL			
12	19	22	6	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES			
13	13	7	6	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS			
14	21	27	6	GLAD I'M NOT A KENNEDY	SHONA LAING			
15	16	20	5	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN			
16	26	23	3	THE KILLING JAR GEFFENLP CUT	SIOUXSIE AND THE BANSHEES			
17	18	21	4	EVERY DOG HAS HIS DAY	LET'S ACTIV			
18	22	_	2		COLE AND THE COMMOTIONS			
19	9	9	5	TELL THAT GIRL TO SHUT UP	TRANSVISION VAMI			
20	20	16	5	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY			
21	23		2	CAROLYN'S FINGERS	COCTEAU TWINS			
22	24	26	3	SLOW TURNING	JOHN HIAT			
23	17	₹ «—	2	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION			
24	R	E-ENTR	Υ	ANCHORAGE MERCURY 870 611-7/POLYGRAM	MICHELLE SHOCKED			
25	28	24	3	DOCTORIN' THE TARDIS	THE TIMELORDS			
26	14	10	6	CHRIST!NE RELATIVITY LP CUT	HOUSE OF LOVE			
27	NE	WÞ	1	AWAY A&MLPCUT	THE FEELIES			
28	R	E-ENTR	Y	WHAT'S THE MATTER HERE? ELEKTRA 7-69388	10,000 MANIACS			
29	R	RE-ENTRY BREAKFAST IN BED UB40 & CHRISSIE						
30	R	E-ENTR	Y	JESUS CHRIST COLUMBIA LP CUT	U2			

Billboard, copyright 1988.

Thriller: Customized Cornflakes

BY PETER LUDWIG

NEW YORK An Alabama radio station now has its own customized box of cornflakes, and judging from the calls that similar promotions have generated in other markets, the potential exists for a nationwide cornflake blizzard by spring.

On Oct. 1, AC WMJJ "Magic 96" Birmingham put 12,000 boxes of its Burt And Kurt's Magic Morning Zoo Cornflakes on the shelves at 17 area food stores. That followed the debuts of 25,000 boxes of WMMS Cleveland's Buzzard Flakes last year and 24,000 packages of KOAQ 'Q103'' Denver's Dave & Abby breakfast cereal in June.

WMJJ local sales manager David Swiger has been working on Magic 96's cereal promotion for five months and already considers it a success. Like its predecessors, Magic 96 launched the promotion with a live remote, which Swiger says drew excellent TV coverage. WMJJ has a month to sell all 12,000 boxes.

Q103 promotion director Kristi McCauley says the promotion was a PROMOTIONS

fairly easy project for KOAQ because the co-sponsoring food chain took care of everything except the package design and artwork. Safeway gave the Dave & Abby boxes end-aisle displays for four weeks in all 60 Denver-area stores.

Magic 96's Swiger had to do much more to get his cereal on the shelf. He suggests that any station using the promotion become familiar with packaging regulations that must be strictly followed, such as mandatory locations for the ingredient and bar-code panels. He also says that getting a manufacturer to package 12,000-15,000 boxes, considered a small run, can be a tough sell. Shipping is another hassle best left to the food chain if possible.

WMJJ hopes to raise more than \$20,000 for the King's Ranch charity through the sale of cereal and \$5 T-shirts offered on the back of the box. King's Ranch is a highly visible statewide foundation that operates 20 homes for battered, abandoned, or abused children. Magic 96 has forgone putting its logo on the shirts, opting instead for the subtler "I'm A Magic Kid."

WMMS went with a WMMS cupand-bowl offer on the back of its box of Buzzard Flakes, while Q103 printed a maze game and a recipe for making 3,600 macaroons (quantities easily divisible by 100).

WMMS promotion director Rich Piombino suggests making sure that the food chain keeps generic cornflakes off the shelf during the promotion's run. All three stations' decided to price their brands between the generic and name-brand prices, and all say the ensuing consumer confusion could hurt a station brand's sales.

Q103's McCauley suggests making sure the supermarket displays make it very clear that the cereal boxes really do contain cornflakes. She found that it took extra effort to convince shoppers that Dave & Abby was edible breakfast cereal.

One advantage to cereal boxes is that people do read them. (Remem-



Man Vs. Outdoor Sign. KSFM "FM-102" Sacramento, Calif.'s Mark Allen points to the billboard that was his home for 18 days. Five days into his campaign to raise \$15,000 for muscular dystrophy, Allen fell from the 40-foot-high sign, broke both feet, and injured his knee. After he was treated, Allen returned to the outdoor sign for two more weeks. He netted more than \$10,000 for MD, a cast on each foot, and an appointment for knee surgery.

ber the old Life cereal packages with the two-page "newspaper" on the back?) In many ways, the cereal box gets existing and potential listeners to buy, read, and reread what you'd have spent thousands on in a direct-mail promotion.

HANDS-ON PROMOTION

If one of your air talents is planning to go for the world handshaking record, be advised that the ante has just gone up. A former champion, Gary Craig of WTIC-FM Hartford, Conn., has recaptured the crown with 20,196 hands shaken in six hours and 55 minutes.

Not that he'll get recognition in the 1989 edition of the Guinness Book of World Records. It seems a Swedish handshaker broke the previous record—set by Mike Butts, then at KKAT Salt Lake City—just in time for this year's Guinness deadline. Craig will have to wait for the next edition, and if anyone tops him by then, he has sworn to recapture the title in time for the 1990 deadline.

WTIC promotions director Jonathan Monk says that organization and support are the keys to breaking the record. The hardest part is securing a good site for the event. The Craig record was set at the Eastern States Exposition, "The Big E," the largest fair in the Northeast.

Monk used a staff of 10 to work (Continued on next page)

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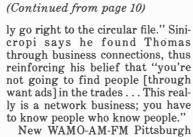
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PD HIRING

PD Sam Weaver came from outside the usual circle of urban job applicants. Weaver, then working at country WUSN Chicago, called about the WAMO job on a day that VP/GM Roger Fairfax just happened to be in Chicago conducting interviews and caught him "totally unaware. His persona was so totally different, he got my attention right

Despite going outside the format for a PD, Fairfax is more upbeat than Kelly about the pool of available candidates. "If we were to buy 10 stations tomorrow, we could fill each one of their PD or OM openings. There's so much raw talent coming along that the future of blacks in this business is as bright as it's ever been," he says.

What special things are GMs looking for? With parent company United Broadcasting being heavily structured, WDJY GM Gross wants someone whose background is in "a corporate-type setting." Sinicropi's crossover station needed a PD who was "familiar with dance product, black product, and top-40 product." Both Kelly and Sinicropi also sought PDs with some knowledge of a station's sales side.'

What kind of things scare a GM off? WAAA Winston-Salem, N.C.,

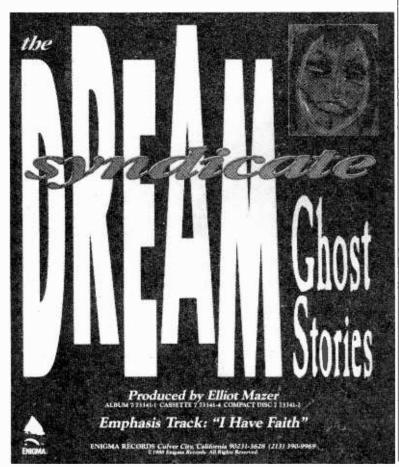
president/GM Mütter Evans says she's trying to avoid a PD who'll rush off somewhere else after a few up books. "A successful partnership requires experienced talent who [is] committed to seeing a job through, which requires time and a degree of luck. Therefore, anyone interested in WAAA as a pit stop can't be suc-

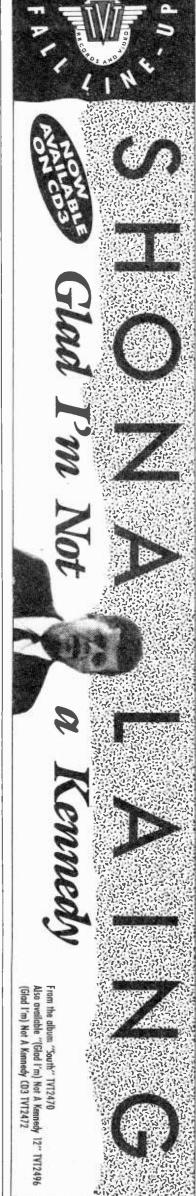
cessful," she says.

And another GM, who asked not to be named, is wary of applicants from larger markets "who know I can't pay them the money they were accustomed to. If somebody tells me they want to settle down somewhere where there's less pressure, that's one thing. If I see that they've been on jobs for six or eight months, or if they've worked at two or three jobs in one city-meaning that they'll go to the highest bidder-it makes me suspicious.

Going into the fall book, WDJY's Gross is relying on longtime OM John Turk and UBC's Lynn Irvin until he can find a PD. WLUM's Sinicropi made a point of wrapping up his job search before the book began; if Thomas had been unavailable, he says, he would have "done what was necessary to find the person we needed. I don't think a station can be without a PD for any length of time. You get a station that sounds differ-

ent every air shift."
WBLZ's Edens, meanwhile, says he's happy with his interim team of OM Terry Moore and MD Tom Owens. While he hasn't decided not to fill the PD slot, Edens says, "I'm no longer suggesting people Federal Express their air check to me; it's not a live-or-die situation.





Independent Syndicators Stick With New Age/Jazz

BY PETER LUDWIG

Independent program suppliers laid much of the groundwork for getting new age and similar formats on the radio. But even though those formats have now gotten a toehold in some markets, the independent syndicators still face two separate and substantial challenges: the increased difficulty in clearing their programs as syndication needs in general have reached a plateau, and the decreasing radio time devoted to new age music.

This fall has seen KTWV Los Angeles, WNUA Chicago, and Satellite Music Network's Wave format all move toward fusion jazz and pop vocals. And last week another top 10 outlet, WBMW Washington, D.C., became adult rock outlet WJFK, bringing in Howard Stern via satellite for mornings and restricting its previous adult alternative programs to nighttime

Independent suppliers got some good news this week when KTWV cleared the longest-running commercial new age syndication, Frank Forest's weekly two-hour "Musical Starstreams," making it the Wave's firstever syndicated show. "Starstreams" has also been airing on WBMW and will continue to run on WJFK.

Forest also says a number of Satellite Music Network's Wave affiliates are awaiting final word from network headquarters on their request to break from the satellite feed once a week to air "Starstreams." Lee Roy

FEATURED PROGRAMMING

Hansen, the new SMN Wave OM, has already endorsed the show to Wave affiliates as a good programming stretch. Forest's show is the most staunchly new age program in commercial syndication. Forest still distributes the show independently to 55 affiliates, four of which are in the top 10 markets.

CLASSIC NEW AGE?

Independent new age programs with a lower profile than "Starstreams" have also managed to survive without top 10 market clearances or strong sponsorship. Santa Barbara, Calif.-based producer Paul Hunter began his three-hour weekly "Soundscapes" program on local non-commercial KCSB in 1983. Since going into commercial syndication in September 1987, Hunter has cleared 20 affiliates. He isn't heard in the top 10 markets but has been able to snare six strong ACs in markets 11-40.

One factor that distinguishes Hunter's programming is his willingness to delve into new age's past and play music that predates KTWV's February 1987 debut. "The show is basically a hit-oriented, mainstream new age show," he says. "[But] we never call it new age on the air. It's a 50/50 mix of [new age] currents to

oldies going back 15 years.
"My philosophy is, address the people where they live and then take them a little farther. I don't program for the new age fans, who by and large aren't media oriented anyway. I aim for the AC crowd."

Hunter says he stays away from long, slow pieces and solo acoustic tracks. "We almost go for that big soundtrack sound that lets people exercise theater of the mind. We don't play much space music. We started out that way but realized we were only appealing to a fringe audience."

"Soundscapes" is running primarily on Sunday nights. Although that isn't traditionally a heavy time for AC listening, "it's a good night when people can hear us regularly, and the stations are telling me that that's what's happening. That type of audience support is a shot in the arm. It's also a great way to send your audience to bed." Hunter can be reached at 805-569-1211.

THE NEXT MORNING

If Hunter is after AC listeners' last few weekend hours, John Arminio wants their Sunday mornings. His Atlanta-based Broadcast Journeys Inc. has been syndicating "Sunday Side Up" since last November and now has over 50 small-market affiliates, a far cry from his original nine (Billboard, April 16).

Arminio determined early on that AC stations needed a brighter show than he believed new age could deliver. He now programs as little as one

new age track per hour. With new co-host Jodi Chambers, the show is intended to be a regular radio companion to go with the Sunday funnies and a cup of coffee. The playlist's emphasis is on mainstream,

up-tempo jazz fusion.

Arminio has also built up the show's Sun-debut feature since he learned that the new-releases segment drew the most listener response. Broadcast Journeys can be reached at 404-998-3411.

ALL THE JAZZ THAT FITS

Disregarding new age altogether is Milford, Conn.'s Beyond Bourbon Jazz Productions Inc. The company has had its three-hour "Beyond Bourbon Jazz Countdown" in weekly syndication since the end of July, garnering six affiliates in five of the top 75 markets.

Company president Jim Rock left his position as WJAZ Stamford, Conn.'s top billing account exec to launch the show. Thirteen-year

WJAZ veteran air personality Ray

Below is a weekly calendar of uptime and dates.

Oct. 1-31. Robert Palmer, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes. Oct. 14-15, Terence Trent D'Arby, On The Radio, On The Radio Broadcasting, one hour.

Oct. 14-16, Bon Jovi, Westwood One Radio Networks concert special, 90 minutes.

Oct. 14-16, Rosanne Barr/Joan Baez, Cruisin' America with Cousin Brucie, CBS RadioRadio,

Oct. 14-16, Metallica, Metalshop, MJI Broadcasting, one hour.

Oct. 14-16, Kylie Minogue/Sylvester Stallone/ Rebecca DeMornay, Party America, Cutler Productions, two hours.

Oct. 14-16, Otis Williams, Motor City Beat, United Stations, three hours.

Oct. 14-16. Michael Jackson. Star Beat. MJI Broadcasting, one hour.

Oct. 14-16, Howard Huntsberry/D.J. Jazzy Jeff & Fresh Prince, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Oct. 14-16, The Cheap Trick Story, Hot Rocks, United Stations, 90 minutes.

Oct. 14-16, Nitty Gritty Dirt Band, Country Today, MJI Broadcasting, one hour.

Oct. 15-16, George Benson/Fat Boys/Howard Huntsberry, RadioScope, Lee Bailey Communications, one hour.

Oct. 17-23, Van Halen, Rock Today, M.I. Broadcasting, one hour.

Oct. 17-23, Steve Miller, The Jazz Show With David Sanborn, Westwood One Radio Networks,

Oct. 17-23, Van Halen, Legends Of Rock, Westwood One Radio Networks, one hour.

Oct. 17-23, Deep Purple, BBC Classic In Concert, Westwood One Radio Networks, 90 minutes.

Oct. 17-23, Rolling Stones/Supertramp/Dobie Gray/Blue Oyster Cult/Jimi Hendrix, Classic Cuts, MJI Broadcasting, one hour.

Oct. 17-23, Glenn Frey, Off The Record With Mary Turner, Westwood One Radio Networks, one

Oct. 17-23, Best Of ..., Live From Gilley's, Westwood One Radio Networks, one hour.

Oct. 17-23, Fleetwood Mac, Part 1, Star Trak Profiles, Westwood One Radio Networks, one

Oct. 17-23, the Dazz Band, Special Edition, Westwood One Radio Networks, one hour.

Oct. 17-23. The Lost Lennon Tapes. Westwood One Radio Networks Special Series, one hour.

Oct. 17-24, Glen Frey, Up Close, MediaAmerica Radio, 90 minutes/two hours.

Lamm is the countdown's host. Bevond Bourbon Productions can be contacted at 203-877-3690.

CALENDAR

coming network and syndicated music specials. Shows with multiple dates indicate that local stations have the option of broadcast

TOP SINGLES-20 Years Ago

10. Hopelessly Devoted To You, Olivia Newton-John, Rso

Yester Hits_®

Hits From Billboard 10 and

20 Years Ago This Week POP SINGLES—10 Years Ago 1. Kiss You All Over, Exile, WARNER/

2. Hot Child In The City, Nick Gilder,

3. Boogie Oogie Oogie, A Taste Of

Honey, CAPITOL

4. Don't Look Back, Boston, EPIC

5. Reminiscing, Little River Band, HARVEST

6. You Needed Me, Anne Murray,

Love Is In The Air, John Paul Young, SCOTTI BROS.
 Whenever I Call You "Friend,"

Kenny Loggins, columb Summer Nights, John Travolta/ Olivia Newton-John, RSO

- 1. Hey Jude, Beatles, APPLE
- Harper Valley P.T.A., Jeannie C. Riley, PLANTATION
- 3. Fire, Crazy World Of Arthur Brown, ATLANTIC
- 4. Little Green Apples, O.C. Smith, COLUMBIA
- 5. Girl Watcher, O'Kaysions, ABC
- 6. Midnight Confessions, Grassroots,
- 7. My Special Angel, Vogues, REPRISE 8. I've Gotta Get A Message To You, Bee Gees, ATCO
 9. Over You, Gary Puckett & the
- Union Gap, columbia
- 10. Slip Away, Clarence Carter, ATLANTIC

TOP ALBUMS-10 Years Ago

- Grease, Soundtrack, RSO
- Don't Look Back, Boston, EPIC
- Double Vision, Foreigner, ATLANTIC Who Are You, the Who, MCA
- Some Girls, Rolling Stones, ROLLING STONES
- A Taste Of Honey, CAPITOL
- 7. Nightwatch, Kenny Loggins,
- 8. Twin Sons Of Different Mothers, Dan Fogelberg & Tim Weisberg, FULL MOON/EPIC
- 9. Live And More, Donna Summer, CASABLANCA
- 10. Living In The U.S.A., Linda Ronstadt, ASYLUM

TOP ALBUMS—20 Years Age

- 1. Cheap Thrills, Big Brother & the
- Holding Company, COLUMBIA
 Waiting For The Sun, Doors, ELEKTRA
- Feliciano!, José Feliciano, RCA.
 Time Peace/Greatest Hits,
- 5. Gentle On My Mind, Glen
- Campbell, CAPITOL

 6. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
- Realization, Johnny Rivers, IMPERIAL
- The Time Has Come, Chambers
- Brothers, COLUMBIA
- 9. Crown Of Creation, Jefferson Airplane, RCA 10. Steppenwolf, DUNHILL

COUNTRY SINGLES-10 Years Ago 1. Heartbreaker, Dolly Parton, RCA

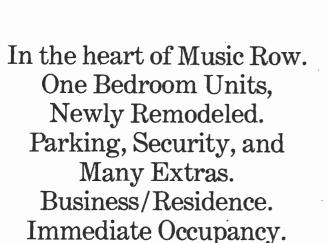
- It's Been A Great Afternoon, Merle Haggard, MCA
- Tear Time, Dave & Sugar, RCA 4. Let's Take The Long Way Around The World, Ronnie Milsap, RCA
- 5. Who Am I To Say, Statler Brothers,
- 6. Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS
- Cryin' Again, Oak Ridge Boys, ABC
- Ain't No California, Mel Tillis, MCA
- 9. Sleeping Single In A Double Bed, Barbara Mandrell, ABC

 10. No Sleep Tonight, Randy Barlow, REPUBLIC

 REPUBLIC

SOUL SINGLES-10 Years Ago

- 1. One Nation Under A Groove,
- 2. Got To Get You Into My Life, Earth,
- 3. It Seems To Hang On, Ashford &
- 4. Blame It On The Boogie, Jacksons,
- 5. I'm In Love, Rose Royce, WHITFIELD
 6. Dance, (DISCO HEAT) Sylvester,
 FANTASY
- Holding On, L.T.D., A&M
- What You Waitin' For, Stargard,
- 9. Get Off, Foxy, DASH
 10. Lets Start The Dance, Hamilton Bohannon, MERCURY



Chris (615) 320-5253.

CONDOMINIUMS

FUR LEASE

PROMOTIONS

(Continued from preceding page)

Big E," the largest fair in the Northeast.

Monk used a staff of 10 to work the promotion and thinks you can't get by with less. He had four air talents hawking the event and directing fairgoers on the public-address system, two models counting the handshakes, and two more models passing out commemorative buttons.

Craig wore white gloves and a tuxedo to the event, but it wasn't because he's fashion conscious. Twenty-thousand handshakes can wreak havoc on a hand-especially since many people wear rings and some really get into the shake. Craig had to change gloves after the first 10,000 handshakes; without gloves, the effort would have been a lot more painful. Another factor Monk regards as

so basic it might get overlooked is the need to keep the energy up throughout the event. That helps pull in listeners, makes them willing to spend a few minutes standing in line, and, most important, keeps the air personality going.





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ER PLAYLIST PO

PLATINUM-Stations with a weekly cume PLATINUM—Stations with a weekly cume audience of more than 1 million.

GOLD—Stations with a weekly cume audience between 500,000 and 1 million.

SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

PLATINUM

7400

26 26 A27 — 28 28 29 31 30 32 31 33 35 34 EX EX

New York

EX EX

A — EX EX EX EX EX EX EX EX

EX EX

GOLD

Roston

Fomer (LOJAM)

P.D.: Jeff Wyatt

Bobby Brown, Don't Be Cruel
Stevie B. Spring Love (Come Back To M
Taylon Danje, Ill Always Love You
Tormation Society, What's On Your M
UB40, Red Red Wine
New Kids On The Block, Please Don't G
Robby McFerrin, Don't Worry, Be Happy
Erasure, Chains Of Love
S Heber Steven Comments
All B. Surel, Off On Your Own (Girl)
New Edition, If It Isn't Love
When In Rome, The Promise
D.J. Jazzy Jeff & The Fresh Prince, A
Sweet Sensation, Never Let You Go
Tracie Spencer, Symptoms Of True Love
Cheap Trick, Don't Be Cruel
Vanessa Wilkiams, The Right Stuff
Paula Abdul, Knocked Out
The Cover Girls, Inside Outside
Debbie Gibson, Staying Together
The Jets, Sendin' All My Love
Giant Steps, Another Lover
Dino, Summergiris
Brenda K. Starr, What You See Is What
Pam Russo, It Works For Me
Terence Trent D'Arby, Dance Little Si
Kylie Minogue, The Loco-Motion
J.J. Fad, Way Out
Jeffrey Osborne, She's On The Left
Escape Club, Wild Wild West
Deniece Williams, I Can't Wait
Karyn White, The Way You Love Me
Sa-Fire, Boy, I've Been Told
Whitney Houston, One Moment In Time
Elisa Fiorillo, You On't Know
Kim Wilde, You Came
Will To Power, Baby I Love Your Way/F
Lime, Culle Viewing You The Best That
Annoge Michael, Kissing A Fool
Was (Noul, The Way That You Love Me
Taula Abdul, The Way That You Love Me
Paula Abdul, The Way That You Love Me
Paula Abdul, The Way That You Love Me
Tracy Chapman, Baby Can I Hold You

Jeffrey Osborne, She's On The Left Poison, Fallen Angel Whitney Houston, One Moment In Time

P.D.: Inel Salkowitz

New York

D.M.: Steve Kingston

Bobby McFerrin, Don't Worry, Be Happy
US40, Red Red Wine

Jaylor Dayne, 'Il' Always Love You

Let Lepard, Love Bites

Phil Collins, Groovy Kind O'l Love

Guns N' Roses, Sweet Chird O' Mine

Thicago, I Don't Wanna Live Without Y

Bon Jovi, Bad Medicine

The Cheap Trick, Don't Be Cruel

Jersey Chapman, Fast Car

July D.J. Jazzy Jeff & The Fresh Prince, A

July Back Bon, Jovi, Bad Medicine

New Kids On The Block, Please Don't G

Sas Boby Brown, Don't Be Cruel

John John Chapman, Fast Car

John Cha O.M.: Steve Kingston New York



New York

P.D.: Larry Berger
Bobby McFerrin, Don't Worry, Be Happy
UB40, Berfer Wine
Tayto Dayne. "II Always Love You
Del Leppard, Love Bites
Phil Collins, Groovy Kind Of Love
Guss N' Ross, Sweet Child O' Mine
Cheap Trick, Don't Be Cruel
Kylie Minogue, The Loco-Motion
New Kids On The Block, Please Don't G
Bobby Brown, Don't Be Cruel
Whitney Houston, One Moment In Time
New Edition, II It Isn't Love
The Beach Boys, Kokomo
Sa-Fire, Boy, I've Been Told
Information Society, What's On Your M
D.J. Jazzy Jetf & The Fresh Prince, A
Rick Astley, It Would Take A Strong S
Tracy Chapman, Fast Car
Breathe, Hands To Heaven
Chicago, I Don't Wanna Live Without Y
Steve Winwood, Don't You Know What Th
Peter Cetera, One Good Woman
Stevie B, Spring Love (Come Back To M
Verley Chapman, O' Love
George Michael, Kissing A Fool
The Cover Grist, Inside Outside
The Scape Club, Wild, Wild West
Sweet Sensation, Never Let You G
Rod Stewart, Forever Young
Will To Power, Baby, I Love Your Way/ P.D.: Larry Berger 9 13 16 18 17 14 25 19 23 7 10 8 15 20 26 22 21 24 29 30 27



P.D.: Buddy Scott
Bobby McFerrin, Don't Worry, Be Happy
UB40, Red Red Wine
Phil Collins, Grovy Kind Of Love
Cheap Trick, Don't Be Cruel
Taylor Dayne, I'll Always Love You
The Beach Boys, Kokomo
Whitney Houston, One Moment In Time
Bobby Brown, Don't Be Cruel
Rew Edition, I'l It Isn't Love
Kylie Minogue, The Loco-Motion
Hew Kids One
Kylie Minogue, The Loco-Motion
Hew Kids One
She Book, Please Don't G
Hore Houston
As A-Fine, Boy, I've Beerland
Sa-Fine, Boy, I've Beerland
As A-Fine, Boy, I've Beerland
As Chould
As A-Fine, Boy, I Love Your Way/
Denicce Williams, I Can't Wait
Was (Not Was), Spy In The House Of Lo
Good Question, Got A New Love
Peter Ceter, One Good Woman
Michael Jackson, Another Part Of Me
Johnny Kemp, Dancing With Myself
Brenda K. Starr, What You See Is What
Prince, I wish U Heaven
Al B. Surel, Off On Your Own (Girr)
Bobby Brown, My Prerogative
Tracie Spencer, Symptoms Of True Love
Duran Duran, I Don't Want Your Love
Karn White, You Came Chicago P.D.: Buddy Scott 11 13 15 16 9 8 18 24 23 12 28 25 26 27 22 21 17 20 29 19

KISFM 102.7

P.D.: Steve Rivers Los Angeles

P.D.: Steve Rivers
UB40, Red Red Wine
Frasure, Chains Of Love
Det Leppard, Love Bites
Information Society, What's On Your M
Booby Brown, Don't Be Cruel
Phil Colling, Groovy Kind Of Love
New Kids On The Block, Please Bon't G
When In Rome, The Promise
The Beach Boys, Kokomo
Taylor Dayne, 111 Always Love You
J.J. Fad, Way Out
Booby McFerrin, Don't Worry, Be Happy
INXS, Never Tear Us Apart
Stevie B, Spring Love (Come Back To M
The Escape Club, Wild, Wild West
Cheap Trick, Don't Be Cruel
Rod Stewart, Forever Young
D.J. Jazzy Jeff & The Fresh Prince, A
Steve Winwood, Don't You Know What Th
Gurs The Rose, See Ed. Mild O' Mine
Brus Leftion, It Il Isn't Love
Trimm, Cas With The Boom
Kyfie Minogue, The Loco-Motion
Bon Jovi, Bad Medicine 10 11 12 13 14 15 16 17 18 19 20 21 22 A23 24 25 18 9 22 19 20 11 23 13 25 15

P.D.: Sunny Joe White
10,000 Maniacs, What's The Matter Her
10,000 Maniacs, What's Company
10,000 Maniacs, What's Company
10,000 Maniacs, What's On Your M
10,000 Maniacs, What's Maniacs, W 8 9 12 11 15 13 14 16 17 22 19 26 23 27 24

Kiss

P.D.: Sunny Toe White

108FM

Jettirey Usborns, Jan.
Perison, Fallen Angel
Whitney Houston, One Moment In Time
UZ, Desire
Will To Power, Baby, I Love Your Way/
George Michael, Kissing A Fool
Terence Trent D'Arby, Dance Little Si
Anita Baker, Giving You The Best That
Pet Shop Boys, Domino Dancing
Duran Duran, I Don't Want Your Love
Kim Wilde, You Came
Was (Not Was), Spy In The House OI Lo
Eddie Money, Walk On Water
Elton John, A Word In Spanish
Deniece Williams, I Can't Wait
Basia, Time And Tide

WZOU-04:5

P. D.: Joel Salkowitz
Sa-Fire, Boy, I've Been Told
Sweet Sensation, Never Let You Go
Rick Astley, It Mould Take A Strong S
Taylor Dayne, I'll Always Love You
New Kotion, I'l Is I's Love
New Kotion, I'l Is I's Gonna Rain
Bobby Rown, Don't Be Cruel
New Kids On The Block, Please Don't G
Bobby McFerin, Don't Worry, Be Happy
Kyle Minogue, The Loc-Motion
Information Society, What's On Your M
When In Rome, The Promise
Rick Astley, My Arms Keep Missing You
Debbie Gibson, Staying Together
Brenda K. Starr, What You See Is What
UB40, Red Red Wine
Glant Steps, Another Lover
Noel, Out Of Time
The Cover Girst, Inside Outside
Terence Trent O'Arby, Dance Little Si
DJ. Jazzy Jerf & The Fresh Prince, A
Stevie B, Stop The Love
Siedah Garrett, K. I.S. S.I.N. G.
Rave, Break For Love
Johnny O, Fantasy Girl
Johny O, Fantasy Girl
Johnny O, Fantasy Boston

P.D.: Tom Jeffries

P.D.: Tom Jeffries

Det Leppard, Love Bites
Phil Collins, Groovy Kind Of Love
Steve Winwood, Don't You Know What Th
UB40, Red Red Wine
10,000 Maniacs, What's The Matter Her
Rod Stewart, Forever Young
Cheap Trick, Don't Be Cruel
The Beach Beys, Kokomo
Peter Cetera, One Good Woman
Whitney Houston, One Moment In Time
Booby McFerrin, Don't Worry, Be Happy
Erasure, Chains O't Love
INXS, Never Tear Us Apart
Holly Kinght, Head Don't Fail Me Now
Bon Jovi, Bad Medicine
New Kids On The Block, Please Don't G
Cinderella, Don't Know What You Got (
The Escape Ciulo, Wild, Wild West
Wild, Minderella, Don't Know What You Got (
The Escape Ciulo, Wild, Wild West
Wild, Minderella, Don't Know What You Got (
The Escape Ciulo, Wild, Wild West
Wild, Minderella, Don't Know What You Got (
Basia), Time And Tide
Will To Power, Baby, I Love Your Way/
Night Ranger, Did It For Love
Edde Money, Walk On Water
George Michael, Kissing A Fool
Terence Trent D'Arby, Dance Little Si
When In Rome. The Promise
Depeche Mode, Strangelove
Tracie Spencer, Symploms Of True Love
Huey Lewis & The News, Small World
Visen, Edge DI A Broken Hows,
Darry Hall John Dates, Downtown Life
Prince, I Wish U Heaven
Breathe, How Can I Fail?
Ivan Neville, Not Just Another Girl
Kim Wilde, You Came
Elton John, A Word In Spanish
The Bangles, In Your Room
Was (Not Was), Spy In The House Of Lovan Balen, Finish What Ya Started
Tommy Conwell/Young Rumblers,



EX EX EX EX

Pittsburgh P.D.: Jim Richards

P.D.: Jim Richards
Cheap Trick, Don't Be Cruel
Det Leppard, Love Bites
Phil Collins, Grovy Kind Of Love
INXS, Never Tear Us Apart
Steve Winwood, Don't You Know What Th
Joan Jett And The Blackhearts, I Hate
Rod Stewart, Forever Young
UB40, Red Red Wine
The Escape Club, Wild, Wild West
Poison, Fallen Angel
Hew Edition, It It Isn't Love
Information Society, What's On Your M
Whitney Houston, One Moment In Time
New Kids On The Block, Please Don't G
Kylie Minogue, The Loco-Motion
Erasure, Chains Of Love
The Beach Boys, Kokomo
Breathe, How Can I Fall?
Bon Jovi, Bad Medicine
Taylor Dayne, I'll Always Love You
Giant Steps, Another Lover
Kim Wilde, You Came
Chicago, Look Away
Bobby Brown, Don't Be Cruel
Glenn Frey, True Love
UZ, Oesire
Daryl Hall John Oates, Downtown Life
Huey Lewis & The News, Small World
When In Rome, The Promise
George Michael, Kissing A Fool
The Bangles, In Your Koom
Duran Duran, I. Don't Want Your Love
Eddie Money, Walk On Water 11 16 18 14 17 19 20 21 22 10 23 26 29 28 25 EX EX EX

-EAGLEGIC

Philadelphia P.D.: Charlie Ouinn

hia P.D.: Charlie Quinn
Def Leppard, Love Bites
INXS, Never Tear Us Apart
UB40, Red Red Wine
Phil Collins, Grovy Kind Of Love
Guns N' Roses, Sweet Child O' Mine
Steve Winwood, Don't You Know What Th
The Escape Club, Wild, Wild West
Cheap Trick, Don't Be Cruel
Bon Jovi, Bad Medicine
The Beach Boys, Kokomo
Glenn Frey, True Love
Tommy Conwell/Young Rumbiers,
Whitney Houston, One Moment In Time
Rod Stewart, Forever Young
Cinderella, Don't Know What You Got
Information Society, What's On Your M
Breathe, How Can't Fail'
George Michael, Kissing A Fool
Kyle Minogue, The Loce-Motion
Taylor Dayne, I'll Always Love You
Peter Ceters, One Good Woman
Poison, Fallen Angel
Jeffrey Osborne, She's On The Left 8 8 9 19 10 118 11 13 12 12 12 13 114 14 15 16 16 21 17 22 18 23 19 24 22 20 EX 22 3 4 4 22 24 5 25 25 25

26 6 New Edition, If It Isn't Love
27 30 Eiton John, A Word in Spanish
28 29 Terence Trent D'Arby, Dance Little Si
29 EX Ersaure, Chains Of Love
30 EX Chicago, Look Away
A — Antia Baker, Guing You The Best That
A — Gant Steps, Another Lover
A — Duran Duran, I Don't Want Your Love
EX EX J. Fad, Way Outs, Downtown Life
EX EX Will To Power, Baby, I Love Your Way/
EX EX Huey Lewis & The News, Small World

ington

5 Def Leppard, Love Bites

8 UB40, Red Red Wine

10 Taylor Dayne, 111 Allways Love You

11 Taylor Dayne, 111 Allways Love You

12 Taylor Dayne, 111 Allways Love You

13 Phil Collins, Grooyy Kind Of Love

14 Kenny Loggins, Nobody's Fool (Theme F

15 Van Halen, When It's Love

2 Chicago, I Dori Wanna Live Without Y

2 Poison, Fallen Angel

15 Bobby McFerrin, Don't Worry, Be Happy

16 Information Society, What's On Your M

18 Erasure, Chains Of Love

14 Joan Jett And The Blackhearts, I Hate

15 Whitney Houston, One Moment In Time

21 Whitney Houston, One Moment In Time

22 Breath, How Can I Fall?

16 Brenda K, Starr, What You See Is What

23 Bon Jou, Bad Medicine

20 The Escape Club, Wild, Wild West

19 Cheap Tinck, Don't Be Cruel

28 Steve Winwood, Don't You Know What Th

25 Rob Base & D.J. E-Z Rock, It Takes Tw

26 George Michael, Kissing A Fool

27 George Michael, Kissing A Fool

28 Kylie Mingoue, The Loce-Motion

30 Giant Steps, Another Lover

Rod Stewart, Forever Young

INXS, Never Tear Us Apart

Will To Power, Baby, Love Your Way/

Duran Duran, I Don't Want Your Love

Georgia Satellites, Hippy Hippy Shake

// Ashington P.D.: Mark St. John 1 3 Def Leppard, Love Bites 2 UB40, Red Red Wine 3 4 Taylor Dayne, I'll Always Love You Information Society, What's On Your M 15 10 The Beach Boys, Kokomo 1 Dee Beach Boys, Mark Boys, B Washington P.D.: Mark St. John



Tampa

O.M.: Mason Dixon

Tampa

O.M.: Mason Dixon

Reach Boys, Kokomo

Bach Boys, Kokomo

UB40, Red Red Wine

UB40, Red Red Wine

New Edition, If It Isn't Love

Bobby Brown, Don't Be Cruel

Bobby Brown, Don't Be Cruel

Bobby McFerrin, Don't Worry, Be Happy

Genn Frey, True Love

Bobby McFerrin, Don't Worry, Be Happy

Genn Frey, True Love

Don't Worry, Be Happy

Genn Frey, True Love

Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

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Herrin, Don't Worry, Be Happy

Herrin, Don't Worry, Be Happy

Happy

Herrin, Don't Worry, Be Happy



P.D. Didnir osciol.

Def Leppard, Love Bites
Cheap Trick, Don't Be Cruel
The Escape Club, Wild, Wild West
Phil Collins, Groovy Kind Of Love
UB40, Red Red Wine
Information Society, What's On Your M
Taylor Dayne, I'll Almays Love You
Steve Winwood, Don't You Know What Th
Rod Stewart, Forever Young

Basia, Time And Tide Kylie Minogue, The Loco-Motion INXS, Never Tear Us Apart 14 17 18 22 16 21 22 27 23 25 29 30 32 31 28 33 33 40 EXX Kyie Minogue, The Loca-Motion IHXS, Never Tear Us Apart Frasure, Chains Of Love Poison, Fallen Angel Terence Trent D'Arty, Dance Little Si Bobby Brown, Don't Be Gruel Glenn Frey, True Love Bon Jovi, Bad Medicine Whitney Houston, One Moment In Time Breath, Bow Can I Fall? The Beach Boys, Kokomo Anita Baker, Giving You The Best That U.Z, Desire Little John, A Word In Spanish Brenda K. Starr, What You See Is What Glaint Steps, Another Lover Caddle Money, Walk On Water Chicago Money, Walk On Water Chicago Chaint, Seps., Another Lover Caddle Money, Walk On Water Chicago Chaint, Missing A Fool Musy Lewis & The News, Small World Daryl Hall John Oates, Downtown Life Boy Meets Girl, Waiting For A Star To Van Halen, Finish What Ya Started Was (Not Was), Spy In The House OI Lo Jeffrey Osborne, She's On The Left Luther Vandross, Any Love Pet Shop Boys, Domino Dancing Duran Duran, I Don't Want Your Love Will To Power, Baby, I Love Your Way/ Judson Spence, Yeah Yeah, Yeah Boys Club, I Remember Holding You

power96

Detroit P.D.: Rick Gillette

WINNS 1002 60

O.M.: Kid Leo

Cleveland



Chicago

P.D.: Brian Kelly
Bites
't Worry, Be Happy
'hearts, I Hate Def Leppard, Love Bites
Bobby McFerrin, Don't Worry, Be Happy
Joan Jett And The Blackhearts, I Hate
UB40, Red Red Wine
Kylie Minogue, The Loco-Motion
Guns N' Roses, Sweet Child O' Mine
Cheap Trick, Don't Be Cruel
Poison, Fallen Angel
Phil Collins, Groovy Kind O! Love
Information Society, What's On Your M
New Kids On The Block, Please Don't G
Taylor Dayne, I'll Always Love You
New Edition, I'll It Isn't Love
D.J. Jazzy Jeff & The Fresh Prince, A
INXS, Never Tear Us Apart
Rod Stewart, Forever Young
Bobby Brown, Don't Be Cruel
Whitney Houston, One Moment In Time
Rick Astley, It Would Take A Strong S
The Escape Club, Wild, Wild West
Bon Jowi, Bad Medicine
Brenda K, Starr, What You See Is What
The Beach Boys, Kokomo
Terence Trent D'Arby, Dance Little Si
Michael Jackson, Another Part Of Me
Cinderella, Don't Know What You Got (
Breathe, Mov Can I Fail'
Survivor, Oldn't Know What You Got (
Breathe, Mov Can I Fail'
Survivor, Oldn't Know What You Got (
Breathe, Mov Can I Fail'
Survivor, Oldn't Know What You See Sobby Brown, My Prerogative
Edde Money, Walk On Water
UZ, Desire
Salt-N-Pepa Featuring E.U., Shake You
Duran Duran, I Don't Want Your Love 16 10 3 13 12 21 19 14 24 6 2 22 17 20 30 11 27 28 25 EX 29 26 ĒΧ

eapolis

P.D.: Gregg Swedberg

Kylie Minogue. The Loco-Motion

UB40, Red Red Wine

UB40, Red Red Wine

Information Society, What's On Your M

Steve Winwood, Don't You Know What Th

Phil Collins, Groovy Kind O'l Love

Peter Cetera, One Good Woman

Frasure, Chains Of Low How You

Taylor Dayne, I'll Always Love You

Will To Power, Baby, Love Your Way/

Def Leppard, Love Bites

The Escape Ciub, Wild, Wild West

Boy Meets Girl, Waiting For A Star Tol

Joan Jett And The Blackhearts, I Hate

Breathe, How Can I Fall?

Poison, Fallen Angel

Rod Stewart, Forever Young

The Reach Boys, Kokomo

INXS, Never Tear Us Apart

Whitney Houston, One Moment in Time

When In Rome, The Promise

Cinderella, Don't Know What You Got (

Glenn Frey, Frue Love

The Capon William Comment of the Cruel

Chicago, I Don't Wanna Live Without Y

RO Spechwagon, Here With Me

Chicago, Low Bown, Don't Be Cruel

Bobby McFerrin, Don't Worry, Be Happy

Basia, Lime And Tide

Terence Trent D'Arby, Dance Little Si

Chicago, Low Aways

Romy Lognes, Robody's Fool (Theme F

Tere Carmen, Reason to Tyr

Experiment Comments of Comm P.D.: Gregg Swedberg

all hit MEGL
The Eagle

Dallas

INXS, Never Tear Us Apart

4 INXS, Never Tear Us Apart

2 UB40, Red Red Wine

6 Phil Collins, Groovy Kind Of Love

1 Poison, Fallen Angel

8 Erasure, Chains Of Love

3 Def Leppard, Love Bites

9 The Escape Club, Wild, Wild Wild West

7 Rod Stewart, Forever Young

17 The Beach Boys, Kokomo

18 Bon Jovi, Bad Medicine

19 Testabe, How Can I Falmise

2 When In Rome, The Promise

2 Hearth, How Can I Falmise

3 Elsew Hinwood, Don't You Know What Th

4 General Color of Color of Color of Color

5 Peter Celera, One Good Woman

6 Tonger Color of Color of Color

19 Glenn Frey, True Love

10 Jaan Jett And The Blackhearts, I Hate

23 Etton John, A Word in Spanish

21 Daan Jett And The Blackhearts, I Hate

23 Etton John, A Word in Spanish

24 Ey Depeche Mode, Strangelove

25 Sioussie & The Banshearts, I Hate

26 Tonge Superstitious

27 Brithy Fox, Long Way To Love

28 Brithy Fox, Long Way To Love

29 A Chicago, Look Away

30 ZE Robert Palmer, The Loco-Molion

21 Ex Van Halen, Finish What Ya Started

33 Guns N' Roses, Paradise Chly

34 Duran Duran, I bon't Want Your Love

4 George Michael, Kissing A Fool

4 Vizer, Edge Oil A Broken Heart

5 A Survivor, Oidn't Know If Was Starte

5 A Survivor, Oidn't Know If Was Love

5 K X Might Ranger, I bid It for Love

5 K X Might Ranger, Did It for Love

5 K Eddie Money, Walk On Waker

Houston

P.D.: Bill Richards

P.D.: Bill Richards
UB40, Red Red Wine
INXS, Never Tear Us Apart
When In Rome, The Promise
Inyo Dapnet, The Promise
Inyo Dapnet, The Promise
Inyo Dapnet, The Wordsow You
Ground Tear The Promise
Ingology Tear Wordsow You
Indoor Tear Wordsow
Indoor
Indoor Tear Wordsow
Indoor

20

BILLBOARD OCTOBER 15, 1988

Detroit

BILLBOARD SPOTLIGHTS CBS RECORDS



ISSUE DATE: NOV. 19 · AD CLOSING: OCT. 25

Houston

P.D.: Paul Christy P.D.: Paul Christy
UB40, Red Red Wine
Information Society, What's On Your M
Depeche Mode, Strangelove
Kylie Minogue, The Loco-Motion
Bon Jovi, Bad Medicine
INXS, Never Tear Us Apart
The Escape Club, Wild, Wild West
Phil Collins, Groovy Kind DI Love
The Beach Boys, Kokomo
Def Leppard, Love Bites
Siouxis & The Banshees, Peek-A-Boo
When In Rome, The Promise
Cheap Trick, Don't Be Cruel
Glant Steps, Another Love
Glenn Frey, True Love
Glenn Frey, True Love
Teence Frent D'Arby, Dance Little Si
Teence Frent D'Arby, Dance Little Si
Tenderella Jon't Know What You Got (
Canderella Jon't Know What You Got (22 23 24 21 27 25 28 37 A23 A24 25 26 27 28 29 30 A31 32 33 34 35 36 37 38 38 40 AA AA AA

Glenn reg, Time Lowe

Glenn reg, Time Lowe

Whitney Houston, One Moment in Time

12, Desire

Cinderella, Don't Know What You Got (

Etton John, A Word In Spanish

Sir Mix A Lol, Posse On Broadway

George Michael, Kissing A Fool

L'Arin, Care Willing Boom

L'Arin, Care Willing Boom

Was (Not Was), Spy In The House Of Lo

Nu Shooz, Are You Lookin' For Somebod

Breathe, How Can I Fall?

Sweet Sensation, Never Let You Go

Steve Winwood, Don't You Know What Th

Boy Meets Girl, Waiting For A Star To

Duran Duran, Don't Mart Your Love

Holly Knight, Heart Don't Fall Me How

Low An Verlie, Not Just Another Girl

John Astley, Put This Love To The Tes

Jeffrey Osborne, She's On The Left

Candi, Dancing Under A Latin Moon

Anita Baker, Giving You In Best That

Visen, Edge Of A Broken Heart

Sa-fire, Boy, I've Been Told

The Bangles, In Your Room

Fat Boys, Louie, Louie

Gardner Cole, Live It Up

Van Halen, Finish What Ya Started

Boys Club, I Remember Holding You

Tommy Conwell/Young Rumbbers,

Deniece Williams, I Can't Wast

Romeo's Daughter, Oon't Break My Hear

KMEL

San Francisco

35 38 39 40 EX EX EX EX

P.D.: Keith Naftaly 12 9 14 6

CISCO P.D.: Keith Naftaly

LTrimm, Cars With The Boom
Sweet Sensation, Never Let You Go
Sa-Fire, Boy, I've Been Told
Bobby Brown, Don't Be Cruel
Paula Abdul, Straight up
Tracie Spencer, Symptoms Of True Love
UB40, Red Red Wine
Bobby Brown, My Prerogative
Bobby Brown, My Prerogative
Bobby Brown, My Prerogative
Anita Baker, Giving You The Best That
Rob Base & D.J. E-Z Rock, It Takes Tw
Karyn White, The Way You Love Me
Bobby McFerrin, Don't Worry, Be Happy
Breathe, Mow Can I Fall?
The Jets, Anytime
Al B. Surel, Olf On Your Own (Girl)
Shirley Lewis, You Used To Be Romanti
Kim Wilde, You Came
Ale, I Wanna Know
Lither Vandross, Any Love
The Escape Club, Wild, Wild West
Terence Trent D'Arby, Dance Little SI
Nu Shooz, Are You Lookin' For Somebod
Public Chemy, Don't Believe The Hype
J.J. Fad, Way Out
Depeche Mode, Strangelove
Basia, Time And Tide
Will To Power, Baby, I Love Your Way/
Jeffrey Osborne, She's On The Lett
Whitney Houston, One Moment In Time
George Michael, Kissing A Fool
The Beach Boys. Kokomo
Noel, Out Of Time
Duran Duran, I Don't Want Your Love
Boys Club, I Remember Holding You
Denice Williams, I Can't Wat
Brenda Russell, Get Here
Was (Not Was), Spy In The House Of Lo 15 18 10 16 19 EX 20 25 24 26 29 27 17 EX 21 30 EX EX EX EX

SILVER

92 PRO'FM

Providence

P.D.: Mike Osborne

e P.D.: Mike Osborne
Def Leppard, Love Bites
Phil Collins, Groovy Kind Of Love
Glenn Frey, True Love
Herry Osborne, She's On The Left
Rod Stewart, Forever Young
Information Society, What's On Your M
Steve Winesod, Don't You Know What Th
De Beach Boys, Kolomo
INXS, Never Tear Us Apart
Erasure Chains Of Love
Whitney Houston, One Moment In Time
10,000 Maniacs, What's The Matter Her
Europe, Superstitious
Kylie Minogue, The Loco-Motion
Bobby Brown, Don't Be Cruel
Tracie Spencer, Symptoms Of True Love
Four Tops, Indestructible
Basia, Time And Tide
Holly Knight, Heart Don't Fail Me Now
The Escape Club, Wild, Wild West
Terence Tent D'Arby, Dance Little Si
Cinderella, Don't Know What You Got (
UB40, Red Wine
George Michael, Kissing A Fool
Will To Power, Baby, TLove Your Way/
Giant Steps, Another Lover
Cher, Main Man
Chicago, Look Away
Wisen, Edge Of A Broken Heart
UZ, Desire
Boy Meets Girl, Waiting For A Star To
When In Rome, The Promise
Lime, Cutle Form
Loren Williams, I Can't Wait
Commy Convellins, I Can't Wait
Commy Convellins, I Can't Wait
Commy Convellins, I Can't Wait
Penche Williams, I Can't Wait
Penche Mode, Strangelove
Luran Linds Wamp, Tell That Girl To S
Gardner Cole, Live It Up
The Robert Cray Band, Don't Be Atraid
Eddie Money, Walk On Water
Van Halen, Linish What Ya Salred
Elfon John, A Word In Spanish
Danyl Hall John Oates, Downtown Life
Was (Not Was), Spy In The House OI Lo
John Lenon, Jealous Guy
Luther Vandross, Any Love

96TIC·FM

Hartford

1 UB40, Red Red Wine
1 Steve Winwood, Don't You Know What Th Information Society, What's Dn Your M De Phil Collins, Groovy Kind Of Love
3 Bobby Brown, Don't Be Cruel
2 Det Leppard, Love Bites
3 Cheap Trick, Don't Be Cruel
3 Bobby Brown, Don't Be Cruel
4 The Escape Club, Wild, Wild West
2 Bon Jovi, Bad Medicine
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3 Bobby Merrin, Don't Worry Be Happy
6 Guns N' Roses, Sweet Child O' Mine
8 New Kids On The Block, Pleas Don't G
15 Brenda K, Starr, What You See Is What
18 Whitney Houston, One Moment In Time
18 Whitney Houston, One Moment In Time
19 Blue Zone U.K., Jackie
17 Al B. Surel, O'l fon Your Own (Girl)
19 INXS, Never Tear Us Apart
18 Javin John Charles Charles
19 Sasia, Time And Tide
10 22 Basia, Time And Tide
10 22 Basia, Time And Tide
11 Taylor Dayne, I'll Always Love You
12 Anita Baker, Giving You The Best That
12 Giant Steps, Another Lover
13 Can Stewart, Forever Young
14 Jaylor Dayne, I'll Always Love You
16 Stewart, Forever Young
18 Ji Breathe, How Can I Fail?
19 32 Was (Not Was), Spy In The House Of Lo
16 New Edition, If It Isn't Love
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Baltimore

P.D.: Chuck Morgan

P.D.: Chuck Morgan
UB40. Red Red Wine
Taylor Dayne, I'll Always Love You
Def Leppard, Love Bites
Bobby McFerrin, Don't Worry, Be Happy
Van Halen, When It's Love
New Edition, I'll Isin't Love
Peter Celera, One Good Woman
Terence Trent D'Arby, Sign Your Name
Bobby Brown, Don't Be Cruel
Pasia, Time And Tide
Joan Jett And The Blackhearts, I Hate
Rod Stewart, Forever Young
The Beach Boys, Kokomo
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UZ, Desire
George Michael, Kissing A Fool
Gienn Frey, True Love
Anita Baker, Giving You The Best That
Duran Duran, I Don't Want Your Love
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Bon Jovi, Bad Medicine
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Peter Cetera, One Good Woman
Van Halen, When It's Low
Tracy Chapman, Fast Car
Bobby Brown, Don't Be Gruel
Whitney Houston, One Moment In Time
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Kylie Minogue, The Loco-Motion
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Det Leppard, Love Bites
UB40, Red Red Wine
The Beach Boys, Kokomo
Guns N' Roses, Sweet Child O' Mine
The Escape Club, Wild, Wild West
Phil Collins, Groovy Kind Of Love
Bon Jovi, Bad Medicine
New Edition, If It Isn't Love
Information Society, What's On Your M
Guns N' Roses, Welcome To The Jungle
INXS, Never Tear Us Apart
Kylie Minogue, The Loco-Motion
Poison, Tallen Angel
Bobby McTerrin, Don't Worry, Be Happy
Cheap Tick, Don't Be Cruel
Chicago, I Don't Wanna Live Without Y
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Joan Jett And The Blackhearts, I Hate
Erasure, Chains Of Love
Bobby Brown, Don't Be Cruel
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A — George Michael, Kissing A Fool
A — Chicago, Look Away
A — Duran Duran, I Don't Want Your Love
EX EX Gainat Steps, Another Lover

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St. Louis

P.D.: Kevin Young
Pet Leppard, Love Bites
Peter Cetera, One Good Woman
Cheap Trick, Don't Be Cruel
Taylor Dayne, I'll Always Love You
Phil Collins, Groovy Kind Of Love
Rod Stewart, Forever Young
UB40, Red Red Wine
The Beach Boys, Kokomo
Guns N' Roses, Sweet Child D' Mine
Joan Jett And The Blackhearts, I Hate
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14 8 Robert Palmer, Simply Irresistible
15 18 Glenn Frey, True Love
16 21 Erasure, Chains Of Love
17 13 Kenny Loggins, Nobody's Fool (Theme F
18 22 Bobby Brown, Don't Be Cruel
19 26 Information Society, What's On Your M
20 28 Bon Jovi, Bad Medicine
21 14 Poison, Fallen Angel
22 25 INXS, Never Tear Us Apart
23 32 The Escape Club, Wild, Wild West
24 26 Europe, Superstitious
25 29 Boy Meets Grif, Waiting For A Star To
26 30 Kim Wilde, You Came
27 27 Jeffrey Osborne, She's On The Left
28 34 U.2, Desire
29 EX Chicago, Look Away
30 31 New Kids On The Block, Please Don't G
28 Elfon John, A Word in Spanish
32 — Will To Power, Baby, I Love Your Way/
26 George Michael, Kissing A Fool
33 3 Gland Steps, Another Lover
34 Survivor, Didn't Know It Was Love

P.D.: Buzz Bennett

P.D.: Buzz Bennett
The Beach Boys, Kokomo
The Escape Club, Wild, Wild West
Phil Collins, Groovy Kind Of Love
Det Leppard, Love Bites
Kylie Minegue, The Loco-Motion
Chicago, Look Away
Bon Jovi, Bad Medicine
INXS, Never Tear Us Apart
UZ, Desire
When In Rome, The Promise
Rod Stewart, Forever Young
New Kids On The Block, Please Don't G
Joan Jett And The Blackhearts, I Hate
D.J. Jazzy Jeff & The Fresh Prince, A
Erasure, Chains Of Love
Information Society, What's On Your M
UB40, Red Red Wine
Poison, Fallen Angel
Basia, Time And Tide
Cinderella, Don't Know What You Got (
Bobby McFerrin, Don't Worry, Be Happy
10,000 Maniacs, What's The Matter Her
Depeche Mode, Strangelov
Rhthym Corps, Common Ground
Van Häten, Finish What Ya Started
Steve Winwood, Don't You Know What Th
Pet Shop Boys, Domino Dancing
Guns N' Roses, Sweet Child O' Mine
Robert Palmer, Simply Inresistible
Visen, Tide O' Broken Heart
Little Feat, Hale To Lose Your Love
Pal Benatar, Don't Walk Away
J.J. Fad, Way O'tl
Boy Meets Girl, Walting For A Star To
Duran Duran, Don't Want Your Love
Sioussie & The Banshees, Peek-A-Boo
John Astley, Put This Love To The Tes
Tommy Conwell/Young Rumblers,
Baxter Robinson, Time and Again
Tracy Chapman, Talkin' Bout A Revolut
Gardner Cole, Live It Up
Transvision Vamp, Tell That Girl To S
Holly Knight, Heart Don't Fail Me Now
George Michael, Kissing A Fool

KUBE 93FM

Seattle

P.D.: Gary Bryan

P.D.: Gary Bryan
Def Leppard, Love Bites
UB40, Red Red Wine
Phil Collins, Groovy Kind Of Love
Information Society, What's On Your M
Peter Cetera, One Good Woman
Cheap Trick, Don't Be Cruel
Bobby McFerin, Don't Worry, Be Happy
Steve Winwood, Don't You Know What 'In
New Kids On The Block, Please Don't G
Glenn Frey, True Love
Breads K Starr, What You See Is What
Basia, Time And Tide
Breathe, How Can I Fall?
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INXS, Never Tear Us Apart
Bon Jovi, Bad Medicine
Rod Stewart, Forever Young
Giant Steps, Another Lover
The Beach Boys, Kokomo
Terence Trent D'Arby, Dance Little Si
George Michael, Kissing A Fool
Will To Power, Baby, I Love Your Way,
Daryl Hall John Qates, Downtown Life
Chicago, Look Away
Duran Duran, I Don't Want Your Love
Boys Club, I Remember Holding You
Holly Knight, Heart Don't Fail Me Now
Visen, Edge Of A Broken Heart
Kim Milde, You Came
Her Robert Cray Band, Don't Be Afraid
Tracie Spencer, Symploms Of True Love
Jeffrey Osborne, She's On The Left
Romeo's Daughter, Don't Break My Hear
Ellon John, Ken Bensher
Pet Shop Boys, Domino Dancing
John Lennon Jealous Guy
Boy Meets Girl Waiting For A Star To
Bloodgood, She's Gone
Luther Vandross, Any Love







BACK IN JANUARY, Chris "Spidey" Squires expected to celebrate his 10th anniversary as OM of KKXX Bakersfield, Calif., this month. He still does, but there have been a few obstacles in between. Consider the following scenario:

The year began with business as usual KKXX was a rock-leaning top 40 sister FM to KUZZ, the country powerhouse owned by hometown hero Buck Owens. Just a few weeks earlier, 105.3 FM KAMM had completed a transmitter move and become Bakersfield's first country FM.

On March 18, Owens decided to protect his format dominance by simulcasting KUZZ on AM and FM. When the move was made. Squires was told he'd be the only KKXX staffer retained (as production director), but instead he was laid off.

On March 24, KAMM GM Tim Teeters called Squires during his first (and only) air shift for cross-town album rocker KKBB about resurrecting KKXX on KAMM's frequency by March 27.

Squires hurriedly recruited several KKXX veterans by telephone, then visited local record stores to build a new record library. On March 31, KKXX resurfaced with its sound nearly intact.

In the spring Arbitrons, the new KKXX made its debut with a 6.7 share, three 12-plus overall shares below what it had on its old frequency and nearly two shares behind top 40 rival KQXR "Q94," which jumped from 7.9 to 9.6. KUZZ, meanwhile, split its country audience. The AM dropped from 14.4

to 7.6. The FM fell from 9.7 to 7.8. The combo was down from 24.1 to 15.4, although the country audience, ironically, rose by one share.

On July 29, KKXX took the advice of Emmis Research and became "Bakersfield's Fresh New Music Mix, Power 105," modeled on that company's successful crossover/dance KPWR "Power 106" Los Angeles.

Even in an unpredictable industry, KKXX's erratic odyssey is enough to rattle the most jaded radio veteran. So how will all these changes affect listeners?

"That's the key question," says Squires, who has spent all but three months of his radio career in Bakersfield. "There was a big splash in the local media when we went off the air and a somewhat smaller splash when we came back on.

"It didn't help that there were 40 brandnew billboards up all over town advertising KAMM on 105.3. That just added to the confusion. And now we've changed formats. Ultimately, though, music is what's most important to the average listener."

What was the reaction in the hallways when word spread that Owens was going to pull the plug on KKXX? "Shock, disappointment, hostility, it was all there," Squires responds. "People were upset, but this is radio. Buck's a country man, and he wanted to sew up the country franchise. It was probably an expensive move for him, but in the long term, he probably did the right thing. Buck's smart that way.

"For a while, we thought about adding a liner card saying, 'Not a Buck Owens station,' but that's ridiculous. First of all, people would only hear 'Buck Owens,' and secondly, they don't know or care how radio works on the inside. The newness of the station and its music mix is what will sell this station.'

California's San Joaquin Valley is an unusual radio market. Since 1985, top 40 stations from Sacramento to Fresno have tended to lean heavily urban or dance. One such outlet. KBOS "B95" Fresno, has gone from a 0.5 to a 2.1 in Bakersfield in that time

Despite this, there have been only a few tentative attempts at crossover radio in Bakersfield. KLYD "13K" made it into the sevens as an urban-leaning top 40 in 1984. Its FM, now KKBB, got as far as the fives with an unusual urban/quiet storm mix that could combine David Benoit and the Cover Girls. KLYD is now classic rock but uses its new low night power to play dance mixes.

KKXX and Q94, however, were two of America's tightest top 40s, engaged in what Squires calls "a battle to see who could add songs last. Bakersfield is so conservative

'Shock,

disappointment,

hostility—it

was all there'

that the formats here had been pretty tight for years." Not only could one hear the same currents on each station within a few minutes of each other, but it was also possible to button-punch between the same oldies.

That conservatism made Squires unpopular

with record people and got both Q94 and KKXX dropped from some trade publications. But, Squires says, "I feel I'm one of the most honest people a record person will have to deal with. Maybe that's my problem. I'll tell someone, 'Oh that song sucks; it doesn't fit our format,' rather than being more tactful. We never seemed to break any records, and that probably angered people. Well, call us now. We're going to be the most aggressive station in this mar-

"We don't play as much urban music as Power 106 might, since the black population here is less than 8%. We still play lots of music by black artists, but those are mass-appeal records. We're still taking a chance on cuts by Will To Power and Nia Peeples. In a way, we're taking a chance with a lot of this music, because it's never been played in this market before.

"Our competitors are calling us an urban station, but Madonna and Johnny Hates Jazz and Information Society don't sound like urban artists to me. We're still getting familiar with this music and how much of it works in this market. We know we've got the teens, but we're looking at 18-34 numbers, too. Debbie Gibson works perfectly for us, but does Jane Wiedlin? INXS does, but does Steve Winwood or Elton John? We're learning as we go along. TERRY WOOD

Metallica's Success Is The Real Thing

BY BRUCE HARING

NEW YORK Don't believe the hype? There's no hype, say all concerned, surrounding Metallica's new Elektra album, "... And Justice For All," bulleted at No. 6 in its fourth week on the Top Pop Albums chart.

Hale Milgram, Elektra senior VP of marketing and creative services, says that the Metallica album *has* rocketed skyward, but not because of an out-of-this-world label push.

"The bottom line is that this group has been building its fan base much stronger than anything one record company can do," says Milgram. "They've been touring, toiling, doing the interviews, anything and everything they could do for their fans and record company."

Milgram says this summer's Monsters Of Rock tour, which teamed Metallica with heavyweights like Van Halen and the Scorpions, was "a major step in getting to see how [Metallica] fits in with the rest of those fans. And I think [the band] came across the way [it] should. People saw [that the band] can actually do those songs live, with no tricks, no synthesizers."

During the weeks before "... And Justice For All" hit stores, retailers were primed with prerelease album streamers, along with posters advertising the cover graphics, Milgram says. That prerelease activity coupled with massive in-store play has built the strong sales base for the album, adds the label exec.

The retail explosion is also forcing radio to cope with the Metallica juggernaut, according to Brad Hunt, Elektra senior VP of promotion.

"Inevitably, [stations] started doing retail research and found out that the album was No.1 in 70%-90%

The Beat is on assignment this week

of the accounts," says Hunt. "And it gets phones with a very active audience

"Metallica has emerged from the rest. [The band members] are the best at what they do, and radio is finally recognizing that they have to deal with it."

Hunt disagrees with the notion that the success of Guns N' Roses may have softened the market for Metallica.

"It's like saying Led Zeppelin softened [the market] for AC/DC," he says. "They're two different bands at this point. [The members of] Metallica knew what they were doing all along, made no compro-

mises, and they have prevailed at this point."

Despite the strong radio and retail reactions, the idea of a Metallica phenomenon is ho-hummed by the band's co-manager, Cliff Burnstein. He points out that "... And Justice For All" follows platinum ("Master Of Puppets") and gold ("Ride The Lightning," "The \$5.98 EP: Garage Days Re-Revisited") albums as well as a double-platinum home video ("Cliff 'Em All").

"It hasn't really been so exciting," Burnstein says of the new album's out-of-the-box impact. "It's a matter of compression: It took three years to sell X number of copies of

the last one. Now we've done that in two weeks."

If anything, Burnstein has reservations about the sudden wave of interest in Metallica.

"Success is nice; I feel good about it when I go to sleep at night," he says. "But we've been living with this reality: The last album went platinum . . . If this record goes down the charts in a few weeks, maybe people will become dismissive, saying, 'Oh, yeah, that was just the core fans [who bought it].'"

Plans call for Metallica to embark on another extensive U.S. road trek in mid-November.

Tangerine Dream Label Deal Bears Fruit

New Album Is Issued On Ex-Group Member's Logo

BY DAVE DIMARTINO

LOS ANGELES A major irony in the current chapter of Tangerine Dream's career involves the label the German trio now records for.

That label, Private Music, was founded by Peter Baumann, who originally made a name for himself as a key member of Tangerine Dream. Baumann left the group to perform solo before eventually launching the label.

"It was a bit of a bizarre thing," says Edgar Froese, the band's founder, who after 18 years is the only original member of the group remaining. "At the end of last year, we were approached by various companies to sign a new worldwide contract, including the likes of Virgin, BMG, and so on. All of a sudden, in January, Peter gave me a ring and said, 'Hey, what about after 10 years we make business again?'"

"Optical Race," the band's new album, is the first fruit of that reunion. It is, of course, a business reunion; Baumann played no part in the album's music, and with the recent departure of longtime band member Christoph Franke, founder Froese now has two new partners. Like Baumann and Franke, those musicians—Paul Haslinger and Ralph Wadephul—devote the bulk of their time to working with hi-tech computers, synthesizers, and sequencers to create Tangerine Dream's highly influential electronic music.

Haslinger, a classically trained musician, joined up with Froese and Franke in 1986, in time to record the "Underwater Sunlight" album and visit the U.S. for a much-celebrated tour. Despite the seeming disparity between the traditional and electronic disciplines, Haslinger says he ultimately sees many similarities between the piano and today's synthesizers.

"When you sit down at a piano, you don't think a lot about the mechanics, the very complicated process of the hammer hitting the

string," he says. "You just sit down, play, and compose. Nearly the same situation is in our studios now that we have rebuilt them. We have a master keyboard in the center, where you have the best sound, and from there you can almost direct the whole studio. And so the starting point of it all is your actual playing."

your actual playing."

Haslinger says Wadephul came aboard during the final stage of recording "Optical Race"; they've since worked together in the studio and in preparation for the band's current North American tour. "One can never tell how things will go and how soon things will end," Haslinger says. "But so far, we're all very positive."

Froese calls this tour one of the most important the group has ever done, largely due to the new label and the new lineup's music, which he calls "a bit different."

After Years Of Struggle, He 'Relishes' The Work Trumpeter Mark Isham Keeps Busy

BY CHRIS MORRIS

LOS ANGELES Trumpeter/composer Mark Isham laughs when he is asked if he ever sleeps. However, considering his prolific output, the question is a logical one.

During the past year, four albums bearing Isham's name have been released: his own "Castalia" on Virgin; David Sylvian's "Secrets Of The Beehive," also on Virgin; and soundtrack albums for the films "The Moderns" (Virgin Movie Music) and "The Beast" (A&M). Additionally, Isham has found time to do session work on XTC's upcoming Geffen album.

Isham did a three-month tour with Sylvian this spring; this month he is on a two-week major-market tour of his own.

So is the man a workaholic?

"I don't suffer from these new diseases they're dreaming up about yuppie workaholism," says Isham. "I just enjoy it. For a long time, I didn't [make] any inroads into the mainstream or even [make enough] to pay the rent on time. In the last five or six years, that has changed. And I'm relishing the

fact that it's changed."

Isham's impressionistic, jazz-derived style has become mainstream enough to garner him nine soundtrack projects in five years. Before the year is out, he will complete work on two more features: Robert De Niro's "Jackknife" and John Travolta's "The Tender."

Of his film work, Isham says, "It's something that seemed very natural to me, and to the way I think about music—what I ask the musical experience to be, what I ask myself to put into music and ask music to then pass on to the audience. There's a relationship to image, a relationship to size and space and scope and depth and color."

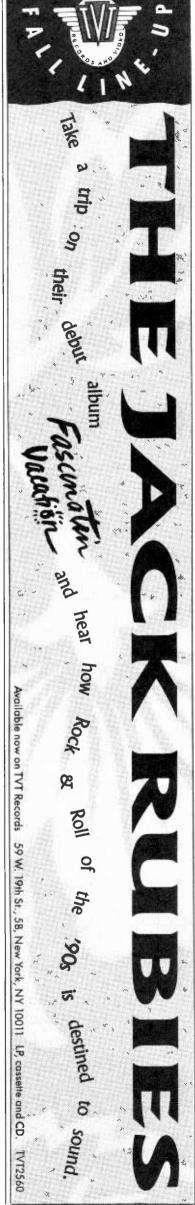
While his screen work has clearly been satisfying, Isham admits that he has missed touring. He last hit the road on his own two years ago.

ago.
"My first background is as a performer, and that hasn't really been made obvious to the public the last three or four years," he says. "Part of this year's plan has been to reestablish that part of me,

(Continued on next page)



Escape-Pades. Fellow Atlantic recording artists Jon Astley and the Escape Club got together for a little "gunplay" during a promo stop in New York. The boys in the Escape Club supposedly threatened Astley with the same treatment accorded the all-limbs creature in their video. Shown, from left, are Escape Club's John Holliday; Astley; and Escape Club's Trevor Steel, Johnnie Christo, and Milan Zakavica.



MORRIS DAY FREDDIE JACKSON GLADYS KNIGHT & THE PIPS THE WHISPERS **MIKI HOWARD**

The Forum, Los Angeles, Calif.

THE SECOND BUDWEISER Superfest to play Los Angeles in the last two months didn't generate anywhere near the same excitement as the first, even though this lineup clearly featured some seasoned performers. And the inclusion of Morris Day on the bill alongside artists whose forte is their vocal prowess seemed out of synch, especially considering that the other acts draw a more traditional black audience, while Day's crowd is typically younger and more mixed.

Considering the obvious restriction of being the opening act on such a full bill, Atlantic songstress Miki Howard imbued her short set with soulful vocals and a personable manner. Her R&B hits "Baby Be Mine" and "Imagination" are clear indicators of the vocalist's talent and a more extensive time slot would have been welcome.

As veterans of the stage, Gladys Knight & the Pips have few peers. With professionalism that only comes with time, the MCA act offered a mix of new material and old classics. Highlights of songs from the group's latest album, "All Our Love," included "Lovin' On Next To Nothing" and the super hit "Love Overboard." Knight's emotive reading of "That's What Friends Are For" proved a candidate for best performance of the entire evening. With "If I Were Your Woman," "Midnight Train To Georgia," and "I Heard It Through The Grapevine," she and her band could do no wrong and the crowd responded appropriately.

The Whispers may not have the same strong catalog of hits to draw on as Knight & the Pips, but the fiveman group delivered a set that, though relatively fast-paced, explained why they are fixtures in the black music field. Up-tempo grooves such as "Keep On Lovin' Me" and 'And The Beat Goes On" were infectious, but it was on the ballads like the sensual "In The Mood" that the group really shined. "Rock Steady," their most recent smash, was an appropriately slick closer for the team.

Freddie Jackson is on his third al-

bum now, but his live performances still don't capture the magic of some of his records. Highlights of his set were his current hit, "Nice 'N' Slow," and "You Are My Lady." However, Jackson's constant use of certain vocal mannerisms and on-stage manner suggest that his act could use some reworking. (Morris Day was reviewed in Billboard's June 4 issue.) DAVID NATHAN

JOHNNY CLEGG & SAVUKA

The Bottom Line, New York

FIRST-TIMERS AT the Bottom Line may have gotten the wrong impression from the crowd's behavior during Johnny Clegg & Savuka's Aug. 30 late show. No, people don't usually stand on their seats and tables or dance in the aisles at the ordinarily staid club. It's just that this set of traditional African-derived rock cast an irrepressible spell on the sold-out house, which was already primed by the buzz on Clegg's new Capitol album, "Shadow Man."

Kicking off with the album's "Human Rainbow," Clegg and his interracial band showed that the new material, which transcends the folk-flavored nature of Clegg's last album, "Third World Child" (as well as his previous band Juluka), grabs hold of listeners with an almost spiritual power when performed live.

Comprising African components, manufactured by electric rock instruments (two of the band's keyboardists are particularly adept at getting gonglike rhythmic sounds in addition to typical synth tones), the new songs created an otherworldly sensation when played in the rock club context.

Aiding immensely was the constant, usually synchronized movement of Clegg with his Savuka band mates, especially at the end of the set, when he and percussionist Dudu Zulu (also an ex-Juluka) stripped to the waist and swung clubs in a ritual Zulu dance. Other high points included the "Zulu concertina/sax jive" of "I Call Your Name," the Nelson Mandela tribute "Asimbonanga," and the Juluka hit "Scatterlings Of Africa."

Most impressive, though, was the way Clegg was able to get listeners on their feet, then stop for a brief discourse on the songs before instantly getting the crowd back up again with the next one. Such response supports his claim that a "new order" beyond

national and political boundaries is emerging through music.

JIM RESSMAN

TINSLEY ELLIS BAND **BRUCE HAMPTON** KODAK HARRISON BAND

The Cotton Club, Atlanta, Ga.

AS FORMER LEADER of the Heartfixers, blues guitarist Tinsley Ellis has long been a fixture in South east music clubs. Generally regarded as the best white blues player in the region, Ellis now has an ensemble that is both fun and fiery. Ellis' new affiliation with Chicago-

based blues label Alligator Records may raise his recognition level. This Sept. 3 show, the first stop on Ellis' 31-state tour, certainly held that potential.

Ellis and group highlighted material from "Georgia Blue," their debut effort for Alligator. Selections ranged from the lyrical "Free Man" to the mournful Albert King standard "As Years Go Passing By." The King song proved a vehicle for Ellis' mournful capabilities. The snappy "Free Man" might do for the Ellis troupe what "Smoking Gun" did for the Robert Cray Band—it's an accessible signature song that should widen the fan base beyond blues lovers.

Ellis' new backup band is equal to the task. On the danceable album track "Can't You Lie," for instance, Ellis traded fours with superb keyboardist Ralph Mattarochia. Bass player Wayne Burdette and drummer Guy Locke are more than equal to the propulsive chores.

The Ellis band was preceded by short sets from eclectic rocker Bruce Hampton and the Atlanta-based Kodak Harrison Band. Heavily influenced by John Prine and Robbie Robertson, local fixture Harrison has a new, young band that may help him win wider acceptance among new music fans. RUSSELL SHAW

MARK ISHAM KEEPS BUSY

(Continued from preceding page)

first of all for myself—just get out there and do it, remember how to do it, get my chops back in shapeand of course to educate my audience and then of course hope to increase the audience in general through that."

Isham's touring band features longtime colleague David Torn on guitar, ex-Missing Persons drummer Terry Bozzio, and former Japan bassist Mick Karn. The group will be recorded at the Bottom Line in New York for a future live album on Virgin.

Isham's style remains as difficult to categorize as ever. He uses such terms as "programmatic," "evocative," and "image generating" to define his sound, but-unlike many other musicians who have been bagged similarly—he has no aversion to the new age tag.

"I'll go along with new age, because it's changed enough and is vague enough now that it's not offensive," Isham says. "I'm more concerned now with where people go in the record store—that people have enough information so that they know where to go in the record store to buy the bloody al-



Grateful Suzanne. Suzanne Vega joins the Grateful Dead's Jerry Garcia on stage at Madison Square Garden in New York. The Dead headlined nine sold-out concerts at the Garden; the final show was a benefit to save the world's rain forests. Also performing were Bruce Hornsby and Hall & Oates. (Photo: Chuck Pulin)



AMUSEMENT BUSI ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
THE ULTIMATE TOUR: FRANK SINATRA LIZA MINELLI SAMMY DAVIS JR.	Spectrum Philadelphia, Pa.	Sept. 27- 28	\$1,614,700 \$50/\$40	32,694 36,500	Frank J. Russo	
LUTHER VANDROSS/ANITA BAKER SINBAD	Capital Centre Landover, Md.	Sept. 28- 30	\$1,325,175 \$25	53,007 58,140 - sellout	Dimensions Unlimited Stageright Prod	
MICHAEL JACKSON	Pittsburgh Civic Arena Pittsburgh, Pa.	Sept. 26- 28	\$1,144,917 \$23.50	48,694 sellout ~	in-house	
ELTON JOHN WET WET WET	Poplar Creek Music Theatre Hoffman Estates, III.	Sept. 16- 17	\$930,331 \$22.50/\$17.50	50,119 sellout	Nederlander Organization	
ROD STEWART	Arena, Madison Square Garden New York, N.Y.	Sept. 26- 27	\$678,120 \$22.50	32,782 sellout	Ron Delsener Enterprises	
DEF LEPPARD Queensyrche	Spectrum Philadelphia, Pa.	Sept. 25- 26	\$630,188 \$17.50/\$15.50	36,141 sellout	Electric Factory Concerts	
GLORIA ESTEFAN & MIAMI Sound Machine Harry Basil	Miami Arena Miami, Fla.	Sept. 30- Oct. 1	\$512, 262 \$22.75	24,238 sellout	Fantasma Prode	
PATTI LABELLE MARY WONG	Holiday Star Theatre Merrillville, Ind.	Sept. 23- 25	\$359,306 \$23	15,622 16,830 sellout	in-house	
ERIC CLAPTON BUCKWHEAT ZYDECO	Olympic Saddledome Calgary, Alberta	Sept. 30	\$332,461 \$26.50/\$25.50	16,794 sellout	Concert Prods. International Donald K. Dona Prods. Perryscope Concert Prods.	
DEF LEPPARD QUEENSYRCHE	Copps Coliseum Hamilton, Ontario	Oct. 1	\$331,430 \$23.50	17,869 sellout	Concert Prods. International	
GEORGE MICHAEL DEON ESTUS	Pacific Coliseum Vancouver, British Columbia	Sept. 25	\$326,403 \$29/\$28.50	13,596 seliout	Perryscope Concert Prods.	
ELTON JOHN WET WET WET	Merriweather Post Pavilion Columbia, Md.	Sept. 13	\$306,570 \$22.50/\$17.50	16,325 seliout	Nederlander Organization	
ROD STEWART	Spectrum Philadelphia, Pa.	Sept. 30	\$305,042 \$17.50/\$15.50	18,379 seliout	Electric Factory Concerts	
JOHNNY MATHIS JEANINE BURNIER	Westbury Music Fair Westbury, N.Y.	Sept. 26- Oct. 2	\$293,395 \$20	16,518 20,034 sellout	Music Fair Prod	
ERIC CLAPTON BUCKWHEAT ZYDECO	Pacific Coliseum Vancouver, British Columbia	Sept. 28	\$286,600 \$26.50/\$25.50	13,557 sellout	Perryscope Concert Prods.	
VAN HALEN PRIVATE LIFE	Riverfront Coliseum Cincinnati, Ohio	Oct. 1	\$21 7,298 \$17.50	12,782 sellout	Electric Factory Concerts	
GALLAGHER	Holiday Star Theatre Merrillville, Ind.	Sept. 29- Oct. 2	\$175,324 \$15	11,668 13,600 sellout	in-house	
DEF LEPPARD QUEENSRYCHE	Wheeling Civic Center Wheeling, W.Va.	Oct. 2	\$156,663 \$16.75	9,500 sellout	DiCesare-Engler Prods.	
ANITA BAKER	Starlight Theatre Kansas City, Mo.	Sept. 16	\$137,138 \$22.50	6,761 7,848	Contemporary Prods. New West Presentations	
PRINCE	Richmond Coliseum Richmond, Va.	Sept. 27	\$132,580 \$20	7,1 87 12,500	Stageright Prod	
POISON LITA FORD BRITTNY FOX	Cumberland County Civic Center Portland, Maine	Oct. 2	\$127,258 - \$17/\$16	7,652 9,500	Frank J. Russo	
AMY GRANT MICHAEL W. SMITH SARY CHAPMAN	Centrum in Worcester Worcester, Mass.	Sept. 30	\$122,350 \$17.50/\$15	7,574 9,800	New Sound Cafferty's Conce	
POINTER SISTERS ELLEN DEGENERES	Valley Forge Music Fair Devon, Pa.	Sept. 22- 23	\$117,309 \$27.50	4,697 8,796	Music Fair Prod	
CORPIONS IINGER	Met Center Bloomington Minn.	Oct. 2	\$104,580 \$17.50	5,976 10,000	Jam Prods.	
EUCK OWERS	Red Barn Edmonton, Alberta	Sept. 30- Oct. 1	\$74,584 \$36	2,500 3,000 sellout	in-house	
IASIA	Sammis Pavilion Carlsbad, Calif.	Oct. 1	\$67,160 \$23/\$19.50	3,268 3 3,850	Bill Silva Presen	
	Lowell Memorial Auditorium Lowell, Mass.	Sept. 22	\$53,839 \$19.50	2,843 2,870	Channel Concert Cafferty's Conce	
RAGIA	Sammis Pavilion Carlsbad, Calif. Lowell Memorial Auditorium		\$23/\$19.50 \$53,839	3,268 -> 3,850 2,843	Chann	

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ARTIST DEVELOPMENTS

MAXI-MUM EFFORT

A minor side effect of Ziggy Marley's success is that fellow Virgin reggae artist Maxi Priest has had to await his promotional turn. Already out for a year in Britain, Priest's self-titled U.S. debut album has only just been released here, led by advance play of the first single, "Wild World."

"We had to find a slot in our schedule to work ['Wild World'] at top 40," says Virgin VP of artist development/international Jacqui Perryman. "Ziggy worked big for us, then there was Aswad and now UB40, so we had to make sure that Maxi wasn't canceled out because of too many reggae things."

Perryman adds that Virgin wanted to distance Priest from Marley not only in terms of timing, but in terms of genre as well. "We feel that Maxi isn't a reggae artist per se in the manner that Ziggy is perceived. So we wanted to make sure that he's not lumped strictly with reggae. The album is more of a pop record"

record."

"I sing all kinds of music," says
Priest, agreeing with his label's
strategy. "I'm patient and understand the give-and-take. They've
made a good impact with maximum
effort. It's better to get one in the

doorway and then two, instead of trying for two and getting nobody in the door."

Perryman adds that Priest's remake of Cat Stevens' 1971 hit "Wild World"—which Priest initially opposed recording, prior to taking it to the top five in the U.K.—was a good choice for U.S. release because "it gets audience attention straight away."

For his part, Priest salutes his esteemed reggae producers, Sly Dunbar and Robbie Shakespeare, for making him "eat my words" about the song.

A Londoner of Jamaican parentage, Priest went to Dunbar and Shakespeare's Jamaican haunts to record "Maxi Priest."

SEEING THE LIGHT

It's not often that an artist follows a debut album with a role in a major Hollywood motion picture, but that's what Jeff Healey is doing.

that's what Jeff Healey is doing.

With his debut Arista album, "See
The Light," just out, the blind singer-guitarist, whose blazing licks and
unusual, lap-style technique have
won kudos from players and fans
alike, has a speaking and playing
role in "Road House," set for spring
release. The United Artists musicoriented vehicle stars Patrick
Swayze.

"We had submitted a video to Jimmy Iovine we'd done ourselves, trying to see if he was interested in producing the record," Healey says.
"At the same time he got the video, he got the script from [producer]
Joel Silver."

Not uncoincidentally, Healey proved to be ideal for the movie part.

"The script called for a young blind guitar player who played in his lap," says Healey, who notes that scenarist Lance Hill is from his hometown of Toronto.

Iovine ultimately wound up producing the Healey tracks heard in "Road House." One of them, a version of **ZZ Top's** "Blue Jean Blues," is on the **Greg Ladanyi**-produced "See The Light."

Healey says that most of the songs he recorded for "Road House" are covers. "We're supposed to be a bar band," he notes.

Cream's "White Room," Canned Heat's "On The Road Again," and the Doors' "Road House Blues" are among the tracks cut for the sound-track. Arista will issue an album of music from the film, which also features label act the Cruzados.

Healey is playing "a dozen or so" major-market U.S. dates this month, with European dates to follow in November.

RICHARD'S RETURN

Singer/songwriter/guitarist Richard Thompson has been tagged a "cult artist" in some quarters, but the perennial critics' favorite sees

some light at the end of the commercial tunnel.

"I think it is possible to reach more people doing what we're doing," Thompson says. "I think there's a limit—I don't think I'll ever sell millions of records. But I wouldn't deliberately pursue the ob-

Thompson is gearing up for a sixweek U.S. tour to support his new Mitchell Froom-produced album, "Amnesia," his second with Froom and his first for Capitol Records.

Thompson's band, which includes such old collaborators as drummer Dave Mattacks (like Thompson, a former member of England's folkrock band Fairport Convention) and accordionist John Kirkpatrick, also features guitarist Clive Gregson and vocalist Christine Collister, whose acclaimed import album, "Mischief," is being released by Rhino Records this month.

"A lot of places, they'll be doing their own separate set," Thompson says of Gregson and Collister.

Thompson, whose recent work has included contributions to the second Crowded House album, production of two Loudon Wainwright albums, and a collaboration with guitarists Fred Frith and Henry Kaiser and percussionist John French, says more outside projects will likely follow.

low.
"It's really nice to do projects
with other people," he says. "You
can get really fixated just doing
your own work. I like to explore."

UNCORKED

Two decades after the Chicagobased Siegel-Schwall Blues Band debuted its ground-breaking bluesclassical fusion, the William Russopenned "Three Pieces For Blues Band And Symphony," performed with the Chicago Symphony Orchestra under Seiji Ozawa—and nine years after the premiere of its follow-up, Russo's "Street Music" harmonicist/composer Corky Siegel is back with a new project, titled "Chamber Blues."

"Chamber Blues," which comprises of three major classical-blues works written by Siegel, has been performed by the composer and the Chicago-based Consortium String Quartet in Denver and in Aurora, Ill. Additional Midwest dates and a New York appearance are also in the works for this fall, says Siegel, although "Chamber Blues" is currently labelless. "We're really not pursuing a record deal," he says, "but if someone approached us, we'd follow up."

In the meantime, "Three Pieces" and "Street Music" continue to be released in various configurations on Deutsche Grammophon; "Street Music," in fact, came out on CD in January. And Chicago blues label Alligator Records issued last summer's "Siegel-Schwall Reunion Concert" (the group disbanded in 1974) this year.

Siegel says he's committed to composing and performing symphonic blues, saying, "The whole concept of 'Chamber Blues' is not experimental; it's natural and palatable. There's a certain effort in matching the two languages, but ultimately, it's neither classical nor blues—it's just music." As for working with the Consortium String Quartet, Siegel enthuses, "It's great—you certainly couldn't fit a whole symphony in a bus."

Artist Developments is edited by Steve Gett. Reporters: Jim Bessman (New York) and Chris Morris (Los Angeles).

Ray Charles raves about Betty Carter ... see page 31

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NEW ON THE CHARTS

"Thanks For My Child," the leadoff single from Cheryl "Pepsii" Riley's Columbia debut album, "Me, Myself And I," is making fast moves up the Hot Black Singles chart. The song and the rest of the cuts on Riley's album were written, arranged, and produced by Full Force, known for its work with the likes



CHERYL "PEPSII" RILEY.

of James Brown, Samantha Fox, and Lisa Lisa & Cult Jam.

Riley, a native of Brooklyn, N.Y., began her singing career in church choirs and theatrical groups. While appearing in a community play, she became friends with Bowlegged Lou, who was to become a key member of the Full Force team.

During a stint in the band Stargaze (which enjoyed some success with the 12-inch single "You Can't Have It"), Riley was offered a chance to audition for a song that Full Force was putting together. Riley passed, however, preferring to concentrate on Stargaze. That song was "I Wonder If I Take You Home," Lisa Lisa & Cult Jam's first hit.

Not surprisingly, Riley jumped at the opportunity when Full Force approached her the second time around.

"Me, Myself And I" includes duets with Lisa Lisa ("Sisters") and Full Force (the Motown tribute "Every Little Thing About You").

STUART MEYER

Billboord Hot Black Singles SALES & AIRPLAY.

		A ranking of the top 40 black singles by sales and airplay, resp		, WI	in rele	rence	
THIS	LAST WEEK	SALES TITLE ARTIST	HOT BLACK POSITION		THIS WEEK	LAST WEEK	TITLE
1	2	MY PREROGATIVE BOBBY BROWN	1		1	1	MY PREROGATIVE
2	3	2 A.M. TEDDY PENDERGRASS	10		2	3	THE WAY YOU LOVE M
3	6	NOTHING CAN COME BETWEEN US SADE	3		3	4	NOTHING CAN COME
4	1	ADDICTED TO YOU LEVERT	9		4	6	YOU'RE NOT MY KIND
5	10	THE WAY YOU LOVE ME KARYN WHITE	2		5	7	ANY LOVE
6	8	LET'S DO IT AGAIN GEORGE BENSON	8		6	10	DON'T ROCK THE BOA
7	9	DANCIN' WITH MYSELF JOHNNY KEMP	5		7	12	(HE'S GOT) THE LOOK
8	5	SHE'S ON THE LEFT JEFFREY OSBORNE	18		8	11	RESCUE ME
9	11	THE BEST OF ME KIARA	6		9	8	THE BEST OF ME
10	12	HOLD ON TO WHAT YOU'VE GOT EVELYN "CHAMPAGNE" KING	22		10	9	DANCIN' WITH MYSEL
11	17	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	13		11	18	GIVING YOU THE BEST
12	15	YOU'RE NOT MY KIND OF GIRL NEW EDITION	4		12	15	SLEEPLESS WEEKEND
13	4	BORN NOT TO KNOW TONY! TON!! TONE!	19		13	13	LET'S DO IT AGAIN
14	13	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	7		14	20	MY GIRLY
15	7	A NIGHTMARE ON MY STREET D.J. JAZZY JEFF & THE FRESH PRINCE	26		15	21	DON'T WORRY, BE HA
16	26	GIVING YOU THE BEST THAT I GOT ANITA BAKER	12		16	27	THANKS FOR MY CHIL
17	18	SLEEPLESS WEEKEND HOWARD HUNTSBERRY	15		17	2	ADDICTED TO YOU
18	29	ANY LOVE LUTHER VANDROSS	11		18	24	(IT'S JUST) THE WAY
19	21	MY GIRLY READY FOR THE WORLD	16		19	23	STUCK THE MAC BA
20	22	(HE'S GOT) THE LOOK VANESSA WILLIAMS	14		20	26	I CAN'T WAIT
21	20	PARTY ON PLASTIC BOOTSY	27		21	25	DANCE LITTLE SISTER
22	33	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	21		22	28	MY EYES DON'T CRY
23		THANKS FOR MY CHILD CHERYL "PEPSII" RILEY	20		23	29	GONNA GET OVER YOU
24	24	STRICTLY BUSINESS EPMD	31		24	31	TEAR DOWN THESE W
25	32	GIVE ME A CHANCE CHAPTER 8	32		25	32	MY HEART
26	16	SHAKE YOUR THANG SALT-N-PEPA FEATURING E.U.	40		26	33	ONE MOMENT IN TIME
27	37	I CAN'T WAIT DENIECE WILLIAMS	24		27	40	HEY LOVER
28	_	RESCUE ME AL B. SURE!	17		28	34	CALL THE LAW
29	_	(IT'S JUST) THE WAY THAT YOU LOVE ME PAULA ABDUL	23		29	36	HIDE AND SEEK
30	19	NICE 'N' SLOW FREDDIE JACKSON	58		30	5	2 A.M.
31	-	STUCK THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	25		31	37	I MISSED
32	_	ONE MOMENT IN TIME WHITNEY HOUSTON	29		32	35	SO FINE
33	38	SHOWDOWN ISAAC HAYES	47		33	_	LET ME BE YOUR HER
34	27	SINGLE GIRLS THE DAZZ BAND	67		34	_	DIAL MY HEART
35	23	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	68		35	_	THERE'S ONE BORN E
36		LET'S PLAY (FROM NOW ON) THE OHIO PLAYERS	41		36	<u> </u>	YOU MAKE ME WORK
37	28	LET'S GO KOOL MOE DEE	77		37	22	BORN NOT TO KNOW
38	36	IT'S A MIRACLE TYRONE DAVIS	57		38	<u> </u>	PARTY ON PLASTIC
39	34	HUSBAND SHIRLEY MURDOCK	69		39	_	EVERYTHING I MISS A
40	25	TAKE YOUR TIME PEBBLES	54		40	16	GIVE ME A CHANCE
		TARE TOOK TIME	_ ••				

		AIRPLAY	HOT BLACK POSITION
THIS	LAST WEEK	TITLE ARTIST	HOT
1	1	MY PREROGATIVE BOBBY BROWN	1
2	3	THE WAY YOU LOVE ME KARYN WHITE	2
3	4	NOTHING CAN COME BETWEEN US SADE	3
4	6	YOU'RE NOT MY KIND OF GIRL NEW EDITION	4
5	7	ANY LOVE LUTHER VANDROSS	11
6	10	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	7
7	12	(HE'S GOT) THE LOOK VANESSA WILLIAMS	14
8	11	RESCUE ME AL B. SURE!	17
9	8	THE BEST OF ME KIARA	6
10	9	DANCIN' WITH MYSELF JOHNNY KEMP	5
11	18	GIVING YOU THE BEST THAT I GOT ANITA BAKER	12
12	15	SLEEPLESS WEEKEND HOWARD HUNTSBERRY	15
13	13	LET'S DO IT AGAIN GEORGE BENSON	8
14	20	MY GIRLY READY FOR THE WORLD	16
15	21	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	13
16	27	THANKS FOR MY CHILD CHERYL "PEPSII" RILEY	20
17	2	ADDICTED TO YOU LEVERT	9
18	24	(IT'S JUST) THE WAY THAT YOU LOVE ME PAULA ABDUL	23
19	23	STUCK THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	25
20	26	I CAN'T WAIT DENIECE WILLIAMS	24
21	25	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	21
22	28	MY EYES DON'T CRY STEVIE WONDER	28
23	29	GONNA GET OVER YOU SWEET OBSESSION	33
24	31	TEAR DOWN THESE WALLS BILLY OCEAN	30
25	32	MY HEART TROOP	34
26	33	ONE MOMENT IN TIME WHITNEY HOUSTON	29
27	40	HEY LOVER FREDDIE JACKSON	36
28	34	CALL THE LAW THE REDDINGS	35
29	36	HIDE AND SEEK TRACIE SPENCER	37
30	5	2 A.M. TEDDY PENDERGRASS	10
31	37	I MISSED SURFACE	38
32	35	SO FINE JAMM	43
33	_	LET ME BE YOUR HERO GREGORY ABBOTT	39
34	_	DIAL MY HEART THE BOYS	44
35	_	THERE'S ONE BORN EVERY MINUTE JONATHAN BUTLER	45
36	_	YOU MAKE ME WORK CAMEO	48
37	22	BORN NOT TO KNOW TONY! TON!! TONE!	19
38	_	PARTY ON PLASTIC BOOTSY	27
39		EVERYTHING I MISS AT HOME CHERRELLE	50
40	16	GIVE ME A CHANCE CHAPTER 8	32

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BLACK SINGLES A-Z

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

- 10 2 A.M. (Ted-On, BMI/J.Carr, BM//Irving, BMI) CPP 9 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP 93 AFTER THE PAIN (Miami Spice, ASCAP) 53 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)
- ANOTHER PART OF ME (Milac, BMI/Warner-Tarnerlane, BMI) ANY LOVE (SBK April, ASCAP/Uncle Ro
- ANT LOVE (SBN ADII), ASSAP/Orice controls, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) ARE YOU READY FOR FREDDY? (Metaphor, BMI/Tin Pan Apple, BMI/PolyGram Songs, BMI/New Line
- BACK ON TRACK (Always, BMI/Poppa Willie, BMI)
 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou,
- BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram
- Songs, BMI)

 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)

 CARS WITH THE BOOM (Musicworks, BMI/Henstone,
- DANCE LITTLE SISTER (Virgin Songs, BMI/Young
- DANCE LITHE SISTEM (VIrgin Songs, BMI) Young Terence, BMI) CPP
 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Pursa, ASCAP/Zomba, ASCAP)
 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
 DON'T BELIEVE THE HYPE (Def American, BMI)
 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma
 Parales DMI) Rosalee, BMI)
- DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt
- DON'T ROCK THE BOAT (HIP Trip, BMI/Jig-A-Watt Jams, BMI) CPP
 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI)
 DRIVING ME CRAZY (Minky, BMI/Easterson, BMI)
 EVERYTHING I MISS AT HOME (Flyte Tyme,
- ASCAP/Avant Garde, ASCAP)

 GET HERE (Rutland Road, ASCAP/WB, ASCAP) GIVE ME A CHANCE (Crystal Rose, BMI/M
- BMI)
 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)
- GIVING YOU THE BEST THAT I GOT (All Baker's, 12
- BMI/Alexscar, BMI/Eyedot, ASCAP) CPP GONNA GET OVER YOU (Bush Burnin', ASCAP/La

- 73 97
- GONNA GET OVER YOU (BUSH BUrnin', ASCAP/La
 LOVE Lane, ASCAP)
 GOODGROOVE (Protoons, ASCAP)
 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)
 HARD WORK (Maitre D, ASCAP/Rare Blue, ASCAP)
 HELLO BELOVED (Angel Notes, ASCAP/WB, ASCAP)
 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin,
 ASCAP/MB, and ASCAP/ED) -mel ASCAP)
- HEY LOVER (Bush Burnin', ASCAP)
 HIDE AND SEEK (Love-by-N-Divine, ASCAP)

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC 98 INDESTRUCTIBLE (Jobete, ASCAP) CPP

- 89 HIM OR ME (Cal-Gene, BMI)
 22 HOLD ON TO WHAT YOU'VE GOT (Jobete,
 ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock
 Series II, BMI) CPP
 69 HUSBAND (Troutman's, BMI/Saja, BMI)
 46 I BURN FOR YOU (Hami Wave, ASCAP/Over The
- Rainbow, ASCAP) I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure.
- I CAR' WAIT (WEIDER, ASCAP) SPAULIN ASCAP)
 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
 I WISH U HEAVEN (Controversy, ASCAP)
- 68 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-
- 49 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC,
- PRS)
 71 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)
 65 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden
- I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)

HOT BLACK SINGLES ACTION RADIO MOST ADDED

		PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 35 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REP	TOTAL ON ORTERS
	EVERYTHING I MISS AT HOME					
١	CHERRELLE TABU	6	11	18	35	82
	YOU MAKE ME WORK	_				00
	CAMEO ATLANTA ARTISTS	3	15	15	33	82
	TUMBLIN' DOWN	5	-	1.2	22	56
	ZIGGY MARLEY VIRGIN	5	5	13	23	96
	I JUST WANNA STOP ANGELA BOFILL CAPITOL	1	6	15	22	23
	· · · · · · · · · · · · · · · · · · ·	1	0	15	22	23
	I WISH U HEAVEN PRINCE PAISLEY PARK	4	8	8	20	31
	A LOVE SUPREME	-	Ü	Ü		31
	WILL DOWNING ISLAND	1	5	11	17	18
	SWEET, SWEET LOVE	•	•			
	VESTA A&M	3	5	8	16	63
	SOLITAIRE	_	•			
	COMMODORES POLYDOR	2	4	10	16	43
	DIAL MY HEART					
	THE BOYS MOTOWN	2	6	7	15	77
	SAY YOU WILL					
	STARPOINT ELEKTRA	2	8	4	14	18

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.

- 98 INUESINUCTIBLE (Jobete, ASCAP) CPP
 FIT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
 FIT'S A MIRACLE (Lee Graham, BMI)
 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP)/Virgin, ASCAP)

 BLET ME BE YOUR HERO (Grabbitt, BMI/SBK Blackwood, BMI)

 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)

 TIET'S GO (Willecton RMI)

- 77 LET'S GO (Willesden, BMI)
 41 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP,
- BMI)
 LO.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light
 & Sound, ASCAP)
 A LOVE OF YOUR OWN (WB, ASCAP/Longdog,
- ASCAP/Average, ASCAP)
 MAKE IT LAST FOREVER (WB, ASCAP/Zomba,
- MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP) MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP) MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP).

- ASCAP) CPP
 MY GRLY (MCA, ASCAP/Unicity, ASCAP/Barron,
 ASCAP/Ready Ready, ASCAP/Music Corp. Of America,
 BMI/Texascity, BMI)
 MY HEART (Selessongs, ASCAP)
 MY PEROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI)
- CPP
 NICE 'N' SLOW (Zomba, ASCAP)
 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
 NOTHING CAN COME BETWEEN US (Angel Music
 Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
 OFF ON YOUR OWN (GIRL) (Across 110th Street,
 ASCAP/SBK April, ASCAP)
 ONCE, TWICE, THREE TIMES (Make It Big,
 ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP)
 PP
- 90
- ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis ASCAM)
- ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)
 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP
 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)
 RISING TO THE TOP (Jobur, BMI)
 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)
 (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)

- Blackwood, BMI)
 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA,
 ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo,
 ASCAP/Haynestorm, ASCAP) CPP
 SHOW ME (ONE MORE TIME) (Carver Village, BMI)

BLACK SINGLES BY LABEL

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

	COLUMBIA (8)	9
	Def Jam (1)	_
	E.P.A. Epic (7)	9
	Scotti Bros. (1)	
	Tabu (1)	9
	MCA (8) Uptown (1)	9
	WARNER BROS. (4)	9
	Paisley Park (2)	
	Cold Chillin' (1) Reprise (1)	
	Sire (1)	
	ATLANTIC (4)	8
	Island (2) Atco (1)	
	Ruthless (1)	
	POLYGRAM Deluder (2)	7
	Polydor (2) Wing (2)	
	Atlanta Artists (1)	
	Mercury (1) Tin Pan Apple (1)	
	CAPITOL	6
	ARISTA (4)	5
	Jive (1)	_
	ELEKTRA (4) Vintertainment (1)	5
	RCA (1)	5
	Jive (4)	
	VIRGIN	4
	A&M	3
	EMI MOTOWN	3
	PROFILE	3
	K-TEL	2
	Crush (2)	
	ALLEGIANCE Yoss (1)	1
	CHRYSALIS	1
Ì	Cooltempo (1)	_
	FUTURE	1
	HCHIBAN	1
	Emeric (1) NEXT PLATEAU	1
	SLAM	1
	Blip Blop (1)	
	SLEEPING BAG	1
	Fresh (1) SOLAR	1
	TRACK RECORD	1
	VISION	1
L	Ms. B (1)	 _

- SHOWDOWN (Super Blue, BMI)
 SINGLE GIRLS (SBK April, ASCAP/Dazzberry Jam,
 ASCAP/SBK Blackwood, BMI/Toyband, BMI)
 SLEEPLESS WEEKEND (Forgooge, BMI/It's
- Mine/Golden Lady West, BMI/Vicious Beat, BMI)
 43 SO FINE (Eye Of Madley, ASCAP/Carolyn Marie,
 ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little
- SU FINE (EYE OF MODER), ASCAP/CATONY MATTER
 BUZZ, BMI)
 SOLITAIRE (Ohio Street, BMI/PolyGram Songs,
 BMI/Chi-Bone, ASCAP/PolyGram Music)
 STAND AND DELIVER (LeoSun, ASCAP)
- STATIC (Forceful, BMI/Witlesden, BM1)
- STATIC (Forcetul, BMI/Willesden, BMI)
 STOP THE VIOLENCE (Zomba, ASCAP)
 STRICTLY BUSINESS (Beach House, ASCAP)
 STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno,
 BMI) CPP
 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion,
 ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
 TAKE YOUR TIME (No Pain No Gain, ASCAP/Honey-Lest, ASCAP/Blaich, ASCAP).
- Look ASCAP/Unicity ASCAP)
- LOOK, ASCAP/UNICITY, ASCAP)
 TEAR DOWN THESE WALLS (Zomba, ASCAP)
 TEASE ME (Virgin Songs, BMI/Morning Crew, BMI)
- TELL ME IT'S NOT TOO LATE (Two Tuff-Enuff, BMI) THANKS FOR MY CHILD (Forceful, BMI/Wilesden,
- 45 THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)
- 63 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI ASCAP)

 99 WATCHING YOU (Virgin, ASCAP/MCA,
 ASCAP/Brampton, ASCAP) CPP

 42 WAY OUT (Pink Passion, ASCAP/Ruthless Attack,
- 2 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip,
- WONDERFUL (Stone City, ASCAP/National League,

- 74 WONDERFUL (Stone City, ASCAP) (MINING SECRE)
 48 YOU MAKE ME WORK (All Seeing Eye,
 ASCAP/PolyGram, ASCAP)
 92 YOUNG LOVE (Shaman Drum, BMI)
 4 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)



ERIC B. & RAKIM

GG MIGROPHONE FIEND 99

The second hit single 12" UNI-50005 12" UNI-8007 from the soon-to-be platinum LP FOLLOW THE LEADER UNI-3

The most important rap record of the year.

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Billboard,

FOR WEEK ENDING OCTOBER 15, 1988

TOP BLACK ALBUMST

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ОСТО	BER	15, 1	988	
EEK	WEEK	AGO	z	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	LAST W	WKS.	WKS. ON CHART	ARTIST TITLE
표	Š	2 <	¥₽	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
				** No. 1 **
1	2	3	10	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD) 1 week at No. One DON'T LET LOVE SLIP AWAY
2	1	1	14	BOBBY BROWN ▲ MCA 42185 (8.98) (CD) DON'T BE CRUEL
3	3	2	13	PUBLIC ENEMY ● DEF JAM BFW 44303/COLUMBIA (CD) IT TAKES A NATION OF MILLIONS TO HOLD US BACK
4	4	4	14	NEW EDITION ▲ MCA 42207 (8.98) (CD) HEART BREAK
5	5	7	14	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD) LONG LIVE THE KANE
6	8	5	22	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CO) IN EFFECT MODE
7	7	8	43	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) MAKE IT LAST FOREVER
8	9	9	9	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD) A SALT WITH A DEADLY PEPA
9	6	6	18	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) STRICTLY BUSINESS
10	12	11	14	GUY UPTOWN 42176/MCA (8.98) (CD) GUY
11	11	12	21	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD) JOY
12	13	13	24	D.J. JAZZY JEFF & THE FRESH PRINCE ▲² JIVE 1091/RCA (8.98) (CD) HE'S THE D.J., I'M THE RAPPER
13	10	10	9	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD) FOLLOW THE LEADER
14	14	14	8	JEFFREY OSBORNE A&M 5205 (8.98) (CD) ONE LOVE-ONE DREAM
15)	15	21	18	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD) SIMPLE PLEASURES
16	16	15	50	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD) THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
17)	17	18	20	SADE ▲ EPIC OE 44210/E.P.A. (CD) STRONGER THAN PRIDE
18	18	16	14	LOOSE ENDS MCA 42196 (8.98) (CD) THE REAL CHUCKEEBOO
19	22	23	23	TONY! TONE! WING 835 549/POLYGRAM (CD) WHO?
20	19	19	14	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD) A WOMAN'S POINT OF VIEW
21)	23	20	12	STETSASONIC TOMMY BOY 1017 (8.98) (CD) IN FULL GEAR
22	20	22	12	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD) SUPERSONICTHE ALBUM
23	24	25	21	JOHNNY KEMP COLUMBIA 40770 (CO) SECRETS OF FLYING
24	21	17	13	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD) WONDERFUL
25	51		2	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD) POWER
26	28	26	14	NAJEE EMI 90096 (9.98) (CD) DAY BY DAY
27)	41	43	3	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD) TWICE THE LOVE
28	30	34	24	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD) TELL IT TO MY HEART
29	25	24	46	GEORGE MICHAEL № COLUMBIA OC 40867 (CD) FAITH
30	26	27	15	TROOP ATLANTIC 81851 (8.98) (CD) TROOP
31)	33	33	16	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD) THE RIGHT STUFF
32	27	28	20	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD) THE WORLD'S GREATEST ENTERTAINER
33	32	32	16	TRACY CHAPMAN ▲² ELEKTRA 60774 (9.98) (CD) TRACY CHAPMAN
34)	61	_	2	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD) IT TAKES TWO
35	29	31	21	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD) MOVE SOMETHIN'
36	58	59	3	KARYN WHITE WARNER BROS. 25637 (8.98) (CD) KARYN WHITE
37	34	29	17	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)
38	42	52	14	SIR MIX-A-LOT NASTY MIX 70123 (8.98) SWASS
39	40	44	7	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98) STRAIGHT OUT THE JUNGLE
40	43	38	21	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD) FLIRT
41	37	37	25	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD) FOREVER AND EVER
42	36	36	15	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS THE MAC BAND MCA 42090 (8.98) (CD) THE MAC BAND
43	49	66	4	KIARA ARISTA 8533 (8.98) (CD) TO CHANGE AND/OR MAKE A DIFFERENCE
44)	44	54	7	ASWAD MANGO 9810/ISLAND (8.98) (CD) DISTANT THUNDER
45	39	41	10	N.W.A. AND THE POSSE MACOLA 1057 (8.98) N.W.A.
46	31	30	11	PAULA ABDUL VIRGIN 90943 (8.98) (CD) FOREVER YOUR GIRL
47	38	39	11	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD) COMIN' CORRECT IN '88
48	35	35	20	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD) TOUGHER THAN LEATHER
49)	NE	WÞ	1	READY FOR THE WORLD MCA 42198 (8.98) (CD) RUFF 'N' READY

S	1	Λ	1		recording, or otherwise, without the prior written permission of the publisher.	,
\$2 \$4 \$5 \$5 \$0 30 BIZ MARNIE COLD CHILLINY 25-675/NAUNEER BROS (8-59) (CD)	(50)	59	63	3	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD) IN CONTROL, VOLUM	E 1
S	51	56	48	6	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (CD) RUNNING THAN	NGS
S	52	54	50	30	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD) GOIN' (OFF
55	53	47	40	47	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD) HOW YA LIKE ME N	OW
FOREVER	54	53	51	30	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD) TEAR DOWN THESE WA	LLS
ST	55	45	49	15	MELBA MOORE CAPITOL 46944 (8.98) (CD) I'M IN LO	OVE
Sa	56	52	57	5	CHAPTER 8 CAPITOL 46947 (8.98) (CD) FORE\	VER
S	57	46	42	56	MICHAEL JACKSON A ⁶ EPIC QE 40600/E.P.A. (CD)	BAD
Sol 60 64 7 JOHNNE TAYLOR MALACO 7446 (8-95) IN CONTROL	58	48	45	21	TYRONE DAVIS FUTURE 1003 (8.98) FLASHIN' BA	ACK
(a) 75 83 36 STEVIE WONDER & MOTOWN 6248 (6.98) (CD) CHARACTERS (2.97) 87 13 DAVID SANDONN REPRISE, 29.71 25/WARNER BROS. (9.98) (CD) CLOSE-UP CLOSE-UP CLOSE-UP (3.98) (CD) THE REAL ME (3.98) (CD) DRIVE (3.98) (CD)	59	70	89	3	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD) WITH LC	OVE
62 50 55 13 DAVID SANBORN REPRISE 25715/WARRER BROS. (9.98) (CD) CLOSE-UP	60	60	64	7	JOHNNIE TAYLOR MALACO 7446 (8.98) IN CONTR	ROL
S3 57 46 14 THE FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD) COMING BACK HARD AGAIN	<u>61</u>	75	83	36	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD) CHARACTE	ERS
Sep 72 7 PATTI AUSTIN QWEST 25696/WAINER BROS (B.98) (CD) THE REAL ME	62	50	55	13	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD) CLOSE	-UP
Bool Fine See & SynQuis Depton By All Means Bool By All Means Bool Bool By All Means Bool Boo	63	57	46	14	THE FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD) COMING BACK HARD AG.	AIN
	(64)	69	72	7	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD) THE REAL	ME
BACK BB BC	65	66	60	6	ROY AYERS ICHIBAN 1028 (8.98) (CD)	RIVE
BACK BB BC	(66)	74	61	7	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98) I STILL FEEL GO	OOD
REW 1 BOOTSY COLUMBIA FC 44 107 (CD) WHAT'S BOOTSY DOIN'?	-	65	81	6	THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD)	ACK
REW 1 BOOTSY COLUMBIA FC 44 107 (CD) WHAT'S BOOTSY DOIN'?	\vdash		<u> </u>	1	CHERYL "PEPSII" RILEY COLUMBIA FC 44409 (CD) ME, MYSELF AN	ND I
70				+	BOOTSY COLUMBIA FC 44107 (CD) WHAT'S BOOTSY DO	IN'?
77		 		\vdash		NEY
72 63 69 6 FINESSE & SYNQUIS UPTOWN 42177/MCA (6.98) (CD) SOUL SISTERS 73 55 47 40 PEBBLES & MCA 42094 (8.98) (CD) PEBBLES 74 79 82 4 FOUR TOPS ARISTA 8492 (8.98) (CD) INDESTRUCTIBLE 75 83 79 5 VARIOUS ARTISTS PANDISC 8801 (8.98) THE BASS THAT ATE MIAMI 76 68 68 24 BOOGIE OOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD) BY ALL MEANS NECESSARY 77 71 67 6 RAHEEM A&M 5212 (8.98) (CD) THE VIGILANTE 78 87 74 14 TRACIE SPENCER CAPITOL 48186 (8.98) (CD) THACIE SPENCER 79 67 62 11 DEREK B PROFILE 1266 (8.98) (CD) BULLET FROM A GUN 80 73 77 10 JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD) IN YOUR EYES 81 91 76 7 101 NORTH VALLEY VUE 90911/CAPITOL (8.98) (CD) INFORMATION SOCIETY 82 82 88 5 INFORMATION SOCIETY TOMMY BOY 25591/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 83 76 73 7 STEVIE B LMR 5500 (8.99) (CD) PARTY YOUR BODY 84 77 70 24 BETTY WRIGHT MS. B 3301/VISION (8.98) (CD) MOTHER WIT 85 86 75 7 WOMACK & WOMACK ISLAND 90915/ATLANTIC (8.98) (CD) GREGORY HINES 86 64 56 11 SIEDAH GARRETT QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD) KISS OF LIFE 87 84 71 11 GREGORY HINES EPIC OE 40671/EPA. (CD) GREGORY HINES 88 99 95 5 L'TRIMM ATLANTIC 81925 (8.98) (CD) GRABIT 89 81 84 49 ANGELA WINBUSH MERCURY 832 733/POLYGRAM (CD) SMOKE SOME KILL 90 80 6 HINES THE COLUMBIA FC 40941 (CD) SMOKE SOME KILL 91 NEW 1 I ISAAC HAYES COLUMBIA FC 40941 (CD) DON'T BE AFRAID OF THE DARK 93 87 8 15 R.J.'S LATEST ARRIVAL EM 48090 (8.98) (CD) TRULY YOURS 94 93 78 15 R.J.'S LATEST ARRIVAL EM 48090 (8.98) (CD) SUPER FLY 96 96 — 2 VARIOUS ARTISTS 97 78 87 6 GARY TAYLOR VIRGIN 90902 (8.98) (CD) EVERTATION'S SOUMER FLY YOURS 99 99 99 96 65 NATALIE COLUMBIA FC 40941 (CD) COMPASSION 99 99 99 96 65 NATALIE COLUMBIA FC 40941 (CD) EVERTHING'S KOOL & THE GANG 99 99 99 96 65 NATALIE COLU © EM ST 53051 (8.98) (CD) EVERTHING'S KOOL & THE GANG 99 99 99 96 65 NATALIE COLUMBIA FC 40941 (CD) EVERTHING'S KOOL & THE GANG 99 99 99 96 65 NATALIE COLUMBIA FC 40941 (CD) EVERTHING'S KOOL & THE GANG 99 99 90 96 65 NATALIE COLUMBIA FC 40941 (CD) EVE						
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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. A 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.

30 BILLBOARD OCTOBER 15, 1988



by Jeff Levenson

YOU SEE, I SENSED from the very start that this was a special person," Ray Charles says of Betty Carter. "In this business you meet all kinds of people. Betty is one of those beautiful human beings-and I'm not just saying this-who cares about what she does, who believes in the music and lives

Charles has known for some time what a new generation of music fans is just now discovering: Carter may be the world's best jazz singer. Certainly, the Detroit native is putting up career numbers this year that most entertainers only dream about.

Her new Verve/PolyGram release, "Look What I Got," entered the jazz charts in late July and rose steadily to No. 1, where it is now enjoying top honors for the fifth week in a row. "Ray Charles And Betty Carter," the 1961 collaboration that was long unavailable before its recent reissue by Dunhill has charted for five straight weeks. And "The Carmen McRae-Betty Carter Duets" on Great American Music Hall, a rare meeting of the celebrated song stylists, flirted with the No. 15 position late last month

Carter, who got her start with Lionel Hampton's band in 1948 and then suffered through too many lean years, affirms Thelonious Monk's oft-repeated (and paraphrased) missive to those with a creative bent. "Just do what you do," the complete genius advised, "and sooner or later the public will come around."

Mention of the word "genius" brings us back to Charles, who may one day find himself presiding over the nation from atop Mount Rushmore. In addition to his success with the Carter title, his "Genius + Soul = Jazz" (also recorded in the early '60s and reissued by Dunhill) has been a Top Jazz charter for seven weeks. Employing a cast of players from the bands of Duke Ellington and Count Basie, the album features (mostly) instrumental tracks arranged by Quincy Jones and Ralph Burns. Is Charles surprised that after a quarter century this music continues to sell?

"I wouldn't say I'm surprised," he answers coyly. "But I'm one of those old-fashioned guys who feels that good is good." Enough said.

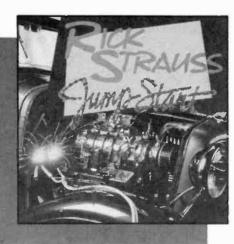
THE REMAINING TITLE in Dunhill's recent Charles collection is a compilation of 20 "Greatest Country & Western Hits" culled from the ground-breaking sessions in the mid-'60s that found the irrepressible Charles cross-pollinating a seemingly disparate genre with a seminal dose of soul. Among the arrangers who worked on those sessions was Gerald Wilson, the West Coast composer, band leader, and chart man with legendary credentials dating back to 1939 and his tenure with the Jimmie Lunceford orchestra.

Wilson has enjoyed rich associations with fellow band leaders Basie, Ellington, and Benny Carter as well as with renowned jazz divas McRae, Nancy Wilson, and Ella Fitzgerald. He has had thumping big bands that swing madly and a creative partnership with Zubin Mehta. Throughout his rich 50-year career, Wilson has remained one of jazz music's most distinguished contributors. But because he travels little, few fans outside of California, his home state, have had the opportunity to hear him.

The American Jazz Orchestra, based at Cooper Union in New York and led by musical director John Lewis, will rectify the situation when it celebrates his 70th birthday Oct. 20. The quasireclusive Wilson is scheduled to be there; the visit would be his first to the city in 25 years, or since Charles lured him east to record some (classic) country arrange-

Look what Betty Carter's got: three hit albums

UARTER NOTES: Benny Carter enters the studio next month with a saxophone ensemble, his first large-group recording in more than 20 years. His earlier triumph "Further Definitions," which featured fellow horn players Coleman Hawkins, Phil Woods, and Charlie Rouse, was reissued last year on Impulse! This project will be recorded for Music-Masters . . . Welcome Taylor-Made, a new jazz line from the classical label Arabesque that is designed to serve the creative needs of noted pianist/educator Dr. Billy Taylor. "White Nights And Jazz In Leningrad," the first of the line's two releases scheduled to hit the racks this month, documents Taylor's recent journey to Russia . . . Soviet jazz has certainly survived the deep freeze. Mobile Fidelity, which has a long-term licensing agreement with the Russian label Melodiya, has issued "Jazz '84: Highlights From The IXth Moscow Jazz Festival." There are more releases to follow ... Reservoir has announced that all future titles will be available on compact disk only. The company reissued tenorist Ralph Moore's "Round Trip" on CD and plans to do the same with guitarist Peter Leitch's "Red Zone." Both CDs include bonus tracks. No other catalog LPs will be offered in the new format . . . The National Endowment for the Arts has awarded nearly \$400,000 to 89 jazz fellows who are, in the foundation's opinion, "keepers of America's musical soul." Special congratulations to Sue Mingus, the recipient of the single largest grant (\$20,000), whose work now includes preserving and documenting the papers of her late husband, bassist Charles Mingus.





RICK STRAUSS

ProJazz fusion guitarist Rick Strauss artfully blends a variety of styles on his debut CD Jump Start. From calypso to traditional to new age, Rick Strauss' Jump Start showcases this new artist's growing part in the new generation of jazz. Already on the jazz chart!

The New Generation of Jazz



14025 Twenty-Third Avenue North Minneapolis, MN 55447

FOR WEEK ENDING OCTOBER 15, 1988

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TOP JAZZ ALBUMS

THIS WEEK	WKS. AGO	S. ON CHART	Compiled from a national sample of retail store and one-stop sales reports. ARTIST TITLE
Ī	2 W	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	13	★ NO. 1 ★★ BETTY CARTER VERVE 835 661/POLYGRAM (CD) 5 weeks at No. One LOOK WHAT I GOT
2	2	13	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD) VIRGIN BEAUTY
3	3	9	GROVER WASHINGTON,JR. COLUMBIA OC 44256 (CD) THEN AND NOW
4	8	3	DIANE SCHUUR GRP 9567 (CD) TALKIN' 'BOUT YOU
(5)	5	9	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD) CROSS CURRENTS
6	4	21	ELLÁ FITZGERALD VERVE 835 454/POLYGRAM (CD) ELLA IN ROME - THE BIRTHDAY CONCERT
7	15	3	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD) AUDIO VISUALSCAPES
8	6	11	BRANFORD MARSALIS COLUMBIA OC 44055 (CD) RANDOM ABSTRACT
9	13	5	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD) STATE OF THE ART
10	11	7	RAY CHARLES DUNHILL 038 (CD) GENIUS + SOUL = JAZZ
11	12	5	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD) RAY CHARLES & BETTY CARTER
12	9	13	WYNTON MARSALIS COLUMBIA PC2 40675 (CD) LIVE AT BLUES ALLEY
13	10	9	AL HIRT PROJAZZ 659/INTERSOUND (CD) THAT'S A PLENTY
14	7	15	BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD) BORDERTOWN
15)	NE	wÞ	VARIOUS ARTISTS IMPULSE 42122/MCA (CD) A TRIBUTE TO JOHN COLTRANE

TOP CONTEMDODADY 1477 ALBUMSTA

1	1	25	★ NO. 1 ★★ BOBBY MCFERRIN ▲ EMI 48059 (CD) SII	7 weeks at No. One	
2	3	15	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD) IF THIS BASS C	OULD ONLY TALK	
3	2	13	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP	
4	4	15	5 SPYRO GYRA MCA 6235 (CD) RITES OF SUMM		
(5)	8	7	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST	
6	6	35	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE	
7	5	15	YELLOWJACKETS MCA 6236 (CD)	POLITICS	
8	9	9	PATTI AUSTIN , QWEST 25696/WARNER BROS. (CD)	THE REAL ME	
9	7	13	NAJEE EMI 90096 (CD)	DAY BY DAY	
10	11	17	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY	
11)	23	3	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE	
12	18	3	MICHAEL BRECKER IMPULSE 42229/MCA (CD) DON'T TR	Y THIS AT HOME	
13	10	11	DOC SEVERINSEN AMHERST 3319 (CD) FAC		
14)	NE	wÞ	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME	
<u>15</u>)	20	3	TANGERINE DREAM PRIVATE MUSIC 2042 (CD)	OPTICAL RACE	
16	17	7	MAX LASSER'S ARK CBS-FM 44520 (CD)	EARTHWALK	
17	16	7	PATRICK O'HEARN PRIVATE MUSIC 2029 (CD)	ERS GONNA RISE	
18	14	9	DAVE GRUSIN AND DON GRUSIN GRP 1051 (CD)	CKS AND STONES	
19	19	9	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6	
20	24	3	MISSING LINKS MCA 42206 (CD)	GROOVIN'	
21	13	13	RICHARD ELLIOT INTIMA 73321/ENIGMA (CD) THE POWER	OF SUGGESTION	
22	12	17	CHICK COREA GRP 1053 (CD)	THE BEHOLDER	
23	NE	wÞ	JOHN BOLIVAR OPTIMISM 3204 (CD)	BOLIVAR	
24)	NE	wÞ	FLIM & THE BB'S DMP 462 (CD) THE FURTHER ADVENTURES OF		
		_	CARLOS REYES TBA 240 (CD)		

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Billboard.

HOT DANCE MUSIC,

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WEEK	WEEK	AGO	z	CLUB PL	.AY
IHIS W	LAST W	WKS.	WKS. ON CHART	TITLE Compiled from a national sample of o	
F		2	≯ ∪	LABEL & NUMBER/DISTRIBUTING LABEL ★ NO. 1 ★	
D	4	4	7	BIG FUN VIRGIN 0-96610 1 week at No. One	INNERCITY
2	5	6	5	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	♦ WAS (NOT WAS)
3	1	3	7	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION
4)	6	9	5	IN THE NAME OF LOVE '88 ARISTA ADI-9731	THOMPSON TWINS
5)	10	18	4	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
6	8	13	7	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
7)	11	17	5	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS
8	12	16	5	ROUGH HOUSE VOL I (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS
9	3	1	8	SENDIN' ALL MY LOVE MCA 23887	THE JETS
10)	13	28	4	SUPERFLY GUY CAPITOL V-15409	♦ S-EXPRESS
1	2	2	8	ARE YOU LOOKIN' FOR SOMEBODY NU	NU SHOOZ
2)	18	31	4	THAT'S THE WAY IT IS	MEL & KIM
3	9	8	6	ATLANTIC 0-96613 IT WOULD TAKE A STRONG STRONG MAN	◆ RICK ASTLEY
4	7	5	8	RCA 8696-1-RD HOLD ON TO WHAT YOU'VE GOT	◆ EVELYN "CHAMPAGNE" KING
		-		BOY, I'VE BEEN TOLD	
5	16	22	8	CUTTING/MERCURY 870 514-1/POLYGRAM ME OR THE RUMOURS	♦ SA-FIRE
6	15	25	6	MIKA/POLYDOR 887 724-1/POLYGRAM THE RUMOUR	♦ DEON ESTUS
7	17	27	5	MCA 23890 DANCIN' WITH MYSELF	◆ OLIVIA NEWTON-JOHN
8)	23	35	3	COLUMBIA 44 07870 DANCE LITTLE SISTER	JOHNNY KEMP
9)	31	_	2	COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
20	26	34	4	GET DOWN TONIGHT ISLAND 0-96625	◆ SHRIEKBACK
1)	29	43	3	THE LOCO-MOTION GEFFEN 0-21043	◆ KYLIE MINOGUE
2	19	24	6	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS
3	32	48	3	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD
4)	34	-	2	YOU CAME MCA 23884	♦ KIM WILDE
5	49	_	2	★ ★ POWER PICK JUST WANNA DANCE/WEEKEND FRESH-FRE-B0125/SLEEPING BAG	THE TODD TERRY PROJECT
6	30	38	4	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE
7)	44	_	2	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
8)	36	45	3	I WANNA KNOW VENDETTA VE-7003	ALE
9)	40	_	2	12 INCHES OF VIRGIN (LP) VIRGIN 1-90951	VARIOUS ARTISTS
10	20	23	7	IN THE NAME OF LOVE JUMP STREET BAD 703	SWAN LAKE
	NE	wÞ		OUT OF TIME * * HOT SHOT DEE	BUT ★★★ NOEL
31)	27	33	5	4TH & B'WAY 469/ISLAND ROCK THE HOUSE	NICOLE
33)	42	- 55	2	I OWE YOU NOTHING	♦ BROS
4)	43		2	EPIC 49 07879/E.P.A. DOCTORIN' THE TARDIS	THE TIMELORDS
5	46		2	SOVIET SNOW	◆ SHONA LAING
6	41	42	3	TVT 2495 WILD WILD WEST	◆ THE ESCAPE CLUB
-		W D	1	ATLANTIC 0-86544 I'M YOUR PUSHER	ICE-T
7)		-		SIRE 0-21026/WARNER BROS. DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGI	F
88		W	1	ATLANTIC 0-86518 BROKEN HEART	IVIATT BIAINCO
9	24	32	8	SYNTHICIDE 71307-0 GIVE ME YOUR LOVE	RED FLAG
0	33	29	7	EMI V-56109 DON'T BELIEVE THE HYPE	THE VOICE IN FASHION
1	21	21	9	DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY
2)	NE	W	1	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
3)	NE	W	1	THE GREAT COMMANDMENT ATLANTIC 0.86530	CAMOUFLAGE
4)	NE	w	1	ELER IRA ED-5335	ZZ AND THE PLASTIC POPULATION
15	22	14	9	PEEK-A-BOO GEFFEN 0-20977	◆ SIOUXSIE AND THE BANSHEES
6	NE	w	1	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
17	38	39	5	SINGLE GIRLS RCA 8677-1-RD	THE DAZZ BAND
81	14	10	8	HIGH TIME MERCURY 870 561-1/POLYGRAM	♦ NIA PEEPLES
19)	NE	w	1	THE DIFFERENT STORY WEA (GERMANY) IMPORT	PETER SCHILLING
50	NE	wÞ	1	SEARCHIN' FOR EMI V-56111	C.C. DIVA
48 49 50 BR	14 NE NE	w	1	HIGH TIME MERCURY 870 561-1/POLYGRAM THE DIFFERENT STORY WEA (GERMANY) IMPORT SEARCHIN' FOR	PETER SCHILLIN C.C. DIV VARIOUS ARTISTS CAPITOL IE BRAT PACK VENDETTA

4. COMING BACK FOR MORE JELLYBEAN FEAT. RICHARD DARBYSHIRE CHRYSALIS

HIS WEEK	AST WEEK	WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports. ARTIS
프	LAS	2 W	¥₽	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	10	★ NO. 1 ★★ NEVER LET YOU GO ATCO 0-96636/ATLANTIC 4 weeks at No. One SWEET SENSATION
2)	2	2	10	CHAINS OF LOVE SIRE 0-20953/WARNER BROS. ◆ ERASURI
3	3	5	10	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM ♦ SA-FIRI
4	8	25	4	BIG FUN VIRGIN 0-96670 INNERCIT
5	9	28	4	MY PREROGATIVE MCA 23888 ♦ BOBBY BROWN
6	14	21	4	THE LOCO-MOTION GEFFEN 0-21043 ◆ KYLIE MINOGUI
<u>7</u>	21	33	3	BREAK 4 LOVE COLUMBIA 44 07890 RAZI
8	12	16	6	A NIGHTMARE ON MY STREET JUE 1125-1-JD/RCA D.J. JAZZY JEFF & THE FRESH PRINCE
9	10	13	7	SHE'S ON THE LEFT AM 5P.12280 JEFFREY OSBORNI
10	13	10	20	IT TAKES TWO ♦ ROB BASE & D. 1 F-7 ROCE
11	15	15	7	PROFILE PRO-7186 IT WOULD TAKE A STRONG STRONG MAN ◆ RICK ASTLE*
(12)	20	24	5	ANOTHER LOVER A CIANT STED
13	18	18	6	ARM SP-12274 ARE YOU LOOKIN' FOR SOMEBODY NU NU SHOOL
14	19	20	7	SENDIN' ALL MY LOVE THE JETS
15)	23	27	4	DANCIN' WITH MYSELF IOHNINY KEMI
16	5	11	8	BODYGUARD A 1 0 1870
17	4	6	8	TIMES ARE CHANGIN'
18	17	17	8	LOVE & DEVOTION MICHAEL ROW
(19)	29	34	4	VENDETTA VE-7001 I WANNA KNOW AL
20	28	48	3	VENDETTA VE-7003 I'M YOUR PUSHER ICE-
(21)	35	40	2	SIRE 0-21026/WARNER BROS. WAY OUT J.J. FAI
22	7		-	RUTHLESS 0-99285/ATLANTIC SPRING LOVE \$\DIST\text{\$\text{STEVIE}\$}\$
23)		4	14	THE DOOMICE
-	31	45	14	SHAKE YOUR THANG SHAKE YOUR THANG
24	11	8	13	NEXT PLATEAU NP50077
25	36	46	3	PAISLEY PARK 0-20960/WARNER BROS.
26	22	40	3	FRESH FRE-80123/SLEEPING BAG
27	6	3	12	COLUMBIA 44 07849
28	45		2	* * POWER PICK * * STRANGELOVE/NOTHING SIRE D-21022/WARNER BROS. DEPECHE MOD
29	26	30	8	PEEK-A-BOO GEFFEN 0-20977
30	34	42	4	REACHIN' MOVIN MR-003 PHASE
31)	43	=	2	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL MIDNIGHT STAI
32	39	_	2	WILD WILD WEST ATLANTIC 0-86544 ◆ THE ESCAPE CLUI
33	38	43	4	BLEEDING HEART SYNTHICIDE V-75513 ♦ BARDEU
34	27	19	11	DON'T BELIEVE THE HYPE DEF JAM 4W97846 PUBLIC ENEM
35	24	26	7	HOLD ON TO WHAT YOU'VE GOT EMI V-56101 ◆ EVELYN "CHAMPAGNE" KING
36	25	23	9	NICE 'N' SLOW CAPITOL V-15383 ◆ FREDDIE JACKSON
				* * * HOT SHOT DEBUT * * *
37)	NE		1	CHRYSALIS 4V9 43262 WAS (NOT WAS
38	NE	W	1	MCA 23884 VIIVI WILD
39	47	-	2	ME OR THE RUMOURS MIKA/POLYDG B87 724-1/POLYGRAM MILA TOO N YOUND MIND.
40	32	22	18	WHAT'S ON YOUR MIND TOMMY BOY 1B-911 NO RESPECT/LET'S GO A KOOL MOE DE
41	16	7	11	JIVE 1117-1-JD/RCA ▼ KOUL IVIUE DE
42	NE	W	1	OUT OF TIME 4TH & BROADWAY 469/ISLAND NOE
43	NE	W	1	DANCE LITTLE SISTER COLUMBIA 44 07887 ◆ TERENCE TRENT D'ARB'
44)	NE	W	1	SUPERFLY GUY CAPITOL V-15409 ♦ S-EXPRES:
45	50	_	2	BORN NOT TO KNOW WING B87 680-1/POLYGRAM TONY! TON!! TONE
46	NE	WÞ	1	THE WAY YOU LOVE ME WARNER BROS. 0-21025 ♦ KARYN WHITE
47	NE	W	1	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 96614 ◆ PAULA ABDU
48	NE	WÞ	1	BROKEN HEART SYNTHICIDE 71307-0 RED FLAC
49	NE	WÞ	1	CAN'T STOP FRESH FRE: 80124/SLEEPING BAG HANSON & DAVI
50	NE	WÞ	1	THE RUMOUR MCA 23890 ♦ OLIVIA NEWTON-JOHI
BR	EAF	(01	ITS	THE GREAT COMMANDMENT CAMOUFLAGE ATLANTIC I REALLY LIKE BURRELL VIRGIN YOU'RE NOT MY KIND OF GIRL NEW EDITION MCA

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. 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.

Mazelle's 'Useless' Is Anything But

THE GREATER REWARD: In a relatively light week of powerhouse club releases, it's a sheer pleasure to have finally received "Useless" (Capitol) from fave Kym Mazelle. We had been groovin' to the original mix off the label's sampler cassette, for the better part of the summer but you'll find that this absolutely deadly R&B/house track will take you through the autumn. Mazelle's distinctive vocal, with its Chaka/Loleatta-esque inflections, is a prize unto itself, and when accented by one of the most infectious, rhythmic hooks of the year, we're talking dance-floor bliss. Lifted from the "London Towne House: Syncopate '88" album and produced and written by Marshall Jefferson, mixes have been provided by both Jefferson and Robert Clivilles & David Cole. An absolute killer, and the "After

lute killer, and the "After Hours" dub will have you on your knees ... Also out in domestic form is the much-talked about single from Ofra Haza, titled "Im Nin'alu" (Sire). The song's stateside release finds it sporting a new remix as well. This time up, it's Mark Kamins

& Frank Inglese who manage to take the original remix and give it even more of a thoughtful street edge. Haza's Yemenite delivery over the contemporary down-tempo groove used in such hits as "Pump Up The Volume" and "Paid In Full" could very well become the rage. Selection is lifted from the forthcoming album ... Capitol is also pumping with new mixes of a track that never really impressed us before. "Superfly Guy" from S-Express has been re-remixed by Baby Ford ("Oochie Koochie") and Mark Moore & Mark McGuire to give it an acid house flavor. These new interpretations give the song a fresher feel; most notable is Ford's "Visitor" mix which pumps. Expect an album from the outfit in January ... Jellybean has just released a two-record compilation called "Rock The House!" (Chrysalis), which spans the producer's career as a solo artist. In the package are remixes of such hits as "The Mexican," "Sidewalk Talk," "The Real Thing," and "Who Found Who." Also included is the new track "Coming Back For More," featuring Richard Darbyshire of Living In A Box.

LI'L BEATS & PIECES: Producer Fred Zarr is working with Tommy Page on a selection for the film "Cookie," directed by Susan Seidelman ("Desperately Seeking Susan," "Making Mr. Right"); he's scheduled to go back into the studio to complete work on Debbie Gibson's forthcoming project... Sarah Dash is readying the release of a new album for EMI Records (scheduled for this month), which will feature a duet with an old friend by the name of Patti LaBelle... Incidentally, we had the extreme pleasure of catching his royal badness Prince on the New York leg of his



Speed Of Lunt. New A&M artist Reimy has been in the studio completing work on a debut album scheduled for an early '89 release. Recently, producer Stephen Broughton-Lunt (Brenda K. Starr) produced a track for the project, titled "Never Gonna Let You Go." Shown, from left, are Lunt and Reimy.

current "Lovesexy" tour, and it was truly amazing. Besides the mind-boggling stage setup, the band was quite hot. The ladies Cat, Sheila E., and Bonnie almost stole the show, but Prince was in rare form. Pulling from his large catalog, Prince performed a few medleys, which were at times a bit Vegas-like but were handled well overall. The true highlights, however, were in the after-concert private performance held at New York's famed Roseland club, in which LaBelle joined Prince and his band on stage for a smokin' version of "Positivity," while Bonnie tore the roof off with soulful renditions of "Chain Of Fools," "I'll Take You There," and "Cold Sweat"; Prince soared through a heartfelt version of "Just My Imagination"...
Todd Terry is scheduled to drop a Black Riot ("A



by Bill Coleman

Day In The Life") album shortly ... Fred McFarlane and Tim Gatling (formerly of Guy) are doing production work for Tommy Boy act Force M.D.'s ... Gail King is remixing "Undercover" for RCA London-based artist Glen Goldsmith ... Keep your ears open for the imminent debut of The Pasedenas, a that sounds fabulous Like and the sounds fabulous fabulous fabulous fabulous fabulous fabulous fabulou

new U.K. soul act that sounds fabulous. Like another U.K. fave, Mica Paris, this group brings a rootsy, genuine feel to its R&B material . . . After last week's column had been submitted, we realized that we absentmindedly failed to mention that the record companies share the blame for the manufactured "housing" and homogenization of many dance records with those who play them. Folks have reported that many of today's DJs are just as jaded about the music that they will or will not program and aren't as progressive in their music selection as they could be. It's a vicious circle.

BUSTIN' LOOSE: One of our favorite rap releases of the week has to be "We Could Get Used To This" (First Priority/Atlantic), the new album from Alliance. The best album so far to be released from the Brooklyn, N.Y.-based label, which is the homestead of Audio Two and M.C. Lyte, has the trio rapping and scratching to innovative production ideas and has humor in its lyric presentation, and precision in its musical approach. All the cuts are dope, but our faves include: "Just Another Message," "Fish Heads" (remember Barnes & Barnes ???), "Extensions," "Down To Earth," "Ready Set," and the brilliant "Pure Skill," which takes the rhythmic base of **Talking Heads**' "Once In A Lifetime" and laces pieces of Raw Silk's "Do It To The Music" throughout . . . Warranting your attention is the new import remix of Kid'N'Play's 'Gittin' Funky" (Cooltempo) as handled by Danny D. Keeping the general feel for the song, this new version moves along even more smoothly and can only increase the duo's already high profile within the rap community ... On import as well is "The Greatest Man Alive" (Citibeat/Beggars Banquet [U.S.], 212-889-9110) from 3-D. The production and delivery are right out of the Marley Marl bag of tricks. Subtle hook and shuffle work well ... "Bass" (Capitol) is an impressive debut from rapper King Tee. Well produced by D.J. Pooh, this track churns a soulful technogroove, but it was the def flip "Ko Rock Stuff" that grabbed our attention. Not breaking down any doors for rap innovation, but it does work . . . Also out: "Microphone (Uni/MCA) by Eric B. & Rakim; press" (Strong City, 212-519-6018) by Busy Bee; "Cut That Zero" (Reality, 415-947-1622) by Doug E. Fresh & The Get Fresh Crew; "Everybody On The Floor" (Posse, 212-581-5398) by Slim & The Secret Society; and "You Know What I'm Sayin'" (To'e Ragg, 818-782-1075) by Marla Mar & the Good-n-Plenty Cru.

BEAT CRAZY: "You Make Me Work" (Atlanta Artists/PolyGram) previews the new "Machismo" album from pioneer funksters Cameo. The metallic R&B groove plays it safe on this first release, mirroring the hook and feel of "Word Up" ... Al B. Sure! offers yet another fine single called "Rescue Me" (Warner Bros.,) from one of this year's best debut efforts. Ethereal, uptempo R&B number has been postproduced and mixed by Sure! and Roey Shamir ... In the Sure! style is The Gyrlz with their debut album "Love Me Or Leave Me"



They Connect. Atlantic recording artist Stacey Q and Warner Bros. recording artist Rod Stewart found time to smile for the camera. Both were in the Big Apple recently on tour in support of their respective album projects.

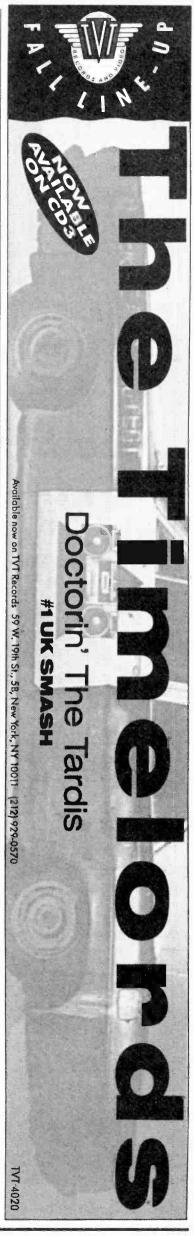
(Capitol). Teen trio shine on the title track, "You Think You Know Me," and "Jam Jam." The slow numbers are well worth the listen as well... Also out: "Say You Will" (Elektra) by Starpoint; "Romance" (Motown) by Desiree Coleman, and "Confess" (MCA) by Myleka Thompson.

BIG FUN: Former Prince protégé Apollonia debuts as a solo artist, minus the purple lingerie, with "Since I Fell For You" (Warner Bros.). Cowritten with and produced by Ish, the single's syncopated pop flavorings are enhanced in its postproduction and mix by Steve Thompson & Michael Barbiero . . . Former Soft Cell frontman Marc Almond makes his label debut with "Tears Run Rings" (Capitol), a light, hi-NRG-ish track in a Communards vein. Postproduction and mix were handled by Justin Strauss . . . the Latin Rascals have bounced back with a likable reinterpretation of the classic "Don't Let Me Be Misunderstood" (Tin Pan Apple/PolyGram) ... "Better Late Than Never" (Sutra, 212-779-1844) is the latest from the Cover Girls, extended from the "Coming To America" soundtrack ... Hazell Dean's latest bid for chart success, "Turn It Into Love" (Capitol), is a pretty, midtempo, hi-NRG-styled track that could click ... "Shut Up & Dance" (Mainframe, 213-969-9404), by Sugar Pop, is one of those catchy "Shut Up & Dance" (Mainframe, technopop records that link the Minneapolis sound with an L.A. attitude.

with an L.A. attitude.

Also on the cover front is Lattanzi's "I Was Made For Lovin' You" (Lable, 516-626-2774), a remake of the Kiss dance hit. A mild industrial dance rock flavor is incorporated into the tasteful club remix by Tommy Nappi... Delivering a Latin pop track with an aggressive vocal treatment is Kariya, with "Let Me Love You For Tonight" (Sleeping Bag, 212-724-1440) ... Remixed by Marshall Jefferson is "Somebody Save Me" (Island), the latest single from Los Angeles-based trio By All Means. Male vocalist's throaty lead lends itself well to the R&B/house reworking ... Also out are "Show Me What To Do" (Atlantic) by Genuine Parts, "Don't Blame It On That Girl" (Atlantic) by Matt Bianco, "Never Again" (Next Plateau, 212-541-7640) by Lori Michaels, "Rock Steady" (Next Plateau) by Kelly Charles, "Forever" (Diva, 305-444-5083) by Debbie Jacobs-Rock, "Gotta Do" (Sleeping Bag) by Dyan Buckalew, and "Don't Talk Dirty To Me" (Arista) by Jermaine Jackson.

POP MUZIK: Nick Heyward's "You're My World" (Reprise) marks the ex-Haircut 100 member's label debut. Delicious pop single was post-produced and mixed by Francois Kevorkian and given a grittier techno feel. The original album version is of equal merit.



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Record Labels Get A Hand From Merchandisers

Stores Eager To Break New Artists

BY GEOFF MAYFIELD

SAN DIEGO Record companies, continuing their efforts to break new and developing artists, can look for broad-based support from music re-

A round-table discussion held dur-

ing the National Assn. of Recording Merchandisers Retailers Conference recently held here at Hotel Del Coronado brought home the fact that

virtually all of the 28 retail firms represented are committed to breaking new talent at the store level, most of them through organized, chainwide

Following a presentation by Steve Bennett, VP of marketing for the Durham, N.C.-based Record Bar, detailing his chain's ongoing "No Risk" campaign-which promotes six to a dozen acts per month with permanent displays, prominent "No Risk" points of purchase, and low sale pricing-the other retailers in attendance were invited to describe what they do on behalf of new talent. Label and distribution executives were delighted to learn just how many webs have taken up the cause.

"I really would like to compliment the retailers for their efforts and their awareness in what is really our most important task," said Henry Droz, president of WEA. And Droz was not the only appreciative suppli-

er here.

Many common ingredients are

found in the organized campaigns the chains described: "Buy It, Try It" guarantees, in-store-play cassettes, fliers that include bios on the acts, print or radio advertising support, prime store position, permanent newartist displays, and lowest sale pricing for featured products.

Still, each chain has developed its own formula for these campaigns. And some have spiced their promotions with unique innovations:

• Like several chains, New York superstore J&R Music World produces a sampler cassette of featured artists to complement its Guaranteed To Hit program. But the company which sells hardware in addition to software, both in-store and through its national mail-order catalog-goes an extra step farther by giving away a free copy of that tape with the purchase of any home or portable cassette player. Co-owner Rachelle Friedman said the company includes a mail-order form enabling consumers to order any of the titles that are represented on the tape

• Pittsburgh-based National Record Mart offers a cash reward of \$200 each to the three stores that post the best sales and lowest returns for the albums featured in its monthly Tomorrow's Hits Today campaign.

• Peaches Entertainment, based in Hialeah, Fla., ties in with a telephone service that allows consumers, for a charge of 25 cents per minute, to hear 10-second samples of new titles, said VP David Jackowitz.

• The Minneapolis-based Musicland Group; West Sacramento, Calif.based Tower Records; and Roslyn,

their chain's in-store magazines (Music Express, Pulse, and The Street, respectively) to promote their newartist programs.

• In addition to the multimedia Music Sampler unit that Tower has stationed in several of its stores, senior VP of records and video Stan Goman said, the chain is getting ready to test two other sampling vehicles. Other Tower twists: A&M's Robyn Hitchcock and Arista's Stealin' Horses have each played at the chain's Philadelphia store, and its Boston store hosts a series of in-store performances every Saturday at 6:30 p.m.

• Los Angeles-based Music Plus hosts listening parties for managers and other personnel, said president Lou Fogelman. And, he said, labels frequently have artists-Kenny Rankin is one example—visit the chain's monthly manager meetings.

• Kemp Mill Records in Washing-

ton, D.C., ties in with a local top 40 station for its Hitmaker series. VP Howard Appelbaum says the chain and the station's music director work together at selecting the appropriate act, one already on the station's playlist. During each artist's two-week run, Kemp Mill supports the campaign with a 24-spot buy, while the station contributes 84 promotional

In general, dealers said they have seen marked results from their organized campaigns on behalf of developing talent. Most who provide norisk guarantees on featured titles reported that returns on such offers (Continued on page 62)

Narm

VIEW FROM THE TOP: The accounts gathered at the National Assn. of Recording Merchandisers Retailers Conference, held Sept. 26-29 at Hotel Del Coronado near San Diego, heard the perspective of a merchandiser who is not a retailer: Frank Hennessey, president of leading rackjobber Handleman Enterprises and this year's NARM president, who welcomed attendees at the start of the conference. While commending the substance of meetings like the one held there, he made reference to what he felt were "obvious omissions" from the meeting's agenda: loss prevention, misuse of promotional product (i.e. dealers who sell promo copies), and the manipulation of store reports to trades.

THAT'S WHAT FRIENDS ARE FOR: Upon being named chairman of NARM's Manufacturing Committee, Geffen Records VP of sales Eddie Gilreath took a lot of good-natured ribbing from several of his WEA buddiesparticularly Kenny Hamlin, VP of sales for Elektra; and Lou Dennis, senior VP of sales for Warner Bros. During the concluding business session, an informal petition calling for his impeachment was quietly passed around the room and signed—with a grin—by most of the suppliers and retailers in the room. Gilreath is proud to say he has prevailed over this political crisis—at least for now.

WHO'S THE BOSS: When retailers took turns discussing their companies' efforts to break new artists, Tower Records president Russ Solomon kept a straight face as he quipped, "I don't know what we're doing. I'm in real It was his glib way of deferring to senior VP of records and video Stan Goman, and the deadpan comment broke up the room with laughter.

SALUTE: Frank Hennessey presented a NARM Pioneer Award to Hans Gout, who is retiring from Philips Du-

pont Optical. While at PolyGram, Gout was a prime mover behind the introduction of the compact disk. A video featuring such music industry heavyweights as Solomon, WEA president Henry Droz, and Hennessey recalled Gout's role in getting the product to the marketplace.

ECHOING last year's Retailers Conference in San Francisco, 15 store managers joined the event for a pair of small-group discussions with chiefs from the six major music distributors. The goal: to close the gap between ivory towers and the retail trenches. And, as happened last year, the meetings received rave reviews from both sides. John Burns, executive VP of MCA Distribution and Manufacturing, said the issue of back announcing on radio, which was part of the conference agenda (Billboard, Oct. 8), also came up in these meetings. Managers complained of the frequent instances when customers come to stores without adequate information to identify the recordings they want to buy and resort to humming or reciting lyrics.

HINKING SHRINK: Pam Cohen, executive director of NARM and affiliated trade group the Video Software Dealers Assn., reported that the NARM Loss Prevention Committee has been busy. The task force has implemented Shrink Link, an 800 number by which retailers can report hits by professional thieves. NARM has also received permission from VSDA to utilize the talents of piracy investigator Jim Murphy to keep track of Shrink Link reports, and it appears likely that when the boards of both trade groups meet soon in Florida, the Loss Prevention Committee will become a joint committee of both

In the meantime, the committee has already assembled a video on shoplifting, which stars Mike McCaffery, security expert and former thief, who heads the Los Angeles consulting firm It Takes A Thief and is a frequent speaker at NARM and VSDA conventions. Attendees (Continued on page 62)

BILLBOARD OCTOBER 15, 1988

New Logo For Hardcore Only

BY BRUCE HARING

RELATIVITY RECORDS has announced the creation of In Effect Records, a street-oriented label with an emphasis on hardcore product. The new label is designed to provide an outlet for the boom in hardcore music from New York, but it is open to anything with "the hardcore attitude," according to label manager Alan Becker.

"If you had to liken In Effect to something, we're taking the approach of Def Jam, where you could put out an L.L. Cool J and Slayer on the same label and have it make sense," he says.

The first In Effect release will

The first In Effect release will be "Agnostic Front—Live At CBGB," recorded in August at the club. The album contains material from all three of the band's Combat releases as well as songs from the long-deleted "United Blood" 7-incher. In Effect expects to issue five or six records in its first year.

SEEDS AND SPROUTS: New York's acclaimed They Might Be Giants has released its second album, "Lincoln," on Hoboken, N.J.'s Bar/None Records, distributed through Restless/Enigma. The band's first EP sold 30,000 copies in the U.S. Allegedly the band was going to call the EP "Lincoln Calling," "but that seemed too obvious," says John Linnell, the one without the glasses. Contact Bar/None Records at P.O. Box 1704, Hoboken, N.J. 07030; 212-995-0650 ... Reggae

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connection Ras Records of Washington, D.C., is trying to organize a benefit for Jamaicans devastated by Hurricane Gilbert. New York's Felt Forum has been mentioned as the likely site . . . The release of

GRASS ROUTE

Pussy Galore's new six-song EP, "Sugarshit Sharp," by New York's Caroline Records has been delayed because of legal problems with the cover artwork, which seems to resemble the Rolling Stones' famous tongue logo . Canada's Annihilator has signed with New York's Roadracer Records. The band is a cult favorite in the underground tape-trading network. A debut album is expected sometime around February ... Shanachie recording act Messenjah, a Canadian reggae group, has hit the U.S. with its debut album, "Cool Operator," and an extensive coast-to-coast tour. The group has a Juno award and an appearance in the **Tom Cruise** film "Cocktail" to its credit . . . Private Music has released its first jazz/fusion album, Michael Colina's "Shadow Of Urbano." Colina, a well-known jazz producer who has worked with David Sanborn, steps out from behind the boards for the album, which features guest shots from tenor saxist Michael Brecker, guitarist Nicky Moroch, percussionist Rick Galway, Sanborn, and the

SAME DAY SHIPMENT

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Tower Of Power horn players Immigration hassles have been cleared for New Zealand's the Chills. The Homestead recording artists begin a 16-date U.S. tour this month. New drummer David Stevenson is aboard, replacing longtime member Caroline Esther ... New York's Sonic Youth is set to release "Daydream Nation," a double album on Blast First Records with Enigma/Capitol distribution. A tour will start late this month . . . JFL Distributors of Miami has named Madronna Bailey promotions director. She takes over from Nicky Purvis, now with Virgin Records. Bailey can be reached at 305-635-5033.

N THE MAIL: Trip Shakespeare's "Are You Shakespear-ienced?" on Trip Shakespeare Records is the first album in two years from the Minneapolis -based band. Contact Good Music Management, 612-338-3867 . Tom Talbert Septet's "Things As They Are" is CD jazz on Sea Breeze, P.O. Box 690, Bryn Mawr, Calif. 92318 . . . Shot Black And White's "Understand" is reggae and more from a tight New York band; it's available on Conflict Records, No. 3D, 417 W. 120th St., New York, N.Y. 10027 . . . "Running Away" is a five-song EP from south Florida's E-B-Dah on Pisces Records, P.O. Box 1374, Miami, Fla. 33165 . . . Souled American releases "Fe," a hybrid of roots styles, on Rough Trade, Suite 536, 611 Broadway, New York, N.Y. 10012 . . . Volume 4 of Rhino Record's classic "Frat Rock" hits the market. It features beer-soaked classics by Mitch Ryder, Wilson Pickett, and Gary U.S. Bonds; check it out through Rhino Records, 2225 Colorado Ave., Santa Monica, Calif. 90404.

Porn picketers tackle a video store in New Jersey, drawing more new customers than ads could buy ... see page 52





BILLBOARD OCTOBER 15, 1988





by Earl Paige

LROL'S COMBO?: Maybe not just yet, but the 167-store video specialty web now operating in nine states is talking of testing CDs in its new concept store in the Potomac Mills Mall in Dale City, Va. The unit will be a sell-through along the lines of **Suncoast Pictures**, the sales stores **Musicland** had been opening in malls.

NNER-CITY INTEREST: Los Angeles Mayor Tom Bradley is saying the Baldwin Hills Crenshaw Center will be the first major enclosed mall to open in a predominantly black urban community when the 100-unit, 768,000-square-foot complex bows Nov. 4. Assistant project manager Leo Ray of Manhattan Beach, Califbased development firm Alexander Haagen says, "We definitely want a record store." He adds that negotiations are under way with a couple of chains. Baldwin Hills' rates of \$28-\$36 per square foot are higher than those of the Fox Hills Mall (\$15-\$20) and closer to the newer Galleria at South Bay (\$25-\$35). Baldwin Hills Crenshaw Center, which opened in 1948, represents a \$120 million overhaul of the country's first multidepartment-store center. Ray says there were no record shops among the 98 original tenants being displaced.

RAPPIN' HAPPENIN': Considering the emotional appeal of rap, how many chains in large urban areas would consider a rap contest promotion? Out in California, Wherehouse, in association with KDAY-AM Los Angeles, attracted 620 mail-in entries and had 23 finalists compete in a parking lot behind the Baldwin Hills store on a Saturday afternoon. It was the web's first shot at a

rap event. "Part of the requirements was that contestants send in a handwritten lyric sheet—we wanted no explicit language or anything suggesting violence," says La Donna Jones, store director. A force of 40 security personnel dressed in regular street clothes was employed with "absolutely nothing untoward occurring," says Jones. Although sales at a prominently positioned booth were slight, Jones says, "what especially pleased me was the way something like this supports the community and a popular form of music." She notes that many parents attended. "I was glad people could hear rap without profanity. Even the judges have profanity on their albums."

Perhaps the toughest term heard during the entire three-hour event surfaced right at the start, when KDAY personality and MC Greg Mack said criteria for judging included "originality and kick-ass rappin'." Many acts, Jones agrees, used little choreography and did nothing more than prance up and down the stage (a flatbed truck and part of Amnesia Mobile Music's technical support). Some acts, such as Sinister Sounz, sought to enliven an often listless and constantly changing audience of 200-300 by asking for a show of hands. One act, Mix Master Hud, had two members feigning pregnancy to dramatize that teen problem. Long hours screening tapes and sometimes frantic periods of backstage preparation paid off in a smoothly run event for Violet Brown, black music buyer, and Barry Choice, manager of promotions, as well as "a whole bunch of headquarters people. Whatever we asked for we got," says Jones. Barbara LaBar, VP of store operations, represented the brass at the event.

Judges were Mack, Easy E, Ice-T, Bobby Jimmy, Young MC, MC Hammer, and Ra Heem. Winners were Rappin Stine, Lil Stine, Sean & Xavie Thomas, M.C. Darrell Gunn and DJ Tron, and Sinister Sounz.

OWER'S TEAM: Out on Long Island in Carle Place, N.Y., another Tower Records/Tower Video has opened with a whole regiment of traveling staffers pitching in.

(Continued on page 56)

FOR WEEK ENDING OCTOBER 15, 1988

Billboard

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TOP COMPACT DISKS.

	_	•		OMI AOT DISTO		
THIS WEEK	LAST WEEK	WKS. AGO	ON CHART	POP _{TM} Compiled from a national sample of retail sales reports.		
THIS	LAST	2 WK	WKS.	ARTIST TITL LABEL & NUMBER/DISTRIBUTING LABEL		
1	3	4	10	★ ★ NO. 1 ★ ★ BOBBY MCFERRIN SIMPLE PLEASURES EMIE2-48059		
2	1	1	23	TRACY CHAPMAN ELEKTRA 2-60774 TRACY CHAPMAN		
3	4		2	BON JOVI MERCURY 836 345-2/POLYGRAM NEW JERSEY		
4	2	2	32	GUNS N' ROSES GEFFEN 2-24148 APPETITE FOR DESTRUCTION		
5	5	5	58	DEF LEPPARD MERCURY 830 675 2/POLYGRAM HYSTERIA		
6	6	3	15	STEVE WINWOOD VIRGIN 2-90940 ROLL WITH IT		
7	10	8	7	SOUNDTRACK ELEKTRA 2-60800 COCKTAIL		
8	8	7	9	LITTLE FEAT WARNER BROS. 2-25750 LET IT ROLL		
9	7	6	4	METALLICA ELEKTRA 2-60812 AND JUSTICE FOR ALL		
10	11	12	5	UB40 A&M CD 4980 LABOUR OF LOVE		
11	9	10	48	INXS ATLANTIC 2-81796 KICK		
12	12	11	8	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 2/POLYGRAM DON'T BE AFRAID OF THE DARK		
13	14	13	48	GEORGE MICHAEL COLUMBIA CK 40862 FAITH		
14	17	15	20	SADE EPIC EK 44210/E.PA STRONGER THAN PRIDE		
15	13	9	14	ROBERT PALMER HEAVY NOVA		
16	27	_	3	BASIA EPIC EK 40767/E.P.A. TIME AND TIDE		
17	15	17	5	VARIOUS ARTISTS COLUMBIA CK44034 FOLKWAYS		
18	20	16	15	ELTON JOHN MCA MCAD 6244 REG STRIKES BACK		
19	25	T	2	ANTHRAX ISLAND 2-91004/ATLANTIC STATE OF EUPHORIA		
20	NE	WÞ	1	TONI CHILDS UNION A&M CD 5179		
21	21	27	4	JONATHAN BUTLER PROJAZZ CDJ 679 7TH AVENUE		
22	22	21	26	MIDNIGHT OIL COLUMBIA CK 40967 DIESEL & DUST		
23	NE	wÞ	1	RANDY NEWMAN REPRISE 2-2577: LAND OF DREAMS		
24	24	_	2	INFORMATION SOCIETY TOMMY BOY 2-25691/REPRIST INFORMATION SOCIETY		
25	30	26	6	GLENN FREY MCA MCAD 6239 SOUL SEARCHING		
26	26	19	19	VAN HALEN WARNER BROS. 2-25732 OU812		
27	RE-ENTRY		Y	UB40 A&M CD 5213		
28	28	20	56	SOUNDTRACK RCA 6408-2-4 DIRTY DANCING		
29	RE-ENTRY		Y .	CINDERELLA MERCURY 834 612 2/POLYGRAN LONG COLD WINTER		
30	NE	WÞ	1	BOBBY BROWN MCA MCAD 42185 DON'T BE CRUEL		

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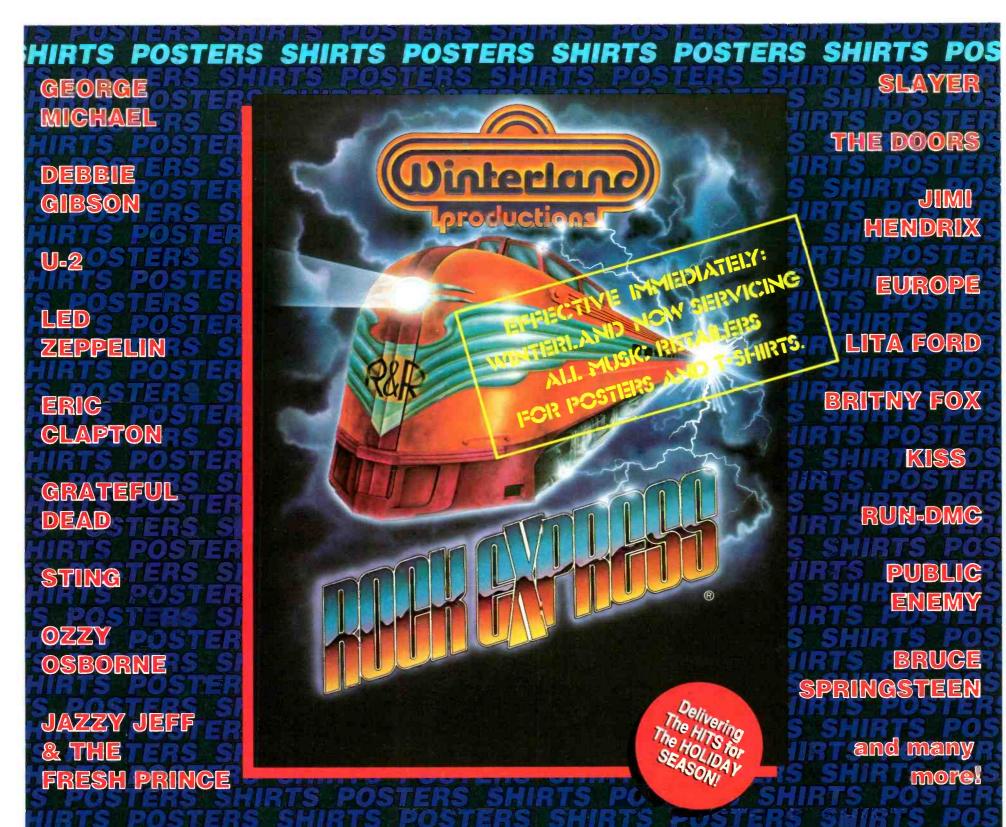
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THE AVC: SPECIAL INTEREST VIDEO	Nov 12	AVC OverviewOriginal VideoProgrammingProductSponsorship	Oct 18
THE AVC: MUSIC VIDEO	Nov 12	 View From The Top Directors Videoclips Labels Hollywood Track 	Oct 18
CBS 101ST ANNIVERSA EDITION	Nov 19	Intro & HistoryManagement Q&AsLabelsInternationalColumbia House	Oct 25

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SOUND SHOP CAPSULES

THE BIG BLOW: Hurricane Gilbert made sure that this was the most unusual music-business convention in history by striking Grand Cayman Island Sept. 13, as the Central South/ Sound Shop confab was being launched. As Gilbert bore down on Grand Cayman after killing more than 30 during its sweep through Jamaica, 103 of the 250 convention attendees managed to flee the island before all flights were canceled.

WEATHER REPORT: Those arriving at the Treasure Island Resort on Sunday, Sept. 11, were greeted by a letter from the hotel manager outlining evacuation plans. It concluded: 'In order for Hurricane Gilbert to influence the Cayman Islands, he will have to travel in a straight line for the next 36 hours and arrive to us at approximately 7 Tuesday morning; however, I have yet to see a hurricane travel in a straight line." Actually, Gilbert traveled in an extremely straight line, and Caymanian officials feared the entire island would be engulfed by hurricane-spawned tidal waves. Seas were expected to be 10-15 feet higher, topped by 10-12-foot waves. On an island with an average height of 10 feet above sea level, this would have spelled disaster. In what was described as an "act of God," the hurricane developed an egg-shaped eye-almost double normal sizeless than an hour before hitting the Caymans, and the unusual effect veered the eye of Gilbert 15-20 miles south, avoiding a direct hit and sparing the island from major tragedy.

SWAN SONG: There's a song for all seasons and all occasions, as the Sound Shop evacuees discovered while fleeing the hotel for inland hurricane shelters. A busload of the retail-chain and record-label executives

burst into an impromptu version of the No. 1 Billboard pop hit of the week—Bobby McFerrin's "Don't Worry, Be Happy.

SWAN SONG, PART TWO: Radio Cayman—the last link with humanity as Gilbert slammed across Cayman, killing phones, water, and electric-

shortly after 6 a.m., when part of its roof was lifted by the storm. The station played Charlie Pride's "Did You Think To Pray," then abruptly went off the air after spinning the equally appropriate Pride version of "I'll Fly

TOP THIS ONE, HUTCH: Referring to Randy Davidson, head of the Sound Shop chain, and Hutch Carlock, of the rival Nashville Tenn.based Music City Record Distributors, one label executive challenged, "Let Hutch try to top this one.

CONGRATULATIONS TO Randy and the Treasure Island Resort staff: This would never happen in the Bahamas, or even Key West, Fla., but only seven hours after the hurricane passed, the Treasure Island Resort had restored electricity. Water resumed the next morning, and by noon on the day after Gilbert, international phone service was back up on satellite. Crews had cleaned up debris by Thursday, and it was paradise regained for those who stayed to enjoy the return of sunshine for the rest of the week. Damage to the hotel: Sections of the roof were ripped off, the rooftop satellite dish was destroyed, a huge window in the restaurant was blown out, and drainpipes, insulation, and other debris were scattered in

Gilbert's wake.

ORE STORES: Davidson plans to open two more Sound Shop stores by the end of the year and next year will expand by an additional eight stores. They will be located in what he terms the "Glorified Southeast," where the other 63 Sound Shop outlets are located: from east Texas to southern Indiana, the Carolinas, Georgia, Florida, Louisiana, Mississippi, Tennessee, and Kentucky.

The sound shop sound: ${ t A}$ surprising but refreshing show was staged Sept. 14 for the Central South/Sound Shop troops following the Canyon concert. Some of them formed a group to perform a rousing concert for their fellow company friends. The show turned out to be one of the entertainment highlights of the abbreviated confab. Drawing particular praise were the soul-laced vocals of Derrick Howard, manager of the Nacogdoches, Texas, Sound Shop. (OK, Derrick, we'll tell the (Continued on page 62)

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DARLA LEEDS & THE FRENCH QUARTER Emotional Blackmail

(Continued on page 62)



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A Stormy Convention

GRAND CAYMAN It was a convention that no attendee will ever forget. One uninvited guest crashed the Central South/Sound Shop convention party with gusto. Hurricane Gilbert, the storm of the century, blew through the Caymans Sept. 13 with ferocious velocity as Caymanians and conventioneers alike huddled in shelters. Still, the Treasure Island Resort held firm, suffering only moderate damage, and the show went on the next day. Here are some pictorial highlights of one of the most unusual conventions in music business history. (Photos: Gerry Wood)



Paradise regained: Mark Maynard, director of sales for MCA/Nashville, and his wife, Lacie, enjoy the sunshine only two days after Gilbert lashed the Caymans. Note the boarded-up window at the restaurant in the background.



Billboard's Nashville general manager, Gerry Wood (back to camera—for a change), swaps survival stories with members of 16th Avenue Records' the Canyon band. From left are Steve Cooper, Keach Rainwater, J. Ellis Brown, Johnny Boatright, and Randy Rigney Russell.





"We're all survivors," Randy
Davidson, left photo, tells his stormbattered troops, reconvening the day
after Hurricane Gilbert visited the
island. "We've proven we can survive
a lot of things—more than any other
record chain in the world that I'm
personally aware of." Said consultant/
motivational speaker Joyce Weiss,
above, during her three-hour
workshop: "It's amazing what one can
accomplish when one doesn't know
what one can't do."



Relaxing by the pool—at a time when Gilbert was only a memory—are, from left, Pam Oliver, sales rep for Warner Bros./Nashville; Lacie Maynard, wife of MCA/Nashville director of sales Mark Maynard; and Melanie Smith of Central South/Sound Shops.

Billboard. Every Monday morning we give you video business. We reach the video store. We know the video insider.

Ambico Unveils One-Gun Powerlite

Ambico's new One-Gun Power-lite (model V-0850) combines a rechargeable NiCd with a high-energy video light. The company says its gun provides longer-lasting light, recharges more quickly, and costs less than competing brands. The One-Gun Powerlite, with recharger included, can be recharged up to 1,000 times and mounts easily on any camcorder. Battery replacement packs (mode V-0853) are also available.

More information is available from Ambico Inc., 50 Maple St., Norwood, N.J. 07648; 201-767-4100



Company's Video Guarantee Takes An Encore

Vidmark Rents Or Your Money Back

LOS ANGELES Vidmark Entertainment is trying an encore of its money-back rental guarantee.

With the December release of "Vanishing Act," the company is betting that dealers will watch the title rent at least 15 times during its first 30 days on the shelves. If not, Vidmark promises to refund 50% of the purchase price with no limit on the number of copies returned and no questions asked. The company says the same strate-

gy was used successfully to market Vidmark's recent release of "Lethal Obsession."

"Basically, we want to show that we're behind this title," says Gina Draklich, marketing manager for Vidmark. "We did very well with the guarantee when we offered it on 'Lethal Obsession.' I'm sure it helped the unit volume."

With essentially the same program, VP of marketing and sales Sam Pirnazar says, the company

sold more than 25,000 units of 'Lethal Obsession' and had fewer than 350 returns, a 2% rate.

"The market is very tough for all but the most widely recognized titles, so you want to do anything you can to draw more attention to your titles," says Draklich. She notes that the company is also planning to send review copies of the film to select retailers. "It's a good movie. We believe that when retailers see it they will want to include it in their rental library."

Vidmark also plans to spend more than \$100,000 on ads in distributor mailers and trade magazines. Point-of-purchase material will include a poster, a standee, and a flier.

The suggested list on "Vanishing Act," starring Margot Kidder, Elliott Gould, and Mike Farrell, is \$89.95. The drama will be available as of Dec. 12.



Defensive Posture. Actor Lorenzo Lamas, star of CBS-TV's "Falcon Crest," second from right, takes a break from signing autographs at the recent Focus On Video show in Toronto to pose with the staff of General Video, a Canadian distributor. Lamas appears in the new Congress Video instructional tape "Lorenzo Lamas Self Defense Workout." The video, currently available for a list price of \$14.95, is being distributed in Canada by General Video. Pictured with Lamas, from left, are Brad Siemens, president; Lyn Siemens; and John Murphy,

Fries Pushing New Kid Vid In Its 1st Big Cross-Promo

LOS ANGELES Fries Home Video and Ralston Purina have implemented the first phase of a multimillion-dollar cross-promotion.

Fries, an independent video supplier, calls the promotion a "major first" for the company. It estimates that the promotion will wind up placing its home video products in front of more than 40 million consumers.

The first element of the two-part campaign, kicked off this month, dovetails with the debut of the nationally syndicated TV series "Denver, The Last Dinosaur," which is produced and licensed by World Events Inc., headquartered in St. Louis, as is Ralston Purina.

A four-color freestanding insert was to be placed in newspapers in more than 100 U.S. markets, claimed to represent a combined circulation of more than 40 million.

The insert offers a \$5 rebate with proof of purchase of the 45-minute cassette "Denver, The Last

40

Dinosaur," which lists for \$19.95.

The second phase of the promotion will involve coupon placement on more than 1 million packages of Ralston Purina's Dinersaurs breakfast cereal. The coupon will offer consumers an exclusive shorter-length "Denver" program available only through the offer.

Both the video and the television series are expected to benefit from extensive product licensing by World

"Denver," according to Fries, is one of seven programs in the Fries Family Entertainment '88 lineup. The other programs are "Saber Rider & The Star Sheriffs," "Harlem Globetrotters: 6 Decades Of Magic," "Lamb Chop's Sing-Along, "Shari's Christmas Concert," two Care Bears adventures, and "It's Howdy Doody Time: A 40-Year Celebration." The latter tape has a new list of \$14.95.

FOR WEEK ENDING OCTOBER 15, 1988

Billboard.

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TOP MUSIC VIDEOCASSETTES...

THIS WEEK	MKS. ON CH		·	ional sample of retail store sales repo Copyright Owner, Manufacturer, Catalog Number	orts. Principal Performers	Year of Release	Type	Suggested List Price
1				★ NO. 1 ★ ★ Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	2	5	FAITH	CBS Music Video Enterprises 5301	George Michael	1988	SF	15.98
3	4	41	\$19.98 HOME VID CLIFF'EM ALL!	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	С	19.98
4	3	17	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	С	29.98
5	8	3	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
6	7	5	NOTHING LIKE THE SUN A&M Records Inc. A&M Video C61104 Sting		Sting	1988	SF	12.98
7	5	27	KICK-THE VIDEO FLICK Atlantic Records Inc. Atlantic Video 50119-3		1988	SF	16.98	
8	9	45	SLIPPERY WHEN WET A	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
9	13	21	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	С	19.98
10	6	47	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	12	3	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	С	19.98
12	NE	w	AEROSMITH'S 3 X 5	CBS Music Video Enterprises 5308	Aerosmith	1988	SF	15.98
13	14	15	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
14	RE-EI	NTRY	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	С	24.95
15	17	3	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	С	19.99
16	10	7	WHO'S BETTER, WHO'S BEST	Polygram Music Video Ltd. PolyGram Music Video 080345-3	The Who	1988	LF	24.95
17	RE-EI	NTRY ELVIS'56		Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
18	RE-EI	NTRY	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	С	19.95
19	RE-EI	VTRY	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
20	11	29	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	С	24.95

■ RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$5 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to 0ct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.



On The Good Ship Videocassette. CBS/Fox and McGraw Hill have inked a deal to cross-promote a line of Shirley Temple videos and "Child Star," the new autobiography by Shirley Temple Black. A four-color bookmark promoting the video collection will be inserted into each copy of the book, which is slated for release from McGraw Hill in November, and each of the 10 video titles will include a card calling attention to the book. Also, Black is planning a 20-city tour to promote the book during the holiday season; CBS/Fox, which markets the videos through its Playhouse divison for \$19.95 each, expects the tour to boost sales of the videos as well. Pictured is a scene from the 1938 movie "Little Miss Broadway" with Temple, right, and Phyllis Brooks.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Giants Forever: History Of The New York Giants," Fox Hills Video, 45 minutes, \$19.95.

Real Giants fans—the poor slobs who trudged to New Haven and gave new meaning to the words "hope against hope"—will find very little meat in this highgloss, NFL Films-style treatment.

The depressed '60s and '70s, as important in Giants history as the championship '50s and '80s, are given short shrift. Proud tradition (read: winning) is only part of the story of the Giants. Much of this happy-talk footage, in fact, is already available in "Giants Among Men," the exultant Super Bowl XXI video.

For this lifelong fan, there were a few distinct pleasures: watching Homer Jones once again cavort in the open field and Alex Webster run to daylight, and learning that Jim Thorpe was once a Giant. Still, there aren't nearly enough memories for the money. MARK MEHLER

"The Complete Workout With Denise Austin," Parade Video, 60 minutes, \$29.95.

The compact Denise Austin is the dynamic host of ESPN's "Getting Fit With Denise Austin" and the video star of a series of other exercise tapes. In this, her fifth effort for Parade, Austin leads a group of three women and two men through a low-impact aerobic and floor-exercise routine that. like the title says, provides a complete body workout by giving equal attention to all muscle groups. Though the routine is challenging, it isn't complicated, and with her sunny smile and throaty, baby-doll voice, Austin provides ample motivation without resorting to the incessant chatter of some other aerobics instructors. Austin stops briefly for pulse checks and to demonstrate proper execution of exercises, using her students as models. While the price may be a bit high for a market already clogged with workout tapes, this is a strong entry that should move well. J.C. McADAMS

"Tough Stuff Workout," J2 Communications, 45 minutes, \$19.95.

Actress Tracy Scoggins, who starred in the former ABC-TV show "The Colbys," dresses in camouflage gear for this tape, in which she challenges four top athletes to complete a heavy-duty workout regimen developed by the Russians. The athletes are big time: They include Marcus Allen of the National Football League's Los Angeles Raiders and former boxing champ Carlos Palomino. As an instructor Scoggins is thorough, but her enthusiasm often

seems less than real, proving that a television star is not always qualified to be a workout instructor.

Her pretty face and the five well-toned bodies are convincing and encourage completion of the routine; however, Scoggin's monotone delivery weakens the effect. The music drives home a funky and motivational beat at the outset but slides progressively downhill to the point where it has no connection to the exercise moves. Though a tough routine is projected, the program's impact is undermined by its lack of depth. DEBBIE HOLLEY

"Lilias! Alive With Yoga, Volume 2," Nityananda Institute, 60 minutes, \$39.95.

Lilias Folan is a 51-year-old hatha-yoga instructor who has hosted her own show on PBS for many years. In this intermediatelevel program, she teaches some of the more advanced postures of this ancient Eastern practice and describes their philosophical meaning and their benefits to the body. The postures are excellent for improving circulation and stretching various muscles and ligaments. The setting is peaceful, with peach-colored walls, potted plants, and an oriental rug. Though Folan obviously knows her stuff, her bright blue-and-white, diagonally striped leotard is a major visual distraction and is the only detractor in this well-paced, soothing J.C.M. program.

"Meryl Streep Reads The Tailor Of Gloucester," Sony Video Software, 30 minutes, \$14.95.

This is an old Beatrix Potter tale about an impoverished tailor in 19th century England who is too ill and poor to finish a wedding coat for the mayor. On Christmas Eve, however, when all creatures can talk, friendly mice come to the tailor's shop and complete the coat with such fine workmanship that the tailor later becomes sought-after and quite rich.

The pencil drawings by illustrator David Jorgenson are subtle and evocative of the period, and the music by Irish band the Chieftains is appropriate to the setting. Narrator Meryl Streep calls on all her powers of storytelling and mimicry to provide the voices of the old tailor, his vengeful cat, and the tiny mice—sometimes to comic effect. Though the production is beautifully done, it is hard to say who its prime audience is: Younger children will enjoy the animated series of drawings, with its wonderfully lifelike depictions of the cat and mice, but the language ("wainscot," "pipkin," "twist") may well be beyond them. And like many old English fairy tales, this tends to have rather grim overtones. However, this is classic children's fare, and parents may want to stand by to interpret.

"Joseph Campbell And The Power Of Myth," six-tape series, Mystic Fire Video, 60 minutes each, \$29.95 each.

Over the last five decades, Joseph Campbell's many books on myth and culture have been an inspiration both to college students and to artists and film makers like

George Lucas, who utilized many of Campbell's themes and ideas in the successful "Star Wars" mov-

Journalist Bill Moyers conducted a series of videotaped interviews with Campbell at Lucas' Skywalker Ranch over a period of three years before Campbell's death in 1987. During the talks, Campbell and Moyers discussed numerous myths and stories (from Eskimo fairy tales to the Hindu Upanishad to Luke Skywalker) and explored their connections with common life experiences, psychology, and the evolution of human consciousness.

First aired on public television, the series received wide acclaim, and its companion book went to No. 1 on The New York Times Book Review list. Intercut at many points with a wide variety of super visual illustrations, the conversations between Moyers and Campbell are fascinating, illuminating, and consistently entertaining. 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." For more information call 516-668-1111. CHRIS MGGOWAN

"Live From Washington . . . It's Dennis Miller," Vestron Video, 54 minutes, \$29.98.

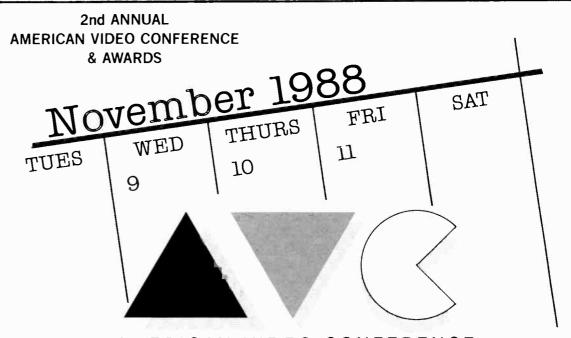
Don't be fooled by the title of this video. Even though this Washington, D.C.-generated release comes in these frenzied days before the November elections, the "Saturday Night Live" comedian hands up little in the way of politics beyond a backdrop of the White House. Instead, there's plenty of pure, unadulterated Dennis Miller, who is pretty darn

acerbic—smarter and more biting than even his "SNL" news-anchorman persona would have you believe.

That's probably because the video, essentially a stand-up act Miller put together for HBO, was written entirely by the arrogant (Continued on page 43)



Shooting For Video. Louis Gossett Jr., center, receives an official Harlem Globetrotter basketball from Charles W. Fries, board chairman of Fries Entertainment Inc., left, as Len Levy, executive VP and CEO of Fries Home Video, looks on. Gossett hosts "Harlem Globetrotters: 6 Decades Of Magic." The 60-minute documentary, currently available from Fries for a list price of \$19.95, chronicles the history of the legendary basketball team.



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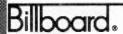
NOVEMBER 9-11, 1988 IN HOLLYWOOD, CA

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The American Film Institute with

Billboard Magazine and THE REPORTER

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TOP VIDEOCASSETTES, SALES

		ART	Compiled from a national sample of retail store sales reports.							
THIS WEEK	LAST WEEK	WKS. ON CH	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price		
1	1	9	GOOD MORNING VIETNAM	★ NO. 1 ★ ★ Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95		
2	2	38	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98		
3	4	30	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95		
4	6	52	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95		
5	3	91	CALLANETICS ▲ ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95		
6	7	43	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95		
7	5	17	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95		
8	10	104	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95		
9	8	11	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95		
10	9	4	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98		
11	15	82	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95		
12	13	57	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95		
13	16	17	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95		
14	12	52	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95		
15	19	154	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95		
16	11	15	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95		
17	14	20	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99		
18	17	5	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95		
19	22	167	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98		
20	28	13	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95		
21	32	51	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95		
22	31	5	THE LAST EMPEROR ♦	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98		
23	18	18	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98		
24	21	15	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95		
25	35	37	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95		
26	20	80	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95		
27	29	148	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95		
28	24	122	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95		
29	34	2	OUT OF THE BLUE-DEBBIE GIBSON	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	NR	16.98		
30	38	56	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95		
31	NE	wÞ	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95		
32	30	5	DR. STRANGELOVE	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95		
33	39	35	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95		
34	RE-E	NTRY	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98		
35	37	173	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95		
36	33	3	FRANTIC	Warner Bros, Inc. Warner Home Video 11787	Harrison Ford	1988	R	89.95		
37	26	100	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95		
38	27	121	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95		
39	23	2	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95		
40	25	11	THE COLOR OF MONEY	Touchstone Pictures Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	19.95		

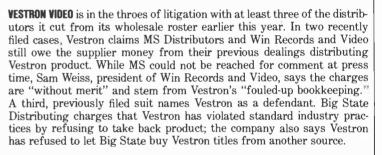
[▶] ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a 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. SF short-form. LF long-form. C concert. D documentary.





DIR's Newest DJ. Shari Lewis lets her venerable campanion, Lamb Chop, have her say while co-hosting on the syndicated radio network DIR. Lewis was on hand for DIR's "Music Weekend" with host Bill Neil, left, in an effort to promote her latest video, "Lamb Chop's Sing-Along, Play-Along." The video is currently available from Fries Home Video for \$14.95.

newsline...



A JUDGMENT FOR \$800,000 was awarded on Sept. 15 to Celebrity Home Entertainment chairman Noel Bloom against International Video Entertainment and Carolco Pictures. The action stemmed from Bloom's sale of a controlling interest in IVE to Carolco in 1986. Bloom sued both IVE and Carolco Pictures, arguing that Carolco failed to make a final \$500,000 payment. Bloom also recovered interest, costs, and lawyers' fees.

MORE CLASSIC TITLES are forthcoming from L.A.-based Connoisseur Video Collection, a new company specializing in that genre. Among newer releases, due in stores Nov. 22, are Jean-Luc Godard's "Alphaville," Mario Monicelli's "Big Deal On Madonna Street," Yasujiro Ozu's "The Floating Weeds," and Victor Erice's "Spirit Of The Beehive." "Big Deal ..." will be a restored versions of the original, which has not been available for more than 30 years, according to the company. Tamarelle's International Films is the exclusive distributor.

consumer steam is what J2 Communications claims Alyssa Milano generated in Spokane, Wash., recently when 4,500 teenagers turned out for the young star at the grand opening of a new Video Unlimited retail outlet. Milano, who appears on ABC-TV's sitcom "Who's The Boss?," was on hand promoting her special-interest videocassette, "Teen Steam," which is just rolling out nationally. She autographed copies of the video until inventory was exhausted, says store owner Roy Berg. On another J2 note, the company says it plans to mount a big marketing campaign for its first two theatrical titles—"On Golden Pond" and "The Last Unicorn"—obtained as a result of its deal with ITC. Each title will list for \$19.95. For the latter title, J2 will make available to purchasers a premium gift of a plush unicorn doll, which will be offered for \$6.95 and proof of purchase.

AEC Will Merge With CMS Advertising

LOS ANGELES American Educational Computer Inc., a major educational computer software and video publisher that distributes programming under the Concord Video label, has announced plans to merge with CMS Advertising, a direct-mail and electronic publishing company.

At the same time, CMS is combin-

ing forces with Greenleaf Video Inc., a Santa Monica, Calif.-based educational video cataloger.

Under the terms of the proposed deal between AEC and CMS, AEC will be absorbed into the CMS corporate stable and operate as a subsidiary.

(Continued on next page)

VIDEO REVIEWS

(Continued from page 41)

funny man himself. It opens at a New York hotel bar, where Miller downs a few with his "colleague" Edwin Newman. So fortified, our snotty hero flies to D.C., where he spends the next hour before a live audience, tearing up everything from 7-Eleven Big Gulps to sex, from the limbo to the International House of Pancakes. Should appeal strongly to "SNL" fans by one-up-

AEC MERGES WITH CMS

(Continued from preceding page)

CMS' principal business involves franchising of cooperative directmail advertising businesses through its United Coupon Corp. subsidiary. Doug Frans, CEO and president of AEC, will remain as AEC president while becoming a director of CMS. CMS says the move establishes a consumer products division that will complement a directmail network billed as reaching 1.5 million homes per month.

The CMS arrangement with Greenleaf, according to John Hazelton, CEO of CMS, will broaden the scope of its operations in school, library, military, and other specialty markets by expanding its catalog publishing operation.

ping the popular show.

IRENE LACHER

"Dead Kennedys," RAM Indus-

tries Limited, 60 minutes, \$29.95. The Dead Kennedys—by name alone—were one of the most notorious bands to come out of California in the late '70s; 10 years after they played their first gig, their fast, furious songs, fueled by singer Jello Biafra's political invective, still inspire young hardcore bands. San Francisco promoter Dirk Dirksen co-produced that debut performance, and he produced this documentary of the closing night of On Broadway, the punk venue he ran.

Dirksen seems to intend this as a "Last Waltz" for his nine years as a club promoter. However, after a self-indulgent prologue explaining the importance of his clubs, with rather typical shots of young punks to set the mood, it turns into straight Dead Kennedys concert footage. The show was filmed June 16, 1984, and includes "MTV Get Off The Air," "Moral Majority," "We've Got A Bigger Problem Now," and a dozen others. The camera work is poor, the sound is muffled, and for anyone but Dead Kennedys fans, it's all rather boring.

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TOP SPECIAL INTEREST VIDEOCASSETTES, SALES

¥	GO	CHART		Compiled from a national sample of retail store sales reports.	2.0
THIS WEE	2 WKS. A	WKS. ON	TITLE	Copyright Owner, Remarks Manufacturer, Catalog Number	Suggeste List Price

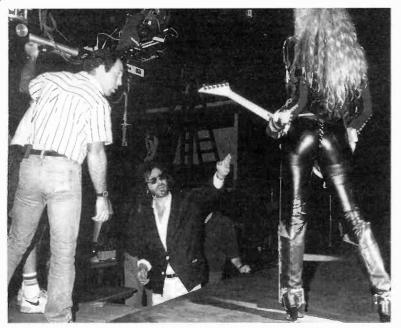
RECREATIONAL SPORTSTM

			RECREA	HUNAL SPUKI	3'''	
1	1	65	DORF ON GOLF ◆	★★ NO. 1 ★★ J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.9
2	2	93	AUTOMATIC GOLF ▲ ♦	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.
3	RE-E	NTRY	WRESTLEMANIA IV \Diamond	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39
4	5	93	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84
5	6	45	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19
6	8	65	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39
7	3	37	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14
8	NE	wÞ	DICK HOWSER'S BASEBALL WORKOUT VOL. 1	New Image Studios	Designed to improve any level player and help coaches develop their teams.	25
9	12	29	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19
10	10	. 25	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29
11	14	33	RED ON ROUNDBALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29
12	9	71	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19
13	11	39	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19
14	17	9	FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14
15	16	15	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	1
16	15	17	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	1
17	19	23	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	1
18	18	35	LITTLE LEAGUE'S OFFICIAL HOW-TO- PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	1
19	20	65	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	2
20	7	19	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	1

HOBBIES AND CRAFTS™

				* * No. 1 * *		
1	1	19	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	1
2	RE-EI	NTRY	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	2
3	2	71	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	
4	11	59	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	
5	7	93	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	
6	3	79	LAURA MCKENZIE'S TRAVEL TIPS- HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	
7 NEW>		wÞ	CHOCOLATE AND OTHER DIVINE DESERTS	Kartes Video Communications	Special techniques needed to make decorations, molds, & truffles are shown.	
8	12	63	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	
9	14	23	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	
10	8	5	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	
11	5	93	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	
12	13	41	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	
13	15	13	AMERICAN BARBECUE AND GRILLING	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	
14	6	39	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	
15	10	25	THE SIGHTS AND SOUNDS OF HAWAII	International Video Network	Visit beautiful Hawaii and enjoy an in- depth look at the 4 main islands.	Γ

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. SF short-form. LF long-form. C concert. D documentary. Next week: Health And Fitness; Business And Education.



Video Vixens. Director Mark Rezyka, center, gives instructions to snorkel camera operator Steve Shattack, left, and guitarist Jan Kuehnemund during the shoot of the video for the single "Cryin" by EMI act Vixen.

Monarch To Produce PPV Specials Video Arm Teams With Viewer's Choice

BY JIM BESSMAN

NEW YORK Performance Video, the video production arm of New Jersey-based concert promoter John Scher's Monarch Entertainment, has signed a pact with the leading pay-per-view network, Viewer's Choice, to produce a number of PPV video music specials this year.

The deal acts upon expectations held by both companies that music programming will play an increasingly more important role in the future of PPV.

According to Holly St. Lifer, Performance Video's director, the company will create between three and 10 music productions for the Viacom-owned Viewer's Choice in 1989. While specifics are still up in the air, each program will run

from one to three hours, depending on the number and type of performers involved.

St. Lifer says the goal is to kick off in January with a concert extravaganza celebrating the 20th anniversary of the Woodstock rock festival and featuring several late-'60s acts.

"We're concentrating on musical events like that—bringing artists together who wouldn't necessarily play together ordinarily," says St. Lifer.

"It will be a straight concert performance—live live, not live to tape," she continues. "We'll try as much as possible to bring the viewer to the concert and experience the feel[ing] of being there, with no breakaways or commercials. We'll stay there on stage with the roadies during set changes and go backstage for interviews."

According to St. Lifer, her Viewer's Choice productions will be "high budget and high quality" and "far more sophisticated" than Performance Video's "Live At The Ritz" concert series for MTV. She says she envisions constructing special sets where appropriate, such as a '60s-style TV stage reminiscent of "Shindig" or "Hullabaloo" for the Woodstock-era show.

But the Viewer's Choice shows will not be limited to rock concert

productions. Indeed, St. Lifer points to the "narrowcasting" capability of PPV in suggesting the likelihood of shows devoted to heavy metal, jazz, or even new age, "because viewers who are interested [in a specific genre] will buy, and those who are not won't, and there won't be any disappointed viewers."

Scott Kurnit, president of Viewer's Choice, also sees big possibilities in PPV's little numbers. Anticipating the "unlimited potential" for growth of PPV households over the next five years, Kurnit theorizes that if a nonsuperstar act for which he would charge about \$6 per viewer were offered to a 30-million-household universe (Viewer's Choice's current projection), the program could rake in \$1.8 million if sold to just one ratings point, or 300,000 homes.

"We already generate between 5 and 10 million households, depending upon the program," says Kurnit. A best-case scenario, he says,

(Continued on page 46)

The Eye is on his honeymoon. His column will reappear in the Nov. 5 issue.

VIDEO TRACK

NEW YORK

Records' hot dance act, has wrapped "Never Let You Go," the new video from the band's "Take It While It's Hot'" album. Richard Levine of Richard Levine Productions directed the clip, which intercuts live per-

formance footage with vignettes of "rehearsing" lovers/dancers. Dan Lindau produced.

Mary Perillo directed Apollonia in the video for the single "Since I Fell For You," shot in Mother's Studio here. The concept dance clip, taken from the Warner Bros. "Apollonia" album, was produced by Debbie Lipsinger.

Peter Nydrle produced and direct-

ed Warner Bros.' Al B. Sure! in a recent shoot at the Apollo Theatre. The clip, "Rescue Me," is the latest from the artist's "In Effect Mode" album.

LOS ANGELES

HARD TO TELL whether it's live or Memorex as one views the Moody (Continued on page 46)

To the best creative talent, the most prestigious award in the creative industry.

Congratulations to the Winners of the 35th International Advertising Film Festival Cannes/Music Video Category:

Gold Lion: Gerard de Thame for Black's "Wonderful Life"

(A & M Records)

Jean-Baptiste Mondino for Boy George's "To Be

Reborn" (Virgin Records)

Silver Lion: Lydie Callier for Guesh Patti's "Let Be Must The

Queen" (EMI Pathe Marconi)

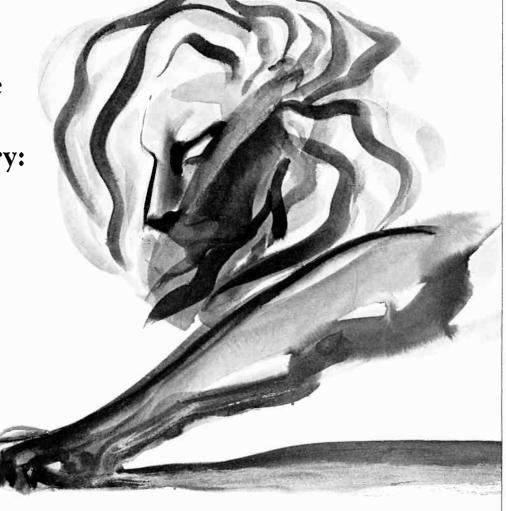
Bronze Lion: Adrian Edmon for Squeeze's "Hourglass"

(A & M Records)

Diploma: Aardvark Animation for Nina Simone's "My Baby

Just Cares For Me" (Carrere Television)

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BILLBOARD OCTOBER 15, 1988

Billboard. THE LIP I

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming 1775 Broadway, New York, NY 10019

Bobby Brown, Don't Be Cruel
Bullet Boys, Smooth Up
Cameo, You Make Me Work
Tracy Chapman, Talkin' Bout A Revolution
Tom Cochrane & Red Rider, Big League
Giant Steps, Another Lover
Daryl Hall John Dates, Downtown Life
Hurricane, Over The Edge
Elton John, A Word In Spanish
Kingdom Come, Losing You
Huey Lewis & The News, Small World
George Michael, Kissing A Fool
Kylie Minogue, The Loco-Motion
Eddie Money, Walk On Water
Night Ranger, I Did It For Love
Keith Richards, Take It So Hard
The Smithereens, Drown In My Own Tears
Thirty Eight Special, Rock & Roll Strategy

BUZZ BIN

Hunters And Collectors, Back On The Breadline Primitives, Crash Siouxsie & The Banshees, Peek-A-Boo

SNEAK PREVIEW

Bon Jovi, Bad Medicine Duran Duran, i Don't Want Your Love U2, Desire

HEAVY

Cheap Trick, Don't Be Cruel
Cinderella, Don't Know What You Got ('Til It's Gone)
Def Leppard, Love Bites
The Escape Club, Wild, Wild West
Europe, Superstitious
Guns N' Roses, Sweet Child O' Mine
Information Society, What's On Your Mind
INXS, Never Tear Us Apart
Joan Jett/Blackhearts, I Hate Myself For Loving You
Poison Failer Angel Poison, Fallen Angel Rod Stewart, Forever Young UB40, Red, Red Wine

ACTIVE

Bad Company, No Smoke Without Fire
Phil Collins, A Groovy Kind Of Love
Tommy Conwell Young Rumblers, I'm Not Your Man
Terence Trent D'Arby, Dance Little Sister
Whitney Houston, One Moment In Time
Transvision Vamp, Tell That Girl To Shut Up
Was (Not Was), Spy In The House Of Love
Winger, Madalaine
Steve Winwood, Don't You Know What The Night...

MEDIUM

MEDIUM

Pat Benatar, Don't Walk Away
Boy Meets Girl, Waiting For A Star To Fall
Britny Fox, Long Way To Love
Peter Cetera, One Good Woman
Cher, Main Man
Toni Childs, Don't Walk Away
Gardner Cole, Live It Up
Depeche Mode, Strangelove '88
Glenn Frey, True Love
L.A. Guns, Electric Gypsy
John Lennon, Jealous Guy
Vixen, Edge Of A Broken Heart

BREAKOUTS

Gregg Allman, Slip Away
Joni Mitchell, My Secret Place
Lloyd Cole And The Commotions, My Bag
The Robert Cray Band, Don't Be Afraid Of The Dark
Melissa Etheridge, Bring Me Some Water
Femme Fatale, Waiting For The Big One
Fishbone, Freddie's Dead
John Hiatt, Slow Turning
Hothouse Flowers, Don't Go
Colin James, Voodoo Thing
New Frontier, Under Fire
Prince, I Wish U Heaven
R.E.M., Talk About The Passion
Bobby McFerrin, Good Love Bobby McFerrin, Good Love Shriekback, Get Down Tonight Stryper, I Believe In You The Sugarcubes, Cold Sweat White Lion, When The Children Cry



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CURRENT

Dwight Yoakam & Buck Owens, Streets Of Bakersfield The Crickets, T-Shirt Becky Hobbs, Are There Any More Like You Anne Murray, Flying On Your Own Mel McDaniel, Henrietta Foster And Lloyd, What Do You Want From Me. . .

The Judds, Give A Little Love
Hank Williams, Jr., My Name Is Bocephus
The Oak Ridge Boys, Gonna Take A Lot Of River
Reba McEntire, I Know How He Feels
Rodney Growell, I Couldn't Leave You If I Tried
Bob Wickline, Ski Bumpus
Reba McEntire, Sunday Kind Of Love
Tanya Tucker, Strong Enough To Bend
Jo-El Sonnier, Tear-Stained Letter
Eddie Rabbitt, The Wanderer
Keith Whitley, When You Say Nothing At All
Randy Travis, I Told You So

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ADDS

Chicago, Look Away Tracy Chapman, Talkin' Bout A Revolution Randy Newman, It's Money That Matters Maxi Priest, Wild World

NOUVEAUX

Johnny Clegg & Savuka, Take My Heart Away

POWER

The Beach Boys, Kokomo Phil Collins, A Groovy Kind Of Love Glenn Frey, True Love UB40, Red, Red Wine Steve Winwood, Don't You Know What The Night.

HEAVY

Anita Baker, Giving You The Best That I Got Basia, Time And Tide Breathe, How Can I Fall George Michael, Kissing A Fool Whitney Houston, One Moment In Time Elton John, A Word In Spanish n, Jealous Guy

MEDIUM

MEDIUM

Boy Meets Girl, Waiting For A Star To Fall Kim Carnes, Crazy In Love Peter Cetera, One Good Woman The Robert Cray Band, Don't Be Afraid Of The Dark Julia Fordham, Happy Ever After Giant Steps, Another Lover Grayson Hugh, Tears Of Love Kylie Minogue, The Loco-Motion Jeffrey Osborne, She's On The Left Sade, Nothing Can Come Between Us Will To Power, Baby I Love Your Way



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CURRENT

CURRENT

Gregg Allman, Slip Away

Bad Company, No Smoke Without Fire

ASLAN, This Is

The Robert Cray Band, Don't Be Afraid Of The Dark

Little Feat, Hate To Lose Your Lovin'

Debbie Gibson, Staying Together

Gardner Cole, Live It Up

Holly Knight, Heart Don't Fail Me Now

Nick Heyward, You Are My World

Reckiess Sleepers, If We Never Meet Again

Then Jerico, The Motive

Najee, Personality

Spyro Gyra, Yosemite

Sting, Fragile

Mark Isham, The Grand Parade Spyro Gyra, Yosemite
Sting, Fragile
Mark Isham, The Grand Parade
Soundtrack From Bird, Lester Leaps Iner
Bobby McFerrin, Good Love
The Connells, Scotty's Lament
The Connells, Over There
Pat McLaughlin, Wrong Number
THe Del-Lords, Judas Kiss
Robbie Robertson, Somewhere Down The Crazy River



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ADDS

Daryl Hall John Oates, Downtown Life George Michael, Kissing A Fool Eddie Money, Walk On Water Tracy Chapman, Talkin' Bout A Revolution Pet Shop Boys, Domino Dancing Night Ranger, I Did It For Love Sir Mix-A-Lot, Posse On Broadway

HEAVY

UB40, Red, Red Wine
Whitney Houston, One Moment In Time
The Escape Club, Wild, Wild West
Phil Collins, A Groovy Kind Of Love
INXS, Never Tear Us Apart
New Kids On The Block, Please Don't Go Girl
Bobby McFerrin, Don't Worry, Be Happy
Cheap Trick, Don't Be Cruel

Joan Jett/Blackhearts, I Hate Myself For Loving You Kylie Minogue, The Loco-Motion Bobby Brown, Don't Be Cruel Def Leppard, Love Bites Steve Winwood, Don't You Know What The Night... Peter Cetera, One Good Woman Rod Stewart, Forever Young Erasure, Chains Of Love Information Society, What's On Your Mind Rob Base/DJ EZ Rock, It Takes Two



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ALB Sure! Rescue Me

ADDS

George Michael, Kissing A Fool Brenda Russell, Get Here Stetsasonic, Talkin' All That Jazz Stetsasonic, Talkin' All That Jazz
"The Real" Roxanne, Respect
Tracy Chapman, Talkin' Bout A Revolution
Run-D.M.C., Mary, Mary
Yazz & The Plastic Population, The Only Way Is Up
The Fat Boys, Louie Louie

HEAVY

HEAVY

Bobby Brown, My Prerogative
Karyn White, The Way You Love Me
New Edition, You're Not My Kind Of Girl
Vanessa Williams, (He's Got) The Look
Ready For The World, My Girly
The Mac Band, Stuck
Paula Abdui, (It's Just) The Way That You Love Me
Midnight Starr, Don't Rock The Boat
Deniece Williams, I Can't Wait
Anita Baker, Giving You The Best That I Got
D.J.Jazzy Jeff/Fresh Prince, Parents Just Don't...
Cameo, You Make Me Work

MEDIUM

Terence Trent D'Arby, Dance Little Siste Good Question, Got A New Love Cheryl "Pepsii" Riley, Thanks For My Child Sade, Nothing Can Come Between Us Sade, Nothing Can Come Between Us Bobby McFerrin, Don't Worry, Be Happy Jeffrey Osborne, She's On The Left Bootsy Party On Plastic Loose Ends, Mr. Bachelor Cherrelle, Everything I Miss At Home Big Daddy Kane, Ain't No Half Steppin' The Reddings, Call The Law Kid-N-Play, Gettin' Funky Billy Ocean, Tear Down These Walls



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ADDS

Eddie Money, Walk On Water George Michael, Kissing A Fool REO Speedwagon, I Don't Want To Love You Pat Benatar, Don't Walk Away Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Tracy Chapman, Talkin' Bout A Revolution Tracie Spencer, Symptoms Of True Love

POWER

PUWER

UB40, Red, Red Wine
Information Society, What's On Your Mind
Peter Cetera, One Good Woman
Cheap Trick, Don't Be Cruel
Phil Collins, A Groovy Kind Of Love
Taylor Dayne, I'll Always Love You
Glenn Frey, True Love
New Edition, If it Isn't Love
Joan Jett / Blackhearts, I Hate Myself For Loving You
Poison, Fallen Anzel Poison, Fallen Angel Bobby Brown, Don't Be Cruel INXS, Never Tear Us Apart The Beach Boys, Kokomo



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HEAVY

Desert Rose Band, Summer Wind Jo-El Sonnier, Tear-Stained Letter The Oak Ridge Boys, Gonna Take A Lot Of River Tanya Tucker, Strong Enough To Bend Rosanne Cash, Runaway Train Rosanne Cash, Runaway Train
Foster And Lloyd, What Do You Want From Me...
Dwight Yoakam & Buck Owens, Streets Of Bakersfield
Robin Lee, Shine A Light On A Lie
Michael Johnson, That's That
Kenny Rogers, When You Put Your Heart In It
Ricky Van Shelton, "Il Leave This World Loving You
Skip Ewing, I Don't Have Far To Fall
Crystal Gayle, Nobody's Angel
The Judds, Give A Little Love
David Lynn Jones, Tonight In America
Reba McEntire, I Know How He Feels
Eddie Rabbitt, The Wanderer
T, Graham Brown, RFD 30529



NEW **VIDEOCLIPS**

This weekly listing of new video-clips generally available for pro-gramming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BARDEUX

Bleeding Heart Bold As Love/Enigma/Synthicide Tracy Lee Wong/Fragile Films Rupert Wainwright

BOSE

Lay Down On Me XXX/Atlantic Juan E. Garcia/Juan E. Garcia Associates Juan E. Garcia, Kiko Guerrero

BOBBY BROWN

My Prerogative
Don't Be Cruel/MCA
Sally Norvell/Limelight Productions

GEORGE CARLIN

Four Comedy Shorts
What Am I Doing In New Jersey?/Eardrum/Atlantic
Rocco Urbisci/Carlin Productions Inc.
Bruce Gowers

GARDNER COLE Live It Up ∆'s/Warner Bros. Russell Mulcahy Louise Knight

THE DREAM SYNDICATE Have Faith Ghost Stories/Enigma George Jay Roewe III/The Foundry Doug Freel

HURRICANE Over The Edge Over The Edge/Enign Terry Hayes/Innovision Tom Mignone

KIX

Cold Blood
Blow Your Fuse/Atlantic
John Hopgood/Planet Pictures
Jim Shey

LEVEL 42

Heaven In My Hands Staring At The Sun/Polydor Adam Whittaker/Limelight Productions Steve Barron

LIA Tell Me It's Not Too Late Lia/Virgin Jane Reardon/Limelight Productions Alek Keshishian

MATT BIANCO Don't Blame It On That Girl

Indigo/Atlantic Melissa Stokes/BSA Films Vaun G. Anthea STRYPER

I Believe In You In God We Trust/Enign Paul Flattery/FYI Jim Yukich

TOM WAITS **Cold Cold Ground**

WHITE LION

When Children Cry Pride/Atlantic
Jonathan Starch/Bell One Productions
Jim Hershleder

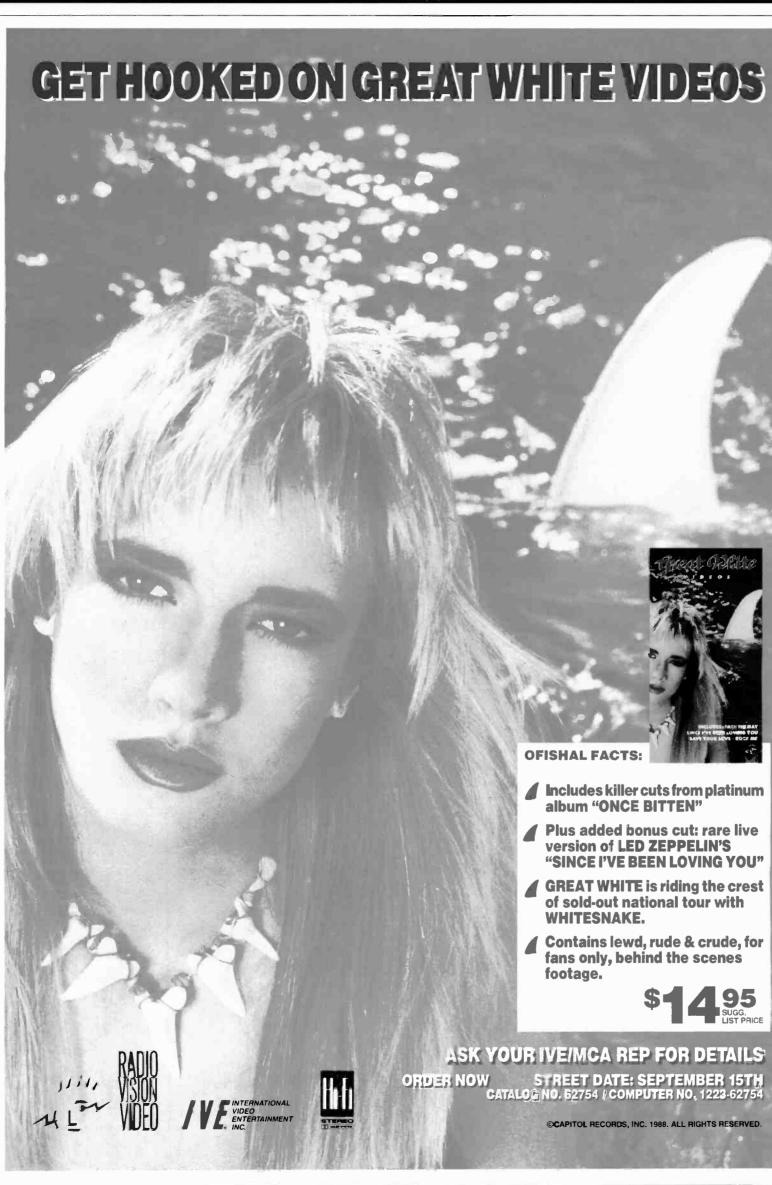
VANESSA WILLIAMS (He's Got) The Look
The Right Stuff/Wing
Jane Reardon/Limelight Productions
Alek Keshishian

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VIDEO TRACK

(Continued from page 44)

Blues in "living color Xerox" in the clip for the band's single "No More Lies" from the "Sur La Mer" album on PolyGram. The Limelight production combines live performance with cell animation and color Xerography. Danny Kleinman directed the clip, and Jane Reardon produced.

O Pictures' Sharon Oreck produced Dream Surreal's clip for "Rough Night In Jericho." The single is taken from the band's eponymous Arista debut album. Matt ("Fast Car") Mahurin directed the clip, shot in the S.I.R. studio in Hollywood, Calif. Live performance footage is intercut with dark and bizarre images relating to the song.

Eddie Money traveled to the San Pedro, Calif., shipyards to shoot his latest video, for the single "Walk On Water." Peter Care directed; Jane Reardon produced. The shipyard setting complements the theme of "Walk On Water," which also is the title of the Columbia album.

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

PPV SPECIALS PLANNED

(Continued from page 44)

would be something like a Michael Jackson concert, which he says could draw 10 million homes at \$20-\$25 apiece.

But before going after "the Jacksons and the Springsteens," Viewer's Choice, via Performance Video, will work small and medium-size events.

"Music is the next big step for PPV," says Kurnit. "It's just an issue of critical mass: We have to have enough homes to get the guarantees up to attract talent, and that will happen because Scher understands the arena business and PPV is the home arena. It's five seats at home with the same energy dynamic as 10,000 seats."

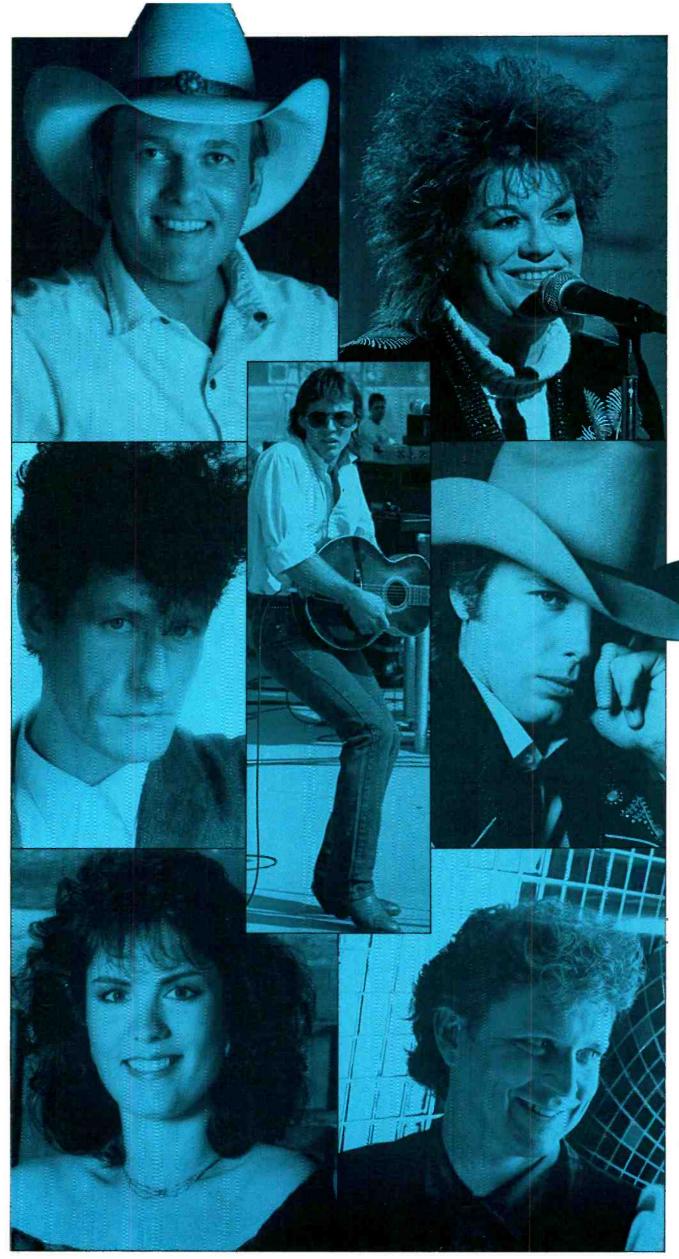
To get those requisite homes, Scher plans to promote Performance Video's televised events in much the same way as Monarch's live concerts, except on a national rather than local level.

St. Lifer, who supervises the productions, says Scher will oversee promotions, coordinating with local cable companies, radio stations, and sponsors on a market-by-market basis.

by-market basis.

In addition, Scher will seek national radio syndicators for simulcasts, tie in with record companies for national promotions, and also enlist local promoters to set up events in their areas.

Kurnit, whose strategy is to sign up the top producers in their fields to develop PPV programming, says that the deal with Performance formalizes a 6-month-old "understanding." His relationship with Scher goes back to the biggest PPV event so far, "The Grateful Dead Live On New Year's Eve," for which Scher acted as the Dead's rep.





THE WORLD OF

Where Will Nashville's Walk-in Wonders Get Their Breaks Now That Pioneer Spirit Has Given Way to Corporate Surge?

By GERRY WOOD

Ince upon a time Nashville was as easy as ABC. Now it's as complex as SBK, BMG, TNN, CMT, WCI, and PolySomething. Somewhere between the halcyon years of OK and A-OK, Nashville not only lost its creative identity but a sizable swath of its corporate soul. The sleepy Southern village that gave America music from its soul in the '50s and '60s became the darling of corporate (namely New York and Los Angeles) overtures in the '70s, and succumbed to the almighty dollar in the '80s.

It wasn't a pretty sight. Publishing companies that had given an ear to every wayward wunderkind who wandered into town with tape in hand, heart in throat, and thoughts on the charts... these firms became the biggest and best that Nashville could offer the world. They gave more breaks to more fledgling talents than any businesses since the Brill Building boomed in the Big Apple.

It's unfair to picture the conglomerates, some multinational, as sharks preying on the small fish in the pond of Nashville. Many Nashville publishers sold their firms then cried swampfulls of crocodile tears all the way to the bank when they suddenly became multimillionaires. But big fish eating small fish sometimes is an accurate metaphor.

eating small fish sometimes is an accurate metaphor.

"The conglomerates wound up eating us for lunch," says John Denny who saw the Cedarwood catalog slip into the Polydor paunch to the benefit of most all concerned. Denny, now head of the Denny Music Group, feels the move was a good one although he pines for the days of the pioneers—the Vic McAlpins, Bob Tuberts, Harlan Howards, and Kris Kristoffersons who somehow magically appeared every morning on the doorstep of some publisher or producer, saying, "Let me sing you my latest song." Denny claims that pioneer spirit is "horribly missed" now. "We have gained in money, but we've lost in spirit." Referring to the new breed of Nashville's mega-publishers, Denny concludes, "They have a lot of businesslike creative people. I liked the non-business creative people that made the business fun."

"It has certainly become big business," agrees Roy Wunsch, senior VP of Nashville operations for CBS. "It's much less of the front porch and family environment, and it has a much harder edge in terms of the competition in fighting for the slots for your artist." Wunsch sees the conglomerate surge affecting not only record companies but publishers and radio. "I don't sense much allegiance in terms of artists at radio. It's more the song and production—and you're only as good as your last record."

Steve Popovich, now head of PolyGram's Nashville office (Continued on page C-12)

CLOCKWISE FROM UPPER LEFT: RICKY VAN SHELTON, K.T. OSLIN, DWIGHT YOAKAM, T. GRAHAM BROWN, HOLLY DUNN, LYLE LOVETT. INSET: DAVID LYNN JONES.

REC

THE RODEO

- ★ VOCAL DUO OF THE YEAR★ HORIZON AWARD

RICKY VAN SHELTON

- ("SOMEBODY LIED")

 MALE VOCALIST OF THE * SINGLE OF THE YEAR
- * SONG OF THE YEAR
 ("LIFE TURNED HER
 THAT WAY" WRITTEN
 BY HARLAN HOWARD)
 HORIZON AWARD

VERN GOSDIN ★ ALBUM OF THE YEAR

("CHISELED IN STONE")

★ MALE VOCALIST OF THE
YEAR

CHET ATKINS

* MUSICIAN OF THE YEAR

RODNEY CROWELL

- ★ ALBUM OF THE YEAR

 ("DIAMONDS AND DIRT")

 ★ VOCAL EVENT OF THE

 YEAR ("IT'S SUCH"A

 SMALL WORLD"

 ROSANNE CASH)

ROSANNE CASH

- SINGLE OF THE YEAR "TENNESSEE FLAT TOP
- BOX")
 FEMALE WOCALIST OF
- YEAR ("IT'S SUCH A
 SMALL WORLD"
 W/RODNEY CROWELL) THE YEAR • VOCAL EVENT OF THE

THE O'KANES

VOCAL DUO OF THE YEAR

CQNGRATULATIONS TO OUR FINAL NOMINEES

Backstage after benefit concert for Nashvillians For A Nuclear Arms Freeze, from left: CBS/Nash. Sr. VP Roy Wunsch; Rosanne Cash; Rodney Crowell; CBS' Mary Ann McCready.



BMI president/CEO Frances Preston congratulates legend Roy Orbison and NSAI founder/president Maggie Cavender at NSAI's Hall of Fame dinner, Looking on is BMI's Del Bryant,



When ASCAP announced the Writer of the Year award fireworks greeted, from left, ASCAP Southern Regional Director Connie Bradley, Writer of the Year Dave Loggins, and ASCAP's Morton Gould.



Celebrating Tom T. Hall's 20th year with PolyGram at "Nashville Now" taping, from left: Steve Popovich, Sr. VP PolyGram/Nashville; Miss Dixie (Mrs. Hall); Hall; manager Tandy Rice; PolyGram's Frank Leffel.



Presenting George Strait with platinum for his "Ocean Front Property" album, from left: Jimmy Bowen, president, MCA/ Nashville; Strait; Bruce Hinton, executive VP & GM, MCA/ Nashville; manager Erv Woolsey.

ARTIST/MANAGER RELATIONSHIPS: Behind the High Rate of Business D-I-V-O-R-C-E in Music City

By GERRY WOOD

oo old to play musical chairs, Nashville has lately taken to playing musical managers. Artists have been dropping managers at the drop of a chart bullet. Long-term artist-manager relationships have fallen by the wayside-some when the firm, positive, knowledgeable hand of the manager was one of the major reasons (besides the obvious talent of the act) why the star's comet had soared into the galaxies of superstardom

RECENT CHANGES—READ ALL ABOUT IT: Ricky Skaggs leaves Chip Peay, Loretta Lynn quits David Skepner, the O'Kanes boot Steve Greil, Reba McEntire says goodbye to Bill Carter, Lee Greenwood waves to Larry McFaden, Holly Dunn departs Barry Coburn, Charlie Daniels exits Joe Sullivan, Mickey Gilley flees Sherwood Cryer with a lawsuit in the

Is there trouble in Music City? Maybe. And maybe not. "It's a tougher business out there now," says Greil, citing a trend toward fewer clubs to work and only a few headliners in the business. "Maybe acts sometimes look at managers and expect more than they can realistically get out of them. And if they don't get it, they get disillusioned.

At CEMA Convention in L.A., from left: Lynn Shults, VP A&R, Capitol/ Nashville; Richard Littleton, president, Capitol/EMI Canada;

David Berman, president, Capitol; Dan Seals; Joe

Smith, president, Capitol Industries; Jim Foglesong,

president, Capitol/

slow down. For someone like Loretta, having a manager means to do more, and not less." And why does it happen in other cases? Skepner reasons, "Sometimes it's lack of communication, sometimes improper communication, sometimes it's just timing.

Head of the Buckskin Co., Skepner notes that more managers have become involved in the Nashville music industry in the last 10 years. "We live in an age where there are more managers to turn over.'

Barry Coburn believes the legal community might be partially responsible for the rapid turnover because "their business comes from representing artists, not management companies." He's quick to agree with Skepner's emphasis on communication, or lack of it. "A management/artist relationship is an intimate relationship and requires a lot of communication. Sometimes, people haven't communicated well."

own decisions and sometimes the causes of those decisions could be the bus driver or the bass player. It's highly unlikely it would be professional advisers. It's like Reba leaving Bill Carter—he had done wonders for her.

While many artist/manager relationships have seen more



from left: manager Bill Carter; actor Judge Reinhold; RCA/Nashville Senior VP Joe Galante; Jo-El Sonnier.

For many years most Nashville artists didn't have pure management, leaving that function to omnipotent artistmanagers, or else they managed themselves—sometimes, career-wise, a fate worse than death. To paraphrase a time-honored maxim: "An act who manages himself or herself has a fool for a client." Greil feels that the relative newness of the concept in Nashville is responsible for some acts not understanding the manager's function. "Some of the new young acts don't know what to expect, and no matter how good a job you do, and no matter what you do, they think there's somebody out there who's probably better.

Bill Carter of William Carter Career Management cites Dale Morris, who has guided the incredible success of Alabama, as the type of manager that makes it all work through the years. Carter did this with Reba McEntire, guiding her career through the pitfalls and pratfalls of the early years and her triumphs as country music's entertainer of the year. Then she left. Carter takes a rather pragmatic view: "Historically, artists move from agencies more frequently than they do managers. They change labels, agencies, and managers much to suit their own personal needs." Perhaps overly accommodating, he adds, "When time comes for change, it's usually based on their own change of opinion as to how their

Carter, who is now guiding the careers of Rodney Crowell, Jo-El Sonnier, and Russell Smith, suggests it's when the artists and managers are on the way up that they enjoy their best relationship. "When they peak," he says, "that's usually when you begin to see changes.'

Another long-term relationship that fell by the wayside was Loretta Lynn and David Skepner, the latter of whom advises, "We talked about splitting two years ahead of time." Why? The Gospel According To Skepner: "She wanted to

dissolution than a quickie Mexican divorce shop, others have stood the test of time in a remarkable fashion. Jim Halsey's long-time partnership with Roy Clark comes to mind. So does Tandy Rice's professional marriage with Jerry Clower. And Ray Stevens with Los Angeles-based Don Williams. "I've stayed with Don because I feel he's the best guy to manage me," says Stevens. Like most successful artists, Stevens receives overtures from other managers and admits, "It's somewhat flattering to know that other people would like to manage you. However, I don't think I could do any better, so I don't pursue any of those beginnings. A lot of people leave good managers and go with bad managers. It's certainly, thank God, not one of my problems."

There is no manager/artist relationship closer or bound together with more trust than Tandy Rice and Jerry Clower. Rice, head of Nashville's Top Billing Agency, claims that three of the most enduring relationships in the country music industry are Clark/Halsey, Stevens/Williams, and Clower/Rice. "They involve people who use comedy/humor for a living and are bound only by a handshake," says Rice. He cites three basic ingredients necessary for a management/artist deal to work: "The artist has to be manageable; most aren't. Most want to tell a manager what to do or want somebody to go over and kick ass at the record label—and that's not what a good manager should do." The artist also has to have the potential to grow in his career, says Rice. "A

lot of times artists have grown as far as they can grow."

The final point, according to Rice: "The artist has to compensate his manager in such a way that it keeps him excited. Otherwise, you're not doing business—and it is a business. My boss is Jerry Clower, period. As long as I please him, then we're in business. When I stop pleasing him, we stop doing business.

BILLBOARD OCTOBER 15, 1988 www.americanradiohistory.com

TALENT WAVE '88: A Rich Year for the Wide, Wide Variety of Country's Selling Sounds

By EDWARD MORRIS

alent. Wave after wave of it. That has been the dominant image of Country Music '88. Artistically, this has been as rich a year as sellers of country music could have hoped for. Such budding acts as Ricky Van Shelton and K.T. Oslin demonstrated—via gold debut records—that their appeal was both durable and bankable. Top gun Randy Travis turned out to be as exciting and emotionally profound in his

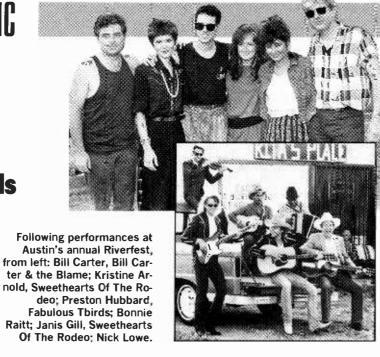
third album as he had been in the first two—both of which escalated to the level of double platinum this year. There was a heartening infusion of distinctive new acts into country radio's tight playlists—among them the McCarters, Larry Boone, Foster & Lloyd, Skip Ewing, David Slater, the Burch Sisters, and David Ball. A handful of old-timers made comebacks—not as beneficiaries of someone's whimsical nostalgic urges but as figures able to rekindle the flames of their own original genius. Catching fire anew were Lynn Anderson, Johnny Rodriguez, Vern Gosdin, and Buck Owens.

Many other veterans finally gained the kind of public acclaim that critics had said was rightfully theirs all along. Rodney Crowell, for example—in his fifth album—found that magic balance between country and rock and straightway racked up two No. 1 hits in a row. After being around practically forever as everybody's favorite sideman, Jo-El Sonnier stepped deftly into the spotlight, propelled there by just the right mixture of country soul and Cajun abandon. Strengthened by his own compositions, Steve Wariner is not only firming up his grip on the top of the country charts but also taking hold on the adult contemporary listings. Gary Stewart has returned to country music with an album as brilliant as anything he came up with in his early '70s heydays. And after several disappointing starts, Keith Whitley now has both an album and a signature song—"Don't Close Your Eyes"—to confirm everyone's best expectations of him.

In keeping with Nashville's fascination with its past, more and more acts turned to old standards to excite new audiences. Ricky Van Shelton introduced himself to the world almost entirely by way of songs that were hits ages ago. Patty Loveless sang her way into Grand Ole Opry membership with the venerable "If My Heart Had Windows." Billy Joe Royal elected to speed up his already considerable chart momentum with a new version of "It Keeps Right On Hurtin." Dwight Yoakam paid homage to Lefty Frizzell with a finger-snapping treatment of "Always Late." Barbara Mandrell has dug into the Ray Price hit-bag to see if "I Wish That I Could Fall In Love Today" will revivify her radio appeal. Earl Thomas Conley and Emmylou Harris have been making especially memorable music by retreading "We Believe In Happy Endings." And early this year, Rosanne Cash racked up a huge hit with her father's "Tennessee Flat Top Box."

There was an equal artistic obsession with setting old pop hits to modern country sounds. Reba McEntire, as a case in point, dusted off the oft-recorded "Sunday Kind Of Love" and wailed it top 5. And this avowedly traditional songstress even gambled with a not-so-country version of "Respect" in her most recent album. Eddie Rabbitt, who usually sings his own material, refurbished the Dion classic "The Wanderer." It paid off by going to No. 1. Ronnie McDowell successfully released "Suspicion." Lynn Anderson elected "Under The Boardwalk" as her comeback theme. Mickey Gilley made a similar return shot with "I'm Your Puppet." Marie Osmond and Paul Davis have revived the hoary Davis hit, "Sweet Life." Asleep At The Wheel's new album is all oldies, but weighed heavily toward the pop side.

While the artistic triumphs of country music are evident, it is less clear just what the music is amounting to commercially. But it looks pretty good. During the first eight months of 1988, the six major labels released 93 frontline albums. Of these, only two—"Alabama Live" and George Strait's "If You Ain't Lovin' (You Ain't Livin')"—had earned gold certification by late August. Nine other country albums, most of which were released last year, reached the gold or platinum level during this period. While these figures are not exactly (Continued on page C-14)

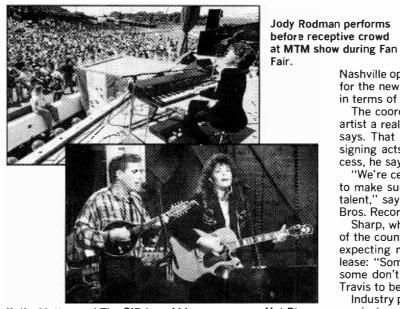


Dwight Yoakam and Buck Owens (center) during filming of "Streets Of Bakersfield" video.

Keith Whitley performs during RCA show at 1988 Fan Fair.



Recent CMA award winners the Judds are congratulated by another RCA duo Foster & Lloyd (whose debut single hit No. 1), at label party.



Kathy Mattea and Tim O'Brien of bluegrass group Hot Rize perform "The Battle Hymn of Love" duet on TNN's "New Country."

NEW-ARTIST GOLDRUSH: Will Record Number of Breakthroughs Make It Tough for Next Wave?

By THOMAS GOLDSMITH

he unprecedented surge of new-artist breakthroughs in country is crowding radio playlists and creating a real challenge for still newer acts, music industry leaders say.

No less than 38 new acts have cracked the Country Top 20 during 1986, 1987, and the first eight months of 1988, according to Billboard chart figures compiled by journalist/executive John Lomax III.

Record company execs agree that recent years have seen a record number of first-time chart artists; most say that makes things tough for the newest kids in town.

"For the next wave of new artists, they'll not only have to go against the accepted superstars, but also against this wave of the past couple of years," says Bruce Hinton, executive VP and GM, MCA Records/Nashville. "It's going to take a powerhouse record and more. It's not as though we've got a bunch of hula hoops out there; we've got some quality artists, and it's not as though they're going to suddenly stop the great music."

The new artist class of 1988, based on top 20 success, includes Patty Loveless, Jo-El Sonnier, the McCarter Sisters, Shenandoah, Larry Boone, Skip Ewing, Mike Reid and, surprisingly, Rodney Crowell.

Their names are added to a long list of such successful new acts as Randy Travis, Dwight Yoakam, Highway 101, the O'Kanes, Ricky Van Shelton, Sweethearts Of The Rodeo, K.T. Oslin, Foster & Lloyd, Michael Johnson, Steve Earle, Lyle Lovett, the Desert Rose Band, T. Graham Brown, David Lynn Jones, Holly Dunn, Judy Rodman, and SKB.

"We had a high-water mark year before last that, as near as I'm able to tell, was the most new artists ever in country," says Airborne Records VP Lomax, who analyzes chart information for Music Row magazine. "The last four years we've had a turnover of more than 40 new acts to break through,

which is tremendous in terms of having new blood transfused into the system. It looks as though we are in a real high period, because up to '85 we were running six to seven new artists a year."

Randy Goodman, RCA Records/Nashville VP for artist

Randy Goodman, RCA Records/Nashville VP for artist development, traces the new-artist trend back to one of his label's most successful acts. "In 1980, Alabama was one of the first new acts to come along—then it started to break open," Goodman says. "We've had K.T. Oslin, Foster & Lloyd, Jo-El Sonnier, and Keith Whitley on our label alone. We're finding that the country format is becoming more like a contemporary format. That new demographic grew up on rock'n'roll and they're used to new acts coming along."

Nashville's majors and major independent labels are faced with a question prompted by their successes with

new artists: should labels sit tight with country's classes of 1986-'88—or keep developing new artists in hopes that listeners and radio will find a place for them?

during Fan "We will be signing acts and not pulling back," says Roy Wunsch, senior VP for Nashville operations at CBS Records. "We're always looking

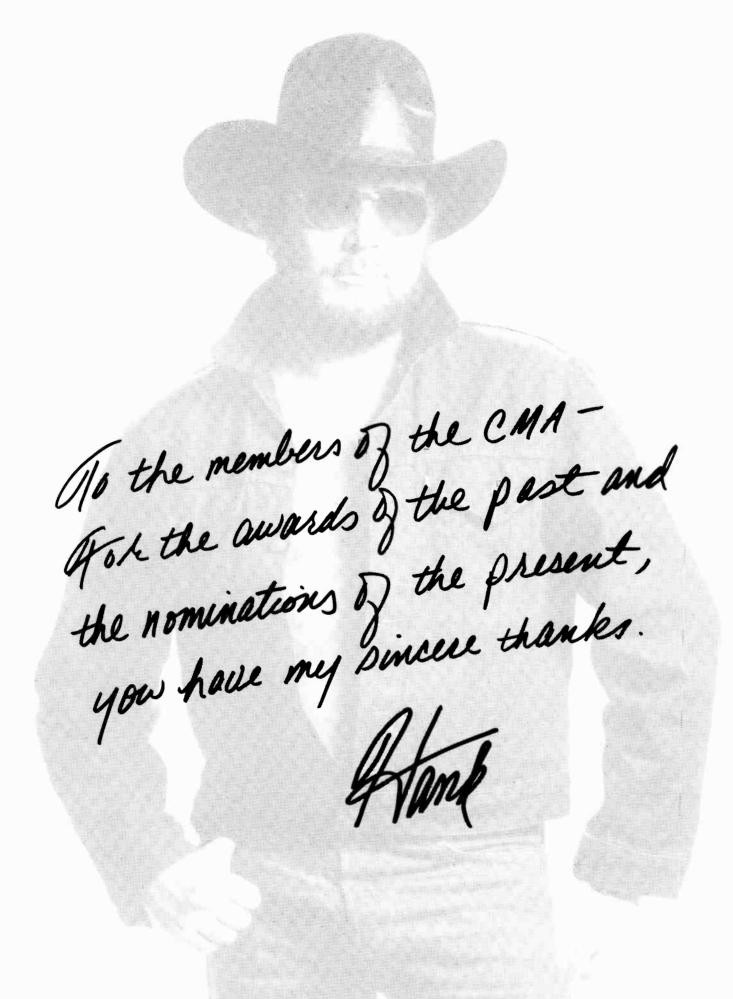
Nashville operations at CBS Records. "We're always looking for the new, unusual thing, the thing that knocks you down in terms of uniqueness."

The coordinated, in-depth effort required to offer a new artist a real chance at success takes about a year, Wunsch says. That means CBS will be "selectively aggressive" in signing acts who'll require an extensive development process, he says.

"We're certainly going to keep looking for new talent and to make sure that our talent is better than anybody else's talent," says Martha Sharp, senior VP for A&R for Warner Bros. Records/Nashville.

Sharp, who signed Travis to Warner Bros., says a portion of the country audience has come to resemble pop fans in expecting musical advances from an artist with each release: "Some people would like to see acts progress, and some don't like it to be different—they don't want Randy Travis to be any different from what he is," she says.

Industry pundits agree that the surge of new talent means musical quality plays a greater role than ever in propelling records to chart success. "I think without question we're go(Continued on page C-12)



MANAGEMENT: Merle Kilgore (901) 642-7455 AGENCY: Entertainment Artists (615) 320-7041 PUBLICITY: Gangwisch & Assoc. (816) 931-8000 LABEL: Warner/Curb (615) 320-7525

COUNTRY MUSIC

Prior to TNN's 1st Annual Viewer's Choice Award^a, from left: CBS/Nashville's Mary Ann McCready, Jack Lameier; Willie Nelson; CBS/Nashville Sr. VP Roy Wunsch; Merle Haggard; the label's Joe Casey and Rich Schwan.



Ricky Van Shelton; Bob Orr, owner of Atlanta's Miss Kitty's; (standing) Johnny 'Stonewall' Jackson, WYAY; Tim Pritchett, CBS/Atlanta; Leigh Holloway, WYAY.



The Statler Brothers face their fans at, where else, Fan Fair '88.

Patty Loveless; Skip Ewing; Shelia Shipley, VP Promotion, MCA/Nashville; John Anderson; Bill Catino, northeast promotion director, MCA/ Nashville.

Restless Heart received gold albums for their "Wheels" LPs—delivered by armed guards in a Wells Fargo armored truck.

CROWDED COUNTRY AIRWAVES:

Radio, Records Uneasily Share New Prosperity; New-Artist Door Begins to Close

By SEAN ROSS

emember a couple of years ago in country music when the radio and record sides seemed to be constantly squaring off against each other in the trades? That debate was tempered for a little while by the relative prosperity of the format and the turnover in country's artist base. Now, with radio showing signs of tightening again, the old battles seem to be coming back—although not perhaps to the extent previously seen.

There have been a lot of things for country people to be happy about in the last year besides the rise of new artists. The available songs have gotten better. WMZQ Washington has demonstrated that a country station can be No. 1 in the urban Northeast. And the consumer media has filled the gap in attracting non-core listeners that arose when country records stopped crossing over to other formats.

The problem is that many country PDs would like to sit back and enjoy this new prosperity for awhile—playing fewer new artists and embracing the new traditionalist artists only to a certain extent. Record people are worried about the door closing again. Programmers want to see greater label commitments to the artists they've already broken, some of whom, they say, are still faceless to listeners.

In interviews with some major country PDs and promotion executives, these are the issues that arose most often:

The Tightening Of Starter Markets: The standard playlist size for major-market country stations these days is almost never more than 30-35 currents, accounting only for 35%-45% of a station's music. The problem is that those practices are "filtering down into the smaller markets," according to MCA VP/national promotions Shelia Shipley.

"We had a station in Dothan, Ala. that just cut their list to 25 records. There was a time when you had a mixture of longer playlists and those stations that added songs around the middle of the chart. Now there are fewer places to go to get a record started . . .

One of the hardest places any label has to go through is the No. 40 to 50 range; sometimes quality records get lost in that part of the chart."

The New Artist Glut and/or Backlash—depending on who you ask: "This has probably been the toughest 10 months I've ever seen in terms of workload and struggling," Shipley says. "All the labels are releasing better product so the competition is tougher. And the consultants are telling people there are enough new artists."

'There is a backlash against new artists," says MTM national country promotion director Bruce Shindler. "The

last couple of years were very healthy: people were accepting the new artists; more young people were accepting country music. Now, whether it's because of PD confusion or consultants or whatever, it's getting real tough to find those

spaces for all these new people."

"You need to have some new blood," says WYRK Buffalo PD Ken Johnson. "But sometimes it seems like labels are asking too much. They don't realize how long it takes people

to pick up on a new artist. There's a small crisis brewing because the record companies are not giving the acts identities

ing the acts identities.

"People have keyed into a Randy Travis or George Strait, but the people don't really have any idea who Eddy Raven, Earl Thomas Conley, or Steve Wariner are. Yet the record companies keep trying to bring these people in. They don't seem to be working on artist development the way they should."

One manifestation of that, Johnson says, is that "labels spend little or no money advertising product. We have not had a buy from a record company in two years for any specific product."

The Traditional Product Glut and/or Backlash: Just as Johnson is worried about too many more

new artists, he adds, "While I personally enjoy the traditional aspect of country, I'm concerned with how much of it there's going to be down the road and how it will be accepted.

(Continued on page C-16)



T. Graham Brown and Nashville 95FM's cat mascot at the station's annual Fall

BEYOND LABELS: Marketers Search for Fresh Ways to Promote New, Improved Country

By HOLLY GLEASON

ith country record sales back on the rise without the benefit of pop radio exposure, it stands to reason that the reasons behind this resurgence stem from a variety of factors that lay beyond the traditional ways of marketing and selling country music. Every form of exposure has been re-examined and several alternative paths have been charted to supplement the existing systems.

"I've told people in Nashville that's our future—to go alternative," says RCA Nashville label head Joe Galante. "Of course, when we sign a band, we don't think about going alternative because you still have to have that solid country base before you start trying to court the other, additional audience."

Though crossover airplay was once the key to increased sales, a whiplash effect has made it significantly less prominent in the mix. This time around, the biggest move is in trying to change the general public's perceptions.

"There's a big difference between the perceptions of country music among the industry and the consumer," cautions MCA's Walt Wilson. "The actual term 'country' has become this catch-all for everything from Porter Wagoner to

Bob Wills to Lyle Lovett to k.d. lang—and people don't always recognize the differences between them.

"A lot of this is not traditional. You don't have to worry about twang. It's not country/western music. Yet, people have this preconceived notion that it's this illiterate type of music, which couldn't be further from reality. In fact, country music is probably the most literate type of music out there right now."

To overcome this stigma, MCA launches its "Country And Eastern" campaign this fall featuring Steve Earle, Nanci Griffith, Lyle Lovett, and the Desert Rose Band. The label will make a sampler package in all configurations, with the LP carrying a \$6.99 list. "That means that an outlet like Tower will be able to sell it for \$4.98," Wilson says, "and at that price, I think people will be able to indulge their curiosity. We're betting that once they do, they'll find out they like what they hear and they'll actually purchase from the catalog."

And as for the campaign's name, Wilson adds, "What Tony Brown and I wanted to do was address the stereotype—and this gave us a tongue-in-cheek way to do it, to turn people's perceptions on themselves."

Warner Bros. is rolling out its "First Family" campaign

this fall, targeting all its 1988 releases, while hoping for some trickle down impact on its entire catalog. Like Wilson, Vic Faraci, senior VP of Warner Bros./Nashville, discovered discrepancies between the way country is regarded and the way it should be.

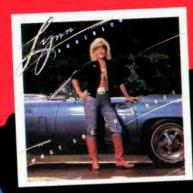
He says, "In the past, the one big mountain we've had to climb has been that retailers would take the country albums and report them to the country outlets and then forget about them. The attitude was that if you had the No. 1 country album, why should they put you at No. 7 overall? So, we've really been concentrating on overcoming that—and seeing that our Nashville releases are included in the larger promotions with the Guns N' Roses and Al B. Sures."

Consequently, Warner Bros./Nashville has had more albums on Billboard's pop charts than ever before, scoring with such acts as Randy Travis, Dwight Yoakam, k.d. lang, and Hank Williams, Jr.

Faraci says, "We've spent the last year really striving to increase our visibility nationwide. And it's paying off because we're starting to sell records to people who aren't historically country record buyers. Now they're accepting these artists as good music and not worrying about what it's (Continued on page C-14)

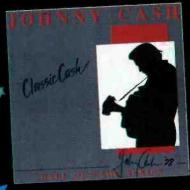
BILLBOARD OCTOBER 15, 1988

MERCURY/POLYGRAM-40 YEARS OF HITS.* THE MUSIC HEARD ROUND THE WORLD.



-WHAT SHE DOES BEST

ducer: Nelson Larkin And what Lynn Anderson goes best is sing hit songs. Top songs from one of the greatest voices in country music—the album includes the hit single "Under The Boardwalk" as well as "What He Does Best," "Martha" and "Odds and Ends."



HNNY CASH—*CLASSIC CASH*

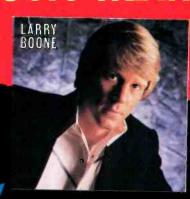
Producer: Johnny Cash
The most widely known and respected country artist
in the world sings the songs that made him a legend:
"Folsom Prison," "Ring of Fire," "Tennessee Flat
Top Box," "Get Rhythm" and "I Walk The Line." At a special low price, this is a must-have for serious Cash fans—and who isn t?



CHARLY McCLAIN—CHARLY McCLAIN

Producers: Wayne Massey & Jim Cotton
Her debut on Mercury Records. Charly started out on
Memphis' famed Mid-South Jamboree, went on to
win Nashville with a string of hit records, and now comes back with a great selection of hits-to-be:
"Sometimes She Feels Like A Man," "Let Your
Woman Take Care Of You," "Down The Road" and
"One In Your Heart, One On Your Mind."





LARRY BOONE—LARRY BOONE-Producer: Ray Baker A card date for greatness among the new traditionalists of country music. Boone caught the listeners fancy with his self-penned "Don't Give Candy To A Stranger," which had radio stations' phones lighting up all over the country. Contains "American Faces," "Roses In December," and "Stranger Things Have



TOM T. HALL—COUNTRY SONGS FOR KIDS

Producer: Jerry Kennedy
H s last children's LP went gold, and this one's
bound to follow suit. Tom T. Hall writes songs that have become standards in the nation's classrooms. and that kids of all ages rave about. Here's some new ones to sing along with: the single "Fox Hollow Animal Train," "That's What Songs Are For," and "Let's Spend Christmas At My House."



THE MARSHALL TUCKER BAND—STILL HOLDIN' ON-Producer: Larry Butler
One of the greatest of the Southern rock bands is back, bringing their brand of country to fans who have been waiting a long time. Running the musical garnut from straight-ahead country to edge of rock and roll, the Marshall Tucker Band LP features the smash single, "Still Holdin" On.



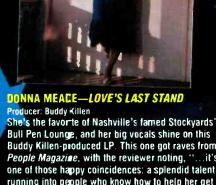
DAVID LYNN JONES—HARD TIMES ON EASY STREET-Producers: David Lynn Jones, Richle Albright & Muck Ronson

When Dawid Lynn Jones played New York's Bottom Line, here's what critic Mike Greenblatt from East Coast Rocker had to say. "He pours out gold from an immeasurably rich vein and sings 'em all with the wizened tinge of the weary trave er...a combination of Tom Waits, Lyle Lovett, Rambo, Springsteen, Mellencamp, Waylon, Kristofferson, Guy Clark, Delbert McClinton, Gary Cooper and Elvis.'' The LP is poetry for the people, and contains the smash singles, "Bannie Jean," "High Riding Heroes," and the new hit "Tonight in America."



DONNA

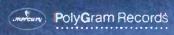
Bull Pen Lounge, and her big vocals shine on this Buddy Killen-produced LP. This one got raves from People Magazine, with the reviewer noting, "...it's one of those happy coincidences: a splendid talent running into people who know how to help her get the most out of it." Includes the title cut as well as "Congratulations," the single "Leavin' On Your Mind," and the Harlan Howard classic, "The Chok-





THE STATLERS

GREATEST H.TS-Producer: Jerry Kennedy
Greatest hits from the past, present and future from the most sustaining act in country music. Nearly 100,000 came to celebrate July 4th with Harold, Don. Phil and Jimmy in Staunton, Virginia this summer. A listen to this and you'll see why their records are gold, platinum and the favorites of millions of country fans. Includes hits such as "Elizabeth," "Atlanta Blue," and "My Only Love," as well as exciting new songs destined to be chart toppers: "Let's Get Started If We're Gonna Break My Heart," "Moon Pretty Moon" and "More Than A Name On A Wall."



JOHNNY CASH—WATER FROM THE
WELLS OF HOME-Producer: Jack Clement
It's one of the most talked about recording projects in
Nashville history. Johnny Cash didn't just make an
album, he staged an event and invited his friends and album, he staged an event and invited his frends and family: Hank Williams Jr., Waylon Jennings, Rosanne Cash, The Everly Brothers, Tom T. Hall, Roy Acuff, John Carter Cash, June Carter Cash, Glen Campbell, Paul McCartney and Emmylou Harris. An All-Star cast got together to make *The Album of the Year!* Contains the single "That Old Wheel," "Ballad of a Teenage Queen" and "Sweeter Than The Flowers."



THE BAMA BAND—SOLID GROUND

ducer: Bob Johnston Twice nominated for the ACM Band of the Year, The Bama Band has been on the road with Hank Jr. winning fans everywhere they perform. The music is razor sharp and red hot, with cuts such as "When We Get Back To The Farm (featuring a guest performance by Hank Williams Jr.)," "Real Old-Fashioned Broken Heart" and "I Got A Rocket In My Pocket."



US ARTISTS—*CHRISTMAS ON* ENERAL JACKSON-Producers: Ron Bledsoe &

Mercury's Kathy Mattea, Bulch Baker, Lynn
Anderson, Donna Fargo, David Lynn Jones, Mel Tillis
and the Cannons visit the General Jackson for a Christmas Eve gala. Included are "The Christmas Song," "Riverboat Christmas," "Santa Claus Is Coming To Town," "Silent Night" and a rousing medley of Christmas favorites.



KATHY MATTEA—UNTASTED HONEY

Producer: Allen Reynolds

It's been a big year for Kathy, complete with a string of hit records and a string of industry honors. This is the critically acclaimed Album of the Year from the newest superstar in country music. Contains the hit singles: "Eighteen Wheels And A Dozen Roses," "Untold Stories," "Goin Gone," and "Life As We



Entertainer Of The Year

RANDY TRAVIS HANK WILLIAMS, JR.

Single Of The Year

RANDY TRAVIS "I TOLD YOU SO"

Album Of The Year

HANK WILLIAMS, JR. BORN TO BOOGIÉ

Song Of The Year

RANDY TRAVIS

Male Vocalist Of The Year

RANDY TRAVIS HANK WILLIAMS, JR

Vocal Group Of The Year

FORESTER SISTERS HIGHWAY 101 NITTY GRITTY DIRT BAND

Vocal Event Of The Year

TRIO DWIGHT YOAKAM & BUCK OWENS

Musician Of The Year

MARK O'CONNOR

Horizon Award

HIGHWAY 101



like to congratulate all our CMA nominees.







TOP PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATIONS (No. of charted singles)

- 1 TREE GROUP (76)
 2 WARNER/CHAPPELL INC. (60)
- 4 WELK GROUP (34)
- 5 MERIT (22)
- 6 MCA (35)
- 7 OPRYLAND GROUP (31)
- 8 SCREEN GEMS-EMI (22)
- 9 IRVING-ALMO (14)
- 10 TOM COLLINS (13)

TOP PUBLISHERS

Pos. PUBLISHER, Licensee (No. of charted singles)

- 1 TREE, BMI (48)
- 2 CROSS KEYS, ASCAP (27)
- 3 MCA, ASCAP (29) 4 JACK & BILL, ASCAP (14)
- 5 SCREEN GEMS-EMI, BMI (21)
- 6 TOM COLLINS, BMI (13)
- 7 SBK APRIL, ASCAP (17)
- 8 MAYPOP, BMI (7) 9 UNCLE ARTIE, ASCAP (12)
- 10 BOCEPHUS, BMI (5)

TOP ARTISTS— **ALBUMS & SINGLES**

Pos. ARTIST (No. of charted albums & singles) Label

- 1 RANDY TRAVIS (8) Warner Bros. 2 GEORGE STRAIT (7) MCA
- 3 REBA McENTIRE (11) MCA
- 4 HANK WILLIAMS, JR. (11) Warner/Curb (1) BGM
- 5 ALABAMA (11) RCA
- 6 RICKY VAN SHELTON (5) Columbia
- 7 ROSANNE CASH (6) Columbia
- 8 THE JUDDS (8) RCA/Curb 9 K.T. OSLIN (5) RCA
- 10 DWIGHT YOAKAM (7) Reprise

TOP ALBUMS

Pos. TITLE—Artist—Label

- 1 ALWAYS & FOREVER—Randy Travis—Warner Bros. 2 WILD EYED DREAM—Ricky Van Shelton—Columbia
- 3 BORN TO BOOGIE—Hank Williams, Jr.—Warner/Curb 4 80'S LADIES—K.T. Oslin—RCA
- 5 GREATEST HITS, VOL. 2—George Strait—MCA
- 6 KING'S RECORD SHOP—Rosanne Cash—Columbia 7 THE LAST ONE TO KNOW—Reba McEntire—MCA
- 8 HILLBILLY DELUXE—Dwight Yoakam—Reprise
- 9 HIGHWAY 101—Highway 101—Warner Bros. 10 GREATEST HITS—Reba McEntire—MCA

TOP ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 RANDY TRAVIS (3) Warner Bros.
 2 GEORGE STRAIT (4) MCA
- 3 HANK WILLIAMS, JR. (7) Warner/Curb
- 4 REBA McENTIRE (6) MCA 5 ALABAMA (8) RCA
- 6 THE JUDDS (5) RCA/Curb
- 7 DWIGHT YOAKAM (3) Reprise 8 RICKY VAN SHELTON (1) Columbia
- 9 K.T. OSLIN (1) RCA
- 10 ROSANNE CASH (1) Columbia

TOP NEW ARTISTS

Pos. NEW MALE ARTIST (Charted albums & singles) Label

- 1 DAVID LYNN JONES (4) Mercury
- Pos. NEW FEMALE ARTIST (Charted albums & singles) Label 1 PATTY LOVELESS (4) MCA
- Pos. NEW GROUP (Charted albums & singles) Label
- 1 THE McCARTERS (3) Warner Bros.



TOP SINGLES

Pos. TITLE—Artist—Label
1 DO YA'—K.T. Oslin—RCA

- 2 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
- 3 ONE FOR THE MONEY—T.G. Sheppard—Columbia
- 4 1F YOU CHANGE YOUR MIND—Rosanne Cash—Columbia
- 5 SET 'EM UP JOE—Vern Gosdin—Columbia
 6 SOMEBODY LIED—Ricky Van Shelton—Columbia
- GOIN' GONE—Kathy Mattea—Mercury
- 8 SOMEWHERE TONIGHT—Highway 101—Warner Bros.
 9 THE LAST ONE TO KNOW—Reba McEntire—MCA
- 10 ONE FRIEND-Dan Seals-Capitol

TOP SINGLES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- ROSANNE CASH (5) Columbia
- 2 RANDY TRAVIS (5) Warner Bros
- 3 RICKY VAN SHELTON (4) Columbia
- 4 HIGHWAY 101 (4) Warner Bros.
- 5 REBA McENTIRE (5) MCA
- 6 THE DESERT ROSE BAND (4) MCA/Curb
- 7 STEVE WARINER (5) MCA 8 HANK WILLIAMS, JR. (4) Warner/Curb
- 9 GEORGE STRAIT (3) MCA
- 10 ALABAMA (3) RCA

TOP SINGLES LABELS

Pos. LABEL (No. of charted singles)

- 1 RCA (62)
- MCA (67)
- 3 CBS (79)
- 4 WARNER BROS. (59)
- 5 CAPITOL (55)
- 6 MERCURY (30)
- 7 MTM (20)
- 8 CURB (10)
- 9 16TH AVENUE (14) 10 ATLANTIC-AMERICA (8)

TOP ALBUM LABELS

Pos. LABEL (No. of charted albums)

- 1 WARNER BROS. (33) 2 MCA (41)
- 3 RCA (30)
- 4 CBS (32)
- 5 CAPITOL (12)
- 6 MERCURY (9) 7 MTM (7)
- 8 ATLANTIC-AMERICA (2)
- 9 16TH AVENUE (3)
- 10 CURB (3)

TOP LABELS— **ALBUMS & SINGLES**

Pos. LABEL (No. of charted albums & singles)

- 1 MCA (108) RCA (92)
- 3 WARNER BROS. (90) 4 CBS (111)
- 5 CAPITOL (67)
- 6 MERCURY (39) 7 MTM (27)
- 8 ATLANTIC-AMERICA (10)
- 9 CURB (13)
- 10 16TH AVENUE (17)

The eligibility period for the World of Country Music charts is from Sept. 12, 1987 to Sept. 10.1988.



CORPORATE SURGE

(Continued from page C-1)

and formerly the chief of Cleveland International Records, has seen the situation from both sides. "Some of our senior executives from some companies here should get out and start their own record company and find out what the record business is all about," opines the colorful Popovich. Though directing the fortunes of the Nashville branch of one of the world's largest entertainment webs, Popovich is still sensitive to his roots: "Every trend in the business has been started by small record companies. New labels, new music, came out of these little nooks and crannies all over, the South mostly." And Popovich has an eye for the future: "Absolute power corrupts, and there should be room for independent record companies and independent publishers. The big can get bigger, but there has got to be a balance between the two. Being big, a lot of times, stifles creativity if you're not careful.'

One of Nashville's legendary entrepreneurs, Shelby Singleton, has survived for more than two decades in the indie world, sometimes with outstanding success, sometimes with equally startling failure, and always with a charming blend of class and hype. One wouldn't expect Singleton to proffer positive points for conglomerates but he does note, "It gives artists the power of a big organization to promote them with lots of bucks." But he worries about the opportunities for rising artists who are unsigned to a major: "If they don't come in here with lots of money, they're in trouble." Singleton predicts that most small labels will end up in a similar situation as the film business—distributed by majors.
Connie Bradley, head of ASCAP's Southern operation,

sees both positives and negatives in the Nashville business trend: "It's good in that you've got the good sound financial backing of the real money-makers," she explains. "But it's sad that a young, unknown songwriter is going to have a much more difficult time finding a publisher because most of these big publishing houses have a large staff and aren't really looking for outside writers." Thus, believes Bradley, songwriters are finding it more difficult to get professionals to listen to, and evaluate, their tapes.

SESAC's Dianne Petty, VP and director of affiliate relations, has seen the Nashville scene sway for two decadesone with SESAC, the other at ABC Records. "I'm still trying to do business as I was groomed," she advises, "as one human being at a time, and keeping it personal." Petty praises the SESAC environment, noting, "I have the luxury to do that because of the size of this company and I have not had to become a corporate entity." Her promotion of a K.T. Oslin tape that nobody wanted to listen to testifies to her belief that talent will win out in the end. She describes the conglomerate crunch as the "Pac Man Effect" in publishing: "It's a 10-year cycle. It's like gobble, gobble, gobble." But Petty believes the next cycle will be similar to the '60s when the indie writers and publishers flourished.

BMI's Nashville chief Roger Sovine also favors an indie renaissance. "I want to see more independent music publishers come back around," says Sovine, a 20-year veteran of the Nashville music industry. He knows why most of Nashville's major indie publishers have been gobbled by the biggies. "That's when you really make the big bucks as a publisher."

But Sovine sees storm clouds ahead: "The only problem I have with the big conglomerates is that when they buy catalogs, they only keep the cream-of-the-crop writers. The other writers the publishing company was working with-bringing along, teaching them how to write songs, making them better, critiquing—those people will have to find another place to write songs." As the conglomerates buy up these companies, there are fewer places for these writers to go. Consequently, observes Sovine, "We're sending a lot of potentially great songwriters back to Arkansas, back to the farm."

Sovine is also quick to praise the positive side of the conglomerate picture: "They have all the money in the world and the wherewithal to make those record deals because they're usually label-related or have production companies in-house." He also cites the "wonderful technological studio facilities" of some of the conglomerates and two additional advantages: "They act like banks for those songwriters in a lot of cases. And once you get your copyright established, they can take it anywhere you want to go with it because they have all those branch offices in all the other countries.'

The lone major independent force in Nashville is Tree International, headed by Buddy Killen who claims, "The world continues to make me unbelievable offers. You're stupid if you don't listen—it would take a phenomenal offer to get me to go ... but who knows?" So far, Killen has reportedly turned down several multimillion dollar offers.

Killen cites the expenses of operating a publishing company, especially after ASCAP and BMI quit giving advances, as reasons why smaller firms are quick to sell. But he sees innovative indies as an important segment of the music business picture: "It took me 35 years to build Tree. There's always that kid who says, 'I'm going to give this a shot.' Somebody says, 'I've got a few bucks'... and at first you don't pay much attention, but then suddenly he's got five songs in the chart, 10 songs, and you wonder where the hell did he come from?"

NEW-ARTIST GOLDRUSH

(Continued from page C-4)

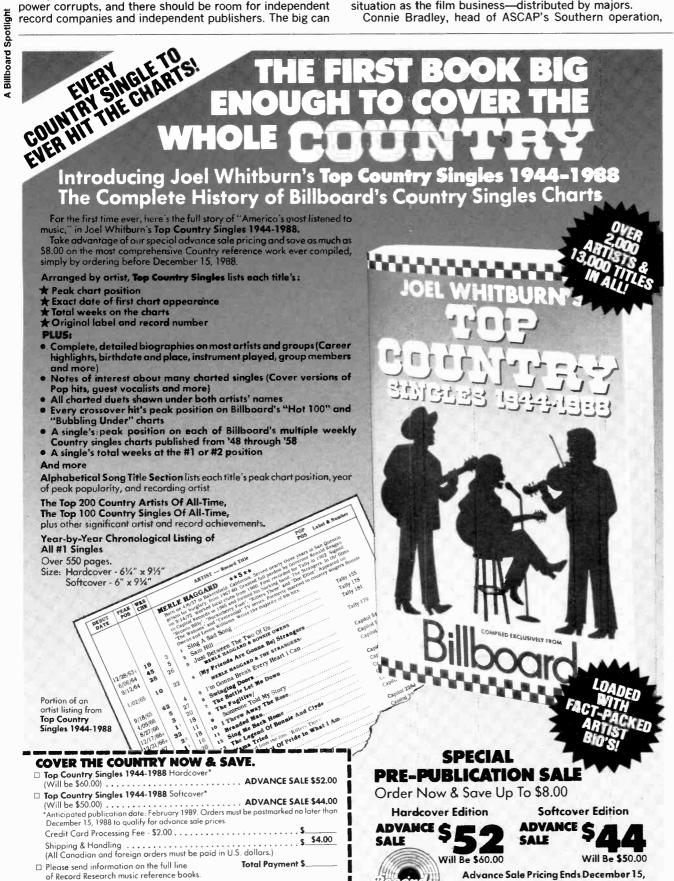
ing through a very extensive transition where a brilliant new artist with a wonderful piece of music has a shot right out of the box," Hinton says.

In another effect, established acts are finding significantly more competition than previously for sales and airplay. "It seems like radio stations and the public in general are judging an artist on his songs a lot more than on his track recsays Paul Lovelace, VP for promotions at Capitol Rec-

"If you start studying the chart, you see that a number of people are not having the success that they had three or four years ago. A lot of people that had top 10 records are having top 20 or 30 or 40 records.

In his dealings with country radio's music directors and program directors, Lovelace has come up with one possible contributing factor for the receptive climate for new acts. 'We're dealing with people at radio who represent a constant influx of people from different formats or people just breaking into the industry," he says.

(Continued on page C-14)



Address

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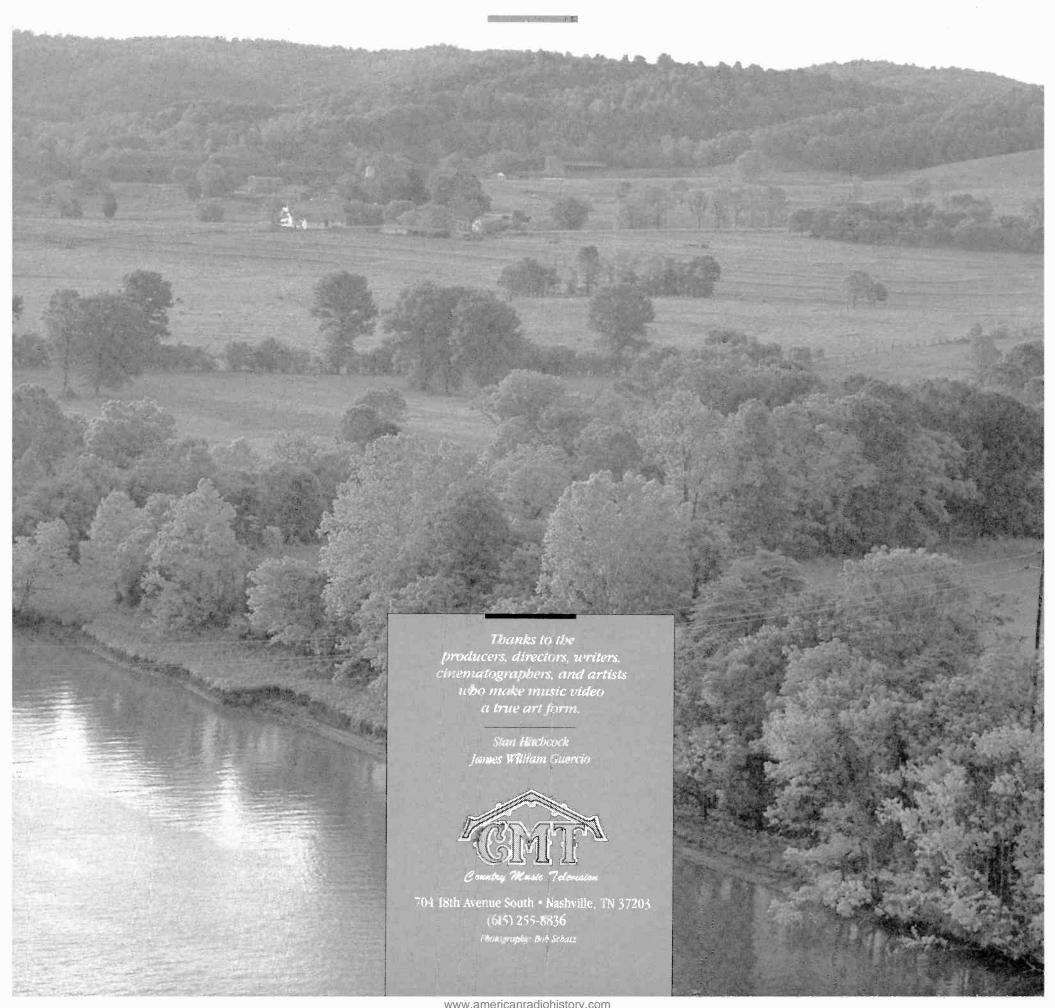
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NEW-ARTIST GOLDRUSH

(Continued from page C-12)

"Any time you have that kind of influx you have people who take pride in discovering new artists. Sometimes they look at established acts as somebody discovered by the people that preceded them. Everybody wants to find his own gem."

The flood of new acts notwithstanding, working with artists who appeal to younger buyers make sense in terms of demographic buying patterns, says MTM Records CEO Alan Bernard: "If you look at all the majors, they are signing acts that aren't the traditional country acts. We did it because we made the decision that if we were going to get into the country business, we didn't want to do it in the traditional way.

Traditionalists are probably tougher to sell; the people they play to are passive buyers. They listen a lot, but they don't go out and buy."

Several labels are appealing to fans with another sort of "new" artist—the established star who's been off the charts for a while and reemerges, usually on a different label. Such veteran artists as CBS's Vern Gosdin, PolyGram's Lynn Anderson and Johnny Cash and Airborne's Mickey Gilley have popped back up after label changes in recent years.

"Our thought with Mickey Gilley was that he had a lot of good miles left in him as an artist—his talents are certainly undiminished," Lomax says. "He's a high-profile artist on the road and on television and in commercial work. Besides, we didn't want to have everybody new on the label."

Another exec who favors a diverse roster is Steve Popo-

vich, senior VP for Nashville operations at Mercury/Poly-Gram. "I've always thought a label has to balance the acts that have been around and also build the Kathy Matteas and David Lynn Joneses and Larry Boones. A mixture works best for us."

BEYOND LABELS

(Continued from page C-6)

called.'

Besides getting beyond labels, there's a question of selectivity. Some bands are right for the true alternative market, others are best suited for adult contemporary and still others are meant to remain pure unadulterated country artists.

"It seems like once one band out of Nashville has one thing, then every band has to do that regardless of whether or not it's appropriate," says Galante. "The bottom line is that you've got to maintain the integrity of the music and consider what's right for the artist's career in the long run."

Acts like Jo-El Sonnier and Foster & Lloyd are perfect for the alternative market, Galante believes, because musically they fit into those parameters. "Yet," he observes, "alternative outlets still have a reluctance about really getting behind music from Nashville—they play it, but never with the kind of rotation that means impact."

RCA has worked these acts at the store level as aggressively as possible. "We've seen increased sales over 20% on Jo-El Sonnier in those stores where we had in-store play," reports Galante, who also points out that while most types of popular music are likely able to receive play on more than one format, country music has been reliant on only the one format for survival. Consequently, country has had to accommodate artists as diverse as K.T. Oslin, Jo-El Sonnier, the Judds, and Keith Whitley.

MCA's Wilson also recognizes that country radio's all-encompassing playlists are straining in an attempt to contain the variety of styles. Still, he doesn't advocate changing the music to suit the style.

"The artists in our 'Country And Eastern' program—and lots of others, too, because MCA certainly doesn't have an exclusive on all this great new music—are like square pegs which we've been trying to force into round holes. Rather than shaving off the edges from those square pegs, we ought to be trying to shift a little, make a square hole for them, whether that means convincing retailers to rack these artists separately or cultivating National Public Radio more fully and trying to find more outlets that are willing to use that same adventurous approach to programming."

With CBS Records Nashville moving toward a full-blown college department and increased involvement with NACA (National Assn. of Campus Activities) and artists ranging from Dwight Yoakam to Darden Smith to Gary Morris employing rock publicists, it's obvious that this change is here to stay. Still, in the face of all these changes, it's comforting to know that it's the way the music is sold that's changing to meet the challenge rather than changing the music itself.

TALENT WAVE '88

(Continued from page C-4)

the stuff of glossy press kits, it does appear that many acts are still selling at that unspectacular—but still profitable—pre-gold level of 150,000 units and up.

Except for such acts as Travis, Alabama, and Hank Williams, Jr., the concert scene has not been as congenial for country acts as it was a few years ago. Still, Marlboro mounted its most ambitious country tour caravan ever this year, enlisting the talents of the aforesaid Travis and Alabama, as well as those of the Judds, Ricky Van Shelton, K.T. Oslin, Kathy Mattea, Merle Haggard, George Strait, the O'Kanes, and Restless Heart.

Certainly the media continues to see country music as being a large slice of America's cultural pie. Time magazine recently devoted a long and admiring article to new talent. And the format and its individual practitioners have also lately had supportive exposure in such consumer journals as McCall's, Redbook, USA Today, USA Weekend, Interview, and Vanity Fair. What distinguishes this coverage from the mindless trendiness exhibited by the media during the "Urban Cowboy" days is an eagerness to focus on the music rather than on the lifestyle it supposedly represents. Disturbingly, though, there has been a decline in the number of

publications devoted exclusively to country.

To intensify radio's interest in country music as a commercial vehicle, the Country Music Assn. is offering demographic data to show that country listeners are richer and better educated than usually thought. While this data is suspiciously rosy, it may provide the incentive needed to bring this already creatively hot music to a full commercial boil.

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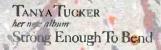


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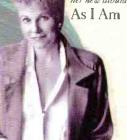








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CROWDED COUNTRY AIRWAVES

(Continued from page C-6)

"Today you can go from 'Set 'Em Up Joe' by Vern Gosdin to 'Just One Kiss' by Exile. The question is how much stuff can go on the traditional end and still satisfy the listeners who've come for the AC aspect. If traditional music is going to become an overwhelming part of the format, we may have some problems; I don't think the country audience has a predisposition toward it."

WPOC Baltimore PD Bob Moody, who also has group duties with parent Nationwide Communications, says, "There are records that would be just fine in San Antonio that are not going to make it with our audience because we share more with other formats than we do with [AM competitor]

WCAO."

But Moody also says, "People talk about the new traditionalists as if the popularity of Reba McEntire, Randy Travis, and George Strait means the whole business has to go more traditional. I don't see Reba as a threat to Rosanne Cash. The new traditionalists are a threat to the old tradi-

"The person Randy Travis is threatening is Merle Haggard or Willie Nelson or some of those people. There's a considerable body of research to indicate that the traditional listener will put up with contemporary, but not vice-versa. In some ways that's surprising, but it appears to be true.

"I don't see how, after Randy Travis and Ricky Van Shelton, they can deny traditional artists," says Shindler. "If you look at my sales tracking, we're making a living selling country records. If you have any questions about that, ask Dolly Parton. As long as she comes out with country music, she does well. She didn't do very well with her pop album.

'I truly think a lot of these PDs didn't grow up on that kind of music and it's too uncomfortable to them. They can deal with Lee Greenwood, Anne Murray, and Kenny Rogers. They have a hard time with the opposite end of the spectrum. If there's been any hard research done in those cities on traditional music, I'd like to see it."

Promotions: "This is not a mom-and-pop type business where the owner does the morning show anymore," says WPOC's Moody. "You've got Nationwide, ABC/Capitol Cities, NewCity, Shamrock. Major broadcasting companies

have made commitments to country music."

What that means, according to KRAK-AM-FM Sacramento
OM Don Langford, is that "we're now spending money like a market leader to get people to try us . . . I'm seeing country stations being able to spend more money than other formats because other formats are being beaten up

'In both Seattle and Sacramento, we used TV, we used direct mail. In Seattle, we used bus sides. We're at every available place we can be to remind people where we are and who we are.'

In Atlanta, where WYAY and WKHX have waged one of the heaviest promotional wars of all, WYAY OM Herb Crowe worries that the law of diminishing returns may be kicking in on all that newfound spending. "This spring, both stations did on-air cash giveaways; they did direct mail and heavy TV. And both numbers went down.'

So how does he deal with that paradox? "That's what I spend all my days thinking about: you do what all good PDs do, you look for another way to market your radio station.'

Ratings: WMZQ Washington's No. 1 market finish this spring was mentioned by almost everyone interviewed as a sign of country's ratings health. Forty-five miles to the north, however, Moody says he's "concerned because country has such high exclusive cume. If Arbitron's in-tab sample gets lower, as it seems to, the more dependent you are on diary distribution. We're going to see some wide swings depen-

dent on how the diaries fall in this market."

And WYAY's Crowe says, "Our independent research shows there's still a healthy country audience. What we're seeing is that country listening is a little more prevalent in the rural sections of the metro." Country's problem in Atlanta, Crowe says, is because Arbitron is placing diaries inside Atlanta's Perimeter and not the deep suburbs.

'Country is as healthy as it was in the 'Urban Cowboy' says Langford. "We're finding we have a very strong 18 to 34 year old rating on the FM. The current music has increased the younger demographics, which has helped us in our 25 to 54 year old target. 'Urban Cowboy' didn't do that.

The Radio/Records Relationship: Despite the increasing discomfort promotion people feel about tightening lists, their relationships with radio will probably be a little less uncomfortable during this cycle. For one thing, just as labels have been able to deflect the exclusivity wars to the promoters, PDs have been able to deflect the tightness question to

"I've certainly not seen any lessening of the consultants' impact in the last six months," says MCA's Shipley. "I still have stations that say a consultant won't let them add a record. I think consultants are playing a major part." Despite this, Shipley doesn't work consultants directly unless they're telling clients to avoid a particular record.

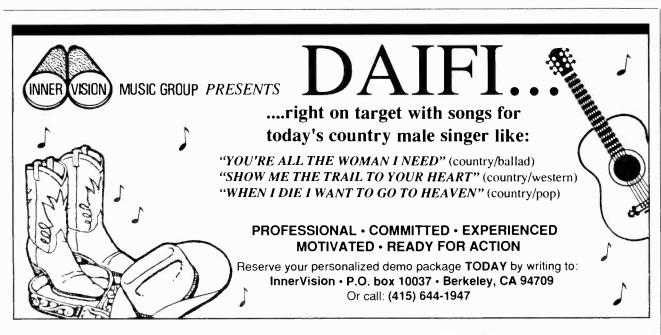
Moody, on the other hand, says that the influence of consultants is "less than you find in the other formats. I don't make decisions for [sister station] WGAR Cleveland. I will say that anytime [consultants] Rusty Walker or Charlie Cook or George Burns want to call me up and give me any free advice, I'd be happy to take it, because they're very smart

'I never perceived [the radio/record relationship] as that much of a problem. The difference is that people now understand that it's a business decision and not a personal decision. People used to imply that you weren't playing a record because of some kind of personal problem between you and

the artist. "Realism is the key now," says Langford. "Now labels are influencing the quality of records instead of the quantity of records. They're getting off records sooner. They used to beat a dead horse beyond when it was dead. Now the re-

sponse from the field is quicker."

"We are getting along," says Shindler. "We are communicating. I just think that communication is slower now, but we do talk. I don't have any enemies out there; there's nobody who doesn't want to communicate with us.



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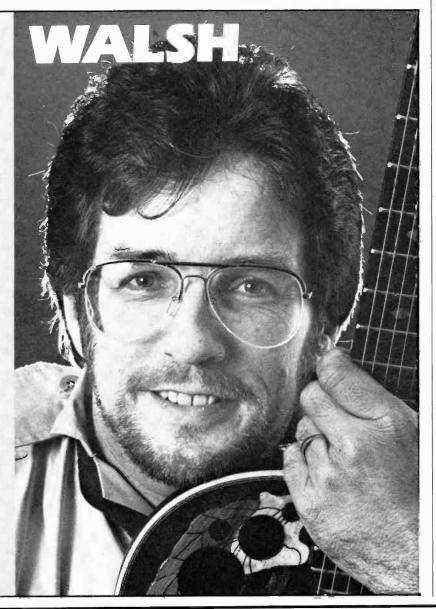
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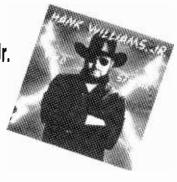
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Dwight Yoakam: Mellower, Yes, But Not By Much

BY HOLLY GLEASON

LOS ANGELES With his latest album holding down spots on the Billboard country and pop charts, his latest single atop the country singles chart, a mellower attitude toward the music business, and a new friendship with Buck Owens paying dividends, Dwight Yoakam continues to blaze his unique trail in the

field of country music.

Carrying the banner of hardcore country, the Warner/Reprise artist has three albums on the country chart: "Buenas Noches From A Lonely Room" (with sales of more than 300,000, according to Warner Bros. officials); "Guitars, Cadillacs, Etc., Etc." (900,000); and "Hillbilly Deluxe" (600,000). And his "Streets Of Bakersfield" duet with Owens is No. 1 with a bullet on this week's Hot Country Singles chart. He has also managed to become one of country music's most controversial figures because of the candor of his comments on the music business and the current state of country music. But Yoakam says he has recently rethought his game plan.

"I don't know if I'm as much of a media patsy now," he says. "I certainly regret none of the content of what I've expressed, just the context." Yoakam says some of his controversial comments have not helped his music, "which was very good music that was never judged on its merits."

Still, the controversy did win Yoakam attention. "Yes," he agrees, "it did focus a certain amount of attention on the act, but you have to determine whether it was negative or positive attention. For me, when it starts to detract from the music in any way, it's neg-

Yoakam is heartened by the response "The Streets Of Bakersfield" has generated, especially on radio, which was somewhat chilly to "Little Sister," "Little Ways," and "Please Please Baby" from "Hillbilly Deluxe." When Owens first played Yoakam the song, the Kentucky-born singer felt the song accurately reflected both artists but might be too insular. "But now that

I've grown to know the song and lived with it, that song has come to represent a lot more than any two individuals. It's very universal in its representation of a lot of people who've tried in a lot of places. who've gone somewhere and strug-

He's excited by the radio reaction: "Radio has been getting enormous phones on it—and that's really still the way to judge a hit record."

As a tie-in, Owens has been appearing on spot dates with Yoakam and the Babylonian Cowboys. His nine-year hiatus from concerts notwithstanding, Owens is in exceptional voice, and his miniset during Yoakam's show demonstrates how clearly and directly the artists are linked. Owens proclaimed Yoakam 'country music's next superstar' during their show at Los Angeles' Universal Amphitheater. "I've seen Dwight's audiences, the people with the orange spikey hair," Owens says, "and I admire that because Dwight is covering a huge spectrum, drawing people to country music who might never hear it otherwise, simply because they're digging on Dwight." Owens also feels Yoakam's ability to both "rock with the audience" and render heartfelt ballads is causing the powerful audience reaction.

Summarizing the themes in his new album, Yoakam states, "I get moody. I kill someone. Then I get religion in the end. This record's more me-there are expressions of me that people haven't heard before." He feels the album represents a change of pace from his previous releases

But the album stays in the hardcore traditional mode. "I'm not preoccupied with breaking new ground," he says. "What I'm preoccupied with is making satisfying music and fulfilling my musical desires: singing what I write, expressing the feelings I write about through music, and hopefully keeping the sound of Bakersfield, honkytonk, and real old-time country music alive."

Yoakam says his game plan is simply to try to make the best music he can. "If I can achieve that end and maintain my own sanity and personal happiness, I'll be satis-

Jock Jock Won't Alight From Billboard Til Team Wins **WSIX Takes Fan-aticism To New Heights**

UNCAN STEWART, COME ON DOWN! The man on the billboard wishes he could. The WSIX-AM/FM sportscaster has been perched on an outdoor sign in Nashville, vowing to stay there until the winless Univ. of Tennessee football team scores a victory.

Stewart began his Volunteer vigil at 5 a.m. Tuesday, Sept. 20, predicting he'd be down with a Tennessee victory the following Saturday. Tennessee lost, and it lost again Oct. 1-and the Vols don't even play again until meeting nationally ranked Alabama Saturday (15). He's

keeping his sense of humor and has even hung a Christmas wreath given to him by some jokesters.

Stewart's folly has been the talk of WSIX, the highly rated country station on which the sportscaster is heard as part of the hilarious Gerry House show. It has also been the talk of Nashville, and he has been giving inter-

by Gerry Wood

views to media represenatives from across the country. The billboard squatter has fashioned makeshift living quarters on a platform and broadcasts his WSIX sports segments live from the outdoor sign, which reads, "Go Big Orange ... From 98WSIX." He comes down from his sky nest to use a Portajohn and to have his photo taken with fans who have brought him everything from beer to sweat shirts.

House visited Stewart's billboard penthouse for a wild one-hour live broadcast; House complained of the height and asked fellow workers at the station to call the fire department to get him down. Visitors come in a constant stream, gawking and talking to him through a walkietalkie, and motorists honk their horns and wave as they drive by. Actor David Keith, another die-hard Vol fan, dropped by when in Nashville for the premiere of the movie "Heartbreak Hotel." A UT football player visited Stewart Oct. 2, telling him how much the coaches and players appreciate the show of support.

One morning Stewart awoke to find a street person at the top of his ladder. Stewart told the vagrant, "Hey, man, our insurance won't let you come up here." The man climbed back down. A phone line has been installed and a color television donated so that he can keep up with football games and his beloved Boston Red Sox baseball team. Stewart's den, topped by a blue tarpaulin, is becoming almost comfy to him. As he wrote for the Nashville Tennessean newspaper: "I'm sitting here now looking at the city. It is crystal clear and there is a gorgeous view of the skyline. There's a full moon overhead. It's just awesome. If the design of this place was more conducive to human habitation, it wouldn't be a bad place to live.'

True, he's waxing poetic nowadays, the change of sports seasons has him a bit befuddled (he recently re-

ported that the Los Angeles Rams are participating in the National League baseball playoffs), and he sometimes seems to talk in tongues, but Stewart is hanging tough. His stunt is a promotion man's dream and has benefited the House show, WSIX, and, yes, the Tennessee Volunteers, who have lost five games and won none.

"If you're going to follow a team, you've got to support it through thick and thin," Stewart philosophizes. "I knew what I was getting into, and I'm prepared to stay here the rest of the season if necessary.

JUST IN CASE you missed Nashville Scene's predictions for the CMA awards as carried nationally over The Nashville Network's "CMA Preview '88" special: For entertainer of the year, I like Randy Travis. My TV swami cohort, Robert Oermann of the Nashville Tennessean, selected Hank Williams Jr. For song of the year, Oermann hawked Harlan Howard's "Life Turned Her That Way"; Gerry Wood went with K.T. Oslin's "80's Ladies." Oermann chose Rosanne Cash's "Tennessee Flat Top Box" for top single; I favor Kathy Mattea's "Eighteen Wheels And A Dozen Roses." Other picks: female vocalist, Reba McEntire for Oermann, Oslin for Wood; vocal group, Nitty Gritty Dirt Band for the Tennessean guru and Highway 101 for Billboard's bard; vocal event, "Trio" by Dolly Parton, Linda Ronstadt & Emmylou Harris for Oermann, Dwight Yoakam & Buck Owens for Wood; and the Horizon Award, Ricky Van Shelton for Oermann, Oslin for Wood. We agreed on Williams' "Born To Boogie" for album; Travis for male vocalist; and the Judds for vocal duo.



FOR WEEK ENDING OCTOBER 15, 1988 POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

P.D.: Steve H
Dwight Yoakam & Buck Owens, Streets O
Skip Ewing, I Don't Have Far To Fall
Ronnie Milsap, Button Off My Shirt
Randy Trans, Honly Tonk My Shirt
Randy Trans, Honly Tonk Mon Ton Bend
T. Graham Brown, Dairene
The Oak Ridge Boys, Gonna Take A Lot
Jo-El Sonnier, Tear Stained Letter
The Desert Rose Band, Summer Wind
Southern Pacific, New Shade Of Blue
Rosanne Cash, Runaway Train
Southern Pacific, New Shade Of Blue
Rosanne Cash, Runaway Train
Sweethearts Of The Rodee, Blue To The
Conway Twitty, Saturday Right Special
Foster And Loght, What Do To U Want
Freeny Rogers, Whopt, What Do To U Want
Freeny Rogers, Whopt, What Do To U Want
Freeny Rogers, Whopt, What Do To Want
Freeny Rogers, Whopt, What Do To Want
Freeny Rogers, Whopt, What Do Hart
Loght Williams, Desperately
Freeny Rogers, Whopt
Ship Montana & The Long Shots, Oh Je
Sammy Johns, Chevy Van
Birkev Van Betton, I'll Leave This Wo Orlando 2 5 4 1 12 7 13 8 10 1 18 19 14 15 16 17 20 1 22 22 23 32 27 33 33 53 66 33 8 39 40 X EX Don Williams, Desperately
withy Gritty Dirt Band, I've Been Loo
Exile, It's You Again
The Bellamy Brothers, Rebels Without
Billy Montana & The Long Shots, Oh Je
Sammy Johns, Chevy Van
Ricky Van Shelton, I'll Leave This Wo
Reba McEntire, I know How He Feels
The Charlie Daniels Band, Boogie Woog
Larry, Steve, Rudy: The Gattin Brothers,
Sawyer Brown, My Baby's Gone
Shenandoah, Mama Knows
Paul Overstreet, Love Helps Those
Reith Whitley, When You Say Nothing A
Michael Johnson, That's That
T. G. Sheppard, Don't Say It With Diam
George Strait, If You Ain't Lovin'
Vern Gosdin, Chiseid In Stone
The McCarters, I Give You Music
Billy Joe Royal, It Keeps Right On Hu
The Statler Brothers, Let's Get Start
Burch Sisters, What Do Lonely People
Patly Loveless, Blue Side Of Town
Restless Heart, A Tender Lie
Wille Nebzog, Spanish Eves

Dean Dillon, I Go To Pieces
Moe Bandy, I Just Can't Say No To You
Johnny Cash With Hank Wilkams, Jr.,
Crystal Gayle, Nobody's Angel
Barbara Mandrell, I Wish That I Could
George Jones & Shelby Lynne, If I Cou
Waylon Jennings, How Much Is It Worth
K.T. Oslin. Hold Me
Carryon, I Guess I Just Missed You EXEX EXEX EX



P.D.: Timothy
Dwight Yoakam & Buck Owens, Streets O
Randy Travis, Honky Tonk Moon
Ronnie Missap, Button Off My Shrt
Skip Ewing. Don't Have Far To Fall
Earl Thomas Conley With Emmylou Harris,
Kathy Mattae, Untoid Stories
Ianya Tucker, Strong Enough To Bend
Dan Seals, Addicted
The Oak Ridge Borys, Gonna Take A Lot
T, Graham Brown, Darlene
The Desert Rose Band, Summer Wind
Stewe Warnier, I Should Be With You
The Forester Sisters, Letter Home
Sweethearts off The Rodeo, Blue To The
Southern Pacific, New Shade Of Blue
Rosanne Cash, Runaway Train
The O'Kanes, Blue Love
Conway Twitty, Saturday Night Special
Jo-El Sonnier, Tear Stained Letter
Larry, Steve, Rudy: The Gatin Brothers,
Nitty Gritty Dirt Band, I've Been Loo
Rickly Van Shetton, I'll Leave This Wo
Reba McEntire, I Know How He Feels
Michael Johnson, That's That
George Straft, If You Ain't Lovin' (7
Foster And Loyd, What Do You Want Fr
The Charle Daniels Band, Boogie Woog
The Bellamy Brothers, Rebeis Without
Crystal Gayle, Nobody's Angel
Vern Gosdin, Chiseled In Stone P.D.: Timothy Murphy



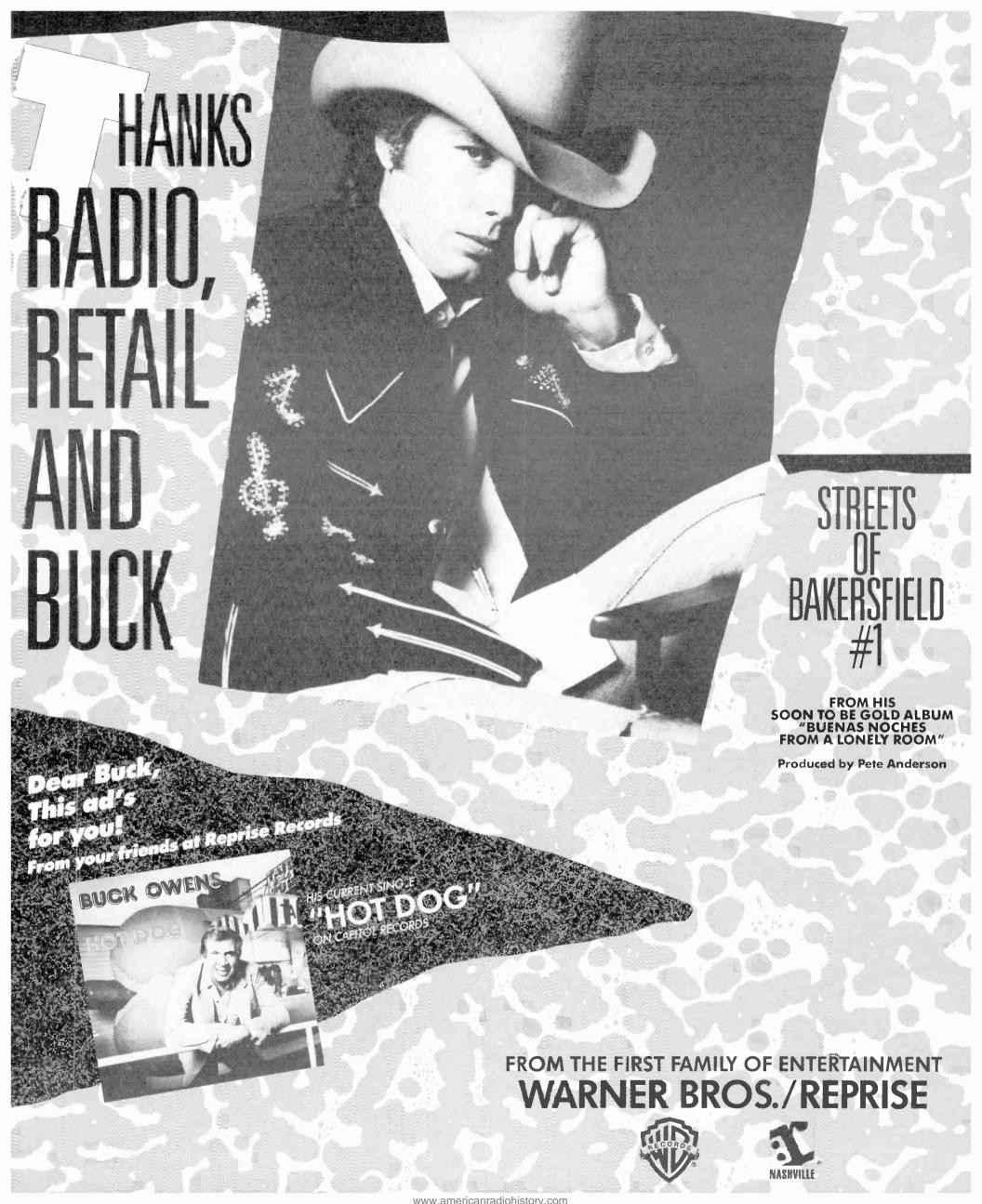


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		l	z	Comment of the state of the sta	o of radio plaulists
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample TITLE PRODUCER (SONGWRITER)	e of radio playlists. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14		DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
2	3	4	14	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIEL SEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
(3)	6	7	12	GONNA TAKE A LOT OF RIVER JBOWEN (J.KURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
4	5	6	13	BUTTON OFF MY SHIRT RMILSAP, RGALBRAITH, KLEHNING (GLYLE, BLIVSEY)	RONNIE MILSAP RCA 8389-7
(5)	7	11	12	DARLENE	T. GRAHAM BROWN
6	8	12	12	R.CHANCEY (GEIGER, MULLIS, RECTOR) SUMMER WIND	◆ THE DESERT ROSE BAND
7	11	16	10	P.WORLEY.E.SEAY (C.HILLMAN, S.HILL) RUNAWAY TRAIN	MCA/CURB 53354/MCA ◆ ROSANNE CASH
(8)	10	15	11	R.CROWELL (J.STEWART) BLUE TO THE BONE	COLUMBIA 38-07988/CBS SWEETHEARTS OF THE RODEO
9	9	14	14	S.BUCKINGHAM (M.GARVIN. B.JONES) TEAR STAINED LETTER	COLUMBIA 38-07985/CBS ◆ JO-EL SONNIER
				R.BENNETT.B.HALVERSON (R.THOMPSON) HONKY TONK MOON	RCA 8304-7 RANDY TRAVIS
10 (11)	1	2	12	K.LEHNING (D.O'ROURKE) NEW SHADE OF BLUE	SOUTHERN PACIFIC
	14	17	11	SOUTHERN PACIFIC, J.E. NORMAN (J.MCFEE, A.PESSIS) SATURDAY NIGHT SPECIAL	WARNER BROS. 7-27790 CONWAY TWITTY
(12)	16	18	11	J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN) WHAT DO YOU WANT FROM ME THIS TIME	MCA 53373 ◆ FOSTER AND LLOYD
13	15	19	11	B.LLOYD.R.FOSTER (R.FOSTER. B.LLOYD) DESPERATELY	PCA 8633-7 DON WILLIAMS
14)	18	20	10	D.WILLIAMS.G.FUNDIS (J.O'HARA, K.WELCH)	CAPITOL 44216 KATHY MATTEA
15	4	5	15	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	MERCURY 870 476-7
16	19	21	9	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	
(17)	20	22	7	J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
18	22	25	6	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
19	23	31	6	J.BOWEN,R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
20	25	29	8	IT KEEPS RIGHT ON HURTIN' NLARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
21	31	36	5	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
22	27	32	9	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F,FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
23)	30	37	8	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
24	32	33	8	CHISELED IN STONE B,MONTGOMERY (V.GOSDIN. M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
25)	29	30	9	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' JBOWEN,LGREENWOOD (LGREENWOOD)	LEE GREENWOOD MCA 53386
26	26	28	10	WHEN YOU PUT YOUR HEART IN IT JENORMAN (J.P.DUNNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
27	13	8	17	I DON'T HAVE FAR TO FALL JBOWEN,S.EWING (S.EWING, D.SAMPSON)	♦ SKIP EWING MCA 53353
(28)	33	38	7	REBELS WITHOUT A CLUE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
29	12	1	16		AS CONLEY WITH EMMYLOU HARRIS
(30)	35	41	5	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
0				***POWER PICK/AI	RPLAY * * *
31)	38	46	4	A TENDER LIE T.DUBOIS.S.HENDRICKS.RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
32	36	40	8	NOBODY'S ANGEL E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
33	21	9	18	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
34	17	10	15	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
35)	37	42	7	IT'S YOU AGAIN E.SCHEINER (SLEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
36	24	26	12	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
37	28	13	18	I SHOULD BE WITH YOU J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
38	45	59	4	LOVE HELPS THOSE JSTROUD (POVERSTREET)	PAUL OVERSTREET
(39)	46	55	5	SPANISH EYES C MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
40)	44	50	6	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON.J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
41)	48	61	3	MAMA KNOWS	SHENANDOAH COLUMBIA 38-08042/CBS
(42)	47	53	6	R.HALL,R.BYRNE (T.MENZIES, T.HASELDEN) I JUST CAN'T SAY NO TO YOU	MOE BANDY CURB 10513
43	43	49	7	J.KENNEDY (P.MCGEE, S.A.GIBSON) IF I COULD BOTTLE THIS UP	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS
44	34	34	10		TEVE, RUDY: THE GATLIN BROTHERS
(45)		57	4	C.YOUNG (L.GATLIN) HOW MUCH IS IT WORTH TO LIVE IN L.A.	WAYLON JENNINGS
46)	50	-	+-	J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH) THAT OLD WHEEL JOHN	MCA 53314 NNY CASH WITH HANK WILLIAMS, JR.
	54	62	4	J.CLEMENT (J.PIERCE) MY BABY'S GONE	MERCURY 870 688-7 SAWYER BROWN
(47)	55.	65	3	RCHANCEY (D.LINDE) LONG SHOT	◆ BAILLIE AND THE BOYS
48	58	71	3	K.LEHNING (D.SCHLITZ, G.SCRUGGS) DON'T SAY IT WITH DIAMONDS (SAY IT WITH LO	RCA 8631-7
(49)	56	63	4	B.MONTGOMERY (M.GARVIN, R.BOUDREAUX) JOE KNOWS HOW TO LIVE	VE) T.G. SHEPPARD COLUMBIA 38-08029/CBS EDDY RAVEN
50	39	24	18	B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	RCA 8303

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(51)	66		2	WE MUST BE DOIN' SOMETHIN' RIGHT RLANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
(52)	61	66	5	I GO TO PIECES	DEAN DILLON CAPITOL 44239
53	41	23	17	R.L.SCRUGGS (D.SHANNON) THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN
54	40	35	17	H.DUNN.C.WATERS,W.PETERSON (C.RAINS, B.CASWELL) LETTER HOME	THE FORESTER SISTERS
(55)	68	33	2	W.WALDMAN (W.WALDMAN) BLUE SIDE OF TOWN	PATTY LOVELESS
		27		T.BROWN (H.DEVITO, P.KENNERLEY) DON'T GIVE CANDY TO A STRANGER	MCA 53418 LARRY BOONE
56	42	27	18	R.BAKER (L.BOONE, J.HINSON, D.GIBSON) I GUESS I JUST MISSED YOU	MERCURY 870 454 ◆ CANYON
(57)	63	68	6	T.BRASFIELD (T.BRASFIELD, W.ALDRIDGE) ★★ ★ HOT SHOT DEBUT	16TH AVENUE 70419
<u>58</u>	NE	NÞ	1	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8725-7
59	53	58	5	LOCK, STOCK AND TEARDROPS O.BRADLEY (R.MILLER)	K.D. LANG SIRE 7-27813/WARNER BROS.
60	73	_	2	I GIVE YOU MUSIC P.WORLEY.E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
<u>61</u>	69	86	3	LIGHT YEARS JBOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53426
62)	NE	N >	1	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
63	51	39	18	(DO YOU LOVE ME) JUST SAY YES P.WORLEY,E.SEAY (B. DIPIERO, J.S. SHERRILL, D. ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
64	67	79	4	HEART SBUCKINGHAM (D.SCHLITZ, P.OVERSTREET)	JANIE FRICKIE COLUMBIA 38-08031/CBS
(65)	NE	L	1	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEAI	RT THE STATLER BROTHERS
66	57	43	15	J.KENNEDY (H.REID, D.REID) WE NEVER TOUCH AT ALL	MERCURY 870 681-7 MERLE HAGGARD
<u> </u>	64	72	5	K.SUESOV.M.HAGGARD (H.COCHRAN) WE NEED TO BE LOCKED AWAY	JONATHAN EDWARDS
67		-	-	W.WALDMAN, J.EDWARDS (T.HASELDEN, S.MUNSEY, JR.) NOT A NIGHT GOES BY	MCA/CURB 53390/MCA TIM MALCHAK
(68)	75	89	3	J.RUTENSCHRÖER,T.MALCHAK (S.DIAMOND, J.WEATHERLY) I'D THROW IT ALL AWAY	DARRELL HOLT
(69)	74	84	3	I COULDN'T LEAVE YOU IF I TRIED	ANOKA 224 ◆ RODNEY CROWELL
70	62	47	19	T.BROWN.R.CROWELL (R.CROWELL) THE GIFT	COLUMBIA 38-07918/CBS THE MCCARTERS
71	60	45	19	P.WORLEY, E.SEAY (N.MONTGOMERY)	WARNER BROS. 7-27868
(72)	87	_	2	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
73	NE	W	1	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
74	52	56	6	EVERY STEP OF THE WAY E.GORDY.JR. (M.WARDEN)	WAGONEERS A&M 1230/RCA
75	81	93	3	BRAND NEW WHISKEY R.DEA,G.MIDDLEWORTH (G.STEWART, M.L.STEWART)	GARY STEWART HIGHTONE 506
76	88		2	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	◆ BECKY HOBBS MTM 72114
17)	NE	wÞ	1	HOLD ON (A LITTLE LONGER) J.BOWEN.S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
78	NE	wÞ	1	WHAT DO LONELY PEOPLE DO D.JOHNSON (H.HOWARD)	BURCH SISTERS MERCURY 870 687-7
79	NE	W	1_	YOU MIGHT WANT TO USE ME AGAIN 1.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
80	59	44	14	SUSPICION R.MCDOWELL.RHYTHM KINGS (D.POMUS. M.SHUMAN)	RONNIE MCDOWELL CURB 10508
81	49	51	7	BOXCAR 109 J.LEO,L.M.LEE (J.LEO. H.STINSON)	J.C. CROWLEY RCA 8634-7
82	NE	wÞ	1	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
83	83	94	3	SEALED WITH A KISS COCHISE PROD. (P.UDELL, G.GELD)	LEAH MARR OAK 1060
84	72	54	20	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
85)	94		2	PAPER THIN WALLS D.WILLS.R.WEST.B.KILLEN (D.WILLS, G.PAYNE)	DAVID WILLS EPIC 34-08043/CBS
86	77	70	21	I HAVE YOU J.BOWEN.G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
(87)	99	_	2	RISING COST OF LOVING YOU MLEGGETT (J.WRIGHT)	THE WESTERN UNION BAND SHAWN-DEL 2202
88	93	_	2	THE DAY I TRIED TO TEACH CHARLENE MACKENZIE H	
89	80	75	14	R.STEVENS (C.W.KALB.JR.) I WANTA WAKE UP WITH YOU	JOHNNY RODRIGUEZ
90	71	52	7	T.COLLINS (B.PETERS) FLYING ON YOUR OWN	◆ ANNE MURRAY
91)	-	W D	1	KLEHNING (R.MACNEIL) THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUS	CAPITOL 44219 SOUTHERN REIGN
	+-		<u> </u>	NOT LISTED (K.BROOKS, A.LAYNE, K.YOUNG) MONEY	K.T. OSLIN
92	65	48	15	H.SHEDD (K.T.OSLIN) AN AMERICAN TRILOGY	RCA 8388-7 MICKEY NEWBURY
	+	W	1 2	G.HUMPHREY (M.NEWBURY) I'D DO ANYTHING FOR YOU BABY	ANDY & THE BROWN SISTERS
94	98	-	2	T.DEE (T.DEE, T.HAMILTON) AM I CRAZY?	THE STATLER BROTHERS
95	91	88	19	J.KENNEDY (J.FORTUNE)	MERCURY 870 442-7 MONTANA & THE LONG SHOTS
96	78	60	9	THE OTHER GUY	DAVID SLATER
97	95	91	17	R.L.SCRUGGS (GOBLE)	CAPITOL 44184 DON KING
98	NE	w	1	CAN'T STOP THE MUSIC D.KING, D.WOODWARD) DON'T SCHID ME DOSES	SIX-ONE-FIVE 1015
99	NE	w	1	DON'T SEND ME ROSES B.SUMMERS (S.L.VOGT)	HUB 48
100	97	-	2	BEGGARS CAN'T BE CHOOSERS T.J.WORTH, A.BRADLEY (T.J.WORTH, J.D.LAFLEUR, C.HILLMAN)	DON LAFLEUR WORTH 102

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







by Marie Ratliff

T'S A FIRST: Dwight Yoakam moves into new territory as he steps up to the top of the Hot Country Singles chart for the first time with "Streets Of Bakersfield" (Warner Bros.). But his duet partner on this outing, Buck Owens, is making his 20th trip to the top since his first big hit, "Act Naturally," made the grade 25 years ago.

Owens is also celebrating his return as a solo artist with a new Capitol recording contract (he was with the label in his '60s heyday). If you think his new single, "Hot Dog," sounds like something you've heard before, you're right. Buck recorded the song, which he co-wrote, back in 1956 under the name Corky Jones.

"I'm so glad to see him back," says MD Dandalion, WRKZ Hershey, Pa. "Buck has a whole new set of fans, thanks to Dwight, and many remember him from 'Hee Haw,' so the response is terrific.

WHEN CHARLIE CRANKS UP, it really livens up the station, says PD Van Mac, WOKK Meridian, Miss. He's speaking of the Charlie Daniels Band's "Boogie Woogie Fiddle Country Blues" (Epic), now charted at No. 16.

Adds MD Mike Wilson, KVOO Tulsa, Okla., "It's a good movin' groovin' uptempo song, what you'd call a great radio record.

Another mover at KVOO is "Long Shot" by Baillie & the Boys (RCA). This one will be a big record. We're getting a lot of feedback," says Wilson. "Long Shot" is No. 48 on the Hot Country Singles chart.

NEW ACTION: PD Ken Carlile, WTVY Dothan, Ala., reports good response to Pal Rakes' "I'm Only Lonely For You" (Atlantic America). "I think it's great." Rakes is not exactly a newcomer to country, having had several releases on Warner Bros. some 10 years ago.

Tim Malchak is showing audience appeal at WTSO Madison, Wis., with "Not A Night Goes By" (Alpine). "It's great with our female demographics; he sounds a little Dan Fogelberg-ish," says PD Pat Martin, "I was hooked the first time I heard it." Malchak is charted at No. 68.

MD Dave Allan, KRKT Salem, Ore., is getting a lot of calls for Andy & the Brown Sisters' "I'd Do Anything For You Baby" (Killer). "It's a

hot record here. These are local girls and they're very popular with our listeners." Allan is also seeing action on **Becky Hobbs** "Are There Anymore Like You" (MTM), charted at No. 76. "I picked this cut off her album ["All Keyed Up"] so we've been playing it awhile. It's a strong mov-

FOR WEEK ENDING OCTOBER 15, 1988

Billboard, HOT COUNTRY SING

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	LAST WEEK	SALES TITLE ARTIST	HOT CTRY POSITION
1	1	HONKY TONK MOON RANDY TRAVIS	10
2	4	BLUE LOVE THE O'KANES	34
3	9	BLUE TO THE BONE SWEETHEARTS OF THE RODEO	8
4	5	RUNAWAY TRAIN ROSANNE CASH	7
5	2	STREETS OF BAKERSFIELD DWIGHT YOAKAM & BUCK OWENS	1
6	6	BUTTON OFF MY SHIRT RONNIE MILSAP	4
7	3	WE BELIEVE IN HAPPY EARL THOMAS CONLEY/EMMYLOU HARRIS	29
8	12	IT KEEPS RIGHT ON HURTIN' BILLY JOE ROYAL	20
9	11	GONNA TAKE A LOT OF RIVER THE OAK RIDGE BOYS	3
10	7	STRONG ENOUGH TO BEND TANYA TUCKER	2
11	13	DARLENE T. GRAHAM BROWN	5
12	15	BOOGIE WOOGIE FIDDLE COUNTRY BLUES CHARLIE DANIELS	16
13	14	TEAR STAINED LETTER JO-EL SONNIER	9
14	17	I'LL LEAVE THIS WORLD LOVING YOU RICKY VAN SHELTON	18
15	8	UNTOLD STORIES KATHY MATTEA	15
16	10	ADDICTED DAN SEALS	33
17	18	I DON'T HAVE FAR TO FALL SKIP EWING	27
18	23	I'VE BEEN LOOKIN' NITTY GRITTY DIRT BAND	17
19	21	SATURDAY NIGHT SPECIAL CONWAY TWITTY	12
20	19	SUMMER WIND THE DESERT ROSE BAND	6
21	20	CHISELED IN STONE VERN GOSDIN	24
22	16	I SHOULD BE WITH YOU STEVE WARINER	37
23	26	IF I COULD BOTTLE THIS UP GEORGE JONES & SHELBY LYNNE	43
24	28	ALIVE AND WELL LARRY, STEVE, RUDY: THE GATLIN BROTHERS	44
25	29	WHEN YOU PUT YOUR HEART IN IT KENNY ROGERS	26
26	22	JOE KNOWS HOW TO LIVE EDDY RAVEN	50
27	27	MONEY K.T. OSLIN	92
28	 	I KNOW HOW HE FEELS REBA MCENTIRE	19
29	=	IT'S YOU AGAIN EXILE	35
30	30	UNDER THE BOARDWALK LYNN ANDERSON	36

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COUNTRY SINGLES BY LABEL

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

CBS	18
Columbia (12)	
Epic (6)	
MCA (14)	17
MCA/Curb (3)	14
RCA (13) A&M (1)	14
WARNER BROS. (10)	13
Reprise (2)	
Sire (1)	
CAPITOL (11)	12
Capitol/Curb (1)	_
MERCURY	7
MTM	3
16TH AVENUE	2
CURB	2
AIRBORNE	1
ALPINE	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	_
HIGHTONE	1
HUB	1
KILLER	1
OAK	1
SHAWN-DEL	1
SIX-ONE-FIVE	1
STEP ONE	1
WORTH	1

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

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

- ADDICTED (Blue Gate, ASCAP/C. Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP ALIVE AND WELL (Kristoshua, BMI)
- AM 1 CRAZY? (Statler Brothers, BMI) CPP
- AN AMERICAN TRILOGY (Acuff-Rose, BMI)
- ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI)
 BEGGARS CAN'T BE CHOOSERS (It's Worth It, BMI)
- BLUE LOVE (Cross Keys, ASCAP) HL BLUE SIDE OF TOWN (Almo, ASCAP/Little

- 55 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI)

 8 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/MC Bec, ASCAP) HL

 6 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI)

 81 BOXCAR 109 (Mopage, BMI/Warner-Elektra-Asylum, BMI/Silveting, BMI)
- BMI/Silverline, BMI)
- BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day,
- BMI) CPP
 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince,
 ASCAP/Chappell, ASCAP/Rondor Music/Good Single
 Ltd., PRS) HL/CPP
- CAN'T STOP THE MUSIC (Loose Ends, ASCAP)
 CHISELED IN STONE (Hookern, ASCAP/Hidden Lake,
- DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On
- Hold, ASCAP) CPP
 THE DAY I TRIED TO TEACH CHARLENE MACKENZIE 88
- HOW TO DRIVE (Ray Stevens, BMI)
 DESPERATELY (Cross Keys, ASCAP) HL
- DESPRAILET (Cross Reys, ASDAP) RL
 (DO YOU LOVE ME) JUST SAY YES (Little Big Town,
 BMI/American Made, BMI/Old Wolf, BMI/Corey Rock,
 ASCAP/Wee B, ASCAP)
 DON'T GIVE CANDY TO A STRANGER (Uncle Artie,
 ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
 DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE)
 (Tops DMI/Charcavilline, BMI)
- (Tree, BMI/Thanxamillion, BMI) DON'T SEND ME ROSES (Gobs Of Music, BMI/Bob
- DON'T SEND ME ROSES (GODS OF MUSIC, BMI/DOD Summers, BMI)

 EVERY STEP OF THE WAY (Hollywood Avenue, BMI)

 FLYING ON YOUR OWN (Big Pond, PROCAN)

 THE GIFT (Diamond Dog, ASCAP/Love This Town,
- GONNA TAKE A LOT OF RIVER (Revisong

50

- GONNA TAKE A LOT OF RIVER (Keynsong, BMI/Wrensong, ASCAP) HEART (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HOLD ME (Wooden Wonder, SESAC) HOLD ON (A LITTLE LONGER) (Steve Warriner, BI HONKY TONK MOON (Hannah Rhodes, BMI) CPP

- HOW MUCH IS IT WORTH TO LIVE IN LA. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP)
- I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden
- Reed ASCAP) CPP
- I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong,
- BMI) HL
 57 | GUESS | JUST MISSED YOU (Rick Hall, ASCAP)
- 86 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, Gems-FMI BMI
- I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI)
- I KNOW HOW HE FEELS (Maypop, BMI/Alabama
- Band, BMI) I SHOULD BE WITH YOU (Steve Wariner, BMI)
- I WANTA WAKE UP WITH YOU (Ben Peters, BMI)
 I WISH THAT I COULD FALL IN LOVE TODAY
 (Beechwood, BMI)

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 66 REPORTERS	TOTAL ADDS 155 REI	TOTAL ON PORTERS
HOLD ME					
K.T. OSLIN RCA	3	19	35	57	61
SHE'S CRAZY FOR LEAVING					
RODNEY CROWELL COLUMBIA	2	18	22	42	42
WE MUST BE DOIN'					
EDDIE RABBITT RCA	3	11	22	36	69
LET'S GET STARTED IF WE'RE					
STATLER BROTHERS MERCURY	3	7	25	35	38
LOVE HELPS THOSE					
PAUL OVERSTREET MTM	5	16	11	32	114
BLUE SIDE OF TOWN					
PATTY LOVELESS MCA	2	7	22	31	67
HOLD ON (A LITTLE LONGER)					
STEVE WARINER MCA	2	7	17	26	27
SPANISH EYES					
WILLIE NELSON COLUMBIA	6	9	10	25	101
I GIVE YOU MUSIC					
THE MCCARTERS WARNER BROS.	2	7	16	25	50
WHAT DO LONELY PEOPLE DO					
BURCH SISTERS MERCURY	1	4	17	22	30

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

- I'D DO ANYTHING FOR YOU BABY (Little Bill, BMI) I'D THROW IT ALL AWAY (McConkey, SESAC/Borcha,
- SESAC/Tomofame SESAC) 43
- IF I COULD BOTTLE THIS UP (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')
- (Beechwood, BMI)
 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) 18
- HT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI)
 HL/CPP
- I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
 JOE KNOWS HOW TO LIVE (Good Single,
- JOE KNOWS HOW TO LIVE (GOOD Single,
 ASCAP/Irving, BMI/WB, ASCAP/Two Sons,
 ASCAP/Tree, BMI) HL/CPP
 LET'S GET STARED IF WE'RE GONNA BREAK MY
 HEART (Statler Brothers, BMI)
 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI,

- LIGHT YEARS (White Oak, ASCAP)
- LIGHT YEARS (WINTE DAK, ASCAP)
 A LITTLE BIT IN LOVE (GOldline, ASCAP)
 LOCK, STOCK AND TEARDROPS (Tree, BMI) HL
 LONG SHOT (Don Schiltz, ASCAP/Irving, BMI) CPP
 LOVE HELPS THOSE (Scartel Moon, BMI)
 MAMA KNOWS (SBN April, ASCAP/Music City,

- ASCAP/Millhouse, BMt) MONEY (Wooden Wonder, SESAC) HL
- MY BABY'S GONE (SBK Blackwood, BMI/Dennis
- NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP) NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling
- Brook, BMI/Rumble Seat, BMI)
 NOT A NIGHT GOES BY (MCA, ASCAP/Diamond
- House, ASCAP/Bright Sky, ASCAP)
 NOT ENOUGH LOVE (MCA, ASCAP/Farren Square
- ASCAP/Colgems-EMI, ASCAP/A Little More Music ASCAP) ASCAP')
 OH JENNY (Diamond Dog, ASCAP/Love This Town,
 ASCAP/Song Auction, ASCAP/Sheddhouse, ASCAP) HL
 OLD KIND OF LOVE (Scarlet Moon, BMI)
- THE OTHER GUY (American Ragtime, BMI)

- 97 THE OTHER GUY (American Ragtime, BMI)
 85 PAPER THIN WALLS (Jobete, ASCAP/Songmedia, BMI/Gordon Payne, BMI)
 40 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
 28 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
 47 RISING COST OF LOVING YOU (Krogen Bros., BMI)
 48 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
 49 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major

- Bob. BMI) CPP
- SEALED WITH A KISS (Post, ASCAP)
- SEALED WITH A KISS (Post, ASCAP)
 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell,
 ASCAP/World Song, BMI)
 SPANISH EYES (Screen Gems-EMI, BMI)
 STREETS OF BAKERSFIELD (Tree, BMI) HL
 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don
- Schlitz, ASCAP) HL/CPP
- Schitz, ASCAP) HL/CPP
 SUMMER WIND (Bar None, BMI/Bug, BMI)
 SUSPICION (Elvis Presley, BMI/Rightsong, BMI) HL
 TEAR STAINED LETTER (Island, BMI)
 A TENDER LIE (With Any Luck, BMI)
 THAT OLD WHEEL (Do-Tel, ASCAP)
 THAT'S THAT (Lawyer's Daughter, BMI) CPP
 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace,
 SCAP) (SCAP, Kyer, ASCAP) (Tesp. BMI) MI (CPP)

- THAT'S WHAI YOUR LOVE DUES 10 ME (TETTACE, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUSE) (Cross Keys, ASCAP/Fat Man, BMI) UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL UNTOLD STORIES (White Sheep, ASCAP/Colgems-
- WE RELIEVE IN HAPPY ENDINGS (Jack & Bill.
- WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbith RAM/C==0.1

- WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie Rabbitt, BMI/Engishtown, BMI) WE NEED TO BE LOCKED AWAY (Millhouse, BMI) HL WE NEVER TOUCH AT ALL (Tree, BMI) HL WHAT DO LONELY PEOPLE DO (Tree, BMI) WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
- WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz,

- ASCAP) HL
 WHERE WAS I (Intersong, ASCAP/Hide-A-Bone,
 ASCAP/Chappell, ASCAP)
 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'
 (Duchess, ASCAP/Hall-Clement, BMI) HL
 YOU MIGHT WANT TO USE ME AGAIN (Tom Collins,
 BMI/Collins Court, ASCAP)

SHEET MUSIC AGENTS

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

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

BILLBOARD OCTOBER 15, 1988

Marlboro Tour Heads For The Homestretch

NASHVILLE The second part of the Marlboro Country Music Tour, which kicked off in Los Angeles Sept. 23, is scheduled to conclude Oct. 23 in Chicago. Participating in this segment of the tour are Alabama, Merle Haggard, Restless Heart, K.T. Oslin, George Strait, the Judds, the O'Kanes, Randy Travis, Kathy Mattea, and Ricky Van Shelton.

Upcoming dates on the tour include Sunday (9), San Antonio, Texas; Tuesday (11), Austin, Texas; Friday (14), Baton Rouge, La.; Oct. 16, Tulsa, Okla.; Oct. 21, Lexington, Ky.; and Oct. 22, Indianapolis.



River Rampage. MCA/Nashville's Oak Ridge Boys and video production personnel take a break from shooting the video for the group's new single, "Gonna Take A Lot Of River," the first release from the album "Monongahela." The shoot took place on the banks of the Cumberland River, just outside of Nashville. Pictured, from left, are Larry Boothby, video director, Scene Three productions; Steve Sanders and Joe Bonsall of the Oak Ridge Boys; Ken Walz, video producer, Ken Walz Productions; and Duane Allen and Richard Sterben of the Oak Ridge Boys.

Radio Vet Is West Coast PD At EZ Don Langford New AMC Chairman

LOS ANGELES Broadcast veteran Don Langford has been named chairman of the board of the Academy of Country Music. Langford, who served in the same capacity in 1981, was elected by a vote of the academy's board of directors.

He began his 24-year broadcast career as a rock'n'roll DJ at KBLA Burbank, Calif., in 1964. He spent five years as an on-air personality at the station after it changed its call letters to KBBQ and its format to country.

Later, Langford worked in traf-

fic reporting in San Diego and at all-news KFWB Los Angeles. He rose to program director at KLAC Los Angeles, a country station, and then moved to KRAK Sacramento, Calif., where he has held the program director post for the past six years. Last year, he was named EZ Communications West Coast regional PD, continuing his responsibilities at KRAK while assuming new programming duties at KMPS-AM-FM Seattle; KAMJ-AM-FM Phoenix, Ariz.; and KFYE-FM Fresno, Calif.

FOR WEEK ENDING OCTOBER 15, 1988

Billboard. TOP COUNTRY ALBUMS.

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EK.	EEK	AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
THIS WEEK	LAST WEEK	WKS.	WKS. Or	ARTIST
푸	Š	2	₹	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
				** No.1 **
1	1	1	11	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) 8 weeks at No. One OLD 8 X 10
2	3	3	8	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD) BUENAS NOCHES FROM A LONELY ROOM
3	2	2	8	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD) GREATEST HITS
4	4	4	14	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD) WILD STREAK
5	8	18	4	K.T. OSLIN RCA 8369 (8.98) (CD) THIS WOMAN
6	5	5	8	RESTLESS HEART RCA 8317-1 (8.98) (CD) BIG DREAMS IN A SMALL TOWN
7	7	6	84	RICKY VAN SHELTON © COLUMBIA 40602/CBS (CD) WILD EYED DREAM
8	6	7	11	DAN SEALS CAPITOL 46976 (8.98) (CD) RAGE ON
9	9	8	22	REBA MCENTIRE MCA 42134 (8.98).(CD)
10	10	9	29	GEORGE STRAIT ● MCA 42114 (8.98) (CD) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
11	11	10	73	RANDY TRAVIS ▲3 WARNER BROS. 25568-1 (8.98) (CD) ALWAYS & FOREVER
12	17	23	5	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD) MONONGAHELA
13	13	13	64	ROSANNE CASH COLUMBIA 40777/CBS (CD) KING'S RECORD SHOP
14	12	12	7	TANYA TUCKER CAPITOL 48865 (8.98) (CD) STRONG ENOUGH TO BEND
15	15	15	7	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD) 101 2
16	16	16	18	ALABAMA ● RCA 6825-R (9.98) (CD) ALABAMA LIVE
17	14	14	24	RODNEY CROWELL COLUMBIA 44076/CBS (CD) DIAMONDS & DIRT
18	20	17	50	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD) THE ROYAL TREATMENT
19	19	19	17	KEITH WHITLEY RCA 6494-1 (8.98) (CD) DON'T CLOSE YOUR EYES
20	18	11	22	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) SHADOWLAND
21	21	20	36	VERN GOSDIN COLUMBIA 40982/CBS (CD) CHISELED IN STONE
22	24	24	21	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD) ONE TIME, ONE NIGHT
23	22	21	121	RÁNDY TRAVIS ▲2 WARNER BROS. 1-25435 (8.98) (CD) STORMS OF LIFE
24	25	25	55	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD) GREATEST HITS, VOL. 2
25)	26	43	4	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD) COME AS YOU WERE
26	23	22	63	K.T. OSLIN ● RCA 5924-1 (898) (CD) 80'S LADIES
27	27	26	47	KATHY MATTEA MERCURY 832 793-1 (CD) UNTASTED HONEY
28)	34	31	14	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD). ZUMA
29	32	44	4	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD) RUNNING
30	30	28	64	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) BORN TO BOOGIE
31	28	27	27	STEVE WARINER MCA 42130 (8.98) (CD) I SHOULD BE WITH YOU
32	36	34	10	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD) SINCERELY
33	29	32	11	HOLLY DUNN MTM 71070 (8.98) (CD) ACROSS THE RIO GRANDE
34)	39	40	6	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD) WESTERN STANDARD TIME
35	35	29	75	REBA MCENTIRE ● MCA 5979 (8.98) (CD) GREATEST HITS
36	33	33	27	RICKY SKAGGS EPIC 40623/CBS (CD) COMIN' HOME TO STAY
37	31	30	18	BECKY HOBBS MTM DI 71067 (8-98) (CD) ALL KEYED UP
38	38	38	7	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD) WORKIN' BAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	41	138	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
40	45	46	8	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
41	40	35	37	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
42	42	42	29	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
43	44	36	12	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
44	47	45	14	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
45	49	49	21	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
46	46	48	26	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
47)	NE	WÞ	1	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
48	48	55	14	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
49	50	47	44	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
50	54	69	29	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	GONNA LOVE HER ON THE RADIO
(51)	NE	W	1	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
52	55	57	12	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
53	52	52	205	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	NE	w>	1	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE
(55)	NE	w>	1	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
56	62	51	61	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
(57)	75	58	44	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
58	71	67	61	PATSY CLINE MCA 12 (8.98)	GREATEST HITS
59	51	50	97	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
60	68	60	31	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
61	66	54	18	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
62	72	-	2	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
63	70		15	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
64	F	E-ENTR	Υ	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
65	43	37	18	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
66	60	65	30	MOE BANDY CURB 10600	NO REGRETS
67	59	53	75	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98)	(CD) HILLBILLY DELUXE
68	63	56	88	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BE	ROS. (8.98) (CD) HANK "LIVE"
69	73	61	65	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
70	69	63	4	CRYSTAL GAYLE WARNER BROS. 25706 (8.98) (CD)	NOBODY'S ANGEL
71	58	66	52	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
72	R	E-ENTR	Y	JANIE FRICKIE COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
73	NE	w	1	CONWAY & LORETTA MCA 42216 (8.98) (CD)	MAKING BELIEVE
74	56	71	127	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
75	53	59	9		VER MADE A RECORD I DIDN'T LIKE

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.

Wherehouse Entertainment Crowned Video Royalty

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment was in a bragging mood at its first managers' convention here Sept. 12-15, and with good reason. In addition to turning around its general operations, it is showing off its prosperous video departments.

Ralph King, VP of marketing, boasted that Wherehouse is "No. 1 in video rental in the history of the industry. No one is even close."

Though the chain is now private and does not release revenue figures, the increased emphasis on video has prompted observers to estimate Wherehouse's rental volume at \$100 million for the fiscal year ending Jan. 31, 1989. That's a whopping increase from figures released for the fiscal year ending Jan. 31, 1987, when the firm claimed rentals of \$61.3 million, representing a robust 27% of the company's total revenue of \$225.4 million.

Keith Benjamin, an analyst for Silverberg Rosenthal & Co., estimated Wherehouse's fiscal 1988 rental at 26% of revenue, or \$75.4 million. That figure was included in his final analysis before Wherehouse was taken private last March by leveraged buyout specialist Adler & Shaykin.

The renewed enthusiasm for video has probably pumped up those numbers, however, with Wherehouse likely headed toward a total revenue of some \$300 million for this fiscal year.

Wherehouse features video rental in nearly all its 189 stores, excluding mall sites and isolated street stores.

Pricing, display, customer incentives, and executive changes are all part of the company's video growth.

Wherehouse has scrapped its historic \$1-a-night, pure traffic-stimulus pricing; new releases are now \$2.50, with other pricing geared to the competition

On the video floor, Wherehouse is also making changes—most notably by going from total alphabetical presentation by movie title to genre categorization.

The chain does not feature a newrelease section, preferring to present new releases within genre sections. One manager at the convention, who comes from a chain featuring new releases, said, "There's several disadvantages to new release sections. It gives boosters a great target, and it also discourages customers who see empty spaces and think everything is out." The manager also cited the obvious down side of siphoning traffic from other sections.

But Wherehouse does feature new releases at its return counters. The chain collects upon return; lines form, and the chain positions the returned new releases safely out of reach. Customers then circle back through the theft-prevention pillars and approach the return counter from inside the department—thereby immediately recycling customers.

Moreover, Wherehouse is just instituting the use of new-release stickers on copies in genre sections.

Because of its Hollywood mystique, video also fits in with Wherehouse's new mandate to appeal to consumer emotions. Young told the assembled managers that people do not necessarily enter a store just for a movie or album. "It may sound corny," he said, "but people respond when we affect their emotions. It's the intangibles they want—something added to their lives."

This thinking was reflected in the presentation by Walt Disney/ Touchstone Home Video product manager Dan Coulter: "We sell dreams. Renting and purchasing [videocassettes] is not a driving force. Most people are not walking around with visions of movies unseen."

Similarly, Wherehouse's Frequent Renter Program offers prizes as an incentive. The company is steadily improving and pushing its frequent renter program, boasting that 200,000 customers have won the bigger prizes.

The program is closely patterned after those of the airlines. One member of the Frequent Renter Program staff, Donita Nelson, formerly worked for Delta.

The frequent renter plan was conceived under former president/CEO Lou Kwiker before he left in April. Kwiker vigorously pushed Wherehouse's video presence, prompting

the chain to use open display in 1985.

Wherehouse's video operation also appears to be strengthened by staffing. King, for example, joined Wherehouse after a stint as senior VP and GM at home-video vendor IVE (though prior to that he spent 13 years with Record Bar, a mall-oriented chain with little rental involvement). He is totally responsible for video and related products.

Operationally, video now comes under the aegis of George Rogers, product manager/video, who reports to King. Rogers is responsible for both sales and rental.

No newcomer, Rogers is back after

a hiatus of $2^{1}/_{2}$ years; he was with Wherehouse for eight years in a prior stint. Rogers replaces Gary Leonhard, senior VP/general merchandise manager, who long headed video.

Two product areas linked to video—special products, encompassing blank tape, and computer software—are under new stewardship. Joline Karr is product manager/computer software, and Jeff Maas heads special products. Both report to King.

Although King says he will miss music, he indicates there is more time and energy to devote to general marketing duties and video.

FOR WEEK ENDING OCTOBER 15, 1988

Billboard

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TOP KID VIDEO, SALES

Compiled from a national sample of

×	×	СНАБ	retail store sales reports.		-
THIS WEEK	LAST WEEK	WKS. ON	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	52	* * NO. 1 * * LADY AND THE TRAMP Walt Disney Home Video 582		29.95
2	2	17	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690		14.95
3	3	103	SLEEPING BEAUTY Walt Disney Home Video 476		29.95
4	5	56	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	٠, 4	17	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
6	6	17	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694		14.95
7	7	17	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
8	8	159	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
9	13	71	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
10	10	159	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
11	12	122	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
12	11	122	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95
13	9	17	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
14	16	73	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480		14.95
15	15	30	BUGS! MGM/UA Home Video M201233	1988	14.95
16	18	70	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
17	17	108	WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49	1965	14.95
18	20	50	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
19	RE-E	NTRY	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
20	19	17	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
21	21	118	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
22	14	17	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695		14.95
23	22	47	DISNEY'S SING ALONG SONGS:THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
24	23	145	ROBIN HOOD ♦ Walt Disney Home Video 228		29.95
25	24	12	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP Hi-Tops Video HT-0113	1987	14.95
♠ 1ΤΔ	gold c	ortifics	ation for a minimum sale of 125,000 units or a dollar volume of \$9 mil	lion at r	etail

♦ 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. SF short-form. LF long-form. C concert. D documentary.

Premiere Has Confidence In Its Service Owner Sees Role As A Small, Independent Retailer

BY RUSSELL SHAW

ATLANTA Although some observers here predict an imminent war between Blockbuster and new-entry West Coast Video over the lucrative Atlanta market (Billboard, Oct. 1), Premiere Video founder/owner Steve Rosenburg sees plenty of room here for his three-store chain. "The biggest competitive edge

"The biggest competitive edge between us and [the big chains] is the service," says Rosenburg, whose three stores are all located in fast-growing suburban Cobb County. "I'm in my stores and behind the counters. It follows that the care and concern I have for the store cannot be matched by employees of a major corporation."

Rosenburg was recently named to the national board of the Video Software Dealers Assn. He views his role there as that "of a small, independent retailer who works his store every day and experiences the same problems and frustrations other independents do."

Rosenburg likes the flexibility that hands-on ownership provides. "If I have a customer whose wife went into the hospital, I can waive the late fee," he says. "The big chains eliminate the gray areas."

Premiere's rental-price structure is based on an increasing scale rather than flat rates. For the first night, Premiere charges \$4 for two movies, \$5 for three selections, and \$6 for four selections. For each additional night up to a total of three, the charge is \$1 per tape. The three Premiere stores average 3,300 square feet and 7,500 titles.

Rosenburg also claims to have a strong sell-through track record. He notes that independents in the Southeast generally derive 6%-8% of their gross from sell-through, but Premiere averages 12%-14%. "We have always viewed sell-through as an additional profit center," he says.

Rosenburg faces the same advertising dilemmas other suburban retailers do. Metrowide radio stations are too expensive, the broad geographic range too inefficient for a merchant active in only one area of the market. Hence, Rosenburg limits his measured-media buys to placements in the local Marietta Daily Journal and zoned sections of the Atlanta Journal-Constitution. He supplements those ads with frequent "buy one, get one" coupon mailers.

Rosenburg's three-store chain has been in business a little over four years, with plans to add a fourth store next year at an unspecified Cobb County location. "We take our time and only build a store once all our other stores are solidified and on their own two feet," he says. "That's the most solid way for a small chain like us to expand."

Retailer Thanks Them For Luring Customers
Porn Protesters Picket N.J. Store

NEW YORK A group of 15 protesters calling itself the American Family Assn. Against Pornography picketed a small video retailer Sept. 24 in Roxbury, N.J., claiming the store sold child pornography.

But Videorama, a 2,000-title store that stocks roughly 10% adult titles in a restricted back room, is being targeted unfairly, says owner Florence Calcaterra.

"We don't have child porno like they claim," Calcaterra says. "I don't have it and don't believe in it. They also accused me of selling it, and we're primarily a rental shop. We don't even carry hardcore porn, just the usual run-of-the-mill stuff."

Calcaterra says suspicious customers have been coming into the store since its February opening. "They made it obvious what they're looking for," she says, adding that a Baptist church near the store has been regularly lobbying her for the removal of the adult titles."

Despite the two-hour picket, Calcaterra has no plans to remove the videos. In fact, she credits the protest with luring five new customers, who have joined Videorama's rental club." I couldn't pay for this publicity," Calcaterra says.

BRUCE HARING

BILLBOARD OCTOBER 15, 1988

BILLBOARD SPOTLIGHTS THE SECOND ANNUAL AMERICAN VIDEO CONFERENCE A FOCUS ON SPECIAL INTEREST AND MUSIC VIDEO



"Charting Courses of Success and Growth"

The genres of Special Interest Video and Music Video are growing every year ... with more sophisticated subjects and increasing sales. Everybody's getting into the picture ... often with innovative formats and program sources.

Billboard has long been the established leader in tracking and reporting the growth of music video and home video, providing in-depth editorial coverage and extensive weekly charts and reviews.

Take advantage of this double-spotlight issue which will feature duplicating, manufacturing and packaging, distribution, sponsored tapes, air checks, all genres of special interest video, and coverage of the forthcoming AVC.,

BONUS DISTRIBUTION during the AVC (November 9-11) at the Bel Age in Hollywood.

The AVC is sponsored by Billboard, The Hollywood Reporter and the American Film Institute.

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OR MORE IN BILLBOARD'S AVC SPOTLIGHT
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THE AVC CONFERENCE DIRECTORY. Call
your Billboard Advertising Representative for details.

VIDEO RELEASES

Symbols for formats are $\blacktriangle = Beta, \Psi = VHS, and \blacktriangle = LV.$ Suggested list price, prebook cutoff, and street date are given when available.

ABOVE THE LAW

Steven Seagal

♦ ₩ Warner/\$89.95
Prebook cutoff: 10/10/88; Street: 11/2/88

AN AMERICAN CHRISTMAS CAROL Henry Winkler

♦ ♥ Vestron/\$19.98
Prebook cutoff: 10/19/88; Street: 11/16/88

BEN-HUR: A TALE OF THE CHRIST

Ramon Navarro

♦ ₩ MGM/UA/\$29.95
Prebook cutoff: 10/20/88; Street: 11/8/88

THE BIG PARADE John Gilbert, Renee Adoree

♠ ♥ MGM/UA/\$29.95
Prebook cutoff: 10/20/88; Street: 11/8/88 A CHRISTMAS CAROL

Animated ♦ ♥ Vestron/\$19.98
Prebook cutoff: 10/19/88; Street: 11/16/88

COMING ALIVE: CHORAL DIRECTING WITH LLOYD PFAUTSCH Instructional

▲ ♥ Ausburg Fortress/\$39.95
Prebook cutoff: none; Street: nor

Jack Palance, Diana Dors, Hugh Griffith Star Classics/\$9.95
Prebook cutoff: none; Street: none

DEMON OF THE LAKE

Jack Elam, Dennis Fimple, Dub Taylor

♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none

ELVIS ON TOUR

Elvis Presley

WMGM/UA/\$59.95

Prebook cutoff: 10/20/88; Street: 11/8/88

ELVIS: THAT'S THE WAY IT IS Elvis Presley

♠ ♥ MGM/UA/\$59.95 Prebook cutoff: 10/20/88; Street: 11/8/88

GHOSTHOUSE Lara Wendel, Greg Scott

♠ ♥ Imperial/\$79.95
Prebook cutoff: 10/17/88; Street: 10/31/88

JACK FROST

▲ ♥ Lightning/\$19.98
Prebook cutoff: 10/14/88; Street: 11/16/88

JACKPOT

James Lawless, Shirley Venard

Star Classics/\$9.95

Prebook cutoff: none; Street: none

JAILHOUSE ROCK

Elvis Presley

♦ ♥ MGM/UA/\$59.95

Prebook cutoff: 10/20/88; Street: 11/8/88

KING GUN Robert Fuller, Patrick Wayne, Barbara

Luna

Star Classics/\$9.95
Prebook cutoff; none; Street: none

THE LAST UNICORN

Animated

♠ ♥ ITC/\$19.95
Prebook cutoff: 10/6/88; Street: 10/20/88

LE GRAND CHEMIN

Antoine Hubert, Vanessa Guedj

♣ ♥ Pacific Arts/\$89.95
Prebook cutoff: 10/13/88; Street: 11/11/88

MONDO NEW YORK

Documentary

♣ ♥ MPI/\$79.95

Prebook cutoff: 10/10/88; Street: 10/26/88 THE MORMON TABERNACLE CHOIR

ON GOLDEN POND

Katherine Hepburn, Henry Fonda, Jane Fonda ♦ ♥ J2/\$19.95
Prebook cutoff: 10/6/88; Street: 10/20/88

PINOCCHIO'S CHRISTMAS

▲ ♥ Vestron/\$19.98
Prebook cutoff: 10/19/88; Street: 11/16/88

RENTED LIPS

Martin Mull, Dick Shawn, Jennifer Tilly

♣♥ INE/\$79.95

Prebook cutoff: 10/19/88; Street: 11/9/88

REVENGE Joan Collins, James Booth, Ray Barrett

Star Classics/\$9.95
Prebook cutoff: none; Street: none **ROSE BOWL HIGHLIGHTS: THROUGH**

THE YEARS

(Continued on next page)



Two Cops. Two Gangs.



HOME VIDEO

And don't forget to ask your distributor about available COLORS standees.

A ROBERT H. SOLO PRODUCTION

RESTRICTED

A DENNIS HOPPER FILM

SEAN PENN

Director of Photography HASKEI

Music by HERBIE HANCOCK Story by MICHAEL SCHIFFER and RICHARD DILELLO

SOUNDTRACK ALBUM AVAILABLE ON WARNER BR



1st Choice Video **Plans To Expand in Motel Trade**

BY DAVID WYKOFF

BOSTON It's not a lack of consumer acceptance that has stunted the long-anticipated video-vending-machine revolution, according to Robert O'Malley, president of First Choice Video, a machine vendor and tape supplier.

Only now is the total package of inventory management and computer software systems beginning to happen the way they should with the machine technology," O'Malley says. As that happens, the company is poised to take advantage: First Choice Video operates more than 20 machines in upstate New York, a figure that should double soon, O'Malley reports.
"It's not only machine placement

that offers customers convenience, O'Malley says. "It's also how easily the machine operates and whether or not it has the movies that its customers want to rent. Consumers don't want to have to remember order nubers. They'd much prefer it to work like a soda machine."

Despite any short-term negatives in orienting consumers, O'Malley is planning on rapid growth for video vending, in terms of both the total number of machines around the country and his business. O'Malley is expanding First Choice from its home, the Ithaca-Binghamton, N.Y., area, into Rochester and Syracuse, N.Y., as well as Pittsburgh and Har-(Continued on next page)

VIDEO RELEASES

(Continued from preceding page)

♣ ♥ Rhino/\$19.95
Prebook cutoff: 10/14/88; Street: 10/28/88 **ROSE BOWL PARADE: THROUGH THE**

YFARS Documentary

Whino/\$19.95
Prebook cutoff: 10/14/88; Street: 10/28/88

RUDOLPH'S CHRISTMAS IN JULY

Children

RUDOLPH'S SHINY NEW YEAR

▲ ♥ Lightning/\$19.98
Prebook cutoff: 10/14/88; Street: 11/16/88

SHOTGUN

♦ ♥ T.H.E./\$29.95 Prebook cutoff: 10/11/88; Street: 10/28/88

SOMEONE BEHIND THE DOOR

Charles Bronson, Jill Irela

Star Classics/\$9.95
Prebook cutoff: none; S

SPARKY'S MAGIC PIANO

◆ ♥ Family Home/\$14.95
Prebook cutoff: 10/19/88; Street: 11/10/88

TEENAGE MUTANT NINJA TURTLES: THE EPIC BEGINS Children

♠ ♥ Family Home/\$39.95
Prebook cutoff: 10/19/88; Street: 11/10/88

THUNDER ROAD Robert Mitchum

♦ ♥ MGM/UA/\$59.95 Prebook cutoff: 10/20/88; Street: 11/8/88

YOU TALKIN' TO ME?

Jim Young

♦ ₩ MGM/UA/\$79.95

Prebook cutoff: 10/20/88; Street: 11/8/88

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

FIRST CHOICE VIDEO SPREADS ACROSS N.Y., PA.

(Continued from preceding page)

rishurg Pa

"Right now, we're primarily in grocery- and convenience-store locations," O'Malley says. "Unless you've got an unbelievably affluent clientele, you need to have the machine in use on a seven-day, 24-hour-a-day basis to do the business required to finance a machine that runs you \$20,000 before you even stock it with tapes. The grocery/convenience outlets demand hit product or consistent performers in great depth of copy.

"We have found that just carrying the hit product isn't enough to do well," O'Malley continues. "You have to keep a very, very close eye on purchasing and title rotation or you can eat up your profits in one set of bad purchases."

One fertile area for growth is the hotel/motel trade, O'Malley says. "As long as you can get into a 200-plus-room operation, you should be ble to do pretty well," he says. "Travelers are pretty much the same customers as those frequenting hit-oriented stores or the convenience stores, unless you're in a place with fabulous demographics. Moreover, you have it over the pay-per-view folks in terms of convenience, breadth of titles, and no specific hours of scheduling."

However, O'Malley notes, the hotel market remains a tough nut to crack. "The resistance seems to come in two forms. First, the PPV people have made every attempt to lock us out, often times telling the hotel operators that their contracts specifically preclude renting. But I've never seen one that actually says that. The contract usually provides for their right to be notified or informed. It's really a restraint-of-trade matter.

"Second, many operators are still concerned about the legalities of renting. However, the courts have determined that within your hotel room, you have the same viewing rights as if you were in your house or apartment. It's not a matter of commercial viewing, the way many believe." he says.

O'Malley plans to do a number of large-scale tests in hotels with up to 1,000 rooms. "That's one particularly untested segment of the possible market. We've got a pretty good idea of what it takes to supply for a 200-room facility. But does it naturally follow that a 1,000-room facility will do five times as well? Or what about the ratio of VCRs to total room numbers? These are all questions that are very important to the development of the vending-machine portion of the industry," O'Malley says.

Currently, O'Malley is working closely with manufacturer Diebold. Another wing of O'Malley's business, BMW Microsystems, is developing computer software for various vending applications, including a database program for Diebold and its machines. O'Malley also shares sales and operating data with Diebold to be used in the research and development of new technologies as well as in marketing for machine sales. "Our association with Diebold is one where we both benefit from the work of the other. Our sales and revenue experience is very important to their marketing efforts, while we get an insight into the technological aspects of operation that few others see."

O'Malley supplies the inventory and performs the tape-maintenance functions for his own machines and for a number of other operators. He characterizes the supply/maintenance aspect of First Choice as both a potential source of steady revenue and "a sector for huge expansion." Though he declines to name names, O'Malley predicts that First Choice will sign with a 100-unit customer in the near future.

RETAIL TRACK

(Continued from page 36)

Jennifer Birner, VP of video operations, on hand from Sacramento, Calif., identifies audio store manager Mark Newman and assistant Nick Rubinfier and video store manager Fred Simmons and assistant Laura McColgan. The road crew: Mike Koontz, Ray Edwards. Mine Dina, Jerred Gunn, Sharon Benetti, Nathaniel Koch, David Troup, James Hull, Chip McCully, Sherri Hahn, Cinty Mayes, Becky Petrakis, Jessica Sarin, Anne Cooper, Rhonda Samoian, Dennis Rood, Randy Elson, Jon Horne, Cararington Rhodes. David Skinner. Ed Pollit. Jennifer Goodwin. Eric Wood, Paul Herzman, Paul Menkes, Max Ferris, Andy Brightman, Howard Cespedes, Max Meyers, Mat Koenig, and Lei Bernal. A giant at 13,000 square feet, the unit was designed by Buttrick, White & Burtis, the architects responsible for Tower's big units in New York, Boston, Philadelphia, Washington, D.C., and Torrance in suburban Los Angeles, as well as the upcoming unit in Tyson's Corner, Va.

SEATTLE SHUFFLE: The secret is out as far as recognizing the potential for retailing in the Northwest, particularly Washington. With Camelot Music announcing its entry all the way from Ohio into Seattle-area malls, local industry observers are eying a steady invasion. "Disc Jockey just opened in Bellingham," says Russ Portteus, GM and head buyer at one-stop and rack firm General Record Service/CRS Video. Disc Jockey, out of Owensboro, Ky., now has two stores open in Washington.

Meanwhile, General is embroiled in expanding and adjusting its inventory capacity, according to Portteus. Some of this is influenced by the shift in vinyl. "LP is running around 5% with us now," Portteus

Also humming is General's video rack division, active for six years but expanding because of grocery store involvement in rental. Despite all the activity, General is returning to the NARM Wholesalers Conference after missing it a year ago. Along with Portteus, expect Gary Davis, marketing and advertising manager, and Doug Hamilton, sales manager.

You have 55 shopping days left before Christmas to call Earl Paige at Retail Track; 213-273-7040. Billboard.

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TOP VIDEOCASSETTES, RENTALS

		/	VIDEOO		TM		
EEK	/EEK	ON CHART	Compiled from a national	al sample of retail store rental reports.			
THIS WEEK	LAST WEEK	WKS. 0	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	★ 1	NO. 1 ★ ★ MGM/UA Home Video M901135	Cher	1987	PG
2	4	4	BROADCAST NEWS	CBS-Fox Video 1654	Nicolas Cage William Hurt	1987	R
3	2	6	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures	Albert Brooks Steve Martin	1987	R
4	3	9	GOOD MORNING VIETNAM	Paramount Home Video 32036 Touchstone Pictures	John Candy Robin Williams	1987	R
5	5	4	THE LAST EMPEROR ♦	Touchstone Home Video 680 Hemdale Film Corp.	John Lone	1987	PG-13
6	6	10	SUSPECT	Nelson Home Entertainment 7715 Tri-Star Pictures RCA/Columbia Home Video 6-27002	Joan Chen Cher Dennis Quaid	1987	R
7	7	7	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
8	12	2	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
9	10	3	FRANTIC	Warner Bros. Inc.	Harrison Ford	1988	R
10	11	4	BEST SELLER	Warner Home Video 11787 Orion Pictures	James Woods	1987	R
11	8	12	WALL STREET ◊	Vestron Video 6026 CBS-Fox Video 1653	Brian Dennehy Michael Douglas Charlie Sheen	1987	R
12	9	10	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
13	16	6	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
14	19	2	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
15	13	5	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
16	15	14	FULL METAL JACKET	Warner Bros. Inc.	Matthew Modine	1987	R
17	14	17	FATAL ATTRACTION	Warner Home Video 11760 Paramount Pictures Paramount Home Video 1762	Adam Baldwin Michael Douglas Glenn Close	1987	R
18	NE	wÞ	JOHNNY BE GOOD	Paramount Home Video 1762 Orion Pictures	Anthony Michael Hall	1988	R
19	23	7	FOR KEEPS	Orion Home Video 8715 Tri-Star Pictures RCA/Columbia Home Video 6-27005	Robert Downey, Jr. Molly Ringwald Randall Batinkoff	1988	PG-13
20	24	6	POLICE ACADEMY 5: ASSIGNMENT	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
21	25	5	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
22	17	11	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
23	20	16	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
24	18	11	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
25	21	15	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
26	22	18	THROW MOMMA FROM THE TRAIN ♦	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
27	26	9	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
28	32	9	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
29	29	20	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
30	NE	wÞ	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
31	NE	wÞ	DUDES	IVE 61926	Jon Cryer Catherine Mary Stewart	1988	R
32	NE	wÞ	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
33	28	3	BULLETPROOF	Cinetel Films, Inc. RCA/Columbia Home Video 6-20932	Gary Busey	1987	R
34	30	8	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
35	39	8	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
36	34	11	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
37	40	3	CROSS MY HEART	Universal City Studios MCA Home Video 80782	Martin Short Annette O'Toole	1987	R
38	27	15	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
39	33	22	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
40	NE	wÞ	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
				to are dellar valume of \$0 million at re			

♦ 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. SF short-form. LF long-form. C concert. D documentary.

The new line of Conrac display monitors will be on hand at the Society of

information on the Conrac monitors shown here, contact 818-303-0095.

Motion Picture & Television Engineers convention Oct. 15-19 in New York. For

BY STEVEN DUPLER

NEW YORK A CD software giveaway promotion with a total value of \$250,000 is the centerpiece of a campaign designed to herald the introduction of Rowe International's new LaserStar CD-100 jukebox.

Labels so far participating in the Rowe event are A&M, Capitol, Columbia, Elektra, EMI, Epic, Poly-Gram, RCA, and Warner Bros.

According to Michael Reinert, director of business affairs at Rowe's music division, jukebox operators who purchase a LaserStar CD-100 jukebox will receive a free promotion pack containing 20 CDs

from the participating labels. No retail price has been set yet for the CD-100.

The pack contains titles from artists spanning all genres, including Toni Childs, the Beatles, Little

Unique open-book display promotes labels' CD titles

Feat, Elvis Presley, Hothouse Flowers, Billy Joel, the Judds, Amy Grant, Def Leppard, Vanessa Williams, Herb Alpert, and Lita Ford. According to Reinert, the promotion will run "for a limited time, according to availability on the boxes."

Reinert says label participation has been enthusiastic, because "they recognize that this machine allows them to put retail product in a non [point-of-purchase] display. Flipping through the pages of the jukebox display is like flipping through CD bins in a record store."

Rowe's CD-100 is not the first CD jukebox on the market. There are already at least 2,500 Seeburg CD jukeboxes in place around the U.S., and Rowe itself has been marketing a CD Combo-Player that holds six to 10 CDs and 100 vinyl singles.

But, says Reinert, the LaserStar CD-100 is unique in that it is the only CD jukebox completely manufactured and built in this country.

Seeburg uses a CD changer mechanism designed and built by Sony, and Rowe's own Combo-Player uses a Pioneer mechanism. Reinert says that "the only thing that is foreign about this [new] box is that we had to license the optical technology from Philips."

The Rowe mechanism is a "basket" design, similar to the one used in the company's standard vinyl jukeboxes, says Reinert. "It will allow field technicians to be much more comfortable with it than they would be with the linear mechanisms found in the Seeburg design." he says.

design," he says.

The CD-100, as its name implies, can hold up to 100 disks. The titles and album-cover graphics are showcased in a unique open-book album display area. The pages containing the graphics and titles are operated by motor-controlled buttons. If fewer than 100 CDs are in the box, the unit can be programmed to skip over missing pages.

The CD-100 comes from the factory programmed to render three plays for \$1. Operators can reprogram the box for different price points, but a \$1 minimum play is set permanently into the machine.

Reinert says Rowe expects to ship at least 1,500 CD-100 machines in the first year of delivery. The units begin shipping at the end of this month or in early November

Austrian Studios Key On In-house Work

This concludes Billboard's ongoing series on European recording markets.

BY MANFRED SCHREIBER

VIENNA, Austria The approximately 70 recording studios in Austria are used primarily for noncommercial, in-house work, and many studios also operate their own independent labels. The renting of recording studios by outside-label clients—particularly major labels—represents only a small

part of the music business.

2.100

As in other parts of the world, the most important Austrian studios use 24-track equipment, in many cases digital recorders.

The key studios in Austria are Berton, David Bronner, Domino Studio, Eela Craig, Franz Koch Studio, Wolfgang Lindner, Magic Sound Studio, Sound Mill, Robert Ponger, Power Sound Factory, Pinguin, Lemon Records, Tyrolis, and VM Records.

Kurt Kecke is general manager of the Berton studio complex,

founded in Fussach seven years ago. He says, "We produce mainly country and pop music for our own label, Berton Music. We operate with a 24-track MCI tape recorder and 32-channel mixer."

Artists who have visited recently include Bill Cobham, Bill Ramsey, and Falco drummer Kurt Cress. Berton's fees are fixed according to client needs, and the studio is available for outside hire.

The Eela Craig Studio, located in Lichtenberg, was established for the use of the Eela Craig group, noted for its computerized electronic music. The studio is owned by Gerhard Englisch.

Willi Orthofer, singer/composer of the Eela Craig group, who often operates the Trident mixer, notes that the studio now has a 24-track Lyrec tape recorder, with digital mastering on Sony and a Trident mixer.

Eela Craig records at its facility frequently, but outside clients include local pop group No Bros, exCream drummer Ginger Baker, Robin Scott, and John Leach from Alan Parsons Project. The daily rental fee is \$545.

Franz Koch's studio in Elbigenalp in the Tyrol was opened in 1975. Koch has his own record company and his own CD factory. His firm has a work force of 180; 10 staffers work in the studios, which are equipped with 24-track digital machines. Koch estimates that 90% of the studio activity is for his own product.

The rental fee is \$1,150 a day. Says Koch: "There is a strong trend right now toward digital recordings. In the long term, we see this continuing, and our business will move toward the tapeless studio."

Pop singer Boris Bukowski and Andreas Beit own Magic Sound Studio, founded in 1979 in Graz, Styria. Digital recordings are made on their 16-track recorder, but they say they find a mix of digital and analog gear works best for them. The studio has had no visiting international big names, but such leading domestic acts as Carl Peyer, the Erste Allgemeine Verunsicherung, Peter Ratzenbeck, and Styrian pop group STS have used the facilities. The rental fee is \$90 an hour.

In Vienna, Peter Muller's Sound

In Vienna, Peter Muller's Sound Mill Studio, established eight years ago, costs \$1,455 a day to rent. Virtually all the studio time is taken up by his own productions, most notably for Erste Allgemeine Verunsicherung (the band's last three albums), STS, Opus, Maria Bill, and Toni Sticker. One well-known outside client is the U.S. band Wang Chung, whose hit single "Everybody Have Fun Tonight" was produced by Peter Wolf in the Sound Mill center.

NEW PRODUCTS & SERVICES

THEY SELL C-0 SHELLS: Lenco, a leading manufacturer of C-0 cassette shells, has made some major advancements in its production capacity. The Waverly, Neb.based firm has added 30,000 square feet to its existing facility, making the full size of the plant 100,000 square feet. At the same time, Lenco has installed three new C-0 assembly machines, giving the company the ability to crank out more than 150 million cassette shells annually. For more information, call the firm at 402-786-2000.

A/T SCHARFF'S NEW videoequipment rental catalog is one of the most comprehensive we've seen, even though Peter Scharff lets us know that his company has been on such an extended buying spree that some new items didn't even make it into the book. According to Scharff, each rental is accompanied by a "quality assurance" guarantee card bearing a 24hour-a-day toll-free support number and the name of the technician to whom consumers would be speaking should they have the need to call. The catalog includes the Sony DVR-10 D2 composite digital video recorder (\$975 daily); the Abekas A-42 digital still-store disk recorder (\$750 per day); and the For-a FA-200 timebase corrector (\$200 daily). Call Scharff at 212-582-4400 for rental informauon.

THE STREAMLINE SCORING SYSTEM will be demonstrated at the Audio Engineering Society meet set for Nov. 3-6 in Los Angeles. The IBM-compatible hardware/software package was developed by Offbeat Systems, a firm founded in 1984 by a trio of music editors-Bob Badami, Dick Bernstein, and Bill Bernstein. Its credits include "Beetlejuice," "Bull Durham," "Clean And Sober," "Coming To America," and "Moon Over Parador." Due to be shown at AES are streamers, a click track, and a new synthesizer driver. For further information or a demonstration, call 213-479-2001.

LOOKING FOR CD premastering in the Philadelphia area? Try Forge Recording Studios, which has just added the complete line of Sony CD premastering gear to its facility. Forge now has a DAE-3000 digital editor, a PCM-1630 processor, two DMR-4000 recorders, a DTA-2000 digital tape analyzer, a DAL-1000 digital limiter, and a PCM-2500 professional DAT recorder. Call 215-935-1422 or 215-644-3266 for rates and information.

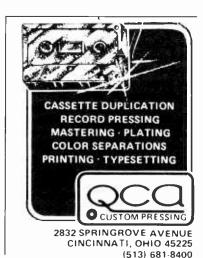
OTARI ELECTRIC CO. reports some strong sales: Dave Stewart of the Eurythmics has purchased two MTR-90 24-track decks as well as an MTR-12H two-track recorder

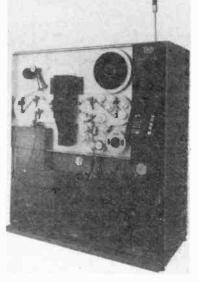
from Everything Audio in Burbank, Calif. The producer/guitarist will use the gear in his home facility in Southern California. On the digital front, George Tobin Studios has picked up a DTR-900 32-track recorder, which is now being used to produce Tiffany's second album. Tobin reports that the digital multitrack is being used in conjunction with the studio's newly acquired Trident Di-An console. Otari digital gear was also used recently by film scoring engineer Dennis Sands for "Who Framed Roger Rabbit." Sands worked on the project using two DTR-900s synced together at London-based CTS Studios.

Finally, on the video front, two sales of Otari's new T-700II, the latest-generation thermal magnetic video duplication system. Future Productions Inc. of New York and New Age Video of Middlesex, N.J., are expecting delivery in August. Contact Otari at 415-341-5900.

JAMMIN' WITH NED: The latest producers to invest in New England Digital technology are Minneapolis-based Jimmy Jam & Terry Lewis. The duo's studio, Flyte Tyme, has purchased a 32-megabyte, 64-voice Synclavier as well as a 16-track Direct-To-Disk digital multitrack recorder. NED can be reached at 802-295-5800.

Edited by STEVEN DUPLER





BASF Heats Up. BASF AG, West Germany, has just installed an Otari T-700 MKII TMD (thermal magnetic duplicator), to be used for the production of BASF chrome videotapes for TMD duplication. The T-700 is based upon the revolutionary laser-based duplicating process developed by E.I. DuPont de Nemours and Co. in conjunction with Otari Electric Co. BASF will begin manufacturing chrome TMD tape this fall.

John Glasel ponders automating music ... see page 9

AUDIO TRACK

NEW YORK

JELLYBEAN WORKED on overdubs for the 12-inch remix of Robbie Nevil's upcoming single at the Hit Factory. The EMI tune "Back On Holiday" was engineered by Hugo Dwyer. Paul Logus assisted. Stevie Wonder put down harmonica tracks on Chaka Khan's cover of "Signed, Sealed, Delivered" for her album due in November. Russ Titelman produced with Gary Wright at the board.

Producer Duayne Simon and mix engineer/producer Jay Henry worked on final mixes for the new Roxanne album on Select Records. Jive group Whodini completed tracks for its next album with Simon producing and Henry at the console.

John Luongo was in at Electric Lady working on postproduction and mixes for the upcoming Hall & Oates single, "Downtown Life." Arthur Stead contributed on keyboards with Gary Hellman at the board. Bridget Daly assisted. Luongo also mixed the new Huey Lewis & the News single, "Small World." Hellman engineered with Daly assisting. The team also worked on production and mixes for the upcoming release for Australian group Machinations on Mushroom Records.

LOS ANGELES

KEITH COHEN AND Steve Bel-

tran worked on dance mixes of the Tom Tom Club tunes "Shock The World," "Subociania," and "Don't Say No" at Larrabee. Cohen and Greg Royal mixed a song for the Epic group Mannequin. "Take A Ride" was written and produced by the Gap Band's Ronnie and Charlie Wilson (writers of Pebbles' "Mercedes Boy"). And the 12-inch dancemix team of Cohen and Beltran worked on Chaka Khan's release of "Signed, Sealed, Delivered" and "It's My Party" for Warner Bros.

John Klemmer completed mixes on his 50th album at Fidelity Studios. Steve Zipper was at the controls with Dave Lopez assisting. The album, including a long-awaited remake of "Touch," is scheduled for release on MCA. Georgio's second album was recorded and mixed with Cliff Zellman at the desk. The tracks are scheduled for release on Motown/MCA. "Family Ties" actress Tina Yothers cut tracks for an upcoming film. Joe Romersa engineered.

Julian Lennon was in at Skip Saylor Recording with producer/engineer team Pat Leonard and Brian Malouf. The trio completed mixes on the latest material for Lennon's upcoming Virgin project. Patrick MacDougall assisted. Malouf also mixed Jennifer Rush's upcoming single, "You're The One," for CBS International Records. Songwriter Marti Sharron produced the project. MacDougall assisted. And producer Andy Goldmark worked with Ro-

berta Flack on "You Brought Me Love," for her next album on Atlantic. Tommy Vicari was at the console, assisted by MacDougall.

Barbra Streisand overdubbed tracks for her new CBS album at Sunset Sound. Phil Ramone produced with John Arrias at the board. David Glover assisted. And pre-scoring for Tri-Star Pictures' upcoming movie "TAP," with Gregory Hines, was tracked. Bob Schaper was behind the board, assisted by Mike Kloster and Brian Soucy.

NASHVILLE

ROYAL COURT OF CHINA was in at the Sound Emporium working on an album project with producer Vic Maile for A&M. Maile engineered. Also, Rick and Janis Carnes mixed a project for RCA. Garth Fundis produced and engineered. Thieves cut tracks and overdubs and mixed a new album project for Capitol Records. Marshall Crenshaw produced with Jim Ball at the controls.

Barry Beckett was in at Digital Recorders cutting tracks on RCA's Alabama and Vince Gill. Scott Hendricks was at the desk. Also, Condor Productions was in shooting studio scenes for "Tennessee Waltz," starring Julian Sands and Johnny Cash. During the studio stay, Cash recorded a song to be featured in the movie Earl Ball produced with Willie Pevear at the board. And Emmylou Harris was in with co-producer Richard Bennett, remixing some cuts for her new Warner Bros. album. George Massenburg engineered.

Producers Jack Gale and Jim Pierce recorded tracks at Reflections on P.J. Allman, Sylvie and her Sylva Dollar Band, and Ronny Light for Playback Records.

OTHER CITIES

SEDUCTION WAS IN at New River Studios, Fort Lauderdale, Fla., recording two dance tracks titled "Body Language" and "Sweat." Michael R. Birzon and Wyatt Staton produced, with Mike Couzzi at the board.

Commissioned put down tracks for a Light Records gospel album at Studio A, Dearborn Heights, Mich. Michael Brooks and Fred Hammond produced with John Jaszcz and Randy Poole at the board. Chris Tabor assisted. Drew Abbott, former lead guitarist for Bob Seger's Silver Bullet Band, cut rhythm tracks for an upcoming self-produced project. Jaszcz was at the board. Aspro Records artist Otis Johnson worked on vocals for his next single. Jaszcz was behind the console. Tabor assisted.

Ric Wake produced a new single for Taylor Dayne at Cove City Sound Studios, Glen Cove, N.Y. Wake and Richie Jones worked on a number of 12-inch remixes, including Sequal's "I'm Over You" for EMI and Nita's "I'll Live" for A&M. Rich Tancredi handled keyboard programming on these projects, and Bob Cadway engineered. Rob Caprio, Tom Yezzi, and Ken Ketler assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37903.

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HOT LATIN TRACKS

THIS	LAST	2 WKS. AGO	WKS. ON CHART		from national Latin airplay reports.
D	1	2	15	FRANCO	NO. 1 ★ ★ MARIA 6 weeks at No. One
(2)	3	4	11		SENTADO A LA VERA DEL CAMINO
3	6	9	7	ANGELA CARRASCO	♦ BOCA ROSA
4	4	3	10	EMMANUEL	◆ QUE SERA
5	2	1	14	MARISELA MCA	YA NO
6	8	7	6		ESTE AMOR QUE HAY QUE CALLAR
7	7	6	7	VERONICA CASTRO PROFONO	MALA NOCHE NO
8	5	5	20	LUCIA MENDEZ	◆ ES UN ALMA EN PENA
9	11	12	10	ISABEL PANTOJA	♦ HAZME TUYA UNA VEZ MAS
10	9	8	22	RAPHAEL	◆ TOCO MADERA
11	10	11	17	JOSE JOSE	VERGUENZA ME DA QUERERTE
12	14	14	9	LUIS ENRIQUE	◆ TU NO LE AMAS LE TEMES
13	12	20	10	MIJARES	◆ SOLDADO DE AMOR
14	13	16	10	RAPHAEL ♦ SIEM	IPRE ESTAS DICIENDO QUE TE VAS
15	15	22	9	YURI	◆ CUANDO BAJA LA MAREA
(16)	18	10	28	YURI	♦ QUE TE PASA
		13	13	JORGE MUNIZ	◆ ATRAPAME Y CONDENAME
17	17			MAX TORRES	CARA DURA
(18)	19	18	5	EMI	WER PICK***
19)	29	_	2	ROBERTO CARLOS	♦ SI EL AMOR SE VA
20	16	17	4	BRAULIO CBS	UNA MUJER COMO TU
(21)	34	40	3	LUPITA D'ALESSIO	EL QUE JUEGA CON FUEGO
22	21	15	13	ANDY MONTANEZ TH-RODVEN	CASI TE ENVIDIO
23	24	29	11	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
24	23	24	24	LOS BUKIS LASER	TUS MENTIRAS
25	26	23	20	DANIELA ROMO	♦ GITANA
26	22	21	25	JOSE LUIS RODRIGUEZ	◆ SUENO CONTIGO
(27)	NE	w	1	***HOT	SHOT DEBUT * * * • ESE HOMBRE
28	20	27	13	VICENTE FERNANDEZ	HAGANSE A UN LADO
29	25	19	16	LISSETTE	◆ COMO DECIRTE
30)		WÞ	1	LUIS MIGUEL	◆ YO QUE NO VIVO SIN TI
(31)		WÞ	1	WEA LATINA ALBERTO VASQUEZ/JOAN	SEBASTIAN MARACAS
(32)	-		-	LOS CAMINANTES	ENTRE MAS LEJOS ME VAYA
_	30	W	2	JOSE JAVIER SOLIS	NO HE PENSADO EN MI
33	-			PROFONO GILBERTO SANTAROSA	TU
<u>34</u>	39	- W	2	ROCIO DURCAL	COMO TU MUJER
35)		W	1	ARIOLA KIARA	◆ QUE BELLO
36	31	-	2	TH-RODVEN BYANKA	LA LLAMADA
37	28	34	13	MUSART VICENTE FERNANDEZ	EL CUATRERO
(38)		W	1	CBS	
39	33	33	4	VALERIA LYNCH	SI TANTO TE AME
40	1	RE-ENTI	RY	SERGIO VARGAS KAREN	SI ALGUN DIA LA VES

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







by Carlos Agudelo

THE SONG "ASI SOMOS, ASI SOY," composed by América Vazquez and Miguel Angel Mejía, will represent the Hispanic U.S in the final event of the Iberoamerican Television Organization Song Festival, better known under its acronym, OTI. The finals will be held in Buenos Aires, Argentina, on Nov. 19. The theme, sung by Mejía who represents Miami, was chosen during a gala event held at the Fontainebleu Hilton in Miami Beach, Fla., on Sept. 25.

The high-quality show, flawlessly produced by Omar Marchand and the team of WLTV, Channel 23 Miami, and broadcast live coast to coast by Univision, featured oustanding performances by Willie Chirino, Angela Carrasco, Mijares, impersonator Julio Sabala, and Spanish singer Paloma San Basilio

The OTI festival is one of the country's biggest talent searches. Participants were culled from among local contest winners in the 13 cities where the sponsoring network, Univision, operates its main stations. On this occasion, the festival offered a grim view of original pop music composed in Spanish in this country. The lyrics and music were mostly unimaginative and the level of innovation was poor, a problem more glaring because it contrasted with excellent performances offered by the guest artists, all of them, paradoxically, foreign born.

T TAKES AN ALTERNATIVE ANGLO RECORD company to release alternative music in Spanish. Redwood Records of Oakland, Calif., founded 15 years ago by singer Holly Near, has just released "Amando En Tiempos De Guerra," an excellent album by Nicaraguan artist Luis Enrique Mejia Godoy and his group, Mancotal. The record, marking another step in the artistic evolution of Mejia Godoy,

the best-known exponent of his country's new music, is a high-quality production that mixes indigenous Nicaraguan and other Latin American rhythms with modern pop elements to create original and inspiring music.

Besides Mejia Godoy's records, Redwood has re-

Besides Mejia Godoy's records, Redwood has released albums by Guardabarranco and Salvador Bustos, both produced by Jackson Browne; four records by oustanding Chilean group Inti-Illimani; the group Sabia; a bilingual album by well-known Puerto Rican singer/songwriter Roy Brown; and an anthology of Victor Jara, the Chilean guitarist and composer who was killed by the military in the National Stadium following that country's 1973 coup.

ANOTHER FIRST: "The enclosed caliente Salsa/reggae single, titled 'Me Gusta Bailar/I Like To Dance,' by Ras Tesfa on Jafrica Records is the first time a reggae artist has sung in Spanish and English and fuses the exciting salsa rhythm and [the]

The festival offered a grim view of original pop music

fun groove of reggae. A world first!!!" No additional comments... Paloma San Basilio, whose enormous talent and energy is matched by her great beauty and who is probably the most versatile Spanish-language singer on stage today, recorded her last album, "Vida," on the EMI label. It includes a medley, "Music," in which she sings, both in English and Spanish, tunes such as "The Fool On The Hill," "Over The Rainbow," and "Alfonsina Y El Mar," among other oustanding cuts. San Basilio's career achievements include a two-year run of the Spanish version of "Evita" in Madrid, Spain, plus numerous internationally acclaimed albums and performances, such as the closing of the U.S. semifinals of the OTI festival in Miami.

Latin Music Television Comes Of Age

BY CARLOS AGUDELO

NEW YORK U.S.-produced Latin music programming, a rarity just a few years ago, is becoming an increasingly important aspect of Spanish-language television in this coun-

try.

The trend is part of the policy of the two major Spanish-broadcasting networks, Univision and Telemundo, to rely less on imported programming and more on domestic shows with which eagerly sought Hispanic viewers can identify more easily.

The enhanced competition between the two networks and the interest of some independent producers are also stimulating the production of more variety shows, most of which include

music segments.

"I believe U.S. Hispanics want to see their own artists," says Luca Bentivoglio, executive producer of "Tu Musica," a half-hour show broadcast by Univision. It includes three to four videoclips in Spanish, an interview with a Latin artist, as well as fragments of videoclips in English. Bentivoglio is also executive producer and host of "Desde Hollywood," a half-hour show that features interviews with celebrities, entertainment news, and film previews.

"One of our goals is to raise the quality level of Latin television, to demonstrate that for every Anglo-American that does something there is a Latino that does it too," says Bentivoglio.

Also new on Univision is "Rocketeria," a half-hour program that premiered Oct. 3 and is hosted by seven young teens in a cafeteria setting featuring a guest star plus videoclips and short news about the Latin entertainment world. New too, is "Mala Noche... No," a one-hour variety show hosted by popular singer/actress Veronica Castro. Both shows are produced in Mexico.

For music television, Telemundo is relying on MTV Internacional, the one-hour program geared toward the young Latin audience in the U.S. After the show's initial ratio of 70% English to 30% Spanish videos, it now has about half and half, with the trend favoring more Latin music. "It is easier now," says producer Barbara Corcoran. "We are receiving more and better videos, which allow us to have more variety in the program." MTV is currently shown in eight Latin American countries, with several others negotiating the broadcast of the program.

Among the new independent productions breaking ground is "The Latin Connection," a one-hour weekly variety show which premiered Oct. 7 in 65 independent, mostly Anglo stations, with the potential to reach 86% of Hispanic households across the country. It features, among other segments, "chart-busting music hits," "crossover video hits," and interviews with top celebrities. The program,

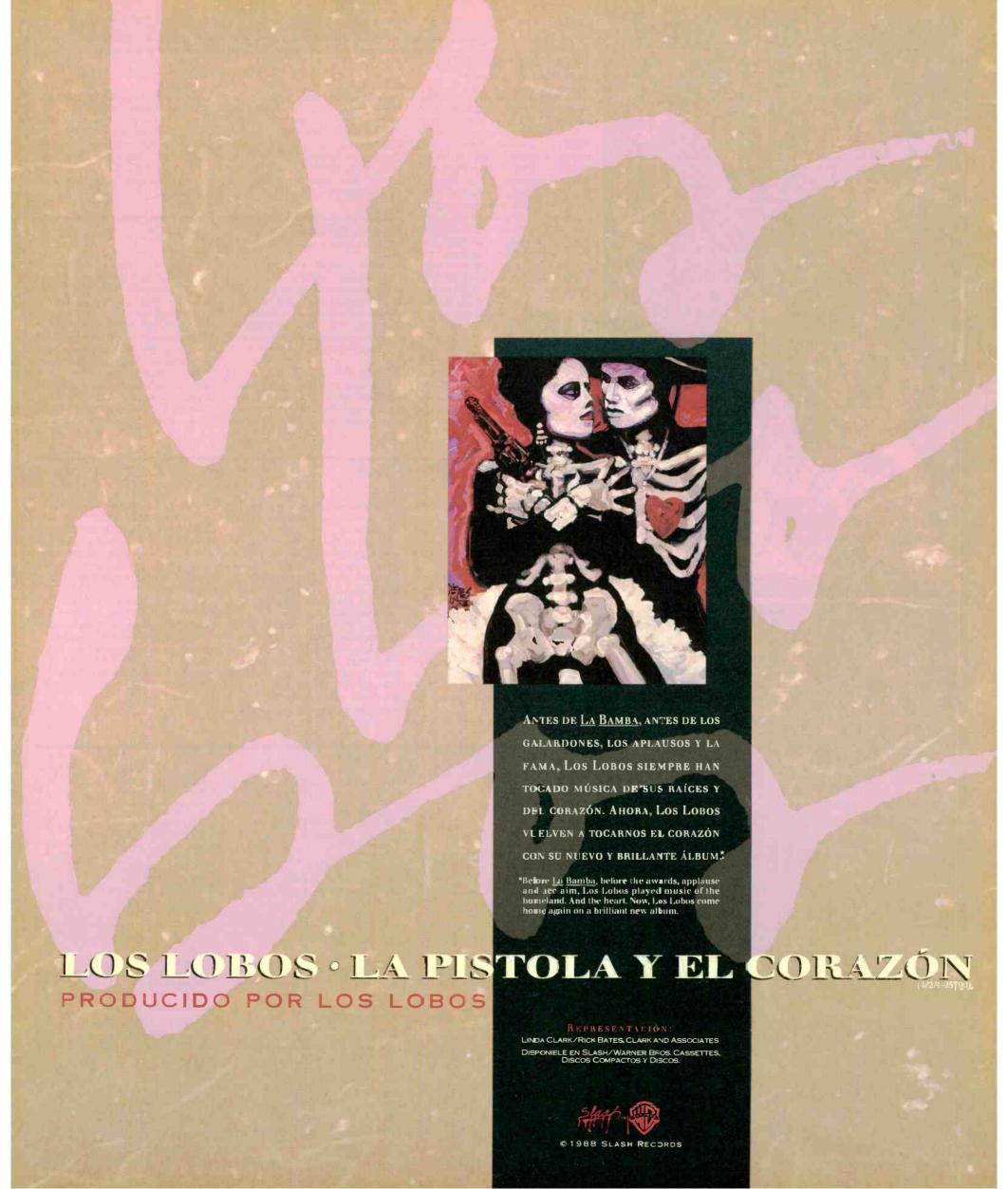
which "focuses on the mainstream American lifestyle influenced by the 'Latin beat,' " is produced in New York by ATI Video and distributed by All American Television and is available in stereo and dual English and Spanish tracks.

Besides the new music productions, traditional shows such as the four-hour weekly marathon "Siempre En Domingo," produced in Mexico for Univision, and "El Show De Charytin," produced in Puerto Rico for Telemundo, remain on the air

In preparation is the new Bill-board Video Countdown, a one-hour weekly program produced in Puerto Rico featuring the top 10 songs charted by Billboard on its Hot Latin Tracks chart, along with news segments and picks of the week in genres such as tropical, rock, and crossover music.

The coming of age of music television in Spanish has met several hurdles along the way, including until very recently the scarcity and poor quality of videoclips available for promotion. The situation seems to be improving slowly as record companies begin to realize the importance of such an investment in the promotion of their product, now that more and more venues are available for the videoclips to be exposed. At least one major record company is contemplating the possibility of selling videoclips along with its records.

BILLBOARD OCTOBER 15, 1988





n 1988 the classical music industry has been alive, well and thr ving—and its growth continues! BILLBOARD'S annual Spotlight will feature in-depth investigation and reporting of the STATE OF CLASSICAL'88.

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- The influence of CD, DAT and HARDWARE on repertoire and recording
- The STARS of '88, and the young COMPOSERS who are revitalizing the industry
- Surveys of the major and independent LABELS-with highlights and developments of the year
- Profiles of the top-rated RADIO stations—and their formulas
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SOUND SHOP CAPSULES

(Continued from page 38)

folks back home that your performance was completely gospel.) Other Sound Shop stage stars included Amy Allison, manager of a Sound Shop in Clarksville, Tenn.; **Buddy Bishop**, manager of another Clarksville Sound Shop; Nathan Dunaway, Sound Shop manager from Marrero, La.; Bob Kenney, manager from Eden, N.C.; Don Bradshaw, manager from Pensacola, Fla.; Mark Arnett with Central South Music Sales; and Tom Gregory, an assistant to Dennis Buss, the marketing whiz of Treasure Island Resort. They were joined on stage by James White of the Marvels and various members of Canyon in a night of song and dance that the Gilbert survivors will never forget.

BRITISH NAVY TO THE RESCUE: That was the headline of a front-page story in the Caymanian Compass following the hurricane. Some 40 sailors from the British ship HMS Active were flown by helicopter to Grand Cayman to help restore power and communications. The newspaper's account offers a chilling perspective on the tropical trauma: "The frigate was diverted from Kingston to Grand Cayman on Monday night when it was feared by the outside world that the Cayman Islands might be devastated by the direct hit of Hurricane Gilbert. 'Our expectations were that Cayman would be badly hurt by the

hurricane,' the squadron officer said. The way it looked meteorologically, the Caymans were going to need emergency assistance." Billboard's favorite name for this event goes to the pilot who flew those British seamen from the Active to Cayman: Lt. Henry "Hurricane" Hailstone. God deliver us ...

NARM CAPSULES

(Continued from page 34)

here saw a rough cut of the video; a final version should be available to member stores before the year is out. It also appears likely that two other versions of the same tape will be produced that will more specifically address the environments of mass merchants and video stores.

PRICE SENSITIVE: NARM and VSDA attorney Charles Ruttenberg, of Washington, D.C., firm Arent, Fox Kinter, Plotkin & Kahn, is always keen to halt specific discussions about pricing at trade-group forums, but he's even more cautious these days. The reason: There are 17 separate investigations under way on price fixing in various industries. Still, Arnie Bernstein, executive VP of operations for The Musicland Group and the outgoing chairman of the Retailers Advisory Committee, couldn't resist teasing Ruttenberg when he introduced the lawyer for a legislative update. Said Bernstein, "Chuck will address the group on lower prices." GEOFF MAYFIELD

STORES HELP BREAK NEW ARTISTS

(Continued from page 34)

are minimal. "I'm still shocked how little a problem we've had with returns," said Record Shop president Mary Ann Levitt of the guarantee included in the Sausalito, Calif.-based chain's Highlights program.

Naturally, none of these programs would be possible without funding provided by distributors and labels CBS VP of sales John Kotecki noted that his company has supported chains' money-back programs for 10 years. And, according to comments made by dealers here and at past NARM Retailers Conferences, retailers' initial tests of new-artist campaigns have often been CBS promo-

But discussion here proved that most record companies have gotten into the act.

Based on the success of Tiffany's mall tour, which helped sell 5 million units on her debut album, MCA has launched mall divisions in the U.S. and in the U.K., reported Richard Palmese, the label's executive VP of

marketing and promotion.
Other MCA efforts: high school performances, with radio tie-ins, by New Edition; "handshake visits" to retailers by developing artists; and a monthly newsletter that describes new acts. The last vehicle is an outgrowth of meetings between store managers and distribution chiefs that were held at last year's NARM Retailers Conference in San Francisco.

CEMA is also getting more aggressive with its new-artist support, reported Joe McFadden, offering lower price points and even, in some instances, offering product to accounts

chain-and-label-driven programs for new artists can only be successful if retailers stress promotion at the store level. "There have been instances where follow-through at the clerk level is not to our satisfaction,' said Dobbis.

ALBUM RELEASES

(Continued from page 38)

LEVEL 42 Staring At The Sun

♠ LP Polydor 837 247-1/NA CA 837 247-4/NA

EDDIE MONEY

Nothing To Lose

LP Columbia OC-44302/NA CA OCT-44302/NA

OZZY OSBOURNE No Rest For The Wicked

♠ LP CBS Associated OZ-44245/NA CA OZT-44245/NA

RAINBIRDS

LP Mercury 834 023-1/NA CA 834 023-4/NA

SKINNY PUPPY Vivi Sect IV

♠ LP Capitol C1-91040/NA CA C4-91040/NA

TOM WAITS

LP Island 90987-1/NA CA 90987-4/NA

DENIECE WILLIAMS As Good As It Gets

LP Columbia FC-44322/NA CA FCT-44322/NA

JAZZ/NEW AGE

HOWARD ALDEN/DAN BARRETT QUINTET Swing Street LP Concord CJ-349/NA CA CJ-349-C/NA

WILLIAM AURA

CA Higher Octave HOMC 7009/NA

WILLIAM AURA Timepiece: A Ten Year Perspective

♠ CD Higher Octave HOMCD 7017/NA CA HOMC 7017/NA

RUBY BRAFF

Hustlin' And Bustlin'

♠ CD Black Lion 760908/\$12.98

FREEWAY FUSION

♠ CD JAJ Z-1002/NA CA Z-1002/NA

GEORGE GERSHWIN Rhapsody In Blue

♠ CD Biograph BCD-106-DDD/NA JAMES P. JOHNSON Carolina Shout

♠ CD Biograph BCD-105-DDD/NA

KENNY DAVERN QUARTET One Hour Tonight

♣ LP Musicmasters 20148A/\$9.98 CA 40148Z/\$9.98

MEL LEWIS JAZZ ORCHESTRA Soft Lights & Hot Music

♠ LP Musicmasters 20172K/\$9.98 **CA** 40172X/\$9.98

ABBEY LINCOLN Straight Ahead

♠ CD Candid 79015/\$12.98

TITO PUENTE & HIS LATIN ENSEMBLE Salsa Meets Jazz LP Concord CJP-354/NA CA CJP-354-C/NA

on consignment.

However, Rick Dobbis, executive
VP of RCA Records, observed that

TOOTS THIELEMANS **Only Trust Your Heart**

♠ LP Concord CJ-355/NA CA CJ-355-C/NA

TIM TIMMERMANS/SKIPPER WISE Pems Of The Five Mountains

♠ CD Higher Octave HOMCD 7018/NA CA HOMC 7018/NA **VARIOUS ARTISTS**

Artistry In Jazz

♦ CD Black Lion 760100/\$9.98

MIROSLAV VITOUS Miroslav

♠ CD Freedom 741040/\$12.98

THOMAS "FATS" WALLER Thomas "Fats" Waller

♣ CD Biograph BCD-104-DDD/NA

BUKKA WHITE, SKIP JAMES & BLIND WILLIE McTELL Three Shades Of Blue

♠ CD Biograph BCD-107-ADD/NA

SOUNDTRACKS

JOHN LENNON/THE BEATLES

♠ LP Capitol C1-90803/NA CA C4-90803/NA

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

BILLBOARD OCTOBER 15, 1988





by Is Horowitz

RAISING THE STAKES: The formation of a classical wing by WEA Corp. (Billboard, Oct. 8) to handle the sale of product on its own Teldec and Nonesuch lines in addition to product on its distributed line Virgin is certain to heighten competition in a market already suffering from clogged pipelines. WEA's distribution clout, carefully nurtured over the years, is bound to give it an edge in bidding for retailers' dollars and crowded bin space, other labels fear.

And WEA is far from calling it quits on expansion in classics. It's known that some of the Warner labels have cast acquisitive glances at other companies here and in Europe, and other deals may be in the works. Telarc Records, a juicy plum, is said to have only recently rebuffed the latest of several overtures from WEA International. However, reports of continuing talks persist.

WEA is also said to have initiated talks with the French label Erato, currently tied to the Bertelsmann Music Group through RCA Records. While WEA will not comment on the report, it is known that RCA's relationship with Erato expires at the end of 1989 and that there is little likelihood at this time that it will be renewed. Michael Emmerson, president of BMG's classical division, confirms that each party to the longstanding deal is "reviewing its options."

Rumors of other potential deals continue to add spice to after-dinner talk, but none are supported by enough credible evidence to bear repeating here.

Meanwhile, speculation about how Gunther Breest's defection from Deutsche Grammophon to CBS/Sony will affect the domestic operation of CBS Masterworks remains a subject of trade speculation.

PASSING TONES: Moss Music, now reactivated under the auspices of Pickwick Entertainment, is repackaging its Vox Prima CDs, replacing the cardboard "wallet" with conventional jewel boxes. The label has also begun reviving past recording commitments. One of its more ambitious projects is a taping of the Telemann opera "Pimpinone" with the St. Luke's Chamber Orchestra and soloists John Ostendorf and Julianne Baird, says Carol Marunas, A&R exec.

A 10th Symphony by Beethoven? Perhaps, says MCA Classics. Tom Shepard, label chief, says a 19-minute movement bearing that tag is due before the end of the year. It is a realization by British musicologist Barry Cooper from notes in Beethoven's sketchbook. Cooper fleshes out the release with an illustrated talk. Wyn

WEA's distribution clout has competing labels worried

Morris conducts the London Symphony Orchestra.

Tom Yotka, label manager for Enigma Classics, hopes to win more retail exposure with the use of slimline jewel boxes and thinner blister packs rather than conventional packaging for the label's budget Naxos CDs. Twice as many will fit in the same bin space, he claims ... Denon America is introducing a new Supraphon midline series, Treasury; about 50 titles are scheduled through next spring.

DG's Archiv reissues are due out at midprice early next year, says label VP Alison Ames. While initial releases will be of stereo recordings, mono titles from the venerable line, one of the first to explore actively early music, may come later . . . CBS Masterworks will record Zubin Mehta & the New York Philharmonic in a live concert at year's end, "New Year's Eve Gala." Violinist Midori will be cutting the Paganini Caprices for CBS in November.





by Bob Darden

This is the second part of an interview with the Rev. Jeff Jacobs. Jacobs' second album for Atlanta International Records/GosPearl Records, "Somebody Needs You," has been one of the Atlanta-based traditional-gospel label's biggest hits.

THE MOST POPULAR cut from "Somebody Needs You" has been the traditional-sounding "We're Gonna Make It," which has surprised both Jeff Jacobs and Atlanta International Records/GosPearl, since it was recorded live in one take and underwent virtually no studio polishing.

"I write in a variety of ways," Jacobs says, "but it is all strictly through God's inspiration. Sometimes I'll be going down the highway and the words and music will all come at one time, which is what happened on 'We're Gonna Make It.' Or a song will come from experience, such as the title cut. 'Somebody Needs You' was written during a time when my father had his first stroke, five years ago. And sometimes I'll just open the Scriptures and pick out a psalm."

Jacobs is currently planning his next project. He says he's going to keep his traditional black gospel underpinnings but expand the music into a more contemporary setting.

"We want to retail our audience but broaden our potential," he says. "My ministry is really geared more toward the church now. This next album may serve to open more doors for concerts. We're not going extremely toward the contemporary, but there will definitely be some newer sounds on it.

"I want to expand this ministry to reach the multitudes. I wanted the International Praise Gospel Music Workshop concept to apply to everybody. I feel that what God has given me was designed to take me into

that realm, to relate to a multifaceted audience.

'For the next album, I'd like to take my eight singers into the studio, not to negate the choir sound but to add a little bit of contemporary flavor. I'd like to include something that includes both a white and black audience or congregation. And I'd like to add more praise-andworship music, too.

Despite his youth, Jacobs says that audiences and other ministers have readily accepted him. And as he's worked to create a full-time ministry, he's found support in unexpected places as well.

That acceptance has come—in many cases—in spite of the cover to "Somebody Needs You." It features the handsome, charismatic Jacobs in a shimmering gold shirt, his hands outstretched as a sea of black and white, male and female hands reach urgently for him. Not surprisingly, several retailer and DJs have found it contro-

versial, to say the least.
"The concept is mine, but the hands were the photographer's idea," Jacobs says. "He did the 'Delivered' cov-

Jeff Jacobs climbs the ladder of success

er, and we discussed-and shot-several different concepts to find one that would be marketable outside of the traditional gospel marketplace. Finally, we took all of those concepts to a local mall and asked people which one they were drawn to the most. They picked this one. "Secondly, I've always been that type of person. I was

kind of afraid to reach out to other people. I was afraid of being hurt or rejected. But my ministry is such that I have to reach out and allow people to reach out and touch me as well.

"Last year I nearly died of a serious illness in January. That experience really caused me to have to reach out to people. We chose to have different types of hands touching me on the cover for that reason. Still, it has been quite controversial. During the last Rev. James Cleveland workshop, I had to explain what it meant quite explicitly. Fortunately, the people who know me know I'm totally committed to ministry and nothing

FOR WEEK ENDING OCTOBER 15, 1988

Billboard.

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TOP CLASSICAL ALBUMS...

VEEK	S. AGO	ON CHART	Compiled from a national sample of retail store sales reports.
THIS WEEK	2 WKS.	WKS.	TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	17	★ NO. 1 ★ ★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD) 8 weeks at No. One VARIOUS ARTISTS
2	2	31	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) WYNTON MARSALIS
3	3	15	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD) BERLIN PHILHARMONIC (MAAZEL)
4	4	31	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG
5	6	101	HOROWITZ IN MOSCOW DG 419-499 (CD) VLADIMIR HOROWITZ
6	5	23	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD) ISAAC STERN, YO-YO MA
7	7	5	MAHLER: SYMPHONY NO. 2 DG 423-395 (CD) NEW YORK PHILHARMONIC (BERNSTEIN)
8	8	45	HOROWITZ PLAYS MOZART DG 423-287 (CD) VLADIMIR HOROWITZ
9	9	13	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD) ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)
10	11	47	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)
11	10	13	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD) YO-YO MA
12	19	3	MAHLER: SYMPHONY NO. 5 DG 423-608 (CD) VIENNA PHILHARMONIC (BERNSTEIN)
13	NE	WÞ	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)
14	13	13	HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)
15	14	5	BERNSTEIN: MASS CBS M2K-44593 (CD) LEONARD BERNSTEIN
16	15	7	TELARC SAMPLER 5 TELARC CD-80005 (CD) VARIOUS ARTISTS
17	21	33	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
18	24	11	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)
19	22	7	DVORAK: PIANO TRIOS CBS MK-44527 (CD) EMANUEL AX, YOUNG UCK KIM, YO-YO MA
20	18	19	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD) HANOVER BAND
21	12	15	HOLST: THE PLANETS NIMBUS NI-5117 (CD) PHILHARMONIA ORCHESTRA (BOUGHTON)
22	NE	wÞ	PORTRAIT OF WYNTON MARSALIS CBS MK-44726 (CD) WYNTON MARSALIS
23	17	35	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)
24	25	3	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD) DALLAS SYMPHONY (MATA)
25	16	29	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN

TOP CROSSOVER ALBUMSTM

1	2	5	★★ NO. 1 ★★ THE SOUND OF MUSIC TELARC CD-80162 (CD) 1 week at No. One VON STADE, CINCINNATI POPS (KUNZEL)
2	1	11	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD) JAMES GALWAY
3	4	9	THE BERNSTEIN SONGBOOK CBS MK-44760 (CD) VARIOUS ARTISTS
4	3	33	BEETHOVEN OR BUST TELARC CD-80153 (CD) DON DORSEY
5	8	3	BERNSTEIN 70 DG 427-042 (CD) LEONARD BERNSTEIN
6	6	47	BY REQUESTTHE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)
7	5	15	THE SCARLATTI DIALOGUES CBS MK-44519 (CD) BOB JAMES
8	NE	wÞ	SHOW BOAT ANGEL A2-49108 (CD) VON STADE, HADLEY, STRATAS (MCGLINN)
9	7	39	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)
10	9	13	BOLLING'S GREATEST HITS CBS MK-44608 (CD) CLAUDE BOLLING
11	13	7	THE BEATLES CONNECTION ANGEL CDC-49556 (CD) THE KING'S SINGERS
12	NE	wÞ	DIGITAL JUKEBOX PHILIPS 422-064 (CD) BOSTON POPS (WILLIAMS)
13	12	31	FLAMENCO GUITAR NIMBUS NI-5093 (CD) PACO PENA
14	15	3	FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD) LONDON SYMPHONY (CACAVAS)
15	10	9	AMERICAN JUBILEE TELARC CD-80144 (CD) CINCINNATI POPS (KUNZEL)

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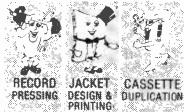
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NEWSMAKERS



Love's Labours Found. Gil Friesen, left, president, A&M Records, presents Robin Campbell of UB40 with platinum certification for the group's 1983 "Labour Of Love" album, which features the hit single "Red Red Wine."



Macey Lipman Marketing while phoning retailers about his new album. Pictured, from left, are Macey Lipman, MLM; Arthur Spivak, Cetera's manager; Cetera; and Barbara Firstman, VP, sales, MLM.

Hysterical Reaction. Peter Murphy, touring to support his new Beggars Banquet/RCA album, "Love Hysteria," meets with label brass backstage at New York's Beacon Theatre. Shown, from left, are Peter Gordon, managing director, Beggars Banquet-U.S.; Rick Dobbis, executive VP/GM, RCA Records; Murphy; and Jim McKeon, national album promotion, RCA Records.



Atlantic Duet. Ahmet M. Ertegun, chairman, Atlantic Records, meets with Debbie Gibson backstage at one her three SRO concerts at New York's Radio City Music Hall.



Lucky Strypes. Members of Enigma act Stryper meet with label and distribution executives for the gold certification of their "In God We Trust" album. Shown, from left, are Dennis White, president, CEMA; Laura Hughes,

Gold Al. "Weird Al" Yankovic, left, receives gold certification for his album "Even Worse." Also on hand are Johnny Musso, center, president of Scotti Bros. Records, and Jay Levey, right, producer of the Yankovic videos.



Gaia Gala. Bill Franzblau, president of Gaia Records, chats with two musicians who perform on Michael Hoppe's "Quiet Storms" album during a special reception at Los Angeles' Four Seasons Hotel. Shown, from left, are Louise di Tullio, flutist; Franzblau; and Lou Anne Neill, harpist.

Record-Setting 'Yesterday' Honored In U.K. By BMI

LONDON A song has notched 5 million performances on U.S. radio and television for the first time in BMI's 50-year history.

The song is "Yesterday" by John Lennon & Paul McCartney, and its achievement was announced here by BMI president Frances Preston at the annual BMI luncheon honoring Performing Right Society members whose works are administered in the U.S. by BMI.

Lennon's widow, Yoko Ono, attended the luncheon to collect this award and four others, including one for "Imagine," which reached 2 million performances during 1987, and one each for "If I Fell" and "Lucy In The Sky With Diamonds" (1 million each).

Other songs to reach 2 million performances last year were "Here Comes The Sun" by George Harrison, "Call Me" by Tony Hatch, and "Morning Has Broken" by Cat Stevens & Eleanor Farieon.

Those qualifying in the 1 millionperformance category during 1987 were "Black Magic Woman" by Peter Green, "Don't Let The Sun Catch You Crying" by Gerry Marsden, "Give Me Love Give Me Peace On Earth" by Harrison, "True" by Gary Kemp, and "What's Love Got To Do With It" by Graham Lyle.

Three Steve Winwood compositions were among BMI's most performed songs of the year: "Higher Love," which received its second award in this category; "Back In The High Life Again"; and "The Finer Things."

Also honored in this category were "Big Time" by Peter Gabriel; "Dreamtime" by John Beeby; "Everybody Have Fun Tonight" by Nick Feldman & Jack Hues; "(I Just) Died In Your Arms" by Nick van Eede; "In Too Deep" by Tony Banks, Phil Collins & Mike Rutherford; and "Mary's Prayer" by Gary NIGEL HUNTER

Phil Collins Honored By ASCAP

Named Best Songwriter For 2nd Year

LONDON Phil Collins dominated the annual ASCAP Pop Awards ceremony here Sept. 28, for the second year in a row.

Once again he was songwriter of the year at the event honoring Performing Right Society members whose works are administered in the U.S. by ASCAP.

He scored the greatest number of U.S. performances during 1987 with "Against All Odds," "In The Air Tonight," "Invisible Touch," "Take Me Home," "Land Of Confusion," "One More Night," "Throwing It all Away," and "Tonight Tonight." night Tonight Tonight

Warner Chappell Music, whose award-winning singles received the greatest number of U.S. performances last year, was the PRS publisher of the year. The titles: "Brand New Lover," "Here I Go Again," "I Still Haven't Found What I'm Looking For," "Is This what I'm Looking For," "Is This Love," "Lessons In Love," "Some-thing About You," "Telling Me Lies," "Where The Streets Have No Name," and "With Or Without

Recipients in a new award category, country songwriters of the year, were Linda Thompson and Betsy Cook, for penning "Telling Me Lies," which was recorded by Dolly Parton, Linda Ronstadt, and

Emmylou Harris for their "Trio" album.

The awards dinner was hosted by ASCAP president Morton Gould, and the awards were presented by Gloria Messenger, managing director, and U.K. regional director James Fisher.

Among the celebrity guests was heavyweight boxer Frank Bruno, a friend of Billy Ocean, who re-ceived awards for "Love Is Forever" and "When The Going Gets Tough (The Tough Get Going)."

Dutch Pick Up Music Phone Countdown Line To Foster Sales

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AMSTERDAM, the Netherlands The Edison Foundation started its Countdown Line telephone service Oct. 3 in a bid to boost music sales in Holland. The 50-line facility offers taped music information in Dutch about new single releases, artist and concert details, excerpts from records, radio/television interviews, and press articles-plus stern warnings about the adverse effects of home taping.

The service has been made available through the BUMA/STEMRA copyright organization and is en-

PETER JONES, Billboard, 71 Beak St., London WIR 3LF. 01-439 9411.

Australia GLENN A. BAKER, P.O. Box 261, Baulkham Hills, 2153 New South Wales. Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882. Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.

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dorsed by NVPI, the Dutch branch of IFPI. The Countdown Line tapes, which are updated every day, are produced by Rob de Boer Productions, which also produces the popular "Countdown" TV series for Radio Veronica and Sky Channel.

The Edison Foundation is publicizing Countdown Line with a national advertising campaign. The primary target of the service is the 8-20-year-old age group, particularly 12-20 year olds who are the main purchasers of singles, though it has

(Continued on page 69)

Tape Pirate Sent To Jail, Ran **Legit Biz Also**

BY NIGEL HUNTER

LONDON A jail sentence has been handed to a cassette manufacturer who duplicated pirate tapes alongside legitimate product. His two sons were fined after all three pleaded guilty to two conspiracy charges in breach of the Forgery & Counterfeiting Act and the Copyright Act.

John Wood, company director, was sentenced to six months on each charge, to run concurrently, but with four months suspended. His sons Mark and Ian were each fined around \$500 and ordered to pay similar amounts in costs.

Wood and his sons ran legitimate businesses, Palatech and Cassette Duplicators. The bust was made during the Easter vacation, with police raiding their premises in the Midlands.

Police discovered that the duplicating of illegal tapes was undertaken in Leominster, England, and labeling and packaging in Alcester, England. A total of 12,000 tapes was seized during the raids. The operation was carried out by the police in conjunction with BPI, the U.K. IFPI branch. The case, says BPI, revealed two important factors distinguishing it from others uncovered in recent years.

First, the illegal duplicating was conducted from within a legitimate business. And it used a loop bin to manufacture the counterfeit tapes. Legitimate CDs were used as mas-

BPI says the tapes were "of extremely high quality, with convincing artwork to give them a veneer of authenticity" and rates them as perhaps the most professional pirate tapes the BPI has encountered

The police obtained warrants for the raids at the instigation of the BPI antipiracy unit, which had been checking out the companies for some time.

(Continued on page 72)

Soviets Meet With U.K. Publisher **To Promote Cultural Exchanges**

MOSCOW VAAP, the Soviet copyright agency, has collaborated with U.K. music book publishing/distribution firm Music Sales to present the Rock & Pop Seminar at the publisher's London offices Oct. 10-11. The aim is to explore possibilities for cultural exchanges, publishing opportunities, and the international exposure of rock and pop acts from the Soviet Union. Music Sales managing director Bob Wise, whose group owns the G. Schirmer publishing house in New York through which all serious Soviet music is licensed to the U.S., hopes the seminar will "find more outlets for Soviet music and new openings for Western music in the USSR." Representatives were invited from the press and the broadcasting and music industries, with VAAP officials Svetlana Mikhailova and Sergei Semenov hosting the meet. MIKE HENNESSEY

Europe Gets 2 Nonstop Music Channels

LONDON Two nonstop music channels have been launched in Europe. On Oct. 2, the Landscape Channel started a satellite-to-cable music television service minus presenters or voice-overs but accompanied by 35mm visuals of "the natural world." Two days earlier, Sky Radio started a 24-hour soft-pop station, with promotional spots and commercials but without talk or presentation links. Both are available free to some 14 million cable homes in Europe. **EDWIN RIDDELL**

Davis, Taylor To Hit Polish Jazz Fest

WARSAW, Poland The Polish Jazz Jamboree, one of the oldest jazz festivals in Europe, is set for its 30th edition here, Oct.27-30. Among artists booked are Miles Davis, the Phil Woods Quintet, Koko Taylor, Ronald Shannon Jackson & the Decoding Society, and Michel Petrucianni, plus a long list of star guest musicians from socialist countries. ROMAN WASCHKO

Wax 'Beatles' Move To Abbey Road

LONDON The waxwork effigies of the Beatles were moved from Madame Tussaud's to EMI's Abbey Road studios for the launch of a book by Mark Lewisohn, "The Complete Beatles Recording Sessions." The book details, in diary format, all the recording work of the Beatles throughout their 1962-70 career. PETER JONES

Dutch Charts List CDs, LPs, Cassettes

AMSTERDAM, the Netherlands Changes in Dutch chart information mean that the separate CD top 40 list has been dropped in favor of a top 100 giving information on the CD, LP, and cassette configurations. The change is being implemented by the Dutch Top 40 Foundation, which compiles the charts, at the request of the Dutch record industry; it recognizes the fact that new product is now generally released simultaneously in all three formats.

Japan To Cut Back On Home Electronics

TOKYO The value of total Japanese production of electronic goods for home use will drop from \$33.3 billion in 1986 to \$24.56 billion in 1992, a cutback of 26.3%, according to a supply-demand forecast from the Electronics Industries Assn. of Japan (EIAJ). The Japanese electronics business is therefore at a major turning point. The figures project a 5% annual decrease in total production from 1986-92, compared with a 7.8% annual increase from 1980-86. The biggest drop is expected in VCR production. Camcorder and liquid-crystal television sets are expected to show the biggest upturns.

SHIG FUJITA

BILLBOARD OCTOBER 15, 1988

10. 16.20-80.



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This	Last						
Week	Week 3	SINGLES DESIRE U2 ISLAND					
2	1	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI					
3	8	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA					
4	4	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND					
5 6	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN NOTHING CAN DIVIDE US JASON DONOVAN PWL					
7	6 10	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA					
8	5	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS					
9	7	DOMINO DANCING PET SHOP BOYS PARLOPHONE					
10	9	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN					
11	25	DON'T WORRY BE HAPPY BOBBY MCFERRIN MANHATTAN/EMI					
12 13	19 1 3	A LITTLE RESPECT ERASURE MUTE RIDING ON A TRAIN THE PASADENAS CBS					
14	20	I DON'T WANT YOUR LOVE DURAN DURAN EMI					
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16	24	FAKE 88 ALEXANDER O'NEAL TABU,					
17 18	34 12	WEE RULE WEE PAPA GIRL RAPPERS JIVE THE RACE YELLO MERCURY/PHONOGRAM					
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26	18	EASY THE COMMODORES MOTOWN					
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28	22	SHAKE YOUR THANG (IT'S YOUR THING) SALT-N-PEPA FEATURING EU FFRR/LONDON					
29	21	MEGABLAST/DON'T MAKE ME WAIT BOMB THE BASS MISTER-					
30	23	RON/MUTE THE HARDER I TRY BROTHER BEYOND PARLOPHONE					
31	26	RUSH HOUR JANE WIEDLIN MANHATTAN/EMI					
32	NEW	NEVER TRUST A STRANGER KIM WILDE MCA					
33	30 27	REVOLUTION BABY TRANSVISION VAMP MCA STOP THIS CRAZY THING COLDCUT FEATURING JUNIOR REID AHEAD					
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35	NEW	BURN IT UP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE					
36 37	NEW	SO IN LOVE WITH YOU SPEAR OF DESTINY VIRGIN CHARLOTTE ANNE JULIAN COPE ISLAND					
38	NEW	ALL OF ME SABRINA PWL/MEGA					
39	36	TEARS RUN RINGS MARC ALMOND PARLOPHONE					
40	31	ANOTHER PART OF ME MICHAEL JACKSON EPIC ALBUMS					
1	1	BON JOVI NEW JERSEY VERTIGO/PHONGRAM					
2	2	LEVEL 42 STARING AT THE SUN POLYDOR					
3 4	NEW 3	JEAN MICHEL JARRE REVOLUTIONS POLYDOR VARIOUS RAP TRAX STYLUS					
5	4	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND					
6	16	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA					
7	5 7	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM KYLIE MINOGUE KYLIE—THE ALBUM PWL					
8	NEW	BIG COUNTRY PEACE IN OUR TIME MERCURY/PHONOGRAM					
10	9	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA					
11	8	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS					
12	10	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN MICHAEL JACKSON BAD EPIC					
14	26						
15	13						
16 17	11 NEW	BROS PUSH CBS VARIOUS ONES ON 1 BBC					
18	20	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN					
19	12						
20	14 NEW	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA VARIOUS RARE GROOVE MIX STYLUS					
22	NEW						
23	18	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM					
24	22	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS					
25	24 NEW	EAGLES BEST OF EAGLES ASYLUM ALEXANDER O'NEAL HEARSAY TABU					
27	32	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON					
28	27	WHITNEY HOUSTON WHITNEY ARISTA					
30	29	INXS KICK MERCURY/PHONOGRAM GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN					
31	23	TALK TALK SPIRIT OF EDEN PARLOPHONE/EMI					
32	28	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.					
33	19						
34 35	39 25	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS VARIOUS THE GREATEST EVER ROCK 'N' ROLL MIX STYLUS					
36	NEW	RUBY TURNER THE MOTOWN SONG BOOK JIVE					
37	31						
38	33	WARNER BROS. MICHELLE SHOCKED SHORT SHARP SHOCKED COOKING VINYL					
39	15	COCTEAU TWINS BLUE BELL KNOLL 4AD/BEGGARS BANQUET					
40	17	BILLY BRAGG WORKER'S PLAYTIME GOI DISCS/CHRYSALIS					
	-						

CAN	ADA	(Country The Decord) As of 10/2/00	44	CIA	DAN FUDOPEAN CHAPTS 10/0/09
CAN	AUA	(Courtesy The Record) As of 10/3/88 SINGLES	m	SIC	PAN-EUROPEAN CHARTS 10/8/88
1	4	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL			HOT 100 SINGLES
3	1 9	SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG	1 2	2	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
4	11	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN/WEA	3	3	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
-5 6	5 7	FAST CAR TRACY CHAPMAN ELEKTRA/WEA MONKEY GEORGE MICHAEL COLUMBIA/CBS	4 5	12	HAND IN HAND KOREANA POLYDOR YOU CAME KIM WILDE MCA
7 8	2 20	HANDS TO HEAVEN BREATHE VIRGIN/A&M DON'T WORRY BE HAPPY BOBBY McFERRIN EMI/CAPITOL	6	6	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
9	6	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA	7 8	5 8	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG
10 11	NEW 12	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA RAG DOLL AEROSMITH GEFFEN/WEA	9	7	NUIT DE FOLIE DEBUT DE SOIREE CBS
12	3	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/	10	NEW	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG DESIRE U2 ISLAND
13	NEW	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM	12	16	DOMINO DANCING PET SHOP BOYS PARLOPHONE
14	8 16	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG DON'T BE CRUEL CHEAP TRICK EPIC/CBS	13 14	9	TEARDROPS WOMACK & WOMACK FOURTH & BROADWAY
16	14	ALL FIRED UP PAT BENATAR CHRYSALIS/MCA	15	13	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC IM NIN'ALU OFRA HAZA "HED ARZI/GLOBESTYLE
17	15	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM	16	11	THE LOCO-MOTION KYLIE MINOGUE PWL
18 19	NEW 10	FOREVER YOUNG ROD STEWART WARNER BROS./WEA POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/	17	NEW	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE HEAVEN CAN WAIT SANDRA VIRGIN
20	17	VERTIGO/POLYGRAM PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH	19 20	15 NEW	LOVELY DAY (SUNSHINE MIX) BILL WITHERS GBS SHE WANTS TO DANCE WITH ME RICK ASTLEY RGA/BMG
		PRINCE JIVE/BMG ALBUMS	20	NEW	HOT 100 ALBUMS
1	2	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM	1 2	1 2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA MICHAEL JACKSON BAD EPIC
3	10	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA	3	NEW	BON JOV! NEW JERSEY VERTIGO
4 5	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA ROD STEWART OUT OF ORDER WARNER BROS./WEA	4 5	3 5	EUROPE OUT OF THIS WORLD EPIC
6	5 4	INXS KICK ATLANTIC/WEA	6	NEW	METALLICA AND JUSTICE FOR ALL PHONOGRAM LEVEL 42 STARING AT THE SUN POLYDOR
7 8	7	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M METALLICA AND JUSTICE FOR ALL ELEKTRA/WEA	7 8	7	BAP DA CAPO EMI
9	9	ROBERT PALMER HEAVY NOVA EMI/CAPITOL	9	6	SOUNDTRACK DIRTY DANCING RCA KYLIE MINOGUE KYLIE—THE ALBUM PWL
10	11 NEW	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG BON JOVI NEW JERSEY MERCURY/POLYGRAM	10	8	SOUNDTRACK LE GRAND BLEU VIRGIN
12	6	GEORGE MICHAEL FAITH COLUMBIA/CBS	11	10 16	HELLOWEEN KEEPER OF THE SEVEN-KEYS PART 2 NOISE JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	8 12	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL	13	14	HERBERT GROENEMEYER OE EMI
15	14	ELTON JOHN REG STRIKES BACK MCA/MCA	14 15	9	EROS RAMAZZOTTI MUSICA E DDD MIDNIGHT OIL DIESEL AND DUST CBS
16 17	17	COLIN JAMES COLIN JAMES VIRGIN/A&M HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA	16	15	STING NOTHING LIKE THE SUN A&M
18	15	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG	17 18	13 12	PRINCE LOVESEXY PAISLEY PARK SADE STRONGER THAN PRIDE CBS
19 20	20 19	CHEAP TRICK LAP OF LUXURY EPIC/CBS DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA	19	18	KIM WILDE CLOSE MCA
			20	NEW	GIANNA NANNINI MALAFEMMINA DISCHI RICORDI/POLYDOR
WES'	T GEF	RMANY (Courtesy Der Musikmarkt) As of 10/3/88	AUST	TRAL	(Courtesy Australian Music Report) As of 10/3/88
		SINGLES			SINGLES
1 2	4 2	HAND IN HAND KOREANA POLYDOR/DGG	1 2	1 2	SIMPLY IRRESISTIBLE ROBERT PALMER EMI DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
3	1	MACHO MACHO RAINHARD FENDRICH ARIOLA GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA	3	3	ALL FIRED UP PAT BENATAR CHRYSALIS
4	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP	4	NEW	DESIRE U2 ISLAND
5 6	10	A GROOVY KIND OF LOVE PHIL COLLINS WEA DER BLONDE HANS HANNES KROEGER HANSA	5 6	5	DON'T BE CRUEL CHEAP TRICK EPIC THAT'S WHEN I THINK OF YOU 1927 WEA
7	6	YOU CAME KIM WILDE MCA	7	4	PERFECT FAIRGROUND ATTRACTION RCA
8	NEW	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	8 9	6	PUSH IT SALT-N-PEPA LONDON
10	15	DOMINO PET SHOP BOYS PARLOPHONE THE TWIST FAT BOYS & CHUBBY CHECKER POLYDOR/DGG	10	10 NEW	AS THE DAYS GO'BY DARYL BRAITHWAITE CBS BAD MEDICINE BON JOVI MERCURY
111	7	THE LOCO-MOTION KYLIE MINOGUE PWL	11	17	TWO STRONG HEARTS JOHN FARNHAM RCA
12	11	FORTSETZUNG FOLGT BAP EMI	12	NEW	OH YEAH YELLO MERCURY THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
13	9	WIENER BLUT FALCO TELDEC JUST FOR YOU MIXED EMOTIONS ELECTROLA	14	9	THEME FROM S-EXPRESS S-EXPRESS POSSUM
15	16	DR. STEIN HELLOWEEN NOISE	15 16	11	NEVER TEAR US APART INXS WEA MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
16 17	13 NEW	TOUCHY A-HA WARNER BROS. INDESTRUCTIBLE FOUR TOPS ARISTA	17	16	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN
18	14	THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT	18	12	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
19	NEW	PATRONA BAVARIAE ORIGINAL NAABTAL DUO ARIOLA ROSES ARE RED MAC BAND MCA	19 20	NEW	STOP YOUR FUSSIN' TONI CHILDS A&M
1		ALBUMS	20	13	AGE OF REASON JOHN FARNHAM RCA ALBUMS
1 2	1 2	BAP DA CAPO EMI TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	1 2	1	VARIOUS 88 THE WINNERS WEA
3	3	HERBERT GROENEMEYER OE EMI	3	2	INXS KICK WEA JOHN FARNHAM AGE OF REASON RCA
4	4 7	MICHAEL JACKSON BAD EPIC METALLICA AND JUSTICE FOR ALL VERTIGO/PHONOGRAM	4	3	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
6	5	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE	5 6	5	VARIOUS 1988 WHAT'S HOT EMI KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
7	6	EROS RAMAZZOTTI MUSICA E' DDD	7	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	8 NEW	SOUNDTRACK DIRTY DANCING RCA/ARIOLA BON JOVI NEW JERSEY VERTIGO/PHONOGRAM	8 9	7	ROBERT PALMER HEAVY NOVA EMI BROS PUSH CBS
10	9	FALCO WEINER BLUT TELDEC	10	11	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
11 12	10 NEW	EUROPE OUT OF THIS WORLD EPIC GIANNA NANNINI MALAFEMMINA METRONOME	11 12	10	TV SOUNDTRACK TOUR OF DUTY 2 CBS GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
13	11	JULIANE WERDING TAROT WEA	13	17	ROCKMELONS TALES OF THE CITY TRUE TONE
14	NEW	DIE FLIPPERS NUR FUER DICH BELLAPHON	14	16	POISON OPEN UP AND SAY AHH! LIBERATION
15 16	NEW 17	ANTHRAX STATE OF EUPHORIA ISLAND MODERN TALKING BEST OF MODERN TALKING DINO	15 16	13	CHANTOOZIES CHANTOOZIES MUSHROOM ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
17	12	MICHAEL JACKSON THRILLER EPIC	17	14	VARIOUS CLUB MIX '88 POLYSTAR
18 19	15 13	KIM WILDE CLOSE MCA HEINZ RUDOLPH KUNZE EINER FUER ALLE WEA	18 19	19 18	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY CHEAP TRICK LAP OF LUXURY EPIC
20	18	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS	20	20	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
JAPA	N (Courtesy Music Labo) As of 10/3/88	NET	HERL	ANDS (Courtesy Stichting Nederlandse Top 40) As of 10/4/88
		SINGLES			SINGLES
1	3	MUGONIROTTPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA	1 2	7	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE A GROOVY KIND OF LOVE PHIL COLLINS WEA
2 3	2	DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNYS TABIDACHIHA FEESIA SEIKO MATSUDA CBS/SONY/SUN MUSIC	3	2	STOP SAM BROWN A&M
4	NEW	HAPPY AGAIN NORIKO SAKAI VICTOR/SUN MUSIC	4 5	4 NEW	WHERE DID I GO WRONG UB40 VIRGIN TEARDROPS WOMACK & WOMACK ARIOLA
5 6	6	CECILE YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU AHH GUTTO MASAHIKO KONDO CBS/SONY/SUN MUSIC	6	3	WONDERFUL TONIGHT ERIC CLAPTON POLYDOR
7	8	KANOJYO TO TIP ON DUO MIKI IMAI FOR LIFE/NTV M/GEIEI	7 8	8 5	HEAVEN IN MY HANDS LEVEL 42 POLYDOR GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
8 9	NEW	MERMAID MIHO NAKAYAMA KING/VARNING P VIRGIN SHONEN NI KUCHIZUKEO AKIKO IKUINA	9	9	PARADISE BY THE MEATLOAF CBS
10	7	PONY/CANYON/FUJI/PACIFIC BEGINNING CHA-CHA VAP//NTV M	10	NEW	DESIRE U2 ARIOLA ALBUMS
		ALBUMS	1	1	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
1 2	NEW	KOME KOME CLUB GO FUNK CBS/SONY BON JOVI NEW JERSEY PHONOGRAM	2	3	SAM BROWN STOP A&M
3	1	KYOSUKE HIMURO FLOWERS FOR ALGERNON TOSHIBA/EMI	3	5	ROBERT CRAY BAND DON'T BE AFRAID MERCURY UB40 UB40 VIRGIN
5	2 3	YUTAKA OZAKI GAIROJU MOTHER AND CHILDREN YOKO OGINOME CD RIDER VICTOR	5	NEW	LEVEL 42 STARING AT THE SUN POLYDOR
6	NEW	SATOSHI IKEDA SILK TEICHIKU	6 7	10	JLAST & B STENBERG FLUTE/FIESTA POLYDOR VARIOUS CIAO ITALIA EVA
8	NEW 4	SAMMA AKASHIYA KOUIUJIBUNGASUKI PONY/CANYON THE RC SUCCESSION COVERS KITTY	8	NEW	TALK TALK SPIRIT OF EDEN EMIBOVEMA
9	10	REBECCA OLIVE CBS/SONY HIKARU GENJI HI PONY/CANYON	9	8	KOOS ALBERTS HET LEVEN GAAT DOOR CNR FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
10					

Exec: Videotape Prices To Dive

BY MANFRED SCHREIBER

VIENNA, Austria A sharp decrease in the price of videocassettes here is forecast by Michael Holzermayr, GM of the video division of Warner Bros. Prices will drop because prerecorded videotape sales are likely to "explode" this year by as much as 200%, he says

he says.

"About 90% of videocassettes are rented right now in Austria, and this market is growing by some 5%-7%," says Holzermayr. "My hope is that the 10% which are sold will increase this year, probably by 200%. The trend is toward sales in the Austrian market, and I'm sure prices will dip as a result."

Austrian households have an estimated 600,000 videorecorders, with the VHS system used by 80%. Holzermayr believes the remaining households are equally split between Beta and Video 200. But other industry insiders put the proportions at 90% VHS, 5%-7% Video 200, and Beta sharing the rest with Video 8.

Warner Bros. Video has a catalog of some 350 titles and a 12% share of the Austrian market. The annual gross for recorded videotapes nationwide here is estimated at \$21 million.

Says Holzermayr: "The best sellers are action or horror packages." Recent top sellers have included "Police Academy 4," "Living Daylights," James Bond features, and "The Witches Of Eastwick."

He rates CD video as a configuration for the future because of the relatively high cost of hardware. The same applies to Super VHS, which is also handicapped by a lack of software, he says.

DUTCH MUSIC PHONE

(Continued from page 67)

been documented that their buying power has diminished considerably in recent years.

In 1985, that core age group represented 65% of all singles buyers, but this figure dropped to 50% last year and is expected to dip to about 40% this year.

But the Dutch younger generation is increasingly important to the growing CD single market, a further reflection of Holland's lead in Europe in terms of CD hardware penetration and the sale of singles in this configuration.

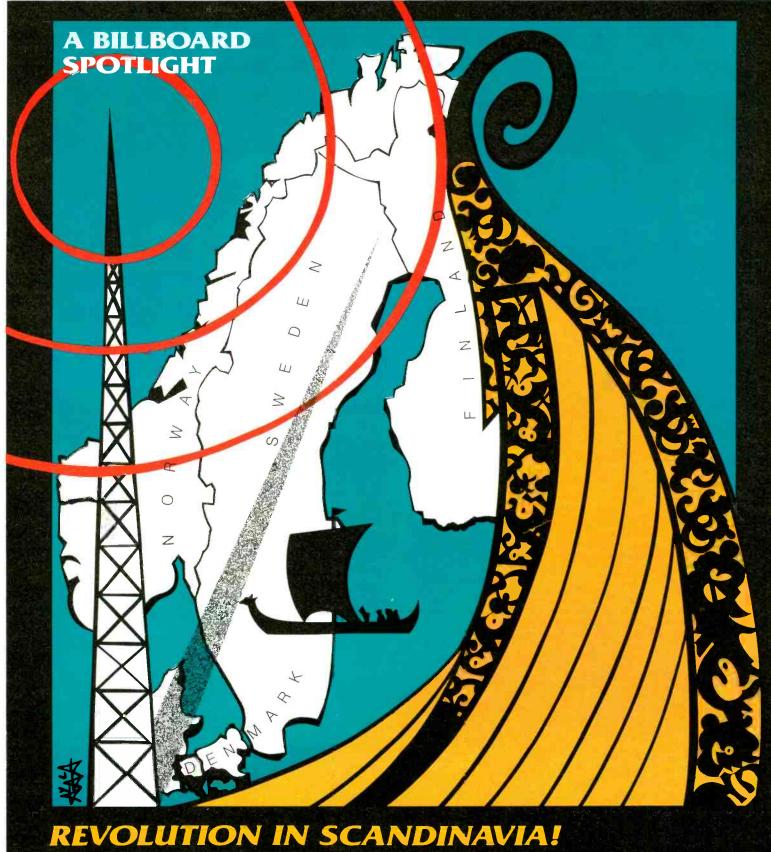
in this configuration.

Says Olaf Klijn, Edison Foundation coordinator: "For that reason, we're putting a lot of emphasis on CD singles for the Countdown Line service"

The Edison Foundation was initiated in 1983 by the NVPI to promote Dutch music at home and abroad. Its best-known endeavor is the annual presentation of the pop and classical Edison Awards, the Dutch equivalent of the U.S. Gram-

mys.

The Countdown Line project, which has a minimum life span of three months, is not toll free. Callers pay the guilder equivalent of \$1.50 U.S., or 25 cents per minute, to listen to the entire six-minute tape. Proceeds from the calls will be split between the Edison Foundation and the Ministry of Telecommunications.



The Scandinavian countries—Denmark, Finland, Norway and Sweden, a music market of 20 million people—are on the verge of a broadcasting revolution as deregulation finally comes, changing a radio and television landscape for so long dominated by public service broadcasting. This broadcasting revolution will be fully documented in Billboard's **SPOTLIGHT ON SCANDINAVIA** to be published in the October 8 issue.

IN THIS ISSUE:

• The Danish Music Scene • The Finnish Music Scene • The Norwegian Music Scene • The Swedish Music Scene

From the Chief Executive's Chair—a round-up of Scandinavian opinion on market developments • Music Publishing in Scandinavia

ISSUE DATE: December 3

FOR AD DETAILS CONTACT:

AD CLOSING: November 8



The Big Easy Hosts WEA

Warner/Elektra/Atlantic Corp. executives and representatives from across the nation met at New Orleans' Regency Hyatt Aug. 27-31 for their 1988 national sales meeting. Achievement awards were presented for outstanding sales and promotion work at Warner Bros., Geffen, Reprise, Elektra/Asylum. Atlantic, and Virgin Records.



The highest-ranking WEA executives are out in force for the New Orleans meeting. Pictured, from left, are Murray Gitlin, executive VP/treasurer; Lenny Waronker, president, Warner Bros.; Nesuhi Ertegun, president, East-West Records; Mo Ostin, chairman, Warner Bros.; Henry Droz, president, WEA; and Robert J. Morgado, executive VP, WCI.



Tunc Erim, Atlantic VP/executive assistant to the president, kneels in the presence of sales meeting attendees. Pictured standing, from left, are Doug Morris, president, Atlantic; Ahmet Ertegun, chairman, Atlantic; Ted Fox, manager of Island artist, Buckwheat Zydeco; Zydeco; Henry Droz; and Lou Maglia, president, Island.



Top Virgin execs congratulate Henry Droz on WEA's achievements for the year. Pictured, from left, are Paddy McCaferty, Virgin; Jeff Ayeroff, managing director, Virgin; Jordan Harris, managing director, Virgin; and Droz.



Henry Droz, left, takes a break with Geffen artist Robbie Robertson.



Henry Droz accepts a multialbum, multiplatinum award on behalf of the WEA Marketeam from Mark Schulman, senior VP/GM, Atlantic.



WEA's seven branch managers line up for their own version of Motley Crue. Shown, from left, are Peter Stocke, regional VP/New York branch manager; Bill Biggs, Atlanta; Brent Gordon, Los Angeles; Paul Sheffield, Dallas; Al Abrams, Chicago; Rick Cohen, Philadelphia; and Mike Spence, regional VP/Cleveland branch manager.



Henry Droz gets together with Music City executives. Shown, from left, are Jim Ed Norman, executive VP, Nashville, Warner Bros.; Droz; and Vic Faraci, VP/marketing, Nashville, Warner Bros.



Quincy Jones, president, Qwest Records, discusses his label's plans



Geffen president Ed Rosenblatt, lying in foreground, is surrounded by his field promotion representatives at a special marketing meeting.



Kenny Hamlin, Elektra VP/sales, presents a special plaque commemorating WEA's multiplatinum achievements. Shown, from left, are Hamlin; Henry Droz; and Robin Sloane, VP/videc productions, Elektra.

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Top WEA attendees attest to their "track records" with Geffen jogging suits, while Geffen VP/sales Eddie Gilreath is at the podium. Shown, from left, are Russ Bach, executive VP/marketing development, WEA; Fran Aliberte, senior VP/sales, WEA; George Rossi, executive VP/marketing, WEA; Henry Droz; and Gilreath.



Warner Bros. act ZZ Top wows the WEA attendees.

In Greece, Radio Competition Is Hot And Heavy

BY JOHN CARR

ATHENS, Greece A relatively new private radio station, dedicated to raising ethnic music consciousness, exemplifies the broadcasting explosion now rippling through Athens and other Greek cities.

Radio Peace, set up in July 1987 but gaining recognition only now, claims its programming, of which 90% is devoted to Greek folk music, has spurred sales of the genre in record stores. An increasingly loyal following shows how private radio is filling gaps that state broadcasting here tends to neglect.

Nasos Theophilopoulos, Radio Peace founder and proprietor, says: "We're finding that people want to rediscover their musical roots." He is an electronics engineer by profession, and his tiny studio is set up in his own home, using an antenna on a nearby hill overlooking the whole city.

Of Greece's record companies, EMI and Minos Records are the major purveyors of folk/demotic airs, but Theophilopoulos claims the majors just don't pay enough attention to the renewed popularity of the music that his stations boosts. "We're the only Greek station with totally ethnic repertoire," he says.

An application for an official operating license has been pending for a year, and Theophilopoulos, senior partner of a two-man team that works around the clock, feels that the growing pressure of public opinion will force the government to grant one.

Theophilopoulos also faces competition from major radio rivals, such as Athens 984 FM, which he accuses of trying to crowd him off his frequency. "These guys have a lot of money behind them. I haven't made money yet; in fact, the Radio Peace project has cost me around \$120,000."

But until he gets his state operating license, he cannot recoup his costs through advertising.

Radio Peace's telephones rarely stop ringing with listener approval, he says. Though technically confined to greater Athens, the station has been heard in remote

regions of the country.

Conflicts with some pirate operators, who have threatened to blow up his equipment, and with stronger-airwave competitors reflect the feverish activity in Greek radio broadcasting this year, which is the result of the government's decision to relax its ban on private radio.

New stations are cropping up at the rate of two a month in Greece, forcing the leaders, such as Athens 984 and Antenna 971, to innovate constantly.

Insiders believe the ethnic Radio Peace could be the start of radio specialization, long a standard in Western countries but still unknown here.

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New Elections Kill Broadcast Plan Deal To Scrap Record Tariffs On Hold

BY KIRK La POINTE

OTTAWA The federal election called for Nov. 21 has put the freetrade deal that would eliminate recording tariffs on the line and scuttled the proposed Broadcasting Act.

Prime Minister Brian Mulroney asked Gov. General Jeanne Sauve to dissolve Parliament Oct. 1 so Mulroney could seek re-election. That killed legislation to revamp the country's broadcasting law. It had passed the elected House of Commons but hadn't received the required approval of the appointed Senate before Mulroney called the election.

Earlier, the Senate's Liberal majority had agreed to a request by party leader John Turner to block free-trade legislation in the Senate until after an election. As a result, this election effectively becomes a referendum on free trade.

If Mulroney wins a majority in the Commons, Turner has agreed to allow the legislation swift passage in the Commons and Senate when it is reintroduced. But if Mulroney loses or wins only a minority government, neither the Liberals nor the New Democratic Party will agree to the trade pact.

Under the trade legislation, which has received President Reagan's signature into law in the U.S., the tariff on recordings would be among the myriad trade barriers between the two countries lifted over

10 years starting Jan. 1.

Cultural assistance to the recording industry, which many view as a subsidy that prevents further penetration of the Canadian market by U.S. product, is exempt under the deal. But it is possible that such as-

This election will be a free-trade referendum

sistance, and particularly further measures, would be subject to U.S. retaliation in the future.

Although the recording industry has previously played a negligible role in electioneering, it is likely this time that some Canadian-owned firms will participate as active opponents of free trade. They worry that the elimination of tariffs would dim the allure of the operation of Canadian subsidiaries by foreign-owned multinationals, which control Canada's distribution network.

Some fear that Canada would lose its largely autonomous industry and that its centers would be treated as distribution points for larger operations in such U.S. cities as New York, Philadelphia, Chicago, and Seattle.

The Broadcasting Act had been expected to be passed within the month by the Senate. It would strengthen many provisions for

television and do little for radio. But it would widen powers of the federal cabinet over the federal broadcast regulator, a move many broadcasters oppose.

The government has indicated it will reintroduce both the free-trade and broadcast bills if re-elected.

During the current government's four-year term, the Conservatives managed to create a five-year, \$25 million fund for the Canadianowned element of the recording industry for record, video, and radio production and international tour support and marketing.

They also pushed through the first overhaul of the Copyright Act in more than 60 years, stiffening penalties for people who infringe on copyrights, broadening the rights of creators, and abolishing the 2-centa-song compulsory mechanical rate, thereby allowing creators and record firms to establish a new, higher

The election call is likely to set back a second wave of copyright reform, however. It would deal with rental rights and the thorny issue of home taping, among other things.

The federal government had promised such a follow-up on reform would be imminent, but the election probably delays the introduction of legislation for the second wave until next spring at the earliest. Because such legislation is likely to be controversial, it may also take a long time to go into effect.

A Night To Remember For Leonard Cohen, Too Schwartz Bags PROCAN's Moon Award

OTTAWA Eddie Schwartz, one of Canada's most successful song-

William Harold Moon Award. At PROCAN's 20th annual awards presentation Sept. 28 in Toronto, Schwartz was honored for his songwriting acomplishments

writers, has won the Performing Rights Organization of Canada's

over the years. He has written for nearly 100 contemporary artists,

TAPE PIRATE SENTENCED

(Continued from page 67)

Says BPI legal adviser Patrick Isherwood: "The high level of cooperation obtained from forces which were hitherto unfamiliar with copyright infringement is an indication of how the law-enforcement climate has changed dramatically in recent years. The BPI does not have to rely any longer on the ability to obtain and execute civil orders, a factor which has resulted in a steady reduction of the antipiracy budget throughout the 1980s."

Isherwood says that despite successful operations such as this case, it's disturbing to note that the piracy of audiocassettes shows no sign of abating. While most illegal activity was confined to the southeast region of the U.K., the antipiracy unit now needs to spread its surveillance wider.

including Donna Summer, Jeffrey Osborne, Joe Cocker, the Pointer Sisters, and Eddie Money.

His most successful song, "Hit le With Your Best Shot," was Me With Your Best Shot,' written for Pat Benatar and has sold 10 million copies. His most recent hit is "Don't Shed A Tear" for Paul Carrack. He recently completed work as the producer of the upcoming Doobie Brothers album, and he has been a key lobbyist in efforts to revamp Canadian copyright legislation.

Leonard Cohen was another big winner at this year's PROCAN awards. He and his publishing company, Stranger Music Inc., bagged three awards for Cohen works performed by singer Jennifer Warnes: "First We Take Manhattan," "Ain't No Cure For hattan,' Love," and "Bird On The Wire, which first won a PROCAN award

Jacques Hetu, a Montreal composer of concert music who has worked only on commission for 25 years, won the PROCAN concert music award. Eric Robertson won PROCAN's film award, and saxophonist Leslie Sabina took the jazz award

Patrick Raymond Leonard was honored for his part in writing Madonna's "La Isla Bonita," PRO-CAN's most performed foreign

Music publishers honored were

PolyGram Songs Inc., Irving Music of Canada, Abovewater Publishing, and Dunbar Music Cana-

The awards from the performing rights body, which plans to merge with the Composers, Authors and Publishers Assn. of Canada in the months ahead, honor the most performed and most broadcast songs of the past year.

Among the pop-songwriting winners: Jim Vallance for "Dirty Water" by Rock & Hyde; the Box for "Closer Together"; Eight Seconds for "Kiss You When It's Dangerous"; Rita MacNeil for "Flying On Your Own''; Bruce Cockburn for "Waiting For A Miracle"; and Joey Gregorash, Norman Lampe, and Brian McMillan for Gregorash's "Together."

The French-language composers who were honored by PROCAN are Jean Millaire and Marjolene Morin (Marjo) for Marjo's "Chats Sauvages"; Jean-Alain Roussel for "Incognito" by Celine Dion; and Robert Lafond for "On Traverse Un Miroir," also by Dion.

The three most performed country songs of 1987 under PROCAN were "No Holiday In L.A.," co-written by Gilles Godard; "Old Photographs," co-written by Terry Carisse and the late Bruce Raw-lins; and "What A Fool I'd Be," co-written by Cyril Rawson and Colleen Peterson. KIRK LaPOINTE

VS&A Chief: Buyout Fever Sizzles Media

BY MARK MEHLER

The takeover wave, which has swept up much of corporate America in the past two years, shows no sign of abating. As of late September, the total value of announced takeover offers in 1988 was nearly \$300 billion, about 40% higher than last year's figure.

The leveraged buyout, in which a company is taken private and its pieces sometimes sold to finance the deal, is the hottest takeover vehicle. An estimated \$25 billion is currently invested in leveraged buyout funds, which could be used to finance up to \$250 billion in acquisitions.

All this cash sitting in LBO coffers creates an enormous amount of pressure to keep the wheels spinning. Buyout fever has been particularly pronounced in such media/entertainment industries as radio, music/video retailing, cable television, and publishing.

VS&A Communications Partners LP, a New York-based "boutique" LBO fund capitalized at \$57 million, specializes in these segments. In the following interview, VS&A president Nathan Snyder discusses the takeover boom in the media and the func-

tions of a specialized fund. Snyder, an attorney and former banker, was VP of acquisitions and mergers at CBS Inc. for 12 years before joining VS&A.

Question: Why have media properties generated so much LBO activity?

Answer: Simply the prospect of predictable cash flow. When the LBO first came on the scene, the concept was to look at undervalued assets on the balance sheet and sell them off to meet debt. As banks became more comfortable with it, the concept shifted to steady cash flow, and certain kinds of businesses were naturally consistent with that approach—businesses with "franchises," with established positions in their markets that ensured a level of predictable growth. Radio stations, for example, have stable franchises and established reputations in their markets.

Now investors are tending to buy groups of properties to insulate themselves from any glitch in the marketplace. A publishing conglomerate, like MacMillan, offers that protection. If educational publishing is off, trade books can offset it. It's the same reason you're seeing

acquirers wanting to own several radio stations. This trend further increases the level of LBO activity.

Q: Have you done any deals in the home video or music businesses?

A: We have looked at some acquisitions there, but in the music business, for example, you are talking about a handful of heavy players that dominate, and for all the smaller players, it is very difficult to predict cash flow. A company with one star and three baby acts one year may have no stars and five baby acts the next year...

Q: Who are your investors and what level of return are they seeking?

A: Mainly pension funds and insurance companies with huge reserves they have to invest quickly. We do have one U.K. investor, but overall, despite the excellent opportunities here, the uncertainties in currency are causing foreign investors to look more in their own backyards. I won't comment on what our investors are looking for, but generally LBO fund investors expect a 30%-35% return calculated on their equity investment, comparable to venture capital.

Q: What are the prospects for a continued takeover boom in media companies?

A: There is a vast amount of capital seeking a home, and the essence of our business is to do deals. However, we do see TV stations starting to lose some of their appeal. Prices, relative to radio stations, have been overly pumped up on the theory that there is less competition in television markets. But revenues are coming down due to competition

from other forms of entertainment and ad volume is lower. Radio never reached that level of frenzy.

Q: Are the upcoming elections affecting LBOs? What is the correlation between LBOs and stock prices?

A: I don't see any impact from the political arena, either now or after the elections. The 1986 tax law, which limited the ability to write off assets and amortize and charge them against taxable income, didn't dry up business. So there's no reason to think any small changes in the regulatory or tax situation will stop the trend. As far as stock prices, I don't see lower [public] valuations spurring our deals.

The only way lower stock prices would influence LBO activity would be in the event of an economic malaise. If stock prices are down because the companies are not performing as well, this would discourage banks and insurers from lending. Right now, the rates are very attractive to banks, 1% or 2% above prime, well above rates on short-term commercial paper. As long as the level of risk is small, the banks will continue lending. That's how they make their money.

Q: Are more boutique LBO funds beginning to emerge?

A: Surprisingly, we haven't seen them. Some big funds break out different divisions to serve particular industries, but we believe it's critical to be on top of each market. The margin for error in an LBO is much less. You have to be able to identify the soft spots and understand how all these factors influence the business. I would have thought there would be more funds like ours.

MARKET ACTION

New York, N.Y. 10019, (212) 713-2000

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas

		Sale/	Open	Close	
Сотрапу	NEW YORK STOC	1000's	9/27	10/3	Change
CBS Inc		350	168%	171	+23/
Cannon Group		201.9	31/	4	+3/
Capital Cities Communications		135.5	347	354	+7
Coca-Cola		4128.1	431/	431/4	
Walt Disney		1995.9	63	64%	+1%
Eastman Kodak		3409	443/	453/4	+13/
Gulf & Western		2040.3	373/4	39%	+1%
Handleman		112	311/2	31 %	+1/0
MCA Inc.		988.3	44%	43%	-3/4
MGM/UA		199.2	131/2	111/4	-21/4
Orion Pictures Corp		131.4	15%	151/4	-1/4
Primerica		1166.7	28 1/4	281/2	-1/4
TDK		193.6 11.1	491/	47%	-11/4
Vestron Inc.		43.6	67 41/4	65 ¼ 4	-13/4
Warner Communications Inc.		1265.3	35 1/4	361/4	-½ +1½
Westinghouse		1265.3	53%	521/4	-3/4
			007	32 /	-74
Commtron	AMERICAN STOC	14.4	41/4	417	. 17
Electrosound Group Inc.		1.4	4 74	41/2	+1/4
Lorimar/Telepictures		2860.7	13%	12%	-11/2
New World Pictures		46.7	31/.	31/4	-1 /2
Price Communications		27.6	73/	71/4	-1/0
Prism Entertainment		10.3	31/2	3 1/4	_i/
Turner Broadcasting System .			- /2	- /1	
Unitel Video		11.2	91/	91/4	+3/4
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Acclaim Entertainment			31/4	33/4	+1/0
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Blockbuster Entertainment Certron Corp			18	171/2	-1/2
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Toshiba, Sony Join Thais Firms To Make CD Players, Parts

Toshiba: The Thais

will earn \$28.7 mil

BY NAWARAT ACOSTA

BANGKOK, Thailand Two Japanese electronics giants, Toshiba and Sony, have worked out respective joint-venture deals with the Thai government to manufacture hardware and parts for the Asian market.

Sony has won approval to set up a semiconductor

production plant to concentrate on the manufacture of bipolar integrated circuits for use in CD players. Sony's investment

is said to be \$21.6 million, with production slated to start in April 1989. Initial capacity will be 3 million bipolar devices per month.

Masahiro Takahashi, Sony director, says, "Cost effectiveness, strategic location, and good facilities are the chief reasons why Thailand has been chosen as the site for our plant." Initially, however, production costs won't be lower than those in Japan, because most of the parts will have to be imported.

Toshiba, meanwhile, has set up operations in Thailand to manufacture radio/cassette recorders and CD players for export. The initial project capacity is 154,000 CD players, 75,000 radio/cassette recorders, and 18,500 CD system components.

Toshiba estimates that Thailand will earn some \$25.8 million in for-

eign exchange and \$2.9 million in local sales from the deal. Export trade will be handled through Toshiba offices in Japan, the U.K.,

and the U.S.

There are currently four companies here manufacturing radiocassette recorders for export: Tanin International, LYNS, Sharp, and Asahi Electronics. There are seven manufacturers producing exclusively for the domestic market, though only five have actually started operations.

Each year, Thailand imports 300,000 radiocassette recorders worth \$12.5 million and exports 20.000 units worth \$800.000.

Commtron Corp. Turns Around Fiscal Fortunes

NEW YORK Commtron Corp., a national distributor of prerecorded videocassettes and consumer electronics products, reports net income of \$897,000, or 9 cents a share, in the fourth quarter ended Aug. 31. This compares with a net loss of \$1.44 million last year.

Quarterly revenues were \$121.7 million, compared with \$93.8 million in the fiscal 1987 quarter.

Firm credits lower taxes, more sales

For the full year, Commtron earned \$3.74 million, or 37 cents a share, an increase of more than \$2.46 million, or 25 cents a share, over the preceding year.

Fiscal 1988 revenues were \$475.1 million, up from \$442.4 million.

Gary Rockhold, president and CEO of the West Des Moines, Iowa, company, attributes higher earnings to increased sales volume, operating efficiencies, better asset management, and a lower tax rate. The effective tax rate for fiscal 1988 was 39%, compared with 49% in the previous year.

In the fourth quarter, sales of videocassettes were up 34% to \$93 million, while consumer electronics sales were up 18% to \$29 million.

Quarterly Net Rises At Sound Warehouse

NEW YORK Sound Warehouse Inc., the Dallas-based specialty music/video retailer, reports net income of \$1.64 million, or 32 cents a share, for the first quarter of fiscal 1989 ended Aug. 31. This is up 22% over \$1.34 million, or 25 cents a share, in last year's quarter.

Revenues for the three months were \$46.7 million, up 7% from \$43.5 million a year ago.

Gross margins and sales, general, and administrative expenses both rose in the quarter.

The earnings news pushed Sound Warehouse stock up 62 cents to \$12.88 at the close of overthe-counter trading Sept. 30. The stock closed up 12 cents to \$13 on Oct. 3.

First Choice Video thinks there's a place for video vending machines in hotels and motels ... see page 55

POP

OZZY OSBOURNE No Rest For The Wicked PRODUCERS: Keith Olsen & Roy Thomas Baker CBS Associated 0Z 44245

Not satanic but most certainly majestic, Osbourne's latest boasts some wicked material in "Miracle Man," "Devil's Daughter," "Breaking All The Rules," and "Fire In The Sky." Package gets stellar production treatment by Olsen & Baker; the latter brings home Queenlike harmony touches. With metal molten on the charts, there's room at the top for this originator.

SOUTHSIDE JOHNNY Slow Dance PRODUCERS: John Lyon, Steve Skinner Cypress 0115

Return of Jukeless Johnny Lyon boasts a tasteful, mature, radiofriendly pop collection, including lovingly delivered Marvin Gaye covers "Ain't That Peculiar" and "Your Precious Love." He soars highest with midtempo beauts like Pete Bardens tune "On The Air," the Latin-spiced "No Secret," and "Walking Through Midnight," co-written by Springsteen.

RECOMMENDED

LEVEL 42 Staring At The Sun
PRODUCERS: Level 42, Wally Badarou & Julian enuelsohn Hydor 837 247

U.K. dance/synth-pop crew continues to mature, happily choosing to subordinate the Almighty Groove at times to some ingratiating melodies.
"Heaven In My Hands" is a strong leadoff single, while "Take A Look" and "Silence" will track well at more adventurous radio outlets.

MUSIC FROM THE ORIGINAL MOTION PICTURE Imagine: John Lennor PRODUCERS: Various Capitol C-90803

Two-album set collects 21 songs from the authorized film bio opening nationwide this week. While only two tracks qualify as new (and these are alternate versions of familiar songs), ubiquity of Lennon these days on the screen and in the bookstores should lead to a very respectable chart

BIG COUNTRY Peace In Our Time PRODUCER: Peter Wolf Reprise 25787

Anglo-Scottish quartet jumps to a new label for fourth album, which shows the group continuing to move away from its original, guitar-banging anthems to more pop-conscious sounds. Sadly, the group was at its best when it overreached; songs here (including the apparently stillborn leadoff single, "King Of Emotion") are little more than serviceable.

ROMEO'S DAUGHTER
PRODUCERS: Robert John "Mutt" Lange & John Parr Jive/RCA 1135-1-J

Machine-tooled pop songs get a significant boost from layered production by Lange & Parr and big pipes of vocalist Leigh Matty.
"Heaven In The Back Seat," "Don't Break My Heart," and other tracks here are worthy of top 40 and album rock consideration.

RICHARD THOMPSON Amnesia PRODUCER: Mitchell Froom Capitol C-48845

Thompson, a perennial object of cult affection, brings cutting songs and startling guitar work to his first Capitol session. This is still not top 40 fodder, but some album rockers and alternatives in tune with Thompson

will want to check "Turning Of The Tide," "Gypsy Love Songs," and ballad "Waltzing's For Dreamers."

Dig All Night
PRODUCER: Joe Ely
Hightone HT 8015

Texas country-rocker follows last year's notable "Lord Of The Highway" with another forceful set, featuring the powerful playing of guitarist/associate producer David Grissom. New versions of three tracks originally on Ely's unreleased MCA album are included here. Programmers should try "Settle For

ORIGINAL MOTION PICTURE SOUNDTRACK Heartbreak Hotel PRODUCERS: various RCA 8533

Five classic Elvis performances make up the bulk of this "rock'n'roll fantasy," though star David Keith turns in the best Presley imitation in years on "Can't Help Falling In Love" (the first single) with noble assist from the T. Graham Brown Band. Also included is Alice Cooper's great "I'm Eighteen" and Dobie Gray's hit "Drift Away."

THE DICKEY BETTS BAND Pattern Disruptive
PRODUCERS: Jon Mathias, Dickey Betts Band
Epic 44289

First album in too long from Allman Brothers ace guitarist/vocalist is a dandy. First single, "Rock Bottom," showcases his continued lowdown boogie-blues ability but also draws attention to guitarist Warren Haynes and keyboardist/harmonica man Johnny Neel. "Duane's Tune," an instrumental tribute to Duane Allman, merits special mention.

BARBARA COOK The Disney Album
PRODUCER: Thomas Z. Shepard
MCA Classics MCA-6244

This is a kids-of-all-ages charmer from singer Barbara Cook, who supplies the right touch of sentiment or perkiness to the Disney favorites. perkiness to the Disney favorites.

Among the 14 selections is the rarely performed, wonderfully light-hearted pop-blues "Sooner Or Later," from "Song Of The South," also the source of the more well-known Oscar winner "Zip-A-Dee Doo-Dah." Arranger/conductor Wally Harper provides delightful accompaniment

BLACK

DENIECE WILLIAMS As Good As It Gets PRODUCERS: Brad Westering & Jay Grushko George Duke, Monte Moir bia 44322

"Niecy" comes back very strong with a highly airplayable, sterling set of R&B/pop melodies spearheaded by the tangy, chart-scorching "I Can't Wait." Keep an ear out for the hookfilled "All I Need" as well as the dance worthy "There's No Other," "Don't Stop The Love," and "We Are Here To Change The World," which carries a Michael Jackson songwriting

RECOMMENDED

PRODUCERS: Various Virgin 90929

Latest hot-looking thrush to hit the charts is making a move with the Denzil Foster & Thomas McElroy production "Tell Me It's Not Too Late." Unfortunately, remainder of the album contains an inordinate number of static grooves, which may ultimately restrict its chart progress.

SPOTLIGHT



Rattle And Hum PRODUCER: Jimmy lovine Island 7 91003

Two-LP/cassette, single-CD soundtrack of the documentary on the Irish superband's 1987 tour combines heated live performances and fierce. brilliant new studio material. Rising single "Desire" gives the show away: Group is leaning heavily on its American influences and is raising its musical temperature. Top tracks include folkish Bob Dylan collaboration "Love Rescue Me," stomping blues featuring B.B. King "When Love Comes To Town," and fire-breathing John Lennon tribute "God Part II." Spectacular music will spur immense sales.

A N D R

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S

8

LUTHER

LIITHER VANDROSS

Amy Love PRODUCERS: Luther Vandross & Marcus Miller Epic OE 44308

While there are many who emulate his sweet 'n' smooth style, Vandross remains the ne plus ultra of soulful crooners, and this package, as elegantly tailored as a silk smoking jacket, will reestablish his preeminence in the genre. The eloquent musicianship of Miller is a big bonus on this sleekly produced set. The album sounds deep in hits, with "I Wonder," "Come Back," and "The Second Time Around" the standout beauties.

M.C. HAMMER Let's Get It Started PRODUCER: M.C. Hammer Capitol C-90924

Oakland's Hammer raps up a strong case for West Coast sock with rock-powered delivery on title track, "Ring 'Em," "Cold Go," and "It's Gone" (an update of B.B. King's "The Thrill Is Gone") that shakes the roof and rattles the rafters. Rocking bass, pop arrangements should grip the charts.

AL HUDSON & ONE WAY A New Beginning PRODUCERS: Al Hudson, Dave Roberson, Valdez Brantley & Irene Perkins Capitol C-48990

Detroit's Hudson and his sophisto-soul crew only know one way to spread their urbanity—with driving vocals and relentless rhythm. "Driving Me Crazy" trumpets new chart beginning, new label, with some flavorful, seductive romps through warm but familiar territory.

Love Is In Flight PRODUCERS: Onaje Allen Gum Zane Mark & Lenny White Polydor/Verve 422 837 312 Allen Gumbs, Loris Holland

Jazz-wise Shaw adds much style to anonymous pop/funk and MOR flights and could be taken more seriously on former turf if material were more challenging. Traditonal side offers few sparks and little that is new, but Shaw's educated voice still

L'TRIMM Grab It! PRODUCER: Davis Stone Klein Atlantic 81925

L'Trimm duo Tigra & Bunny D. yip and yap like Betty Boops of rap on these by-the-numbers tracks. Rising above the rest are the chart-climbing, sassy-riffed "Cars With The Boom," which could be succeeded by the teen misanthropy of "He's A Mutt" or the lush ambience of "Cutie Pie."

VOYEUR Boulevard
PRODUCER: Grant Williams
Columbia 40887

Vocalist June Ventzos teams up with producer Williams for supersmooth vocals, as on the cool, dub-edged "Hangin' On The Boulevard. highlights include the hook-laden potential hit "Another You For Me" and the impressive "Falling For You."

ALLIANCE

We Could Get Used To This PRODUCERS: King Of Chill, D.J. Skill, K-Swift, others First Priority/Atlantic 90993

From the Brooklyn, N.Y., homestead of M.C. Lyte and Audio Two comes a talented rap trio with the label's strongest album offering yet. Lyrically witty and instrumentally innovative, the act leaves no stone unturned, as it borrows riffs and hooks from the likes of Barry White, Talking Heads, Brothers Johnson, and Barnes & Barnes. Set your boom box to these def cuts: "Bustin' Loose," "Just Another Message," "Pure Skill," "Ready Set," and "Fish

COUNTRY

PICKS

ANNE MURRAY PRODUCER: Kyle Lehning Capitol C1-48764

Murray continues to distance herself from anything even remotely recognizable as country in this technically excellent, emotionally

RECOMMENDED

THE SANDERS Into Every Life
PRODUCER: Steve Roberts
Airborne ABL-0106

This brother-sister duo offers the best new vocal blend since the O'Kanes did when they surfaced a couple of years back. Album is filled with strong, unequivocally country songs, the best of which are "Walking On The Moon" and the pleasantly sassy "Who Needs

THE FAMILY BAND Lovelight
PRODUCERS: Jack Gale, Jim Pierce
Playback PL-13010

Alabama-based band of three men and two women favors bright, assertive harmonies that mix bluegrass and gospel sounds into the dominant country stream.

JAZZ

PICKS

TONY WILLIAMS

Angel Street
PRODUCERS: Tony Williams, Jason Corsaro
Blue Note BT-48494

Williams' best album in ages features his current band-including trumpeter Wallace Roney, saxophonist Billy Pierce, and pianist Mulgrew Miller—playing in absolute top form. Special highlight: three drum solo segues are interspersed within a sturdy set of all-original Williams material. As a player and band leader, Williams continues to

THE LEADERS
Out Here Like This . . .
PRODUCER: Chico Freemal
Black Saint 120 119-1

Return engagement teams star players Lester Bowie, Arthur Blythe, and producer Freeman with rhythm section of Kirk Lightsey, Cecil McBee, and Don Moye. Result? Polished, innovative playing and nowhere near the disorganization one might expect. A better effort than its predecessor, on Blackhawk, this supersession will appeal to fans of all artists concerned.

RECOMMENDED

SUPERSAX Stone Bird
PRODUCERS: Ed Yelin & Med Flory
Columbia FC 44436

Just in time for the big Charlie Parker revival, novel West Coast band specializing in horn charts derived from classic Bird solos is back for another round. Flory leads five-sax assault, which may be four saxes too many for some purists; however, jazz stations will find these sides as air worthy as before.

CLASSICAL

PICKS

BRAHMS: SYMPHONY NO. 1; ACADEMIC FESTIVAL OVERTURE Concertgebouw Orchestra, Chailly

A leisurely and spacious reading of the symphony that allows it to unfold naturally. Good sound and balance. Same goes for the overture. Lots of competition of course, but Chailly is winning adherents.

MOZART: PIANO CONCERTOS NOS. 26 & 27 Mitsuko Uchida, English Chamber Orchestra, Tate Philips 420 951

Uchida is a superior Mozart player, as her sonata recordings have amply demonstrated. She brings similar qualities to these concerted works: limpid sound and expressive phrasing. Tate, whose Mozart credentials are also impressive, is a sympathetic

SPOTLIGHT: Predicted to hit top 10 on Bill-board's Top Pop Albums chart or to earn plati-

Doard's Top Pop Albums chart or to earn plati-num 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 al-bums of superior quality.

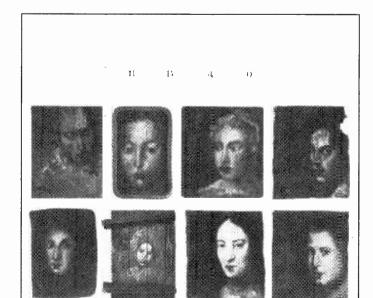
All albums commercially available in the U.S. are eligible. Send review copies to Drew Wheeler, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

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The Most Popular Reggae Band in the World Just Got a Lot More Popular.

"Breakfast in Bed" (M128) LIB 4 () with Chrissie Hynde





From the album UB40 (SP5213)

Why...After 28 Years Some Things Never Change

Like a tradition...without compromise. A style you've come to expect since 1960 from Hollywood Sport Cars. It's our custom, to pick up and deliver your Ferrari for service. A ritual, to detail your car before it's returned. A belief, in providing only genuine Ferrari parts. A standard, of factory trained technicians to service your car. A commitment, to have your Ferrari ready on time. A guarantee, of workmanship. And the practice of caring for your car as if it were our very own. A tradition takes time. It must be experienced. So when your Ferrari needs service, call us, You'll find out what a tradition, without compromise feels like. And why we haven't changed it.



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THE FIRST COMPLETE LISTING OF EVERY WEEKLY "HOT 10" CHART!

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Every Top 10 From Every Billboard "Hot 100" Published From 1958 Through 1988.

CHART SECTION lists, in original "hat 100" chart format each Top 10 record's current and previous weeks chart positions, weeks as the "Hot 100", strist ariginal label and record number. Features titles at peak positions in poliflore type, or ginal. "Hot 100" charthullets denoting the week's hottest movers, and each week's "Highest Debut, and "Biggest Mover, on the entire. Hot 100."

TITLE SECTION lists all song titles in alphabetical order, with peak date and artist name.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"RED RED WINE" is sweeter the second time around; the UB40 single from 1984 (A&M) hits No. 1 in its second release. "Love Bites" (Mercury), Def Leppard's first No. 1 single—not its second, as stated here last week—slips to No. 2. Next week should see a close race for the top between "Wine" and "Groovy Kind Of Love" by Phil Collins (Atlantic).

DURAN DURAN makes an impressive return to the Hot 100 as "I Don't Want Your Love" (Capitol) makes one of the year's highest debuts, No. 49, with 144 sta-

FOR WEEK ENDING OCTOBER 15, 1988

HOT CROSSOVER 30,

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Based on Airplay Reports from Stations TITLE Top 40, Dance and Urban Must LABEL & NUMBER/DISTRIBUTING LABEL	Combining Sic. ARTIST
1	1	4	6	★ ★ NO. 1 ★ ★ RED RED WINE A6M 1244	UB40 2 weeks at No. One
2	2	3	7	DON'T WORRY, BE HAPPY BC	DBBY MCFERRIN
3	3	1	14	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
4	4	2	14	DON'T BE CRUEL MCA 53327	BOBBY BROWN
5	6	5	11	WHAT'S ON YOUR MIND INFORM TOMMY BOY 7-27826/REPRISE	NATION SOCIETY
6	5	6	8	IT TAKES TWO ROB BASE PROFILE 5 186	& D.J. E-Z ROCK
7	11	18	4	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
8	9	12	5	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
9	10	16	5	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	EET SENSATION
10	22	27	3	MY PREROGATIVE	BOBBY BROWN
11)	16	29	3	GIVING YOU THE BEST THAT I GOT	ANITA BAKER
12	17	24	4		TNEY HOUSTON
13	13	17	6	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
14)	27		2	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
15	21	28	3	WAY OUT RUTHLESS 7-99285/ATLANTIC	J.J. FAD
16	7	8	15		ON THE BLOCK
17	18	20	4	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
18	25		2	THE LOCO-MOTION GEFFEN 7-27752	KYLIE MINOGUE
19	24	_	2	ANY LOVE EPIC 34-08047/E.P.A.	THER VANDROSS
20	8	7	16	IF IT ISN'T LOVE MCA 53264	NEW EDITION
21	12	14	9	WHAT YOU SEE IS WHAT YOU GET B MCA 53367	RENDA K. STARR
22	NE	w >	1	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
23	15	11	8		FFREY OSBORNE
24	26	_	2	I CAN'T WAIT DE COLUMBIA 38-08014	NIECE WILLIAMS
25	20	13	13	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
26	28	26	5	ANOTHER LOVER A&M 1226	GIANT STEPS
27)	30		2	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
28	NE	wÞ	1	WILD, WILD WEST ATLANTIC 7-89048	HE ESCAPE CLUB
29	29	_	2	DANCE LITTLE SISTER TERENC COLUMBIA 38-08023	E TRENT D'ARBY
30	NE	wÞ	1	YOU'RE NOT MY KIND OF GIRL MCA 53405	NEW EDITION

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

tions reporting airplay. Meanwhile, five of the 10 debuts are first appearances on the Hot 100 for the respective artists.

Karyn White makes her first appearance as a solo artist with "The Way You Love Me" (Warner Bros.), already a top 10 record on the Hot Black Singles chart, with strong pop action at KMGX Fresno, Calif., (16-9) and WKXX Birmingham, Ala., (23-10).

Two new male singers who also produce and write debut: Judson Spence from Mississippi enters at No. 86 with "Yeah, Yeah, Yeah, Yeah" (Atlantic) and Gardner Cole from Michigan comes on the chart at No. 91 with "Live It Up" (Warner Bros.). Two British bands bow, one established and one new. U.K. vets Siouxsie & the Banshees score on the American Hot 100 as "Peek-A-Boo" (Geffen) enters, with early strength in Houston (No. 11 at KRBE). The new band is London-based trio Romeo's Daughter, entering at No. 94 with "Don't Break My Heart" (Jive).

GEORGE MICHAEL'S "Kissing A Fool" (Columbia) takes the Power Pick/Airplay. "Fool" was last week's Hot Shot Debut and zooms 13 places to No. 34 on the strength of 69 adds; early radio moves include 21-16 at KZZP Phoenix, Ariz., and 31-20 at KCPX Salt Lake City. The surprising runner-up is "Baby, I Love Your Way/Freebird Medley" by Will To Power (Epic), a change of pace for the Miami group, previously known for Latin-flavored dance tunes. The new single leaps 10 places to No. 32 with 60 adds and good jumps at Y-95 Phoenix (9-6), WLOL Minneapolis (12-9), and Y-100 Miami (10-6).

Two DIFFERENT ways of accumulating the points needed to reach the top 40 are illustrated by the records at Nos. 38 and 39 this week. "Waiting For A Star To Fall" by Boy Meets Girl (RCA) follows the usual path of garnering significant airplay first (149 stations to date), with sales points just beginning to appear—83% of its point total is from airplay. "It Takes Two" by Rob Base & D.J. E-Z Rock (Profile) has about the same point total but derives 72% of its points from sales.

CALIFORNIA GOVERNOR SIGNS ANTIPIRACY LAW

(Continued from page 6)

cordings manufactured in this country originate from the state.

Key provisions of the unanimously passed bill introduce a graduated system of penalties of up to five years in prison and a \$250,000 fine for those convicted of pirating pre-1972 recordings and bootlegging any recordings. Additionally, those convicted of falsely stating the proper name and address of the manufacturer face a potential five-year jail sentence and a maximum fine of \$250,000.

Though the first provision is directly tied to the quantity of recordings,

the second is not. "In effect," says D'Onofrio, "if you distributed or manufactured one [falsely labeled] copy, you would theoretically be liable for that ultimate five-year, quarter-million-dollar penalty" for consumer deception. Though offenders won't get the full penalty for just a few copies, he says, the new law does leave it "hanging over your head."

A major aspect of the bill is its protection of both pre- and post-1972 recordings; under federal law, only titles recorded after Feb. 15, 1972, are protected. The new law, says the

RIAA, provides for the first state penalties comparable to those nationally mandated under federal law.

According to D'Onofrio, the new law will thus induce prosecutors to pursue more cases—and, he adds, induce local police and sheriffs' offices "to actually execute search warrants, now that they're dealing with felonies as opposed to misdemeanors." In January, the RIAA will pursue the enactment of similar legislation in Texas, Florida, and both North and South Carolina, he says.

DAVE DIMARTINO

Billboard. HOT 100. SALES & A

reference to each title's composite position on the main Hot 100 Singles chart.

	т	Tranking of the top 40 singles by sales and all play, respecti	1017, 1111
		SALES	οZ
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THIS	LAST	TITLE ARTIST	HOT 100 POSITION
1	3	RED RED WINE UB40	1
2	2	LOVE BITES DEF LEPPARD	
3	4	DON'T BE CRUEL CHEAP TRICK	4
4	11	GROOVY KIND OF LOVE PHIL COLLINS	3
5	1	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	6
6	8	DON'T BE CRUEL BOBBY BROWN	8
7	9	WHAT'S ON YOUR MIND (PURE ENERGY) INFORMATION SOCIETY	5
8	5	I HATE MYSELF FOR LOVING YOU JOAN JETT AND THE BLACKHEARTS	10
9	10	PLEASE DON'T GO GIRL NEW KIDS ON THE BLOCK	19
10	12	FALLEN ANGEL POISON	21
11	15	DON'T YOU KNOW WHAT THE NIGHT CAN DO? STEVE WINWOOD	7
12	14	TRUE LOVE GLENN FREY	13
13	13	FOREVER YOUNG ROD STEWART	12
14	22	ONE MOMENT IN TIME WHITNEY HOUSTON	18
15	17	THE LOCO-MOTION KYLIE MINOGUE	17
16	21	WILD, WILD WEST THE ESCAPE CLUB	9
17	7	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	15
18	6	ONE GOOD WOMAN PETER CETERA	11
19	19	CHAINS OF LOVE ERASURE	20
20	23	NEVER TEAR US APART INXS	14
21	30	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) THE BEACH BOYS	16
22	35	BAD MEDICINE BON JOVI	22
23	18	SWEET CHILD O' MINE GUNS N' ROSES	24
24		DESIRE U2	25
25	27	IT TAKES TWO ROB BASE & D.J. E-Z ROCK	38
26	32	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELLA	27
27	20	A NIGHTMARE ON MY STREET D.J. JAZZY JEFF & THE FRESH PRINCE	40
28	36	TIME AND TIDE BASIA	29
29	33	SUPERSTITIOUS EUROPE	36
30	16	WHAT YOU SEE IS WHAT YOU GET BRENDA K, STARR	31
31	31	INDESTRUCTIBLE FOUR TOPS	47
32	37	ANOTHER LOVER GIANT STEPS	26
33	28	IF IT ISN'T LOVE NEW EDITION	23
34	25	SIMPLY IRRESISTIBLE ROBERT PALMER	30
35	38	YOU CAME KIM WILDE	46
36		A WORD IN SPANISH ELTON JOHN	37
_37	24	STAYING TOGETHER DEBBIE GIBSON	52
38		DANCE LITTLE SISTER TERENCE TRENT D'ARBY	33
39		HOW CAN I FALL? BREATHE	28
40	26	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY	44

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THIS	LAST	TITLE ARTIST	HOT POSŧ
1	2	RED RED WINE UB40	1
2	1	LOVE BITES DEF LEPPARD	2
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25	15	FALLEN ANGEL POISON	21
26	13	SWEET CHILD O' MINE GUNS N' ROSES	24
27	32	DESIRE U2	25
28	_	KISSING A FOOL GEORGE MICHAEL	34
29	29	TIME AND TIDE BASIA	29
30	39	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWER	32
31	37	LOOK AWAY CHICAGO	35
32	34	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELLA	27
33	23	SIMPLY IRRESISTIBLE ROBERT PALMER	30
34	35	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	33
35	_	WAITING FOR A STAR TO FALL BOY MEETS GIRL	39
36		A WORD IN SPANISH ELTON JOHN	37
37	26	WHAT YOU SEE IS WHAT YOU GET BRENDA K, STARR	31
38		WALK ON WATER EDDIE MONEY	45
39		THE PROMISE WHEN IN ROME	41
40		GIVING YOU THE BEST THAT I GOT ANITA BAKER	43

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 85 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth,
- ASCAP/Rare Blue, ASCAP/DIg 100th,
 ASCAP/Rare Blue, ASCAP, CLM
 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane,
 BMI/Sizzling Blue, BMI) CPP/WBM
 ANOTHER PART OF ME (Mijac, BMI/Warner-

- ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM

 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
 BABY, I LOVE YOUR WAY/FREEBIRO MEDLEY (Almo ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP

 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Cesmobile, ASCAP/SBK April, ASCAP) HL/WBM

 BAY LIVE REFER TOLD, Blue Doe ASCAP/Cutting
- BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting,
- CARS WITH THE BOOM (Musicworks, BMI/Henstone,
- BMI)
 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
 OANCE LITTLE SISTER (Virgin Songs, BMI/Young
- Terence, BMI) CPP DESIRE (U2. ASCAP/Chappell & Co., ASCAP) HL DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI)
- DOMINO DANCING (Cage, ASCAP/10 Music/Virgin,
- 81 DON'T BE AFRAID OF THE DARK (Calhoun St., BMI)
- 4 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell,
- BMI) HL

 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He,
- DON'T BREAK MY HEART (Zomba, ASCAP)

- DON'T BREAK MY HEART (Zomba, ASCAP)
 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve
 Songs, ASCAP/Chappell, ASCAP) HL
 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob
 Noblem, BMI) HL
 DON'T YOU KNOW WHAT THE NIGHT CAN DO?
 (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider,
 BMI/WATNET-Tamerlane, BMI) WBM
 DOWNYTOWN LIFE (HAI CAN DEM/Carpers, BMI/Gust
- 50 DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust
- BUZZA, BMI/Delightful, BMI) CPP
 EDGE OF A BROKEN HEART (Chi-Boy,
 ASCAP/Feesongs, BMI)
 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI)
- 76 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP)
- 57 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM 12 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong,

BILLBOARD OCTOBER 15, 1988

- ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
- GROOVY KIND OF LOVE (Screen Gems-EMI, BMI)
- HANDS TO HEAVEN (Virgin, ASCAP) CPP HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP)
- HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM HOW CAN I FALL? (Virgin, ASCAP) CPP I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL 28 72

- ASCAP/ASK APIRI, ASCAP) HI I DID IT FOR LOVE (Virgin, ASCAP) CPP I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HI I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 164 REPORTERS	TOTAL ADDS 240 REF	TOTAL ON PORTERS
I DON'T WANT YOUR LOVE					
DURAN DURAN CAPITOL	15	35	91	141	144
KISSING A FOOL					
GEORGE MICHAEL COLUMBIA	1	18	50	69	209
IN YOUR ROOM					
BANGLES COLUMBIA	4	12	53	69	69
BABY, I LOVE YOUR WAY					
WILL TO POWER EPIC	4	10	46	60	174
SMALL WORLD					
HUEY LEWIS/NEWS CHRYSALIS	1	11	43	55	126
DOMINO DANCING					
PET SHOP BOYS EMI	2	6	40	48	104
ҮЕАН, ҮЕАН, ҮЕАН					
JUDSON SPENCE ATLANTIC	2	3	35	40	40
WALK ON WATER					
EDDIE MONEY COLUMBIA	3	3	27	33	159
DOWNTOWN LIFE					
DARYL HALL JOHN OATES ARISTA	0	9	24	33	131
LOOK AWAY	_	_			
CHICAGO REPRISE	2	5	21	28	185

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.

- 49 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-FMI_ASCAP)
- ASCAP/Loigems-EMI, ASCAP)

 I HATE MYSELF FOR LOVING YOU (Lagunatic,
 BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin
 Songs, BMI) HIL/CPP

 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-

- Break, ASCAP) HL 79 I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass,
- ASCAP)
 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP)
 INDESTRUCTIBLE (Jobete, ASCAP) CPP
 INSIDE A DREAM (I Before E, ASCAP/Warner-
- Tamerlane, BMI/Sizzling Blue, BMI) WBM
 INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Feve ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals,
- IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)

 IT WOULD TAKE A STRONG STRONG MAN (All Boys
- USA, BMI) CPP JEALOUS GUY (SBK Blackwood, BMI/Lenono, BMI)
- JEALOUS GUY (SBK BIACKWOOD, BMI/Lenono, BMI)
 KISSING A FOOL (Chappell-WA, ASCAP/Morrison
 Leahy, ASCAP) HL
 KOKOMO (FROM THE "COCKTAIL" SOUNOTRACK)
 (Walt Disney, ASCAP/Honest John ASCAP/Clair
 Audient, ASCAP/Daywin, ASCAP) HL
- LIVE IT UP (Warner-Tamerlane, BMI/Sizzling Blue, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)
- BMI/NO Pain No Gain, ASCAP/Unicity, ASCAP)
 THE LOCO. MOTION (Screen Gems-EMI, BMI) WBM
 LONG AND LASTING LOVE (ONCE IN A LIFETIME)
 (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM
 LOOK AWAY (Realsongs, ASCAP)
 LOUIE, LOUIE (American Berry, BMI/Limax, BMI)
- LOVE BITES (Bludgeon Riffola, ASCAP/Zomba,
- LOVE WILL SAVE THE OAY (House Of Fun, BMI) CPP MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP)
- NEVER LET YOU GO (Shaman Drum, BMI)
 NEVER TEAR US APART (Tol Muziek Music/MCA,
- A NIGHTMARE ON MY STREET (Zomba, ASCAP) A NIGHTMARE ON MY STREET (Zomba, ASCAP)
 NOBODY'S FOOL (THEME FROM "CADDYSHACK HI")
 (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane,
 BMI/Tiger Bay, BMI) WBM
 NOT JUST ANOTHER GIRL (PolyGram Songs,
 BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM

- OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP) HL
 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny
- 18 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
 92 PEEK-A-BOO (Dreamhouse/Chappell, ASCAP)

HOT-100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

	**	
	COLUMBIA	11
	ATLANTIC (7)	10
	Atco (1)	
	Island (1) Ruthless (1)	
	E.P.A.	9
	E.F.A. Epic (7)	9
	Blackheart (1)	
	Scotti Bros. (1)	
	MCA (8)	9
	Uni (1)	_
	WARNER BROS. (6) Full Moon (1)	8
	Sire (1)	
	POLYGRAM .	7
é	Mercury (4)	
×	Cutting (1)	
	Polydor (1) Tin Pan Apple (1)	
	ARISTA	6
	A&M	5
	EMI	5
	ELEKTRA	5
	CAPITOL (3)	4
	Enigma (1)	
	CHRYSALIS	4
	RCA (2)	4
	Jive (2)	
	REPRISE (2)	4
	Sire (1) Tommy Boy (1)	
	GEFFEN	3
	VIRGIN	2
	AMHERST	1
	LMR	1
	PROFILE	1
	SUTRA	1
	Fever (1)	

- PERFECT WORLD (Lew-Bob, BMI) CLM
 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL
 THE PROMISE (Virgin Songs, BMI) CPP
- PUT THIS LOVE TO THE TEST (BMG Music/Real Life
- MUSIC)
 REASON TO TRY (Musicinc, ASCAP/Songsinc, BMI)
 CPP
 RED RED WINE (Tallyrand, ASCAP) HL 87
- SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/CPP

- SMALL WORLD (Hulex, ASCAP) CLM
- SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-
- SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys....., ASCAP) HL STAYING TOGETHER (Creative Bloc, ASCAP/Deborah
- 52
- Ann's, ASCAP) HL STRANGELOVE (Emile, ASCAP)
- STRANGELOVE (Emile, ASCAP)
 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf
 Budde, GmbH) WBM
 TALKIN' BOUT A REVOLUTION (SBK April,
- ASCAP/Purple Rabbit, ASCAP) HL
 TELL THAT GIRL TO SHUT UP (I Hate Music, ASCAP)
- TIME AND TIDE (Cornevon, BMI)
 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP)
- WBM
 WAITING FOR A STAR TO FALL (Irving, BMI/Boy 39 Meets Girl, BMI) CPP WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP)
- 45
- WAY OUT (Pink Passion, ASCAP/Ruthless Attack,
- ASCAP)
 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip,
 BMI/Green Skirt, BMI)
 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch,
 RMI)
- BMI/Pet Me, BMI)
 WHAT'S ON YOUR MINO (PURE ENERGY) (T-Boy,
- ASCAP/INSOC, ASCAP)
 WHAT'S THE MATTER HERE? (Christian Burial,
- ASCAP)
 WHEN IT'S LOVE (Yessup, ASCAP) CLM
- WILD, WILD WEST (EMI, BMI) WBM A WORD IN SPANISH (Intersong-USA, ASCAP/Big
- 37 Pig, ASCAP) HL
 YEAH, YEAH (Judson Spence, ASCAP/MCA,
- ASCAP/Wholemeal, BMI)
 YOU CAME (Unicity, ASCAP/Rickim, BMI) HL

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

CLM Cherry Lane

CPP Columbia Pictures HL Hal Leonard

WBM Warner Bros.

New York's Pier 84 To Expand Season, Variety Of Entertainment

BY BRUCE HARING

NEW YORK Pier 84, a major outdoor concert venue here, plans to expand its 1989 concert season and search for a wider variety of entertainment, according to a city official.

Marcia Reiss, director of the New York Department of Ports, International Trade, and Commerce, which delivers Pier 84 promotion bids to the New York City Concessions Review Board, says the changes may mean the venue will sometimes use promoters other than Ron Delsener.

Delsener has promoted summer concerts at the 8,000-seat theater since 1966, its first year. Reiss adds that city officials have no complaints about the performance of Delsener, who is at the end of a three-year contract.

Reiss says, however, "There's an audience for a different kind of music, like jazz or Latin, and it's incumbent on the city to make sure there's a promoter that will offer those opportunities."

The city will ask the 1989 promoter to expand the Pier season to April through October, Reiss says. The season has been running from June through September.

Delsener's Pier package has been heavily oriented toward rock, with a smattering of pop and jazz acts. He also promotes outdoor shows at the Garden State Arts Center in Holmdel, N.J.; Jones Beach Theatre in Wantagh, N.Y.; and Waterloo Village in Byram Township, N.J.

Delsener has been working on a series of three-year pacts for the Pier. Reiss says bids on the venue have usually been submitted during the spring, before the concert season begins, and that Delsener will be invited to bid for the 1989 season. Delsener could not be reached for comment.

Reiss says the city knows about past complaints that the venue was not offering competitive bidding, a charge voiced in particular by New Jersey concert promoter John Scher of Monarch Entertainment

"There is some validity to [Scher's] concerns," Reiss says. "We've tried to respond, not to an individual, but to show it is incumbent on us to have open competition."

Reiss says the city is trying to set up a mechanism allowing for multiple contractors for the summer season, but she notes that "there has to be a master operator because the city is not in the business of being a concert promoter." Responsibilities for staging, security, insurance, and maintenance have traditionally been left to the promoter, Reiss says.

AZOFF: GIVE MUSIC MORE SPONSOR DOLLARS

(Continued from page 3)

lion saw the Lakers as they won the NBA championships, and maybe 1.25 million saw the Redskins when they won the [National Football League] championship."

Azoff pointed out that successful tour sponsorships require well-planned strategies from sponsors, artist managers, and those marketing firms involved in linking both sides, all working together.

"Those corporate sponsors dissatisfied with the results of tour sponsorship really have no one to blame but themselves," he charged. "Slapping their logo on an ad, on a radio spot, or on a ticket should be the starting, not the finishing, point...

"And for managers to step up and say, 'I want a corporate tour sponsor so I can make an extra half-million dollars' or something on a tour is totally stupid"

Educating corporate sponsors

about what they can get for their money—and how to best go about it—is also vital, stressed Azoff. And, he added, "never overestimate the intelligence or motivation of a corporate sponsor. You can't really automatically put these people on a pedestal and think that they know more than we do."

Azoff stated that marketing firms involved in organizing music-associated sponsorships must not be afraid to come up with new and unique campaigns beyond the traditional world of underwriting tours.

"There are still some incredible opportunities in music. It's sort of disheartening to me to hear some people say, 'Well, it's getting old and it's getting a little stale.' I think we're just scratching the surface."

Following his speech, Azoff spent a brief period answering questions from the audience. During this session, he stated that MCA Records will continue to link with corporate sponsors on certain label projects, such as a recent deal between the Jets and Dorito's chips. He added that music-marketing firms are encouraged to make direct approaches to label executives about potential sponsorship deals.

"I'd like to think that we've had something to do with generating some of these sponsorships at the label level for acts," said Azoff. "But I also think a lot of good [deals] walk in from third parties."

On the home video front, Azoff was enthusiastic about Pepsi-Cola's rebate deal for the soon-to-be-released "E.T.—The Extra-Terrestrial."

"As you've probably read, we're now at almost \$12 million in advance orders on 'E.T.' ... Pepsi's program really has played a major part in that. I keep laughing every time I talk to

[Pepsico CEO] Roger Enrico, because at \$5 [rebate] a cassette, we could cost Pepsi \$60 million in rebates on this thing!"

Asked about MCA's recent acquisition of Motown, Azoff replied that "we hope to rebuild Motown to the presence that it once had . . . They missed the boat with certain music forms over the past decade. There's no excuse for Motown to have missed the rap phenomenon and the East Coast street music phenomenon."

Azoff described the *new* Motown as "a broad-based label that's going to take a lot of shots." He also made note of Diana Ross' return to the company and the recent signing of the Pointer Sisters.

On a final note, when one attendee inquired about submitting new talent to the label, Azoff brought down the house by giving out Motown CEO Jheryl Busby's home phone number.

MUSIC VIDEO PICTURE BRIGHTENS

(Continued from page 1)

cussion struck him as an "exciting story"; other vendors here were similarly impressed.

The music video session began with a presentation by Arnie Bernstein, chairman of the NARM Retailers Advisory Committee and executive VP of operations for Minneapolis-based The Musicland Group, the industry's largest chain. Bernstein reported that music titles regularly account for no fewer than three and often as many as five of the company's weekly top 10 video titles.

"We certainly couldn't say that a

"We certainly couldn't say that a year ago," said Bernstein, who noted that music releases accounted for 17% of Musicland's video volume in fiscal 1987. He estimated the figure will be 20%-25% for 1988.

Considering the size of Musicland's video pie, that percentage is significant. Bernstein reported that overall video sales contributed \$43.2 million to the chain's volume in 1987; that would put the chain's music video sales last year at about \$7.3 million.

Bernstein reported that Musicland's 10 best-selling music video titles are programs from Madonna, Prince, Def Leppard, George Michael, Metallica, INXS, Bon Jovi, Motley Crue, Pink Floyd, and Led Zeppelin.

Musicland was not the only company to sing the category's praises:

- Rachelle Friedman, co-owner of New York City superstore and mailorder house J&R Music World, said that while overall video sales increased by 22.5%, the sale of music video units increased by 70% during the past year.
- Barry Bordin, VP/GM of Brooklyn, N.Y.-based chain The Wiz, said the genre's sales have increased more than 100%, aided in part by refixturing, signage, and the prominent display of prices.
- Music units account for 40% of

video sales at Durham, N.C.-based The Record Bar, according to VP of marketing Steve Bennett, with the genre accounting for 50% or more of some stores' video sales. He estimated that music video sales for the chain will double or triple in 1988.

• The sales fervor is not confined to chains that attended the conference: According to buyer Pat Tidwell of North Canton, Ohio-based Camelot Enterprises, during a late-September week music titles accounted for 15 of the web's 20 best-selling videos.

- David Steffen, senior VP of sales and distribution for A&M Records, said the label's "video business will be 50% ahead of last year, with a like number of titles."
- WEA president Henry Droz said that aided by a current sales program that will remain in force through the end of the year, the distributor will at least double—and possibly triple— 1987's music video totals.

NARM's 1988 poll of 8,250 music

consumers, conducted in June at more than 400 member stores indicates that music consumers' appetite for owning videos has increased. In NARM's 1987 survey, only 28% of the respondents had ever bought a video of any type; in the new study, 56% said they had bought prerecorded video. Further, the share of VCR ownership increased over last year's poll from 75% to 83%.

The key to growth, according to both retailers and suppliers, is to market music video as a music product, in the same way a company handles audiocassettes or CDs.

In the case of dealers, that philosophy means stores should display—and advertise—music video titles with their audio counterparts. J&R Music World's Friedman reported that sales of her firm's classical, ballet, and opera videos have increased seven times since the line was moved from the video store to the classical store. Jim Rose, president of Chicago-based Rose Records, said his chain's flagship store gained similar results with the same tactic.

Other chains here noted that the sale of pop, rock, and even children's titles gained momentum when those videos were merchandised alongside audio product of the same genre.

In another album-oriented maneuver, Stan Goman, senior VP of records and video for West Sacramento, Calif.-based Tower Records/Tower Video, said his chain scored well with a Buy It, Try It sale for A&M's Big Pig. He expressed interest in repeating that approach for other developing artists.

But if dealers are gaining steam by marketing music video as simply a music configuration, some who attended this meet suggested that suppliers should do likewise by offering the same type of programs used to spur the sale of prerecorded audio goods. In that light, retailers also urged labels to work toward releasing an artist's video closer to the time when that artist's audio product is released

WEA has already made strides to offer incentives for music videos that are similar to those it offers for CDs and cassettes; its efforts were applauded by Tower's Goman. Goman said the distributor is "far ahead of anyone in this room."

While it appears other vendors are becoming more aggressive, the presidents of two Los Angeles-based chains, Music Plus' Lou Fogelman and Wherehouse Entertainment's Scott Young, also made pleas for record companies to, in Fogelman's words, "treat music video as they would any other form of music prod-

Retailers and vendors agreed that a music video's potential is increased when the video is released at about the same time as the corresponding album. Eddie Gilreath, Geffen Records' VP of sales, noted that closing that time gap before a video's retail launch is a priority for the label.

But Musicland's Bernstein noted that a near-simultaneous release does not necessarily affect a video's sales. He said that a music video by PolyGram's Tears For Fears was less than explosive for his chain even though that tape hit the market at the same time the group's album was one of Musicland's top five sellers.

Conversely, Bernstein observed that Bon Jovi's platinum video scored well for Musicland and many other chains even though it was released more than a year and a half after the launch of the act's chart-topping "Slippery When Wet" and a few months after the album had passed its prime.

Labels Fulfill Retail Wishes For Hot Music Video Titles

SAN DIEGO Sometimes wishes do come true. At the Sept. 28 National Assn. of Recording Merchandisers Retailers Conference session on music video, Arnie Bernstein, executive VP of operations for The Musicland Group, presented vendors with a list of seven music video projects that he believes retailers would like to sell.

As open discussion on the product category ensued, labels announced that three of the seven wishes—video releases by Pink Floyd, Guns N' Roses, and Tiffany—are in production. Paul Smith, senior VP/GM of sales for CBS Records, said Pink Floyd's video will be out "probably in January." The Geffen Co. has the Guns N' Roses longform in the works, while MCA is preparing a Tiffany title for its Radio Vision International music video line.

Other acts that appeared on the wish list: Bruce Springsteen, Mi-

chael Jackson, U2, and ZZ Top. It's likely that U2's movie, set for theatrical release during the fourth quarter, will eventually be put out on video, fulfilling another wish.

In the case of Springsteen, Bernstein suggested a two-volume release. Based on the example of Billy Joel, he said, "A major superstar should have two cheaper videos instead of one expensive one. Both could sell well."

Bernstein, chairman of the NARM Retailers Advisory Committee, recommended that labels explore marketing compilations of four to six tracks from movie soundtracks that have high-profile music scores. He said music videos culled from the soundtracks of "Dirty Dancing," "Good Morning, Vietnam," and "Cocktail" as well as videos from "One Moment In Time," the Olympic Games album, would be ideal candidates for sell-through success. GEOFF MAYFIELD

BILLBOARD OCTOBER 15, 1988

80

LIFELINES

v W ...

BIRTHS

Girl, Desiree Monique, to Gary and Trish Grosjean, Aug. 27 in Los Angeles. He works for Whitesnake Productions. She is with McGhee Entertainment.

Boy, Jonathan Harris, to Les and Mindy Edelson, Sept. 2 in San Diego. He is promotions director for KIFM there.

Boy, Eric Daniel, to Harris and Nancy Goldberg, Sept. 11 in Woodstock, N.Y. He is president of Concert Ideas Inc.

Girl, Paris, to George and Charlene Tobin, Sept. 20 in Los Angeles. He is a record producer and manager.

Boy, Brandon Charles, to Eric and Donna Sherman, Sept. 23 in New York. He is Eastern regional sales manager for Nimbus Records Inc. She is East Coast video account manager for IDB Communications Group Inc.

Boy, John Lenox IV, to Len and Rhonda McRae, Sept. 25 in Meridian, Miss. He is artist relations manager for Peavey Electronic Corp. She is VP of Heir Affair.

MARRIAGES

Bryan Loren to Tami Meggett, Sept. 17 in Bel Air, Calif. He is a producer/artist with A&M. She is a singer/songwriter.

Simbi SanSaurus to Esther Green, Sept. 17 in Hartford, Conn. He is a former jazz sax and flute player. She is a public relations assistant for ASCAP in New York and a freelance music journalist.

Joseph Emile Carriere to Linda Mae Jacobs, Oct. 1 in Richardson, Texas. He is a store manager at Sound Warehouse in Dallas. **DEATHS**

Nancy Shapiro, 35, following a long

illness, Sept. 18 in Alexandria, Va. Her father, Al Berman, is a former longtime president of the Harry

Greg Murphy, 26, of heart failure brought on by pneumonia, Sept. 21 in Phoenix, Ariz. He was an executive producer, a director, and the head of postproduction for Propaganda Films in Los Angeles, Murphy worked with a number of companies, including One Heart productions, Vivid West Productions, Modern Pictures, and The Company, before joining Propaganda one year ago. Most recently, he completed a film documentary on Greta Garbo. Murphy's production and talent supervision on the T Bone Burnett music video "Killer Moon" won Propaganda the 1988 MTV Video Award for best breakthrough video. He is survived by his parents and four sisters. A scholarship fund for film students has been established in his name. Contributions may be made to The E. Gregory Murphy Memorial Fund, P.O. Box 2089, Carefree, Ariz. 85377.

× 41%

Chester Simmons, 50, of heart ailments, Sept. 26 in Silver Spring, Md. Simmons began his music career as a promoter and distributor for Chess Records and later became VP of the Chess, Polydor, Bang, and Stax labels. In recent years, he served as an independent consultant to PolyGram, String, CBS, 20th Century-Fox, Warner Bros., United, Capitol, and Arista. Simmons was also a consultant to a number of independent distributors. He is survived by his mother, a son, a sister, and a brother.

Mary Elizabeth Morris, 77, following a lengthy illness, Sept. 28 in Aarons Fork, W.Va. She was the mother of Ed Morris, an editor in Billboard's Nashville office.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

VIRGIN GOING PRIVATE

(Continued from page 3)

to come."

Branson said the company was better run privately. The amount of effort involved in operating as a public company had been a distraction. "All that time and expense can now be put into dealing with our artists."

Strategy for the reprivatized company will be to seek partners in future ventures. Four "funding partners" will hold 49% equity in Virgin's French retail chain, where the first megastore opens on the Champs Élysées in Paris in six weeks. Similar plans existed for Sweden, Spain, and Italy.

In defense of Virgin's record, Branson pointed out that investments in the U.S., Australia, and Japan are part of the long-term plan. "Because things are going well in the U.S. we have invested more. No company has started from scratch in America in this business for 30 years," he said.

Profits this year will be slightly lower as a result of the company's investments, and Branson foresees "no dramatic improvement" for the next three years. Asked about the current negotiations on a sale of part of Virgin's interest in the Super Channel European satellite television service. Bran-

Contrary to the impression

given in an Oct. 1 Billboard arti-

cle about upcoming music re-

leases, the Pet Shop Boys' "In-

trospective" album on EMI was

never conceived as a greatest-

hits package. Except for "Always On My Mind" and one B

side that was previously issued

in the U.K., the album features

A photograph of platinum-sell-

ing rock act Great White in the

Oct. 8 issue of Billboard misiden-

tified the band's label, which is

all new tracks.

son confirmed they are in "detailed discussions." Potential partners are said to include United Cable of the U.S. and the Maxwell Communications Corp.

Among those who will benefit

from the Virgin buyout are 80 or so of the company's staff with share options and a number of artist shareholders, such as Peter Gabriel, Phil Collins, Steve Winwood, Bryan Ferry, and T'Pau.

EROL'S LOOKS TO VERTICAL GROWTH

(Continued from page 4)

companies, a grocery store chain, and the People's Drug Store chain.

Erol's officials announced that they are talking with representatives of those businesses and that there are already plans to open four test locations in Washington, D.C.-area People's Drug Stores. The first will be in the USA Today building in nearby Roslyn, Va., across the Potomac from downtown D.C.

At the Oct. 4 night session, Heidi Diamond, Erol's director of advertising and marketing, revealed that the chain plans to spend \$3 million on multilevel advertising for the Christmas season and will produce more than 100 radio commercials, more than 20 TV commercials, "and a ton" of print ads and freestanding inserts.

Diamond projected the chain will

sell 300,000 tapes during the fourth quarter, up from 200,000 last year. Rental projections are up too: 9 million units vs. the 6 million rented during the same period last year.

Erol's also announced it has presold more than 50,000 copies of MCA's "E.T.-The Extra-Terrestrial" and more than 10,000 copies of Disney's "Cinderella." Disney and MCA officials told convention attendees that the chain had presold more copies than any other chain in the country.

The convention was once again held at the Sheraton Lakeview Resort and Conference Center in Morgantown, W.Va. More than 450 people attended the three-day affair-up 100 from last year's event.

BILL HOLLAND

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.

OCTOBER

Oct. 10, Country Music Assn. Awards Show, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, BMI Country Awards, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, ASCAP Country Awards, Opryland Hotel, Nashville, Eve Vaunel, 615-244-3936. Oct. 13. SESAC's 24th Annual Awards Presen-

tation, Hyatt Regency Hotel, Nashville. 615-320-Oct. 17, Academy Of Country Music Sixth An-

nual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351. Oct. 20-22, Friends Of Old-Time Radio 13th An-

nual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23, VSDA Third Annual Bay Area Video Trade Show, Oakland-Hyatt Regency Convention Center, Oakland, Calif. Ken Dorrance, 415-769-8171.

Oct. 27-30, Eighth Annual CMJ Music Marathon Convention, Vista Hotel, New York, Layla Turkkan, 212-956-8660.

q

NOVEMBER

Nov. 1, 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 3-4. American Bar Association Forum: Recording, Management, And Agency Contracts In The Music Industry, Underwood Auditorium, Vanderbilt Law School, Nashville, Edward Pierson, 303-839-5789.

Nov. 9-11, Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 22, International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York, Henry Brief, 212-643-0620.

OECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Shuttle Video To Take Off NEW YORK Space shuttle Discov-**FOR THE RECORD**

ery's successful mission has prompted the launch of a videocasssette chronicling America's return to

"Triumph, Tragedy And Rebirth: The Story Of The Space Shuttle" is slated for release Oct. 18 from Malibu Video. The company plans to release the documentary at an introductory list price of \$9.95 to capitalize on the excitement generated by the recent completion of Discovery's journey. After October, the retail price will be increased to \$14.95.

Malibu Video's Don Barrett says: "The success of Discovery has clearly inspired people and has once again generated interest in America's shut-tle program. This video takes a close look at the entire shuttle program from the first flights on."

Barrett was granted permission to use footage shot by the National Aeronautics and Space Administration and also had a camera crew stationed at Cape Canaveral to film Discovery's liftoff from six perspectives.

He says that the video does not 'gloss over" the January 1986 Challenger tragedy that killed seven astronauts. "I think everyone agrees that you couldn't make a video on the shuttle program and ignore what happened to the Challenger."

Barrett began work on the video prior to Challenger's ill-fated mission. Malibu can be reached at 213-457-

AL STEWART

Capitol Records. BILLBOARD OCTOBER 15, 1988

Billboard.

TOP POP ALBUMS

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		*	CHART	Compiled from a national sample of retail store,		
Ë	E	AG0	핑	one-stop, and rack sales	reports.	
THIS WEEK	LAST WEEK	WKS. AGO	S. ON	ARTIST	TITLE	
표	Š	2 4	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*		
				* ★ No. 1 ★*	*	
1	8	-	2	BON JOVI MERCURY 836 345 1/POLYGRAM (CD)4 1 we	ek at No. Öne NEW JERSEY	
2	* 1	1	60	GUNS N' ROSES ▲4 GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION	
3	2	2	61	DEF LEPPARD ▲7 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA	
4	4	4	10	SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD)	COCKTAIL	
5	3 *	3	25	TRACY CHAPMAN ▲2 ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN	
6)	6	13	4	METALLICA ELEKTRA 60812 (9.98) (CD)	AND JUSTICE FOR ALL	
7	5	8	26	BOBBY MCFERRIN ▲ EMIE1 48059 (9.98) (CD)	SIMPLE PLEASURES	
8	7	5	15	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT	
9	11	9	49	INXS ▲3 ATLANTIC 81796 (9.98) (CD)	KICK	
10	9	7	48	GEORGE MICHAEL ▲6 COLUMBIA OC 40867 (CD)	FAITH	
11	10	6	26	D.J. JAZZY JEFF & THE FRESH PRINCE \triangle^2	HE'S THE D.J., I'M THE RAPPER	
12)	14	17	13	JIVE 1091-1-J/RCA (8.98) (CD) BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL	
					LONG COLD WINTER	
13	12	11	13	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)		
14)	15	15	15	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK	
15	13	10	18	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812	
16	17	12	22	POISON ▲ ² ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY AHH!	
17	16 🦠	14	14	ROBERT PALMER ● EMI 48057 (9.98) (CD)	HEAVY NOVA	
(18)	24	33	45	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE	
19	18	18	24	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY	
20	19	21	8	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD	
21	21	24	21	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY	
22)	23,	26	20	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER	
23	22	25	57	SOUNDTRACK ▲9 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING	
24	20	16	9	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD	
25	25	22	39	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY	
(26)	30	35	38	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART	
27	28	23***	15	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK	
28	26	19	70	RICHARD MARX ▲2 EMI ST 53049 (8.98) (CD)	RICHARD MARX	
29	27	20	70	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲2 EPI	C OE 40769/E.P.A. (CD) LET IT LOOSE	
30	29	27	23	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE	
31	32	28	59	DEBBIE GIBSON ▲2 ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE	
32	31	30	36	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST	
33	34	29	20	SADE ▲ EPIC DE 44210/E.P.A. (CD)	STRONGER THAN PRIDE	
(34)	38	43	9	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (######################################	
(35)	41	63	4		OLYMPICS-ONE MOMENT IN TIME	
=		05	2	ARISTA AL 8551 (9.98) (CD) ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA	
<u>36</u>	68	20	<u> </u>	THE ROBERT CRAY BAND	DON'T BE AFRAID OF THE DARK	
37	33	32	8	HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	LET IT ROLL	
38	36	37	9	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)		
39	39	42	13	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX	
40	40	44	7	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING	
41	35	31	13	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND	
(42)	49	102	3	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER	
43	37	34	52	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCOR	RDING TO TERENCE TRENT D'ARBY	
44	44	46	9	UB40 A&M SP 5213 (8.98) (CD)	UB40	
45	45	41	10	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA	
46)	50	58	35	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE	
47	46	40	24	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT	
48	47	39	56	MICHAEL JACKSON ▲6 EPIC OE 40600/E.P.A. (CD)	BAD	
49	42	38	22	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE	
50	43	36	10	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER	
	66	70	8	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST	
(51)	1	-	10	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS	
	52	52	18	ENAJONE SIRE 23/30/REPRISE (8.98/ (CD)	THE MITOGETTIO	
(51) (52) 53	52 48	52	41	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD	******	
52	-				******	

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THIS WEEK	· LAST WEEK	. AG	ON CHART		
∦S V	ST	WKS.	WKS. (ARTIST	TITLE
	Ş	2	\longrightarrow	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
55	62	65	8	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
56	63	66	12	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
57)	65 ∗	59	20	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
58	51	53	57	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
59	54	54	18	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
60	56	45	12	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
61	58	51.	26	ZIGGY MARLEY & THE MELODY MAKERS • VIRGIN 90878 (8.	.98) (CD) CONSCIOUS PARTY
62	53	55	13	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONICTHE ALBUM
63)	64	68	17	TONI CHILDS A&MSP 5175 (8.98) (CD)	UNION
_					PERMANENT VACATION
64	57	49	57	AEROSMITH ▲2 GEFFEN GHS 24162 (9.98) (CD) PUBLIC ENEMY ● IT TAKES A NATION OF	
65	60	56	13	DEF JAM BSW 44303/COLUMBIA (CD)	MILLIONS TO HOLD US BACK
66	61	50	32	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
67	59	57	10	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
68	7,9	93	5	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
69	67	62	9	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
70	″70	72	5	VARIOUS ARTISTS COLUMBIA OC 44034 (CD)	FOLKWAYS
71	71	71	48	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
	NE'				BUSTER
72		7 >	1	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	
73	144		2	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
74	75	82	18	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
<u>75</u>	81	69	9	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD) BUENOS NO	CHES FROM A LONELY ROOM
76	76	83	4	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
77	77	124	3	THE SMITHS SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
78)	83	² 121	3	SIOUXSIE AND THE BANSHEES GEFFEN GHS 24205 (8.98) (CD)	PEEPSHOW
79	72	67	20	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
80)	94	116	5	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
81	73	61	15	THE FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
82	74	64	17	REO SPEEDWAGON ● EPIC OE 44202/E.P.A. (CD)	THE HITS
			-		TEMPLE OF LOW MEN
83	69	60	13	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	
84	84	94	6	KYLIE MINOGUE GEFFEN GHS 24195 (8.98) (CD)	KYLIE
85	99	145	3	VIXEN EMI 46991 (9.98) (CD)	VIXEN
86	78	74	15	JIMMY PAGE ● GEFFEN GHS 24188 (9.98) (CD)	OUTDIDED
	00	=0	8	THE JUDDS RCA/CURB 8318-1-R/RCA (8.98) (CD)	OUTRIDER
87	80	78	ľ		GREATEST HITS
87	-	/8 W ▶	1	READY FOR THE WORLD MCA 42198 (8.98) (CD)	
	-	L.	-	READY FOR THE WORLD MCA 42198 (8.98) (CD) HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ)	GREATEST HITS
88	NE	w	1		GREATEST HITS RUFF 'N' READY
88 89 90	NE	w ▶	1 8	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ)	GREATEST HITS RUFF 'N' READY PEOPLE
90 91	91 82 89	91 73 86	1 8 14 8	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST
88 89 90 91 92	91 82 89 95	91 73 86 95	1 8 14 8 25	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE
90 91 92 93	91 82 89 95 90	91 73 86 95 77	1 8 14 8 25 15	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) STRYPER © ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO © REPRISE 25714 (9.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE
90 91 92 93 94	91 82 89 95 90	91 73 86 95 77	1 8 14 8 25 15 4	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS
90 91 92 93	91 82 89 95 90	91 73 86 95 77	1 8 14 8 25 15	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS SHOOTING 6	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS
90 91 92 93 94	91 82 89 95 90	91 73 86 95 77	1 8 14 8 25 15 4	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY
90 91 92 93 94 95	91 82 89 95 90 110	91 73 86 95 77 138 92	1 8 14 8 25 15 4 13	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS
90 91 92 93 94 95 96	91 82 89 95 90 110 87	91 73 86 95 77 138 92 88	1 8 14 8 25 15 4 13 15	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE
88 89 90 91 92 93 94 95 96 97	91 82 89 95 90 110 87 92	91 73 86 95 77 138 92 88	1 8 14 8 25 15 4 13 15 8	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING
88 89 90 91 92 93 94 95 96 97 98 99	91 82 89 95 90 110 87 92 97	91 73 86 95 77 138 92 88 90 149	1 8 14 8 25 15 4 13 15 8 4	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS SHOOTING FOR STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING
88 89 90 91 92 93 94 95 96 97 98 99	91 82 89 95 90 110 87 92 97 111 100	91 73 86 95 77 138 92 88 90 149 101	1 8 14 8 25 15 4 13 15 8 4 4	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN
91 92 93 94 95 96 97 98 99 100	91 82 89 95 90 110 87 92 97 111 100 118	91 73 86 95 77 138 92 88 90 149 101 141 89	1 8 14 8 25 15 4 13 15 8 4 4 5	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED
88 89 90 91 92 93 94 95 96 97 98 99 100 101	91 82 89 95 90 110 87 92 97 111 100 118 98	91 73 86 95 77 138 92 88 90 149 101 141 89	1 8 14 8 25 15 4 13 15 8 4 4 5	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING
88 89 90 91 92 93 94 95 96 97 98 99 100	91 82 89 95 90 110 87 92 97 111 100 118 98 120 86	91 73 86 95 77 138 92 88 90 149 101 141 89 123 75	1 8 14 8 25 15 4 13 15 8 4 4 4 5 69	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲ ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) KENNY LOGGINS COLUMBIA FC 44377 (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING BACK TO AVALON
88 89 90 91 92 93 94 95 96 97 98 99 100 101	91 82 89 95 90 110 87 92 97 111 100 118 98	91 73 86 95 77 138 92 88 90 149 101 141 89	1 8 14 8 25 15 4 13 15 8 4 4 5	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING BACK TO AVALON CLOSE-UP
90 90 91 92 93 94 95 96 97 98 99 100 101 103	91 82 89 95 90 110 87 92 97 111 100 118 98 120 86	91 73 86 95 77 138 92 88 90 149 101 141 89 123 75	1 8 14 8 25 15 4 13 15 8 4 4 4 5 69	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲ ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) KENNY LOGGINS COLUMBIA FC 44377 (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING BACK TO AVALON
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88 89 90 91 92 93 94 95 96 97 (100) 101 (102) 103 104 105	91 82 89 95 90 110 87 92 97 111 100 118 98 120 86 93	91 73 86 95 77 138 92 88 90 149 101 141 89 123 75 87	1 8 14 8 25 15 4 13 15 8 4 4 5 69 4 9	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) CARLY SIMON ARISTA AL 8526 (9.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) KENNY LOGGINS COLUMBIA OC 40535 (CD) DAVID SANBORN REPRISE 25715 (9.98) (CD) SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING BACK TO AVALON CLOSE-UP SOUTH OF HEAVEN
98 99 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105	91 82 89 95 90 110 87 92 111 100 118 98 120 86 93 96 106	91 73 86 95 77 138 92 88 90 149 101 141 89 123 75 87 80 129	1 8 14 8 25 15 4 13 15 8 4 4 4 5 69 4 9	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CQ) STRYPER ● ENIGMA 73317 (9.98) (CD) JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) HURRICANE ENIGMA 73320 (8.98) (CD) CHICAGO ● REPRISE 25714 (9.98) (CD) EDIE BRICKELL & NEW BOHEMIANS GEFFEN GHS 24192 (8.98) (CD) STEVIE B LMR LP 5500 (8.98) (CD) EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD) JOHN HIATT A&M SP 5206 (8.98) (CD) K.T. OSLIN RCA 8369-1-R (8.98) (CD) WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD) PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) KENNY LOGGINS COLUMBIA OC 40535 (CD) DAVID SANBORN REPRISE 25715 (9.98) (CD) SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD) THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	GREATEST HITS RUFF 'N' READY PEOPLE IN GOD WE TRUST ONE LOVEONE DREAM OVER THE EDGE 19 RUBBERBANDS AT THE STARS PARTY YOUR BODY STRICTLY BUSINESS GREATEST HITS LIVE SLOW TURNING THIS WOMAN SHORT SHARP SHOCKED WHITNEY ALL OF THIS AND NOTHING BACK TO AVALON CLOSE-UP SOUTH OF HEAVEN

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.

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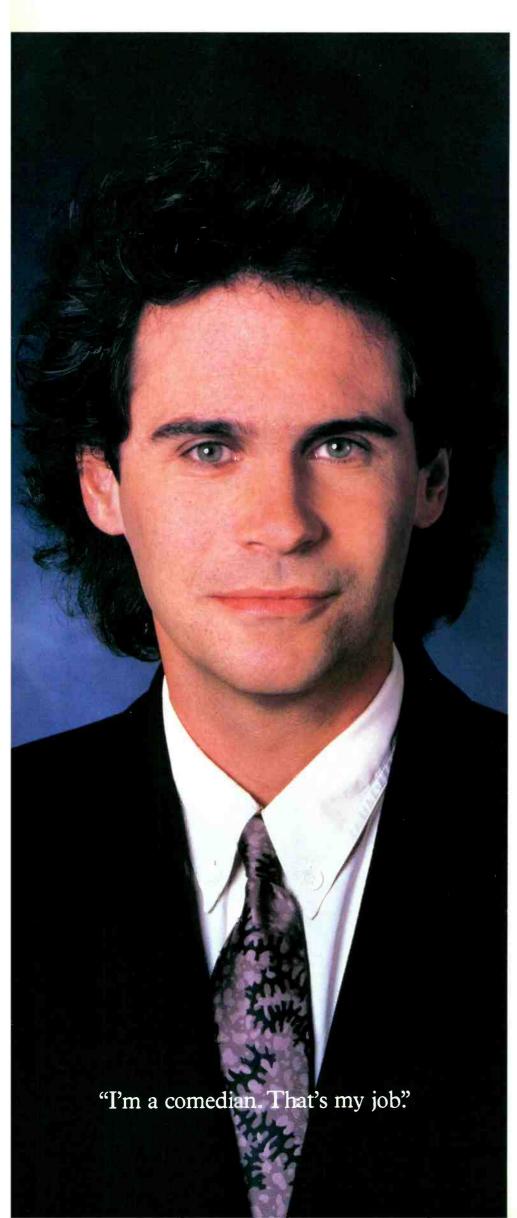
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Chart News Is **Good And Bad** For McFerrin

NEW YORK Bobby McFerrin will be happy to see his album "Simple Pleasures" keep its bullet on this week's Top Pop Albums chart. But the EMI artist might be worried-and puzzled-by the record's downward movement.

The album slips from No. 5 to

No. 7 because of intense competition at the top of the chart. Still, it gains more than enough points to

keep its bullet.

On the Top Pop Albums Chart, as with all Billboard charts, bullets are determined by comparing point gains with pre-established criteria for each part of the chart. Bullets are independent of chart moves; thus a record can earn a bullet while moving up, holding steady, or, in a rare case—like that of McFerrin's album—moving down on the chart.

For a complete explanation of Billboard chart methodology, see the special supplement in next

week's issue.

DEF LEPPARD SETS MARK

(Continued from page 6)

Here's the complete list of Septem-

ber certifications.

MULTIPLATINUM ALBUMS

Def Leppard. "Hysteria," Mercury/PolyGram, 7
.... Def Leppard, "Pyromania," Mercury/PolyGram,

million.

George Michael, "Faith," Columbia, 6 million.

Guns N' Roses, "Appetite For Destruction," Gef-

Guns N' Roses, "Appetite For Destruction," Geffen, 4 million.

Anita Baker, "Rapture," Elektra, 4 million.

INXS, "Kick," Atlantic, 3 million.

"Tracy Chapman," Elektra, 2 million.

DJ Jazzy Jeff & the Fresh Prince, "He's The DJ.

I'm The Rapper," Jive/RCA, 2 million.

Poison, "Open Up And Say ... Ahh," Enigma/Capitol, 2 million.

PATHUM ALBUMS

Cheap Trick, "Lap Of Luxury," Epic, its third.

Huey Lewis & the News, "Small World," Chrysalis, their third.

New Edition, "Heart Break," MCA, its third.

Randy Travis, "Old 8 X 10," Warner Bros., his third.

Cinderella, "Long Cold Winter," Mercury/Poly-Gram, its second.

Judas Priest, "Defenders Of The Faith," Colum-

ia, its second.

Bobby Brown, "Don't Be Cruel," MCA, his first.

Bobby McFerrin, "Simple Pleasures," EMI, his

Bobby McFerrin. "Simple Pleasures," EMI, his first.

UB40, "Labour Of Love," A&M, its first.

"Cocktail" soundtrack. Elektra.

BOD ALBURS

Alabama, "Just Us," RCA, its 11th.

REO Speedwagon, "The Hits," Epic, its 11th.

Huey Lewis & the News, "Small World," Chrysalis, their fourth.

Freddie Jackson, "Dön't Let Love Slip Away," Capitol, his third.

Capitol, his third.

Joan Jett & the Blackhearts, "Up Your Alley,"

CBS Associated, their third.

Stryper. "In God We Trust." Enigma/Capitol, its third.

Randy Travis. "Old 8 X 10," Warner Bros., his

Cinderella. "Long Cold Winter," Mercury/Poly-

Gram, its second.

Eric B. & Rakim, "Follow The Leader," Uni, its

econd.

Bobby Brown, "Don't Be Cruel," MCA, his first.

J.J. Fad, "Supersonic—The Album," Atco/Atlan-

tic, its first.

Public Enemy, "It Takes A Nation Of Millions To Hold Us Back," Def Jam/Columbia, its first.

"Cocktail" soundtrack, Elektra.

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Billboard. TOP POP ALBUMS

THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	115	126	52	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
(11)	NE	W	1	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
112	104	105	5	BUCKWHEAT ZYDECO ISLAND 90968/ATLANTIC (9 98) (CD)	TAKING IT HOME
113	116	112	15	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
114	101	76	14	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.9	
(115)	131	195	3	KIM WILDE MCA 42230 (8.98) (CD)	CLOSE
<u>(116)</u>	127	152	3		WILL I LAUGH TOMORROW
(117)	125	134	4	TRANSVISION VAMP UNI 5/MCA (8.98) (CD)	POP ART
118	121	104	10	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
119	109	100	15	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
(120)	138	97	47	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
121	102	85	12	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	
122	128	120	14	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	BRIAN WILSON
123	126	108	9		LONG LIVE THE KANE
(124)	142	160	5	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
125	117	98	-	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
	-		32	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
126	124	118	21	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
127	113	130	81	U2 ▲4 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
128	123	151	131	ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
129	85	84	22	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
130	130	110	53	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8	3.98) (CD) LEGEND
(131)	168	-	2	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
132	129	119	46	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CE	PHANTOM OF THE OPERA
133	137	128	56	TIFFANY ▲4 MCA 5793 (8.98) (CD)	TIFFANY
134	134	140	6	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
135	103	79	7	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
136	135	122	10	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
137	141	127	56	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
138	108	99	13	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
139	122	107	12	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
140	139	103	17	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
141	132	125	22	DARYL HALL JOHN OATES • ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
142	143	132	13	D.R.I. METAL BLADE 73304/ENIGMA (8.98).(CD)	FOUR OF A KIND
143	159	156	100	DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
144)	172	_	2	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
145	112	106	19	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
146	119	131	21	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
147	114	114	21	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
148	145	158	10	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE
149	149	173	4	FOUR-TOPS ARISTA AL 8492 (8.98) (CD)	INDESTRUCTIBLE
150	133	109	10	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
151)	163		2	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
152	136	115	36	PEBLES ▲ MCA 42094 (8.98) (CD)	
153	140	113	17	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8,98) (CD)	PEBBLES STAND IN LINE
154)	191	_	20		STAND IN LINE
_	-	152	-	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
155	150	153	13	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL

THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST	TIT
(156)	171	182	5	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* HOUSE OF LOVE RELATIVITY/CREATION 8245/IMPORTANT (8.9)	8) (CD) HOUSE OF LOV
(157)	NE	WÞ	1	WHEN IN ROME VIRGIN 90994 (8 98) (CD)	WHEN IN ROM
158	148	133	11	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTE
(159)	186	_	2	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIR
160	160	166	7	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVI
161	146	136	73	RANDY TRAVIS ▲3 WARNER BROS. 25568 (B.98) (CD)	
162	152	150	8	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	ALWAYS & FOREVE
163	155	155	6		BIG DREAMS IN A SMALL TOW
		155	_	JOHNNY CLEGG & SAVUKA CAPITOL C1-90411 (8.98) (CD)	
164	164		2	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CI	D) IN CONTROL, VOLUME
(165)	193		2	TOM WAITS ISLAND 90987/ATLANTIC (9.98) (CD)	BIG TIM
166	156	154	13	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
167	161	137	7	TROOP ATLANTIC 81851 (8.98) (CD)	TROO
168	NE	W	1	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOL
169	151	143	11	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PAR
170	154	146	17	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIV
(171)	NE	N	1	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHIT
172	185	164	58	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW M
173	147	135	21	JANE WIEDLIN EMI 48683 (9.98) (CD)	FU
174	175	185	4	DAVID LINDLEY & EL RAYO-X ELEKTRA 60768 (9.98) (CD)	VERY GREAS
175	NE	NÞ	1	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG
176	176	196	3	FISHBONE COLUMBIA FC 40891 (CD)	TRUTH AND SOU
(177)	NE	NÞ	1	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOM
178	179	_	2	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HO
179	173	157	24	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. FZ 44	1149/E.P.A (CD) EVEN WORS
180	183		2		SWEET, DELICIOUS & MARVELOU
181	177	163	12	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENC
182	189	179	51	STING ▲ A&M SP 6402 (10.98) (CD)	NOTHING LIKE THE SUI
183	153	117	13	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME O
184	165	147	8	JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)	
185	180	165	56		SUBSTANC A MOMENTARY LAPSE OF REASON
186	158	148	28		
187	178	159	24	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
188			200	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROAD
	170	144	9		EVERYTHING'S KOOL & THE GANG
189	NEV		1	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
190	157	139	19	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
191	162	168	59	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCI
192	192	178	22	QUEENSRYCHE EMI 48640 (9.98) (CD)	OPERATION MINDCRIME
193	166	161	50	THE JETS ● MCA 42085 (8.98) (CD)	MAGIO
194	196	189	5	M.O.D. MEGAFORCE 1359/CAROLINE (6.98) (CD)	SURFIN' M.O.D
195	188	167	13	THE MAC BAND FEATURING THE MCCAMPBELL BR MCA 42090 (8.98) (CD)	THE MAC BAND
196	169	142	31	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
197	182	170	11	THE GREGG ALLMAN BAND EPIC OF 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
198	167	176	13	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496	POLYGRAM (CD) IRISH HEARTBEAT
199	197	197	3	SOUNDTRACK REPRISE 25763 (9.98) (CD)	MARRIED TO THE MOE
200	NEV	V .	1	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	

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10, 000 Maniacs 58 2 Live Crew 108 Paula Abdul 155 Aerosmith 64 Aerosmith 64
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Rick Astiey 25 Rick Astiev 25

Eric B. & Rakim 50
Bad Company 68

Anita Baker 1.28
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Najee 119 New Edition 14 New Kids On The Block 55 New Order 191 Randy Newman 189 Olivia Newton-John 135 Nuclear Assault 148 Billy Ocean 196 Original London Cast 132 Jeffrey Osborne 91 K.T. Oslin 99

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When In Rome 157
Karyn White 171
White Lion 137
Jane Wiedlin 173
Kim Wilde 115
Will To Power 134
Hank Williams. Jr. 114
Vanessa Williams. 113
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107 SPECIAL-INTEREST VIDEOS VYING FOR AVC AWARDS

(Continued from page 1)

fields. The entries were judged on the basis of presentation, originality, and technical quality.

The nominees for the 10th annual Billboard Music Video Awards will be named next week in Billboard. The winners in this separate competition also will be announced at the AVC gala.

Here is a complete list of AVC

"Armchair Safaris—Video One: Serengeti Migrations And Amboseli Elephants," Ecoventures Limited.

"Challenge The Rockies With Peter Ustinov,"

Lifestyle Home Video.

"Fighter Ace," Video Ticket/Fox Hills Video.

"Shooting Africa," Londolozi Productions/Questar/Travel Network Productions Inc.

BIOGRAPHY & PERSONALITY

"The Architecture Of Frank Lloyd Wright,"
NVC Arts International/Home Vision.
"Elvis '56," Cinema Verite/Media Home Enter-

"John F. Kennedy: The Commemorative Video Album," CBS News Inc./CBS/Fox Video.
"Trader," Glyn/Net Inc./Videotakes.

A PERSONAL FINANCE

"Best Ways To Invest \$1,000.00 And More," Crowley Financial Services Inc./U.S. News & World Report.

"Inc. Magazine: Creating A Winner: The Real Se-

crets of Successful Marketing," Teletime Productions/Warner Home Video.

"Interviewing With Confidence: The Complete Guide For Successful Interviewing," Professional Training Specialists

aining Specialists. ''Sylvia Porter's Personal Finance Video: Seven Winning Investment Strategies," Bob Banner Associates/J2 Communications

CMU BOEN'S ENTERTAINMENT

"Abel's Island," Italtoons Corp./Random House.
"The Backyard Show," The Lyons Group.
"The Creation," Hanna-Barbera Productions.
"The Tailor Of Gloucester," Rabbit Ears Productions/Sony Video Software Company Inc.
CHILDREN'S INSTRUCTION

"The Alphabet Game," Children's Television Workshop/Random House. "Clifford's Fun With Rhymes," Scholastic Pro-

ductions and Nelvan Limited Productions/Interna-

"The Unforgettable Pen Pal—A Story About Prejudice And Discrimination," Treehouse Produc-

tions.
"Vitsie Videositter—Dinosaurs," Lomas Video
Limited in association with Master Digital Inc./Simitar Entertainment.

COMEDY

"The Rest Of Abbott And Costello Live" Re-

"The Best Of Abbott And Costello Live," Re-search Video/Warner Home Video.
"Jackie Mason—Live On Broadway," Vanoff/ Mason Productions/HBO Video.
"Penn And Teller's Cruel Tricks For Dear Friends," Mofo Video Corp./Warner Home Video

Inc.
"'Talk To Me ...' Your Interactive Video Psychiatrist," Cassel Productions in association with Loganworks Limited/Horizon Entertainment

roup Inc.

COOKING, FSOO, & WINE

"Eat This—The Video," Bacchus Films/Healing

"Eat This—The Video," Bacchus Films/ Healing Arts Home Video.
"Gefilte Fish," Ergo Media.
"Great Chefs—Great Bar.B-Q," Great Chefs Television Productions/John Shoup.
"Hungarian Video Cookbook," European Video

CRAFTS, HOBBIES, & HOME ARTS

"Automotive Tune-Up Guide," Above the Line Productions/Associated Video Publishers.

"A Beginners Guide To Stained Glass," Mark Alyn Communications/Shades of Glass.

"Sirius Puppy Training With Dr. Ian Dunbar,"
Bluford/Toth Productions/Resolution Video Di-

rect Inc.
"The Video Guide To Stamp Collecting," Pre-

"The Video Guide To Stamp Collecting," Premiere Home Video.

DANCE INSTRUCTION

"East Coast Swing/Viennese Waltz," Sodanceabit in association with Extension Services, California State Univ., Long Beach.

"Sue Zaliouk And The Fun Dance Kids," WGTE-

TV/Family Express Video.

"Tremaine: Dance Experience Volume VI," Kevin Carlisle and Associates/Joe Tremaine-Tremaine

Dance Conventions Inc.
"West Coast Swing," Sodanceabit in association
with Extension Services, California State Univ., Long Beach.

DOCUMENTARY

"Going Hollywood: The War Years." Castle Hill oductions Inc./Warner Home Video Inc.
"The Miracle Of Intervale Avenue," Audiostar

"The Miracle Of Intervale Avenue, "Intervale Avenue

When Children Grieve," Feeling Fine/Churchill

EDUCATION

"College Review: How To Pick A College," KLM

Productions.
"College Review: Inside The Northeast," KLM

"Computer Learning Made Easy: Learning DOS," Rainbow Productions/Data Link.
"How To Study," Creative Street Inc./World

EXENCISE & FITNESS

"The Firm Aerobic Workout With Weights, Volume 2." Meridian Films Inc.

"Kathy Smith's Fat Burning Workout," Fox Hills Video/Media Home Entertainment.
"Sign 'N' Sweat," Department of TV, Film, and
Photography, Gallaudet Univ./Continuing Educa-

tion, Gallaudet Univ

"Start Up With Jane Fonda." Galanty and Co./

Warner Home Video.
FIME ARTS
"The Hudson River And Its Painters," The Hudson Co. with The Metropolitan Museum of Art/ Home Vision.

"Paul Gauguin: The Savage Dream." Malone Gill Productions and The National Gallery of Art/ Home Vision.

"Views Of A Vanishing Frontier," The Metropol-itan Museum of Art/Home Vision. "Painting With Light," Griffin Productions/Pa-

"Painting
cific Arts Video.

Christm

"Disney's Very Merry Christmas Songs," TV Is OK Productions/Buena Vista Home Video. "Isaac Asimov's Robots-VCR Mystery Game," Skeibo/Kodak Video Programs/Eastman Kodak

Co.

"Lamb Chop's Sing-Along, Play-Along," Shari
Lewis Enterprises Inc. and Norman Martin Enterprises Inc./Fries Home Video.

"Neat Stuff To Know And To Do," Henson Associates/Warner Home Video Inc.

"Building A Deck," Scene Three Inc./Meredith

Video Publishing.
"Inspecting A House Before You Buy," Do It
Yourself Inc./Sunset.
"Refinishing Furniture With Bob Flexner," The

"Tiling Floors With Michael Byrne," The Tauton

MARK-FOR-HOME FEATURE J FINSTH FICTION (OVER OR MINISTER)

"Don't Mess With My Sister," Shotwed Film Corp./VidAmerica. "Ikwe," National Film Board of Canada/Visions-

"The Little Matchgirl," HTV Limited in associa-

tion with Picture Base International/Academy Entertainment.
"Murder Rap," Image Films/United Entertain

MADE-FOR-HOME SHORT FICTION (UNDER 60 MINUTES)

"Bridges." Franciscan Communications "Recess," Banner Street Films/The Video Fan

Club.
"Soldier Jack," Davenport Films
"Chick Corea, 'Keyboard Workshop,'" DCI Mu-

sic Video Inc.
"The Slap Bass Program," Video Progressions.
"Play The Piano Overnight," Xebec Productions.
"Terry Bozzio 'Slow Drums,'" DCI Music Video

nc.

wusic performance

"The Beggar's Opera," NVC Arts International/

"Carly Simon—Live From Martha's Vineyard," nampion Entertainment Productions/HBO Video.
"Follies Concert," EMK Productions/Fries

me Video. 'The Prince's Trust Rock Gala 1987,'' Zenith/

MGMM Production in association with Dentsu Inc./Radio Vision Video.

MUSIC VIDEO (LONGFORM)

"David Foster, The Symphony Sessions," Davlin Productions in association with the Canadian Broadcasting Corp.
"Grateful Dead: So Far," Grateful Dead Produc-

"Grateful Dead: 50 Far, Grateful Bead: No. Intons/Arista Records.
"Pet Shop Boys—Television," Picture Music International/Radio Vision Video.
"VH-1 70's Music Video Album," Halcyon Days Productions in association with Wood Knapp Productions/Wood Knapp Video.
"MYSIGAL & MENTAL HEALTH"
"ALDS: The Parts Of Life." Snow Stone Produc-

"AIDS: The Facts Of Life," Snow Stone Produc-

ons. "Infant Health Care: A First Year Support Guide For New Parents," A. Eric Jones Productions Inc./ Johnson & Johnson. "Jane Fonda's Workout: Sports-Aid," Galanty

and Co./Warner Home Video.
"Making It Safe," Cinepix Inc.
RELIGION & PHILOSOPHY

"A Good And Perfect Gift," Franciscan Produc-

"A Good And Perfect Gift," Franciscan Productions/Franciscan Communications.
"Joseph Campbell And The Power Of Myth,"
Apostrophe 5 Productions and Public Affairs Television/Mystic Fire Video/Parabola Magazine.
"Mission In Central America," Maryknoll World

"Where Jesus Walked," United Christian Pro-

ductions Inc./Questar/Travel Network Produc-

SCIENCE & NATURE

"Monterey Bay Aquarium," A. Eric Jones Productions Inc./Video Tours Inc. and Kodak Pro-

grams Inc.
"On The Wings Of A Butterfly—Maui/Molo-kai," Pacific Focus Inc./Video Impact Productions.
"San Diego Wild Animal Park," Arnowitz Productions/Videotours

"The Worlds Below," Sea Studios/The Nature

SPORTS ENTERTAINMENT

"Drive To Win," Nutmeg Productions/Pacific

Arts Video.
"The 500 Home Run Club," Cabin Fever Enter-

"Harlem Globetrotters: 6 Decades Of Magic Fries Entertainment Inc. in association with RNB Communications Company Inc.
"Tough Guys," NFL Films/Media Home Enter-

"Nice Shot," Cascade Films Limited/Monitor

Productions.

"Slo-Pitch Softball: Ray DeMarinis Reflex Hitting System," Westcom Productions/ESPN Home

"Scott Tinley's Triathlon Training," Tweed Productions/CPV.

"Swim Lessons For Kids," Water Safe-Funda-

mentals Video Production

"Alaska: A Video Postcard," Alaska Video Postcards Inc.
"Sea Fans Video Magazine, Volume 2, Number

"Sea Fans Video Magazine, Volume 2, Number 3," Passage Home Communications Inc.
"Touring Australia," Encounter Productions Inc./Questar/Travel Network Productions Inc./
Questar/Travel Network Productions Inc./

WIDEO ART
"Arena Brains." Pressure Pictures/Elektra En-

tertainment.
"Fact Is Stranger Than Fiction," Video Data
Bank at the School of the Art Institute of Chicago.

"Polly Gone," Shelley Lake.
"State Of The Art Of Computer Animation," Odyssey Visual Design/Pacific Arts Studio.

> **Billboard captures** highlights of WEA's national sales meeting in pictures ... see page 70

DEALERS BLAST RCA/COL FOR TV SPOTS ON VIDEOS

(Continued from page 1)

mines their business.

Gary Khammar, executive VP of RCA/Columbia Pictures Home Video, concedes there is "enough reaction from retailers to acknowledge [the campaign] is an issue" but is surprised by the hue and cry.

The RCA/Columbia action comes barely a month after Warner Home Video infuriated dealers with an unpublicized commercial and inserts designed to solicit consumer purchases directly (Billboard, Sept. 24), a move that still has some dealers fuming.

Says Lou Berg, head of Houston's Audio/Video Plus and recently elected president of the VSDA: "It's not a good move. I don't understand what they feel will be accomplished by putting these commercials on their vid-

"Aren't they telling people not to watch videos but to watch television instead? I can see a commercial for Hershey's Kisses or Pepsi, but a commercial for a television show? I just

don't get it. What's the logic? "And what happens in six months when one or more of these shows is off the air but we're still renting the video? I think the big question is:

Why didn't they tell us? Peter Aiello, co-owner of Video Video, La Jolla, Calif., says, "I hate it! Would RCA/Columbia rather have our customers watching television or watching videos? We bought six copies of 'Vice Versa,' 10 copies of 'Switching Channels,' and four copies of 'School Daze.' We wrote a check for about \$1,200 for those 20 titles. I don't think our order would have been as big, if we had known about the commercials.

"When Paramount put that Pepsi ad on 'Top Gun,' we knew about it two months before the video came out. Can RCA/Columbia seriously say they are trying to build the business when they use their videos to promote television shows? It makes me sick," savs Aiello.

Pat Young, owner of Cinema Video in Wauwatosa, Wis., says: "I'm very angry. It's like saying, 'Don't go out and rent a movie, stay home and watch an NBC-TV show instead.'

They have us between a rock and a hard place. But we can scream bloody murder." Young says she has written a letter to the VSDA and has also called RCA/Columbia Pictures Home Video president Robert Blattner, as

well as her distributor, Video Trend, to complain.

Concerned about the complaints. RCA/Columbia's Khammar says, "There is a method to our madness. and dealers certainly have a right to know what the background is.

"The revenues we are earning from NBC for this are being turned around to buy incremental television time to advertise home video." he says. "In the long term, that benefits retailers. Our television budget is continually increasing."

Khammar says the promotion arrangement was consummated recently and quickly, leaving no time to inform the trade. There was no intent to keep dealers in the dark, he says.

NBC is one of RCA/Columbia's parents, says Khammar, noting that GE acquired RCA a few years ago. Since NBC is part of that corporate family, he says, the idea for the spot was a mutual one and "a natural link." Some observers also feel that the idea for the spot may have been inspired by the recent writers' strike and may signal high-level corporate concern over NBC's delayed fall sea-

The spot, however, says Khammar, is being viewed as a "test—and we will evaluate the response." There are no plans for similar spots, he says, on the studio's upcoming crop of titles, which includes "Short Circuit 2," "The Blob," and "Vibes." Nor is there a commercial on "Willow," the studio's major fall release.

As for the contention that advertising on one medium undermines another, Khammar says the practice is quite commonplace, pointing to feature-film advertising on television and radio and radio advertising for movies and television shows. Jack Messer, of the 60-unit Video

Store chain, takes issue with RCA/ Columbia's contention that it did not have time to inform dealers. "They only have 10 wholesalers now," he says. "How long does it

take to make 10 calls so the message is passed on to the accounts?' In the final analysis, says Messer, "I can't tell the studio what to do. But my opinion can be reflected in its pocketbook, Still, I can't decrease or-

ders if I don't know what's on the

RCA/Col Setup Rapped

BY AL STEWART

ATLANTIC CITY, N.J. RCA/Columbia Pictures Home Video's NBC commercial and its new distribution lineup have earned the wrath of more than a few video retailers.

Dealers on hand for the East Coast Video Show here were clearly annoyed by the company's new policies. Most of the criticism was leveled at its smaller distribution network, which some retailers say makes it more difficult to obtain RCA/Columbia product. The inclusion of an NBC commercial on three new releases (see related story, page 1) appears to have fanned the flames.

During an open forum for retailers Oct. 4., dealers were asked how they were affected by the distribution cuts made by Vestron Video, MCA Home Video, and RCA/Columbia earlier this year. Without exception, retailers assailed RCA/

Columbia. None mentioned Vestron or MCA.

"I have been dealing with the same distributor for years," said one retailer in the audience. "Now all of a sudden they tell me I have to buy [RCA/Columbia's new release] 'Willow' from another distributor.'

RCA/Columbia's booth on the exhibit floor also turned into a sounding board for dealer gripes. Alluding to the new distribution lineup, one retailer demanded: "Why do I have to deal with Artec just to get your company's product?" The dealer's irritation seemed to be shared by others who approached the booth.

None of the RCA/Columbia staffers at the show would comment on the retailers' complaints or the company's policies. "Î'd rather not answer any questions: clearly, this is a matter of concern, and I'm sure it will be addressed," said one exasperated staffer.

HOLDSWORTH TO HEAD NEW BPI UNIT

(Continued from page 4)

officer of the Hollywood Reporter, also reporting to Holdsworth. Dowling operated his own company, which published Sports Marketing News and High Tech Marketing. He will also be a corporate VP of BPI and a member of its ex-

ecutive committee. Howard Lander relocates to New York and becomes group publisher of Back Stage and Amusement Business, reporting to Holdsworth. He had been publisher of

Amusement Business in Nashville.

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 Martin R. Feely is named president of Broadcast Data Systems, a new subsidiary that will further RPI's commitment to on-line information in the music industry. BDS will incorporate BPI's Entertainment Systems International and certain aspects of the Billboard Information Network. · Georgina Challis is promoted

"We can't boycott RCA/Columbia. to director of licensing and special products. She had been assistant to the president of BPI and licensing director, Billboard.

BILLBOARD OCTOBER 15, 1988

www.americanradiohistory.com

INDIE PROMOTERS RISE

(Continued from page 1)

singles projects.

One promotion executive at a label, asked whether he uses indies or his artists employ them, says emphatically, "yes to both.'

The business is again getting to where everybody is using independents," he adds.

Sources at record companies and management firms say that many labels are hiring indies directly, although they note there may be one or two exceptions to the rule. On the rec-

ord, however, most labels deny they are in the business of enlisting the services of outside promoters.

Only two other senior label executives contacted confirm that independents are being used by their companies. Furthermore, the only one willing to give an on-the-record comment about hiring indies is Chrysalis Records president Mike Bone

"I have absolutely no problem saying that Chrysalis uses independent promotion and has done so since I've been here," says Bone, now in his second year at the label. "I'm not ashamed to admit it at all. We have good relationships with indies-personally, some of my relationships go back 12 or 15 years.

But just how influential are independent record promoters these

days?
"Indies can't break records on their own," says one label exec. "Basically, they just supplement the [label]

"The bottom line is that [indies] can only do so much-without the support of a label, a record's not going to work," says the manager of a superstar act.

"I don't think indies have the clout they did at all," adds a label exec. But, as another points out, "They can still help, especially for a smaller label to get a record off to a quicker start.

Another top manager notes, "The indies can't pull you that many more stations. What you use them for is the relationships, so that when you have the adds you get your debuts and your numbers.'

One label promo chief sees the greatest benefit of using indies in two areas: getting artists on the radio earlier and moving a record along

during a fringe period when a single may be stagnating.

Similarly, another promotion head says that when there is concern about maintaining momentum on a given record, "independents can help you in attaining that double-digit figure [in station adds] for the week."

One label exec who acknowledges that his company hires indies says, "They're a very useful tool. There are program directors who work closely with these people in a very legitimate fashion . . . We know who we use and we're very comfortable with it. We know what they do with our money."

Still, some managers and label execs say that indies often are hired merely for "insurance" purposes. One manager says that indies are often "thrown a bone" by record companies that enlist them on big projects by major artists, which could ordinarily be broken by the labels' own

promotion staff.
"When you're dealing with a superstar act, who's not going to play your record?" asks another manager. "But you can't take that chance, so you hire [indies]. You don't pay that much money, but you watch the debuts and so on.

"It's just like paying insurance. You want the best for your act—the most exposure. Even so, there are some very good guys out there that work hard. But they don't have the control they used to.'

Analyzing the overall effectiveness of indies, one manager concludes, "The game is no longer if you want to be in city X that you have to use certain people. It's all changed. The people that used to be the big shots are no longer the big shots-mention their name and quite often programmers won't even talk to you.

According to that manager, today's indie scene is "much straighter and more honest," a view shared by most of the other managers and label execs contacted.

"I think that the indies are more honest nowadays," says another manager. "There are fewer shenanigans going on."

"It's a much cleaner game because people actually work," adds the head of a leading management firm.

Although they reportedly still exist, "paper adds" have been less prevalent in recent years, according to those interviewed.

"Paper adds have decreased because indies don't have so much powsays one label exec. "But it would be very naive to assume that they don't exist.'

"I don't think there are so many [paper adds]," adds a manager. "The record companies, managers, and everybody else didn't want to pay \$250,000 for a single when it would be paper adds all over the place. [Stations] would add it but not play it or only play late at night ... four times and it was all over. And you maybe paid \$2,000-\$3,000 for the station.

"The problem was that it got to the point where [indies] would bullshit everybody ... An indie wouldn't get paid unless he got the add, so that's where paper adds came in.

Most labels have expanded their promo staffs in recent years, but some managers are adamant that indies provide a more effective service. "I'd say that 75%-80% of the time, [indies] are much better than the local promotion people," says one manager. "They have better ties . . . and every business is built on relationships.

During the past 21/2 years, a number of former players from the indie scene have dropped out of the picture. "There are no new faces: however, some of the old ones are gone," says one industry observer.

Among those cited as current key indie promo players are Jeff McCluskey, Tony Muscalo, Jerry Brenner, Jerry Myers, Herb Rosen, John Barbis, Larry Tollin, Larry Frazin, Sammy Alfano, and Joe Grossman.

Of these, the Chicago-based McCluskey has garnered a particularly strong reputation among managers and label execs for being one of the most efficient and widely respected indies in the business. McCluskey is "very good; he can wield," says one manager. "He has field people, like a ministaff, and he talks with radio ... He's very effective.'

Also, Fred DiSipio Sr.'s Cherry Hill, N.J.-based company is reportedly still very active.

According to sources, some of the key independent promoters operate as quarterbacks, acting as gobetweens by recruiting fellow indies

to work with them. As one senior label exec notes, this practice was instituted "after the NBC thing" for "managers that didn't really know the system so that they could rely on one person to get things going." He adds that "most good managers have their own relationships" and that he knows of only one label that employs quarterbacks.

As for the fees the indies command, managers and label execs. unanimously agree that they are still considerably lower than they were before record companies cut back on hiring outside promotion.

A major-market station "might run you \$700-\$800—maybe \$1,000 when it's close—as opposed to, say, \$3,000 in the old days," says one label exec. Medium-market stations run "about \$400-\$500 rather than, say, \$2,000.' Smaller-market stations are pegged at about \$250-\$300 as opposed to about \$1,000.

Managers and label execs note that there has been no dramatic rise in the cost of hiring indies since prices dropped sharply in the wake of label

But is there a danger that the labels' direct use of indies will ultimately lead to independent promotion costs skyrocketing again?

"I certainly hope not, because that would be very irresponsible," says a high-ranking record company executive. "Any marketing tool can be dan-

gerous if people abuse it, though."
"It won't get back to the old way because the only way you can get that powerful is by having a lock—and nobody has a lock," says the manager of several superstar bands. "It can't get back to the way it was and it won't. Record companies would never let it because it was an evil that they created."

Still, some take a more pessimistic

"I don't doubt that in our own ignorance, the industry will allow it to climb back to where it was before,' says one senior promo exec. "It's the kind of game in which the record industry chases its own tail.'

"The greed of record companies competing with each other could bring those prices back up again,' says the head of promotion at another label. "Every cancer that we've ever gotten in our business, we've invited in. And we've done it for one reason—greed. To get the edge over everybody else.'

MA Music Int'l Makes Promo Push For Jazz

HAMBURG, West Germany MA Music International, a new wave jazz label, is mounting a major promotional campaign in West Germany this month, involving posters, in-store and window displays, in-store plays, and handbills, to spotlight the company's first six album releases.

The company is also launching intensive radio promotion. A special radio single has been produced with cuts from the debut album by the contemporary fusion quintet Akili and from the jazzrock band Increased Demand.

"Increased Demand," which features top-class British session musicians, is the latest release on the MA Music label, which was founded in June last year by Marion Kaempfert, daughter of the late German composer and band leader Bert Kaempfert.

Coinciding with the German campaign, K-tel, the label's licensee in the U.S. and Canada, is using a "Jazz Horizons" sampler to promote the first six MA albums, highlighting key tracks from the productions. The sampler is available in LP, cassette, and CD formats and will be released on DAT in Europe.

K-tel has sent CD singles of MA repertoire to more than 800 radio stations throughout the U.S. and is organizing a radio-advertising campaign with major retailers.



Serving the graphic needs of the music industry since 1952.

CAMELOT CELEBRATES STRONG YEAR AT CONFAB (Continued from page 4)

store concept and banner, Spectrum. The logo will probably see its debut in the first quarter of 1989. Senior VP Larry Mundorf described Spectrum as a music shop without vinyl, aimed at upscale consumers in upscale malls.

The chain plans to roll out Spectrum on a conservative scale. "We think it fills a void, but until we open some, the jury's still out," Mundorf explained. For now, the new logo will not open in malls that already house Camelot stores.

Camelot is also launching two programs designed to enhance customer loyalty. A punch-card campaign called Repeat Performance earns customers points when they make purchases of \$10 or more, and added points are awarded in \$10 increments. Ten punches entitle the customer to a free gift. The program has already been launched in stores close to its headquarters and will be rolled out on a market-by-market basis.

In another move to promote customer satisfaction, the chain is gearing up to launch an enhanced specialorder program during this quarter. The program will be serviced by Sacramento, Calif.-based Valley Music Distributors, Barney Cohen's full-line one-stop.

Despite its exploration of new concepts, the convention made clear that like other music retailers, Camelot intends to increase its profit performance by paying attention to two tried-and-true retail details: customer service and security. Videos on each topic, which will shortly be distributed to all stores, were introduced here. The customer service video, produced in-house by media manager Paul Burnett, drove home the point that consumers are sensitive to the treatment, or lack of attention, they receive in retail stores and that poor customer service can cost a store repeat business in the competitive music and video fields.



IN PA (215) 627-2277

Metal Makers Confer On Pariah Genre's Successes

BY CHRIS MORRIS

LOS ANGELES Some 1,000 heavy metal professionals grappled with the genre's growing commercial success despite its outcast status at the Foundations Forum '88 convention here Sept. 30-Oct. 1.

Attendance at the confab—the first of its kind to address the specific concerns of metal and hard rock—far outstripped the expectations of its organizers, Concrete Management & Marketing, Metal Blade Records, and Rip Magazine.

According to Concrete Marketing president Bob Chiappardi, the convention, held at the Sheraton Universal in Universal City, drew 800 paid attendees and another 200 press and industry guests. He said the makeup of the attendees was "80% industry and 20% nonindustry—the wanna-

bes."

According to Chiappardi, the most important issue confronted by the conventioneers during the two days of panels, showcases, and barside schmoozing was the imminent change facing the music in the wake of metal's and hard rock's current commercial explosion.

"The thing about metal is it's very underground, it's very rebellious, it's outlaw, and now it's becoming legitimized," Chiappardi said. "Is that going to change the music, or is it just going to change the audience?"

Some things never change, however; much of the weekend's discussion, both on the panels and in private, centered on metal's status as second-class artistic citizen and danger to society.

In his Sept. 30 keynote address, Chrysalis Records president Mike Bone noted the discrepancy between the current Billboard album charts, in which some 40% of the top 20 comprises hard rock or metal product, and current airplay. Bone estimated that metal takes up only an estimated 20% of air time.

"We're at the top of the sales chart, yet we're at the back of the bus as far as radio airplay," Bone said.

Bone also noted the threat posed to the record industry, specifically to metal and hard rock artists by the controversial Child Protection and Obscenity Enforcement Act, which is currently moving through the Senate (story, page 3). Bone's sentiments were echoed by others over the weekend. In a panel on credibility and respectability, National Academy of Recording Arts & Sciences president Mike Greene called the bill "the worst piece of slime that [ex-Attorney General] Ed Meese has ever poured out into the halls of Congress."

The frequent focus on the bill came as a surprise, since most of the attendees appeared ignorant of the bill and its potential impact.

"Do you think this could actually happen?" asked Tim Comerford of Pennsauken, N.J.-based one-stop Richman Brothers.

Concrete's Chiappardi points out that some of the political and social questions raised at the convention were perhaps of less concern to attendees than were nuts-and-bolts business issues.

Furthering one's career in metal was clearly of paramount importance to many—the A&R panel, which included such industry notables as Geffen's Tom Zutaut, PolyGram's Bob Skoro, and Mechanic's Steve Sinclair, was standing room only.

Image remained a primary concern on the artist panel moderated by Penelope Spheeris, director of "The Decline Of Western Civilization, Part Two: The Metal Years." Several familiar axes were ground anew by the panelists, who all showed contempt for the depiction of metal as violent, dangerous music.

"People on the other side of the fence don't really understand metal," said Dave Mustaine of Megadeth. "They think we're all derelicts who can't hold down a job ... I think if people looked beneath the surface of most heavy metal bands, they'd find out that people do have brains and that they do have a purpose in life."

"I have people giving me fliers at my shows telling me what my name stands for, which is 'Devil's Organization Killing Kids Even Now,' " said Dokken leader Don Dokken. "I don't understand this metal thing—metal's bad, metal's evil. It's bullshit."

The convention itself was a sedate affair. "Everyone was real well behaved," Chiappardi said. "Nobody was thrown out the window; there was no sacrifice; I didn't see any blood from lambs on the carpet or half-eaten birds. A lot of good things were done."

A Secure 'E.T.' Goes Home MCA Undermines Bogus Goods

LOS ANGELES Only the authorized "E.T.—The Extra-Terrestrial" will be allowed to go home when it arrives in stores Oct. 27.

That's the word from MCA Home Video, which claims it is giving the title unprecedented antipiracy and counterfeiting protection. Among the measures for VHS

copies:
• A Universal Pictures holo-

A Universal Pictures holographic sticker on each cassette;
Green tape hubs instead of the

customary white or clear;
• A green tape door instead of

the normal industry black.

Beta copies will also feature a hologram as well as a gray shell in-

stead of the normal black.

In addition to being Macrovision encoded, each cassette will include several undisclosed antipiracy features not visible to the naked eye, MCA says.

"Specially trained inspectors" will also make random visits to thousands of different types of retail outlets both before and after street date.

Review copies of the title—which has spurred more than 10 million preorders—will not be issued to newspaper and magazine writers before street date.

JIM McCULLAUGH





Edited by Irv Lichtman

LOOK FOR MYRON ROTH, former MCA Records president, to return to the CBS Records fold after his departure, officially announced Oct. 3, from MCA Music Entertainment Group, where he was senior VP. Roth got the new post in August following the appointment of Al Teller as president/CEO of MCA Records and VP of MCA Inc. (Billboard, Sept. 3). New job or no, many in the trade believe he would have left MCA anyway. Roth had served as president of the label since May 1986. During Roth's first stint at CBS, he was involved in high-level business administration.

TAPING EARLY AND OFTEN?: Sony isn't likely to win the hearts of record company executives fearful of home taping with its new blank-tape promotion aimed at youngsters. The company is offering gift items in specially designed packages aimed at three target groups—5-8 year olds, 9-12 year olds, and teenagers. A Tape It To The Limit logo appears on all giveaways, which include a knapsack, T-shirt, and digital watch. "We're disappointed that Sony is giving incentives to kids to home tape," says Trish Heimers, VP of public relations at the Recording Industry Assn. of America.

THEY HEAR MUSIC: The word "industries" is out and "music" is in now that Capitol Industries-EMI Inc. is known officially as Capitol-EMI Music. The logo will not change. Joe Smith, president/CEO, says the new title more appropriately identifies the company with its artistic side. In other words, by name it's back to the basics that started Capitol Records 45 years ago. The company now also encompasses EMI and Angel in the U.S., Capitol-EMI of Canada, CEMA, the branch distributor, cassette and CD plants, and Capitol Recording Studio Operations.

SWEET SEPTEMBER SONG: September was the best sales month since EMI-Manhattan Records was formed in June 1987 from the EMI-America and Manhattan labels. Acts that led the way, Sal Licata, president/CEO, happily reports, are Bobby McFerrin, Richard Marx, and Robert Palmer, who struck gold with his first outing for the label, "Heavy Nova."

SCOTT EXITS JEM: Marty Scott, president and founder of Jem Records of South Plainfield, N.J., has "amicably" parted ways with the company. In court papers filed in accordance with Jem's bid for Chapter 11 protection from creditors, the downsized company had asked for permission to terminate Scott's employment agreement, saying it no longer needed Scott's expertise. Scott's employment contract was scheduled to run until July 31, 1991. "As of this second, we are working out a deal in which he will have some affiliation with Jem," says Scott's attorney, Frank Schaffiotte of the Woodbridge, N.J., firm of Wilentz, Goldman & Spitzer. Details of that relationship were still being hammered out at press time.

N A DISCUSSION about developing artists during the National Assn. of Recording Merchandisers' recent Retailers Conference (see story, page 34), Tommy Boy Records chairman Tommy Silverman sounded like a carpet salesman when he said, "We're really whores about breaking new artists. We don't care about making money; we just love to break artists." The line drew lots of yucks, but later, several of the retail executives also promised to give Silverman a call to see just how sincere he is about the pledge.

TESTING, TESTING: Target department stores are scheduling tests of laser videodisks in two of the chain's Far West stores next year, according to **Doug Harvey**, director of marketing and operations for Jetco, the internal rack of the 342-unit mass merchandiser. Harvey also says that while record and video operations are currently toting up \$150 million a year for Target, the fast-growing video game business, dominated by **Nintendo**, is bringing in \$90 million-\$100 million annually.

HE PRO: Gene Mayer, former Davis Cup player who was ranked the world's No. 4 singles champion for 1980-

84, will attend the T.J. Martell Tennis Party at the National Tennis Center in Flushing, N.Y., Oct. 29. **Herb Linsky**, chairman of the event, reports that Mayer will participate in some of the tennis activities with guests.

EAST MEETS WEST: Holly Greene, VP of creative affairs for the East Coast at Jobete Music, is trekking to the Soviet Union this month to take part in the Music Speaks Louder Than Words songwriters' venture. While Greene represents the East Coast publishing community in the U.S., Linda Blum-Huntington of EMI Music Publishing is going as the West Coast publishing person, as Track reported last week.

COMING SOON: Motown Records is planning to release two dozen 3-inch CDs in January at \$5.98 list. Each CD-3 will contain four tracks of catalog material by a particular artist, in some cases culled from more than one of their albums, says Miller London, the label's VP of marketing, sales, and distribution.

SESAC'S CHARLIE SCULLY is recuperating from gall bladder surgery at St. Vincent's Hospital in New York.

ASER UPDATE: Bob Jamieson, executive VP and GM of PolyGram, says his company wants to develop a CD video display piece for stores that would include a player and monitor, plus a rack for stores to merchandise 5-, 8-, and 12-inch CDVs. European parent Philips is mulling over the plan ... Elektra will release all future music video titles on laserdisk, according to VP of sales Ken Hamlin. Meanwhile, A&M plans to test the laserdisk waters in the first quarter and—"believe it or not," says David Steffen, senior VP of sales and distribution—even intends to test at least one music video title on 8mm.

MUSIC VIDEO PREVIEWS: Among Elektra's upcoming video albums: a collection of clips that were banned on MTV ... Atlantic promises a live Debbie Gibson in February; Virgin is working on Steve Winwood and Ziggy Marley videos ... Jazz label GRP has five video releases planned, three of them concerts, but has not inked a distribution deal for the line ... RCA Records plans its first music video release for the fall.

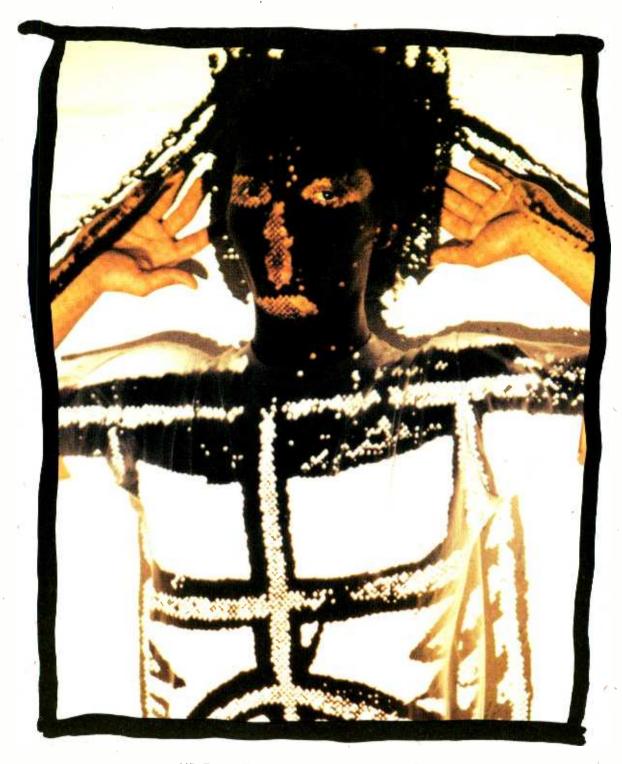
DEMO DIAL: Music Systems, a new Fort Lauderdale, Fla., firm, is testing an in-store demo device in six Florida stores and one Bloomington, Ind., unit. For 25 cents each, consumers can sample 10-second cuts from 200 current albums. (Yes, the connection is via the Music Telephone in the store and a 64-port computer data base at Music Systems.)

THE OTHER SHOE: As specialty video stores nervously eye the street-date constraints for "E.T.—The Extra-Terrestrial" (see related story, page 88), retailers in Dallas are up in arms because some **Target** stores may have sold "Cinderella" on Sept. 30, ahead of the street date. A sales executive at one distributor charitably describes the incident as a "safeguard system that was in place and must have slipped a little." Target officials could not be reached at press time.

THE CD POSTSCRIPT: Writer Brian Gari is mulling over a compact disk version of songs from his "Late Nite Comic," a musical that played New York last fall. It would include an unusual extra: his rendition of a piece, "Late Nite Saga," which tells about the show and what he felt worked and didn't work. The LP version, featuring Julie Budd, is released on Bruce Yeko's Original Cast label based in Georgetown, Conn. . . . Julian Rice, president of Fanfare Records Limited in Toronto, tells Track it erred in referring to a new ProArte/Fanfare CD as containing a rare instance of singing by George Gershwin. It actually takes place on a Fred Astaire CD, not one featuring Irving Berlin songs.

SEASON OF (STREET) HARMONY: Classic rock group the Belmonts have teamed with writer George David Weiss, president of the Songwriters Guild of America, to produce a series of holiday-theme songs on an album called "The Seasons Of Harmony" for the group's indie label, Uptown Disk Werks. Among Weiss' titles are "The Eight Days Of Hanukkah," "The New Year's Song," and "The Annual Christmas Ball." A folio is due from Warner Bros. Music Publications. The four Belmonts today consist of one original member, Fred Milano, two recent additions, and Warren Gradus, who joined the group years ago.

THE ARTIST OF 1989



"NOT JUST ANOTHER GIRL"
FROM THE EXTRAORDINARY DEBUT ALBUM
"IF MY ANCESTORS COULD SEE NOW."



Produced by Danny Kortchmar • Direction: Bill Graham Management • Recorded and Mixed by Shelly Yakus and Mark Desisto



