

Personics To Bow L.A. Test Of In-Store Taping System

DiMartino and Earl Paige.

LOS ANGELES The Personics instore taping system, which allows consumers to create their own audiocassette programs, will make its Los Angeles debut Oct. 24 in no less than four major retail chains-Tower, Wherehouse, Music Plus, and Musicland

New labels that have reached agreements for inclusion in the Personics system-and will thus offer their material for in-store tapinginclude MCA, PolyGram, Chrysalis, Alligator, and GRP. Those companies join both the CEMA and WEA groups of labels, which have made separate deals with the Silicon Valley-based Personics Corp. since its

Black Monday A Year Later: Sky Didn't Fall

BY MARK MEHLER

NEW YORK Wednesday (19) marks the one-year anniversary of Black Monday, about which the best that can be said is that it was better than 1929's Black Tuesday-this time the streets were safe from falling investors

The 1987 crash, which wiped out \$500 billion in paper value in a matter of hours, clearly has had a profound effect on the collective investor psyche. A generation of high-fliers learned that stock prices can go down. Although the market-and its entertainment industry issues-have recovered most of their Black Monday losses, trading volume is still

This story was prepared by Dave public emergence in May 1987 Partly funded by Thorn/EMI, Personics has claimed that it will

significantly alleviate record industry losses due to home taping. Currently, more than 30 labels,

many of them independents, are (Continued on page 96)

BY GERRY WOOD

NASHVILLE Hank Williams Jr. re-

peated as entertainer of the year and

K.T. Oslin's late-blossoming triumph

as 1988's top female vocalist high-

lighted the colorful Country Music

Assn. Awards show Oct. 10. The two-

hour telecast from the Grand Ole

Remaining true to their name, KIARA is already making a strong

difference with their hot debut album, To Change And/Or Make A Difference. Rarely has a new group been as warmly embraced by Black radio and retail alike. "The Best Of Me" is a confirmed Top

BY NIGEL HUNTER

LONDON As perestroika percolates through all areas of Soviet life, the U.S.S.R. seems to be moving closer to the capitalist world on matters of copyright protection and mechanical payments for prerecorded prod-

Williams, Oslin Are Toast Of Country

Opry House here was climaxed by

the induction of Roy Rogers and Lo-

retta Lynn into the prestigious Coun-

Williams, who also won album-of-the-year honors for "Born To Boo-gie," added a dash of controversy by performing his redneck anthem, "If

The South Woulda Won," reportedly

brew.

Sam Brown's powerful voice, vivacious attitude and cheeky

British charm combine to create a memorable debut album. No. there aren't many women named Sam. And there aren't many debut albums I ke Stop! On A&M Records, Compact Discs, and

try Music Hall of Fame.

uct. Meanwhile, privately organized cooperatives are beginning to erode the state monopoly over cultural activities

VAAP Seeks To Close Gap With West

Soviets Upgrading Rights Payments

Evidence of this progress was offered at a two-day seminar on rock and pop held Oct. 11 at the London headquarters of Music Sales. In at-

against the wishes of CMA officials

Oslin, RCA's underdog, also saw

her ode to middle-aged women bridg-

ing the decades of change, "80's La-

dies," win song-of-the-year plaudits.

Now 46, Oslin never enjoyed a major

chart record until last year. She has dethroned Reba McEntire as coun-

(Continued on page 104)

slop!

tendance was a delegation from VAAP, the Soviet copyright agency, and a cross section of British music publishers, including David Platz of Bucks Music, Bob Grace (Empire Music), Stephen James (Dejamus), and

Steve Lewis (Virgin Music). VAAP official Sergei Semonov admitted that both the scale of royalties paid and the general copyright situation in the Soviet Union are far behind their Western counterparts. But serious steps are being taken to improve matters and to cultivate more cultural links and involvement between the Soviet Union and the rest of the world, he said.

Semonov disclosed that the mechanical royalties paid on albums sold in the Soviet Union amount to 0.05 ko-(Continued on page 99)

Tracy, Winwood **Top Music Video Award Finalists**

NEW YORK Elektra's Tracy Chapman and Virgin's Steve Winwood lead the pack of 1988 Billboard Video Music Awards finalists with six nominations apiece, including one each for best video. Winwood is also up for best male video, while Chapman's other nominations include one for best female video and one for best new artist video.

Following close on their heels are Elektra's 10,000 Maniacs and Atlantic's INXS, each with five nominations. Both are up for best group video; INXS is also competing for video of the year.

The 15 awards-eight general and seven for technical achievements—will be presented during a (Continued on page 79)





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VOLUME 100 NO. 43

OCTOBER 22, 1988

Blues

PPT: SIMPLY A NEW TWIST ON THE VID BIZ

Ron Berger, chairman and president of pay-per-transaction firm Rentrak, refutes claims that PPT will harm the video business. In this week's Commentary, Berger asserts that PPT is simply an alternate form of distribution that offers several benefits to retail participants. Page 9

BMI. ASCAP. SESAC Honor Country Writers

Nashville rocked for three days this month as the major songwriters associations handed out awards to the top tunesmiths in country music. Billboard covers all the action and includes a complete list of the win-Page 53 ners.

CHRYSALIS VIDS: BUY NOW, PLAY LATER

Video broadcast outlets across the country are expressing outrage at a new wrinkle in Chrysalis Records' video servicing policy: \$750 is now required of them up front for a full year of the label's clips. Reporter Jim Bessman takes the pulse of several programmers regarding this controversial issue. Page 74

Spotlight On Germany, Austria & Switzerland

West Germany remains the glittering jewel in the crown of Europe's music markets with an enviably consistent sales picture and an extremely well-conducted and -regulated industry. International editorial director Mike Hennessey reports. Follows page 76

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\$ Deficiencies Of Configuration Cited CD Pressers Hazy On CD-3 Future

BY DAVE DIMARTINO

LOS ANGELES Although most major CD pressers in the U.S. can now manufacture CD-3s or will soon he able to they are divided about the future of the new configuration. Among the problems the fledgling format faces, say several CD manufacturers, are consumer confusion about adapters, label reluctance to cannibalize full-length CDs for CD-3 minialbums, and nonuni-

form packaging. 'We're all capable of making them," says one pressing plant ex-ecutive of CD-3s, "[but] it comes down to convincing the consumer that this is a viable product for him to have-as opposed to something that's just going to disappear and be on collectors' shelves in a couple of years."

While more than 220 CD-3 titles have been released domestically since the configuration's introduction last year, the CD-3 is still viewed by most manufacturers as being in a test-marketing phase. Only three of those contacted by Billboard even offered projections of upcoming CD-3 production; the rest largely echoed one executive's ambivalent comment that "we're just going to make what they tell us to make.

Sony's Digital Audio Disc Corp. is the most upbeat in its CD-3 manufacturing projections, predicting a 1.5 million monthly CD-3 capacity by mid-1989; an executive at Disctronics claims the company is "looking at making several million next year." JVC Disc America Co., also optimistic, is predicting a 750,000-1 million monthly CD-3 capacity by next year.

John Farioli, a JVC sales representative, says of the CD-3: "My own opinion is that it's not going to explode; it's just going to progressively grow.

DADC, similarly, is noting a degree of movement on the CD-3 front. "Even the labels that were originally hesitant are starting to come on," says Scott Bartlett, sales and marketing director at DADC. 'Perhaps not in leaps and bounds, but nearly everybody has got a release," he adds.

At Disctronics, Cal Roberts, VP of CD marketing; says that so far there has been "no great response from retail" to the CD-3. But he adds "I think the youth market loves the product. I think it will ultimately be hugely successful. We really think the product's going to make it.'

At Philips and Du Pont Optical Co., however, Jack Kiernan, senior VP of marketing, says the jury is still out on the CD-3. "I'm not 100% sure it's a configuration at this point," says Kiernan. "I've talked to a few labels and they're frankly disappointed in the results. They don't know whether it's pipeline being filled or actual sell-through."

A proponent of the 5-inch CD single, PDO says it manufactures CD-3s but offers no projections on its potential production rate for the upcoming year. "If 3-inch becomes a configuration, we'll make 3-inch,"

says Kiernan. "If 8-inch becomes a configuration, we'll make 8-inch. We're not here to determine size, but rather to determine what the needs of the marketplace are. And we want to fulfill those needs.

Dick Meixner, managing director of Denon Digital, says that although his company currently man-ufactures CD-3s, "it's a product without a market. I don't see any major retailers doing a 3-inch program alerting the consumers that there is 3-inch. We're still in the throes of educating the kids on 5inch.'

Paul Gelardi, president of Shape Optimedia Inc., says his company has already done "reasonable" volume on CD-3. In his view, one major factor will be Sony's marketing thrust in this fourth quarter; "Sony's really the one that's driving it," he says

(Continued on page 104)

NARM, RIAA Exit Poll **Profiles CD Consumers**

This story was prepared by Ken Terry and Geoff Mayfield.

SAN DIEGO The demographic groups with the highest percentages of CD buyers are 26-35-year-



olds, Orientals, and males, according to a study by the National Assn. of Recording Merchandisers and the Recording

Industry Assn. of America.

The study was based on NARM's poll of 8,520 shoppers as they left record stores around the country during a period in June. The report was prepared by Doug Harvey, director of marketing and operations for the Target department store chain's internal rack, Jetco, and Howard Appelbaum, VP of the Washington, D.C.-based chain Kemp Mill Records. Harvey presented conclusions from the survey Sept. 27 at the NARM Retailers Conference at the Hotel Del Coronado here.

The disparity between male and female CD purchasers is especially noteworthy, with 54.6% of the men and only 39.2% of the women having bought CDs on the day they were interviewed. Of those who said they planned to buy CDs in the next six months, 30.3% are men and 16.9% are women.

In terms of race, 55.4% of Asians, 49.6% of whites, 38.8% of blacks, 43.4% of Hispanics, and 51.7% of "others" bought CDs the day they were polled.

Among 26-35-year-olds, 53% had purchased CDs that day. For the 12-17-year-olds, that figure was 30.9%; for 18-25-year-olds, 50.4%; for 36-50year-olds, 50%; and for those over 50, 46.6%. Much of the report focused on whether consumers were (Continued on page 105)

NARM Wholesalers Have Broad Agenda

BY EARL PAIGE

LOS ANGELES Frank Hennessev. president of the National Assn. of Recording Merchandisers, has announced a broad agenda for the trade group's upcoming Wholesalers' Conference, scheduled for Oct. 23-27 in Palm Springs, Calif. Topics for discussion will range from loss prevention and packaging improvements to such ethics issues as selling promotional copies and the integrity of trade charts.

Hennessey, who is also president and CEO of Handleman Co., the nation's largest record rackjobber, says he is challenging the entire industry to develop more "creativity and innovation.'

In the same vein, he calls for exploring "various alternative ways of probing" shrinkage losses. In the area of cassette packaging, he advo-

cates a wide-open approach. "What I am trying to do as chairman of the association is to get peo-ple to stop and think differently," he "We do not know the solution notes. for all of the problems, but we have to challenge these historic assumptions. They may not be right.

"It may very well be that it's in the interest of the manufacturers and the industry to have dual inventories," he adds, with suppliers offering both the present Norelco package and a 4-by-12-inch package that many retailers buy or make.

As for packaging in general, Hennessey points to a recent summit in Detroit "where for the first time there were 40 people assembled in one room" representing all viewpoints. "It was a tremendous meeting. Manufacturers have a better appreciation for the impact of packaging on racks, distributors, and

one-stops as well as retailers. I do believe that continuing that dialog will reach some consensus that we will all benefit from.¹

Now at the midpoint of his term, Hennessey says NARM should take positions on a broad range of industry concerns.

Regarding the continuing traffic in preview copies, Hennessey says no substantive review has been made and that at this point he hopes to initi-ate a dialog. "Ignoring the retailer who sells promos, often openly and with great breadth and depth of inventory, will not make the problem go away," he says.

Similarly, in the area of stores' reports to charts, he offers no specifics. 'We are a very mature industry," he says. "We want to be thought of as being professional and being above reproach, and my position is that (Continued on page 105)

Spec's Music: 40 And Still Growing Fla. Web Convenes To Plot Expansion

BY GEOFF MAYFIELD

MELBOURNE, Fla. Although Spec's Music & Video celebrated its 40th anniversary here during its annual convention, the Miami-based chain has its eye on No. 50-as in 50 stores.

The 41-store Florida web continues to grow at a fast clip-thanks in part

to Wall Street funding-and is on track to reach the 50-store mark by the end of fiscal 1989, which closes July 31. At least two of those new units should open by the end of this calendar year. But just as its fast-growing home

state provides expansion opportunities for Spec's, Florida has become a magnet for aggressive competition from a host of leading chains. Product awareness was the theme for the chain's Oct. 4-7 convention at Hilton At Rialto Place, but the real focus here was the means by which Spec's can hold its own-and continue increasing its sales-as its markets become more crowded.

While acknowledging the invasion of Dallas-based Sound Warehousewhich has opened large stores near some of Spec's prime locations-and the increased Florida presence of several chains, including Atlanta-based Turtle's Records & Tapes and Albany, N.Y.-based Trans World Music Corp., chairman and founder Martin Spector promised during his welcoming remarks that his chain won't stand still.

"We're going to meet 'em and beat the hell out of 'em," said Spector. "In 40 years, we've never had a year where we didn't do better business than we did the year before.

Spector's boast came true again in fiscal 1988, reported chief financial officer Peter Blei, speaking during one of the week's business sessions. The company's sales exceeded \$32.5 million during the year, 22% ahead of 1987, with 7% of that gain coming from same-store increases

(For more about the financial status of Spec's, see story, page 91.)

Blei also noted that Spec's compares favorably in many respects with much larger chains, citing a recent Prudential-Bache Securities re-(Continued on page 99)

Video Trade Show Toasts WaxWorks' 40th Birthday

BY EDWARD MORRIS

OWENSBORO, Ky. WaxWorks/ VideoWorks celebrated its 40th anniversary Oct. 3-5 by drawing 1,700 registrants to its annual video trade show here. Video retailers from 13 states attended and 72 vendors had exhibits, according to Kirk Kirkpatrick, VP of sales.

Unlike previous shows, which were essentially cash-and-carry video supermarkets, this year's edition enabled store reps to order a wide range of specially priced videos on credit. WaxWorks also arranged seminars on industry trends and merchandising techniques.

The first of the seminars featured remarks by top executives from the major video suppliers. Mi-chael Karaffa, VP of sales and marketing for Vestron, told the regisany [pay-per-transaction] schemes," adding that "PPT" schemes," adding that "PPT is not a cure-all for depth of copy." He also urged the registrants not to let box-office success be the sole determinant of their buying patterns. Al-though "Ghoulies II" was disappointing at the box office, according to Karaffa, Vestron sold more of that video than it did of the original title. He cited "China Girl" as another title that did better in video than in movie format.

Gene Silverman, senior VP of sales at Orion, defended his compa-(Continued on page 104)

EXECUTIVE TURNTABLE RECORD COMPANIES. WTG Records in Los Angeles appoints Steve Brack director, national pop promotion, and Michael Prince director, national album promotion. They were, respectively, national promotion director,

and Michael Lippman (see The Beat, page 45).

Boardwalk Records, and national director, album promotion, Atco Records. Greg Brodsky is named director, artist development, for Uni Records in New York. He was a product manager for RCA Records.

Southern California. The party was thrown by Michael's managers, Rob Kahane

EMI Records in New York names Phil Blume director, national sales. He was national sales manager for Important/Relativity Records.

Steve Pross is named national director of A&R for Island Records in New York. He was West Coast A&R representative for Elektra Records.

CBS Records in New York makes the following appointments: Andrew S. Piretti, director, core marketing finance and administration; Cecily P. Kippins, director, branch finance and administration; and Karen Padgett, manager, core marketing administration. Piretti was director, branch finance and administration; Kippins was associate director, branch services; and Padgett was executive secretary in merchandising, all for the label.

Arista Records in New York makes the following appointments: Roberta Rotberg, associate director of sales and advertising administration; Scott Wheeler, associate director of administration; and Russ Regan, A&R consultant, motion picture soundtracks. Rotberg was senior financial analyst



for the label; Wheeler was in the banking industry; and Regan has held key executive positions at Motown, PolyGram, and 20th Century Records.

Warner Bros. Records in L.A. names David Linton black music promotion manager, Southwest, and Jo Lenardi director, alternative marketing. They were, respectively, GM/program director for WRVS Elizabeth City,

N.C., and Midwest regional alternative marketing manager for the label. Donald Krieger is named art director for I.R.S. Records in Los Angeles. He was staff designer for A&M Records.

Curb Records in Los Angeles promotes Deborah Razo to marketing manager. She was in marketing coordination for the label.

Gui Manganiello is named national director, A&R/promotion, Priority Records, L.A. He was alternative marketing manager, Capitol-EMI.

Pathfinder Records in New York promotes Emma Terese to director of A&R and Lindy Shaver-Smith to production manager. They continue as executive VP and director of retail for the label, respectively.

RETAILING/DISTRIBUTION. WEA International in New York appoints Peter Ritchie director, international marketing and artist development, and Steve Greenberg strategic marketing manager. They were, respectively, product manager for EMI Records and a staff writer for the company.

Warner/Elektra/Atlantic Corp. in Los Angeles appoints Lonnie Pleasants field sales manager. He was a sales representative for the company. WEA in Philadelphia appoints Barbara "Bobbi" Williamson field marketing representative and Mary Barnell sales representative. They were, respectively, sales secretary and inventory clerk, both for the company.

PUBLISHING. Debra Jung is named VP of the Denny Music Group in Nashville. She was involved in the video industry on the West Coast.

Affiliated Publishers in Nashville names Glenn Warren executive VP/ GM. He was on the staff of the Nashville Songwriters Assn. International.

• VIDEO PEOPLE on the move, see page 66

Overall Turnout Good, But Indie Retailers Stay Away U.K. Record-Dealers Group Holds 1st Meet

LONDON The first meeting of the newly created British Assn. of Record Dealers was assessed by founding chairman Steve Smith of Tower Records as "an optimistic start for the U.K. retail future."

Some 200 retailers were on hand for the Oct. 6-7 summit, including representatives of all the major chains, along with independents and wholesalers. There were also a number of representatives from U.K. record companies, including EMI, Virgin, MCA, Chrysalis, BMG, Poly-Gram, WEA, and CBS. However, the turnout among independent labels was considered a disappointment.

Tower's Smith says the group aims "to provide the framework of an organization to promote and maintain the highest standards of the retail and wholesale sectors. We want to encourage and provide formal and informal contact between members of the record industry and our association

"BARD will link the retail/wholesale trade in dealing with government or public authorities and monitor and help in legal matters or changes in legislation. And we'll certainly oppose any legislation which could be harmful to us. What we seek is a better music business for everyone.

Of the inaugural meeting, Smith says he is pleased the U.K. record industry could get together in a spirit of cooperation and optimism for the future. "The one disappointment is that the independent record dealers haven't turned up in force, but the representatives who are here are responsible for 85% of all record sales in the U.K."

He says BARD hopes the absent indies will attend next year's meeting "because we want to be representative of all the U.K. retail trade. We must get our message across to evervone.

The two-day program included presentations of record company products, including a CD video package from PolyGram. Roger Lewis, head of BBC Radio One's music department, was an after-dinner speaker, and Chrysalis act the Proclaimers performed live.

The conference's keynote speech was by Peter Jamieson, chairman of the British Phonographic Industry, a manufacturers' trade association. and also chairman of BMG. Jamieson accented the importance of legislation to protect copyright holders. "This year," he noted, "the U.K. public will spend more than 1 billion

(Continued on page 104)

A Tale Of Two Raisins: **Priority Sues Atlantic**

BY CHRIS MORRIS

LOS ANGELES Priority Records is taking Atlantic Records to court in a dispute over competing record albums featuring the popular television-ad characters the California Raisins.

On Oct. 7, Priority, which scored a hit with its 1987 album "The California Raisins Sing The Hit Songs, filed suit in Los Angeles County Superior Court. Named as defendants in the action are Atlantic; distributor WEA Corp.; rights licenser Applause Inc.; the California Raisin Advisory Board (CALRAB); and Will Vinton Productions Inc., which created the Claymation TV spots and a forthcoming TV special starring the animated raisins.

Priority, alleging breach of contract and good faith, unfair compe tition, interference with economic relationship, and conspiracy, is seeking unspecified real and punitive damages.

The wrangle stems from the recent release of two different albums featuring the Raisins: Priority's "Sweet, Delicious And Marvelous," issued in September and currently bulleted at No. 160 on Billboard's Top Pop Albums Chart, and Atlantic's just-released "Meet The Raisins," the soundtrack album for the upcoming TV special (Billboard, Oct. 8).

According to the Priority suit, the (Continued on page 98)

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Final OKs Near For Berne, Record-Rental Bills **Capitol Hill News Is Good For Trade**

BY BILL HOLLAND

WASHINGTON Final congressional approval of both the record industry's record-rental bill and legislation permitting the U.S. to join the Berne Copyright Convention is assured, officials say. At press time, the House of Representatives had just passed the Senate-approved Berne bill and the Senate leadership was ready to give its last procedural nod to the record-rental bill.

Although both the Senate and House have voted in favor of the two noncontroversial bills, final conferee approval is needed before the bills cross President Reagan's desk.

On Oct. 11, the Senate approved another measure that would benefit

the music community-the technicalcorrections tax bill, which contains a provision to allow songwriters, lyricists, artists, and free-lance writers to deduct expenses for projects before their income-producing potential can be determined. The vote was 87-1, with 12 senators absent.

Music industry lobbyists secured success of the item by amending the language of both the House and Senate versions of the provision to make them identical, thereby removing the bill from further consideration by conferees. Final action on the technical-corrections legislation was to take place shortly after press time.

Says Jim Free, a Washington lob-byist for BMI: "What this meansthat our language in both versions is

verbatim-is that the provision won't even be addressed" by the conferees. "We're a done deal," he adds.

As to the larger bill, Free says that 'some other items might be kicked out if the conferees can't settle on them, but you can be sure Congress won't go home without having passed the technical-corrections bill."

The provision will remedy a section in the 1986 Tax Reform Act that forces songwriters and artists to project future income and to amortize expenses over the income-producing life of a work, much as factories do with hard goods.

The optimism over the success of the Berne, record-rental, and tax-relief bills did not spill over to industry concerns about certain provisions in Title II of the Child Protection and Obscenity Enforcement Act, which Congress is still considering.

There were indications that some Democratic leaders in the Senate are questioning whether the constitutional problems encountered by the title's obscenity provisions might be threat-(Continued on page 99)



Rush Hour Power. EMI artist Jane Wiedlin signs an exclusive North American co-publishing agreement between her I Before E Music and Screen Gems/EMI Music Publishing. The single "Rush Hour" is her first top 10 solo hit. Shown seated, from left, are Ira Jaffe, president, EMI Music Publishing USA, and Wiedlin. Shown standing, from left, are Wiedlin's managers, Rick Stevens and Ged Malone of the Summa Music Group.

BMG, MTV Team To Create Direct-Marketing Operation

BY KEN TERRY

NEW YORK BMG Direct Marketing, which operates the RCA record and video clubs, plans to start a new club under an exclusive licensing agreement with MTV Networks. The as-yet-unnamed entity will be marketed under the MTV logo and will be geared to the 18-34-year-old segment of the music channel's audience.

The major feature of the new club will be a monthly "magalog" (a com-bination of a club catalog and a magazine) produced by MTV and available only to members. In addition to music and entertainment news, features, reviews, and interviews, the magalog will contain an MTV program guide.

According to Raju Puthukarai, president of BMG Direct Marketing, the magalog will offer, at any given time, approximately 100 audio selections, 100 music and low-priced movie videos, and 25-50 items of MTV promotional merchandise. In addition to (Continued on page 99)

Remakes Remake Top 10 Of Hot 100; Beach Boys Riding High With 'Kokomo'

REMAKES DOMINATE this week's Hot 100, with four (count 'em) remakes listed in the top 10. Phil Col-lins' "Groovy Kind Of Love" jumps to No. 1, UB40's "Red Red Wine" dips to No. 2, Cheap Trick's "Don't Be Cruel" drops to No. 9; and Kylie Minogue's "The Loco-Motion" leaps to No. 10.

'Groovy Kind Of Love" was first a hit in 1966 for the Mindbenders; "Red Red Wine" was a midchart entry in 1968 for its writer, Neil Diamond; "Don't Be Cruel" was a blockbuster in 1956 for Elvis Presley; and "The Loco-Motion"

was a No. 1 hit in 1962 for Little Eva.

Dan Kraft, 7-inch-singles clerk at Tower Records in Boston, notes that this marks the first time in the '80s that four remakes have been listed in the top 10 simultaneously.

The success of Collins' record gives "Groovy .

songwriters Carole Bayer Sager & Toni Wine the No. 1 hit they narrowly missed out on when the Mindbenders' record stopped at No. 2. This is the third time in the rock era that a song has originally peaked at No. 2 and subsequently reached No. 1 as a remake. It happened with "I Heard It Through The Grapevine" (Gladys Knight & the Pips/Marvin Gaye) and "Mac Arthur Park" (Richard Harris/Donna Summer).

This is the third time that "The Loco-Motion" has reached the top 10. The song, written by Carole King & Gerry Goffin, also hit No. 1 in 1974 for Grand Funk. "The Loco-Motion" is only the second song to crack the top 10 three times in the 30-year history of the Hot 100. The first was Holland/Dozier/Holland's "You Keep Me Hangin' On," which has done the trick for the Supremes, Vanilla Fudge, and Kim Wilde.

Robin Scott-Durkee of Altoona, Wis., adds that "The Loco-Motion" is the first song to reach the top 10 in the '60s, '70s, and '80s.

HE BEACH BOYS' "Kokomo" leaps to No. 6 on the Hot 100, nearly $25^{1}/_{2}$ years after the group first cracked the top 10 with "Surfin' U.S.A." That's by far the longest span of top 10 hits of any group in the rock era. The Rolling Stones are in second place, with a span of 211/2 years between their first ("Time Is On

My Side") and most recent ("Harlem Shuffle") top 10 hits.

Here's a measure of the Beach Boys' longevity: The group landed its first top 10 hit in May 1963, when John Kennedy was president, a first-class stamp cost 4 cents, and "It's A Mad Mad Mad Mad World" was the big box-office hit. Among the other acts in the top 10 at the time: Little Peggy March, Jimmy Soul, the Chiffons, and the Cookies. "Kokomo" is the Boys'

first top 10 single since "Rock And Roll Music" reached No. 5 in 1976. If it climbs above thatwhich it almost certainly will-it will become their biggest hit since "Good Vibrations" topped the chart in 1966.

The only bad vibration in this story is that Brian Wilson has been unable to crack the Hot 100 with his solo single "Love And

BILLBOARD OCTOBER 22, 1988

Mercy." It's certainly ironic that the mastermind behind the Beach Boys classics is being ignored by pop radio stations at a time when they are giving heavy rotation to a record that basically summarizes the Wilson-created sound.

They never said life was fair.

FAST FACTS: Bobby Brown's "My Prerogative," which has been No. 1 on the Hot Black Singles chart for the past two weeks, finally enters the Hot 100 this week at No. 78. The delayed reaction is due to the fact that pop radio was slow in adding Brown's prior sin-gle, "Don't Be Cruel." That record topped the black singles chart three months ago and is only now peaking on the Hot 100, where it has hit No. 8. Brown's album, also titled "Don't Be Cruel," jumps to No. 8 on the pop album chart. That's his top-charting album since "New Edition" reached No. 6 in 1985.

Robert Palmer's "Early In The Morning" makes its debut at No. 71 on the Hot 100, six years after the Gap Band's original version of the song hit No. 1 on the black singles chart. This is the second time that Palmer has successfully recut a former black radio hit. In 1986, he remade "I Didn't Mean To Turn You On," which had climbed to No. 8 on the black chart two years before for Cherrelle.

by Paul Grein

50 Soundtracks To Be Reissued "On one hand we'll get better pene-tration everywhere," he says, "plus, BY DAVE DIMARTINO

MCA To Distribute Varese

LOS ANGELES Independent film soundtrack label Varese Sarabande Records has struck a distribution deal with MCA that will see more than 50 of its best-selling titles reissued by year's end. In addition, 10 new releases—in-

cluding the soundtracks to "Crossing Delancey," "A Nightmare On Elm Street 4," and "Halloween 4"—are slated for late 1988 release.

Chris Kuchler, president of the 8year-old Los Angeles-based label, calls the deal "a defensive as well as an offensive move" due to increased competition in the soundtrack field.

we'll get better access to everything because people are much more interested in dealing with a label that's distributed by a major, plain and simple

Originally founded as a classical label, Varese Sarabande has enjoyed considerable sales success in the instrumental soundtrack field. Among the label's most successful titles are the soundtracks to "Witness," "Rambo," "Blue Velvet," "Aliens," and "The Right Stuff."

Kuchler, who estimates the label has released an average of at least 30 (Continued on page 98)

Sam Clark, Former Head Of ABC Paramount Label, Dies

NEW YORK Sam Clark, who left a successful retail/wholesale operation in Boston in 1955 to head up a new label. ABC Paramount Records. formed by the American Broadcasting Co., died here Oct. 9 of a heart attack. He was 74.

Under Clark, ABC Paramount emerged as one of the most successful independent labels, although it would later set up its own wholly owned network of distributor branches. Its major artists were among the most popular performers of early rock'n'roll, including Paul

Anka, Frankie Avalon, and Fabian. ABC Paramount-the word Paramount was later dropped-also had hits in an MOR vein, including recordings by Steve Lawrence & Eydie Gorme and the late Don Costa, who produced and arranged many albums for the label.

ABC Paramount also had important label distribution deals-it was among the first labels to make such arrangements-including ties with Ray Charles (Tangerine) and the late Enoch Light (Command). Clark also (Continued on page 106)

"EVERYTHING" THE BANGLES TOUCH SETS RADIO ON FIRE! "IN YOUR ROOM," THEIR 20 MEGA-TON SINGLE IS ALREADY EXPLODING AT CHR. EXPECT A STEADY STREAM OF SMASH SINGLES AS THE BANGLES HIT YOU WITH "EVERYTHING."

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MORE HITS SURFACE

- Since

Jump right into the hits with "2nd Wave" the smooth, silky second album from Surface: David "Pic" Conley, David Townsend and Bernard Jackson. Surface scored big last year with their debut album and Do 1 Black and Top- 20 pop single, "Happy."

Now with "2nd Wave," Surface is all over the radio again with their new smash single. "I Missed"—plus seven more new songs that'll keep the h ts rising to the Surface a year long!

Produced by David "Pic" Conley. David Townsend and Bernard Jackson.

Surface "2nd Wave" On Columbia Cassettes, Compact Discs and Records.



Video Rental, Sales Could Benefit PPT OFFERS NEW BUSINESS OPPORTUNITIES

BY RON BERGER

(Editor's note: The intense controversy in the video business over pay-per-transaction has prompted three industryites to submit Commentaries on the subject within the past several weeks. Following is the second one; a third guest column on PPT is slated for the next issue of Billboard.)

An Oct. 1 Commentary by Jim Salzer, owner of Salzer's Video in Ventura, Calif., and a member of the Video Software Dealers Assn. board, suggested that pay-per-transaction could somehow "stifle" the video business.

I strongly dispute this point of view, which is like objecting to the offering of home loans by banks. It's undoubtedly true that before home loans were made available, only the very wealthiest people could own their homes. Just as home loans have expanded individual ownership and construction of houses, PPT can only increase busi-

PPT is an alternative form of distribution. It provides the retailer with yet another way of obtaining videocassettes for rental use. It is difficult for me to comprehend how anyone in the retail sector can be opposed to an additional buying alternative.

Salzer claims that PPT companies stores can have over others. In looking through all of the materials thus far published by our company (Rentrak) and by Orion Home Video, I can find no such comment. But even if there were such marketing efforts taking place in support of PPT, presumably they would not differ from the efforts of video disprograms can give the dealers an

Letters

to the Editor

KASEM GOES OUT QUIETLY

posed by ABC.

In Billboard's Sept. 24 issue, you

printed a letter from Lewis Crow

In his letter, he criticized ABC for

allegedly not allowing Mr. Kasem

to say farewell to his "American

Top 40" audience and voiced a sus-

picion that Casey's silence was im-

ciates the millions of loyal listen-ers that "American Top 40" has

amassed over the past 18 years

with Kasem as the host. Changes

are never easy, and Kasem's last

The ABC Radio Network appre-

titled "No Send-off For Kasem."

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Charts & Research

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states, for example, that in 1940, movie theaters were encouraged to share revenues with film companies, giving the film companies 10% of the box-office take, and that today the split is reversed. His point appears to be that the studios' share

steadily increase over time. My impression is that studios are

Salzer makes a number of specific

points with which I disagree. He

ness for all of its participants.

tout the advantages that some video tributors to convince retailers that their particular discount and dating advantage over their competitors.

Certainly, PPT requires retailers to look at the business differently than they have in the past, and it spawns merchandising and marketing techniques that are either unavailable or simply less attractive under standard distribution. This diversity can only benefit everyone in the business.

D

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of video-rental transactions will perfectly capable of increasing their

Uncle Sam, you are working for the government

Salzer implies that when a studio receives reports from a PPT retailer, it might ultimately open a store next door to that dealer. Just the opposite is true, however. Today, some studios are opening stores directly alongside video retailers partly because they do not receive any of the revenue generated by those stores. In a PPT world, studios would profit directly from the retail-

'It is difficult to see how any dealer can oppose a buying alternative'

Ron Berger is chairman and president of Rentrak Inc.

less of whether some titles are offered to retailers on PPT terms. The fact is that the theatrical income split is not reversed today, but rather the split varies from title to title depending on the strength of each movie. And that's as it should be, for no two films are the same.

The implication of Salzer's comments is that theater owners are economically disadvantaged as a result of an unfair split of the box-office take. According to an article in Forbes, however, theater chains have been sold at 12 times cash flow in recent months. I dare say there isn't a video store operator in the country who wouldn't jump at 12 times cash flow for his business.

Salzer goes on to suggest that when reporting rental figures, retailers may feel they're working for the studios. This assumption, however, is totally unjustified: It implies that if you report your retail revenues to your shopping center developer, you are working for him; that by reporting figures to your franchiser, you are working for him; and that if you report your income to er's PPT business and thus would have no need to open competing outlets nearby, and home video suppliers would promote their titles aggressively to increase revenues for both independent and studio-owned retail operations.

Salzer suggests that video retailers should be able to build relationships with their customers so that the customers would be willing to make 2.7 trips to a video store for the hit title they want. He implies that increasing the depth of copy on hit A titles would shift demand from B titles.

Three years of testing have shown, however, that consumers who go to PPT stores are better satisfied and willing to pay more for the movies they rent than are customers of non-PPT dealers. There is no evidence whatsoever that having additional copies of hits reduces revenues generated by catalog titles or B or C titles. In fact, PPT retailers bring in several times more B and C titles under PPT than they ever brought in under standard distribution

merchandisers? Certainly. But they need not invest time in trying to talk customers into buying some film other than the one they really want while they wait their turn.

If consumers had to go to the grocery store 2.7 times to find the toothpaste they wanted in stock or if they had to go to a pizza parlor 2.7 times to find pepperoni in stock, they would find a new grocery store or a new pizza parlor-and that's precisely what consumers are doing to video stores today. Forced to visit a store 2.7 times to get the hit they wanted in the first place, they are switching to bowling alleys, books, or cable TV. The way to build this business is to give consumers what they want when they want it and to make sure they leave the store with additional movies, popcorn, soda, and so on.

Salzer cites lack of cooperation between suppliers and stores as evidence that studios have "nothing but contempt" for retailers. But in contrast to Salzer, who has done no testing of PPT, 57 manufacturers have at least been open-minded enough to test the system in an effort to improve business for everyone. Being opposed to PPT without giving it a thorough test is equivalent to banning a book without having read it.

Salzer ends his piece with a number of statements that are simply not true. The Fairfield Group study released at last summer's convention of the Video Software Dealers Assn. shows clearly that stores ordering the proper depth of copy will do better than stores that do not. Fairfield made it absolutely clear that in every case, surveyed PPT retailers had done better overall than had non-PPT retailers.

Finally, Salzer suggests that PPT will somehow hurt sell-through business. The fact is that PPT has done exactly the opposite for participating retailers. Because retailers on PPT order more video product and because most cassettes that they order can be sold through to consumers within 45-60 days after release, PPT retailers sell more cassettes-both new and used-than do corresponding non-PPT retailers.

The facts speak for themselves.

Should retailers become better

show certainly was a sentimental moment for all involved.

The truth is that ABC gave Kasem the opportunity to say goodbye. He declined, and since he is the originator of "American Top 40" and a seasoned professional, we deferred to his wishes.

Susan Storms **Director of Publicity & Public Relations** ABC Radio Networks New York, N.Y.

COUNTRY REALITY

In response to a recent letter from Jochen Mezger about Billboard's country charts (Oct. 15), Billboard is not discriminating against country music, just reflecting reality. Because of the sharply declining

sales figures on country singles

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and the erratic sales patterns that usually show a high percentage of jukebox sales early, then little sales activity until some late sales on hits, it became difficult to use these figures in a meaningful way on the Hot Country Singles chart. Therefore, a separate sales chart was established for those interested in watching country singles sales.

Configurations are not designated on the Hot Country Sales chart because the only one available in that field is 7-inch vinyl. In some cases, even that configuration is not available until a record is high on the charts.

Country albums do sell very well, but the number of significantly active titles at any given time does not exceed the 75 we chart each week. Marie Ratliff Country Chart Manager Billboard Nashville, Tenn.

MISSES THEM ALREADY!

There was no picture of Tommy Mottola or Walter Yetnikoff in the Oct. 1 issue. What's wrong? Bert Gieseman

Long Beach, Calif.

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.





Big City News/Talk AMs Join Cable Radio Fray

BY SEAN ROSS

NEW YORK Full-service, 50,000watt AMs WCCO Minneapolis and KOA Denver already have a substantial listenership outside their own market. Soon they'll have access to another 1 million homes nationwide via a deal with Denverbased Jones Intercable that also includes Minnesota Public Radio's news/talk outlet, KSJN-AM St. Paul.

The move increases to five the number of local outlets that have become cable superstations; classical WFMT Chicago and jazz KKGO Los Angeles are the others. It also means that cable listeners will be able to hear WCCO's morning team of Charlie Boone & Roger Erickson or Denver Broncos football via KOA or the BBC and CBC news that KSJN carries.

These additions are also the latest moves in a little-known rivalry between Jones and Tulsa, Okla.-based Tempo Sound, both of which carry a similar complement of somewhat home-grown music channels that subscribers can receive with their basic cable.

Tempo began in late 1981 as a pay audio service with a few channels before expanding to its current complement of seven formats in 1984 and eventually becoming a free offering. Tempo's formats are album rock, AC, adult standards, country, oldies, easy listening, and the In-Touch national reading service for the visually impaired. Only the album rock format is produced in house; the others come from in-flight programming producer John Doremus Inc. OM Sharon Matz says her stations reach 1.25 million listeners via 110 cable systems.

Jones Intercable, meanwhile, launched its Galactic Radio service in September 1987, reaches 1 million homes through its own systems, and is also carried on eight other systems. GM Jeff Hansen and OM Steve Grenzow head a 14-person staff. Like Tempo, Galactic Radio has six formats produced by Drake-Chenault top 40, classical, AC, country, easy listening, and jazz—plus the In-Touch service.

Both services emphasize high-qual-

ity audio. Both are automated and emphasize minimal talk. Galactic Radio's spot load is currently only four minutes an hour, and Grenzow says most of that is per-inquiry advertising.

ing. "We wanted to start out with a minimal amount of talk to differentiate ourselves from over-the-air radio," says Hansen. "After a year, it became apparent that there was a real need, particularly in smaller communities, for news/sports/talk radio stations that because of the staffing requirements can't survive in smallmarkets."

Both services cite the possibility of future expansion. One ambitious cable pay-radio service that only lasted from 1984-86 was the Reston, Vabased Studioline, programmed by Jack Taddeo, now PD of AC WLAK Chicago.

While Hansen says that "consumers like the idea of high-quality audio but they've been unwilling to pay for it," Taddeo says his eight-format service had other problems. "When we tested it with the consumer[s], they loved it . . . We got killed by the general expense and the fact that the cable industry didn't know what to do with audio.

"We were trying to sell it to cable systems as a way of approaching their 'untouchables'—people who are anti-TV or don't want to pay for something they think they can get for free," says Taddeo, who adds that he encountered resistance from cable systems that "were afraid it would cannibalize their existing services i.e., somebody would drop Cinemax and take Studioline."

No Indecency Penalty Yet Safe-Harbor Issue Docked At FCC

BY BILL HOLLAND

WASHINGTON, D.C. Despite the fact that the Federal Communications Commission now has 87 pending cases involving indecentprogramming complaints, there is little movement at the commission toward fining any of the radio and TV stations involved because of recent actions by Congress and a U.S. Court of Appeals. "We don't have a real rule yet,"

"We don't have a real rule yet," says a commission spokesperson. "The U.S. appeals court basically booted back the 'safe harbor' hours, where there could be indecent programming, to us for refinement."

At the same time, the spokesperson says, when President Reagan signed an appropriations bill Oct. 1 that included a provision that forbids the FCC from allowing any safe hours for indecent programming, commission dealings with the pending cases ground to a halt.

"We were working on those cases, but now we're going to have to deal with the statute, so it's all different," says the spokesperson. "Right now, I'm not sure where we stand. We can work on cases involving indecent programming during the day, though."

A source inside the commission reveals that mass media bureau staffers will soon be meeting with chairman Dennis Patrick to discuss how the commission should now move forward under the no-safeharbor statute.

It is no secret that the Patrick FCC, like the Fowler commission before it, wants to stay out of con-(Continued on page 84)



NOBLE BROADCAST GROUP has named Monte Lang GM of KMJQ Houston as well as regional VP with jurisdiction over KMJM St. Louis. Lang, who replaces Barry Drake, is a partner in WMQX-AM-FM Winston Salem, N.C. He was chief operating officer for the Amaturo Group when that company owned KMJQ and KMJM. Also, Noble has acquired R&B/oldies AM KYOK Houston from All-Pro Inc. for \$2.5 million.

THE GRIFFIN GROUP, owned by Merv Griffin, has purchased WHJJ/WHJY Providence, R.I., and WVEZ-AM-FM Louisville, Ky., from the Federal Communications Corp. through Blackburn & Co. The purchase price was \$34 million.

WIN COMMUNICATIONS has purchased WUNO/WFID San Juan, Puerto Rico, and the 12-affiliate, territorywide Noti Uno News Network from Acosta Broadcasting; the purchase price was about \$7.8 million. That sale went through Media Venture Partners, as did the \$1.3 million sale of KWZD Abilene, Texas, from B&D Communications to MHHF Media.

GEORGE MONNIE is named GM of Willis Broadcasting's urban WPDQ Jacksonville, Fla. He replaces Alan Miller.

MICHAEL BAER is the new GM at Dittman's KMPZ Memphis, Tenn. He was GM at country WKJN Baton Rouge, La.

ARTHUR SAMUEL is the new GM at SunGroup's KKSS Albuquerque, N.M., replacing Olivia Lawrence. He was GSM at KBEQ Kansas City, Mo.

LAWRENCE GOLDBERG has been named GM of WUTQ/WOUR Utica, N.Y. He was manager of marketing services for WABY/WKLI Albany, N.Y.

E-NNNN-D Of The Road For W-NNNN-B-C; Kidd Leaves Country For WBMX Chicago

HOUND TWO OF NEW YORK's frequency swap meet took place Oct. 7 when Emmis Broadcasting's WFAN moved from 1050 AM to WNBC's 660 AM. WFAN kicked off the new station by teaming p.m. driver Pete Franklin with an unusually congenial Don Imus. Imus praised new owner Emmis as "the finest broadcasting company the world has ever known" but still took a few comical shots at WFAN's all-sports format, which he termed "a damn deathwatch."

Most of the press reports on WNBC's demise emphasized the era when Henry Morgan, Bill Cullen, Ed McMahon, and Robert Alda were on-air personalities at the station. Actually, a lot has happened to WNBC since. From 1968-77 it was an unusual AC that featured Wolfman Jack,

Norm N. Nite, Murray the K, Walt Love, Joe Mc-Coy, Cousin Brucie, and Joey Reynolds, although not all at the same time. It was also known for a while as "Superstar Radio," with a huge promotional campaign around the ultimately fizzling Comet Khoutek.

In 1977, Bob Pittman came to WNBC with a new air staff and one of the superclean "FM on AM" top 40 formats that were common at the time. (One liner used to tell listeners how much new cume the station was looking for.) By 1982, under Kevin Metheny, WNBC had softened to AC, but not before outlasting its rival WABC. When top 40 became fashionable in 1983, WNBC toughened up againsometimes going from Sammy Hagar into Frank Sinatra-until WHTZ "Z100" and WPLG (now WWPR) brought the format back to FM.

Even before it left top 40 again, WNBC was mutating back into a rock/talk hybrid with Imus, **Howard Stern, Soupy Sales**, and Reynolds (again), among others, under final PD **Dale Parsons**. Toward the end, WNBC was most loved by local media types for its "time machine" oldies weekends and oldies programming. It will always be remembered for the pronunciation of its calls as W-NNNN-B-C. (Imus has been referring to his new employer as W-EFFF-A-N.)

And what took WFAN's place on 1050? For the time being at least, it's Spanish Broadcasting System's WUKQ, New York's fifth Spanish AM and—in a rare case of legal duopoly—SBS' second. WUKQ, currently running automated, commercial-free

VOX JOX

by Sean Ross and Yvonne Olson

Friday (21) as the target date for the new WSKQ-FM. WUKQ is somewhat more up tempo than WSKQ's current Spanish AC format; Campos promises that WSKQ-FM will be even more like an English-language top 40 station while the AM will move toward n/t and target an older audience.

Spanish-language AC, will be around until SBS can

WSKQ-ÂM PD Tony Campos is now shooting for

switch frequencies with WEVD.

"FLYJOCK" TOM JOYNER celebrated his third anniversary of commuting between mornings at urban **KKDA-FM** "K104" Dallas and afternoons at **WGCI-FM** Chicago on Oct. 14. Party plans for the weekend included a live remote in Dallas, three parties in Chicago (including one at WGCI

morning man **Doug Banks'** new restaurant), and in a switch—a morning show beamed from Chicago to Dallas.

Joyner, who now flies between the two cities only three days a week, says his health is fine but his dual shifts are "still an effort. You'd think that the days I don't fly would be easier, but to tell you the truth, it's easier to do my show in Chicago because I can really get into the music. You can't really feel the funk on a phone line."

HE INFAMOUS METAL BAN has been lifted at hard-rocking college station **WSOU** at Seton Hall Univ. in South Orange, N.J. That means that Metallica, Megadeth, Motorhead, and Ozzy Osbourne are back. The only song that isn't back is Osbourne's "Suicide Solution." It was the suicide of a local 16year-old with an Osbourne tape in his pocket that prompted Seton Hall officials to pull some hard rock off the air in April.

Now the school has cut a deal with WSOU. The station has added other "alternative" bands during the day in exchange for reinstating metal at night. WSOU GM Missi Callazzo doesn't consider adding the Sex Pistols a major concession. "It's something that will attract more listeners while keeping our present ones. Even before the ban, Anthrax was not played at 6 a.m." She also says that "playing Metallica again was the greatest feeling."

PROGRAMMING: With all the gossip about who *(Continued on page 15)*

BOY MEETS GIRL THE "REEL LIFE" STORY

Part I—Boy Meets Girl. They write the #1 hits "How Will I Know?" and "I Wanna Dance With Somebody:"

Part II — "Waiting For A Star To Fall," the first single from their RCA debut album, "Ree L fe" 8414-1-R, becomes a smash hit. A CHR breake: An A/C breaker. And it's just the beginning of a story that's breaking wide open.

Part III — RCA Records launches Boy Meets Girl at retail, in the press, on national television, and in a major print, radio and TV advertising campaign. You'll see their video in heavy rotation on vH-1, MTV, Nighttracks, Hit Video USA, Nick Rocks and more. You'll hear them all over radio as the "Reel Life" story takes off and Boy Meets Girl become major recording stars, in real life.

Direct Management Group, Steven Jensen and Martin Kirkup, Los Angeles and London Produced by Arif Mardin and George Merrill



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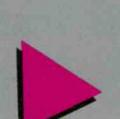
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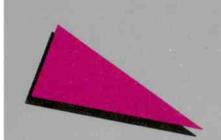
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THE MOST PERFORMED COUNTRY SONG OF THE YEAR (The Robert J. Burton Award) *To Know Him Is To Love Him* Phil Spector Mother Bertha Music, Inc.



PUBLISHERS OF THE YEAR Tree Publishing Co., Inc. Warner Music Group





ALL MY EX'S LIVE IN TEXAS Lyndia Shafer Whitey Shafer Acuff-Rose Music, Inc. BABY'S GOT A HOLD ON ME Josh Leo Mopage Music Warner/Elektra/Asylum Music, Inc. THE BED YOU MADE FOR ME Paulette Carison Sportsman Music Warner-Tameriane Pub. Corp. BORN TO BOOGIE Hank Williams, Jr. Bocephus Music, Inc. BRILLIANT CONVERSATIONALIST John Hadley Tree Publishing Co., Inc. CHAINS OF GOLD Paul Kenneriev Irving Music, Inc. **NERELA** Reed Nielsen Englishtown Music **CRAZY OVER YOU Bili Lioyd** Lawyer's Daughter Music, A Division of MTM Music Group DADDY'S HANDS **Holly Dunn** SBK-Biackwood Music, Inc. **DOMESTIC LIFE Gary Harrison** Nashion Music, Inc. DON'T BE CRUEL (Second Award) Otis Biackweil **Eivis Presiey Elvis Presley Music** Unichappell Music, inc. A FACE IN THE CROWD **Gary Harrison** Nashion Music, Inc. FACE TO FACE **Randy Owen** Maypop Music FISHIN' IN THE DARK Wendy Waidman **Moon And Stars Music** Screen Gems-EMi Music, inc. FOREVER AND EVER. AMEN Paul Overstreet Scarlet Moon Music Screen Gems-EMI Music, Inc. GOIN' GONE **Bill Dale Fred Koller** Foreshadow Songs, Inc, Little Laurel Music Lucrative Music GOTTA MAVE YOU **Richard Landis Reed Nielsen** Eddle Rabbitt Briarpatch Music. A Division of MTM Music Group Englishtown Music

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HEAVEN CAN'T BE FOUND



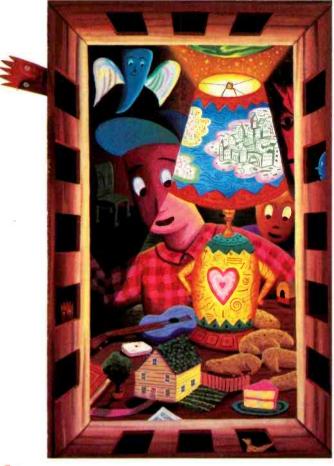
A LONG LINE OF LOVE **Paul Overstreet** Thom Schuvier Bethiehem Music Scarlet Moon Music Screen Gems-EMI Music, Inc. LOVE ME LIKE YOU USED TO **Paul Davis** Bobby Emmons Attadoo Music Paul And Jonathan Songs Rightsong Music, Inc. Web IV Music LOVE REUMITED **Stephen Edward Hill Chris Hillman Bar-None Music** LOVE SOMEONE LIKE ME Holiy Dunn Lawyor's Daughter Music, A Division of MTM Music Group LYNDA **Bill LaBounty** Pat McLaughlin Screen Gems-EMI Music, Inc. MAYBE YOUR BABY'S GOT THE BLUES **Graham Lyle (PRS)** irving Music, Inc. THE MOON IS STILL OVER HER SHOULDER **Hugh Prestwood** Lawyer's Daughter Music, A Division of MTM Music Group MY ROUGH AND ROWDY DAYS Waylon Jennings **Roger Murrah** Tom Collins Music Corporation Waylon Jennings Music OCEAN FRONT PROPERTY Hank Cochran Deas Dillon Larry Butlar Music Co. SBK-Biackwood Music, inc. Tree Publishing Co., Inc. ONE FOR THE MONEY Buch Moore **Tapadero Music** ONE FRIEND Dan Seals Pink Pig Music ONE STEP FORWARD Chris Hliiman **Bill Wildes** Bar-None Music ONLY WHEN I LOVE **Hoily Dunn Chris Waters** Lawyer's Daughter Music, A Division of MTM Music Group Tree Publishing Co., Inc. RIGHT FROM THE START **Billy Herzig Randy Watkins Ensign Music Corporation Red Ribbon Music** THE RIGHT LEFT HAND **Dennis Knutson** Frizzell Music **Hall-Clement Publications** ROSE IN PARADISE **Stewart Harris** SBK-Blackwood Music, Inc.





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-

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A place where songs from movies like Pinocchio, Snow White & the Seven Dwarfs, Jungle Book and Bambi are transformed by a wide range of very contemporary artists...

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Marvel at the songs. Rejoice in the artistry. Stay Awake won't keep you from getting older. But it might make you



18 mar

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FOR WEEK ENDING OCTOBER 22, 1988



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HOT CONTEMDODADV

DeNigris & Crew's Comeback Of Epic Proportions E/P/A Promo VP Leads Turnaround

This is another in an ongoing series of profiles on record-promotion executives.

BY YVONNE OLSON

LOS ANGELES For Epic/Portrait/Associated Labels, mid-1987 probably marked the lowest point on a graph of ups and downs. There were vacancies in many key departments, and records were slipping through the cracks. As VP/promotion Dan DeNigris puts it, "The label was cold, and people were leaving."

For DeNigris, who had just been upped from national pop promo-

VOX JOX

(Continued from page 10)

would replace PD Lee Michaels at urban WBMX Chicago, it must have been hard for GM Barry Mayo to come up with somebody who didn't figure into the rumors at all, but he did. **Tony Kidd** comes to WBMX from the PD slot at country WBEE-FM Rochester, N.Y., after an 11-year country career that also includes stints at WLLR Rock Island, Ill., and WZZK Birmingham, Ala. Mayo says he was looking for someone with a strong background in research and computers. He also says that Kidd comes highly recommended by both the Research Group and NewCity president Dick Ferguson. WBBF/WBEE-FM OM Bob Barnett will handle Kidd's FM responsibilities and will probably hire a new PD for the AM duties.

Following a notable summer book for adult standards station WPEN Philadelphia, PD Dean Tyler has taken on OM duties at WPEN and sister AC WMGK. The station still intends to replace PD Bob Craig, who should be leaving the station Monday (17) but can still be reached at 215-667-8500 . . . Urban WDJY "Hot 100" Washington, D.C., has named Cy Young PD. Young was named to a similar post at WWRB-AM-FM Nashville two weeks ago. No word on his replacement or WWRB's new format yet. Meanwhile, after a search for calls with "hot" in them failed to turn up anything, WDJY has decided to stick with its current letters

WKWQ Columbia, S.C., goes from album to urban "Hot 95" under new PD Quincy Jason, formerly of WWWZ "Z93" Charleston, S.C. . . Former country KCJB Jamestown, N.D., PD Mark Ess returns, replacing J. Davis . . . KXTC and KFRE-FM Fresno, Calif., are now Spanish-language KOQO-AM-FM under new GM Doug Grant and OM Ed Distel as part of a three-way frequency swap that teams country KFRE-AM and KNAX as well as n/t KMJ with AC KFYE . . . Country WMIL Milwaukee OM Kipper McGee adds those duties for adult standards WOKY, replacing exiting PD Dan Banda. tion director, the short-term problem "was one of human resources. Something that rarely happens at E/P/A caught me right in the middle of the transition—we'd just

lost four of our best promotions managers in one fell swoop. And this was indicative of my longterm problem-morale." With this

DENIGRIS

bin.

critical situation in mind, DeNigris had two top priorities: finding quality replacements for nearly one-quarter of his promotion staff and "getting some records on the radio."

When DeNigris was appointed to his new post, he says, "there was a new breath of life in our existing staff. People were working 15 hours a day without being asked. [Local promotion managers] were calling PDs in the four markets where we had lost people to promote them on records. Our national staff quickly reorganized, putting people where they would *(Continued on page 84)*

	WEEK	2 WKS. AGO	WKS, ON CHART	Compiled from a national sample of radio playlists. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
WEEK	~ ~	NA	1	★ NO. 1 ★ ★ GROOVY KIND OF LOVE ◆ PHIL COLLINS
1	1	1	8	ATLANTIC 7-89017 3 weeks at No. One DON'T YOU KNOW WHAT THE NIGHT STEVE WINWOOD
2	2	3	9	ONE MOMENT IN TIME
3	3	8	7	ARISTA 1-9743 TRUE LOVE
4	4	2	10	KOKOMO (FROM 'COCKTAIL'') THE BEACH BOYS
5	5	5	14	ELEKTRA 7-69385 HOW CAN I FALL?
6	7	11	8	FOREVER YOUNG CONSTEWART
D	11	13	8	A WORD IN SPANISH ELTON JOHN
8	12	19	5	I'LL ALWAYS LOVE YOU ♦ TAYLOR DAYNE
9	6	4	18	ONE GOOD WOMAN
10	8	7	14	FULL MOON 7-27824/WARNER BROS. IT WOULD TAKE A STRONG STRONG MAN ♦ RICK ASTLEY
11	9	6	13	GIVING YOU THE BEST THAT I GOT ANITA BAKER
12)	18	23	4	ELEKTRA 7-69371
13)	20	25	4	REPRISE 7-27766
14)	16	21	10	WALK AWAY MICHAEL BOLTON COLUMBIA 38-07983
15	15	15	10	LOVING ARMS LIVINGSTON TAYLOR WITH LEAH KUNKEL CRITIQUE 7-99275/ATLANTIC
16	10	9	11	DON'T WORRY, BE HAPPY EMI 50146
	22	27	4	RED RED WINE
18	25	46	. 3	KISSING A FOOL COLUMBIA 38-08050
19	14	14	12	WHEN I FALL IN LOVE NATALIE COLE
20	13	10	14	PERFECT WORLD ← HUEY LEWIS & THE NEWS CHRYSALIS 43265
21	24	22	8	NOTHING CAN COME BETWEEN US SADE
22	27	29	6	WAITING FOR A STAR TO FALL BOY MEETS GIRL
				HOT SHOT DEBUT
23	NE	WÞ	1	TILL I LOVED YOU BARBRA STREISAND & DON JOHNSON
	10	1		LOOK OUT ANY WINDOW BRUCE HORNSBY & THE RANGE
24	19	12	13	RCA 8678
24 25	28	12 30	13 5	RCA 8678
			-	RCA 8678 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396
25	28	30	5	RCA 8678 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345
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25 26 27 28 29 30 31	28 26 17 21 23 38 31	30 17 18 16 20 50 43	5 19 12 16 8 3 4	RCA 8678 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 JIMMY BUFFETT I DON'T WANNA GO ON WITH YOU LIKE THAT E.JOHN MCA 53345 WHEN YOU PUT YOUR HEART IN IT KENNY ROGERS REPRISE 7-27812 MERE WITH ME REO SPEEDWAGON INDESTRUCTIBLE ARISTA 1-9706 FOUR TOPS ARISTA 1-9706 PIECE OF PARADISE YARNER BROS. 7:2779 PM MARNER BROS. 7:2779 PM YARNER BROS. 7:2779 CHICAGO REPRISE 7:27855 SILHOUETTE KENNY GRANT
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25 26 27 28 29 30 31 32 33 33 34 35	28 26 17 21 23 38 31 29 39 40 36	30 17 18 16 20 50 43 24	5 19 12 16 8 3 4 20 2 2 2 2	RCA 8678 BRING BACK THE MAGIC JIMMY BUFFETT MCA 53396 I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345 WHEN YOU PUT YOUR HEART IN IT KEPRISE 7-27812 HERE WITH ME EPIC 34-07901/E.P.A. INDESTRUCTIBLE ARISTA 1-9706 PIECE OF PARADISE WARNER BROS. 7-27779 1974 (WE WERE YOUNG) A&M 1243 I DON'T WANNA LIVE WITHOUT YOUR LOVE CHICAGO REFRISE 7-27855 SILHOUETTE ARISTA 1-9751 CRAZY IN LOVE MCA 53433 TIME AND TIDE EPIC 3-0730/E.P.A. DON'T BE CRUEL
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PEOPLE: Tom McKay goes from oldies WODS Boston to adult alternative WNUA Chicago as morning host ... Crossover WQHT "Hot 97" New York midday jock Al Bandiero is now hosting a onehour weekly variety show, "The Latin Connection," on the local Fox affiliate ... Tommy Kramer and Rick Beamer make up the new morning team at AC KMGC Dallas... L.A. album rock veteran Jim Ladd joins KMPC-FM for evenings ... Gene Honda moves from p.m. drive to mornings at AC WLAK Chicago, replacing Joe To-

GLASSIFIED: With Chris Randolph on his way to WBBM-FM Chicago for late nights, top 40 WDJX Louisville PD Chris Shebel needs a p.m. driver ... Oldies KLUV Dallas is looking for an overnight jock. Women and minorities are encouraged to apply. Send tapes and résumés to PD Chuck Brinkman ... Andy Dean, PD of album WDHA Dover, N.J., needs future full- and part-timers.

EVENTS: After gang fights disrupted a **WPOW** "Power 96" Miami show featuring Rob Base & DJ EZ-Rock, the Dade County Parks Department canceled a subsequent show with Will To Power, the Cover Girls, and Stevie B. County Manager Jouaqin Avino intervened, and the show proceeded without incident, but under heavy police guard.

WCRB Boston let listeners choose their top 40 classical pieces of all time. Beethoven's Ninth was first, followed by Vivaldi's "Four Seasons." Beethoven also outscored Mozart 2-to-1 in voting for the top composer... Did you notice the "Ziggy" comic strip last month where the title character picked up a seashell and heard "95.7, the Wave"; that frequency and nickname correspond to those of adult alternative WXDJ Miami. "Ziggy" cartoonist Tom Wilson is apparently a local resident.

Top 40 KUBE Seattle recently held a Fax Us Your Body Parts promotion. While the station got some of the, er, private pictures you'd expect, it also received the ultrasound of an unborn listener, photocopied hands spelling out K-U-B-E in sign language, and a fax of an ear. Morning man **Charlie Brown** awarded the grand prize— \$2,000 worth of plastic surgery to a winner whose navel he liked.

Dale Pon. who created the want my MTV" spots and WPIX New York's "Your X wants you back" ads is now working with WPIX's successor, jazz WQCD, whose 30-second spots star Bobby McFerrin and center on the slogan "It's cool to be cool-CD 101.9." McFerrin also wrote a theme song for the spots. Other jazz notables, including Miles Davis, George Benson, Herb Alpert, Kenny G, Al Jarreau, and Grover Washington Jr., appear in the spots to ad-lib their own version of McFerrin's theme on camera. The spots start Monday (17).

FINAL NOTE: Take a look at the right side of this column's logo. By the time you read this, **Yvonne Olson** will be at Geffen handling promotion for the adult alternative format, following the promotion of **Dede Whiteside**. She carries with her the best wishes of the Billboard staff for her efforts here.

Assistance in preparing this column was provided by Peter Ludwig and Sharon Broyde.



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BILLBOARD	OCTOBER	22,	1988

WKS. C NG WKS

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TITLE

LABEL & NUMBER/DISTRIBUTING LABEL

IT'S MONEY THAT MATTERS

DESIRE

WALK ON WATER

LET IT ROLL WARNER BROS, LP CUT

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Compiled from national album rock radio airplay reports.

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ARTIST

3 weeks at No. One

EDDIE MONEY

LITTLE FEAT

RANDY NEWMAN

board.



BY PETER LUDWIG

NEW YORK Producers of syndicated programming are dropping a lot of hints that the country format is in for a number of new programs in 1989, some of which may be live-performance broadcasts.

That's a marked change from last year, when despite the generally acknowledged revival of country music. country syndication growth was at a standstill and some of the more expensive productions were being dropped. Syndicators had the same problems they encountered with AC special programming: a saturated format; costly productions that could not secure the time slots (and thus the audience numbers) needed to break even; and a lean year for the network and syndication industry in general.

A format booming with new talent and known for its fans' loyalty, country radio had only one regularly scheduled recorded-live performance program by the end of 1987. DIR Broadcasting and ABC Radio Net-work's "Eagles" series had long since been discontinued, NBC had dropped its highly produced (and very costly) "Live From Walt Disney World," and ABC had just dropped Bob Kaminski's highly regarded "Music Of America" monthly. By the end of 1987's fourth quarter, only Mutual/Westwood One's prerecorded "Live From Gilley's" was left.

This fall finds the major syndicators with still-nebulous plans for new shows but definite talk about an expanded presence.

ABC, for instance, started 1988 with only one country program, the format's syndication giant, "American Country Countdown With Bob Kingsley." ÅBC spent last year reassessing its special programming division. With the retooling of "American Top 40" caused by Casey Kasem's exit and the addition of Tom Cuddy as ABC's VP/entertainment programming, "ACC" is no longer considered a poor cousin of AT40.

Cuddy says, "We're almost up to 800 stations with 'ACC,' more than 'AT40' 's 478; 'ACC' is heard on more stations than any other music show.

The strength of "ACC" and the fact that ABC's clearance staff kept running into United Stations Programming Network's strong "Weekly Country Music Countdown" (which is cleared in 49 of the top 50 markets) prompted ABC to look further into country. This year, ABC produced three country holiday specials and launched a new Kingsley-hosted daily short-form interview show, "America's Music Makers."

As for new programming, Cuddy says he's "pursuing a superstar concert showcase." Although he won't discuss specifics, Cuddy does expect the program to air monthly so that "radio can clear it at times when stations can get the audience to make it work." Cuddy also promises an increased commitment to holiday specials.

ABC president Aaron Daniels' directive to carry only shows that lead their field and turn a profit has

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ABC approaching the live-performance idea differently. By confining a live superstar showcase to monthly installments, ABC clearly expects the program to carry its



own weight.

One of the biggest country syndication developments was Westwood One's purchase of New York City's only country outlet, WYNY-and WW1's vow to keep the station country. WYNY is ABC's New York outlet for "ACC," which will probably stay there until Mutual/WW1 develops its own compet-

ing show. WW1 VP/director of programming Gary Landis says, "The state

FOR WEEK ENDING OCTOBER 22, 1988

of country music is exceptionally healthy, and since we now own the only country station in the nation's top market, our commitment [to country syndication] will increase.

Landis doesn't elaborate on what WW1's increased commitment will entail, but he addresses the cost-vs.clearance-slot dilemma for live programming by saying, "In the context of networks that don't [already] have a major commitment to the format, there's no way to amortize the costs of a live production.

"You have to spread the cost of a live show over other shows. It's a very real possibility that we'll be able to bring live country shows to the format. We have no definite plans but are seriously looking at the possibilities."

When Landis talks about "commitment" to the format, he's referring to programming depth, some-(Continued on page 23)



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART		m Commercial and io Airplay Reports. ARTIST SEL
				* * * N	l0.1 * *
<u></u> 1	- 3	4	3	DESIRE ISLAND 7-99250/ATLANTIC	1 week at No. One
2	2	2	7	PEEK-A-BOO GEFFEN 7-27760	SIOUXSIE AND THE BANSHEES
3	[«] 1	1	7	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS
4	5	8	7	WHAT I AM ED	DE BRICKELL & NEW BOHEMIANS
5	<i>~</i> 6	10	5	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	T JON ASTLEY
6	21	23	3	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
7	15	16 -,	6	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
8	8	7 °	7	BACK ON THE BREADLINE	HUNTERS & COLLECTORS
9	NE	WÞ (1	THE GREAT COMMANDMEN	T CAMOUFLAGE
10	12	19	7	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
11	20	20	6	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
12	11	11	6	ANOTHER KIND OF LOVE	HUGH CORNWELL
13	9	6	7	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE
14	13	13	7	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
15	27	_	2	AWAY A&M LP CUT	THE FEELIES
16	18	22	3	MY BAG LLOY CAPITOL LP CUT	D COLE AND THE COMMOTIONS
17	25	28	4	DOCTORIN' THE TARDIS	THE TIMELORDS
18	14	21,	7	GLAD I'M NOT A KENNEDY TVT 2476	SHONA LAING
19	10	15	7	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH
20	16	26	4	THE KILLING JAR GEFFEN LP CUT	SIOUXSIE AND THE BANSHEES
21	NE\	NÞ	1	WINNING SIDE MCA LP CUT	OINGO BOINGO
22	26	14	7	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
23	17	18	5	EVERY DOG HAS HIS DAY I.R.S. LP CUT/MCA	LET'S ACTIVE
24	23	17	3	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION
25	NE\	NÞ	1	DOMINO DANCING EMI 50161	PET SHOP BOYS
26	NE\	NÞ	1	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
27	29		6	BREAKFAST IN BED	UB40 & CHRISSIE HYNDE
28	NE\	N Þ	1	WAITING FOR THE GREAT LE	AP FORWARDS BILLY BRAGG
29	22	24	4	SLOW TURNING	JOHN HIATT
30	NE\	NÞ.	1	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS

Billboard, copyright 1988.

TAKE IT SO HARD KEITH RICHARDS 5 9 2 VAN HALEN FEELS SO GOOD 6 7 10 10 BAD MEDICINE BEDCHIPY 870 657-7/POLYGRAM BON JOVI 7 4 3 5 ROCK & ROLL STRATEGY THIRTY EIGHT SPECIAL 8 12 22 3 NO SMOKE WITHOUT A FIRE BAD COMPANY 10 9 6 6 DON'T KNOW WHAT YOU GOT CINDERELLA 10 10 11 8 I'M NOT YOUR MAN TOMMY CONWELL/YOUNG RUMBLERS 11 5 2 12 JEALOUS GUY JOHN LENNON & THE PLASTIC ONO BAND (12)18 27 3 FOREVER YOUNG ROD STEWART 13 13 14 9 SLOW TURNING JOHN HIATT 14 14 19 7 * * * FLASHMAKER * * * HANDLE WITH CARE HILDIPUT 1773744 HERE PROV (15) NEW FIGHT (NO MATTER HOW LONG) THE BUNBURYS 16 8 8 6 I DID IT FOR LOVE NIGHT RANGER 17 22 24 5 DON'T GO LONDON 886 279-7/POLYGRAM HOTHOUSE FLOWERS 18 17 16 9 ROCK BOTTOM DICKEY BETTS BAND (19) 24 31 3 **BIG LEAGUE** TOM COCHRANE & RED RIDER (20) 29 40 3 KING OF EMOTION **BIG COUNTRY** 21 21 20 7 * * * POWER TRACK * * * OX IAN GILLAN & ROGER GLOVER TELEPHONE BOX 22 31 43 3 SLIP AWAY THE GREGG ALLMAN BAND 23) 28 37 4 CONFIDENCE MAN THE JEFF HEALEY BAND 24 30 42 4 LOVE BITES MERCURY 870 402-7/POLYGRAM DEF LEPPARD 25 15 7 11 NEVER TEAR US APART INXS 26 16 13 11 STAND BESIDE ME (27) KANSAS 32 44 3 EDGE OF A BROKEN HEART VIXEN (28) 36 38 5 PRISON BLUES JIMMY PAGE 29 27 26 7 BORN TO BE MY BABY BON JOVI (30) 34 39 3 31 ANGEL OF HARLEM U2 NEW 1 HIPPY HIPPY SHAKE ELEKTRA 7-69366 **GEORGIA SATELLITES** 32 NEW 1 RAVE ON ELEKTRA 7-69370 JOHN COUGAR MELLENCAMP 33 19 17 7 WHEN LOVE COMES TO TOWN U2 34 NEWb 1 FINISH WHAT YA STARTED WARNER BROS. 7-27746 VAN HALEN 35 33 25 19 MADALAINE 36 WINGER 41 47 5 DON'T YOU KNOW WHAT THE NIGHT... STEVE WINWOOD 37 20 9 17 GOD PART II 38 NEW U2 1 MICHELLE SHOCKED IF LOVE WAS A TRAIN (39) 46 2 DREAMWORLD MIDNIGHT OIL (40) 43 2 **RATTLESNAKE SHAKE** OMAR AND THE HOWLERS 41 39 36 5 DROWNED IN MY OWN TEARS THE SMITHEREENS 42 37 34 8 DEFENDERS OF THE FLAG BRUCE HORNSBY & THE RANGE 43 23 12 10 A WORD IN SPANISH ELTON JOHN 44 NEW 1 DON'T WALK AWAY PAT BENATAR 45 44 49 4 DIDN'T KNOW IT WAS LOVE SCOTTI BROS. 4-08067/E.P.A. SURVIVOR 46 NEW 1 EDIE BRICKELL & NEW BOHEMIANS WHAT I AM GEFFEN LP CUT (47) 48 2 NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM **IVAN NEVILLE** (48) **NEW** 1 DEEP INSIDE MY HEART ROCK CITY ANGELS (49) NEW 1 NIGHT PATROL THE ROBERT CRAY BAND (50) NEW

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

THE MOMENT IS NOW! WHITNEY HOUSTON

Whitney Houston's emotionallycharged smash "<u>One Moment In</u> <u>Time</u>" is taking the world by storm, shaping up to be her biggest hit ever. Here is some of the major activity the single is experiencing.

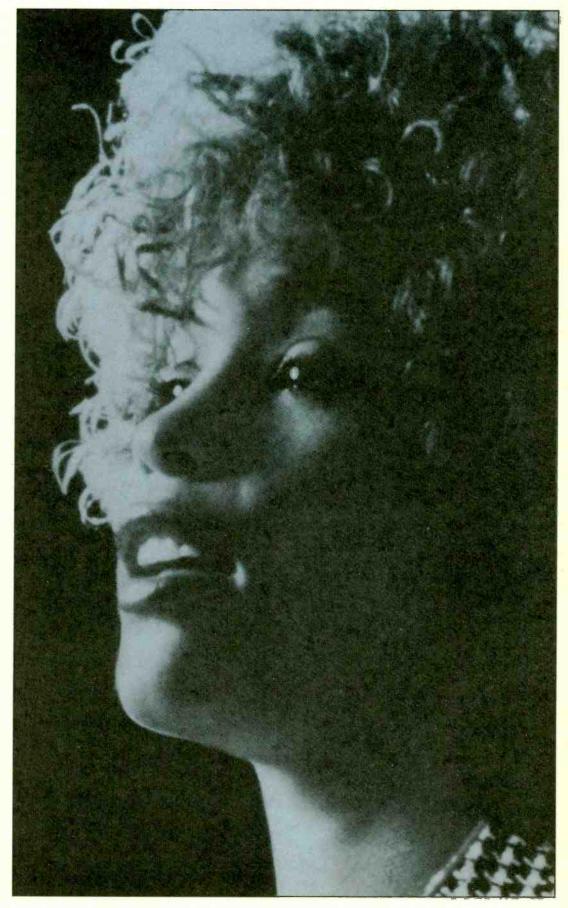
SINGLE SALES

TOWER NATIONAL 22-8 TOWER SOUTH REGION 26-5 TOWER SOUTHEAST 14-4 TOWER BOSTON 30-3 MUSICLAND GROUP 21-7 SAM GOODY EAST 19-10 SAM GOODY EAST CASSETTE SINGLE 20-8

INTERNATIONAL ACTION

In England, the single has exploded from <u>24-8-3-1!</u> In <u>Germany</u>, the story is equally as impressive, soaring to <u>#2</u> in just four weeks! The single has also just bulleted <u>Top 5</u> in <u>Norway</u>, <u>Finland</u>, <u>Sweden</u> and <u>Denmark</u>.

All of this makes it totally clear. "<u>One Moment In Time</u>" is a confirmed worldwide smash that's going the distance! From <u>One Moment In Time</u>, the platinum plus <u>1988 Olympics Album</u>.

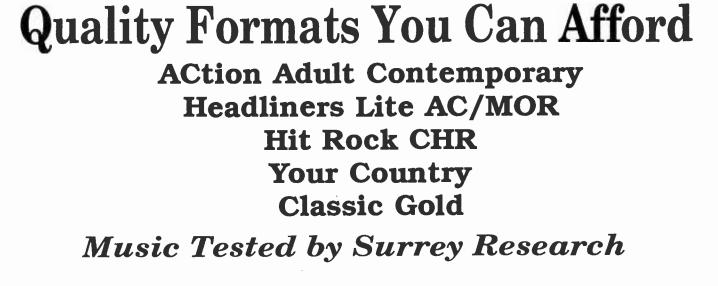




SUMMER '88 ARBITRONS

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 stad=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, n/t=news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format		W '88'	Sp '88	Su '88	Call	Format	F '87	W Sp 88 '88	Su '88	Call	Format	F '87	W '88'	Sp '88	Su '88	Call	Format	F '87	- W '88			Call	Format	F '87			p Su 8 '88
	ronnat						ronnat																					
SAI	FRANCIS	SCO-	-(4))		WZLX	cls rock	4.4 3	.4 2.5	3.9	WHUR	urban	5.0		5.3	5. 2	KPLZ	top 40	5.5	5.5			WXYV	urban				8 8.0
KGO	n/t	9.0	6.9	8.4	71	XLWW	AC	2.9 3	1.0 3.5	3.8	WPGC-AM-FM	crossover	5.1			5.2	KMPS-AM-FM	country		4.6		6.0	WLIF	easy				2 7.4
KMEL	top 40			o.4 5.7		WROR	AC	3.2 3	3.6 3.6	3.0	WMAL	AC	6.5		5.3		KISW	ałbum		4.7			WPOC	country				9 6.4
KABL-AM-FM				6.2		WVBF	AC	2.7 2	2.6 2.6	2.7	WCXR	cls rock	4.0	3.4	3.9	4.6	комо	AC		5.5			WWMX	AC				3 4.9
KABL-AM-PM KCBS				5.4		WILD	urban	3.0 1	.6 2.4	2.3	WRQX	top 40	4.3	3.8	3.8	4.4	KIXI	AC		3.6			WIYY	album				7 4.4
	n/t AC					WAAF	album	2.0 1	.9 1.6	2.2	WTOP	n/t	4.7	4.4	3.8	4.1	KBRD	easy	4.2	6.1	3.8	4.2	WFBR	n/t				9 4.0
KNBR						WBOS	country	2.3 2	2.1 3.3	2.1	WWRC	n/t	2.3	2.3	2.4	3.8	KBSG	oldies	3.1	1.9	3.3	3.9	WQSR	oldies	3.4	3.6	i 3.9	9 4.0
KIOI	AC			3.6		WCGY	cts rock	0.7 (.9 1.4	2.0	WXTR	oldies	2.3	2.7	3.2	3.2	KING-FM	classical	3.4	2.4	2.4	3.9	WBGR	religious	2.5	2.3	3 2.6	6 3.3
KFRC	adult std			2.8		WCRB	classical	1.4	.8 1.3	1.3	WLTT	AC	3.4	3.6	3.1	3.0	KXRX	album	4.6	4.5	4.3	3.7	WGHT	crossover	3.0	3.7	3.0	3.1
KOIT-AM-FM	AC			4.5		WPLM-FM	adult std	0.6	.2 1.2	1.3	YLDW	urban	3.6	3.9	3.4	2.5	KSEA	easy	4.2	3.9	3.3	3.4	WGRX	cls rock	2.7	3.4	1 2.8	8 2.8
KSOL	urban			3.7		WFNX	modern	1.5	.3 1.6	1.2	WGMS-AM-FM	classical	2.7	3.3	3.1	2.4	KMGI	AC	2.4	3.9	3.3	3.3	WYST-FM	AC	2.5	3.5	i 2.f	6 2 .8
KSFO	oldies			2.4		WXKS	adult std	1.6	.7 1.6	1.0	WASH	AC	2.9	2.5	3.0	2.4	KRPM-AM-FM	country	4.4	2.7	2.2	3.3	WCAO	country	2.3	2.5	j 2.f	6 2 .5
KYUU	top 40			2.7							WBMW	adult alt	1.7	1.7	1.5	2.4	KNUA	adult alt	2.3	1.7	1.5	2.7	WWDC-FM	album	2.9	2.4	¥ 2.7	7 2.4
KRQR	ałbum			2.9		DALLA	S/FORT	NORTH	—(8)	WOL	urban	1.7	1.5	2.2	2.4	KZOK	cts rock	3.0	3.2	2.8	2.5	WWIN	oldies	1.5	1.9) 1.7	7 2.0
KBLX-AM-FN				1.9		KKDA-FM	urban		3.7 8.0	-	WHFS	album	0.9	1.7	1.6	1.4	KING	n/t	1.7	2.0	1.8	2.2	WITH	adult std	2.1	2.4	1 2.8	8 1. 9
KITS	modern			2.8		KVIL-AM-FM	AC		3.1 10.0		WYCB	religious	1.5	1.3	.9	1.0	KLSY-AM-FM	AC	3.4	3.9	2.7	2.1	WHFS	album	1.f	i 1.5	i 1.:	3 1.8
KSAN	country			2.9		KPLX	country		1.8 7.0								KLTX	AC		2.6			WRQX	top 40	1.5	1.1	1 1.5	3 1.8
KKSF	adult alt	2.7	2.4	2.4	2.2	WBAP	country		5.3 6.7		HOUSTO)N/GALVI	ESTO	N—	(10))	KVI	oldies		2.2			WHUR	urban	1.7	2.1	2.0	0 1.4
KFOG	album	2.1	2.2	1.7	2.1	KHYI	top 40	4.9		6.3					•		KIR	oldies		2.3			WEBB	urban				6 1. 2
KDFC-AM-FM	classical	1.9	2.4	2.4	2.0	KSCS	country	4.1		6.2	KWIQ	urban	7.8		8.8		KEZX-AM-FM	AC				1.2	WPGC-FM	crossover	0.7			1 1.0
KBAY	easy	1.8	2.8	2.0	1.7	KMEZ-AM-FM		6.0		5.7	KIKK-FM	country	8.3		8.1		KCMS	religious				1.1	WYST	oldies		}		5 1.0
KKHI-AM-FM	classical	1.3	1.1	1.8	1.7		-		5.7 5.3 5.8 4.9		KKBQ-AM-FM	top 40	6.5		6.7		Romo	longroup	•.,	2.1	2.0			elaioo				
KOME	album	1.1	1.5	1.4	1.7	KRLD	news	6.2		J.J 4.9	KTRH	n/t	4.9		6.2		PIT	TSBURG	H(`	16)			MINNEA	POLIS/ST	. PA	UL-	-0	(8)
KNEW	country	1.4	1.5	1.4	1.6	KEGL	top 40	3.6			KILT-FM	country	5.9	6.0	6.7	6.2		1000110	-									
KSJO	album	0.8	1.3	1.2	1.6	KLUV	oldies			4.8 4.3	KRBE	top 40	6.4	7.9	8.4	6. 0	KDKA	AC	14.3	13.2	15.4	1 8.9	WCCO	AC				6 22.3
кнот	crossover	0.9	0.6	1.5	1.4	KTXQ	album	3.7			KLOL	album	6.2	5.6	5.9	5.8	WBZZ	top 40	11.3	9.7	10.3	10.4	KQRS-AM-FM	album				6 9.5
KDIA	urban	1.3	1.3	.9	1.3	KLIF	n/t	2.2		2.8	KODA	easy	5.7	5.2	5.2	4.9	WSHH	easy	8.2	10.3	7.4	7.7	KSTP-FM	AC				0 7.5
КҮА	oldies	1.4	1.4	1.1	1.3	KQZY	easy	3.3		2.7	KFMK	AC	4.9	4.2	3.8	4.4	WDVE	album	5.6	5.7	5.4	6.4	KDWB-FM	top 40	5.2	2 5.1	i 4.3	7 6.8
KIQI	Spanish	1.1	1.1	1.0	1.2	KMGC	AC	2.4		2.6	KLTR	AC	2.8	4.5	3.3	3.8	WAMO-FM	urban	5.2	5.6	6.2	6.3	WAYL-FM	cls rock	5.8	5.5	5 4.(6 6.3
KBRG	Spanish	1.1	1.1	1.1	1.1	KZPS	cis rock	1.5		2.6	KQUE	AC	4.2	3.2	3.4	3.8	WWSW-FM	oldies	3.4	5.8	5.4	5.6	KEEY	country	6.3	\$ 7.6	ŧ 6.	2 6.2
KOFY	oldies			0.9		KDLZ	urban		2.1 1.5		KZFX	cis rock	4.8	3.7	3.7	3.8	WMYG	cis rock	5.5	5.4	6.4	5.5	WLOL	top 40	8.0) 8.3	3 9./	4 6.0
KJAZ	jazz			1.0		KZEW	album	3.0		2.4	KPRC	n/t	3.1	3.1	2.4	3.3	WLTJ	AC	3.1	4.0	3.0	4.8	WLTE	AC	4.7	/ 5.9) 5.	8 5.5
- Conta	,					KOAI	adult alt	2.8		2.3	KLDE	oldies	1.8		3.4		WHTX	AC	4.9	3.6	3.8	4.7	KJJO-FM	album	6.6	j 4.() 5.º	3 4.4
	BOSTON	-(7)				KOJO	religious	2.9		1.8	ККНТ	AC	4.2	3.2	2.8	2.8	WDSY	country	4.2	4.1	3.5	3.7	KTCZ	album	4.0) 4.1	1 4.	3 4.0
	0001011	~ / /				KHVN	gospei	1.6	3.2 2.0	1.7	KLAT	Spanish	3.1		2.1		WTAE	n/t		3.2			KSTP	n/t	2.0	5 4.5	2 3./	0 2.6
WXKS-FM	top 40			8.6		KESS	Spanish		1.5 1.8		KXYZ	Spanish			1.1		WJAS	adult std		3.6			KDWB	oldies	2.0	2.1	1 2.	7 1.8
WRKO	n/t			7.7		KKDA	oldies	0.5		1.6	KYOK	oldies	1.7	1.7		1.5	WYDD	top 40		3.1		2.9	KMGK	AC				4 1.5
WBZ	AC			6.6		WRR	classical	1.2	1.6 1.0	1.3	KHCB	religious	0.9				KQV	news		2.9			WAYL	easy				4 1.5
WZOU	top 40			5.8							KILT	country	0.7	0.9	0.8		WEEP	oldies				1.1	WDGY	country				6 1.5
WBCN	album	7.4	7.2	6.6	6.0	WAS	HINGTON	I, D.C-	-(9)		KEYH	Spanish			0.8		WMBS	AC .				1.1	KLBB	adult std				8 1.3
WJIB	easy			4.9		WMZQ-AM-FN		7 2	5.7 7.3	76		- Painten																
WEEI	n/t	5.2	4.1	4.2	4.3	•	•		5.7 7.3 8.1 6.6		SEAT	TLE/TACO	OMA-	_(1	4)		RA	ALTIMORI	E—(1	(7)			CL	.EVELANI	0(21)	,	
WODS	oldies	2.9	4.0	4.5	4.0	WGAY	easy		5.1 0.0 5.1 5.1		VEAT	. 36/ 1/100			• /				-						-	-		
WSSH-FM	AC	4.4	4.3	4.3	4.0	WWDC-FM	album		5.1 5.1 5.2 6.4		KIRO	n/t			10.4		WBSB	top 40				8.6	WMMS	top 40				0 10.2
WHDH	n/t	5.2	5.8	4.4	3.9	WKYS	urban				KUBE	top 40	6.3	9.4	7.9	9.1	WBAL	AC	6.3	7.3	8.8	8.3	WLTF	AC				4 8.3
						WAVA	top 40	4.5	5.2 4.8	5.2													WQAL	easy				9 7.5
																					-		WZAV	urban		1 0/	A 7	0 75



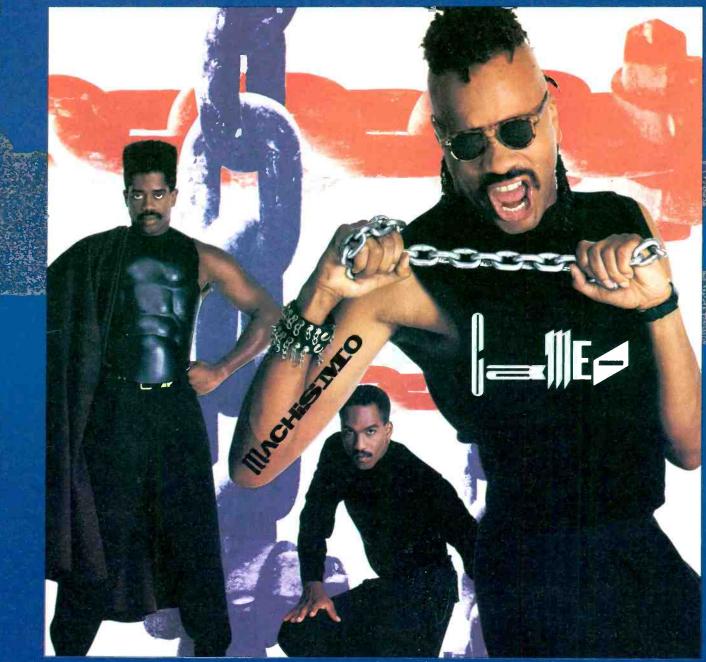
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WLTF	AC	7.4	6.3	7.4	8.3
WQAL	easy	10.1	11.4	8.9	7.5
WZAK	urban	8.9	8.0	7.0	7.5
WRDZ/WMJ	AC	9.0	7.3	8.8	7.3
WWWE	n/t	5.3	4.7	8. 2	
WDOK	easy	6.8	5.1		
WNCX	cis rock	4.8			
WGAR-FM	country	4.7	6.1		
WRMR	adult std	1.1			4.8
WRQC	top 40	2.7	2.7		3.4
WERE	n/t		4.4		3.3
WPHR	top 40	1.8			
WNWV	adult alt	1.0			
WCLV	classical	2.1			
WABQ	religious	1.5	1.0		
OMLW	urban	1.5			
WKDD	top 40	0.6			
WHK	oldies	0.8	0.6	0.8	1.1
м		_(2	6		
				12.2	14.0
WTMJ	AC	12.9	12.1	13.2	
WTNJ WKTI	AC top 40	12.9 9.5	12.1 10.4	9.9	9.4
WTMJ WKTI WKLH	AC top 40 cis rock	12.9 9.5 8.3	12.1 10.4 5.9	9.9 8.6	9.4 9.0
WTMJ WKTI WKLH WMIL	AC top 40 cis rock country	12.9 9.5 8.3 6.7	12.1 10.4 5.9 7.5	9.9 8.6 8.0	9.4 9.0 7.0
WTMJ WKTI WKLH WMIL WLZR-AM-FM	AC top 40 cis rock country album	12.9 9.5 8.3 6.7 2.4	12.1 10.4 5.9 7.5 5.8	9.9 8.6 8.0 7.1	9.4 9.0 7.0 6.5
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM	AC top 40 cis rock country album urban	12.9 9.5 8.3 6.7 2.4 5.9	12.1 10.4 5.9 7.5 5.8 6.6	9.9 8.6 8.0 7.1 6.7	9.4 9.0 7.0 6.5 4.8
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW	AC top 40 cls rock country album urban easy	12.9 9.5 8.3 6.7 2.4 5.9 8.4	12.1 10.4 5.9 7.5 5.8 6.6 7.6	9.9 8.6 8.0 7.1 6.7 6.3	9.4 9.0 7.0 6.5 4.8 7.0
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW WOKY	AC top 40 cis rock country album urban	12.9 9.5 8.3 6.7 2.4 5.9	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9	9.9 8.6 8.0 7.1 6.7 6.3 5.8	9.4 9.0 7.0 6.5 4.8 7.0 6.4
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW WOKY WLTQ	AC top 40 cls rock country album urban easy adult std	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW WOKY	AC top 40 cis rock country album urban easy adult std AC	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW WOKY WOKY WLTQ WQFM	AC top 40 cis rock country album urban easy aduit std AC album	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3
WTMJ WKTI WKLH WMIL WLZR-AM-FM WLUM-FM WEZW WOKY WLTQ WQFM WISN	AC top 40 cis rock country album urban easy aduit std AC album n/t	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4 2.3	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0 3.0	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7 2.5	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3 3.9
WTMJ WKTI WKLH WLZR-AM-FM WLZR-AM-FM WLZW WOKY WOKY WLTQ WQFM WISN WMYX	AC top 40 cls rock country album urban easy adult std AC album n/t AC	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4 2.3 4.8	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0 3.0 2.1	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7 2.5 2.2	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3 3.9 2.4
WTMJ WKTI WKLH WLZR-AM-FM WLUM-FM WEZW WOKY WLTQ WQFM WISN WISN WMYX WEMP	AC top 40 cls rock country album urban easy adult std AC album n/t AC oldies	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4 2.3 4.8 2.2	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0 3.0 2.1 3.3	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7 2.5 2.2 1.6	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3 3.9 2.4 1.9
WTMJ WKTI WKLH WLZR-AM-FM WLUM-FM WEZW WOKY WLTQ WUTQ WUTQ WUSN WMYX WEMP WFMR	AC top 40 cls rock country album urban easy adult std AC album n/t AC oldies classical AC	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4 2.3 4.8 2.2 1.9	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0 3.0 2.1 3.3 2.0	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7 2.5 2.2 1.6 1.6	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3 3.9 2.4 1.9 1.5 1.3
WTMJ WKTI WKLH WILZR-AM-FM WLUM-FM WEZW WOKY WLTQ WOKY WISN WMYX WEMP WFMR WFMR WZTR	AC top 40 cls rock country album urban easy adult std AC album n/t AC oldies classical AC	12.9 9.5 8.3 6.7 2.4 5.9 8.4 6.8 5.0 5.4 2.3 4.8 2.2 1.9 2.0	12.1 10.4 5.9 7.5 5.8 6.6 7.6 7.9 3.4 4.1 3.0 3.0 2.1 3.3 2.0 2.0	9.9 8.6 8.0 7.1 6.7 6.3 5.8 5.5 3.7 2.7 2.5 2.2 1.6 1.6 1.3 1.2	9.4 9.0 7.0 6.5 4.8 7.0 6.4 4.7 3.0 3.3 3.9 2.4 1.9 1.5 1.3 1.5





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I DINLY WANTED YOU Writer: Bucky Jones Publisher: Cross Keys Publishing Co., Inc. I PREFER THE MOONLIGHT Wrrer: Gary Chapman Publisher: Riverstone Music Inc. I WILL BE THERE Wwiter: Jennifer Kimball Publishers: Michael H. Goldser, Inc., Sweet Angel Music I'LL BE YOUR BABY TONIGHT (2nd Award) Writer: Bob Dylan Pualisher: Dwarf Music I'LL COME BACK AS ANOTHER WOMAN Writer: Richard Carpenter Publisher: Let There Be Music I'LL NEVER RE'IN LOVE AGAIN Writer: Bob Corbin Publisher: Sabal Music I'LL STILL BE LOVING YOU Writer: Todd Cerney Publishers: Chriswald Music, Hopi-Sound Music, MCA Music Publishing IT'S ONLY OVER FOR YOU Writers Rory Bourke, Mike Reid Publishers: Lodge Hall Music Inc., RMB Songs, Chappell & Co JULIA Miriter: Don Cook Publisher: Cass Keys Publishing Co., Inc. KIDS OF THE BABY BOOM Wilter: David Bellamy Publisher: Bellamy Brothers Music LAST ONE TO KNOW Writer: Jane Mariash Publisher: Cavesson Music Enterprises Company LEAVE ME LONELY Writer: Gary Morris Publishers: Gary Morris Music, WB Music Corp. LET THE MUSIC LIFT YOU UP Writer: Troy Seals Publishers: Twe-Sons Music, WB Music Corp. LOVE CAN'T EVER GET BETTER THAN THIS Writers: Irene Kelley, Nancy Montgomery Publishers: Jack-N-Gordon Music, Silver Rain Music LOVE SOMEONE LIKE ME Writer: Radney Foster Publisher: Uncle Artie Music MAKE NO MISTAKE (SHE'S MINE) Writer: Kim Carnes Publisher: Moonwindow Music MAMA'S ROCKIN' CHAIR Writers: Johnny MacRae, Tim Menzies Publishers: Dig-A-Eone Music, Intersong Music, Inc., Music City Music MAYBE YOUR BABY'S GOT THE BLUES Writer: Troy Seals Publishers: Two Sons Music, WB Music Corp. MIDNIGHT GIRL/SUNSET TOWN Writer: Don Schlitz Publishers: Almo Music Corporation, Don Schlitz Music

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"I'LL STILL BE LOVING YOU"

ASCAP COUNTRY SONG OF THE YEAR Writer: Todd Cerney Publishers: Chriswald Music, Hopi-Sound Music, MCA Music Publishing

MORNIN' RIDE Writer: Steve Bogard Publisher: Chappell & Co. OCEAN FRONT PROPERTY Writer: Royce Porter Publisher: Southwing Publishing Company OH, DARLIN' (WHY DON'T YOU CARE FOR ME NO MORE) Writers: Kieran Kane, Jamie O'Hara Publisher: Cross Keys Publishing Co., Inc. OH HEART Writers: Kathie Baillie, Michael Bonagura, Don Schlitz Publishers: Colgems–EMI Music Inc., MCA Music Publishing, Don Schlitz Music ONE FOR THE MONEY Writer: Mentor Williams Publisher: Cavesson Music Enterprises Company ONE PROMISE TOO LATE Writers: Dave Loggins, Don Schlitz, Lisa Silver Publishers: MCA Music Publishing, Patchwork Music, Don Schlitz Music ONLY WHEN I LOVE ONLY WHEN I LOVE Writer: Tom Shapiro Publisher: Cross Keys Publishing Co., Inc. THE RIGHT LEFT HAND Writer: A.L. "Dootle" Ovens Publisher: Cavesson Music Enterprises Company ROSE IN PARADISE Writer: Jim McBride Publisher: SBK April Music Inc. SEFUNPITA SEÑORITA Writers: Hank De Vito, Danny Flowers Publishers: Almo Music Corporation, Danny Flowers Music, Little Nemo Music SHE COULDN'T LOVE ME ANYMORE Writers: Mike McGuire, Billy Maddox Publisher: Rick Hall Music, Inc. SHE THINKS THAT SHE'LL MARRY Writers: Dewayne Orender, Judy Rodman Publishers: Sabal Music, Uncle Artie Music SHINE, SHINE, SHINE Writer: Bud McGuire Publishers: Butler's Bandits Music, SBK April Music Inc. SMALL TOWN GIRL Writer: Don Cook Publisher: Cross Keys Publishing Co., Inc. SOMEBODY LIED Writers: Joe Chambers, Larry Jenkins Publisher: Galleon Music, Inc. SOMEONE Writers: Charlie Black, Austin Roberts Publishers: Chriswald Music, Hopi-Sound Music,

Chappell & Co.

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SOMEWHERE TONIGHT Writer: Rodney Crowell Publishers: Coolwell Music, Granite Music Corporation STRAIGHT TO THE HEART Writer: Terry Britten (PRS) Publisher: Chappell & Co. TAKE THE LONG WAY HOME Writer: John Neel Publisher: Song Pantry Music, Inc. TELLING ME LIES Writers: Betsy Cook (PRS), Linda Thompson (PRS) Publishers: Chappell & Co., Firesign Music Ltd. (PRS) THAT WAS A CLOSE ONE Writer: Robert Byrne Publisher: Rick Hall Music, Inc. 'Till I'M TOO OLD TO DIE YOUNG Writers: Scott Dooley, Kevin Welch Publisher: Cross Keys Publishing Co., Inc. TO ALL THE GIRLS I'VE LOVED BEFORE (4th Award) Writers: Hal David, Albert Hammond Publishers: Casa David, SBK April Music Inc. TRAIN OF MEMORIES Writers: Andy Byrd, Jimbeau Hinson Publisher: Goldline Music **TWENTY YEARS AGO** Writer: Mike Noble Publisher: WB Gold Music Corp.

DON SCHLITZ ASCAP COUNTRY SONGWRITER OF THE YEAR

WE'VE GOT TONITE (5th Award) Writer: Bob Seger Publisher: Gear Publishing WHISKEY IF YOU WERE A WOMAN Writers: Mary Welch Francis, Johnny MacRae, Bob Morrison Publisher: Southern Nights Music Co. WHY DOES IT HAVE TO BE (WRONG OR RIGHT) Writer: Donny Lowery Publisher: Shedd House Music

WARNER/CHAPPELL MUSIC GROUP ASCAP COUNTRY PUBLISHER

OF THE YEAR

YOU AGAIN Writer: Don Schlitz Publishers: MCA Music Publishing, Don Schlitz Music YOU AND I (5th Award) Writer: Frank Myers Publisher: Uncle Artie Music YOU HAVEN'T HEARD THE LAST OF ME Writer: Eric Kaz Publishers: Kaz Music Company, SBK April Music Inc. **YOUR LOVE** Writer: Tommy Rocco Publisher: Bibo Music Pub. Inc. YOU'RE MY FIRST LADY Writer: Mac McAnally Publisher: Beginner Music YOU'RE NEVER TOO OLD FOR YOUNG LOVE Writers: Rick Giles, Frank Myers Publishers: EEG Music (A Division of Evergreen Entertainment Group Inc.), Morganactive Songs, Inc., You and I Music YOU'RE THE POWER Writers: Craig Bickhardt, F.C. Collins Publisher: Colgems – EMI Music Inc. YOU'VE GOT THE TOUCH Writers: John Jarrard, Lisa Palas, Will Robinson Publisher: The Alabama Band Music Company

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ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

Beach Boys Hit Turns Kokomo, Ind., Into Paradise

BY PETER LUDWIG

NEW YORK If radio stations sent their listeners to Moscow, Idaho, during the U.S./USSR summit meetings, some promotion director somewhere has to be planning a trip to Kokomo, Ind.

That town has been the recipient of a lot of on-air jokes now that the Beach Boys are back on the charts praising "Kokomo," the setting of the movie "Cocktail." That Kokomo is fictitious, which is probably why the group hedges by singing about Bermuda, the Bahamas, Martinique, and other resorts.

Kokomo, Ind., is very much real, however. It's located about 50 miles north of Indianapolis in the northcentral part of the state. And to make things easy for any morning zanies who may be considering it, we decided to do some legwork to bring you Billboard Fantasy Prize Package No. 1-Kokomo, Indiana.

According to the local chamber of commerce's convention director, Alice Guest-McKellar, Kokomo got its name in 1844 as part of a land deal that determined the Howard County seat. In an even exchange, the city's founding fathers got a parcel of trading-post owner David Foster's land. and Foster got to pick the town's name. "There are two theories as to how Foster named the city. Some say he named it after the great Miami Indian Chief Kokomo, others say after the orneriest Indian on the reservation ... as a joke."

With a population of 50,000 in a county of 80,000, a Kokomo resident calls it "a big city in population, and a small town in atmosphere." The town's official nickname is "The City of Firsts," referring to the achievements of Kokomo native Ellwood Haynes, who built the first commercial car and invented stainless steel and Stellite, a super-alloy used in the space program. The first signal-seeking car radio was also developed there. It's also home to Delco headquarters and the rearing ground of rocker Henry Lee Summer.

The nearest major airport to Koko mo is in Indianapolis. The full coach fare to get to Indianapolis and back varies, but an early-October price quote from TWA put the fare from Los Angeles at \$830 per person. The fare from Dallas/Fort Worth is \$646 per person and \$524 from New York.

Once in Indianapolis, Limousines Unlimited can get you to Kokomo in less than an hour in one of their stretch limos. The going rate is \$80 for the trip and \$14 for the tip. Commuter air service is also available to Chicago, Detroit, and Flint, Mich.

McKellar says there are no downtown hotels, so most guests stay on the strip along Highway 31, which goes to Indianapolis. There are a number of hotels there, but the Ramada is the only one with a pool, a restaurant, and a cocktail lounge. You can expect to pay \$25-\$35 per night on the weekends and \$30-\$40 on week nights.

For entertainment, there are live DJs and dancing at Gentry's, Biggs' Lounge, and Shenanigans. Each nightspot offers live music as well, but call first to make sure there's a band that night. Gentry's was the club where Summer cut his chops. For sightseeing, there's the Ellwood Haynes home and museum, featuring three of Haynes' historic cars and many of his personal and business artifacts. Also try the Kokomo Opalescent Glass Co., where you can see one of the world's leading suppliers of art glass making glass the same way it has been done since the company's founding in 1888; the works provided Tiffany & Co. with much of the glass for its famed lamps. Then for a quick culture

shock, arrange a tour of Delco Electronics Lab III. a hi-tech. super-clean room

t in the said that is

where radio parts are made. McKellar says Kokomo experienced a major boom a generation ago when a large deposit of natural gas was discovered in the area. City fathers tried to lure new industry with the slogan "Move To Kokomo, Get Free Gas." Unfortunately, the gas supply ran out a few years later.

Kokomo now boasts a large Chrys-

FEATURED PROGRAMMING (Continued from page 16)

thing he feels WW1/Mutual has. When WW1 acquired Mutual, it got the very healthy "Lee Arnold On A Country Road." WW1 now has a daily short form and two strong annual specials: "New Faces Of Country Music," recorded at the Country Radio Seminar every year, and Mutual's annual coverage of the Country Music Assn.'s Čountry Music Awards in October.

In terms of depth, United Stations Programming Network is currently producing the most hours of country programming per year. United Stations' executive VP of programming, Ed Salamon, agrees that country radio is healthier than ever. That stems from "a growing sophistication and experience among programmers. Country is bringing in a larger audience now; stations are getting bigger and better.'

As far as programs, Salamon says, "Right now we feel we have our bases pretty well covered with a current, an oldies, a short form, and plenty of specials--[more than sev-en] when needed." Along with its two weekly long-form and daily short-form programs, US has been producing its "Country Six Pack" of holiday specials since 1983. US also covers the Academy of Country Music awards nominations in addition to other one-off specials.

Country music wasn't entirely in dire straits last summer, because its long-standing programs were still profitable. But the real turnaround came in the fall, when two relatively new companies applied the triedand-true live call-in idea to country music almost simultaneously.

MCA Radio Network was first out of the gate with Emerald Entertainment's "Nashville Live," and James Paul Brown Productions followed within a month with Dana

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ler plant, and with Delco in town as well, the city is closely tied to the auto industry in Detroit and Flint. McKellar says there's a lot of business travel between the cities.

Kokomo's biggest annual event is the Indiana Vietnam Veterans Reunion Meeting the third week in September. McKellar says the reunion now draws more than 10,000 vets and families each year. The three-day event of meetings, sessions, and entertainment may

PROMOTIONS be the largest of its kind in the country; McKeller is sure

dance.

that it's the only one with free atten-

McKellar says her only radio station inquiry so far came from Minneapolis. She doesn't remember which station because it was 9 a.m. Monday, and the first thing she heard was "Hi, you're on the air." McKellar says the station wasn't planning on sending anyone to Ko-

Miller's "Countryline U.S.A." Most of the industry believed that there was room for only one of the live call-in shows, if that. Between the full sponsorship of "Countryline" and the MCA decision to close up shop, "Nashville Live" wasn't expected to be around when the spring thaw came.

But Emerald was able to parlay its growing reputation as a high-caliber Music Row recording studio to secure guest stars and successfully took over the distribution and clearance of "Nashville." As a result, fall '88 finds both shows healthy and profitable. JPBE is reporting 419 "Countryline" affiliates, with Emerald reporting 120 for "Nashville Live."

Country syndication perked up further when JPBE brought out its weekly long form, "America's #1 With Gerry House," last June. That gave the company a total of four country-format shows and made it an important new player in country syndication.

"#1" met with success, in part, because JPBE could launch it with a full-time sponsor-as it had done with its top 40 "Hitline U.S.A" and with "Countryline." JPBE's Miller says the company has been proven right in its support of the format and says, "I can't think of a single negative about country right now.'

CALENDAR

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

Oct. 1-31, Robert Palmer, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes. Oct. 21-22, Breathe, On The Radio, On The Radio Broadcasting, one hour.

Oct. 21-23, Midnight Star/the MAC Band, On The Move With Tom Joyner, CBS RadioRadio, three hours

Oct. 21-23, Ozzy Osborne, Metalshop, MJI Broadcasting, one hour. Oct. 21-23, The Phil Collins Story, Hot Rocks,

United Stations, 90 minutes.

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komo. (If the real Kokomo doesn't appeal to you, you can always let a listener travel to one of the real resorts named in the song, but this was a lot more fun to research.)

A. 46. 4 100 4 10 10

As one would expect, the Beach Boys are hugely popular in Kokomo. They had performed the song at August's Indiana State Fair, and there was a buzz before the records arrived. Top 40 WZWZ "Z93" evening man Steve Stout says the song has been No. 1 on his nightly "9 At 9" for the past two weeks.

Surprisingly, the rest of Kokomo's musical tastes aren't all centered around Summer and fellow Hoosiers John Cougar Mellencamp and Guns N' Roses-although they do well. Z93's No.1 song is Kylie Minogue's "Locomotion." And local Musicland manager Doug Fosler says the "Kokomo" single has been in the top 10 for four weeks, but "R&B is [usually] the most popular, then rap, followed by heavy metal."

Oct. 21-23, Eddie Rabbitt, Country Today, MJI

Oct. 21-23, Kool & the Gang, Star Beat, MJI

Oct. 21-23, Ashford & Simpson Songwriter Sa-

Oct. 21-23, Justin Heyward/Jim Lange, Cruisin'

Oct. 22-23, Ready For The World/Karyn

Oct. 23, Alvin Lee/Elvin Bishop, King Biscuit

Oct. 23, Bon Jovi/Night Ranger/.38 Special,

Oct. 23, Mel McDaniel, Countryline U.S.A.,

Oct. 24, A Night Of Guitars (Steve Howe/Alvin

Oct. 26, Timothy White's Rock Stars: U2, Live

Oct. 24-30, London Profile: Eric Clapton,

Oct. 24-30, Puttin' On The Ritz, Westwood One

Oct. 24-30, Russ Freeman/the Rippingtons,

Oct. 24-30, Cream, Legends Of Rock, West-

Oct. 24-30, Robert Plant, Rock Today, MJI

Oct. 24-30, Brian Howe (Bad Company), Rock

Over London, Westwood One Radio Networks, one

Oct. 24-30, Chicago/the Animals/David Bowie,

Oct. 24-30, INXS, Off The Record With Mary

Oct. 24-30, The Best of ..., Live From Gilley's,

Oct. 24-30, Kool & the Gang, Night Scene,

Oct. 24-30, Fleetwood Mac, Part 2, Star Trak

Oct. 24-30, Jeffrey Osborne, Special Edition,

Oct. 24-30, The Lost Lennon Tapes, Westwood

Profiles, Westwood One Radio Networks, one

Turner, Westwood One Radio Networks, one hour.

Classic Cuts, MJI Broadcasting, one hour.

Westwood One Radio Networks, one hour.

Westwood One Radio Networks, one hour.

Westwood One Radio Networks, one hour

One Radio Networks Special Series, one hour.

The Jazz Show With David Sanborn, Westwood

Westwood One Radio Networks Special, one hour.

From Dublin, Westwood One Radio Networks, 90

Lee/Ronnie Montrose), Rockline, live from L.A.,

Powercuts, Global Satellite Network, two hours.

James Paul Brown Entertainment, one hour.

Global Satellite Network, 90 minutes.

Radio Networks Special, three hours.

wood One Radio Networks, one hour.

One Radio Networks, two hours.

Broadcasting, one hour.

White/101 North, RadioScope, Lee Bailey Com-

Flower Hour, DIR Broadcasting, one hour.

America With Cousin Brucie, CBS RadioRadio,

lute, Motor City Beat, United Stations, three

Broadcasting, one hour.

Broadcasting, one hour.

munications, one hour

hours

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hour.

3. Boogie Oogie Oogie, A Taste Of 4. Reminiscing, Little River Band,

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5. You Needed Me, Anne Murray,

YesterHits

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,

- 6. Whenever I Call You "Friend,"
- Kenny Loggins, COLUMBIA 7. Love Is In The Air, John Paul
- Young, scottieros. 8. Mac Arthur Park, Donna Summer, CASABLANCA
- 9. Don't Look Back, Boston, EPIC 10. Summer Nights, John Travolta/ Olivia Newton-John, RSO

TOP SINGLES-20 Years Ago

- 1. Hey Jude, Beatles, APPLE
- Fire, Crazy World Of Arthur Brown,
- 3. Little Green Apples, O.C. Smith,
- 4. Harper Valley P.T.A., Jeannie C.
- Riley, PLANTATION 5. Girl Watcher, O'Kaysions, ABC
- 6. Midnight Confessions, Grassroots,
- 7. My Special Angel, Vogues, REPRISE 8. L've Gotta Get A Message To You,
- Bee Gees. ATCO
- Over You, Gary Puckett & the Union Gap, columbia
 Say It Loud (I'm Black And I'm Proud), James Brown, KING

TOP ALBUMS-10 Years Age

- Grease, Soundtrack, RSO
- Who Are You, the Who, MCA Don't Look Back, Boston EPIC
- 4
- Living In The U.S.A., Linda Ronstadt, ASYLUM Double Vision, Foreigner, ATLANTIC Oct. 21-23, Salt-N-Pepa/Mel Brooks/Bobby Brown, Party America, Cutler Productions, two
 - 6. Live And More, Donna Summer, CASABLANCA
 - 7. Nightwatch, Kenny Loggins, COLUMBIA
 - 8. Twin Sons Of Different Mothers, Dan Fogelberg & Tim Weisberg, FULL MOON/ERC
 - Some Girls, Rolling Stones, Rolling 9.
 - 10. Pieces Of Eight, Styx, A&M

TOP ALBUMS-20 Years Ago

- 1. Cheap Thrills, Big Brother & the
- 2.

- Holding Company, columbia Time Peace/Greatest Hits, Rascals, ATLANTIC Feliciano!, José Feliciano, RCA 3
- Waiting For The Sun, Doors, ELEKTRA
- 5. In-A-Gadda-Da-Vida, Iron Butterfly,
- 6. Gentle On My Mind, Glen
- Campbell, CAPITOL 7. Crown Of Creation, Jefferson
- Airplane, RCA
- The Time Has Come, Chambers 8 9. Wheels Of Fire, Cream, ATCO
- 10. Crazy World Of Arthur Brown, TRACK-ATLANTIC

COUNTRY SINGLES—10 Years Age

- 1. Tear Time, Dave & Sugar, RCA 2. Let's Take The Long Way Around The World, Ronnie Milsap, RCA
- Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS 3
- Cryin' Again, Oak Ridge Boys, ABC
- Ain't No California, Mel Tillis, McA
 Sleeping Single In A Double Bed, Barbara Mandrell, ABC
 Little Things Mean A Lot, Margo
- Smith WARNER BROS
- 8. One Sided Conversation, Gene
- Watson CAPITOL 9. Heartbreaker, Dolly Parton, RCA 10
- Sweet Desire/Old Fashioned Love, Kendalls, OVATION
- SOUL SINGLES-10 Years Age
- 1. One Nation Under A Groove,
- Funkadelic, warner Bros 2. It Seems To Hang On, Ashford &
- Simpson, WARNER BROS
- 3. Blame It On The Boogie, Jacksons,

I'm In Love, Rose Royce, WHITFIELD

There'll Never Be, Switch, GORDY Holding On, L.T.D., A&M

Lets Start The Dance, Hamilton

23

4. Got To Get You Into My Life, Earth, Wind & Fire, COLUMBIA 5. Dance (Disco Heat) Sylvester, FANTAS

10. Get Off, Foxy, DASH

6.

9





Baltimore

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Detroit

Miam

P.D.: Chuck Morgan

P.D.: Chuck Morgan Web (Leppard, Love Bites) Phil Collins, Groovy Kind Of Love Bobby McFerrin, Don't Worry, Bet Happy New Edition, 11t Isn't Love The Beach Book, Please Don't G Taylor Dayne, 11t Isn't Love Bobby Brown, Don't Be Cruel The Beach Book, Neksom Bobby Brown, Don't Be Cruel The Beach Book, Neksom Bobby Brown, Don't Be Cruel The Beach Book, Neksom Bobby Brown, Don't Be Cruel Healen. When it's Love Guns M' Roses, Sweet Child O'Mine Information Society, What's Dn Your Basis, Time And Tide Boah ett And The Blackhearts, I Hale The Beach McMacine Root Palmer, Simply Inresistible Whitner House, The Court Start, Base, Guns, Wid, Wild West Bon Joy, Bad Medicine Root Palmer, Simply Inresistible Whitner House, The Love Montow Start, Baser, Gwing You, Tow Know What Start, Baser, Gwing You, Tow Know Wat Kas, Never Law Us, Samag A Foo Hash, Kissing A Foo Hash, Kissing A Foo Hash, Kissing A Foo Hash, Haber, Haw Jone Hale Boah ett Andre Law Baser, Baser, Boah ett And The Hash Hash Start, Baser, Gwing You, Baser Boah ett And Heel Hash Start, Baser, Gwing You Pale Baser, Halmer, Jone Thom Son Love Baser Baser, Chang Con Levit Baser, Hand Con Levit Boah Hash And The Hash Start Baser, Baser, Baser Baser, Halmer, Sing Jaser Baser, Halmer, Sing Jaser Baser, Halmer, Jaser Baser Baser, Halmer, Jaser Baser, Halmer, Jaser Baser Baser, Halmer, Jaser Baser, Halmer, Jaser Baser Baser Baser Baser Baser Baser Base

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106 FM

P.D.: Keith Naftaly

2:SCO P.D.: Keith Naftaly Paula Abdul, Straight up Sa-Fire, Boy, I've Been Told Bobby Brown, My Prerogative Tracie Spencer, Symptoms Of Tue Love Sweet Sensition, Never Let You Go Annta Baker, Giving You The Best That L'Trimm, Caiss With The Boom Karyn White, The Way You Love Me Berg Mer Mer Mer Best That L'Trimm, Caiss With The Boom Karyn White, The Way You Love Me Beather, How Cosn I, Fall? Uther Vanco, Don't Be Cruel WB60, Red Red Wire Rob Base & D.J. E-Z Rock, It Takes Tw Breather, How Cosn I, Fall? Uther Vancer, Baby, Llove Your Way/ Kim Wilde, You Came J.J. Fad, Way Out Bobby McFerrin, Don't Worry, Be Happy George Michael, Kissing A Fool Terence Trent D'Arby, Dance Little Si Nu Shooz, Are You Lockin For Somebod Public Enemy, Don't Believe The Hype Moel, Out Of Time Johnny O, Fantasy Girl Duran Duran, Joon't Want Your Love Whitney Houston, Dne Moment In Time Was (Not Was), Sby In The House OI Lo Al B. Suret, Off On Your Own (Girl) Boby Club (14's Just) The Way That CAMEO, YOU MAKE ME WORK Cheryl "Rejent" Riley, Thanks For My Brenda Russell, Get Here The Beach Boys, Kokomo

92 PRO³FM

e P.D.: Mike Osborne Phil Collins, Groovy Kind Ol Love Gienn Frey, True Love Bon Jovi, Bad Medicine Red Stewarf, Forever Young Information Society, What's On Your M Steve Winwood, Don't You Know What Th The Beach Boys, Kokomo INXS, Never Iear Us Apart Whitney Houston, One Moment In Time Erasure, Chanas, What's The Matter Her The Escape Cub, Wild, Wild West Bobby Brown, Don't Be Cruel Tracke Spencer, Symptoms Ol True Love UB40, Reif Red Wine Holty Knight, Heart Don't Fail Me Now Basias, Time And Tide George Michael, Kissing A Fool Terence Trent Msty, Dance Little Si George Michael, Kissing A Fool Terence Trent Msty, Dance Little Si George Michael, Kissing A Fool Terence Trent Msty, Dance Vour Way/ UZ, Desire

will To Power, Baby, I Love Your Way/ UZ, Desire Boy Meets Girl, Waiting For A Star To Chicago, Look Away Vinen, Edge QI A Broken Heart When In Rome, The Promise Line: Cutte 201 A Broken Heart When In Rome, The Promise Line: Cutte 201 A Broken Heart When In Rome, The Promise Liton John A Word In Spanish Darry Hall John Dates, Downtown Life Breathe, How Can I Fall? Annta Breos, Switch To The Jungle Tarseting Wildurys, Handle With Care Brasthe, How I Shang, The Best That Survive Streads A Don Johnson, Till Far Boys, Lohn Mow II Was Love Kim Wilder, You Care Kenny G, Silhouette Kenny G, Silhouette Kenny G, Silhouette

kim Wide, You Came Kenny G, Shubuette Depeche Mode, Strangelove Gardner Cole, Live It Up Yan Haten, Finish What Ya Started Was (Not Was), Spy In The House Ot Lo John Lennon & The Plastic Ono Band, J Luther Yandross, Any Love Denicee Williams, I. Can't Wait Tommy Convell/Young Rumblers, Duran Duran, I Don't Want Your Love Huey Lewis & The News, Small World Pet Shop Boys, Domino Dancing

P.D.: Mike Osborne



Dallas

P.D.: Buzz Bennett The Beach Boys, Kokomo The Secape Club, Widi (Widi West Chicago, Look Away Det Leppard, Love Bites Phil Collins, Groovy Kind Of Love Bon Jovi, Bad Medicine Kyle Micayeu, The Lock-Motion UZ, Desire Witter, Forever Young New Kids On The Block, Please Don't G Joan Jett And The Blackhearts, I Hate Phil Collins, Forever Young New Kids On The Block, Please Don't G Joan Jett And The Blackhearts, I Hate Distribution of Love Information Society, What's On Your MC UB40, Red Red Wine Basa, Time And Tide Van Mater, Finish What Ya Started Bobby McPane, Somy Charles, Don't Kow Basa, Time And Tide Van Mater, Finish What Ya Started Bobby McPane, Simple Tressistible Posson, Fallen Anger Wine, Keg Winwood, Don't You Whote What Ya Sioussie and Tide Posson, Fallen Anger Wine, Keg Winwood, Don't You Kowsy Hater, Simple Tressistible Posson, Fallen Anger Wine, Keg Winwood, Don't You Know What The Group Meths Girl, Waiting For Start For Wine, Keg Winwood, Don't You Know What The Starter, Charlen, Hater, Hating Wing Water, Starter, Charlen, Hater, Hater, Hater, Newlike, Not Just Another Girl Formong Convertifices, Hippy Hater, Starter, Charlen, Hater, Hater, Hater, Newlike, Not Just Another Girl Formong Charles, Hater, Hater, Hon't You Know Starter, Cale, Live II, Yu Hater, Furthis Love The Test Starter, Cale, Live II, Yu Hater, Furthis Love The Test Barder, Cale, Live II, Yu Hater, Pale Hater, Heart Don't Fail Me Now

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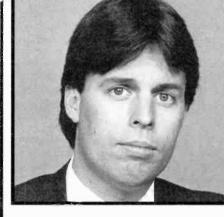


P.D.: Gary Bryan

P.D.: Steve Perun P.D.: Steve Perun The Beach Boys, Kokomo Det Leppard, Love Bites Phil Collins, Groovy Kind Of Love Will To Power, Baty, I Love Your Way/ Taylon Dayne, I'll Always Love You Robert Palmer, Simply Irresistible Cheap Trick, Don't Be Cruel Boh Jovi, Bad Medicine New Editon, I'll I sn't Love New Kids On The Block, Piease Don't G Bobby McFerrin, Don't Worry, Be Happy Information Society, What's On Your My Peter Ceters, One Good Woman Poison, Fallen Angel Willinger, Houston, One Moment In Time U2, Ossime Guns N' Roses, Sweet Child O' Mine Sola-Fire, Boy, I've Been Told Giant Steps, Another Lover Anita Bater, Kissing A Fool Earstein, Don't Want Your Love Van Kalen, Wien II's Love Bors Michael, Kissing A Fool Earstein, Lored, Kots, It Takes Twe Boh Steve, Shon Lover, Son Johnson, Til Bors, Chans OL Love Kots, Steve, Chans OL Love Kots, Steve, Chans OL Love Kalmed, Kissing A Fool Earstein, Son Johnson, O' Hardes, Steve Bons Diere, Symptomo J Tue Love Kons, Keese, Steptoms O True Love Kons, Keese, Steptoms O True Love Keys Michael, Stong A Fool Earstein Steps, Stone Boldy Earstein Steps, Stone Boldy Boldy Earstein Steps, Stone Boldy Boldy Earstein Steps, Stone Boldy Bura Duran Diardy Bura Duran Duran Duran Stone Boldy B Seattle 1 8 6 20 25 21 13 10 14 17 16 18 19 22 24 27 28 266 EXX EX 023 29 EX 111 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 A29 30 A A EX _ EX EX EX EX EX EX EX EX







UNTIL RECENTLY, the bus cards for WHYT "Power 96" Detroit emphasized "more continuous music." Now the Capital Cities/ABC top 40 has five new lines: "Lick before sealing," "Dishwasher safe," "Spread over baked meat loaf," "Insert nozzle, squeeze handle," and "You're soaking in it. The current campaign began elsewhere,

but it says a lot about Power 96's promotional tack in recent months. WHYT has been so busy on the street lately that "you'd need 40-50 pages just for our outside promotions,' according to PD Rick Gillette.

"We usually do topical weekend contests. With the Detroit News and Free Press planning to become one newspaper, we did a joint operating agreement weekend. The grand prize was a trip for two to Chicago, a city that still has two newspapers. The qualifying prize was a three-month supply of whatever the Sunday paper becomes.

"On the day of the George Michael show, since the song 'Monkey' was out, our midday guy Sunny Joe went to Greektown in a gorilla costume. The first people to bring him a banana and say 'Power 96 is my favorite station' got free tickets."

In the summer, when stations may back off from cash giveaways or heavy outside advertising, street muscle

'I'll take anybody's

listeners,

to be honest'

counts for a lot. This summer, it helped WHYT Detroit reach No. 3-up from 4.6 to 5.3 12-plus overall-and decisively break a tie with rival WCZY "Z95.5," which fell from 4.6 to 4.0. "Demo-

graphically, it's our best book ever," says Gillette. "We're No. 2 in 18-34 adults, No. 5 in 25-54, and No. 2 in teens."

When Gillette came to WHYT from KSFM "FM102" Sacramento, Calif., 18 months ago, WHYT "had always been a teen jukebox. We've tried to maintain our teen strength but grow in adults, who were always WCZY's biggest strength. By being consistent we've finally been able to beat them in every category.'

One place where Gillette has been especially consistent is in his music mix. Long be fore the dance and ballad rushes of 1988. KSFM played a blend of soft pop ballads and harder R&B. Now, with top 40 and urban seeming to diverge again, WHYT still doesn't get much rockier than INXS' "New Sensation," although it will play enough Elton John or Peter Cetera to distinguish itself from a crossover outlet. (MD Mark Jackson terms WHYT's mix "metropolitan" as opposed to urban.)

Even during this time of Def Leppard mania, Gillette says, WHYT has hit music to choose from. "There was also a lot of D.J. Jazzy Jeff this summer. You had 19 Whitney Houston records, and they were all pretty good. Bobby Brown, New Edition, Informa-tion Society, and Terence Trent D'Arby all had hits at top 40 radio,

"FM102 might have leaned urban, but it was toward the dance side. In Detroit, you lean more toward Teddy Pendergrass, Keith



KADIO

Sweat, and Freddie Jackson. In Sacramento you could be a little late on Luther Vandross. Here you want to get the album first."

The other Detroit station with a clear interest in the Vandross album is urban mainstay WJLB, second in the market overall and first among music FMs with a 7.8. Recently WHYT got a lot of local attention when it hired Larry "Doc" Elliot, previously WJLB's p.m. driver, for late nights, then put local urban veteran Gerald McBride on overnights.

The hirings gave WHYT an all-black air staff from 6 p.m.-6 a.m., which convinced some locals that WHYT would go directly after WJLB's audience—at least at nights. "I'll take anybody's listeners, to be honest," Gillette says. "Larry was No. 1 in afternoon drive for five years. When a well-known talent is available, you snap him up. It had nothing to do with going after WJLB.

"The black/white thing was a coincidence. You hire the best people for the job and hope the chips fall in the right place." (In Sacramento, FM102 had white, black, Hispanic, Asian, and female staffers.)

Musically, WHYT's only significant dayparting is with oldies. Currents are more likely to be stress parted—rotated faster in some dayparts than others. "We don't play

J.J. Fad during middays, but we do play Anita Baker at night and Bobby Brown's 'My Prerogative' in mornings," Gillette says. In mornings, Baker comes up more often; later on, Brown does.

WHYT relies on an unusual amount of in-house

research. "We do our own weekly perceptual studies, weekly call-out research, and unaided recall. We have phone monitors between 6 a.m. and midnight on weekdays and 8 a.m. and midnight on weekends, so we get an accurate request tabulation.

"We talk to 95% of the local stores-including a lot of one-stops and mom-and-pop outlets. Our weekly research report is $^{3}/_{4}$ of an inch thick after the raw data is compiled. We spend all of Monday going through it so we can do the music on Tuesday

WHYT began the fall ratings with a Twin Grand Giveaway-\$1,000 twice daily. That contest has been expanded to a Triple Grand Giveaway, in which \$3,000 is given away daily. WHYT and WCZY have traded places several times before; that race has since been complicated by WDTX, which recently became WDFX and modified its rock-slanted format to a more mainstream top 40 one.

This summer, WCZY fell evenly across various demos. WDFX lost adults but more than doubled in teens. While Gillette is proud of WHYT's expanded adult audience, he's still concerned about teen numbers. "Going after 25-54 adults only is the easy way out. It's always been my philosophy that you want as many bodies over 12 as you can get. The beauty of mass-appeal radio is its appeal to the widest spectrum of audience-ethnically and geographically-which is why I'm in this format." SEAN ROSS

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Billboard Hot Black Singles SALES & AIRP

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

		SALES	BLAC			AIRPLAY
WEEK	WEEK	TITLE ARTIST	HOT BLACK POSITION	THIS	LAST WEEK	TITLE ARTIST
1	1	MY PREROGATIVE BOBBY BROWN	1	1	2	THE WAY YOU LOVE ME KARYN WHIT
2	5	THE WAY YOU LOVE ME KARYN WHITE	2	2	1	MY PREROGATIVE BOBBY BROW
3	3	NOTHING CAN COME BETWEEN US SADE	9	3	5	ANY LOVE LUTHER VANDRO
4	6	LET'S DO IT AGAIN GEORGE BENSON	8	4	4	YOU'RE NOT MY KIND OF GIRL NEW EDITIO
5	9	THE BEST OF ME KIARA	7	5	6	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY OF WHOD
6	14	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	4	6	11	GIVING YOU THE BEST THAT I GOT ANITA BAKI
7	16	GIVING YOU THE BEST THAT I GOT ANITA BAKER	6	7	8	RESCUE ME AL B. SU
8	12	YOU'RE NOT MY KIND OF GIRL NEW EDITION	3	8	7	(HE'S GOT) THE LOOK VANESSA WILLIA
9	7	DANCIN' WITH MYSELF JOHNNY KEMP	16	9	14	MY GIRLY READY FOR THE WOR
10	11	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	11	10	9	THE BEST OF ME KIA
1	2	2 A.M. TEDDY PENDERGRASS	20	11	12	SLEEPLESS WEEKEND HOWARD HUNTSBER
2	18	ANY LOVE LUTHER VANDROSS	5	12	16	THANKS FOR MY CHILD CHERYL "PEPSII" RIL
13	23	THANKS FOR MY CHILD CHERYL "PEPSII" RILEY	14	13	15	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFER
4	20	(HE'S GOT) THE LOOK VANESSA. WILLIAMS	10	14	18	(IT'S JUST) THE WAY THAT YOU LOVE ME PAULA ABD
5	19	MY GIRLY READY FOR THE WORLD	13	15	13	LET'S DO IT AGAIN GEORGE BENS
6	22	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	17	16	22	MY EYES DON'T CRY STEVIE WOND
7	4	ADDICTED TO YOU LEVERT	24	17	20	I CAN'T WAIT DENIECE WILLIA
8	17	SLEEPLESS WEEKEND HOWARD HUNTSBERRY	15	18	23	GONNA GET OVER YOU SWEET OBSESS
9	28	RESCUE ME AL B. SURE!	12	19	21	DANCE LITTLE SISTER TERENCE TRENT D'AF
0	24	STRICTLY BUSINESS EPMD	25	20	3	NOTHING CAN COME BETWEEN US
1	8	SHE'S ON THE LEFT JEFFREY OSBORNE	31	21	25	MY HEART TRO
2	27	I CAN'T WAIT DENIECE WILLIAMS	19	22	27	HEY LOVER FREDDIE JACKS
23	29	(IT'S JUST) THE WAY THAT YOU LOVE ME PAULA ABDUL	18	23	28	CALL THE LAW THE REDDIN
24	21	PARTY ON PLASTIC BOOTSY	35	24	19	STUCK THE MAC BAND FEATURING THE MCCAMPBELL BROTHE
25	13	BORN NOT TO KNOW TONY! TON!! TONE!	33	25	31	I MISSED SURF/
26	32	ONE MOMENT IN TIME WHITNEY HOUSTON	22	26	26	ONE MOMENT IN TIME WHITNEY HOUST
27	_	MY EYES DON'T CRY STEVIE WONDER	21	27	24	TEAR DOWN THESE WALLS BILLY OCE
8	15	A NIGHTMARE ON MY STREET D.J. JAZZY JEFF & THE FRESH PRINCE	48	28	36	YOU MAKE ME WORK CAN
29	26	SHAKE YOUR THANG SALT-N-PEPA FEATURING E.U.	55	29	34	DIAL MY HEART THE BO
0		TEAR DOWN THESE WALLS BILLY OCEAN	27	30	29	HIDE AND SEEK TRACIE SPENO
1	_	MY HEART TROOP	23	31	10	DANCIN' WITH MYSELF JOHNNY KE
2	25	GIVE ME A CHANCE CHAPTER 8	49	32	39	EVERYTHING I MISS AT HOME CHERRE
3	31	STUCK THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	28	33	35	THERE'S ONE BORN EVERY MINUTE JONATHAN BUT
4	_	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) GUY	37	34	33	LET ME BE YOUR HERO GREGORY ABBO
5	30	NICE 'N' SLOW FREDDIE JACKSON	68	35	32	SO FINE JA
6	_	LET ME BE YOUR HERO GREGORY ABBOTT	34	36	_	BACK ON TRACK BILLY ALW/
7	10	HOLD ON TO WHAT YOU'VE GOT EVELYN "CHAMPAGNE" KING	50	37		'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)
38	35	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	66	38	_	MR. BACHELOR LOOSE EN
9		I MISSED SURFACE	30	39		SWEET, SWEET LOVE VES
40		GONNA GET OVER YOU SWEET OBSESSION	26	40	_	TUMBLIN' DOWN ZIGGY MARLEY & THE MELODY MAKE

ATLANTIC (5)		10
Island (3) * Atco (1) *		
Ruthless (1)		
COLUMBIA	P	10
MCA (8)		9
Uptown (1)		
CAPITOL (7)		8
Solar (1)		
E.P.A.		8
Epic (7)		
Tabu (1)		
WARNER BROS. (3)		8
Paisley Park (2)		
Cold Chillin' (1) Reprise (1) *	×	
Sire (1)		
* RCA (2)		6
Jive (4)		
ELEKTRA (4)	\$	5
Vintertainment (1)		
POLYGRAM		5
* Polydor (2)		
Wing (2)		
Atlanta Artists (1)		
ARISTA (3)		4
Jive (1)		
MOTOWN		4
A&M", a		3
EMI		3
PROFILE /		3
VIRGIN	*	3
, K-TEL		2
Crůsh (2)		
ALLEGIANCE		1
Voss (1) >		
CHRYSALIS		1
Cooltempo (1)		
FUTURE ,		1
ICHIBAN Emeric (1)		1
NEXT PLATEAU		1
SLAM		1
Blip Blop (1)		
SLEEPING BAG Fresh (1)		1
TRACK RECORD		1
Innon necond		

BLACK SINGLES BY LABEL

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

10

ATLANTIC (5)

BLACK POSI

2

1

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4

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11

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19 26

17 9

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38 39

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VISION Ms. B (1)

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BLACK SINGLES A-Z

43

19

83

30 69

66

I MISSED (Colgems-EMI, ASCAP) I MISSED (Colgems-EMI, ASCAP) I WISH U HEAVEN (Controversy, ASCAP) I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-

Break, ASCAP)
 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC,

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- 20
- 24
- 60 5
- TITLE (PUDISher Leensing Org.) Sheet Music Dist. 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI) CPP ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP AFTER THE PAIN (Miami Spice, ASCAP) AINT NO HALF-STEPPIN' (Cold Chillin', ASCAP) AINT NO HALF-STEPPIN' (Cold Chillin', ASCAP) ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) BACK ON TRACK (Always, BMI/Poppa Willie, BMI) THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI) 45 7
- BMI) BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram 33 Songs, BMI) BREAK 4 LOVE (Funky Feet, BMI) CALL ME (Screen Gems-EMI, BMI) CALL ME (Screen Gems-EMI, BMI) CALL THE LAW (Redick, BMI/PolyGram Songs, BMI)
- 93
- 88 32
- 51 CARS WITH THE BOOM (Musicworks, BMI/H
- 17 DANCE LITTLE SISTER (Virgin Songs, BMI/Young
- DANCE LITLE SISTER (Virgin Songs, Bmi/Young Terence, BMI) CPP DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP/Zomba, ASCAP) DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP DO ME RIGHT (Bee Germaine, BMI) 16
- 38
- 89
- DON'T MAKE PROMISES (Amirful, ASCAP/Grandma 56 RMI
- DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP 4 Jams, BMI) CPP DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob 11
- DON'T WURKT, DE MAFFT (FROM GONTALE) (T 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/Monteque, RMI) 80 41
- 59 49
- BMI) GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, 78
- GIVING YOU THE BEST THAT I GOT (All Baker's, 6 BMI/Alexscar, BMI/Eyedot, ASCAP) CPP GONNA GET OVER YOU (Bush Burnin', ASCAP/La
- 26
- 61 63
- 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) (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin,
- 84 10
- ASCAP/Mel-o-mel, ASCAP)
- 29 39
- ASCAP/Mel-o-mel, ASCAP) HEV LOVER (Bush Burnin', ASCAP) HIDE AND SEEK (Love-ly-N-Divine, ASCAP) HIM OR ME (Cal-Gene, BMI) HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC HUSBAND (Troutman's, BMI/Saja, BMI) I BURN FOR YOU (Hami Wave, ASCAP/Over The Rainbow, ASCAP) I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) I JUST WANNA STOP (Ross Vannelli, ASCAP)

- - - 62
- HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD	SILVER	BRONZE/ SECONDARY	TOTAL	TOTAL
	ADDS 15 REPORTERS	ADDS 35 REPORTERS	ADDS 52 REPORTERS	ADDS 102 REF	ON PORTERS
OASIS					
ROBERTA FLACK ATLANTIC	7	22	29	58	60
SAY YOU WILL					
STARPOINT ELEKTRA	7	6	12	25	43
GET UP EVERYBODY					
SALT-N-PEPA NEXT PLATEAU	5	7	13	25	25
I WISH U HEAVEN					
PRINCE PAISLEY PARK	3	8	12	23	53
ALL OR NOTHING					
RENE MOORE POLYDOR	4	6	11	21	21
SOMEONE'S IN LOVE					
FIVE STAR RCA	1	5	14	20	35
I JUST WANNA STOP					
ANGELA BOFILL CAPITOL	4	6	9	19	42
YOU'RE GONNA GET ROCKED					
LATOYA JACKSON RCA	2	6	11	19	19
KISSING A FOOL	•		<i>c</i>		
GEORGE MICHAEL COLUMBIA	2	10	6	18	28
HIM OR ME					
TODAY MOTOWN	1	2	14	17	45
Radio Most Added is a weekly nation of the radio stations reporting to Bil					

of the radio stations reporting to Billboard. The full panel of radio reporters is published periodi-cally 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.

- Leiber, ASCAP/Virgin, ASCAP) CPP KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) LET ME BE YOUR HERO (Grabbitt, BMI/SBK
- 34
- Blackwood, BMI)
- LET'S DO IT AGAIN (Warner-Tameriane, BMI) 8 LET'S GO (Willesden, BMI) LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP,
- 57
- BMI) LO.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP) A LOVE OF YOUR OWN (WB, ASCAP/Longdog, 79
- 67 ASCAP/Average, ASCAP) A LOVE SUPREME (Not Listed) 91
- A LOVE SUPREME (Not Listed) MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Z,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) OPP MV DVCF DORG CPW (International Broadcast, MC, ASCAP/Brampton, ASCAP) OPP

44

85

81

100

- 21 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP 13
- 23 1
- 68
- ASCAP) CPP MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. 01 America, BMI/Texascity, BMI) MY HRENGGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP NICE 'M' SLOW (Zomba, ASCAP) A NIGHTMARE ON MY STREET (Zomba, ASCAP) A NIGHTMARE ON MY STREET (Zomba, ASCAP) A NIGHTMARE ON MY STREET (Zomba, ASCAP) MOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA, ASCAP) 65
- ASCAP) ONE MOMENT IN TIME (Albert Harrmond. 22
- 35
- 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 Carea D.BMI) CBD. 12
- 73 37
- 72 55
- (Zomba, ASCAP/Oonril, ASCAP/Cal-Gene, BMI/Vir Songs, BMI) CPP SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI) SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/Unicity, ASCAP/AImo, ASCAP/Haynestorm, ASCAP) CPP SHOW ME (ODE MORE THE) (Case Million BM
- 31
- SHOW ME (ONE MORE TIME) (Carver Village, BMI)
- SHOWDOWN (Super Blue, BMI) SINGLE GIRLS (SBK April, ASCAP/Dazzberry Jam,

- ASCAP/SBK Blackwood, BMI/10ydand, BMI) 15 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI) 42 SO FINE (Eye Of Madley, ASCAP/Carolyn Marie, ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little Down Office Statements (Statements) Buzz, BMI)

ASCAP/SRK Blackwood, BMI/Toyband, BMI)

1

- SOLITAIRE (Ohio Street, BMI/PolyGram Songs, 70 SOLITAIRE (Ohio Street, BMI/PolyGram Mongs, BMI/Chi-Bone, ASCAP/PolyGram Music) SOMEONE'S IN LOVE (Copyright Control) STAND AND DELIVER (LeoSun, ASCAP) STOP THE VIOLENCE (Zomba, ASCAP) STRICTLY BUSINESS (Beach House, ASCAP) STRICTLY BUSINESS (Beach House, ASCAP) STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP
- 87 74 90
- 25 28
- BMI) CPP 46
- 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-Look, ASCAP/Unicity, ASCAP) TEAR DOWN THESE WALLS (Comba, ASCAP) TELL ME 1T'S NOT TOO LATE (Two Tuff-Enuff, BMI) THANNS FOR MY CHILD (Forceful, BMI/Wilesden, BMI) 94
- 27
- 58 14
- BMI) THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP) 40 47 TUMBLIN' DOWN (Ziggy, ASCAP/Colgerns-EMI,
- 54
- TUMBLIN' DOWN (Liggy, ASCAF / Congenies Line, ASCAP) WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP) THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP WONDERFUL (Stone City, ASCAP/National League, ASCAP), OPP 2 64
- 36
- ASCAP) CPP YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP) YOU NEED SOMEBODY (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) 96
- ASCAP) 98 YOUNG LOVE (Shaman Drum, BMI) 3 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)
- SHEET MUSIC AGENTS are listed for piano/vocal sheet music copi and may not represent mixed folio rights isic copies CLM Cherry Lane CPP Columbia Pictures HL Hal Leonard

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- PRS) 2 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP) 33 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden
- I'M YOUR PUSHER (Colgerns-EMI, ASCAP/Rhyme
- Syndicate, ASCAP/Warner-Tamerlane, BMI) IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP) IT'S A MIRACLE (Leo Graham, BMI) (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver 75 76 18



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A DOUBLE THREAT FROM KARYN WHITE (Continued from page 27)

voice that earned my audience in the first place, but the alto is a refreshing change.'

White says she learned quite a bit from working with the L.A. & Babyface team. "Babyface told me the most important thing to remember with vocals is the emotion-not always singing every run you can, but making the listener feel what you're singing about.

He said those elements are what make the Stevie Wonders and Michael Jacksons great, and he's right, but it took me 10 hours to do one song. On 'Superwoman' I sang one line about 30 times before they felt it was right. Working with them taught me things I'll use in my own development as a produc-er."



Good Times. A Chic reunion was held in New York at a birthday party for Nile Rodgers, once the band's guitarist. Rodgers, left, and bassist Bernard Edwards recalled the days when they were the backbone of disco's best and most influential band.

Billboard

FOR WEEK ENDING OCTOBER 22, 1988

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of re and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	etail store
				* * NO.1 * *	
1	2	1	15	BOBBY BROWN & MCA 42185 (8.98) (CD) 5 weeks at No. C	DON'T BE CRUEL
2	1	2	11	FREDDIE JACKSON CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
3	3	3	14		OF MILLIONS TO HOLD US BACK
4	4	4	15	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
5	6	8	23	AL B. SURE! A WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
6	5	5	15	BIG DADDY KANE COLD CHILLIN: 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
7	7	7	44	KEITH SWEAT A VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
8	- 8	9	10	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
0 9	9		10	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
		6			GUY
10	10	12	15	GUY UPTOWN 42176/MCA (8.98) (CD)	
11	11	11	22	TEDDY PENDERGRASS © ELEKTRA 60775 (9.98) (CD)	
12	14	14	9	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
13	15	15	19	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD) D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ²	SIMPLE PLEASURES
14	12	13	25	JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
15	25	51	3	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
16	13	10	10	ERIC B. & RAKIM • UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
17	17	17	21	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
18	18	18	15	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
19	16	16	51	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDI	NG TO TERENCE TRENT D'ARBY
20	19	22	24	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
21	34	61	3	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
22	20	19	15	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
23	21	23	13	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
24	27	41	4	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
25	22	20	13	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONICTHE ALBUM
(26)	36	58	4	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
(27)	28	30	25	TAYLOR DAYNE • ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
(28)	31	33	17	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
29	23	24	22	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
30	26	28	15	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
(31)	38	42	15	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
32	24	21	14	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
33	30	26	16	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
34	32	27		DOUG E. FRESH & THE GET FRESH CREW	RLD'S GREATEST ENTERTAINER
34		- 21	21	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
\sim	49	-		GEORGE MICHAEL A ⁶ COLUMBIA 40867 (CD)	FAITH
36 (37)	29	25	47		E AND/OR MAKE A DIFFERENCE
-	43	49	5		
38	35	29	22	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN
39	33	32	17	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
(40)	45	39	11	N.W.A. AND THE POSSE MACOLA 1057 (8.98) THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	N.W.A
41	42	36	16	MCA 42090 (8.98) (CD)	THE MAC BAND
(42)	50	59	4	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
43	44	44	8	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
44	40	43	22	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIR
45	46	31	12	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
46	47	38	12	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
47	41	37	26	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
(48)	68	_	2	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND
-	-		1	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLI

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Countiled for a potional complete function	50	60	60	8	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
Compiled from a national sample of retail store and one-stop sales reports.	51	48	35	21	RUN-D.M.C. A PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
TITLE	52	51	56	7	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (0	CD) RUNNING THANGS
RIBUTING LABEL (SUG. LIST PRICE)*	53	59	70	4	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD) WITH LOVE
* * NO.1 * *	54	56	52	6	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
CA 42185 (8.98) (CD) 5 weeks at No. One DON'T BE CRUEL	55	67	65	7	THE OHIO PLAYERS TRACK RECORD 58810	(8.98) (CD) BACK
CAPITOL 48987 (9.98) (CD) DON'T LET LOVE SLIP AWAY	56	55	45	16	MELBA MOORE CAPITOL 46944 (8.98) (CD)	
BIA (CD) IT TAKES A NATION OF MILLIONS TO HOLD US BACK	(57)	61	75	37	STEVIE WONDER A MOTOWN 6248 (8.98) (
42207 (8.98) (CD) HEART BREAK	58	37	34	18	JAMES BROWN SCOTTI BROS. 44241/E.P.A.	
IN EFFECT MODE IN EFFECT MODE	59	58	48	22	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
DLD CHILLIN: 25731/WARNER BROS. (8.98) (CD) LONG LIVE THE KANE	60	57	46	57	MICHAEL JACKSON A6 EPIC 40600/E.P.A.	
TERTAINMENT 60763/ELEKTRA (8.98) (CD) MAKE IT LAST FOREVER					BIZ MARKIE COLD CHILLIN' 25675/WARNER E	
LATEAU 1011 (8.98) (CD) A SALT WITH A DEADLY PEPA	61	52	54	31		
006/SLEEPING BAG (8.98) (CD) STRICTLY BUSINESS	62	64	69	8	PATTI AUSTIN QWEST 25696/WARNER BROS	
ACA (8.98) (CD) GUY		72	63	7	FINESSE & SYNQUIS UPTOWN 42177/MCA	
SS • ELEKTRA 60775 (9.98) (CD) JOY	64	71	72	12	BY ALL MEANS ISLAND 90898/ATLANTIC (8.	
A&M 5205 (8.98) (CD) ONE LOVE-ONE DREAM	65	54	53	31	BILLY OCEAN A JIVE 8495/ARISTA (9.98) (C	
EMI 48059 (9.98) (CD) SIMPLE PLEASURES	66	53	47	48	KOOL MOE DEE • JIVE 1079/RCA (8.98) (C	
HE FRESH PRINCE ▲ ² HE'S THE D.J., I'M THE RAPPER	67	65	66	7	ROY AYERS ICHIBAN 1028 (8.98) (CD)	DRIVE
NER BROS. (8.98) (CD) POWER	68	69	-	2	BOOTSY COLUMBIA 44107 (CD)	WHAT'S BOOTSY DOIN'?
UNI 3/MCA (8.98) (CD) FOLLOW THE LEADER	69	62	50	14	DAVID SANBORN REPRISE 25715/WARNER	BROS. (9.98) (CD) CLOSE-UP
P.A. (CD) STRONGER THAN PRIDE	70	63	57	15	FAT BOYS TIN PAN APPLE 835 809/POLYG	RAM (CD) COMING BACK HARD AGAIN
196 (8.98) (CD) THE REAL CHUCKEEBOO	71	70	62	70	WHITNEY HOUSTON A6 ARISTA 8405 (9.98	3) (CD) WHITNEY
ARBY A THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	(72)	75	83	6	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
WING 835 549/POLYGRAM (CD) WHO?	73	66	74	8	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98	3) I STILL FEEL GOOD
ROCK PROFILE 1267 (8.98) (CD) IT TAKES TWO	74	91	-	2	ISAAC HAYES COLUMBIA 40941 (CD)	LOVE ATTACK
ELEKTRA 60791 (9.98) (CD) A WOMAN'S POINT OF VIEW	75	NE	WÞ	1	LUTHER VANDROSS EPIC 44308/E.P.A. (CD	>>> ANY LOVE
IN FULL GEAR	76	76	68	25	BOOGIE DOWN PRODUCTIONS JIVE 1097	7/RCA (8.98) (CD) BY ALL MEANS NECESSARY
ARNER BROS. 25705 (9.98) (CD) TWICE THE LOVE	Π	73	55	41	PEBBLES A MCA 42094 (8.98) (CD)	PEBBLES
90959/ATLANTIC (8.98) (CD) SUPERSONICTHE ALBUM	78	78	87	15	TRACIE SPENCER CAPITOL 48186 (8.98) (0	CD) TRACIE SPENCER
ER BROS. 25637 (8.98) (CD) KARYN WHITE	79	77	71	7	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
RISTA 8529 (8.98) (CD) TELL IT TO MY HEART	80)	83	76	8	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
7	(81)	88	99	6	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
	82	79	67	12	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
	83	89	81	50	ANGELA WINBUSH MERCURY 832 733/POL	
(CD) DAY BY DAY	84		WÞ	1	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
(MIX 70123 (8.98) SWASS	85	84	77	25	BETTY WRIGHT MS. B 3301/VISION (8.98) (0	
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51 (8.98) (CD) TROOP	86	74	79	<u> </u>	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD	
ANTASY (8.98) (CD)		92	90	7		101 NORTH
RLD MCA 42198 (8.98) (CD) RUFF 'N' READY	88	81	91	8	101 NORTH CAPITOL 90911 (8.98) (CD)	
16 COLUMBIA 40867 (CD) FAITH	89	82	82	6	INFORMATION SOCIETY TOMMY BOY 2569	
98) (CD) TO CHANGE AND/OR MAKE A DIFFERENCE	90	95	88	41	CURTIS MAYFIELD CURTOM 2002/ICHIBAN	
(YYWALKER 101 (8.98) (CD) MOVE SOMETHIN'	91	93		2	THE DAZZ BAND RCA 6928 (8.98) (CD)	ROCK THE ROOM
² ELEKTRA 60774 (9.98) (CD) TRACY CHAPMAN	92	97	78	7	GARY TAYLOR VIRGIN 90902 (8.98) (CD)	COMPASSION
SSE MACOLA 1057 (8.98) N.W.A.	93		RE-ENTR	RA UNIT	ZIGGY MARLEY & THE MELODY MAKER	
TURING THE MCCAMPBELL BROTHERS THE MAC BAND	94	80	73	11	JAMES "D-TRAIN" WILLIAMS COLUMBIA	
CHILLIN' 25783/WARNER BROS. (8.98) (CD) IN CONTROL, VOLUME 1	95	1	RE-ENTR	RA	STACY LATTISAW MOTOWN 6247 (8.98) (C	
ISLAND (8.98) (CD) DISTANT THUNDER	96	90	80	9	SCHOOLLY D JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
NE" KING EMI 46968 (8.98) (CD) FLIRT	97	86	64	12	SIEDAH GARRETT QWEST/REPRISE 25689/	WARNER BROS. (8.98) (CD) KISS OF LIFE
N 90943 (8.98) (CD) FOREVER YOUR GIRL	98	98	85	8	KOOL & THE GANG MERCURY 834 780/POL	LYGRAM (CD) EVERYTHING'S KOOL & THE GANG
YWALKER 1005 (8.98) (CD) COMIN' CORRECT IN '88	99	NE	WÞ	1	BOB JAMES WARNER BROS. 25757 (8.98) (C	D) IVORY COAST
ELEKTRA 60779 (8.98) (CD) FOREVER AND EVER	100	94	93	16	R.J.'S LATEST ARRIVAL EMI 48090 (8.98)	(CD) TRULY YOURS
ILEY COLUMBIA 44409 (CD) ME, MYSELF AND I	$\left \right\rangle$	Albums	with the	e greate	st sales gains this week. (CD).Compact disk	available. • Recording Industry Assn. Of America (RIAA)
HERS IDLERS 2704/WARLOCK (8.98) STRAIGHT OUT THE JUNGLE	certific	ation fo	or sales	of 500,	000 units. A RIAA certification for sales of	1 million units, with each additional million indicated by a

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Scream Dreams. Comedian Sam Kinison, right, recruited a host of famous faces, including Jon Bon Jovi, left, and Rodney Dangerfield, center, to appear in the video for his version of the Troggs' classic "Wild Thing," featured on his upcoming Warner Bros. album, "Have You Seen Me Lately?" Kinison returned the favor to Bon Jovi by appearing in his group's "Bad Medicine" video. Alas, Dangerfield has no new video, no new album ... as always, no respect! (Photo: Mark Weiss)

The Bangles Clink With Change Band Signs Tracks On 'Everything'

BY CHRIS MORRIS

LOS ANGELES Not everything is different on "Everything," the first album by the Bangles in nearly three years, due in stores Tuesday (18).

Still, several significant changes have been made by the Los Angelesbased female rockers.

First, the quartet has switched producers. Gone is David Kahne, who oversaw the band's first two albums, "All Over The Place" and the doubleplatinum "Different Light." This time, production was monitored by rock journalist/performer/producer Davitt Sigerson, who helmed David & David's much acclaimed A&M debut set, "Boomtown."

Perhaps more crucial, "Everything" sees the Bangles taking a more prominent role in songwriting. Unlike "Different Light," on which they assumed a secondary writing role, the new album's 13 tracks were all either penned or co-penned by band members.

Of their renewed writing activity, bassist/vocalist Michael Steele says, "We kind of went crazy over in the other direction, because the last record, we got toured to death and we didn't really have the time to write. So we ended up putting other people's songs on the record, which was a double-edged sword."

"We really wanted to just do it ourselves this time," adds drummer/vocalist Debbi Peterson.

All four Bangles—Steele, Peterson and her sister Vicki, and Susannah Hoffs—contributed to the songs on "Everything." Outside collaborators included the team of Tom Kelly and Billy Steinberg (who co-authored the Bangles' first single, "In Your Room," and two other tracks with Hoffs), the group's touring keyboardist Walker Ingelheart, onetime Jules & the Polar Bears member David White, singer Rachel Sweet, guitarist Vinnie Vincent, and the team of Eric Lowen and Dan Navarro.

In preparing for the new album, the band took a dim view of using "the usual suspects." Steele says, "A lot of these L.A.

Steele says, "A lot of these L.A. professional songwriters came out of the woodwork: 'Oh, another Bangles album?'" She laughs and imitates the sound of a cash register.

The band members say finding the right collaborators is never easy. Says Steele, "[Writing with someone

else] is such an intimate thing to try and do." (Continued on page 84)

Eddie Money's Latest Album: The Name Fits

BY BRUCE HARING

NEW YORK Undeniably one of rock's most honest interview subjects, Eddie Money doesn't mince words when explaining why his latest Columbia album is titled "Nothing To Lose."

Despite a platinum-plus comeback in 1986 with "Can't Hold Back," Money claims he cleared only \$30,000 from that album and a subsequent tour. After a recent separation from his wife, rock's lovable incorrigible says he literally has nothing to lose.

"'Can't Hold Back' was successful, but I forgot I had to pay for the other album before that, which was a disaster," Money says. "'Can't Hold Back' just broke even, and I grossed over a million on the road. But I had to pay everyone back for what I owed. So I finally get in the black, and I'm now separated from my wife and renting another house for \$20,000. I've got nothing left."

Still, all is not bleak on the Money front. The singer says the recent birth of a daughter, Jessica, has caused him to step back, reflect, and change his ways.

"I'm not drinking any more," says Money. "I've been sober for 100 days; I'm on the wagon permanently ... When I went out on the road, I had a bad cold, and someone gave me some cough medicine, and I just started drinking again.

"I don't advocate not getting loaded, though—I'm not one of those 'rock against drugs' artists."

Money's new vice is working out (Continued on page 84)

Duran Duran's Caravan Leaves For U.S.

LOW-KEY RETURN: With its hotter-than-hot new Capitol album, "Big Thing!," due in stores Tuesday (18), **Duran Duran** is set to embark on a 20-date showcase tour of major-market U.S. theaters and small halls.

The Caravan Duran trek kicks off Wednesday (19) at San Francisco's restored Fillmore. Dates will continue through early November, winding up at a to-be-named venue in New York. Back-tobasics travel plans call for the Brit band to cross the country in a Silver Eagle tour bus.

The Caravan Duran trek is a prelude to a fullscale global tour in support of "Big Thing!" The first arena-size dates confirmed for Simon Le Bon and crew are two U.K. Christmas dates: Dec. 23 at London's Wembley Arena and Dec. 24 at the Birmingham National Exhibition Center.

Duran Duran fans will not be disappointed by "Big Thing!" In addition to its vibrant leadoff single, "I Don't Want Your Love," the album boasts nine cuts, covering a refreshingly broad range of musical styles. Initial fave picks include "All She Wants Is," "Too Late Marlene" (choice slow cut), the jumpy "Drug (It's Just A State Of Mind)," "Do You Believe In Shame?," and "Land."

SHORT TAKES I: Robert Palmer kicks off the second North American leg of his Heavy Touring Nova road show Saturday (22) in New Orleans. Dates are booked through Nov. 23. EMI has released "Early In The Morning" as the second single from the "Heavy Nova" album ... Rumors abound that Rykodisc will acquire David Bowie's RCA recordings. However, Phil Sandhaus at Bowie's Isolar management company says that a deal has still not been finalized for the much-in-demand catalog ... Sheena Easton's L.A. & Babyface-produced MCA debut album, "The Lover In Me," is due Nov. 7. The impressive title track has been serviced as the album's leadoff single ... New Edition (with guests Al B. Sure! and Bobby Brown) will climax its extensive arena tour Nov. 20 at the Forum in Los Angeles ... CBS U.K. has put out a Bill Withers 10-track, best-of CD featuring nuggets like "Ain't No Sunshine," "Lovely Day, and the original "Lean On Me" ... Billboar Billboard managing editor Ken Schlager and other John Prine fans will be happy to learn that Atlantic has issued a "Prime Prine" CD collection here ... Richard Branson has announced plans to open one of his Virgin megastores in Paris next month

... Midnight Oil is addressing the issue of native land rights on the third leg of its 1988 North American tour, which started Oct. 4 in Baltimore. Opening for the Aussie rockers on the dates, booked through Nov. 11, are Grafittiman (an act led by Sioux activist John Trudell) and Yothu Yindi (a predominantly aboriginal band from the Northern Territory of Australia). Columbia releases "Dreamworld" as the latest single from Midnight Oil's platinum "Diesel & Dust" album Wednesday (18) ... Marillion needs a new lead singer, following the departure of charismatic front man Fish, who left to pursue a solo career ... The New York stop on Kenny Loggins' Back To Avalon tour has the sound-track king playing eight shows, Nov. 1-6, at Broadway's Neil Simon Theatre ... Top Northeast promoter John Scher and his New Jersey-based Monarch Entertainment company are producing the first annual Garden State Music awards, to be held Nov. 18 at the Count Basie Theater, Red Bank, N.J. BMI is the event's principal state and the st



cipal sponsor, with MTV and various local radio stations serving as co-sponsors ... Arista's hotshot guitarist **Jeff Healey** was *very* impressive at his Oct. 4 showcase at New York's Cat Club. Do yourself a favor and check this man out.

THREE'S COMPANY: Frank Sinatra, Liza Minnelli, and Sammy Davis Jr. put on a very entertaining show Sept. 30 at New Jersey's Meadowlands Arena, the first of two dates there. As always, Ol' Blue Eyes was *the* star attraction, performing a delightful solo set that was highlighted by tunes like "One For My Baby," "Summer Wind," and "Mac The Knife."

Sinatra and his pals close the 1988 leg of their Michelob-sponsored 21-date Ultimate Event tour with an Oct. 26 benefit show at the L.A. Forum, a fund-raiser for the Barbara Sinatra Children's Center. The tour, which started Sept. 17 at Houston's Summit Arena, has included stops in Houston; Phoenix, Ariz.; Atlanta; Tampa, Fla.; Philadelphia; and Chicago. Miami concertgoers will be able to catch the trio at two pre-Superbowl concerts, Jan. 20-21, at the city's new arena.

The Ultimate Event tour will go abroad for a series of international dates starting Feb. 23 in Osaka, Japan. Following concerts in Australia, Sweden, Norway, Denmark, England, and France, the tour ends April 28 in Milan, Italy.

MEGABASH: George Michael's managers, Michael Lippman and Rob Kahane, threw a star-studded party in Beverly Hills, Calif., to celebrate their client's recent sellout concerts in Southern California. The event was held at Lippman's house, which was decked out in New Orleans Mardi Gras style for the occasion.

Among the celebs reportedly in attendance were **Bob Dylan**, George Harrison, Tom Petty, Timothy Leary, Pee Wee Herman, Princess Stephanie, Sheena Easton, Kevin Bacon, Judd Nelson, Little Richard, the Beastie Boys, Vanna White... and the list goes on.

SHORT TAKES II: The Moody Blues start the second U.S. leg of their Sur La Mer tour Wednesday (19) at Detroit's Masonic Auditorium ... David Lee Roth is scheduled to end the six-date Australian leg of his Skyscraper world tour Saturday (22) in Brisbane ... With a greatest-hits set coming shortly, **Human League** has released "All That Matters" (from the 1986 album "Crash") as its latest U.K. single. Meanwhile, the band-the current lineup is Philip Oakey, Susan Sulley, and Joanne Catherall-has started work on a new album at its recently completed studio in Sheffield, England ... Immediately af-ter his Oct. 2 show at New York's Madison Square Garden, Prince played a postmidnight show at the Roseland Ballroom. The following day, he made a surprise in-store appearance at Sam Goody's Rockefeller Center store ... The Women In Music organization held a pleasant early-evening soiree Oct. 6 at New York's Lonestar Roadhouse ... After returning to the U.S. concert circuit Sept. 23 in Seattle, Basia is on the road here through Nov. 2, promoting her "Time And Tide" album. New Yorkers can check her out Saturday (22) at Town Hall. More than a year after The Beat raved about an import copy of this talented lady's delightful debut set, it's nice to see "Time And Tide" continuing to make sig-nificant waves on the Top Pop Albums and Con-temporary Jazz charts ... The master tapes of **Rick Astley's** second RCA album were reported-build a fine of the set Landow's Weakbows ly destroyed in a fire at London's Workhouse studios. Fortunately, backup disks had been stored elsewhere, and with minor rerecording the album should be out in January ... Public Enemy's Flavor Flav had to adjust the time on his clock as the group kicked off a stint as the opener for Run-D.M.C. on its nine-date U.K. tour Oct. 9 at the Brixton Academy. Rumors that Flav has put in a bid for London's Big Ben are denied ... Talented Brit singer/songwriter Julia Fordham embarks on a North American show-case tour Monday (17) in Toronto to promote her self-titled Virgin debut album, featuring the single "Happy Ever After." During the rest of the tour, Fordham will perform in Boston, New York, Washington, D.C., New York, Los Angeles, and San Francisco... Tom Tom Club has re-leased a CD maxisingle in the U.K., featuring the songs "Don't Say No," "Devil, Does Your Dog Bite," and "Percapella." None of these were written by Lou Reed, and yes, the song "Femme Fatale," to be featured

on the Club's upcoming album, is a rework of the **Velvet Underground** oldie.





'60s SOUNDS

Polydor has scheduled a Nov. 7 release for its soundtrack to the upcoming movie "1969," starring **Rob**ert Downey Jr. and Kiefer Sutherland.

The album boasts nine original late-'60s classics as well as reworks of two other nuggets from that era: ex-Youngbloods leader Jesse Colin Young's rerecording of that band's "Get Together" and the Pretenders' version of the Burt Bacharach/Hal David-penned "Windows Of The World." The Pretenders' cut, originally a hit for Dionne Warwick, was to be issued as a single Monday (17).

The oldies included on the soundtrack are "All Along The Watchtower" by Jimi Hendrix; Cream's "White Room"; the Animals' "When I Was Young"; Creedence Clearwater Revival's "Green River"; Canned Heat's "Goin' Up The Country"; the Zombies' "Time Of The Season"; Blind Faith's "Can't Find My Way Home"; the Moody Blues' "Tuesday Afternoon"; and "Wooden Ships" by Crosby, Stills & Nash.

"1969" was written and directed by **Ernest Thompson**, the screenwriter of "On Golden Pond." The movie, which opens Nov. 11, is a study of two young men coming to grips with life at the end of the '60s.

ON THEIR OWN

George Merrill and Shannon Rubicam, the members of RCA act Boy Meets Girl, have no regrets about giving away two compositions that became No. 1 hits for Whitney Houston: "How Will I Know" and "I Wanna Dance With Somebody (Who Loves Me)."

"It's really fun when you hear someone pull off your song in a different way," Merrill says. "We learned from it too; we found out how some of our things could sound with a different treatment." Rubicam says that writing for

Boy Meets Girl as opposed to other (Continued on page 84)



JUDSON SPENCE.

NEW ON THE CHARTS

New Atlantic artist Judson Spence created a strong buzz at the recent WEA convention in New Orleans. Now the 22-year-old singer/songwriter/multi-instrumentalist is starting to make waves within the industry with "Yeah, Yeah, Yeah," the leadoff single from his self-titled debut album. The song cracked the Hot 100 Singles chart the first week of its release—an extremely rare feat for a newcomer.

Hailing from Mississippi, Spence began writing songs at the age of 12. While in 10th grade, he connected with a visiting Scottish folk group, with which he played bass for the next year and a half.

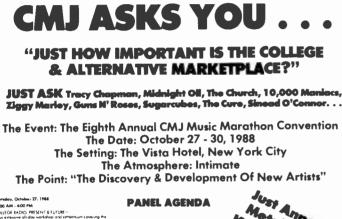
In 1987, Spence flew to Los Angeles in search of writing partners. However, after becoming disenchanted with the L.A. scene he went to Nashville, where he began collaborating with songwriter Monroe Jones. Last October, Spence put a band together, hoping to generate interest at record companies with a concentrated three-week stint on the Nashville club circuit. Strong word of mouth on the live shows had labels flocking to catch Spence. He eventually signed with Atlantic.

"Judson Spence" was co-produced by Spence, Jones, and David Tickle, with Jimmy Iovine serving as executive producer. STUART MEYER



AMUSEMENT BUSINESS Gross Ticket Price(s) Attendance ARTIST(S) Date(s) Capacity Promoter Venue \$1,685,951 37,447 Monarch THE ULTIMATE EVENT: Sept. 30-Meadowslands FRANK SINATRA Arena Oct. 1 \$50/\$35 sellout Entertainment 117A MINNELLI Fast Rutherford Bureau SAMMY DAVIS JR John Scher N.J. Presents LUTHER VANDROSS/ANITA Arena, Madison Oct. 5-8 \$1,660,425 61,281 Ron Delsene \$30/\$25 BAKER Square Garder sellout Enterprises SINBAD New York, N.Y. Monarch Entertainment Bureau John Scher Meadowlands Oct. 3-5 \$1,600,755 61.061 MICHAEL JACKSON \$27.50 Arena East Rutherford, N.J. Presents DEF LEPPARD QUEENSRYCHI The Omn Oct. 7-9 \$907.257 49.045 Cellar Door Prods. Atlanta, Ga. sellout \$18.50 GEDRGE MICHAEL Oct. 2-4 \$902,768 42,382 Avalon Attractions The Forum Inglewood, Calif. DEON ESTUS \$22.50 sellout Shoreline Amphitheatre Mountain View, Sept. 30-Oct. 2 GRATEFUL DEAD \$886,151 50.683 Bill Graham \$18.50/\$16.50 60,000 Calif. PRINCE Arena, Madison Oct. 2-3 \$875,000 38,440 Ron Delsener Square Garder \$25/\$22.50 sellout Enterprises New York, N.Y. THE ULTIMATE EVENT Oct. 3 \$722,565 15,000 Ron Delsener Nassau \$50/\$35 Enterprises FRANK SINATRA Veterans sellout LIZA MINNELLI Memorial SAMMY DAVIS JR. Coliseur Uniondale N Y Shoreline Amphitheatre Mountain View, Avalon Attractions GEORGE MICHAEL DEON ESTUS Sept. 27-29 \$735 718 40 606 \$21/\$17 42,952 Bill Graham sellout Presents Calif. BARRY MANILOW Greek Theatre \$552,739 18.223 Nederlander Sept. 15-\$31/\$28.50/ \$27.50/\$15.50 Organization Los Angeles, 16 & 20-21 24,660 Calif. \$422,840 \$27.50/\$16.50 BARRY MANILOW Pacific Sept. 23-24 15,652 Nederlander Amphitheatre 27.528 Organization Costa Mesa. Calif \$314,578 \$28.50 13,252 14,500 PRINCE Maple Leaf Oct. 5 **Concert Prods** Internationa Gardens Toronto, Ontario FRIC CLAPTON Maple Leaf Oct 7 \$286.983 13.214 Concert Prods Gardens Toronto, Ontario BUCKWHEAT ZYDECO \$26,50/\$23,50 14,500 Internati 13,255 15,000 \$245,218 Met Center Oct. 4 Jam Prods ERIC CLAPTON BUCKWHEAT ZYDECO Bloomington, \$18.50 Company 7 Minn. Boston Garden Boston, Mass. AC/DC CINDERELLA Oct. 7 \$241 697 14,159 Frank J. Russo \$17.50/\$12.50 Sept. 30 \$237,850 14,200 Sunshine Rupp Arena VAN HALEN **PRIVATE LIFE** Lexington \$16.75 Promotions Center Lexington, Ky ERIC CLAPTON BUCKWHEAT ZYDECO Copps Coliseur Hamilton, Ontario Oct. 8 \$231.071 10 690 Concert Prods. \$26.50/\$23.50 12,000 Donald K. Donald Prods. Music Fair Prods. JOHNNY MATHIS Jeanine Burnier Vailey Forge Oct. 4-9 \$223.207 13,469 17,592 Music Fai \$20 Devon, Pa. sellout \$198,581 \$22.50/\$15.50 9,558 15,000 SADE Shoreline Oct. 8 Bill Graham Presents Amphitheatre Mountain View. Calif. Contemporary Presentations PACE Concerts Mid-South The Ornni Atlanta, Ga \$196,600 11.334 VAN HALEN Oct. 3 \$18.50 Concerts POISON LITA FORD BRITNY FO) Mississioni Oct. 7 \$150,560 9,410 10,000 Mid-South Coliseum Mississippi \$16 Concerts State Fairgrounds Jackson, Miss POISON Mid-South Oct. 8 \$144,336 9.021 Mid-South LITA FORD BRITNY FOX Coliseum Memphis, Tenn \$16 11 999 Concerts \$129,535 7,870 Jayson Promos CONWAY TWITTY/LORETTA Cajundome Oct. 8 LYNN/GEORGE JONES Lafayette, La \$17.50 13.013 Oct. 7 \$127.353 6.626 in-house SADE Concord \$22.50/\$16.50 8,725 Concord, Calif \$122,088 \$18.50/\$17.50 **6,928** 13,**3**11 Monarch Entertainment Oct. 1 **AMY GRANT** Nassau MICHAEL W. SMITH Veterans Memorial Bureau John Scher Meniona. Coliseum Uniondale, N.Y. Presents Larry Vaughn Presents Tretorn Presents CDP \$121,358 6,301 8,000 AMY GRANT Patriot Center Oct. 8 Fairfax, Va. MICHAEL W. SMITH \$19.50/\$17.50 IMP \$119,979 \$16.50/\$15.50 POISON Lita ford Freedom Hall Civic Center 7**,329** selloui Cellar Door Prods Oct. 5 **BRITNY FOX** Johnson City, Тепл.

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TALENT IN ACTION

DWIGHT YOAKAM Beacon Theater, New York

SINCE LAST SEPT. 10 was a "Buck show" on Dwight Yoakam's current tour to promote his latest Reprise album, "Buenas Noches From A Lonely Room," it's only fitting to note outright that the midset segment featuring his idol, Buck Owens, was every bit as special as it was designed to be.

Yoakam brought out the newly re-signed Capitol "Bakersfield Sound" pioneer after playing "Little Ways" from the "Hillbilly Deluxe" album, a song he intentionally patterned after Owens' style. Taking a back seat, Yoakam let Owens wow the sell-out house with letter-perfect renditions of country faves like "Act Natural-

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ly," "Love's Gonna Live Here," "I've Got A Tiger By The Tail," and "Under Your Spell Again," which Owens has recut with Yoakam for his forthcoming Capitol album.

Owens, who seemed surprised by the warm New York welcome, was at ease in front of Yoakam's stellar bluegrass-tinged country band (Pete Anderson, Yoakam's guitarist and producer, gets special mention for his thoughtfully underplayed lead licks). At one point, Owens enjoyed a little backto-back guitar action with Yoakam; otherwise, he warmly grinned his way through his chesnuts while longtime associate Doyle Singer handled the high harmonies. Owens' stay ended with the current country hit duet with Yoakam, "Streets Of Bakersfield.'

Yoakam, who had already shown himself worthy of headlining the midsize hall in his opening songs sans Owens, gets credit for not allowing a letdown following Owens' exit. He plunged directly into his hit version of Johnny Horton's "Honky Tonk Man," and shortly thereafter closed the set with Lefty Frizzell's "Always Late With Your Kisses" and Elvis Presley's "Little Sister." He even fielded a too avid fan who jumped the

> For more Talent In Action see page 84

stage in vain pursuit of Yoakam's cowboy hat as a souvenir. JIM BESSMAN

DEF LEPPARD QUEENSRYCHE

Brendan Byrne Arena East Rutherford, N.J.

DEF LEPPARD STILL has bite as it heads toward the finish line on its marathon world Hysteria tour. At the first of three sold-out performances here (Sept. 21-23), the U.K. band delivered two hours of powerful, anthemic album rock.

The show closely paralleled Leppard's two-night stop here last fall, kicking into fourth gear about midset with "Foolin'." Toward the end of the set, such recent singles as "Pour Some Sugar On Me" and "Love Bites" drew particularly strong reactions from the audience, energized by a 15-minute shout-along orchestrated by lead singer Joe Elliot.

Leppard, still performing in the round, delivered enough smoke, lasers, and bombast to satisfy the most jaded special-effects fan. Still, the smoke had its drawbacks; it rolled continuously out like a London fog, the chalky mist creating nonstop coughing throughout the house.

But none of the pyrotechnic fireworks matched the sheer power of the music, filled with big hooks, big harmonies, big guitars, and bigger attitude, particularly on the show-closing crowd favorite, "Photograph."

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Queensryche, touring for the first time in two years, drew a strong crowd reaction during its short opening set. The group placed heavy emphasis on its latest EMI album, "Operation Mindcrime," and scored well with the single "Revolution Coming." BRUCE HARING

RANDY TRAVIS THE JUDDS Universal Amphitheatre Universal City, Calif.

WO DIFFERENT aproaches to neotraditional country were on display here Sept. 24 at the fourth sold-out show by these co-headliners. While the caliber of the evening's music was universally high, the sprightly showmanship of RCA's mother-daughter act successfully upstaged Travis' staid professionalism.

Warner Bros. superstar Travis held down the top slot for the night, and he received a warm response from the crowd. The singer's chiseled good looks and tight blue jeans scored a hit with shrieking distaff fans, but his show left something to be desired among more demanding auditors.

Although Travis has collected country's entertainer-of-the-year award, the entertainment quotient in his performance is small. He is a stand-up-and-sing guy who anchors himself behind the mike and croons; rote song intros and a couple of dog-eared jokes constitute the whole of his stage patter. He is

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seldom pushed by his six-piece band, whose playing was as drab as the grav suits of its members.

as the gray suits of its members. Vocally, Travis is without peer; he skillfully negotiated his hits, from "On The Other Hand" to material from his third platinum album, "Old 8x10." But there is more to great country music than a rich baritone, and one can only wish that in the future Travis will mine some of the performing fire from such obvious inspirations as Hank Williams, George Jones, and Merle Haggard.

Part of Travis' problem may be that the Judds are one tough act to follow. Daughter Wynonna, singing through a cordless headset, and mother Naomi, equally mobile with a wireless hand-held mike, worked the stage authoritatively, showing off plenty of vivacity and familial chemistry.

Supported by a six-piece group that duplicated the acoustic textures of their records, the Judds also proved that they can shift emotional gears at the drop of a minor chord. Rockers like "Don't Be Cruel' and "Rip It Up" nestled against "Grandpa (Tell Me 'Bout The Good Old Days)" without a hint of incongruity. The proceedings were held together by the pair's comfortable stage chatter.

The Judds' performing knowhow and lucid harmonies clearly stirred the house in a way Travis never did and perhaps never could. He would be wise to watch their set carefully—he can use the *(Continued on page 84)*

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heavy stock, and shipped 25 to a carton. The box casily transforms into your display. FO.F in the form of on-sale window stickers will be forwarded with each order. \blacktriangleright Each calendar will retail for \$11.95 (\$1.95 to cover taxes and landlord fees)—\$10.00 per sold unit as a tax-deductible donation direct to the 'Make A Wish Foundation' (a non-profit organization). \blacktriangleright October 1988 the publicity will commence with special media coverage through TV, radio and print to inform the consumer where to purchase the calendar, hence the need for preorders. \blacktriangleright All orders shipped November 1988. Reorders shall be available by calling Brad Lee at 508-281-3110 or 508-283-1005. \blacktriangleright November, 1988-January 30. 1989 calendars on sale at select record dealers nationwide (W/UPC coding). \blacktriangleright All participating companies will be thanked publicly through the trades and public media. Official presentation of 'The Check' to 'Make A Wish'' shall be 3/89. \blacktriangleright All unsold units (if any) are to be returned in whole at time of net payment between January 30, 1989 and February 28, 1989 to: Make A Wish Calendar, c/o Visages. Laura Hinds, 8748 Holloway Drive, W. Hollywood, CA 90069. Only unopened boxes of 25 shall be accepted. \blacktriangleright Net payment for sold units should be made payable to the ''Make A Wish Foundation 1989 Calendar'' and sent to: Make A Wish Calendar, c/o Visages. Laura Hinds, 8748 Holloway Drive, W. Hollywood, CA 90069 by February 28, 1989.

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by Carlos Agudelo

HE SECOND HEINEKEN JAZZ FESTIVAL, held Oct. 8 at the Altos De Chavón amphitheater in the Dominican Republic, confirmed the festival's position as the premier event of its kind in the Caribbean. This year's show, lasting close to four hours, featured hot sessions by Paquito D'Rivera, Randy Brecker, Mike Mossman, Airto Moreira, Flora Purim, and an impressive array of Dominican jazz musicians. Chief among this last group were the festival band, directed by veteran music director/composer/arranger/pianist Jorge Taveras; singer Maridalia Hernández, previously with Juan Luis Guerra's progressive merengue band; percussionist Guarionex Aquino; pianist Manuel Tejeda; and the Michael Camilo trio, featuring Joel Rosenblatt and Michael Bowie.

The festival, under Camilo's musical direction, began with "Catarey," a homage to percussionist Angel Miró, one of the key figures at last year's show and one of the Dominican Republic's best-known musicians. Miró died recently in Venezuela. After the festival band set the tone with a couple of energetic tunes, including "Al Vapor," one of Taveras' compositions, the jamming began, with different combinations of musicians performing on stage, supported by Camilo's trio. The result was an electrifying continuum of energized music that exhilarated the fans, a real celebration of jazz by some of its best Latin exponents. Plans for next year's event include making it a traveling festival by taking it on the road to such locations as Puerto Rico and Curacao.

PUERTO RICAN singer and actress Nydia Caro is re-



by Is Horowitz

ON THE FAST TRACK: Chandos Records, with more than 400 albums in hand, is expanding its catalog at a rate hardly met by the most active major. The U.K. label has penciled in more than 70 new productions for next year, says **Brian Couzens**, managing director and producer. He was in New York last week to help implement a new U.S. distribution agreement with Koch Import Service (Keeping Score, Oct. 1).

Some indication of the pace Couzens sets for himself is seen in the boxed set of the Beethoven Symphonies Chandos will release in March. All nine symphonies were recorded in 10 days last December, he says matterof-factly, without any indication that he thinks it at all unusual. The performances by **Walter Weller** and the City of Birmingham Orchestra will be issued on five CDs.

Not quite as daunting, perhaps, were three days of recording earlier this month with **Neeme Järvi** and the Scottish National Orchestra. Three CDs were taped in the label's long-range Prokofiev project, this time devoted to ballet and opera suites, as well as the two violin concertos with **Lydia Mordkovitch** as soloist.

Eleven CDs have already been released in the Prokofiev cycle, which is due for completion in 1991, when the centenary of the composer's birth will be celebrated. Couzens expects about 20 albums in all, including chamber music, to be released before the project runs its course. Chandos has booked Soviet pianist **Boris Berman** to record the First, Fourth, and Fifth Piano Concertos with the Concertgebouw Orchestra. A soloist for the remaining Prokofiev concertos has not yet been chosen, says Couzens.

Other Chandos cycles in progress cover the works of Dvorak, Shostakovich, and Richard Strauss. In the last-mentioned case, the Hölder "Hymns" for soprano leasing "Hija De La Luna," her first album in four years, via Satellite Records. The album's first single will be "Todos Los Fuegos" ... CBS has signed Puerto Rican singer Lunna as well as Venezuelan singer/composer Franco De Vita. Lunna is one of the artists whose status had been up in the air since the demise of the Latin division of A&M. De Vita, whose hit song "Solo Importas Tu" has been on the playlists for more than two years now, comes from the Sonotone label ... Celia Cruz, aka La Guarachera Del Mundo, and band leader/ percussionist/conguero Ray Barretto, the man of the hard hands, have a new album out. "Ritmo En El Cora zón," on the Fania label, comprises the most archetypical salsa music to be found anywhere today. The songs swing, but there are no surprises. Cruz's voice is still strong, but it's mellower ... Willie Colón has produced

Heineken Jazz Festival intoxicates fans

and written the lyrics to the tune "Quiero Ser Tu Compañero" for the Latin Rascals duo of Tony Moran & Albert Cabrera. The song will appear on the Rascals' upcoming album. "It's basically a hi-tech ballad that sounds very vaguely like a son," Colón says . . . Thomas Dolby, the English pop-rocker who has just made his EMI debut with the album "Aliens Ate My Buick," has come out with "Salsa Picante," a 12-inch Spanish-lan-guage version of "Hot Sauce," one of the album's cuts. The tune, a high-energy, high-speed experiment in Latin hip-hop, is worth listening to to get an idea of how the meaning of the word "salsa" has been stretched far beyond its original intent. It mixes well, though, and could do well on the dance floors ... Globo Records has begun publishing a one-page monthly newsletter. According to the first issue, the newsletter's "whole purpose is to make you aware of the immense potential of the Hispanic/Latino market and the third-generation crossover market."

and orchestra will receive their first recording ever, says Järvi. The soloist will be Felicity Lott; the or-

chestra will be the Scottish National. Couzens, who produces practically all the Chandos recordings himself with his son Ralph as engineer, says he is currently in negotiation with two major U.S. orchestras. His hope is to record a series of works by American composers here, among them Walter Piston, Howard Hanson, and Paul Creston, as well as those of an earlier era, such as Amy Beach, George Whitefield Chadwick, and John Knowles Paine.

Michael Koepfle, general manager of Koch, says all Chandos CD titles will also be made available on LP and cassette. However, he will hold off for the time being on digital audiotape. Chandos has just issued 25 DAT titles in Europe as well as a sampler, and more releases are on the way, according to Couzens. But Koepfle says he will await resolution of U. S. industry opposition to the format before marketing

Chandos fattens its catalog with Couzens at the helm

DAT domestically.

PASSING NOTES: Telarc recording sessions with **David Zinman** and the Baltimore Symphony, which had been set for Oct. 10-12, were canceled. They were to record Schumann Symphonies Nos. 2 and 3. The orchestra is on strike over wages and other benefits, and management is holding to a "final" offer that it says would add \$4.2 million in costs over a four-year contract. Talks are reportedly stalemated.

CBS Masterworks has signed Katia and Marielle Labeque. Their first recording will be devoted to music by Bernstein scored for two pianos and percussion. Guitarist John McLaughlin will produce. The pact calls for exclusivity on crossover items . . . First Hearing, the syndicated WQXR New York show whose panel of critics reviews new recordings on air, marked its 20th anniversary Oct. 2. Producer George Jellinek and host Lloyd Moss have been with the show since it debuted in 1968.

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HOT DANCE MUSIC 12-INCH SINGLES SALES × × 0

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of LABEL & NUMBER/DISTRIBUTING LABEL	
	2	5	6	★ NO. 1 SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43252 1 week at No. One	A WAS (NOT WAS)
2	1	4	8	BIG FUN VIRGIN 0-96610	♦ INNERCITY
3	4	6	6	IN THE NAME OF LOVE '88 ARISTA ADI-9731	THOMPSON TWINS
4	5	10	5	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
5	10	13	5	SUPERFLY GUY CAPITOL V-15409	♦ S-EXPRESS
6	6	8	8	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
7	3	1	8	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	♦ GOOD QUESTION
8	7	11	6	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS
9	12	18	5	THAT'S THE WAY IT IS ATLANTIC 0-96613	MEL & KIM
10	8	12	6	ROUGH HOUSE VOL I (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS
	19	31	3	DANČE LITTLE SISTER COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
12	18	23	4	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP
13	15	16	9	BOY, I'VE BEEN TOLD CUTING/MERCURY 870 514-1/POLYGRAM	♦ SA-FIRE
(14)	24	34	3	YOU CAME MCA 23864	♦ KIM WILDE
(15)	27	44	3	MCA 23888	◆ BOBBY BROWN
(16)	25	49	3	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
$\underbrace{\overbrace{17}}^{(17)}$	31		2	OUT OF TIME ATH & BWAY 469/ISLAND	NOEL
18	21	29	4	THE LOCO-MOTION	♦ KYLIE MINOGUE
19	23	32	4	GEFFEN 0-21043	♦ EPMD
20	17	17	6	FRESH FRE-80123/SLEEPING BAG THE RUMOUR	♦ OLIVIA NEWTON-JOHN
21	20	26	5	MCA 23890 GET DOWN TONIGHT	◆ SHRIEKBACK
22	28	36	4	ISLAND 0-96625	ALE
	10				
23	44	_	2	THE ONLY WAY IS HD	YAZZ AND THE PLASTIC POPULATION
(24)	38	_	2	DON'T BLAME IT ON THAT GIRL/WAP BAM BOO ATLANTIC 0-86518	GIE MATT BIANCO
25	33	42	3	1 OWE YOU NOTHING EPIC 49 07879/E.P.A.	♦ BROS
26	34	43	3	DOCTORIN' THE TARDIS	THE TIMELORDS
27	26	30	5	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE
(28)	37	_	2	I'M YOUR PUSHER SIRE 0-21026/WARNER BROS.	♦ ICE-T
29	29	40	3	12 INCHES OF VIRGIN (LP) VIRGIN 1-90951	VARIOUS ARTISTS
30	46	-	2	THE WAY YOU LOVE ME WARNER BROS. 0-21025	♦ KARYN WHITE
31)	50		2	SEARCHIN' FOR EMIV-56111	C.C. DIVA
32	13	9	7	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	♦ RICK ASTLEY
(33)	42		2	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	♦ DEPECHE MODE
34	35	46	3	SOVIET SNOW TVT 2495	♦ SHONA LAING
35	16	15	7	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	♦ DEON ESTUS
36)	NE	wÞ	1	★ ★ ★ HOT SHOT DE	EBUT ★★★ Sassa
37)	43	-	2	THE GREAT COMMANDMENT ATLANTIC 0-86530	CAMOUFLAGE
38	14	7	9	HOLD ON TO WHAT YOU'VE GOT EMI V-56101	◆ EVELYN "CHAMPAGNE" KING
39	22	19	7	THE GREATER REWARD	SEVERED HEADS
(40)	NE	wÞ	1	YOUNG LOVE (REMIX) EPIC 49 07874/E.P.A.	TONY TERRY
41	9	3	9	SENDIN' ALL MY LOVE MCA 23887	THE JETS
(42)	49	_	2	THE DIFFERENT STORY WEA (GERMANY) IMPORT	PETER SCHILLING
(43)	NE	wÞ	1	DON'T LET ME BE MISUNDERSTOOD TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
44	30	20	8	IN PAN APPLE/MERCURY 887 893-17PULTGRAM	SWAN LAKE
45	36	41	4	WILD WILD WEST ATLANTIC 0-86544	♦ THE ESCAPE CLUB
(46)		WÞ	1	COMING BACK FOR MORE	LYBEAN FEAT. RICHARD DARBYSHIRE
(47)		w	1	SO MANY WAYS (DO IT PROPERLY PART II)	THE BRAT PACK
(48)		w	1	VENDETTA VE-7008	VARIOUS ARTISTS
(4 9)		w	1	CAPITOL C-90786	◆ BURRELL
50	11	2	9	VIRGIN 0-96615 ARE YOU LOOKIN' FOR SOMEBODY NU	NU SHOOZ
		kol	-	ATLANTIC 0-86531 1. YE KE YE KE MORY KANTE POLYDOR 2. I DON'T WANT YOUR LOVE DURAN DURAN O 3. LIVE IT UP GARDNER COLE WARNER BROS. 4. DOMINO DANCING PET SHOP BOYS EMI	CAPITOL

WEE	WEEK	. AGO	Z_	12-INCH SING	
N SIH.	LAST \	WKS.	WKS. ON CHART	Compiled from a national sample of reta	ail store and one-stop sales reports.
-	-	2	<i>≤</i> 0	LABEL & NUMBER/DISTRIBUTING LABEL	
\square	2	2	11	★ ★ NO. CHAINS OF LOVE	▲ EDASUD
$\frac{1}{2}$	4	8	5	SIRE 0-20953/WARNER BROS. 1 week BIG FUN	k at No. One INNERCITY
$ \rightarrow $			-	VIRGIN 0-96670 BOY, I'VE BEEN TOLD	
3	3	3	11	CUTTING/MERCURY 870 514-1/POLYGRAM	SA-FIRI
4	5	9	5	MCA 23888	◆ BOBBY BROW
5	1	1	11	NEVER LET YOU GO ATCO 0-96636/ATLANIC	SWEET SENSATION
6	6	14	5	THE LOCO-MOTION GEFFEN 0-21043	♦ KYLIE MINOGUI
\mathbb{D}	7	21	4	BRÉAK 4 LOVE COLUMBIA 44 07890	RAZI
8	20	28	4	I'M YOUR PUSHER SIRE 0-21026/WARNER BROS.	◆ ICE-
9	8	12	7	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINC
10	10	13	21	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCI
(1)	19	29	5	I WANNA KNOW	AL
12	15	23	5	VENDETTA VE-7003 DANCIN' WITH MYSELF	JOHNNY KEMI
13)	28	45	3	COLUMBIA 44 07870 STRANGELOVE (REMIX)/NOTHING	DEPECHE MOD
-				SIRE 0-21022/WARNER BROS.	
14	12	20	6	A&M SP-12274	◆ GIANT STEP
15	11	15	8	RCA 8696-1-RD	◆ RICK ASTLE
16	9	10	8	SHE'S ON THE LEFT A&M SP-12280	JEFFREY OSBORN
17)	31	43	3	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	♦ MIDNIGHT STAL
18	13	18	7	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOO
19	2 1	35	3	WAY OUT RUTHLESS 0-99285/ATLANTIC	J.J. FAI
(20)	25	36	4	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	♦ GOOD QUESTIO
21)	26	22	4	STRICTLY BUSINESS	
22	23	31	15	FRESH FRE-80123/SLEEPING BAG THE PROMISE	◆ WHEN IN ROM
23		19	8	VIRGIN 0-96662 SENDIN' ALL MY LOVE	THE JET
	14			MCA 23887 WILD WILD WEST	
24	32	39	3	ATLANTIC 0-86544	◆ THE ESCAPE CLUI
(25)	46		2	THE WAY YOU LOVE ME	PICK ★ ★ ★ ♦ KARYN WHIT
(26)	-		2	WARNER BROS. 0-21025 SPY IN THE HOUSE OF LOVE	♦ WAS (NOT WAS
$ \rightarrow $	37			CHRYSALIS 4V9 43262	
27	30	34	5		PHASE
28	38		2	MCA 23884	◆ KIM WILD
29	24	11	14	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEP
30	42		2	OUT OF TIME 4TH & BROADWAY 469/ISLAND	NOE
31	43	_	2	DANCE LITTLE SISTER COLUMBIA 44 07887	TERENCE TRENT D'ARB
32	47		2	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 96614	◆ PAULA ABDU
33	33	38	5	BLEEDING HEART SYNTHICIDE V-75513	♦ BARDEU
34	39	47	3	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTU
35	29	26	9	PEEK-A-BOO	♦ SIOUXSIE AND THE BANSHEE
36	35	24	8	GEFFEN 0-20977 HOLD ON TO WHAT YOU'VE GOT	• EVELYN "CHAMPAGNE" KIN
			9	EMI V-56101	◆ EVEETIN OF IAMIN ACTLE NINK
37	16	5		VENDETTA VE-7004	
38)	44	-	2	CAPITOL V-15409	♦ S-EXPRES
39	18	17	9	VENDETTA VE-7001	MICHAEL BOV
(40)	ME	WÞ	1		
			-	CUTTING CR-222 MY GIRLY	
(41)			1	MCA 23865 WHAT'S ON YOUR MIND	◆ READY FOR THE WORL
42	40	32	19	TOMMY BOY TB-911	♦ INFORMATION SOCIET
43	17	4	9	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLE
44	50	-	2	THE RUMOUR MCA 23890	♦ OLIVIA NEWTON-JOH
45	48	_	2	BROKEN HEART SYNTHICIDE 71307-0	RED FLA
46	45	50	3	BORN NOT TO KNOW WING 887 680-1 /POLYGRAM	♦ TONY! TONI! TON
47)	NE	WÞ	1	(YOU USED TO BE)ROMANTIC VENDETTA VE-7006	SHIRLEY LEWI
(48)	NE	WÞ	1	I REALLY LIKE VIRGIN 0-96615	♦ BURREL
(49)		WÞ	1	(HE'S GOT) THE LOOK	◆ VANESSA WILLIAM
50	49		2	WING 887 781-7/POLYGRAM	HANSON & DAVI
		kol		FRESH FRE-80124/SLEEPING BAG 1. TUMBLIN' DOWN ZIGGY MARLEY & THE 2. I DON'T WANT YOUR LOVE DURAN DURA 3. DOMINO DANCING PET SHOP BOYS EMI	MELODY MAKERS VIRGIN

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

Funky Worm Does The Hustle

SO MANY WAYS: Out domestically is the much sought-after "Hustle! (To The Music)" (Atlantic) by the **Funky Worm**. After making an impressive impact on import, this timely throwback to the '70s disco era is sure to stir up dance-floor excitement. The syncopated instrumentation has a rare (these days, anyway) organic quality and is enhanced by a sweet female vocal, tasty sample work, and, mean horn section that blares carelessly throughout. Any of its mixes will do because most stay true to the original by only highlighting certain nuances. The spirit of **Van McCoy** lives ... **Prince** returns with a treasure from "Lovesexy" titled "I Wish U Heaven" (Paisley Park/WB).

Wish U Heaven" (Paisley Park/WB). This beautiful, down-tempo pop track (extended here to 10 minutes plus) is backed with the viciously funky "Scarlet Pussy," which could easily serve as the musical alter ego to **George Clinton's** classic "Atomic Dog" ... Former Paisley companion **Sheena Easton** kicks with "The Lover In Me" (MCA). Produced and writ-

ten by hitmakers L.A. & Babyface, this one incorpo-rates everything you liked about "Girlfriend" and "The Way You Love Me," rolled up nicely and executed with finesse by the singer. New label, look, and musical direction have given Easton a potential smash No, you're not dreaming. "If You Feel It" (Vendetta/A&M) is the same **Denise Lopez** record originally released on RCA awhile back. This time around, however, the song has been overhauled in new mixes by John Morales and Sergio Munzabai ... West Coastbased, CBS-associated label WTG makes its debut with "Cross My Heart" by U.K. act Eighth Wonder. As postproduced and mixed by "Little" Louie Vega, the single now sports a customary Latin/pop feel in its new mixes. The only sour point is the lack of an extended mix of the original version, which has a lighter edge to it ... Also of interest is James Brown's "Time To Get Busy" (Scotti Brothers), which delivers a simple, in-the-pocket soul shuffle remixed by Full Force.

ON THE HIGH TIP: If anyone can bring the unique brand of rap and reggae fusion to prominence it will be **Shinehead**. With his major-label debut album "Unity" (Elektra), this star of the "ragamuffin" stylee merits close listening. Not only is his delivery something to marvel at, but the production here is first rate. The good but commercially aimed single "Chain Gang-Rap" is not indicative of the album's more rootsy material. Check out these dope tracks: "The Truth," "Unity," "Gimme No Crack," "Who The Cap Fits" (remix),



and "Golden Touch" ... Out now is one of our favorite selections from the album "A Salt With A Deadly Pepa" by Salt-N-Pepa, "Get Up Everybody (Get Up)" (Next Plateau, 212-541-7640); it finds the duo's fierce lyrical treatment laid over an infectious rhythm track and hook. An extended version of the album cut is included as well as a smoother mix for clubs ... One of this year's disappointments was the lack of exposure received by one of the West Coast's finest rap outfits— 7A3. "Coolin' In Cali" (Geffen) will, we hope, remedy that situation. Produced by Hank Shocklee, Keith Shocklee, and Eric "Vietnam" Sadler, this up-tempo

cut pumps. Pay special attention to the non-LP flip, "Groovin'."

THE WHOLE STORY: Albums of note out recently include "Looney Tunes" (Atlantic), the fab new one from Telex. Those who can groove effortlessly to DAF, Kraftwerk, and Yello will welcome this trio's synthpop collection. A few of the cuts con-

tained here have circulated awhile on import. Innovative productions and unconventional delivery make this outfit a charmer. Don't miss the tracks "I Don't Like Music," "Temporary Chicken," and our favorite from a couple of years back, worthy of domestic release— "Spike Jones"... Polydor has been digging into James Brown's music vaults again and has emerged with "Motherlode," a new collection of unreleased studio tracks and live performances spanning 1967-73, lending further proof to why this man is as heralded as he is. Every cut's a winner.

BEAT REACTION: From the "Rough House" album comes the 12-inch extended mix of the popular "Took My Love Away" (Minimal, 212-967-5465) by Ellis D ... D.J. International (312-559-1845) is pumping this week with a number of releases. First off is the album by Fast Eddie titled "Jack To The Sound." Most of the songs are acidbased club tracks, including the latest single "Can U Still Dance," which has the same passion, feel, and drive as "Big Fun"; Sterling Void returns with "Runaway," which works as a club track but doesn't excite the way "It's Alright" did; last, Julian "Jumpin" Perez has tak-en the piano hook of Kraze's "The Party" and placed it over a quick-tempo, acidlike track for the song "Stand By ... The latest from the Todd Terry camp is "Check This Out" by Hardhouse (Easy Street, 212-254-7979), which really needs no explanation at this stage. It's coupled with a hip-hop-styled track titled "11:55.

'Told U So' Plays To Diversity of Portland Group's Fans Nu Shooz Can't Wait To Try On New Styles

BY BILL COLEMAN

NEW YORK "Conformity isn't everything." That describes Nu Shooz's approach to its second Atlantic album, "Told U So," according to multi-instrumentalist John Smith, who leads the group with vocalist/percussionist Valerie Day.

"Some people would like you to stay where you were eight years ago," says Smith. "But we don't want to do that."

The Portland, Ore.-based outfit, formed in 1979, rose to notoriety two years ago with the top 10 crossover hit "I Can't Wait." The song, featured on the band's debut album, "Poolside," led to a best-new-artist Grammy nomination.

Determined not to be defined by one song or style. Nu Shooz has attempted to branch out musically in its latest effort. The new album has already produced a top 10 R&B ballad ("Should I Say Yes") and a top three club hit ("Are You Looking For Somebody Nu"). Smith and Day say they are "amazed by the diversity of our fans; we enjoy being able to be on different charts."

But sustaining the momentum generated by the first album was no easy task for Nu Shooz.

"If we said there wasn't any pressure following our first success we would be lying," says Smith. "Poolside' was thrown together in five weeks. We basically just took everything we had lying around and cut a few new tracks with Jeff Lorber. With 'Told U So' we had more time, were more efficient, and our intention was not to clone the proven success."

Adds Day, "We were blissfully naive about our suc-

cess and the record business. This time we got more serious. Since it was our sophomore album, we wanted to show Nu Shooz's musical depth."

The issue of artist development is also a concern, say Day and Smith, who don't want to be perceived simply as "the 'I Can't Wait' people."

"There is definitely more work to be done in that area," says Day. "Everything happened so fast for us with our first record that we didn't have a chance to show who we were. Our persona isn't as easy to categorize as some other artists, just like our music."

Although Nu Shooz has scored on the R&B and club charts, the leadoff single from the new album, the ballad "Should I Say Yes," peaked at No. 41 on the Hot 100 Singles chart. "Are You Looking For Somebody Nu" is being worked as the follow-up.

"I think 'Should I Say Yes' was too subtle for most pop audiences," says Day. "We deliberately set out to make a minimalist ballad

"We deliberately set out to make a minimalist ballad with the barest of instrumentation, so it didn't really fit the 'Star Search' ballad thing that pop radio gets into," adds Smith. "We're really glad that R&B radio and clubs support us because that's where we come from." Both Day and Smith have evolved from playing steadily with jazz, salsa, and African music bands.

In addition to completing work on Atlantic's forthcoming California Raisins album, Day and Smith say they have already amassed "tons of material" for the next Nu Shooz album.

"We are planning to work on experimental projects outside of Nu Shooz and would also like to produce and write for other artists in the future," adds Smith.



Rikki Tikki Tyka. Cooltempo/Chrysalis recording artist Tyka Nelson has just unleashed a new single titled "L.O.V.E." and plans to make her live debut on a minitour of the Southeast scheduled to begin this month. Shown standing at CMC Recording Studios in North Carolina, from left, are managers Tom Lipsky and Bill Cain of CMC Productions; songwriter Jim Matherly; and Chantay Taylor, national R&B promotion, Chrysalis. Seated, from left, are CMC producer Benny Dellinger and Nelson with friend.









Sharply Raven. Frank Buster of Fight N' Rooster Cutlery presents RCA artist Eddy Raven, right, with a limited-edition pocketknife bearing a reproduction of a flying raven, the entertainer's logo. Fight N' Rooster is offering 1,000 of the knives, each packaged in a box with a brief biography of the artist.

Nashvil

CONO

Panelists Promote In-House Promos *Trend Is Cited At Talent Buyers' Meet*

BY EDWARD MORRIS

NASHVILLE More country stars are likely to move their concert promotions in house, artist managers told registrants at the Talent Buyers Entertainment Marketplace, held here Oct. 7-9. The speakers made their observations on a panel called "Superstars On Tour."

"The more you have your hands on, the better a feel you have for the business," asserted Danny O'Brian, VP of the Erv Woolsey Agency, which represents George Strait.

Statler Brothers manager Marshall Grant agreed. "In-house [promotion] is the thing of the future for most major artists," he said. "I represent the Statler Brothers from A to Z, so I always know what's going on. I found it works better if I do it all."

Several reps said the past summer was "soft" for their artists, but Merle Kilgore, who oversees Hank Williams Jr.'s enterprises, said Williams' road business was up 45% over last year, even on fewer dates.

Questioned about his success in breaking new acts, manager Chuck Morris contended that each act's virtues dictate which development route to take.

Morris, who manages Highway 101, Lyle Lovett, the Nitty Gritty Dirt Band, and the Desert Rose Band, among others, said Lovett's musical eclecticism had indicated to him that Lovett might do well playing rock clubs, particularly since radio had been "lukewarm" to his records. The ploy was successful, Morris contended, noting that Lovett was able to secure the financial support of a Pioneer sponsorship for his Large Band tour.

To date, according to Morris, Lovett has sold nearly 200,000 albums.

Because Highway 101 was "all over the radio" virtually from the start of its career, Morris continued, "we wanted to put them in front of as many people as possible." Thus, he paired the group with Strait for 40 dates. By Morris' count, Highway 101 has sold nearly half a million copies of its first two albums, "20,000 of them last week."

Because the Nitty Gritty Dirt Band has been around for years, Morris said, the band will refocus attention on itself by releasing "Will The Circle Be Unbroken II" next year to commemorate the format-shattering original "Circle" album of 1972, which brought together progressive and traditional country acts. Among those to be involved in the new effort are Doc Watson and Earl Scruggs, both of whom were on the original, as well as Ricky Skaggs, Rosanne Cash, and Rodney Crowell.

Morris said he is also looking for a corporate sponsor for a summer tour

to support the album.

Dave McKay, associate producer for John Scher Presents/Monarch Entertainment, said the New York market is ready to absorb more country concerts. He warned, though, that acts that command large fees elsewhere will have to bend on their prices to build a New York base.

Allen Whitcomb of the Lib Hatcher Agency, which exclusively books Randy Travis, said that Travis played to 1.2 million people during the first nine months of this year. Travis, who is looking for additional corporate sponsorships, will be doing fewer

'In-house promotion is the the thing of the future for most major artists'

dates in more carefully selected markets next year, Whitcomb added.

Members of a panel on alternative markets said that country music promoters are going to have to do more if they want to sell to colleges. Country acceptability on campuses ranges from very high at Texas A&M, where two of the four major concerts a year are country, to Vanderbilt Univ. in Nashville, where there have been no country music shows on campus for about five years.

The panel's consensus was that a country act has a better chance of succeeding on campus if it is presented as part of a larger event rather than as the event itself. A registrant pointed out that the Country Music Assn.'s Lost Highway tour may be effective in cracking the campus market. Each stop on the tour, supported in part by record labels, will consist of a show by youth-oriented country acts (such as k.d. lang, Darden Smith, and the O'Kanes) and a music-business seminar for interested students.

Their Native American Exhibit Is At Tennessee Museum Halsey, Crumbo Make An Art Of Living

by Gerry Wood

A QUALITY COUPLE, Jim Halsey and his wife, Minisa Crumbo, continue to make the world a better, safer place through their talents as professionals and creators. Their collection of American Indian art has gone on exhibit through Oct. 23 at the Tennessee State Museum in Nashville. The opening reception Oct. 6 was attended by many music business leaders and people at the Talent Buyers Entertainment Marketplace. It's the latest effort by this class act to share the beauty of art and music.

The show provides a fascinating assortment of art by more than 20 Native American artists, including Crumbo and her father, the famous Native American artist **Woody Crumbo**. Woody Crumbo's "Eagle Dancer" serves as the symbol for the Jim Halsey Co., the largest talent agency in the country music field. "This is part of my said during the recention.

in the country music by Ger field. "This is part of my heritage," Minisa Crumbo said during the reception. Halsey has blazed a trail for country music abroad, taking it beyond the Large Custoin A new Boy Clark

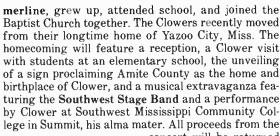
taking it beyond the Iron Curtain. A new **Roy Clark** tour of Russia kicks off in November, and Halsey and Crumbo have also taken Native American art to the Soviet Union.

"Relations between our countries have improved dramatically over the past years," Halsey told Billboard. "A major reason has been music and art."

Halsey hosted a luncheon Oct. 10 at his Nashville headquarters, where he toasted Alexander A. Shalnev, the New York-based correspondent for the Russian newspaper Izvestia. The luncheon brought Halsey executives together with Shalnev, Judy Massa of Voice Of America, Halsey, Crumbo, and representatives of Billboard, Time, and Performance. As at past Halsey events, the theme of international brotherhood through art, music, and travel dominated the gathering.

Halsey is also president of FIDOF, the Federation Of International Festival Organizers. With a global vision of business and an almost spiritual enthusiasm for the healing wonders of music and art, Halsey is a man whose importance and power go far beyond the country music industry he loves and leads. Teamed with Crumbo, he vividly demonstrates how to make an art out of living.

GRAND OLE HOMECOMING: Nov. 10 will be a redletter day for Grand Ole Opry star and MCA comedy recording artist **Jerry Clower**. Amite, Pike, and Walthall counties in southwest Mississippi will join forces to hold a Jerry Clower Homecoming Spectacular in Amite County, where Clower and his wife, **Ho**-



concert will be returned to the community through educational scholarships and endowments.

ULOGGING, clogging, and more clogging: Ben and Margaret Smathers and the Stoney Mountain Cloggers recently celebrated their 30th anniversary as members of

the Grand Ole Opry. Ben Smathers, who first appeared at the Opry back in 1958, has brought clog dancing to the attention of millions of Americans. He has finished an instructional video, "Primary Steps Of Clog Dancing, Vol. 1" (Door Knob Records, 315 Mount Juliet Road, Mount Juliet, Tenn. 37122). He has also released a Door Knob Records album with one of the longest titles on record—"Clogging Favorites Of Ben Smathers And The Stoney Mountain Cloggers As Played By Buddy Spicher And Friends." The friends include Buddy Harmon, Roy Drusky Jr., Billy Grammer, Buck White, and Gene Kennedy.

MAILBAG: From Lorene Hopkins of Kernersville, N.C.: "Thank you so much for writing that wonderful story on Gary Stewart in the Sept. 3 issue of Billboard. Gary is my favorite singer. I had heard he had a new album being released, but I could not find out the title or the name of the record label. I am already making calls to try and find out who in my area carries Hightone Records. I have about all of his albums and can't wait to hear his new one. I agree with you he deserves some good luck ... You mentioned an article written by Jimmy McDonough for the Village Voice's Rock'N'Roll Quarterly, 'Gary Stewart—Honky-Tonk Man.' How could I possibly get a copy of this article?" The Hightone Records album has just been released and is titled "Brand New." It's Stewart at his best and should be available in your area. If not, write Hightone at No. 101 220 Fourth St., Oakland, Calif. 94607. Say you're rooting for the Oakland Athletics and they might give you a discount. As for the great McDonough article in the spring quarterly, you can write to the Village Voice at 842 Broadway, New York, N.Y. 10003.





BMI Awards Spector, Dunn, Others Top Songwriting Honors

NASHVILLE Phil Spector, Holly Dunn, Roger Murrah, Paul Overstreet, and Dan Seals captured top songwriter honors and Tree Publishing Co. and Warner Music Group won the ma-jor publishing awards at BMI's 36th annual country awards dinner, held here Oct. 11. Frances Preston, BMI president and CEO, and Roger Sovine, VP, honored the writers and publishers of the organization's most performed country songs as measured by broadcast performances for the period of April 1, 1987, to March 31, 1988.

The Robert J. Burton Award, honoring the late BMI president and saluting the most performed country song of the year, went to Spector's "To Know Him Is To Love Him," published by Mother Bertha Music Inc.

Dunn, Murrah, Overstreet, and Seals, who each received three awards, shared in a unique four-way tie for songwriter of the year. Other multiple winners included John Hadley, Gary Harrison, James Dean Hicks, Chris Hillman, Harlan Howard, Bill LaBounty, Sonny Lemaire, Reed Nielsen, Randy Owen, J.P. Pennington, and Hank Williams Jr., with two citations each.

Tree and the Warner Music Group shared top publishing plaudits, with each receiving eight citations. Screen Gems-EMI Music won six awards, followed by the MTM Music Group and SBK Songs with five each. Other multiple winners were Irving Music, Pink Pig Music, Scarlet Moon Music, and Tom Collins Music Corp., each with three awards; and Acuff-Rose Music, Bar-None Music, Bocephus Music, Elvis Presley Music, Englishtown Music, Ensign Music Corp., Fame Publishing Co., Maypop Music, Nashlon Music, Pacific Island Publishing, and Tapadero Music, which each won two awards.

The BMI Country Awards Dinner was held for the first time at the Tennessee Performing Arts Center. BMI's Citation of Achievement Award, in recognition of popularity in the field of country music, went to 76 writers and 58 publishers of 67 songs. A complete list of songs, writers, and publishers honored by BMI follows

"All My Ex's Live In Texas"-Lyndia Shafer, Whitey Shafer; Acuff-

Rose "Baby's Got A Hold On Me"—Josh Leo; Mopage,

Warner/Elektra/Asylum "The Bed You Made For Me"—Paulette Carlson; Sportsman,

"Born To Boogie"—Hank Williams Jr.; Bocephus "Born To Boogie"—Hank Williams Jr.; Bocephus

"Brilliant Conversationalist"—John Hadley; İree "Chains Of Gold"—Paul Kennerley; Irving "Cinderella"—Reed Nielsen; Englishtown "Crazy Over You"—Bill Lloyd; Lawyer's Daughter "Daddy's Hands"—Holly Dunn; SBK-Blackwood "Domestic Life"—Gary Harrison; Nashlon "Don't Be Cruel"—(second award) Otis Blackwell, Elvis Presley; Elvis Presley, Unichappell "A Face In The Crowd"—Gary Harrison; Nashlon "Face To Face"—Randy Owen; Maypop "Fishin' In The Dark"—Wendy Waldman; Moon And Stars, Screen Gerns-EMI

Gerns-EMI "Forever And Ever, Amen"-Paul Overstreet; Scarlet Moon, Screen

Gerns-EM "Goin' Gone"—Bill Dale, Fred Koller; Foreshadow Songs, Little

Laurel, Lucrative "Gotta Have You"—Richard Landis, Reed Nielsen, Eddie Rabbitt; Briarpatch, Englishtown

"Heaven Can't Be Found"—Hank Williams Jr.: Bocephus

"I Can't Get Close Enough"—Sonny Lemaire, J.P. Pennington; Pacific Island, Tree "I Can't Win For Losin' You"-Rick Bowles: Fame

"(I'd Choose) You Again-Paul Overstreet; Scarlet Moon, Screen Gems-EMI "I Prefer The Moonlight"—Mark Wright; Land Of Music, SBK-

Blackwood "I Want To Know You Before We Make Love"-Becky Hobbs, Candy

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"I Want To Know rou before the mane Lotte Parton; Beckaroo, Irving "I Will Be There"—Tom Snow; Snow "I Won't Need You Anymore (Always And Forever)—Max D. Barnes, Troy Seals; Blue Lake, Face The Music, Warner-Tamerlane "I'W Still Be Loving You"—(second award) Pat Bunch, Mary Ann Kennedy, Pam Rose; Choy La Rue, Flamingo Rose, Pat Bunch, Werner Tamerlane

Warner-Tamertane "I'm Tired"—(second award) A.R."Buck" Peddy, Ray Price, Mel Tillis: Cedarwood

Thits, Ceoarwood "It Takes A Little Rain (To Make Love Grow)"—Steve Dean, James Dean Hicks, Roger Murrah; Tom Collins "Julia"—John Jarvis; Tree "The Last One To Know"—Matraca Berg; Tapadero "Let The Music Lift You Up"—Eddie Setser; Warner-Tamerlane "Little Sister"—Doc Pomus, Mort Shuman; Elvis Presley

"Little Ways"-Dwight Yoakam: Coal Dust West "A Long Line Of Love"—Paul Overstreet, Thom Schuyler; Bethlehem, Scarlet Moon, Screen Gems-EMI "Love Me Like You Used To"—Paul David, Bobby Emmons; Attadoo,

"Love Me Like You Used To"—Paul David, Bobby Emmons; Attadoo Paul And Jonathan Songs, Rightsong, Web IV "Love Reunited"—Stephen Edward Hill, Chris Hillman; Bar-None "Love Someone Like Me"—Holly Dunn; Lawyer's Daughter "Lynda"—Bill LaBounty, Pat McLaughlin; Screen Gems-EMI "Maybe Your Baby's Got The Blues"—Graham Lyle (PRS); Irving "The Moon Is Still Over Her Shoulder"—Hugh Prestwood; Lawyer's Daughter

Daughter

"My Rough And Rowdy Days"—Waylon Jennings, Roger Murrah; Tom Collins, Waylon Jennings "Ocean Front Property"—Hank Cochran, Dean Dillon; Larry Butler,

SBK-Blackwood, Tree

SBN-BlackWood, Iree "One For the Money"—Buck Moore; Tapadero "One Friend"—Dan Seals; Pink Pig "One Step Forward"—Chris Hillman, Bill Wildes; Bar-None "Only When I Love"—Holly Dunn, Chris Waters; Lawyer's Daughter, Tree

"Right From The Start"—Billy Herzig, Randy Watkins; Ensign, Red

Mibbon "The Right Left Hand"—Dennis Knutson; Frizzell, Hall-Clement "Rose In Paradise"—Stewart Harris, SBK-Blackwood "She Couldn't Love Me Anymore"—Billy Henderson; Fame "She's Too Good To Be True"—Sonny Lemaire, J.P. Pennington; Posifie Ident True

Pacific Island, Tree

"Shine, Shine, Shine"—Kenny Bell; Ensign, Next O Ken "Snap Your Fingers"—(second award) Grady Martin, Alex Zanetis; Acuff-Rose

Acuft-Rose "Somewhere Tonight"—Harlan Howard; Tree "Tar Top"—Randy Owen; Maypop "This Crazy Love"—James Dean Hicks, Roger Murrah; Tom Collins "Those Memories Of You"—Alan O'Bryant; Bill Monroe "Three Time Loser"—Dan Seals; Pink Pig "Till I'm Too Old To Die Young"—John Hadley; Tree "To Know Him Is To Love Him"—(second award) Phil Spector; Methor Resta Mother Bertha

Mother Bertha "Too Many Rivers"—Harlan Howard; Combine "Twinkle, Twinkle Lucky Star"—Merle Haggard; Inorbit "The Way We Make A Broken Heart"—John Hiatt; Bilt, Bug "The Weekend"—Beckie Foster, Bill LaBounty; Screen Gems-EMI "What Can I Do With My Heart"—Otha Young; Oh The Music "Why Does It Have To Be (Wrong Or Right)"—Randy Sharp; Pumble Sant Wares Tapaciane Rumble Seat, Warner-Tamerlane 'You Still Move Me"—Dan Seals; Pink Pig

ASCAP Names Don Schlitz Top Composer, Honors Hit Songs

Rick Hall.

Dwarf.

MCA

WB.

Little Nemo

April

Maddox; Rick Hall.

Sound, Chappell,

Shedd House.

April

EMI

RMB, Chappell.

"Julia": Don Cook: Cross Keys

NASHVILLE Don Schlitz, whose name graces seven of ASCAP's most performed country songs this year, was proclaimed the society's songwriter of the year at award ceremonies held Oct. 12 at Opryland Hotel here

"I'll Still Be Loving You," co-written by Todd Cerney, was named the song of the year. Hopi-Sound, Chriswald, and MCA were co-publishers of the top tune. The Warner/Chappell Music Group was named publisher of the year.

In addition to citing 83 recent hits, ASCAP recognized its six most performed country standards from Jan. 1, 1978, through Dec. 31, 1987:

Chroug n Dec. 31, 1987;
"Don't It Make My Brown Eyes Blue" (ninth award); written by Richard Leigh; published by SBK U.
"The Gambler" (eighth award); Don Schlitz; Writer's Night.
"Lookin' For Love" (eighth award); Wanda Mallette, Bob Morrison, Patti Ryan; Southern Nights.
"She Believes In Me" (seventh award); Steve Gibb; Jack And Bill

Bill. "You Decorated My Life" (sixth award); Debbie Hupp, Bob

Morrison; Music City. "You Needed Me" (eighth award); Randy Goodrum; Chappell,

This year's most performed country songs, their writers, and

"Another World"; John Leffler, Ralph Schuckett; Fountain

Square "Baby's Got A Hold On Me"; Bob Carpenter, Jeff Hanna;

bolagenous, Warner/Refuge. "Baby's Got A New Baby"; Fred Knobloch, Dan Tyler; Colgems-

"Brilliant Conversationalist"; Gary Nicholson; Cross Keys. "Can't Stop My Heart From Loving You"; Kieran Kane, Jamie

O'Hara; Cross Keys, Kieran Kane. "The Carpenter"; Guy Clark; GSC, SBK April. "Cowboy Man"; Lyle Lovett; Michael H. Goldsen, Lyle Lovett. "Crazy From The Heart"; David Bellamy, Don Schlitz; Bellamy

'80s Lady K.T. Oslin Captures SESAC's Top Songwriter Prize

NASHVILLE In its annual awards celebration at the Hyatt Regency Hotel here Oct. 13, SESAC named K.T. Oslin its writer of the year. Veteran DJ and TV talk show host Ralph Emery received the organization's ambassador-of-country-music prize.

Copping the international award was the Planet Earth Project for its theme song, "Come In Planet Earth (Are You Listening?)." Released on record by Karen Taylor-Good and co-written by Kent MacDonald, the song also earned SESAC recognition for its publishers, Bil-Kar and Giraffe Tracks.

Honored for national performance activity (classical) was Jerzy Sapieyevski; honored for national performance activity (television) were writers Jimmy R. Hart and John J. Maguire and publisher Piledriver

Music.

The individual songs cited for their national performance activity are as follows: "Do Ya," written by K.T. Oslin, published by Wooden Wonder, recorded by K.T. Oslin, RCA Records. "I'll Always Come Back," Oslin, Wooden Wonder, Oslin, RCA. "Tell It To Your Teddy Bear," Susan Longacre, Songs On Hold,

the Shooters, Epic Records.

"The Wew Never Wore Off My Sweet Baby," Frank Dycus, Fast Ball and Musicor, Dean Dillon, Capitol Records. "Let It Rain," Mieke Appel, Mieke Appel, Billy Joe Royal,

Atlantic America Records

"River Of Time," Susan Longacre, Long Acre and WBM, Michael Martin Murphey, Warner Bros. Records. "Show Business," Bill O'Connell, O'Connell, Dave Valentín, GRP Records.

"The Ancient And The Infant," Ron Cooley, Dots And Lines Ink., Ron Cooley, American Gramaphone Records. "I Miss The Money" and "Burnin' Rubber," Mieke Appel,

Mieke Appel, Joanna Dean, Polydor Records. "Once Is Enough," E. R. Collins, E. R. Collins, Joanna Dean, Polydor Records

Nashville Songwriters Induct Seals In Hall **Carmichael Enshrined By NSAI**

www.americanradiohistory.com

NASHVILLE The late pop-music wizard Hoagy Carmichael was formally inducted into the Nashville Songwriters Assn. International's hall of fame here Oct. 9. Troy Seals, one of Nashville's most durable and dependable hit writers, was also tapped for hall membership.

Carmichael, who died in 1981, wrote such standards as "Stardust," "Georgia On My Mind," "Heart And Soul," and "Ole Buttermilk Sky."

ASCAP's Connie Bradley accepted the honor on Carmichael's behalf.

Seals, whose compositions include

"Who's Gonna Fill Their Shoes," "When We Make Love," and "Seven Spanish Angels," accepted the award himself.

The association also recognized publisher Bob Beckham with its President's Award and lobbyist James C. Free with its Friendship Award.

Beckham, who built Combine Music into one of Nashville's giant publishing houses, was recently the recipient of the Nashville Entertainment Assn.'s Masters Award. Free has been active in Washington, D.C., on behalf of songwriter and publishing rights.

Brothers, MCA, Don Schlitz. "Crazy Over You"; Radney Foster; Uncle Artie. "Deep River Woman"; Lionel Richie; Brockman. "Domestic Life"; J.D. Martin; MCA. "Don't Go To Strangers"; J.D. Martin, Russell Smith; MCA.

"A Face In The Crowd"; Karen Staley; AMR. "Fallin' For You For Years"; Mike Reid, Troy Seals; Lodge Hall, Two-Sons, WB

"Fire In The Sky"; Bob Carpenter, Jeff Hanna; Le-Bone-Aire, Vicious Circle. "Fishin' In The Dark"; Jim Photoglo; Berger Bits.

"Forever And Ever, Amen"; Don Schlitz; MCA, Don Schlitz. "Friends And Lovers (Both To Each Other)" (second award); ul Gordon, Jay Gruska; Colgems-EMI, French Surf, WB. "Girls Ride Horses, Too"; Alice Randall, Mark Sanders; Mid-

Summer

immer. "Goodbye's All We Got Left"; Steve Earle; Goldline. "Gotta Get Away"; Janis Gill; MCA. "Half Past Forever (Till I'm Blue In The Heart)"; Tom

Brasfield, Robert Byrne; Rick Hall. "Hard Livin' "; David Halley; Free Flow, Guy Harmonica, SBK

April "Homecoming '63"; Royce Porter; Southwing. "How Do I Turn You On"; Robert Byrne, Mike Reid; Lodge Hall,

"I Can't Win For Losing You"; Robert Byrne; Rick Hall. "I Know Where I'm Going"; Craig Bickhardt, Brent Maher, Don Schlitz; Blue Quill, Colgems-EMI, MCA, Don Schlitz, Welbeck.

"I Only Wanted You"; Bucky Jones; Cross Keys.
 "I Prefer The Moonlight"; Gary Chapman; Riverstone.
 "I Will Be There"; Jennifer Kimball; Michael H. Goldsen, Sweet

"I'll Come Back As Another Woman"; Richard Carpenter; Let "I'll Still Be Loving You"; Todd Cerney; Chriswald, Hopi-Sound,

"It's Only Over For You"; Rory Bourke, Mike Reid; Lodge Hall,

"Julia"; Don Cook; Cross Keys. "Kids Of The Baby Boom"; David Bellamy; Bellamy Brothers. "Last One To Know"; Jane Mariash; Cavesson. "Leave Me Lonely"; Gary Morris; Gary Morris, WB. "Let The Music Lift You Up"; Troy Seals; Two-Sons, WB. "Love Can't Ever Get Better Than This"; Irene Kelley, Nancy

Montgomery; Jack-N-Gordon, Silver Rain. "Love Someone Like Me"; Radney Foster; Uncle Artie. "Make No Mistake (She's Mine)"; Kim Carnes; Moonwindow. "Mama's Rockin' Chair"; Johnny MacRae, Tim Menzies; Dig-A-

Bone, Intersong, Music City. "Maybe Your Baby's Got The Blues"; Troy Seals; Two-Sons,

. 'Midnight Girl/Sunset Town'': Don Schlitz: Almo, Don Schlitz "Mornin "Ride"; Steve Bogard; Chappell. "Ocean Front Property"; Royce Porter; Southwing. "Oh. Darlin' (Why Don't You Care For Me No More)"; Kieran

"Oh, Darlin' (Why Don't You Care For Me No More)"; Kieran Kane, Jamie O'Hara; Cross Keys. "Oh Heart"; Kathie Baillie, Michael Bonagura, Don Schlitz; Colgems-EM1, MCA, Don Schlitz. "One For The Money"; Mentor Williams, Cavesson. "One Promise Too Late"; Dave Loggins, Don Schlitz, Lisa Silver; MCA, Patchwork, Don Schlitz. "Only When I Love"; Tom Shapiro; Cross Keys. "The Right Left Hand"; A.L. "Doodle" Owens; Cavesson. "Rose In Paradise"; Jim McBride; SBK April. "Señorita"; Hank DeVito, Danny Flowers; Almo, Danny Flowers, Little Nemo.

"She Couldn't Love Me Anymore"; Mike McGuire, Billy

"She Thinks That She'll Marry"; Dewayne Orender, Judy

Rodman; Sabal, Uncle Artie. "Shine, Shine, Shine"; Bud McGuire; Butler's Bandits, SBK

"Small Town Girl"; Don Cook; Cross Keys. "Somebody Lied"; Joe Chambers, Larry Jenkins; Galleon. "Someone"; Charlie Black, Austin Roberts; Chriswald, Hopi-

Sound, Chappell. "Somewhere Tonight"; Rodney Crowell; Coolwell, Granite. "Straight To The Heart"; Terry Britten (PRS); Chappell. "Take The Long Way Home"; John Neel; Song Pantry. "Telling Me Lies"; Betsy Cook (PRS), Linda Thompson (PRS); Chappell, Firesign. "That Was A Close One"; Robert Byrne; Rick Hall. "Till I'm Too Old To Die Young"; Scott Dooley, Kevin Welch; Cross Kevs

"Till I'm Too Old To Die Young"; Scott Douley, Revin Treivil, Cross Keys. "To All The Girls I've Loved Before" (fourth award); Hal David, Albert Hammond; Casa David, SBK April. "Train Of Memories"; Andy Byrd, Jimbeau Hinson; Goldline. "Twenty Years Ago"; Mike Noble; WB Gold. "We've Got Tonight" (fifth award); Bob Seger; Gear. "Whiskey, If You Were A Woman"; Mary Welch Francis, Johnny MacPae, Bob Morrison: Southern Nights.

MacRae, Bob Morrison; Southern Nights. "Why Does It Have To Be (Wrong Or Right)"; Donny Lowery;

"You Again": Don Schlitz; MCA, Don Schlitz. "You And I" (fifth award); Frank Myers; Uncle Artie. "You Haven't Heard The Last Of Me"; Eric Kaz; Kaz, SBK

April. "You're My First Lady"; Mac McAnally; Beginner. "You're Never Too Old For Young Love"; Rick Giles, Frank Myers; EEG (Evergreen Entertainment), Morganactive, You And I. "You're The Power"; Craig Bickhardt, F.C. Collins; Colgems-

EO

"You've Got The Touch"; John Jarrard, Lisa Palas, Will

Robinson; Alabama Band. "Your Love"; Tommy Rocco; Bibo.

Angel. "I'll Be Your Baby Tonight" (second award); Bob Dylan;

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FOR	WEEK		DING	OCTOBER 22, 1988					
Bill	b	ba	rd.	HOT COUN				Y	SINGLES
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of radio playlists. TITLE PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
\bigcirc	2	3	15	★ ★ NO. 1 ★ ★ STRONG ENOUGH TO BEND 1 week at No. One ◆ TANYA TUCKER	(51)	62		2	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK)
(1)	3	6	13	JCRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ) CAPITOL 44188 GONNA TAKE A LOT OF RIVER ♦ THE OAK RIDGE BOYS	52	60	73	3	I GIVE YOU MUSIC P.WORLEY.E.SEAY (D.ADKINS)
	5	7	13	JBÖWEN (JKURHÄJETZ, M.HENLEY) MCA 53381 DARLENE T. GRAHAM BROWN CAPITOL 44205 CHAIDCH 44205	53	NE	~	1	***HOT CHANGE OF HEART
4	6	8	13	R-CHANCEY (GEIGER. MULLIS, RECTOR) CAPITOL 44205 SUMMER WIND PWORELY:SEAY (CHILLMAN, SHILL) CAPITOL 44205 THE DESERT ROSE BAND MCA/CURB 53354/MCA	(54)	61	69	4	
5	7	11	11	RUNAWAY TRAIN RCROWEL (LSTEWART) COLUMBIA 38-07988/CBS	55	57	63	7	J.BOWEN,G.CAMPBELL (J.WEBB) I GUESS I JUST MISSED YOU T.BRASFIELD (T.BRASFIELD, W.ALDRIDGE)
6	8	10	12	BLUE TO THE BONE SBUCKINGHAM (MGARVIN, B.JONES) SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS	56	37	28	19	I SHOULD BE WITH YOU J.BOWENS, WARINER (S. WARINER)
$\overline{\overline{\mathcal{T}}}$	11	14	12	NEW SHADE OF BLUE SOUTHERN PACIFIC LENORMAN (J.MCFEE, A.PESSIS) WARNER BROS. 7:27790	(57)	65	_	2	LET'S GET STARTED IF WE'RE GONN
$\underbrace{\overline{8}}$	13	15	12	WHAT DO YOU WANT FROM ME THIS TIME BLLOVD.RFOSTER (RFOSTER, BLLOVD) ACA 8633.7	58	73		2	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)
9	12	16	12	SATURDAY NIGHT SPECIAL CONWAY TWITTY JBOWEN C. TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN) MCA 53373	<u> </u>	77	<u> </u>	2	HOLD ON (A LITTLE LONGER) J.BOWEN,S.WARINER (S.WARINER, R.HART)
(10)	14	18	11	DESPERATELY DWILLIAMS.G.FUNDIS (J.O'HARA, K.WELCH) DWILLIAMS.G.FUNDIS (J.O'HARA, K.WELCH)	60	72	87	3	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)
 (1)	17	20	8	I'VE BEEN LOOKIN' JLEO (JIBBOTSON, JHANNA) NITTY GRITTY DIRT BAND WARNER BROS, 7-22750	<u>(61)</u>	68	75	4	NOT A NIGHT GOES BY J.RUTENSCHROER,T.MALCHAK (S.DIAMOND, J.WEAT
(12)	18	22	7	I'LL LEAVE THIS WORLD LOVING YOU RICKY VAN SHELTON SBUCKINGHAM (W.KEMP) COLUMBIA 38-08022/CBS	62	44	34	11	ALIVE AND WELL C.YOUNG (L.GATLIN)
13	16	19	10	BOOGIE WOOGIE FIDDLE COUNTRY BLUES JSTROUD (C. DANIELS, T.DIGREGARIO, T.CRAIN, C.HATWARD, J.GAVIN) + THE CHARLIE DANIELS BAND EPIC 34-08002/CBS	63	43	43	8	IF I COULD BOTTLE THIS UP B.SHERRILL (D.DILLON, P.OVERSTREET)
14	4	5	14	BUTTON OFF MY SHIRT RMLSAPR, GALBRAITH, KLEHNING (GLYLE, BLIVSEY) RCA 8389-7	64	54	40	18	LETTER HOME W.WALDMAN (W.WALDMAN)
(15)	19	23	7	I KNOW HOW HE FEELS JBOWENR.MCENTIRE (R.BOWLES, W.ROBINSON)	65	NE	wÞ		ALL THE REASONS WHY P.WORLEY,E.SEAY (P.CARLSON, 8.N.CHAPMAN)
16	1	2	15	STREETS OF BAKERSFIELD PANDERSON (H.JOY)	66	69	74	4	I'D THROW IT ALL AWAY
	22	27	10	I WISH THAT I COULD FALL IN LOVE TODAY BARBARA MANDRELL LCOLLINS,FFOSTER (H-HOWARD) BARBARA MANDRELL	67)	NE	<u> </u>	1	
18	10	1	13	HONKY TONK MOON RANDY TRAVIS KLEHNING (D.O'ROURKE) WARNER BROS. 7-27833	(68)	76	88	3	B.OWENS, J.SHAW (B.OWENS, D.DEDMOND)
(19)	21	31	6	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') GEORGE STRAIT JBOWENG.STRAIT (T.COLLINS) GEORGE STRAIT	6 9	78		2	R.BENNETT (B.HOBBS)
20	20	25	9	IT KEEPS RIGHT ON HURTIN' NLARKIN (J. TILLOTSON) BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC	(70)	79		2	D.JOHNSON (H.HOWARD) YOU MIGHT WANT TO USE ME AGAIN
21)	24	32	9	CHISELED IN STONE VERN GOSDIN B.MONTGOMERY (V.GOSDIN, M.D.BARNES) COLUMBIA 38-08003/CBS	$\overline{(1)}$	NE	wb	1	T.COLLINS (B.P.BARKER, K.PALMER)
(22)	23	30	9	THAT'S THAT	72	50	39	19	W.ALDRIDGE (W.ALDRIDGE)
23	25	29	10	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' LEE GREENWOOD JBOWENLGREENWOOD (LGREENWOOD) MCA 53386	(73)	75	81	4	B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES) BRAND NEW WHISKEY R.DEA.G.MIDDLEWORTH (G.STEWART, M.L.STEWART
24	9	9	15	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON) CA 8 304-7	(74)	82		2	WHERE WAS I
25)	28	33	8	REBELS WITHOUT A CLUE THE BELLAMY BROTHERS JBOWENJ.STROUD (D.BELLAMY) THE BELLAMY MCA/CURB 53399/MCA	75	59	53	6	J.BRADLEY (S.CLARK, R.PEOPLES)
26	30	35	6	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ) KCA 8637-7	76	53	41	18	O.BRADLEY (R.MILLER) THAT'S WHAT YOUR LOVE DOES TO H.DUNN.C.WATERS,W.PETERSON (C.RAINS, B.CASW
				* * * POWER PICK/AIRPLAY * * * A TENDER LIE * * RESTLESS HEART	77	56	42	19	DON'T GIVE CANDY TO A STRANGER R.Baker (L.BOONE, J.HINSON, D.GIBSON)
27	31	38	5	T.DUBDIS,SHENDRICKS,RESTLESS HEART (R.SHARP) RCA 8714-7 IT'S YOU AGAIN EXILE	78	66	57	16	WE NEVER TOUCH AT ALL K.SUESOV,M.HAGGARD (H.COCHRAN)
$\frac{(28)}{(20)}$	35	37	8	E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON) EPIC 34-08020/CBS NOBODY'S ANGEL CRYSTAL GAYLE E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP) WARNER BROS. 7-27811	79	63	51	19	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBI
<u>(29)</u>	32	36	9	LOVE HELPS THOSE PAUL OVERSTREET	80	67	64	6	WE NEED TO BE LOCKED AWAY W.WALDMAN, J.EDWARDS (T.HASELDEN, S.MUNSEY,
30	38	45	5	J.STROUD (P.OVERSTREET) MTM 72113 UNTDLD STORIES KATHY MATTEA	81	87	99	3	RISING COST OF LOVING YOU MLEGGETT (J.WRIGHT)
31	15	4	16	AREYNOLDS (TO'BRIEN) MERCURY 870 476-7	(82)	91	_	2	THERE'S A TELEPHONE RINGING (IN NOT LISTED (K.BROOKS, A.LAYNE, K.YOUNG)
32	27	13	18	JBOWEN.S.EWING (S.EWING, D.SAMPSON) MCA 53353 SPANISH EYES WILLIE NELSON	83	70	62	20	I COULDN'T LEAVE YOU IF I TRIED T.BROWN,R.CROWELL (R.CROWELL)
(<u>33)</u> (34)	39	46	6	C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER) COLUMBIA 38-08066/CBS MAMA KNOWS SHENANDOAH	84		w	1	ONE DANCE LOVE AFFAIR D.HOLIDAY (D.ROTH)
<u>34</u> (35)	41	48	4	RHALLR.BYRNE (T.MENZIES, T.HASELDEN) COLUMBIA 38-08042/CBS PIL GRIMS ON THE WAY (MATTHEW'S SONG) MICHAEL MARTIN MURPHEY	(85)	99	1_	2	DON'T SEND ME ROSES
	40	44	1	S,GIBSON, J.E.NORMAN (M.HUMMON) WARNER BROS. 7-27810 WE BELIEVE IN HAPPY ENDINGS EARL THOMAS CONLEY WITH EMMYLOU HARRIS	86	98	-	2	B.SUMMERS (S.L.VOGT) CAN'T STOP THE MUSIC D.KING (D.KING, D.WOODWARD)
36	29	12	17	E.GORDY.JR.R.L.SCRUGGS (BMCDILL) RCA 6632-7 WHEN YOU PUT YOUR HEART IN IT KENNY ROGERS	87	86	77	22	I HAVE YOU
37 (38)	26	26	11	J.E.NORMAN (J.P.DUNNE, AROBERTS) REPRISE 7-27812/WARNER BROS.	88		wÞ	1	J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)
<u>39</u>	42	47	4	LIKENNEDY (P.MCGEE, S.A.GIBSON)	89	71	60	20	B.LOGAN (H.HOWARD, R.PETERSON)
(4 0)	48	58	4	KLEHNING (D.SCHLITZ, G.SCRUGGS) RCA 8631-7 MY BABY'S GONE SAWYER BROWN	90		w Þ	1	P.WORLEY.E.SEAY (N.MONTGOMERY)
40	47	55	+ ·	R.CHANCEY (D.LINDE) CAPITOL/CURB 44218/CAPITOL HOW MUCH IS IT WORTH TO LIVE IN L.A. WAYLON JENNINGS	91	89	80	15	J.KENNEDY (GRISSOM, KENNEDY, FAGAN)
	45	50	5	JBOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH) MCA 53314 ADDICTED DAN SEALS	92) NE			T.COLLINS (B.PETERS)
42	33	21	19	KLEHNING (C. WHEELER) CAPITOL 44130 WE MUST BE DOIN' SOMETHIN' RIGHT EDDIE RABBITT	93	85	94	3	R.L.SCRUGGS (B.F.NEARY, J.PHOTOGLO)
$\frac{(43)}{(44)}$	51	66 54	3	RLANDIS (E.RABBITT, R.NIELSEN) RCA 8/16-7 THAT OLD WHEEL JOHNNY CASH WITH HANK WILLIAMS, JR.	93 (94)	+	.W >	1	D.WILLS,R.WEST,B.KILLEN (D.WILLS, G.PAYNE)
(4 4)	46	54	5	HOLD ME K.T. OSLIN	95	93		2	AN AMERICAN TRILOGY
45	58	-	2	H.SHEDD (K.T.OSLIN) RCA 8725-7 BLUE SIDE OF TOWN PATTY LOVELESS	95 (96)			1	G.HUMPHREY (M.NEWBURY) SHE'S SITTIN' PRETTY
(46)	55	68	3	T.BROWN (H.DEVITO, P.KENNERLEY) MCA 53418 PLUE LOVE THE O'KANES	97	-		1	B.BARTON (B.BARTON)
47	34	17	16	J.OHARA,K.KANE (K.KANE, J.O'HARA) COLUMBIA 38-07943/CBS DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) T.G. SHEPPARD	98			1	J.STROUD (F.KNOBLOCH, D.TYLER)
48	49	56	5	B.MONTGOMERY (M.GARVIN, R.BOUDREAUX) COLUMBIA 38-08029/CBS	99	<u> </u>	.w >	1	D.WALLS,T.LEBEAU (B.WARREN, D.WALLS)
<u>(49)</u>) 52	61	12	R.L.SCRUGGS (D.SHANNON) CAPITOL 44239 UNDER THE BOARDWALK LYNN ANDERSON) NE		1	LOST HIGHWAY
50	36	24	13	N.LARKIN (K.YOUNG, A.RESNICK) MERCURY 870 528-7		1 198		1	W.R.HOLMES.T.GLASER (L.PAYNE)

×		s	WKS. ON CHART	Compiled from a national sample of			Η×	S S	RT	
THIS	LAST	2 WK AGO	WKS	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	WEEK	LAST WEEK	2 WK	WKS. (CHAR	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL
	2	3	15	★ ★ NO.1 ★ ★ STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	e TANYA TUCKER CAPITOL 44188	(51)	62		2	SHE'S CRAZY FOR LEAVING T.BROWN,R.CROWELL (R.CROWELL, G.CLARK) RODNEY CROWELL COLUMBIA 38-08080/CBS I GIVE YOU MUSIC THE MCCARTERS
$\overline{2}$	3	6	13	GONNA TAKE A LOT OF RIVER JBOWEN (JKURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381	52	60	73	3	I GIVE YOU MUSIC P.WORLEY.E.SEAY (D.ADKINS) *** HOT SHOT DEBUT ***
3	5	7	13	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205	53	NE		1	CHANGE OF HEART B.MAHER (N.JUDD) THE JUDDS RGA/CURB 8715.7
4	6	8	13	SUMMER WIND PWORLEY.E.SEAY (C.HILLMAN, S.HILL)	♦ THE DESERT ROSE BAND MCA/CURB 53354/MCA	54	61	69	4	LIGHT YEARS JBOWEN G. CAMPBELL (J.WEBB)
5	7	11	11	RUNAWAY TRAIN R.CROWELL (J.STEWART)	♦ ROSANNE CASH COLUMBIA 38-07988/CBS	55	57	63	7	I GUESS I JUST MISSED YOU TBRASFIELD (TBRASFIELD, W.ALDRIDGE) 16TH AVENUE 70419
6	8	10	12	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS	56	37	28	19	I SHOULD BE WITH YOU JROWENS WARINER (S.WARINER) & STEVE WARINER MCA 53347
\bigcirc	11	14	12	NEW SHADE OF BLUE SOUTHERN PACIFIC.J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790	(57)	65	_	2	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART THE STATLER BROTHERS JKENNEDY (H.REID, D.REID, D.REID) MERCURY 870 681-7
8	13	15	12	WHAT DO YOU WANT FROM ME THIS TIME BLLOYD.R.FOSTER (R.FOSTER, BLLOYD)	◆ FOSTER AND LLOYD RCA 8633-7	58	73		2	OLD KIND OF LOVE RSKAGGS (POVERSTREET) EPIC 34-08063/CBS
9	12	16	12	SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373	(59)	77		2	HOLD ON (A LITTLE LONGER) STEVE WARINER JBOWEN,SWARINER (S.WARINER, R.HART) MCA 53419
10	14	18	11	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216	60	72	87	3	NOT ENOUGH LOVE TOM WOPAT JCRUTCHFIELD (C.FARREN, F.KNOBLOCH) CAPITOL 44243
	17	20	8	I'VE BEEN LOOKIN' JLEO (JIBBOTSON, JIHANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750	61)	68	75	4	NOT A NIGHT GOES BY J.RUTENSCHROER.T.MALCHAK (S.DIAMOND. J.WEATHERLY) TIM MALCHAK ALPINE 009
(12)	18	22	7	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS	62	44	34	11	ALIVE AND WELL LARRY, STEVE, RUDY: THE GATLIN BROTHERS CYOUNG (LGATLIN) COLUMBIA 38-07998/CBS
13	16	19	10	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS	63	43	43	8	IF I COULD BOTTLE THIS UP B.SHERRIL (D.DILLON, P.OVERSTREET) GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS
14	4	5	14	BUTTON OFF MY SHIRT R.MILSAP.R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7	64	54	40	18	LETTER HOME WWALDMAN (WWALDMAN) THE FORESTER SISTERS
15	19	23	7	I KNOW HOW HE FEELS JBOWEN.R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402	65	NE		1	ALL THE REASONS WHY PWORLEY.ESEAY (P.CARLSON, B.N.CHAPMAN) WARRED BODS, 7:27735
16	1	2	15	STREETS OF BAKERSFIELD + DV	VIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.	66	69	74	4	I'D THROW IT ALL AWAY DARRELL HOLT
17)	22	27	10	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220	67)	NE			HOT DOG BUCK OWENS
18	10	1	13	HONKY TONK MOON KLEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833	() (68)	76	88	3	ARE THERE ANY MORE LIKE YOU
19	21	31	6	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') JBOWENG.STRAIT (T.COLLINS)	GEORGE STRAIT	69	78	~	2	RIBENNETT (B.HOBBS) MTM 72114 WHAT DO LONELY PEOPLE DO BURCH SISTERS
20	20	25	9	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC	(70)	79	_	2	D.JOHNSON (H-HOWARD) MERCURY 870 687-7 YOU MIGHT WANT TO USE ME AGAIN JOHNNY RODRIGUEZ
21	24	32	9	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS	$\overline{(1)}$	NE		1	T.COLLINS (B.P.BARKER, K.PALMER) CAPITOL 44245 BORDERLINE THE SHOOTERS
22	23	30	9	THAT'S THAT B.MAHER (H.PRESTWOOD)	MICHAEL JOHNSON RCa 8650-7	72	50	39	19	W.ALDRIDGE (W.ALDRIDGE) EPIC 34-08082/CBS JOE KNOWS HOW TO LIVE EDDY RAVEN
23	25	29	10	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' JBOWENLIGREENWOOD (LIGREENWOOD)	LEE GREENWOOD MCA 53386	(73)	75	81	4	B.BECKETT (GLVLE, TSEALS, M.D.BARNES) RCA 8303 BRAND NEW WHISKEY GARY STEWART
24	9	9	15	TEAR STAINED LETTER R.BENNETILBHALVERSON (R.THOMPSON)	♦ JO-EL SONNIER RCA 8304-7	74			4	R.DEA.G.MIDDLEWORTH (G.STEWART, M.L.STEWART) HIGHTONE 506 WHERE WAS I CHARLEY PRIDE
25	28	33	8	REBELS WITHOUT A CLUE BOWENJSTROUD (DBELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA	-	82	53	6	J.BRADLEY (S.CLARK, R.PEOPLES) 16TH AVENUE 70420 LOCK, STOCK AND TEARDROPS K.D. LANG
26)	30	35	6	WHEN YOU SAY NOTHING AT ALL G.FUNDIS.K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	♦ KEITH WHITLEY RCA 8637-7	75	59		18	OBRADLEY (R.MILLER) SIRE 7-27813/WARNER BROS. THAT'S WHAT YOUR LOVE DOES TO ME HOLLY DUNN
	-			***POWER PICK/AIRP		76	53	41		H.DUNN.C.WATERS,W.PETERSON (C.RAINS, B.CASWELL) MTM 72108 DON'T GIVE CANDY TO A STRANGER LARRY BOONE
27)	31	38	5	A TENDER LIE T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7	77	56	42	19	WE NEVER TOUCH AT ALL MERLE HAGGARD
28	35	37	8	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS	78	66	57	16	K.SUESOV.M.HAGGARD (H.COCHRAN) EPIC 34-07944/CBS (DO YOU LOVE ME) JUST SAY YES HIGHWAY 101 P.WORLEY.E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBBINS) WARNER BROS. 7-27867
29	32	36	9	NOBODY'S ANGEL E.PRESTIDGE, J.E. NORMAN (K.BROOKS, R.SHARP)	CRYSTAL GAYLE WARNER BROS, 7-27811	79	63	51	19	
30	38	45	5	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)		80	67	64	6	WE NEED TO BE LOCKED AWAY JONATHAN EDWARDS w.waldman.j.edwards (THASELDEN, S.MUNSEY, JR.) MCA/CURB 53390/MCA RISING COST OF LOVING YOU THE WESTERN UNION BAND
31	15	4	16	UNTDLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7	81	87	99	3	MLEGGETT (J.WRIGHT) SHAWN-DEL 2202 THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUSE) SOUTHERN REIGN
32	27	13	18	I DON'T HAVE FAR TO FALL J.BOWEN.S.EWING (S.EWING, D.SAMPSON)	♦ SKIP EWING MCA 53353	82	91	-	2	NOTLISTED (K.BROOKS, ALAYNE, K.YOUNG) STEP ONE 391 I COULDN'T LEAVE YOU IF I TRIED RODNEY CROWELL
33	39	46	6	SPANISH EYES C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS	83	70	62	20	LBROWN,R.CROWELL (R.CROWELL) COLUMBIA 38-07918/CBS ONE DANCE LOVE AFFAIR JON WASHINGTON
34)	41	48	4	MAMA KNOWS R.HALL.R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS	84	NE	W P	1	DHOLIDAY (D.ROTH) DOOR KNOB 310 DON'T SEND ME ROSES SARAH
35	40	44	7	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810	85	99	-	2	B.SUMMERS (SL.VOGT) HUB 48 CAN'T STOP THE MUSIC DON KING
36	29	12	17	E.GORDY, JR. R.L. SCRUGGS (B.MCDILL)	CONLEY WITH EMMYLOU HARRIS RCA 6632-7	86	98	-	2	D.KING (D.KING D.WOODWARD) SIX-ONE-FIVE 1015 I HAVE YOU GLEN CAMPBELL
37	26	26	11	WHEN YOU PUT YOUR HEART IN IT JE NORMAN (J.P.DUNNE, A.ROBERTS)	♦ KENNY ROGERS REPRISE 7-27812/WARNER BROS.	87	86	77	22	Indext for the second precision Control of the second precision <thcontrol of="" precision<="" second="" th="" the=""> Control of the</thcontrol>
38	42	47	7	I JUST CAN'T SAY NO TO YOU JKENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513	88	+	w 🕨	1	B.LOGAN (H.HOWARD, R.PETERSON) CAPITOL 44223
39	48	58	4	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	BAILLIE AND THE BOYS RCA 8631-7 SAMVED REDOWN	89	71	60	20	P.WORLEY, E.SEAY (N.MONTGOMERY) WARNER BROS. 7-27868
40	47	55	4	MY BABY'S GONE R.CHANCEY (DLINDE)	SAWYER BROWN CAPITOL/CURB 44218/CAPITOL	90	+	w 🕨	1	J.KENNEDY (GRISSOM, KENNEDY, FAGAN) CAPITOL 44244
41	45	50	5	HOW MUCH IS IT WORTH TO LIVE IN L.A. JEOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCa 53314	91	89	80	15	T.COLLINS (B.PETERS) CAPITOL 44204
42	33	21	19		DAN SEALS CAPITOL 44130	92	+	w 🕨	1	R.L.SCRUGGS (B.F.NEARY, J.PHOTOGLO) CAPITOL 44257
43	51	66	3	WE MUST BE DOIN' SOMETHIN' RIGHT RLANDIS (E.RABBITT. R.NIELSEN)		93	85	94	3	D.WILLS,R.WEST,B.KILLEN (D.WILLS, G.PAYNE) EPIC 34-08043/CBS
4	46	54	5	J.CLEMENT (J.PIERCE)	CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7	94	NE	W 🕨	1	A.TRAUM,S.PETITO (T.JANS) CRITIQUE 7-99275/ATLANTIC
45	58		2	HOLD ME H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCa 8725-7	95	93	-	2	G.HUMPHREY (M.NEWBURY) AIRBORNE 10005
46	55	68	3	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418	96		W	1	B.BARTON (B.BARTON) CANYON CREEK 0801
47	34	17	16		THE O'KANES COLUMBIA 38-07943/CBS	97	NE	WÞ	1	J.STROUD (F.KNOBLOCH, D.TYLER)
48	49	56	5	DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) B.MONTGOMERY (M.GARVIN, R.BOUDREAUX)	T.G. SHEPPARD COLUMBIA 38-08029/CBS	98		WÞ	1	D.WALLS,T.LEBEAU (B.WARREN, D.WALLS) ROSE HILL 001
49	52	61	6	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239	99		WÞ	1	NOT LISTED (K.HARVEY) BEAR CREEK 103
50	36	24	13	UNDER THE BOARDWALK N.Larkin (K.YOUNG, A.RESNICK)	MERCURY 870 528-7	100		W	1	W.R.HOLMES,T.GLASER (L.PAYNE) GMC 1001
	roduct	s with t	he grea	test airplay this week. Videoclip availability. Recording Indust	try Assn. Of America (RIAA) certification fo	or sales o	u 1 milli	on units	. A RIA	A certification for sales of 2 million units.





by Marie Ratliff

RODNEY CROWELL is coming on strong at KTPK Topeka, Kan, with "She's Crazy For Leavin'" (Columbia). Says MD Jim Gibb, "This is why country music is so great; it's a combination of everything that's gone before-rock'n'roll, country, and R&B-and it fits right in our format.

MD Paul McVay, WSTH Columbus, Ga., is specific in his prediction: "This will be [Crowell's] third hit in a row.

McVay is also enthusiastic about Glen Campbell's "Light Years" (MCA). "It's the best thing he's done in the last 10 years. It sounds like the things he used to do that were smash hits."

****REBA MCENTIRE** sings her heart out on this one," says MD Steve Gary, KASE Austin, Texas, referring to "I Know How He Feels" (MCA). "It has a feel of 'Whoever's In New England.' It's working really well for her."

"It's going to be a monster," says PD Lee Rogers, WCRJ Jacksonville, Fla. "It's the best thing she's done in a while." McEntire is charted this week at No. 15.

Rogers also reports great response to Billy Joe Royal's "It Keeps Right On Hurtin'" (Atlantic America), numbered this week at 20. "It's kickin' up some serious dust around here. Of course the writer, Johnny Tillotson, is from this area, so it has a lot of local appeal." Tillotson had a hit with the song in 1962.

ALBUM ACTION: MD David Bryan, WDAF Kansas City, Mo., is excit-ed about the "Uneasy Rider '88" cut on the Charlie Daniels Band's "Homesick Heroes" album (Epic). "It's one of our most requested songs, an absolute monster. People are going nuts over it." The song is an update of Daniels' 1973 top 10 pop hit "Uneasy Rider."

MD Dandalion, WRKZ Hershey, Pa., is getting good feedback on Johnny Rodriguez's "Someday I'm Gonna Finish Leavin' You" from his 'Gracias'' package on Capitol. Says Dandalion, "It's incredibly good and should be his next single.'

should be his next single." Waylon Jennings' new "Full Circle" album (MCA) is getting airplay at WTVY Dothan, Ala.; the cut "You Put The Soul In My Song" is get-ting the most attention. Says PD Ken Carlile, "This one is different for Waylon, and he really nailed it."

"'Rage On' is a killer," says MD Tom Sheldon, KEKB Grand Junction, Colo., of the title cut of Dan Seals' Capitol album. "It's been in the top three of our top nine for a week," he adds.

67 41

83

32

52 49

CHANGE OF HEART

THE SHOOTERS EPIC

HOT DOG BUCK OWENS CAPITOL

EDDIE RABBITT RCA

STEVE WARINER MCA

MAMA KNOWS SHENANDOAH COLUMBIA

LONG SHOT

WE MUST BE DOIN'...

HOLD ON (A LITTLE LONGER)

BAILLIE AND THE BOYS RCA

ALL THE REASONS WHY

HIGHWAY 101 WARNER BROS.

SHE'S CRAZY FOR LEAVING

RODNEY CROWELL COLUMBIA

THE JUDDS RCA/CUI

BORDERLINE

K.T. OSLIN RCA

HOLD ME

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

HOT DOG (Tree, BMI) HOW MUCH IS IT WORTH TO LIVE IN L.A. (Waylon

Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP)

HL I DON'T HAVE FAR TO FALL (Acufi-Rose, BMI/Golden Reed, ASCAP) CPP I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP) I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, DMI) LII

25 29

26

27 17

28

29

30

87

38

15

56 91 17

SILVER

ADDS 60 REPORTERS

20

13

10

9

11

10

10

9

9

9

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

GOLD

ADDS 29 REPORTERS

8

3

1

5

8

4

5

2

6

7

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.

25

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Band, ASCAP)

IT'S YOU AGAIN

SPANISH EYES

I GUESS I JUST MISSED YOU (Rick Hall, ASCAP) I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)

I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI)

I KNOW HOW HE FEELS (Maypop, BMI/Alabama

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

TOTAL

56

40

37

36

31

31

27

27

25

24

ADDS ON 155 REPORTERS

TOTAL

58

40

40

78

92

35

96

51

122

103

BRONZE/ SECONDARY

ADDS 66 REPORTERS

28

24

26

22

12

17

12

16

10

8

www.americanradiohistory.com

IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')

WHAT DO YOU WANT FROM ME THIS TIME

WHEN YOU PUT YOUR HEART IN IT

I DON'T HAVE FAR TO FALL

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 42 ADDICTED (Blue Gate, ASCAP/C, Who
- 62
- ADDICTED (Blue Gate, ASCAP/C, Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP ALIVE AND WELL (Kristoshua, BMI) ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP) AN AMERICAN TRILOGY (Acuft-Rose, BMI) ABF THEFE ANY MORE LIKE YVII (Laward Daught
- 95 68

- AN AMERICAN TRILOGY (Acufi-Rose, BMI) ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP BLUE LOVE (Cross Keys, ASCAP) HL BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Haral BMI) 13 Hazel, BMI)
- 71 BORDERLINE (Rick Hall, ASCAP)
- BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day, 73
- BMI) CPP BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP 14
- CAN'T STOP THE MUSIC (Loose Ends. ASCAP) 53
- CHANGE OF HEART (Caseyem, BMI/Kentucky eetheart RMI 21
- CHISELED IN STONE (Hookem, ASCAP/Hidden Lake
- BMI) CPP DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP DESPERATELY (Cross Keys, ASCAP) HL (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, SCAP, June P. ASCAP)
- 79
- ASCAP/Wee B. ASCAP 77
- ASCAP/ MEE B, ASCAP/ DONT GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP DONT SAY IT WITH DIAMONDS (SAY IT WITH LOVE) Cree APM (Communities DNI) UN 48
- (Tree, BMI/Thanxamillion, BMI) HL DON'T SEND ME ROSES (Gobs Of Music, BMI/Bob 85 ners, BMI)
- 99 FALLING IN LOVE RIGHT & LEFT (Ken Harvey,
- 89
- ASCAP) THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP) GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP) HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Of Music ASCAP) 2
- 90
- Music, ASCAP) HOLD ME (Wooden Wonder, SESAC) HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI) HONKY TONK MOON (Hannah Rhodes, BMI) CPP 45
- 18

FOR WEEK ENDING OCTOBER 22, 1988

FOR WEEK ENDING OCTOBER 22, 1988							
Billboard, HOT COUNTRY SINGLES							
~	A ranking of the top 30 c	ountry singles by sales with reference					
title's position on the main Hot Country Singles chart.							
	SAL	ES	CTRY				
WEEK		ARTIST	HOT C POSITI				
3	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	6				
4	RUNAWAY TRAIN	ROSANNE CASH	5				
9	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	2				
6	BUTTON OFF MY SHIRT	RONNIE MILSAP	14				
10	STRONG ENOUGH TO BEND	TANYA TUCKER	1				
8	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	20				
12	BOOGIE WOOGIE FIDDLE COUNTRY	BLUES CHARLIE DANIELS	13				
11	DARLENE	T. GRAHAM BROWN	3				
5	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	16				
1	HONKY TONK MOON	RANDY TRAVIS	18				
14	I'LL LEAVE THIS WORLD LOVING YO	U RICKY VAN SHELTON	12				
13	TEAR STAINED LETTER	JO-EL SONNIER	24				
18	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	11				
19	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	9				
15	UNTOLD STORIES	KATHY MATTEA	31				
21	CHISELED IN STONE	VERN GOSDIN	21				
20	SUMMER WIND	THE DESERT ROSE BAND	4				
2	BLUE LOVE	THE O'KANES	47				
7	WE BELIEVE IN HAPPY EARL THO	MAS CONLEY/EMMYLOU HARRIS	36				
28	I KNOW HOW HE FEELS	REBA MCENTIRE	15				
_	NEW SHADE OF BLUE	SOUTHERN PACIFIC	7				
23	IF I COULD BOTTLE THIS UP	EORGE JONES & SHELBY LYNNE	63				
16	ADDICTED	DAN SEALS	42				
30	UNDER THE BOARDWALK	LYNN ANDERSON	50				
	Xiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii	A ranking of the top 30 c title's position on the main SALLE TITLE BLUE TO THE BONE RUNAWAY TRAIN GONNA TAKE A LOT OF RIVER BUTTON OFF MY SHIRT GBUTTON OFF MY SHIRT CONSCREDUCE FIDDLE COUNTRY BOOGIE WOOGIE FIDDLE COUNTRY BOOGIE WOOGIE FIDDLE COUNTRY BOOGIE WOOGIE FIDDLE COUNTRY DARLENE STREETS OF BAKERSFIELD HONKY TONK MOON HI I'LL LEAVE THIS WORLD LOVING YO SATURDAY NIGHT SPECIAL VIE BEEN LOOKIN' SATURDAY NIGHT SPECIAL SUMMER WIND BLUE LOVE WE BELIEVE IN HAPPY EARL THC BLUE LOVE WE BELIEVE IN HAPPY EARL THC RINGW HOW HE FEELS NEW SHADE OF BLUE SIF I COULD BOTTLE THIS UP CADITION COULD STORE COULD BOTTLE THIS UP CADITION C	Analysis Hot Country singles by sales with reference title's position on the main Hot Country Singles chart. SALES ARTIST BLUE TO THE BONE SWEETHEARTS OF THE RODEO RUNAWAY TRAIN ROSANNE CASH GONNA TAKE A LOT OF RIVER THE OAK RIDGE BOYS BUTTON OFF MY SHIRT RONNIE MILSAP Strong ENOUGH TO BEND TANYA TUCKER BOGIE WOOGIE FIDDLE COUNTRY BLUES CHARLIE DANIELS DARLENE I. GRAHAM BROWN STREETS OF BAKERSFIELD DWIGHT YOAKAM & BUCK OWENS HONKY TONK MOON RANDY TRAVIS STREETS OF BAKERSFIELD DWIGHT YOAKAM & BUCK OWENS HONKY TONK MOON RANDY TRAVIS I HONKY TONK MOON RANDY TRAVIS STREETS OF BAKERSFIELD DWIGHT YOAKAM & BUCK OWENS I HONKY TONK MOON RANDY				

COUNTRY SINGLES BY LABEL

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

CBS	18
Columbia (11)	
Epic (7)	
MCA (12)	15
MCA/Curb (3)	
CAPITOL (13)	14
Capitol/Curb (1)	
WARNER BROS. (10)	13
Reprise (2)	
Sire (1)	
RCA (11)	12
RCA/Curb (1)	
MERCURY	6
MTM	4
16TH AVENUE	2
ATLANTIC	2
Atlantic America (1)	
Critique (1)	_
AIRBORNE	1
ALPINE	1
ANOKA	1
BEAR CREEK	1
CANYON CREEK	1
CURB	1
DOOR KNOB	1
GMC	1
HIGHTONE	1
HUB	1
ROSE HILL	1
SHAWN-DEL	1
SIX-ONE-FIVE	1
STEP ONE	1

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 - (Beechwood, BMI) I'D THROW IT ALL AWAY (McConkey, SESAC/Borcha,

28

19

32

37

8

33

EXILE

GEORGE STRAIT

KENNY ROGERS

WILLIE NELSON

FOSTER AND LLOYD

SKIP EWING

- SESAC/To ofame, SESAC) 63 IF I COULD BOTTLE THIS UP (SBK Blackwood
- BMI/Larry Butler, BMI/Scarlet Moon, BMI IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') on, BMI) HL 19
- (Beechwood, BMI) I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) 12
- HL I'M LOVING THE WRONG MAN AGAIN (Tree, BMI) IT KEEPS RIGHT ON HURTIN' (Ridge, BMI) IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI)
- 20 28 HL/CPI
- 11
- 72
- HL/CPP I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP JOE KNOWS HOW TO LIVE (Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP LET'S GET STARTED IF WE'RE GONNA BREAK MY HEAT (CHAIPE Rebhore, BMI)
- HEART (Statler Brothers, BMI)
- 64 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI,
- 75
- BMI) LIGHT YEARS (White Oak, ASCAP) LOCK, STOCK AND TEARDROPS (Tree, BMI) HL LONG SHOT (Don Schiltz, ASCAP/Irving, BMI) HL/CPP LOST HIGHWAY (Acuff-Rose, BMI) LOVE HELPS THOSE (Scarlet Moon, BMI) LOVIE ARMS (Almo, ASCAP) MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI) HL 39
- 100
- 34
- 40
- Linde, BMI) HL NEW SHADE OF BLUE (Long Tooth, BMI/Endless
- Frogs, ASCAP) NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling 29
- 61
- Brook, BMI/Rumble Seat, BMI) NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bight Sky, ASCAP) HL NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) OLD KURD COLL 60
- OLD
- ONE DANCE LOVE AFFAIR (Ronzomatic, BMI) PAPER THIN WALLS (Jobete, ASCAP/Songmedia, BMI/Gordon Payne, BMI) CPP PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many 93 35
 - Hats, ASCAP) PLAYING WITH MATCHES (Ray-Dan, ASCAP/Tree,
- 98
- REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP) RIGAMAROLE (Colgems-EMI, ASCAP/A Little More 25 97

- Music, ASCAP/Mota, ASCAP/Back Nine, ASCAP) RISING COST OF LOVING YOU (Krogen Bros., BMI) RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell, 51
- SHE 5 URACT FOR LEAVING (Grante, ASCAP/Coolwell ASCAP/World Song, BMI) SHE'S SITTIN' PRETTY (Friends Of The General, BMI) SPANISH EYES (Screen Gems-EMI, BMI) STREETS OF BAKERSFIELD (Tree, BMI) HL STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Children and Children a

Bros., BMI)

- 1
- STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/C Schitz, ASCAP) HL/CPP SUMMER WIND (Bar None, BMI/Bug, BMI) 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, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP THER'S A TELEPHONE RINGING (IN AN EMPTY HOISE) (Cross Keys, ASCAP/Tree, BMI) HL/CPP

- 82
- HOUSE) (Cross Keys, ASCAP/Fat Man, BMI) UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL UNTOLD STORIES (White Sheep, ASCAP/Colgems-50
- 31 EMI ASCAR
- 36 BELIEVE IN HAPPY ENDINGS (Jack & Bill,
- ASCAP) HL WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie 43
- Rabbitt, BMI/Englishtown, BMI) WE NEED TO BE LOCKED AWAY (Millhouse, BMI) HL 80
- WE NEED TO BE LOCKED AWAY (Millhouse, BMI) H WE NEVER TOUCH AT ALL (Tree, BMI) HL WE WERE MEANT TO BE LOVERS (WB, ASCAP/Warner-Tamerlane, BMI) WHAT DO LONELY PEOPLE DO (Tree, BMI) WHAT DO YOU WANT FROM ME THIS TIME (Uncle
- 92
- 8 Artie, ASCAP/Lawyer's Daughter, BMI) CPP WHEN YOU PUT YOUR HEART IN IT (Lawley 37
- BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP 26
- ASLAP) WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schiltz, ASCAP) HL WHERE WAS I (Intersong, ASCAP/Hide-A-Bone, ASCAP/Chappell, ASCAP) 74
- 23
- YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hali-Clement, BMI) HL
- (Juchess, ASCAP/Hail-Clement, BMI) HL YOU MIGHT WANT TO USE ME AGAIN (Tom Collins, BMI/Collins Court, ASCAP) 70

SHEET MUSIC AGENTS

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

CLM Cherry Lane

HL Hal Leonard

WBM Warner Bros.

CPP Columbia Pictures

66

AP)			
KIND OF	LOVE (Scarlet Me	oon, BMI)	

Murray To Grace Opry Stage At Songwriters' Benefit

NASHVILLE Anne Murray will give a benefit concert Nov. 16 for the Nashville Songwriters Assn. International at the Grand Ole Opry House here.

UNTRY

Two-thirds of the concert proceeds will go to the creation of an exhibit to explain to the public the function of songwriters. The remaining third will be used for NSAI's legislative and educational programs.

Three hundred seats at the concert will be available at \$100 a ticket. These tickets include invitations to a postconcert reception, to be held by Murray and her label, Capitol Records.

Regular tickets are \$17.50 and \$15.50 and can be purchased through Centratik beginning Monday (17).

Radio networks eye country formats with a new attitude ... see page 16



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Ryman Is 1st Country Act To Sign With Soviet Label

NASHVILLE Bobby Joe Ryman has become the first country music artist to sign a recording contract with Melodiya, the state-run Soviet label. Ryman and producer Stan Cornelius will travel to Moscow with their studio musicians for recording sessions.

The album will contain 12 songs, 10 composed by Americans and two by Russians, and Ryman will perform two duets

with Soviet singer Laima Vaikule. All the songs will be sung in English. Soviet television will film a documentary on the sessions and produce a video. For one of the duets, some of the video footage will be shot in Red Square. "The Russians will be starting

"The Russians will be starting with the real heart and soul of American music," said Cornelius at a recent bon voyage party in Nashville. GERRY WOOD

FOR WEEK ENDING OCTOBER 22, 1988

TOP COUNTRY ALBUMS

gr gr gr sr sr sr sr sr sr ARTIST TITLE 10 2 3 9 ARTIST the La NUMBER/DSTRIBUTNO LABLE (SUG LIST PRICE)* TITLE 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 RANDY TRAVIS A WARKEN INCE, 25/32/38 (A9) (CD) OLD 8 X 100 3 3 2 9 RANDY TRAVIS A WARKEN INCE, 25/32 (A 9) (CD) BIG DREAMS IN A SMALL TOWN 5 8 5 K.T. OSLIN INCA 8369 (B 50) (CD) BIG DREAMS IN A SMALL TOWN 5 8 6 12 DAN SELLS CANCEL 40676 (B 9) (CD) READ 6 4 4 15 HANN WILLIAMS, JR. Ø WARKEN CUBE 2725 / VARMER BIRDS (B 49) (CD) WILD STREAK 7 8 6 12 DAN SELLS CANCEL 4676 (B 9) (CD) STRONG ENOUGH TO BEND 10 10 10 23 REBA MCENTIRE MAL 4214 (B 9) (CD) STRONG ENOUGH TO BEND 11	EK	EK	AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
① 2 3 9 DWIGHT YOAKAM PROMINER BODS (B 3B) (CD) BUENAS NOCHES FROM A LONELY ROOM ALONELY ROOM ALONELY ROOM ALONE ALONELY ROOM ALONE ALONELY ROOM ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE ALONE br>ALONE ALON	THIS WEEK	LAST WEEK	WKS.	WKS. ON		TITLE	
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1 1		2	3	9		NAS NOCHES FROM A LONELY ROOM	
3 3 12 13 14 15 16 15 18 5 K.T. OSLIN RCA 3369 (3.98) (CD) BIG DREAMS IN A SMALL TOWN 6 4 4 15 HANK WILLIAMS, JR. ● WARKAY/CLRB 25725/WARKER BRDS. (8.98) (CD) WILD STREAK 7 8 6 12 DAN SEALS CAPTOL 46976 (8.98) (CD) REBA 7 8 6 12 DAN SEALS CAPTOL 46976 (8.98) (CD) REBA 9 9 23 REBA MCENTIRE MCA 42134 (8.98) (CD) REBA 10 10 10 30 GEORGE STRAIT ● MCA 4214 (8.98) (CD) IF YOU AIN'T LOVIN' YOU AIN'T LUVIN' 11 11 17 7 REAN TRANS & WARKER BRDS. 55566 (8.98) (CD) ALWAYS & FOREVER 13 13 65 ROSANKE CASH COLUMBIA 44221/CBS (CD) LOVING PROOF 14 7 7 85 RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) ULD YICD EYED DREAM 15 13 13 65 ROSANKE CASH COLUMBIA 44221/CBS (CD) ULD YICD SCYCD SHOP 16 15 16 17	2	1	1	12	RANDY TRAVIS A WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10	
1 0 0 0 1	3	3	2	9	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS	
0 0	4	6	5	9	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN	
0 1	5	5	8	5	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN	
1 0	6	4	4	15	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER B	ROS. (8.98) (CD) WILD STREAK	
3 3 5 7 7 7 7 7 7 7 7 7 8 7 7 7 8 7 7 7 8 7 7 7 8 7	7	8	6	12	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON	
In In <thin< th=""> In In In<</thin<>	8	9	9	23	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA	
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Image: Part of the state of the s	12	11	11	74	RANDY TRAVIS ▲3 WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER	
15 13 13 13 65 ROSANNE CASH COLUMBIA 40777/CBS (CD) KING'S RECORD SHOP 16 15 15 8 HIGHWAY 101 WARKE BROS. 25742 (8.98) (CD) 101 2 17 17 14 25 RODNEY CROWELL COLUMBIA 44077/CBS (CD) DIAMONDS & DIAT 18 18 20 51 BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD) THE ROYAL TREATMENT 19 16 16 19 ALABAMA ● RCA 6825-R(9.98) (CD) ALABAMA LIVE 20 21 21 37 VERN GOSDIN COLUMBIA 40982/CBS (CD) CHISELED IN STONE 21 22 24 22 SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD) ONE TIME, ONE NIGHT 22 20 18 K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) DON'T CLOSE YOUR EYES (24) 25 26 5 T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD) COME AS YOU WERE 25 23 22 12 RANDY TRAVIS 42 WARNER BROS. 1.25435 (8.98) (CD) STORMS OF LIFE (26) 23 64 K.T. OSLIN ● RCA 5924-1 (8.98) (CD) COME AS YOU WERE (27) 26 23	13	NE	W	1	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD)	LOVING PROOF	
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	38	36	33	28	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE		
39	47		2	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO		
40	30	30	65	HANK WILLIAMS, JR. A WARNER/CURB 25593-1/WARNER BROS.	BORN TO BOOGIE		
41	35	35	76	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS		
42	39	37	139	ALABAMA A RCA AHL1-7170 (8.98) (CD)	GREATEST HITS		
43	34	39	7	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME		
44	45	49	22	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO		
45	40	45	9	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE		
46	44	47	15	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT		
47	42	42	30	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE		
48	49	50	45	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR		
49	48	48	15	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU		
50	41	40	38	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC		
51	51	_	2	JOHN ANDERSON MCA 42218 (8.98) (CD)	10		
52	62	72	3	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH		
53	55	_	2	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL		
54	54	_	2	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE		
55	50	54	30	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	ONNA LOVE HER ON THE RADIO		
56	61	66	19	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE		
57	43	44	13	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE		
58	52	55	13	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'		
59	53	52	206	HANK WILLIAMS, JR. A WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I		
60	46	46	27	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'		
61	58	71	62	PATSY CLINE MCA 12 (8.98)	GREATEST HITS		
62	NE	wÞ	1	JOHN DENVER WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND		
63	56	62	62	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES		
64	65	43	19	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY		
65	63	70	16	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU		
66	NE	wÞ	1	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	ASIAM		
67	71	58	53	ALABAMA A RCA 6495-1 (8.98) (CD)	JUST US		
68	NE	wÞ	1	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE		
69	59	51	98	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS		
70	57	75	45	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST		
71	70	69	5	CRYSTAL GAYLE WARNER BROS. 25706 (8.98) (CD)	NOBODY'S ANGEL		
72	68	63	89	HANK WILLIAMS, JR. • WARNER/CURB 1-25538/WARNER BROS.	(8.98) (CD) HANK "LIVE"		
73	66	60	31	MOE BANDY CURB 10600	NO REGRETS		
74	69	73	66	HIGHWAY 101 WARNER BROS 25608-1 (8.98) (CD)	HIGHWAY 101		
75	64	-	86	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND		
\bigcirc	Albums with the greatest sales gains this week. (CD) Compact disk available. • Recording Industry Assn. Of America (RIAA)						

 \bigcirc 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. \blacktriangle 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.



BY GEOFF MAYFIELD

NASHVILLE There were some new faces on hand for Camelot Music's Sept. 30-Oct. 3 retail conference, held here at the Opryland Hotel, but not as many as the chain has seen at past conventions.

Larry Mundorf, senior VP, notes that turnover among store managers during the past year was at 10%, less than half last year's rate. He credits the increased stability to Camelot Tech, the chain's 3-year-old classroom training program, noting that turnover among Tech graduates is even lower than Camelot's overall rate.

More than half of the 220-store chain's store managers have undergone Camelot Tech's cycle of courses. Mundorf says turnover among new store managers is much lower than it was before the start of the formal training sessions, because managers are better prepared for the duties related to their assignments then they were in the days when the company relied strictly on in-store training.

Of the 128 management candidates who have graduated from the class, Mundorf estimates that fewer than a dozen are no longer with the company. In most cases these managers were not terminated; most resigned for such personal reasons as marriage or new career opportunities.

Beyond providing better preparation for its managers, Mundorf says Camelot Tech—which features various sessions led by home office executives from different departments—has improved communication within the company and helped close the gap that often occurs in retail chains between headquarters and the field.

"Perhaps even more valuable than the instructional or educational value we've gotten from it is the cultural impact that we've realized from it," Mundorf says. "It's really helped us with bonding within the company."

The classroom cycle, conducted at a facility located within a mile of Camelot's North Canton, Ohio, home office, runs for five weeks. Candidates are required to spend at least three months working in a Camelot store before attending class.

The program is supervised by Doug Holder, retail training supervisor, who launched Camelot Tech in 1980 with VP of administration Dan Denino. Assisting Holder with the course are Keith Thomas, retail training supervisor, and Juli King, training coordinator.

Camelot's training efforts, however, will not be confined to its store managers, as proved by its recent convention. Field managers assembled here viewed the debut of two instructional videos that will be circulated to all stores during the fourth quarter (Billboard, Oct. 15).

One is a company-exclusive tape on customer service, orchestrated by Denino and media manager Paul Burnett, which was produced and written by Burnett. The other, on security, is a joint production of affiliated trade groups the National Assn. of Recording Merchandisers and the Video Software Dealers Assn.

The NARM/VSDA video was assembled by NARM's Loss Prevention Committee; Mundorf is a member of that task force, and he helped oversee production of the tape. The program features Mike McCaffrey, a one-time professional booster who heads the Los Angeles consulting firm It Takes A Thief. McCaffrey has spoken at conventions of both NARM and the VSDA and was also a featured speaker at last year's Camelot meet in St. Charles, Ill.

Camelot delegates at the Nashville conclave saw the same rough cut of the NARM tape that was shown at NARM's recent retailers conference in San Diego. If NARM finishes polishing that program on schedule, Camelot plans to circulate the tape to all of its stores in November. (That tape will also be made available to all NARM member stores.)

The increased attention that Camelot is paying to instruction and training underlines a stronger priority that the company has long claimed as its strong suit: a commitment to its people. Throughout the 1988 convention, executive VP and CEO Jim Bonk repeatedly asked store managers to thank their store associates on behalf of management for the record-breaking total of more than \$215 million that Camelot earned in the fiscal year ended Aug. 31.



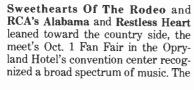
Take It Away. Spec's Music celebrated 40 years in the entertainment business this summer with an anniversary sweepstakes. During July and August, customers received free "scratch and win" lottery tickets; more than \$40,000 worth of prizes was given away to winners from all over Florida. Pictured is grand-prize winner Jim Becker, right, a student at the Univ. of Central Florida, as he receives the keys to a 1988 Acura Integra Sport Sedan from Joe Andrules, VP of advertising at Spec's.

CONVENTION CAPSULES

NASHVILLE CATS: Camelot Music's decision to stage its Sept. 30-Oct 3 retail conference in Nashville was in part a recognition that Southern U.S. stores have contributed much to the chain's performance since it opened a regional office in Nashville 16 years ago. Roughly half of the web's stores are overseen by Southern divisional VP Vern Benke, who is based in Music City. He, along with his secretary Tracie Cotton and Nashville-based district supervisor Mike Turske, received a plaque from Jim Bonk, executive VP and CEO, and Larry Mundorf, senior VP, recognizing the Nashville trio as the meet's official hosts.

MISSING: Absent was **Paul David**, the chain's president and founder. David was hospitalized in Ohio on the convention's opening day because of a hiatal hernia, which caused him to miss his first Camelot meet ever. His hospital stay lasted less than two days.

WHILE THE LIVE SHOWCASES here by CBS' Rodney Crowell and



CAMELOT

music

six major music distributors brought at least 18 acts to their booths to pass out handshakes and autographs. CEMA consistently drew the night's longest lines; its lineup included Vixen, Dan Seales, Devo's Mark Mothersbaugh, and Dana McVicker. Other celebrities who drew a fair amount of attention included "Miami Vice" star Philip Michael Thomas (WEA), Jeffrey Osborne (BMG), and MCA's Sheena Easton.

Also on hand for Fan Fair were Lyle Lovett, Ethel & The Shameless Hussies, and Narada's Michael Jones from MCA; Lynn Anderson and Donna Meade from PolyGram; Arista's Kiana and RCA acts Lorrie Morgan and Foster & Lloyd, all from BMG; Jim Horn and Mark O'Connor from WEA; and Holly Knight from CBS. "It's as big a commitment as we've

ever seen from our vendors," Larry Mundorf told Billboard, "in particular from the Nashville community, which we credit to Vern [Benke's] role.

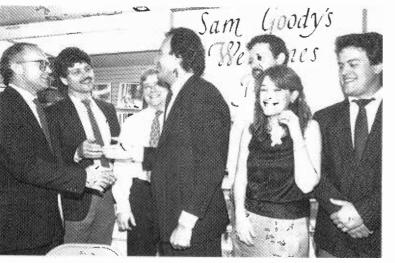
MORE PRODUCT: Fan Fair also provided 26 vendors—most of them representing accessory, blank-tape, and indie-label suppliers—with a chance to show off their wares and services during an afternoon session on Sept. 30.

WESTWARD, HO!: The day after he returned home to Columbus, Ohio, from the convention, district supervisor Chris Connors moved to the Seattle area, where he'll oversee the five Washington and Oregon stores that Camelot will be opening through November.

AUDITION: During Restless Heart's performance on a cruise aboard the General Jackson river boat, lead singer **Larry Stewart** drew laughs from the crowd by bringing Jim Bonk, Larry Mundorf, VP of purchasing **Lew Garrett**, and senior music buyer **Bob Varcho** on stage to join the band for a chorus.

REPRISE: On the same Cumberland River cruise, Alabama front man **Randy Owen** promised that his band will play another Camelot convention in 1995. He was referring to the fact that the RCA act is the first band to have played at two different Camelot meets; it played the company's silver anniversary convention in Akron, Ohio, in 1981. The group later personalized its rendition of "Forty Hour Week (For A Living)" for this group by changing the words of the opening phrase from "Hello, America" to "Hello, Camelot."

BACK TO SCHOOL: Jim Ed Norman, executive VP of Warner Bros. Nashville, and Vic Faraci, the division's senior VP of marketing, deliv-(Continued on page 64)



Me And Julio. A flock of Musicland management staffers greeted international star Julio Iglesias when Sam Goody's Rockefeller Center location in New York hosted the CBS artist's first-ever in-store appearance. Shown, from left, are Brad Tait, regional director; Randy Abbott, regional director; Ed McGowan, district manager; Iglesias; Ken Onstad, area manager; Laney Schultz, store manager; and Kevin Hardt, divisional marketing coordinator.

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'Zineage' Ushers In New Age For Fanzines Canada's Stony Plain Bears Fruit With 5 Albums

BY BRUCE HARING

NOTES FROM THE underground: The Alternative Press And Radio **Council for Greater New York** started three years ago as a loose organization of "people who do fanzines or college radio from the area," according to Jim Testa, one of the founding fathers. Among the group's achievements: a club hot line featuring three minutes of upto-date news on alternative-music gigs in the New York area. Dial 212-OPEC-SID for the word. Testa, who publishes Jersey Beat, the Garden State's best-read fanzine, has also issued a compilation cassette called "Zineage," featuring music by alternative-music writers, for various fanzines. The sounds of such stars as Triggervision and the Love Pushers are available for \$4 by writing Testa at Box A, 151 First Ave., New York, N.Y. 10003.

SEEDS AND SPROUTS: Stony Plain, the roots music label out of Edmonton, Alberta, has new releases upcoming from Guy Clark, Johnny Copeland, Joe Ely, David Grisman, and the Shuffle Demons. For details contact Stony Plain at Box 861, Edmonton, Alberta, Canada, T5J 2L8; 403-468-6423 ... Rod McKuen has inked an agreement with Dunhill Compact Classics for an ongoing series of CD, cassette, and DAT releases, including both back catalog and new music. The first back-catalog releases on Stanyan Records include a combined CD of "McKuen Sings McKuen" and "Rod Sings His Own" and a CD reissue of "Concertworks." Other holdings in the Stanyan catalog that may be released include works by Judy Garland, Noel Coward, Ethel



Merman, and George Gershwin. The CD series will be marketed un-der the label "Stanyan Records, in association with Dunhill Compact Classics." More info is available from Dunhill, 818-993-8822... Dr. Ailene S. Goodman of Washington, D.C., has issued a cassette of "Abe Lincoln In Song And Story" on Eliza Records with an educational booklet aimed at teachers and students. The tape puts a human touch to Lincoln's history, including biographical anecdotes and authentic ballads from American history and folklore, covering the period of westward expansion through Lincoln's presidency and the Civil War. More information is available from Goodman at 202-686-1722 ... Maxwell Records of Buffalo, N.Y., has issued a 12-song compilation album called "We Killed McKinley," featuring the music of the northern New York city, including performances by the SplatCats, the Ramrods, the Rain, Goo Goo Dolls, Mark Freeland, 1969, the Bob Dye Band, David Kane's Decay of Western Civilization, Nullstadt, the Pinheads, the Moment, and Peachy L'Amour. Contact Maxwell Records, 716-885-7420 ... Joe Beck is back. The third CD from the renowned jazz guitarist is out on Digital Music Products under the title "Back To Beck." More info is available from DMP, 203-327-3800.

N THE MAIL: Reggae sounds by Bigga on "Earth People," Vision Records, 13385 W. Dixie Highway, North Miami, Fla. 33161 ... Raw, raging metal by the Skulls and gui-tarist Charly Pip on "Blacklight 13," available from Buy Our Records, P.O. Box 363, Vauxhall, N.J. 07088... Fresh, blonde sounds from Sarah, "Sarah Too," from Hub Records, 12001 Ventura Place, Studio City, Calif. 91604 ... The boys who never grow old, **Menudo**, are back in black with "Sons Of Rock" on Bluedog Records, available through Sutra Records, 1 Madison Ave., New York, N.Y. 10010 ... Un-derground, scorching metal from Hades, on "If At First You Don't Succeed," available on Torrid Records, P.O. Box 183H, Scarsdale, N.Y. 10583 ... Introspective Southern rock arrives from Max Able on "Culture By Force," Sky Records Inc., Suite B, 11460 Alpharetta Highway, Roswell, Ga. 30076; 404-751-3777.



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

POP/ROCK RUBÉN BLADES Y SON DEL SOLAR

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BILLY BRAGG Workers Playtime LP Elektra 60824-1/NA CA 60824-4/NA

DURAN DURAN Big Thing

LP Capitol C1-90958/NA CA C4-90958/NA

KASSAV Vini Pou

▲ LP Columbia FC-44420/NA CAFCT-44420/NA ORIGINAL CONCEPT Straight From The Basement Of Kooley High

 LP Def Jam/Columbia FC-44470/NA CA FCT-44470/NA
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'TIL TUESDAY Everything's Different Now LP Epic OE-44041/NA CA OET-44041/NA LUTHER VANDROSS Any Love

▲ LP Epic 0E-44308/NA CA 0ET-44308/NA VARIOUS ARTISTS Just Say Yo-Volume II Of Just Say Yes

♦ CO Sire 2-25745/NA VARIOUS ARTISTS Rhyme Syndicate Comin' Through

LP Warner Bros. 1-25774/NA CA 4-25774/NA

KARYN WHITE Karyn White

 LP Warner Bros, 1-25637/NA CA 4-25637/NA NANCY WILSON Nancy Now

LP Columbia FC-44464/NA CA FCT-44464/NA

JAZZ/NEW AGE JANE IRA BLOOM Slalom

▲ LP Columbia FC-44415/NA CA FCT-44415/NA HARRY CONNICK JR.

LP Columbia FC-44369/NA CA FCT-44369/NA

BILL EVANS/JIM HALL Undercurrent

LP Blue Note B1-90583/NA CA B4-90583/NA GONTITI

Sunday Market

LP Portrait OR-44438/NA CA ORT-44438/NA WAYNE JOHNSON TRIO Spirit Of The Dancer ▲ LP Zebra ZEB-42228/NA
 CA ZEBC-42228/NA
 PRESERVATION HALL JAZZ BAND
 New Orleans, Vol. IV
 ▲ LP Columbia FM-44856/NA
 CA FMT-44856/NA
 THE RITZ
 Movin' Up
 ▲ CD Denon CY-72526/NA
 CA CC-72526/NA
 MARLENA SHAW

Love Is In Flight

LP Verve/Polydor 837 312-1/NA CA 837 312-4/NA

SKYWALK Paradiso

LP Zebra ZEB-42204/NA CA ZEBC-42204/NA CHRIS SPHEERIS

Pathways To Surrender

LP Columbia FC-44225/NA CA FCT-44225/NA SUPERSAX Stone Bird

♦ LP Columbia FC-44436/NA CA FCT-44436/NA TONY WILLIAMS

Angel Street

LP Blue Note B1-48494/NA CA B4-48494/NA

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

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DAYS



FOR WEEK ENDING OCTOBER 22, 1988



by Earl Paige

NARM SEASON: Although the National Assn. of Recording Merchandisers holds its annual convention in March, three annual events within the span of some 30 days have lately had the industry humming. Moreover, all three fall gatherings are being broadened, says NARM president Frank Hennessey to reflect the association's new effort to offer greater service with a wider scope. Hennessey, president/CEO at Handleman Co., points to NARM's enlarged and more diverse board. "We have large and small retail, large and small racks, and one-stops. I think it's critically important that all these voices have a quorum to express themselves, and we've done that."

NARM, NARM, AND NARM: Kicking off NARM's busy fall round of meetings, the Retailers Conference, held Sept. 27-29 in San Diego, now has a new format and name-and had participation from 29 chains, notably more small webs. (This event grew out of a committee round table initiated in 1981).

Originally held once a year, NARM's Operations Conference, an automated-systems conclave, was expanded this year into a twice-annual affair and has been restructured. In recognition of the industrywide retail merger of audio and video software, this event, held Oct. 14-15 in suburban Los Angeles, included members of NARM's affiliate group, the Video Software Dealers Assn.

Meanwhile, NARM's three-year-old Wholesalers Conference continues to reflect the video explosion, not just for racks but for one-stops as well. New this

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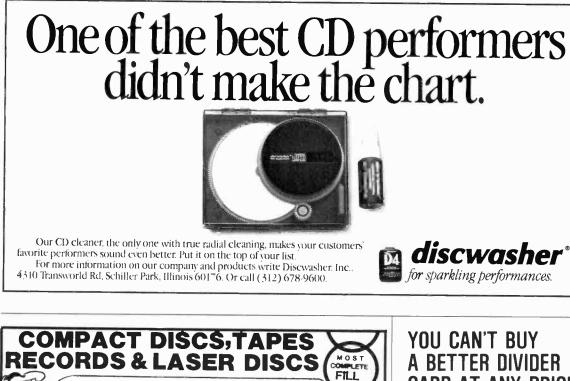
year will be a presentation on one-stops' success with music video. Additionally, this year's event in Palm Springs, Calif., Oct. 23-27, has been refocused, with more emphasis on independent prerecorded audio distribution. (Until 1976, NARM held a separate indie record event).

NDEPENDENTS' DAY: Atlanta operators of 12store Third World Enterprises, Ray and Catherine Forbes, are among the smaller-chain owners and independents being attracted these days to NARM. Ray attended an operations meeting last year in suburban Los Angeles and again in Durham, N.C., this year. Looking to computerize, he found both valuable. "We're preparing to begin building our own stores in-stead of leasing," he says. "You're not in business un-less you own the land under it." Ray Forbes' first NARM national convention was this year's in Los Angeles, and he was just at the Retailers Conference.

The business took off in 1980, when three stores were added. Only in the past two years have they stopped adding outlets. All stores are in Atlanta's minority communities on the south and southeast side, "about three to five miles apart, basically." Catherine is president. "I'm nothing," says Ray, who buys and is constantly roving between stores and a 6,200-squarefoot warehouse.

AT THE ONE-STOP: The vitality of independents like Third World Enterprises is no news to Bud Libman, VP, buyer, "and anything else there is to do" at Nova Distributing Corp., a one-stop in suburban Atlanta. "The labels are starting to realize how important the independents are. They break acts. They are out there with the product a month before the chains can consider going on it-and the chains, in many cases, are less and less in the music business. The chains are carrying only the top 40, renting videos, and selling concert tickets. Independents like Ray [Forbes] are totally in the music business. The labels love (Continued on page 65)

©Copyright 1988. Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, otherwise, without the prior written permission of the p Billboard. **COMPACT DISKS** TOP CHART **POP**_{TM} AGO WEEK THIS WEEK Compiled from a national sample of retail sales reports. NO 2 WKS. AST ARTIST WKS. TITLE ABEL & NUMBER/DISTRIBUTING LABEL * * NO.1 * * BON JOVI MERCURY 836 345-2/POLYGRAM 1 3 4 3 NEW JERSEY BOBBY MCFERRIN EMI E2-48059 2 1 3 11 SIMPLE PLEASURES TRACY CHAPMAN ELEKTRA 2-60774 3 2 1 24 TRACY CHAPMAN **GUNS N' ROSES** 4 4 2 33 GEFFEN 2-24148 APPETITE FOR DESTRUCTION DEF LEPPARD MERCURY 830 675 2/POLYGRAM 5 5 5 59 **HYSTERIA** SOUNDTRACK 7 ELEKTRA 2-60806 6 10 8 COCKTAIL STEVE WINWOOD VIRGIN 2-90946 7 6 6 16 ROLL WITH IT LITTLE FEAT WARNER BROS. 2-25750 8 10 8 8 LET IT ROLL **UB40** A&M CD 4980 9 10 11 6 LABOUR OF LOVE METALLICA ELEKTRA 2-60812 7 5 10 9 AND JUSTICE FOR ALL KEITH RICHARDS TALK IS CHEAP 11 NEW VIRGIN 2-90973 1 **KENNY G** ARISTA ARCD 8457 12 NEW 1 SILHOUETTE INXS 13 11 49 ATLANTIC 2-81796 9 OZZY OSBOURNE NO REST FOR THE WICKED 14 NEW CBS ASSOCIATED 44245/E.P.A. 1 BASIA EPIC FK 40767/F PA 15 16 27 4 TIME AND TIDE LUTHER VANDROSS ANY LOVE EPIC EK 44308/E.P.A. 16 NEW 1 GEORGE MICHAEL 17 13 14 49 COLUMBIA CK 40867 FAITH SOUNDTRACK IMAGINE: JOHN LENNON 18 NEW CAPITOL C2-90803 1 THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 2/POLYGRAM 19 12 12 9 DON'T BE AFRAID OF THE DARK SADE 20 14 17 21 EPIC EK 44210/E.P.A. STRONGER THAN PRIDE VARIOUS ARTISTS 21 COLUMBIA CK44034 17 15 6 FOLKWAYS **BOBBY BROWN** 22 30 MCA MCAD 42185 -----2 DON'T BE CRUEL R.E.M. EPONYMOUS 23 NEW 1.R.S. IRSD 6262/MCA 1 MIDNIGHT OIL 24 22 27 COLUMBIA CK 40967 22 DIESEL & DUST ROBERT PALMER 25 15 13 15 EMIE2-48057 HEAVY NOVA INFORMATION SOCIETY TOMMY BOY 2-25691/REPRISE 26 24 24 3 **ELTON JOHN** MCA MCAD 6240 27 18 20 16 REG STRIKES BACK THE SMITHS 28 SIRE 2-25786/WARNER BROS **RE-ENTRY** RANK 29 THE SUGARCUBES ELEKTRA 2-60801 **RE-ENTRY** LIFE'S TOO GOOD **TONI CHILDS** A&M CD 5175 30 20 2 UNIO



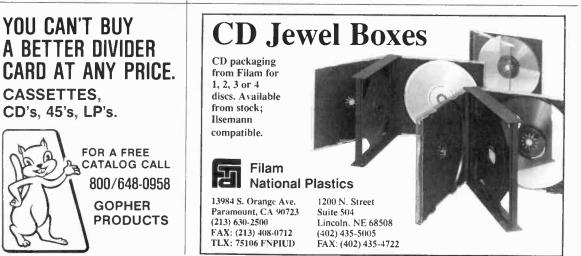
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CASSETTES.

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ALING **Halpern Marks The Spot For New Tower Expansion Sites**

BY BRUCE HARING NEW YORK The secret to find-

ing the perfect location for your record store is simple, according to Richard Halpern, the real estate broker and manager who finds the sites for Tower Records on the East Coast: "We look for cultural events in the area, a museum,or university.

'That will work for any entertainment-oriented tenant, whether it be a movie company, bookstore, or restaurant," he says.

Halpern says he has been find-

ing sites for Tower since 1982. when the California-based chain decided to seek new ground east of the Mississippi. His latest triumph is Tower's Carle Place, N.Y., store, a 17,000-square-foot location that's the chain's first suburban commitment in the metropolitan area.

"We picked the location for proximity to Roosevelt Field, Nassau Coliseum, and various universities," Halpern says. "If this one meets our expectations, then in the next 24 months, up and down the East Coast where [Tower] already has markets, we will expand and do some suburban stores [along] the New York-Boston-Stamford [Conn.]-Hartford [Conn.] corridor.

"Most of our customers would depend on vehicular traffic, so parking is important," says Hal-pern. "They tend to be a little smaller, probably half the size of the major urban ones.

Why does a record chain need a site consultant?

"New York is so complicated," Halpern says. "The potential for profit is enormous. But different tenants fit into different neighborhoods. For example, a medium-(Continued on page 64)

Sentry's New **Unit: It Goes To Your Head**

Sentry Industries of Yonkers, N.Y., is offering a new Digital Ste-reo Headphone set.

The lightweight device is designed for use with CD players as well as portable stereo equipment. It is packaged in a three-dimensional multicolor product enclosure that is rack or wall mountable. Equipped with 40mm ferrite drivers. the unit has a 6-foot shielded cord with a 3.5mm stereo plug as well as a 6.3mm heavy-duty adapter for home use.

The suggested retail price is \$16.95. For more information, call 914-968-0180.



We reach the video store.

F I CHART Compiled from a national sample of retail store and one-stop sales reports. AGO WEEK NÖ WKS. J TITLE NKS. ARTIST HIS LABEL & NUMBER/DISTRIBUTING LABEL + + NO 1 + + LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD) 49 weeks at No. One 1 1 112 LED ZEPPELIN IV THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (C 4 100 2 GREATEST HITS 1971-1975 ELTON JOHN MCA 1689 (1974) (CD) 3 3 268 FLTON JOHN'S GREATEST HITS AC/DC ATLANTIC SD-16018 (1980) (CD) 4 5 104 BACK IN BLACK AEROSMITH COLUMBIA PC-36865 (1980) (CD) 5 2 260 AEROSMITH'S GREATEST HITS LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD) 6 7 88 LED ZEPPELIN II JAMES TAYLOR WARNER 8ROS. BSK-3113 (1976) (CD) 7 6 92 GREATEST HITS STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD) 136 8 9 GREATEST HITS 1974-1978 U2 ISLAND 90127/ATLANTIC (1983) (CD) 9 12 65 UNDER A BLOOD RED SKY PATSY CLINE MCA 12 (1973) (CD) 10 10 88 PATSY CLINE'S GREATEST HITS METALLICA ELEKTRA 60757 (1987) (CD) 11 11 25 THE \$5.98 EP-GARAGE DAYS RE-REVISITED LED ZEPPELIN ATLANTIC 19126 (1969) (CD) 12 14 69 LED ZEPPELIN I FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD) 13 8 84 RUMOURS ERIC CLAPTON RSO 3099/POLYGRAM (1982) 14 13 13 TIME PIECES/THE BEST OF ERIC CLAPTON **ELTON JOHN** MCA 1690 (1977) (CD 15 15 266 ELTON JOHN'S GREATEST HITS VOL. II AC/DC ATLANTIC 81650 (1986) (CD) 16 16 21 WHO MADE WHO LED ZEPPELIN ATLANTIC 7255 (1973) (CD) 17 22 61 HOUSES OF THE HOLY CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976) (CD) 18 18 45 CHRONICLE (THE 20 GREATEST HITS) INXS ATCO 81277-1/ATLANTIC (1985) (CD) 19 49 20 LISTEN LIKE THIEVES BOSTON EPIC 35050/E.P.A. (1978) (CD) 20 31 21 DON'T LOOK BACK SEX PISTOLS WARNER BROS. 3147 (1977) (CD) 21 21 65 NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS MEATLOAF EPIC PE-34974/E.P.A. (1977) (CO) 22 23 140 BAT OUT OF HELL CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD) 23 29 112 SO FAR WHITESNAKE GEFFEN GHS 4018 (1984) (CD) 24 17 69 SLIDE IT IN PHIL COLLINS ATLANTIC SD-16029 (1981) (CD) 25 19 112 FACE VALUE JIMI HENDRIX REPRISE 2025 (1969) (CD) 26 21 25 SMASH HITS **GRATEFUL DEAD** WARNER BROS. 2764 (1974) 27 34 65 THE BEST OF/SKELETON'S FROM THE CLOSET VAN MORRISON WARNER BROS. 1835 (1970) (CD) 28 24 53 MOONDANCE YAZ SIRE 23737/WARNER BROS. (1982) (CD) 29 33 80 UPSTAIRS AT ERIC'S THE RIGHTEOUS BROTHERS VERVE 5020 (1967) 30 27 69 GREATEST HITS CREAM RSO 811639-11/POLYGRAM (1983) (CD) 31 45 28 STRANGE BREW (THE VERY BEST OF CREAM) THE EAGLES ASYLUM 1084 (1976) 32 9 30 HOTEL CALIFORNIA THE WHO DECCA 79182/MCA (1971) (CD) 33 37 264 WHO'S NEXT MIDNIGHT OIL COLUMBIA 38996 (1984) 34 NEW 10,9,8,7,6,5,4,3,2,1 THE DOORS ELEKTRA 74007 (1967) 35 RE-ENTRY THE DOORS PHIL COLLINS ATLANTIC 81240 (1985) (CD) 36 35 5 NO JACKET REQUIRED THE WHO MCA 5408 (1982) 37 38 100 THE WHO'S GREATEST HITS AC/DC ATLANTIC 19244 (1979) 38 RE-ENTRY HIGHWAY TO HELL

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FOR WEEK ENDING OCTOBER 22, 1988

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Of Combo Competition Veb Picks Up The Tempo

BY EARL PAIGE

LOS ANGELES Nine-unit Tempo, determined to take on the formidable combo competition here. is acting aggressively despite its status as a relative underdog. One of its most recent strategies has been to advertise in the Los Angeles Times' crowded Calendar section, which is published every Friday.

Tempo, whose stores are widely scattered throughout the market, has decided it can pick up on all the combo action being stirred up by Wherehouse, Music Plus, Tower Records/Tower Video, and Musicland/Sam Goody Music & Video, says Frank Bacon, Tempo district manager.

At the same time, management has determined that the time has passed for Tempo's parent company, Pacific Coast One Stop, to be self-conscious about Tempo's im-age. "We don't go around bringing it to accounts' attention that we have a retail chain," says Bacon. "Anyone in the business knows this anyway." He adds that Music Plus here has long operated in conjunction with City-1-Stop under the common parent-company banner Show Industries.

Moreover, Tempo stores are so scattered that they do not compete directly with Pacific accounts, says Bacon, who worked at City-1-Stop prior to its acquisition by Music Plus.

* *

Rather than add new Tempo stores, Pacific has used the past two years to reorganize and see if it can make a game of it—particularly in the San Fernando Valley, where it has four units: one each in the more central suburbs Tarzana and Northridge and, on the far west end, one each in Simi Valley and Newhall.

A 20-year-old firm headed by owners Jack and Trudy Kall and their son Steve, Tempo has been known in recent years as a small, Valley-based chain, primarily in prerecorded audio.

"We are kind of between Tower Records in audio, definitely an A-1, and Music Plus in video, maybe A-3 there," boasts Bacon. "Our 4,000 titles is a decent video representation.

In 1985, Tempo purchased Nickelodeon, the high-profile independent combo that had opened in 1978.

Having worked at Nickelodeon for five years-and having managed it for $2^1/_2$ years before the sale-Bacon came along in the deal and encouraged Tempo to pursue the combo approach.

Bacon details a number of experimental moves that Tempo has made in video, including its decision at one point to purchase a considerable amount of close-out Beta product. "Tempo came into video late," he says, adding that the company initially employed cut-rate pure-traffic 99-cent rental rates.

Still hoping that rental sections will create traffic, Tempo is now finding it has distinct customers for both video and audio. Bacon, who teams up in buying video with Tempo veteran Brett Ortone, director of operations, says depth in A titles has been pumped up from three to four copies per title to six to 10. New releases are now rented at \$1.99 in the six combo units.

Also new is a push in videodisk in a Tarzana store. "Our reasoning was that the store has sufficient space, the surrounding neighborhoods are affluent, and it's [located] between two other stores emphasiz-ing videodisks," he says, referring to Laser's Edge in Canoga Park and Dave's The Laser Place in Studio City.

Yet another thrust is in sellthrough, with the catalyst being Nickelodeon-possibly one of the first industry successes in sales, long before sell-through of videocassette was even thought possible. So famous here that it retains its original name, Nickelodeon is located in the Century City Shopping Center, almost next door to a 14screen theater.

Video is less important in Tempo's other metro store, on Crenshaw Boulevard, which specializes in black music. Another unit, the chain's beachhead in Orange County, is too small for the audio/video combo route.

Two other stores, dubbed Record Trader-and featuring used audio product-are not part of Tempo's marketing thrust and thus are not identified in advertising. One does have a rental section.

Although Tempo's stores are widely scattered, Ray Paul Klimek, the company's director of advertising, is convinced it can make noise. He believes advertising in Calendar with the other big chains is necessary to convince the labels "we mean to become a serious contender and get noticed.'

SALES

uggested ist Price

FOR WEEK ENDING OCTOBER 22, 1988

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WEEK WEEK

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Compiled from a national sample of retail store sales reports.

WaxWorks Works Out At '88 Meet



N EDITION: Besides using its eighth annual video trade show. held Oct. 3-5, as a congratulatory vehicle, WaxWorks/VideoWorks further celebrated its 40th anniversary with a 36-page color insert in its hometown daily, the Owensboro (Ky.) Messenger-Inquirer. Distributed widely at the show, the insert presented an anecdotal history of the company and described its plans for expansion.

MUSIC CITY MISSION: Wax-Works revealed it will open its first Disc Jockey record store in Nashville at the still-under-construction Church Street Center. Scheduled to open in February, the glassed-in mall is located in the heart of downtown Nashville and will be connected by an enclosed walkway to the

goers that there are now more than 700 brands of blank videotape on the market in the U.S., only about 30% of which are licensed.

BARRAGE SALE: In its own cashany-carry booth at the trade show,



new Stouffer's Hotel. Musicland/ Sam Goody, Sound Shop, Camelot Music, and Tower Records have already established one or more outposts in Music City.

HRIVING WITHOUT a license: A spokesman for 3M told seminar-

WaxWorks had dozens of Beta titles on sale for \$5 each and a fairly large collection of VHS offerings at \$10 each. Among the VHS titles were such **Woody Allen** standbys as "Annie Hall," "Love And Death," and "Sleeper."

BUCK PASSING: WaxWorks' net sales for 1988 stand at \$93.19 million for the chain's 77 stores. Last year's figure was \$68.48 million.

LOOK HERE: A department store merchandiser told video store owners that they have an average of seven seconds to capture the attention of potential customers walking by their store.

ON THE OTHER HAND: The Indiana chapter of the Video Software Dealers Assn. announced it would hold a members-only meeting Thursday (20) to discuss pay-pertransaction. Additional information on the gathering is available from Mary Bender at 812-379-1013.

GET A JOB: Employment at Waxworks/Videoworks rose from 480 employees last year to 568 currently. (For more coverage on the Wax-Works/VideoWorks meet, see storv. page 4.)

EDWARD MORRIS

THIS WEEK	LAST WEE	WKS. ON C	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	53	★ ★ NO. 1 ★ ★ LADY AND THE TRAMP Walt Disney Home Video 582	1955	29 .95
2	2	18	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
3	3	104	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	4	57	AN AMERICAN TAIL Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	5	18	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
6	8	160	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
7	13	18	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
8	7	18	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
9	6	18	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
10	12	123	WINNIE THE POOH AND TIGGER TOO Walt Disney Home Video 64	1974	14.95
11	10	160	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
12	NE	wÞ	CINDERELLA Walt Disney Home Video 410	1950	26.99
13	15	31	BUGS! MGM/UA Home Video M201233	1988	14.95
14	14	74	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH Walt Disney Home Video 480	1986	14.95
15	18	51	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
16	11	123	ALICE IN WONDERLAND A Walt Disney Home Video 36	1951	29.95
17	9	72	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
18	16	71	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
19	22	18	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
20	25	13	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP Hi-Tops Video HT-0113	1987	14.95
21	23	48	DISNEY'S SING ALONG SONGS:THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
22	24	146	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
23	20	18	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
24	21	119	WINNIE THE POOH AND THE BLUSTERY DAY Walt Disney Home Video 63	1968	14.95
25	17	109	WINNIE THE POOH AND THE HONEY TREE Walt Disney Home Video 49	1965	14.9

theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. onotheatrical titles. \$12 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.



A discussion by a panel of leading video executives was among the highlights of the recent WaxWorks/VideoWorks trade show in Owensboro, Ky. In the front row, from left, are David Bishop, VP of sales for MGM/UA; Stuart Snyder, VP of sales and rental product, International Video Enterprises; Gene Silverman, VP of sales, Orion Home Video; and David Pierce, VP of sales, New World Video. In the back row: Robert Roberts, director of sales, Walt Disney Home Video; Bill Hickman, VP of video distribution, MCA Home Video; Michael Karaffa, VP of sales, Vestron Video; panel moderator Kirk Kirkpatrick, VideoWorks' VP of sales; and Dick Pinson, VP of sales, RCA/Columbia Home Video.



Poland Ranks 8th Among World Hardware Markets

BY ROMAN WASCHKO

WARSAW, Poland Newly published statistics here reveal Poland to be the eighth-biggest video market in the world. The figures were compiled from customs office reports and sales at stores selling video equipment in convertible currency.

The gross volume in video hardware units has created a natiowide demand for videocassettes. This boom is now being exploited by the new management of Polskie Nagrania, Poland's largest state recording company.

Says managing director Aleksander Olaszewski: "We're producing videotapes to top international quality levels, using BASF tape. First deliveries have been made to the stores, and our output daily is now running at between 6,000 and 8,000. By year's end, we'll have duplicated 600,000, and next year we plan to deliver 2 million videocassettes." Olaszewski forecasts an eventual production capacity of 10 million tapes annually and says he's confident the supply can meet domestic demand as well as export orders.

"Production statistics run alongside our high quality standards," he adds. "Our tapes have been formally tested in Sweden and received 99 marks out of a possible 100 in terms of quality." Now Polskie Nagrania seeks to

Now Polskie Nagrania seeks to expand its videocassette sector through joint ventures with foreign companies. Its manufacturing plant is based in midtown Warsaw and has room for expansion to consolidate the company's status as one of the most profitable enterprises in Poland.

Film Polski, a second company selling videocassettes in the Polish market, has licensed 77 movie titles from Warner Bros. Negotiations are under way to acquire distribution rights for an additional 100 films. And in addition to its Warsaw outlet, Film Polski is to open stores in Gdansk, Krakow, Katowice, and Lodz.

BILLBOARD PRESENTS VIDEO EXCITEMENT

The Billboard Video Showcase Poster Program

The Billboard Video Showcase Poster Program has a limited number of openings for video stores in certain regions of the USA.

The Billboard Video Showcase Poster is full of the latest New Release information your customers are looking for. Video information that will educate and motivate consumers to rent and buy more videos. Each 2-sided poster includes the world famous Billboard Video Rental and Sales Charts and New Release information on the month's top new videos, for all of those curious video enthusiasts.

PARTICIPATING VIDEO STORES WILL RECEIVE:

 Thirteen issues of the Billboard Video Showcase. A beautifully designed high quality, four color glossy poster consolidating all of the latest video information. At 20" x 34" it's big enough to grab your customers' attention; yet compact enough to use a minimum of valuable floor space. Posters are published every four weeks.

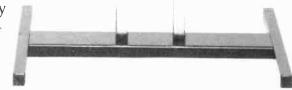


- A handsome steel and plexiglass floor display case to facilitate simple insertions of new posters.
- Quantities of attractive four color booklets to distribute to those curious consumers; featuring recommended recent releases, and containing rebate offers and consumer sweepstakes. Booklets will be published periodically throughout the year.
- Special promotions where you, the retailer, and your customers could win fantastic prizes from Billboard.

All this for only 50¢ a week—just \$26.00 per year. It's an offer you can't afford to miss. A poster program your customers will love. Find out how you can be a part of Billboard's video excitement and chart bigger sales from rentals today.

Participation is limited, so call today and be one of the first. Quantity discounts available.

For more information on this exciting offer, call **1-800-442-4226** (**1-800-533-1910** in Missouri).



This offer is limited to video rental stores only. We regret that we cannot offer this program to any alternative outlets.

RKO/Warner Ups Eastern Store Count Chain Opens 9th N.J. Outlet

NEW YORK Continuing its aggressive expansion in the New York area, RKO Warner Theatres Video has opened a new store in Jersey City, N.J., its ninth outlet in New Jersey and 18th store overall in the New York metropolitan area.

RKO Warner Theatres Video has announced plans to open an additional 25 stores in the New York area over the next year.

Located in the Waldbaum's Shopping Center at 125 18th St., the newest store features 4,000 square feet, with an inventory of 10,000 videocassettes. In a move to capitalize on the area's large Spanish-speaking population, the store will offer a large selection of Spanish movies in hit titles and back catalog. The Jersey City outlet employs RKO's usual hi-tech design, with bright neon lighting and clearly marked areas separating sales and rentals.

The store's Oct. 8 opening was heralded by the appearance of a life-sized Pink Panther. Also on tap for children under 12 was a Cartoon Moviestars coloring contest, which offered a Pink Panther videocassette, a remote-controlled Porsche, and a MGM/UA Cartoon Moviestars T-shirt as prizes. All entrants received a "How Tall Are You?" growth poster.

Also given away at the grand opening were RKO Warners Theatres Video memo boards, "Beauty And The Beast" book covers, and balloons. BRUCE HARING

shelves, the cabinet eliminates

wasted space and helps consumers

organize tape collections. All stored

audiotapes are readily accessible,

thanks to three slide-out drawers and an open tray on top. The unit

Model TA90K stands $10^{5}/_{8}$ inches high, $10^{1}/_{4}$ inches wide, and $10^{7}/_{8}$ inches deep. Its suggested retail

For more information, contact 201-434-1050.

Dealers fight back

against delinguent

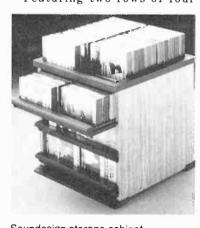
customers

has an oak finish.

price is \$9.95.

Audiotape Cabinet Bows

Soundesign Corp. has introduced its Model TA90K, a cabinet that can hold up to 90 audiocassettes. Featuring two rows of four



Soundesign storage cabinet



board.

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Tower Rises In The East With Suburban N.Y. Outlet

NEW YORK In a move that may herald extensive suburban expansion on the East Coast, Tower Records has opened a new store in Carle Place, N.Y., its first such out-of-city experience west of the Mississippi.

Doors opened on more than 13.000 square feet of store in Carle Place earlier this month. Approximately 50 employees work the new outlet, which is located in a strip shopping center near Roosevelt Field, a major mall in the Long Island, N.Y., area.

Store manager Mark Newman tags the new Tower location's major competition in the area as Record World, which has an outlet across the street from the Tower Carle Place store.

The new store follows the Tower formula, Newman says, heavy on depth of copy. The Carle Place outlet also has a separate, 2,500square-foot video section. "It's a test balloon for the East Coast," Newman says. "This is the first. We'll be looking at the volume in the suburbs, since all the others are mostly central city

locations. If we do well, we'll be all

around the East.' Russ Solomon, president and founder of Tower, says the company is looking to increase its freestanding video stores on the East Coast. The chain has one freestanding location in New York, on 86th Street. Tower recently expanded its Fourth St. and Broadway location's video section, moving the area out of the basement and into a nearby store. Solomon terms that move simply "a function of real estate. We do that all over the country if we get lucky enough to get some space near or next door to our locations.'

BRUCE HARING

HALPERN PICKS TOWER'S EXPANSION SPOTS (Continued from page 60)

priced men's wear tenant shouldn't be on Madison Avenue in the [upscale streets numbered in the] 60s or 70s.

"When Tower first came to New York, we were looking for an 18hour neighborhood that wouldn't close after the business traffic left or be desolate on the weekend, so midtown was ruled out quickly. The formula is evidenced by the

two major stores, 66th and Broadway and Fourth and Broadway. They transcend the business district and capitalize on residential evening trade."

Halpern reports Tower is "looking at a major east side [Manhattan] location in the next two years for record stores." He also believes the chain may expand its stand-alone video stores.

CAMELOT CONVENTION CAPSULES (Continued from page 57)

ered an informative session on how country music is recorded, packaged, and brought to market.

DAWG DAYS: Before they'd even arrived here, ardent fans of the National Football League's Cleveland Browns and Pittsburgh Steelers located a Nashville bar that would bring in the TV feed of the Oct. 2 confrontation between those two teams. The Browns, whose unofficial nickname is The Dawgs, won, which prompted Browns backer Jim Bonk to present five Steelers fans-Northern division VP Larry Hodgson, district supervisors Chris Connors and Brian Shumaker, and managers Lloyd Graham and Brian Spurbeck-with a dog bone.

LOYAL SERVICE: Seven Camelot vets received 15-year-service awards: senior buyer Bob Varcho, district supervisors Tim Walters (Chicago) and Lee Evans (Raliegh, N.C.); area managers John Bolte (Tampa, Fla.) and Nick Diament (Augusta, Ga.); and managers Linda Wahl (Battle Creek, Mich.) and Dana Whipp (Cincinnati).

Noting contrasts with today's business, Jim Bonk recalled that when these seven started working for the company, then known as Stark Record Service, store personnel "wrote up 8-track orders on legal pads."

FIVE BY 16: A whopping 16 field

leaders picked up their five-year-management awards here. Saluted were Memphis, Tenn., district supervisor Kurt Dietz; area managers Mike Conley (Fort Worth, Texas), Diane Langston (Goldsboro, N.C), and Denny Paul (Canton, Ohio); and managers Tony Barreto (Miami), Paul Burns (Nashville), Marci Castellana (Clearwater, Fla.), Susan Cook (Beckley, W.Va.), Ted Delorme (Charleston, S.C.), Todd Dollar (Tampa), Marty Paquin (Palm Beach, Fla.), Toby Rocha (Austin, Texas), Jill Schaffer (Cleveland), Brian Spurbeck (Pittsburgh), David Stonebraker (Pittsburgh), and Ray Watkins (Arlington, Texas). **R**EMEMBERED: The conclave was

dedicated to the memory of the late Sandi Hunsicker, who as administrative assistant for the operations department served as convention coordinator for five years. It was she who booked Opryland for this meet. She died last fall after a long bout with cancer.

WE'RE TALKING BIG: First-time visitors were amazed by how huge the Opryland Hotel is. Camelot's convention agenda warned delegates to give themselves an extra 15-20 minutes to make the meetings on time. But even with 1,900 rooms, the hotel is often booked full. GEOFF MAYFIELD

ES RENTALS Compiled from a national sample of retail store rental reports

THIS WEEK	LAST WEEK	WKS. ON CHAR	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ NO. 1 ★ ★ MGM/UA Home Video M901135	Cher	1987	PG
1	1	6		Paramount Pictures	Nicolas Cage Steve Martin	_	R
2	3	7	PLANES, TRAINS, AND AUTOMOBILES	Paramount Home Video 32036	John Candy William Hurt	1987	
3	2	5	BROADCAST NEWS	CBS-Fox Video 1654	Albert Brooks Hume Cronyn	1987	R
4	8	3	*BATTERIES NOT INCLUDED	MCA Home Video 80770	Jessica Tandy	1987	PG
5	5	5	THE LAST EMPEROR \diamond	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
6	4	10		Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
7	6	11	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
8	9	4	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
9	10	5	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
10	7	8	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
11	32	2	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
12	14	3	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
13	12	11	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
14	40	2	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
15	11	13	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
16	30	2		New Sky Communications	Lukas Haas Katherine Helmond	1988	PG-13
17		WÞ	MASQUERADE	Virgin Vision 10060 CBS-Fox Video 4749	Rob Lowe	1988	R
18	18	2	JOHNNY BE GOOD	Orion Pictures	Meg Tilly Anthony Michael Hall	1988	R
10	13	7	COP	Orion Home Video 8715 Atlantic Releasing Corp.	Robert Downey, Jr. James Woods	1988	R
20	15	6	HAIRSPRAY	Paramount Home Video 12659 New Line Cinema	Leslie Ann Warren Divine	1988	PG
		w►	SWITCHING CHANNELS	RCA/Columbia Home Video 6-22882 Tri-Star Pictures	Ricki Lake Kathleen Turner	1988	PG
21		<u> </u>		RCA/Columbia Home Video 6-27006 Warner Bros. Inc.	Burt Reynolds Matthew Modine	1987	R
22	16	15	FULL METAL JACKET	Warner Home Video 11760 RCA/Columbia Pictures Home Video 6-	Adam Baldwin	1988	PG
23		₩►	VICE VERSA	25007 Paramount Pictures	Judge Reinhold		-
24	22	12		Paramount Pictures	Eddie Murphy Michael Douglas	1987	R
25	17	18	FATAL ATTRACTION	Paramount Home Video 1762	Glenn Close Barbra Streisand	1987	R
26	25	16	NUTS	Warner Bros. Inc. Warner Home Video 11756	Richard Dreyfuss	1987	R
27	24	12		Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
28	21	6	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
29	19	8	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-1
30	NE	wÞ	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
31	NE	wÞ	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6- 25006	Larry Fishburne Giancarlo Esposito	1988	R
32	23	17	OVERBOARD ♦	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
33	26	19		Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-1
34	20	7	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
35	NE	:wÞ	ILLEGALLY YOURS	CBS-Fox Video 5165	Rob Lowe Colleen Camp	1988	PG
36	28	10	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
37	27	10	BRADDOCK: MISSING IN ACTION III ♦	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
38	NE		THE HOUSE ON CARROLL STREET	Orion Pictures HBO Video 0138	Kelly McGillis Jeff Daniels	1988	PG-1
39	34	9	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-1
	31	2		IVE 61926	Jon Cryer Catherine Mary Stewart	1988	R

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.

BILLBOARD OCTOBER 22, 1988



Symbols for formats are $\bullet = Beta$, = VHS, and $\bullet =$ LV. Suggested list price, prebook cutoff, and street date are given when available.

BORN TO RACE

BORN TO KALE Joseph Bottoms, George Kennedy ♦♥ Key/\$79.98 Prebook cutoff: 10/20/88; Street: 11/9/88 C.H.U.D. John Heard ♥ Video Treasures/\$9.98 Prebook cutoff: none; Street: 10/15/88 THE CORSICAN BROTHERS Douglas Fairbanks Jr., Ruth Warrick ♥ Video Treasures/\$9.98 Prebook cutoff: none; Street: 10/15/88 DESTROYER Lyle Alzado, Anthony Perkins ♦ ♥ Virgin/\$79.95 Prebook cutoff: 10/20/88; Street: 11/9/88 THE DESTRUCTORS Richard Egan, Michael Ansara V Star Classics/\$9.95 Prebook cutoff: none; Street: none **EXPRESS TO TERROR** George Hamilton, Don Meredith, Stella

Stevens V Star Classics/\$9.95 Prebook cutoff: none; Street: none

RETAIL TRACK (Continued from page 59)

to do co-ops with chains like Ray's, because they get an immediate feel and know the product is there the same day," says Libman, who acknowledges that Third World buys from other one-stops as well.

On independents generally, Libman says he and his father. Steve. who heads Nova, have gone to the mat with NARM on research concerning one-stop volume. Says Bud of a 1986 poll that had NARM onestop members at 5% (retailers 66%, racks 25%, and independent distrib-utors 4%): "One-stops are doing a lot of fill business with chains. NARM didn't want to have us count that volume when we filled out the survey. So one-stops came out with a totally ridiculous share of market." At least Nova will get in its licks again. Steve will deliver a dinner speech at the NARM Wholesalers Conference.

UP TEMPO: L.A.'s least-known chain, Tempo Records, is stepping out with regular advertisement programs in the Friday Los Angeles Times Calendar sections, the print battleground of Southern California. "We are expanding a lot of our marketing activities," boasts **Ray** Paul Klimek, director of advertising. Klimek recently moved to Tempo from David Shropshall's onestop, Norwalk Record Distributor in Orange County, Calif., where he initiated a promotion push. Tempo is part of the Pacific Coast One-Stop company and comprises six Tempo stores, all combo, plus a Nickelodeon mall unit in Century City, Calif., and two Record Trader outlets (which are not part of the new promotion blitz).

ANOTHER GALAXY: In the universe of one-stops, Gene Jakiela agrees that family firm Galaxy Records & Tapes, Pittsburgh, is probably one of the least-known wholesalers in the Midwest, even though it's 4 years old. "We're making ourselves known," he says, and

some recent fliers have indeed drawn the interest of other onestops. A veteran of 30 years in the record business, Jakiela traces lineage clear back to Fenway Record Corp. in the '60s. Look for Jakiela to show up at the NARM wholesalers conclave.

GOING FOR THE GOLD

Anthony Edwards A Sony/\$79.95 Prebook cutoff: 10/20/88; Street: 11/21/88

A HARD DAY'S NIGHT The Beatles ▲♥ MPI/\$29.95 Prebook cutoff: 10/10/88; Street: 10/26/88

HELP! The Beatles ▲ ♥ MPI/\$29.95 Prebook cutoff: 10/10/88; Street: 10/26/88

LITTLE MURDERS Elliott Gould, Donald Sutherland

▲ ♥ Key/\$59.98 Prebook cutoff: 10/20/88; Street: 11/9/88

▲ ♥ MPI/\$29.95 Prebook cutoff: 10/10/88; Street: 10/26/88

MAGICAL MYSTERY TOUR

Shirley Temple, Guy Kibbee ♥ Video Treasures/\$9.98 Prebook cutoff: none; Street: 10/15/88 THE NIGHT BEFORE

Keanu Reeves, Lori Loughlin ▲♥HBO/\$79.99 Prebook cutoff: 10/19/88; Street: 11/9/88 THE NIGHTMARE NEVER ENDS Cameron Mitchell, Mark Lawrence

MISS ANNIE ROONEY

Star Classics/\$9.95 Prebook cutoff: none; Street: none

PROJECT KILLER Lee Van Cleef, Tita Baker

Willem Dafoe, Gregory Hines

▲♥ CBS/Fox/\$89.98 Prebook cutoff: 10/21/88; Street: 11/10/88

OFF LIMITS

The Beatles

VINYL'S FINAL XMAS: "The LP is dying faster than people expected," says Harvey Lefkowitz, executive VP at racker Scott Distributing Co. out of Island Park, N.Y. Now well into servicing accounts with Christmas season goods, Lefkowitz adds, "We're playing LP close to the vest." Rack business is also brisk, so much so that Scott will not be attending NARM's Califor-nia soiree. "We can't spring anybody," says Lefkowitz.

SANTA SERV-RITE: Among racks seeing this coming Christmas as a record breaker is Sylvan Gross, president of both Serv-Rite Record & Tape Co. and separate Christmas-product wing Holly Music. Holly is even licensing its own seasonal product, with eight cassette albums (Liberace, Johnny Mathis, Andy Williams, Tony Ben-nett, Tammy Wynette, Marty Robbins, Andre Kostelanetz, and Percy Faith) from CBS, at \$3.99 suggested list price.

Holly, as a racker cum vendor, is also moving beyond seasonal goods and boasting a classical line. In addition to its 30,000 square feet in Ivyland outside Philadelphia, the company has moved into a renovated airline hanger in Hagerstown, Md., thus obtaining another 35,000 square feet. The firm is making the rounds of various trade events, showing its wares at the recent Interstate Group Inc. convention at Hershey, Pa., and of course, getting set for Palm Springs.

Don't use the Christmas crunch as an excuse not to call Earl Paige at Retail Track: 213-273-7040.

♥ Star Classics/\$9.95 Prebook cutoff: none; Street: none RETURN TO SNOWY RIVER Tom Burlinson, Sigrid Thornton ▲ ♥ Walt Disney/\$89.95 Prebook cutoff: 10/19/88; Street: 11/1/88 RICHIE Robby Benson, Ben Gazzara, Eileen Brennan ♥ Star Classics/\$9.95 Prebook cutoff: none; Street: none SEXPOT

DEO RETAILING

Ruth Corrinne Collins, Troy Donohue ▲ ♥ Academy/\$79.95 Prebook cutoff: 10/20/88; Street: 11/10/88

SHARK HUNTER Franco Nero, Jorge Luke ♥ Star Classics/\$9.95 Prebook cutoff: none; Street: none

STONES OF DEATH Kerry McKay, Tom Jennings ♦♥ Sony/\$79.95 Prebook cutoff: 10/20/88; Street: 11/21/88

TIM Mel Gibson, Piper Laurie ♥ Video Treasures/\$9.98 Prebook cutoff: none; Street: 10/15/88 TRIBES Darren McGavin, Jan Michael Vincent

▲ ♥ CBS/Fox/\$59.98 Prebook cutoff: 10/20/88; Street: 11/9/88

VALDEZ HORSES Charles Bronson, Jill Ireland V Star Classics/\$9.95 Prebook cutoff: none; Street: none

VEGAS

Robert Urich, Tony Curtis, Red Buttons Star Classics/\$9.95
Prebook cutoff: none; Street: none

To get your company's new video releases listed, send the following information—ti-tle, 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.

FREE SAMPLE ISSUE

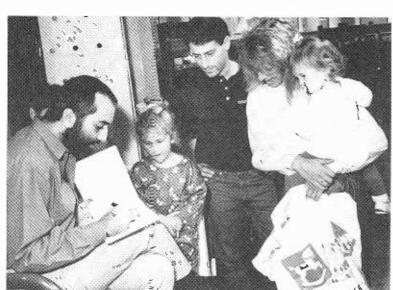
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MAIL ORDER VIDEO
 STATISTICS

• FORECASTS • PROGRAM

TRENDS



Children's entertainer Raffi makes a stop at famous New York toy store FAO Schwarz. Raffi made the rare in-store appearance, co-sponsored by Musicland/ Sam Goody, on behalf of his new A&M Video title, "Raffi In Concert With The Rise And Shine Band." (Photo: Chuck Pulin)



OME VIDEO Vendors Trade Delinquents' Names, Keep Profits **Dealers' Group Battles Deadbeats**

BY AL STEWART

ATLANTIC CITY, N.J. Video delinquents, who don't pay late fees and may not return tapes, are taking a big bite out of retailers' profits. Worse, most dealers have no way of preventing the same deadbeats from burning several stores.

That's the lament of Art Lieberman, president of the Video Dealers Assn., a private, Brooklyn, N.Y.-based orga-

nization trying to solve the problem of video delinquents in metropolitan New

that there are approximately

12,200 people who owe a total of \$2.9 million in the New York area alone," said Lieberman in an interview here at the recent East Coast Video Show, a three-day trade

event sponsored by ViDA. "Tapes not returned and late charges account for a tremendous percentage of profit. New York is probably worse than most places because of the number of video stores here, but I'm sure retailers in every large city are losing millions of dollars due to delinquents."

The solution, said Lieberman, is for video stores to trade information on individuals who have a pattern of either keeping rented tapes or refusing to pay late fees. ViDA members-who pay an annual membership fee of \$250-receive lists of individuals who have worn out their welcome at other video

stores The long-term objective, he said, is to establish a Super Club for consumers that would operate much the way a credit-card compa-

"The system would make us the American Express of video." Lieberman explained. "People who are in the club would pay about \$40 a year and would be able to rent tapes from any participating store

for the regular nightly rental fees. In exchange for agreeing to participate, stores that sign up a customer would get \$15 of the membership fee and we would guaran-

tee the return of any tape rented by a member of the Super Club."

Club members would also receive a monthly newsletter with information about participating stores, including the availability of specific genres or rare titles. If the ViDA concept flies, the club may well encompass other metropolitan areas and perhaps one day become a nationwide video club.

"Most video stores welcome it," said Lieberman. "Membership fees are down to nothing, so this gives them an opportunity to generate a membership fee while participating in a program that would protect them from losing their tapes.

Guaranteeing the return of tapes may seem a risky venture given the high rate of delinquency in the New York area, but Lieberman pointed out that the credit his-

tory of prospective club members would be investigated. Also, since one of ViDA's main functions involves identifying and tracking down video deadbeats, the Super Club would be consistent with the organization's goals.

Apart from working with collection agencies to retrieve unreturned tapes and late fees, Lieberman said, ViDA also buys videos for its retailers; a title with a list price of \$89.95 can be purchased for \$60.95 by members in any quantity. "That's the guaranteed price and it includes all the freight charges.

Unlike nonprofit trade group the Video Software Dealers Assn., ViDA, begun in April 1985, is a private company.



Lauper's Feeling 'Vibes'. Cyndi Lauper, left, stars with Peter Falk, center, and Jeff Goldblum in the forthcoming RCA/Columbia Pictures Home Video release "Vibes." The three scale the Andes to find the ultimate power source in this comedy/adventure film, available beginning Jan. 5 for a suggested list price of \$89.95

'Dirty Dancing' Sell-through Titles Pirouette Out Of Stores

NEW YORK Copies of "Dirty Dancing" continue to waltz out of video stores, according to Vestron Video.

The company says the hit film has become the first videocassette to sell more than 1 million units at a reduced sell-through price after its initial release for the rental market. After the film's smash run at the box office, where it grossed more than \$150 million worldwide, "Dirty Dancing" was released on video Jan. 6 for a suggested price of \$89.98; it sold a total of 400,000 units, according to Vestron.

One million more units were sold

FOR WEEK ENDING OCTOBER 22, 1988

after the title was reduced to a sellthrough price of \$24.98 and added to Vestron's Stars and Bars Video Gift promotion, the company says. The sell-through effort was backed by a \$10 million advertising budget; the company offered consumers a free video when they bought 10 Nestle candy bars and any two of the 20 titles in the promotion. Vestron says the total unit vol-

ume on the 20 sell-through titleswhich included "Platoon" and "Hoosiers"-has already exceeded 2 million The success of "Dirty Dancing" is

further underscored by its presence

on the Billboard Top 40 Rental chart for 34 weeks with six weeks at No. 1. It has also been on Billboard's Top 40 Sales chart for 37 weeks. The soundtrack albums "Dirty Dancing" and "More Dirty Dancing" have been on the Top Pop Albums chart for 55 and 29 weeks, respectively.

The popularity of "Dirty Dancing" apparently inspired an adult video supplier to try to market a triple-X-rated film titled "Very Dirty Dancing." Vestron, which owns a trademark for the "Dirty Dancing" name, won a cease-and-desist order against Caballero Home Video in court.

MPI Exhumes ABC News Clips For Series

NEW YORK Memorable news reports are being culled from ABC-TV News' archives for a new video series titled The Greatest Television News Stories Of All Time. A total of 12 videos will be released by MPI Home Video, which was granted North American distribution rights by ABC.

While the content and format of the cassettes is yet to be determined, possible subjects include

the assassination of President John F. Kennedy, man's first walk on the moon, and the hostage crisis in Iran. ABC said in a prepared statement that the cassettes will "make extensive use of previously aired ABC News footage of events which have had great bearing on our nation's history.

No release dates or list price were announced by MPI.

(Continued on page 73)



Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors,



duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Alison Cain is promoted to director of the newly formed film and video services department at Media Home Entertainment, Los Angeles. She had been Media's preproduction manager.

Martin Weinstein joins Turner Home Entertainment WEINSTEIN as director of sales and marketing. Previously he was Eastern regional sales manager for Nelson Entertainment. He joined Nelson as a regional manager in 1985.

Carol Fagan is promoted to marketing manager of Academy Entertainment. She had been a regional sales representative.

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EEK AGO		CHART	Compiled from a national sample of retail store sales reports.					Ϋ
THIS WEEK	2 WKS. AG	WKS. ON (TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
-			*	* No.1 * *				
1	1	17	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.9
2	NE	wÞ		MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.9
3	4	3	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.9
4	2	35	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.
5	10	3	SUSPECT	Tri-Star Pictures Image Entertainment 5292TS	Cher Dennis Quaid	1987	R	44.
6	NE	wÞ	THE LAST EMPEROR \diamond	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.
7	5	31	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.
8	6	13	THROW MOMMA FROM THE TRAIN \diamond	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.
9	8	7	WALL STREET \diamond	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	34.
10	9	15	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.

◆ 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.

'Retailers in every large city York. "We estimate are losing millions"





My Sweet Lords. Former adult video actress Traci Lords, shown here signing autographs at the Video Software Dealers Assn. Convention, stars in the forthcoming MGM/UA Home Video release "Not Of This Earth." The sci-fi thriller is Lords' first nonexplicit feature film. She was jettisoned from the adult video industry after it was revealed that she starred in a number of triple-X-rated films when she was under age. The film will be available beginning Nov. 15 for a list price of \$89.95.

Indie Suppliers Take Their Case Right To Dealers

BY JIM BESSMAN

NEW YORK Attempts by major studios to pressure video distributors into focusing on their full lines—often at the expense of indies—have prompted smaller vendors to redirect their efforts. Suppliers that don't enjoy the backing of a major studio tend to point out that retailers still call the shots when it comes to determining what gets put on store shelves.

While independent video companies continue to rely on such distributor-related reach-out techniques as distributor advertising mailers, they are also beginning to contact dealers directly.

"The retailer ultimately determines what he needs to survive and be healthy," says Barry Collier, president of Prism Entertainment. He says Prism is now soliciting the major chains directly, then turning them over to Prism's distributor network to solidify those relationships and to generate higher potential volume.

"We know we can't demand [equal] attention on the strength of the product we offer, but we also know retailers are interested in buying our product," notes Collier. "So even though we can't expect distributor salespeople to carry on a 15-minute conversation in behalf of 'Blood Rage' or 'Night Screams,' nine out of 10 customers will buy them if they're packaged as genre horror pictures *(Continued on page 73)*

Greaf giff books for every rock fan JUST PUBLISHED-JUST PERFECT TO GIVE (or to keep for yourself)



The Billboard Book of Number One Hits 2nd Edition, Revised and Enlarged Fred Bronson

ock'n'

Called "a treasure trove of pop lore" by the *New York Times*, this complete book of top hits drawn from *Billboard*'s Hot 100 chart is now updated through the first quarter of 1988 to include some 95 new number one songs. From 1955's "Rock Around the Clock" to Rick Astley's "Together Forever," here are 700 songs that reached the top of the chart, with fascinating background information and essential chart data. 700 b&w illus. \$16.95 paper

Rock 'n' Roll Cuisine

Robin Le Mesurier and Peggy Sue Honeyman—Scott Top rockers reveal their culinary expertise in a funfilled visual feast. Full-color artwork, cartoons, and photographs combine with tasty recipes and cooking tips from Julian Lennon, Debbie Harry, George Michael, Sting, Bruce Hornsby, Eric Clapton, Phil Collins, Mick Jagger, Rod Stewart, and many others. 96 full-color illustrations. \$12.95 paper

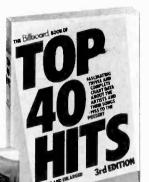
...and don't forget these popular chart books

The Billboard Book of Top 40 Hits 3rd Edition Joel Whitburn

All the songs and artists to make the Top 40 of the *Billboard* Hot 100 charts from 1955 to the end of 1986, with complete chart data and fascinating trivia. 300 b&w illus. \$19.95 paper

The Billboard Book of Top 40 Albums

Joel Whitburn Every album to reach the Top 40 of *Billboard*'s Album Chart from 1955 through 1987, with chart data and behind-the-scenes facts and trivia. 150 b&w illus. \$16.95 paper



BILLBOARD BOOKS, P.O. Box 2013, Lakewood, NJ 08701-9913 Please send me copy(ies) of THE BILLBOARD BOOK OF NUMBER ONE HITS, 2nd Ed. (075451) @ \$16.95 copy(ies) of ROCK 'N' ROLL CUISINE (076253) @ \$12.95 copy(ies) of THE BILLBOARD BOOK OF TOP 40 ALBUMS (075133) @ \$16.95 copy(ies) of THE BILLBOARD BOOK OF TOP 40 HITS (075206) @ \$19.95 Check/money order enclosed for \$ which includes p&h (\$1.50 for one book, 50¢ each addl.) and sales tax in IL, TN, MA, CA, NJ, NY and VA. MasterCard 🗌 Visa Charge my American Express Card No. Expires Signature (credit card orders only) Name Address City/State/7in **DRVS 1002** All orders subject to credit approval

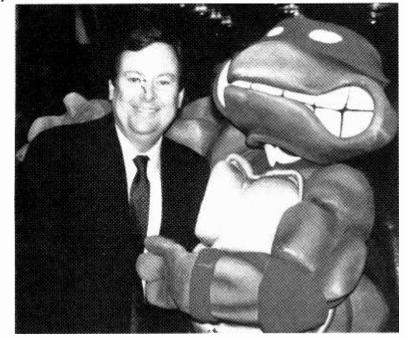




Billboard

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TOP VIDEOCASSETTES SALES



Out Of His Shell. Jerry Parker, national accounts manager for Commtron Distributors, poses with a Ninja Turtle character at the annual meeting of Target stores. Executives from some 330 Target outlets gathered at the meeting, held in Minneapolis. Also on hand were representatives from home video suppliers and distributors, including IVE, which entertained showgoers with the Ninja Turtle.

newsline.

VESTRON VIDEO has announced a \$5 million promotional campaign for the home video release of the action/adventure film "Young Guns." The film, which stars Emilio Estevez, Kiefer Sutherland, Lou Diamond Phillips, and Charlie Sheen, has earned more than \$40 million at the box office. Vestron purchased all nontheatrical rights to the film while it was in production and will invest more money in the promotion of the video than it has for any other Vestron release, a spokesman for the company says. Vestron plans to promote the film by placing ads in consumer and trade publications both prior to its release and six weeks after the title becomes available. A specially designed life-size circular point-of-purchase display will be made available to dealers. "Youngs Guns" will be available beginning Jan. 4 for a list price of \$89.98. The prebook cutoff date is Dec. 7.

ACADEMY ENTERTAINMENT is getting into the laserdisk business. Four titles will be offered beginning Nov. 2 for a list price of \$39.95 each, including Sam Shepard's critically acclaimed "True West," starring John Malkovich, and Ralph Bakshi's controversial "Streetfight," released theatrically as "Coonskin." The other titles: "Scavengers" and "Aria."

RHINO VIDEO offers new releases that commemorate two New Year's Day traditions: the Rose Bowl college football game and the Rose Parade. "Rose Bowl Highlights: Through The Years" chronicles the history of the 75-year-old football classic and includes appearances by such former college greats as O.J. Simpson and Jim Plunkett. "The Rose Parade: Through The Years" traces the parade from its horse-drawn-carriage days of the 1800s to its hi-tech-float period of today and features appearances by such previous grand marshals as Shirley Temple, Walt Disney, Mary Pickford, and Herbert Hoover. Each tape runs 60 minutes and is priced at \$19.95. Both will be available beginning Friday (28).

THE INTERNATIONAL TAPE/DISC ASSN. is sponsoring an update on developments in the video and audio industries. The session, set for Nov. 22 at the Waldorf-Astoria Hotel in New York, will include a presentation on prerecorded video by Bud O'Shea, president of MGM-UA Home Video, and a discussion of trends in hardware by Michael Heil, president of Sony's display products division. The seminar is open to ITA member companies and their guests. For membership information call 212-643-0620.

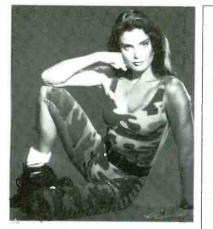
TRANS WORLD ENTERTAINMENT has moved. Contact the company at Suite 500, 330 W. Cahuenga Blvd., Los Angeles, Cailf. 90068; 213-969-2800.

A HOST OF MUSICAL NOTABLES, including David Johansen (aka Buster Poindexter), Tom Waits, Leon Redbone, Dr. John, and Joe Strummer, appear in the forthcoming Republic Pictures Home Video release "Candy Mountain." The famous faces pop up as a has-been rocker (portrayed by Kenin J. O'Connor) treks through the U.S. and Canada in search of an elusive guitar maker. In reviewing the 1987 film, the New York Daily News said, "Every rock'n'roll fan will want to see" it; the Christian Science Monitor called it the "greatest road movie ever." "Candy Mountain" will be available beginning Dec. 7 for a list price of \$79.95. AL STEWART

	Compiled from a national sample of retail store sales reports.								
EEK	EEK	ON CHART							
THIS WEEK	LAST WEEK	WKS. O	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	
			t .	★ NO. 1 ★ ★ Touchstone Pictures					
1	1	10	GOOD MORNING VIETNAM	Touchstone Home Video 660	Robin Williams Patrick Swayze	1987	R	29.95	
2	2	39	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Jennifer Grey	1987	PG-13	24.98	
3	5	92		Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95	
4	4	53		Walt Disney Home Video 582	Animated	1955	G	29.95	
5	3	31	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95	
6	6	44	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95	
7	7	18		Walt Disney Home Video 690	Animated	1988	NR	14.95	
8	9	12	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95	
9	12	58		Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95	
10	10	5	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98	
11	8	105	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95	
12	26	81	THE WIZARD OF OZ A ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95	
13	NE	W	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99	
14	11	83	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95	
15	14	53	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95	
16	16	16	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95	
17	17	21	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99	
18	19	168	THE SOUND OF MUSIC A +	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98	
19	30	57	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway	1987	NR	29.95	
20	13	18	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95	
21	15	155	JANE FONDA'S NEW WORKOUT A +	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95	
22	RE-E	NTRY	SLEEPING BEAUTY +	Walt Disney Home Video 476	Animated	1959	G	29.95	
23	RE-E	NTRY	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95	
24	RE-E	NTRY	KATHY SMITH'S WINNING WORKOUT \Diamond	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95	
25	31	2	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95	
26	NE	wÞ	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95	
27	21	52	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95	
28	18	6		MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95	
29	34	16	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98	
30	24	16	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95	
31	33	36	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95	
32	29	3	OUT OF THE BLUE-DEBBIE GIBSON	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	NR	16.98	
33	38	122	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95	
34	23	19	MADONNA CIAO ITALIA: LIVE FROM	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98	
35	28	123	MARY POPPINS • •	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95	
36	22	6	THE LAST EMPEROR \Diamond	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98	
37	35	174	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95	
38	27	149	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95	
39	36	4	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R	89.95	
40	20	14	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95	
			<u> </u>		Debble negholda	1			

◆ 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.





Toughing It Out. Actress Tracy Scoggins appears in the new workout video "Tough Stuff." The workout, which features an appearance by L.A. Raider star Marcus Allen, is designed to "take the body further than ever before." The 45-minute tape is currently available from J2 Communications for a list price of \$19.95.



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

"The 8-Week Cholesterol Cure," Video Ticket, 60 minutes, \$29.95. You may have read the best-selling book; now here's the home video. The video features radio/TV talk-show host Larry King, who suffered a serious heart attack in February 1987; author Robert E. Kowalski, also a heart-attack victim; and two professors from the Univ. of California at Los Angeles School of Medicine. With such a lineup, the video should appeal to those who need more than the printed word to be convinced that a diet that lowers cholesterol levels can save lives. All four participants are convincing, but the video still seems tinged with hucksterism, especially in Kowalski's enthusiasm for his diet plan (the video includes a printed meal plan). While the folks here are targeting only one of several reasons why Americans suffer mightily from heart attacks, their sense of urgency appears sensible.

IRV LICHTMAN

"The History Of College Foot-ball," Vestron Video, 48 minutes, \$29.95.

The Four Horsemen of Notre Dame, the Galloping Ghost, Paul "Bear" Bryant, and Eddie Robinson-these are just a few of the legends of college football profiled in this stirring tribute to the game. Whether you live and die with the Crimson Tide, the Fighting Irish, the Texas Longhorns, the Southern Cal Trojans, or some other pig-skin power, this delightful look at the evolution of college football is must-see fare for all true fans. Interspersed with film clips of such (Continued on next page)



A Fat Fighting Formula For Lean Living With Joanie Greggains

 THE GREGGAINS PLAN stars Joanie Greggains, star of the top-rated "Morning Stretch" exercise program now in its tenth season and Platinum-selling videocassettes including JOANIE GREGGAINS: ONE ON ONE.

 THE GREGGAINS PLAN includes a 60-minute workout session and 10 minutes of fat-fighting facts.

 THE GREGGAINS PLAN will help solve the most difficult shape-up problems and to answer their most-asked questions about body fat reduction.

▶ THE GREGGAINS PLAN cassette contains an added value insert containing a heart rate chart and diet guidelines.

THE GREGGAINS PLAN is designed for both men and women of all age groups.

> Also Available: Platinum-Selling **"JOANIE GREGGAINS:** ONE ON ONE.

THE GREGGAINS PLAN: A Fat Fighting Formula For Lean Living Catalog #: FH24006; Running Time: 70 Minutes; Suggested List Price: \$24.98; 1988

START YOUR HOLIDAY SALES WITH

JOANIE GREGGAINS, TV'S NUMBER ONE FITNESS EXPERT.







After G.L.O.W. She was a headliner for the Gorgeous Ladies Of Wrestling, and now she has hooked up with the American Women's Wrestling Assn. She goes by the name Rock Candy, and at 5 feet 6 inches tall and 115 pounds, she challenges other lady grapplers in a new video series released by Media Home Entertainment's Fox Hills line. The first tape, "American Women's Wrestling Federation Premier," is currently available for a list price of \$39.95. Vol. 2, "Cunning Contenders," is slated for release Nov. 9, also for a list price of \$39.95

VIDEO REVIEWS (Continued from preceding page)

past greats as Knute Rockne and Red Grange are interviews with more contemporary figures, such as O.J. Simpson and Roger Staubach.

This program should prove especially strong from now—when the season is in full swing and the bowl picture just starting to take shape—through New Year's Day, when the season ends, and it has the potential to become a favorite for many falls to come.

RICHARD T. RYAN

"The Best Of Abbott & Costello Live," Warner Home Video, 58 minutes, \$19.98.

Two of America's premier funny men, Bud Abbott and Lou Costello, bring vaudeville alive on videotape. Culled from their appearances as hosts on network variety shows, this black-and-white program features a number of their best skits, including an extended version of the inspired "Who's On First?" routine. Film buffs will also enjoy the presence of a number of legendary stars, including George Raft and Charles Laughton, who make cameo appearances and join in the zaniness.

One thing about nostalgia is certain: It never goes out of style. Given the renewed interest in the '50s and the timeless comedy of Abbott & Costello, which is just waiting to be rediscovered by a new generation, this program would seem to possess enormous sell-through potential. R.T.R.

"The Video Guide To Stamp Collecting," Premiere Home Video, 50 minutes, \$24.95.

Stamp collecting, perhaps America's most popular collecting hob-(Continued on next page)

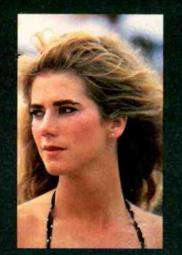




STATYING JOHN HURT

It's a short fuse on the Persian Gulf powder keg. Granville Jones holds the match...





Washed-up British reporter Granville Jones (John Hurt) is an alcoholic recluse in the tense capital city of Awad, an oil-rich Mideast kingdom. Bitter memories of a doomed love affa.r with the sensuous noblewoman Lady Romy-Burton (Imogen Stubbs) fill his empty hours. But when Islamic revolutionaries ignite a coup in Awad, Jones's lifelong friendship with the now-hostage King plunges him deep into swirling intrigue and danger. Jones finds himself locked in a race against time and pursuing revolutionary guards to get the King's desperate cry for help to the outside world...

Showcasing Academy Award-nominated John Hurt (THE ELEPHANT MAN, MIDNIGHT EXPRESS, ALIEN, 1984) as Granville Jones and sultry blonde Imogen Stubbs as his lover, DEADLINE hits like a story torn from today's headlines. DEADLINE seethes with danger, suspense and high drama ...and an aching love story straight from the heart.

PRE-BOOK DATE: 11/3/88 · STREET DATE: 11/16/88

- DEADLINE stars Academy Award nominee and worldwide film idol JOHN HURT (THE ELEPHANT MAN, MIDNIGHT EXPRESS, ALIEN, 1984) in the role of his life!
- ALIEN, 1984) in the role of his life!
 DEADLINE's home video release will be promoted to millions of consumers in major markets with Dealer-tagged Radio Spots and TV GUIDE print ads!
- **DEADLINE** is the year's most suspenseful global-intrigue thriller—and its release is timed to hit at the peak of Election Year 1988 political fever!
- Guaranteed price for one year.
- Not available on pay-per-view until 2/15/89.
- Not available on Pay TV until 5/15/39. JOHN HURT in DEADLINE. DON'T MISS IT!

Suggested retail: \$79.95 Program length: 85 minutes Catalog number: 25115 • Color P.O.P. HOTLINE 1-800-537-455

City Lights Entertainment Group, Inc. Home Video Division 8981 Sunset Boulevard Los Angeles, CA 90069 (213) 859-9702

Licensed by SPI Entertainment 396 Fifth Avenue, New York, New York 10018. Tel (212) 343-0450 Fax (212) 435-0981 · Telex 255703 BEKI UR

VIDEO REVIEWS

(Continued from preceding page)

by, does not seem like a particularly compelling subject for home video. Yet this tape, hosted by Gary Burghoff (who portrayed Radar in the hit TV series " $M^*A^*S^*H$ "), is so entertaining that even a nonphilatelist will be intrigued.

By exposing us to the history of stamps—from the first stamp, the 1840 "penny black" printed in London to those of today—Burghoff also shows us how stamps reflect the history of the world. The program, brightened by an excellent soundtrack and clever visual effects, also covers the basics of stamps as an investment, how to care for them, and how to build a collection. It is a first-rate introduction to a popular pastime. CHRIS McGOWAN

"Paul Reiser—Out On A Whim," Vestron Video, 60 minutes, \$59.98.

Paul Reiser, one of the co-stars of the TV sitcom "My Two Dads," is joined by a host of stars, including Carrie Fisher, Carol Kane, and Elliott Gould, in a program that highlights Reiser's considerable comic ability yet refuses to be neatly pigeonholed. More than a comedy tape—it has a definite plot—less than a feature-length film and different from a TV pilot, "Out On A Whim" seems to defy classification.

Still, fans of Reiser will enjoy his amusing quest as he pursues the elusive "main thing." Unfortunately, the fact that Reiser is hardly a household name and that distributors will have a difficult time describing the program may prove detrimental to the program's marketability. **R.T.R.**

"Coming Alive: Choral Directing With Lloyd Pfautsch," Augsburg Fortress Video, 40 minutes, \$39.95.

Lloyd Pfautsch, director of choral activities at Southern Methodist Univ., offers a number of tips designed to help other choral directors sharpen their conducting skills. Emphasizing the importance of warmups, breath support, and diction, Pfautsch demonstrates how each exerts a profound influence on the sound produced by the choir.

Obviously, there is a very specialized market for this program. Nevertheless, the fact remains that with high schools, colleges and universities, churches, and any number of other organizations sponsoring choirs and other singing groups, this title may just find a noteworthy niche in the market. RT.R.

"Impact Zone," Cinergy Entertainment, 55 minutes, \$29.95.

On the north shore of the island of Maui, the dangerous combination of towering waves and fierce sideshore winds is a lure that daredevil windsurfers find hard to resist. This "rockumentary" features interviews with and spectacular footage of such top windsurfers as Mike Waltze, Alex Aguera, and Robby Naish challenging the "impact zone." A propulsive soundtrack featuring Clarence "Gatemouth" Brown, excellent camerawork, and a witty presentation make this video a must for the young and reckless.

C.M.

Billboard -<u>AND</u>-<u>CIOMING</u> ECIALISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
CBS Nov 19 101ST ANNIVERSARY EDITION	 Intro & History Management Q&As Labels International Columbia House 	Oct 25
FRANCE Nov 20	6 • Overview • Talent • Radio • Retail • CDV	Nov 1
THE Dec 3 WORLD OF SCANDINAVIA	 Norway Denmark Finland Sweden Music Publishing 	Nov 8
JOE Dec 3 WILLIAMS 70TH BIRTHDAY SALUTE	 Joe—Now & Then Career Lights Recording Star Quotes Awards & Honors 	Nov 8

WHY THEY ARE SPECIAL:

- CBS' 101ST ANNIVERSARY edition takes a look at the "granddaddy" of record companies, its historic parallels to the beginnings of recorded music, its rise to a lofty position of dominance in the industry—and forward to new frontiers. Sony is CBS' new partner in the future, and this issue takes a global view of CBS' evolution into a multi-media entertainment giant. This unique special will fully align CBS/Sony with the future of home entertainment.
- FRANCE '88 profiles the changing of the musical guard and the growth of new talent ready to challenge the hold of international artists. Local acts with national appeal are finally getting a chance to test the marketplace, and with European and U.S. publishers tuned to fresh dance and pop talent, the industry is all but ready to flash its creativity in world music.
- SCANDINAVIA '88 surveys the burgeoning home entertainment industry in Denmark, Sweden, Norway, and Finland. This market's modest size belies its sophistication, as Scandinavia continues to actively move with the global mainstream and, with the rise of CD, looks to capture an even greater slice of today's expanding business. Examined in this spotlight are the talent, trends, and major players in one of the most stable and progressive world markets.
- JOE WILLIAMS SALUTE coincides with Joe's 70th birthday celebration and chronicles the growth of his career from the early beginnings, reflecting his emergence as a leader in the jazz world, through today when he is considered by many to be a "living legend."
- COMING ATTRACTIONS: ITALY, RAP MUSIC WRAPUP, 1988—THE YEAR IN MUSIC & VIDEO/NO. 1 AWARDS.

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Developments Buoy Hopes For S-VHS

OME VIDEO

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

BY MARK HARRINGTON

THOUGH IT STILL accounts for only a fraction of the U.S. VCR business, Super-VHS has seen several key developments in past weeks that could help the format achieve some of its early lofty projections.

For one, Super Source Video, the West Coast distributor that recently announced plans to ship "On Golden Pond" in

S-VHS, says the release of S-VHS videos of as many as six more major motion pictures is scheduled to be announced soon. Super Source is already shipping about 20 special-interest S-VHS titles.

Super Source president Hamilton Bryan admits the market has been limited so far, but he adds, "That's changing. Hardware prices are coming down, and people are replacing old first-generation VCRs with S-VHS units. S-VHS is on target." Bryan won't reveal which titles are expected to be released, but he does say they won't be those currently available in Japan ("Beverly Hills Cop II," "The Untouchables," and "Fatal Attraction," each released by CIC, a joint venture of JVC, Paramount, and MCA.)

JVC, meanwhile, continues to prod the market with new S-VHS decks and camcorders. At a recent New York press conference, the company unveiled the GF-S550U VideoMovie, its most sophisticated S-VHS camcorder yet. Features include a four-page digital superimpose function, a flying erase head for clean start-stop splices, an eighttimes zoom lens with two zoom speeds, automatic focus, iris and white balance, a super DA-4 head

white balance, a su configuration, seven-lux light capability, a trigger-linked fader, Y/C output, and three-way power supply. The company didn't release a ship date or price, but it's anticipated the unit will cost more than \$2,000. In home decks,

JVC introduced the HR-S5000U, featuring the same Super DA-4 head configuration; hi-fi stereo; on-screen programming; a 155channel tuner; and a tape stabilizer head drum. It's available now for \$1,299. Other S-VHS home decks, however, have been priced much lower (\$899 for a recent Yamaha piece), indicating that the trend is toward lower prices overall.

Also certain to lend credibility to S-VHS is its acceptance in broadcast circles. Numerous broadcasters are rumored to be examining S-VHS, and one, San Francisco's KOFY-TV, will soon be producing its news in S-VHS. The primary reason, sources say, is S-VHS's relatively low cost (Continued on next page)



One of the most advanced camcorders ever marketed, JVC's new GF-S55OU, boasts Super-VHS pictureenhancement technology with a variety of features aimed at expanding the creative potential of video. JVC is hoping the new unit, which weighs less than 6 pounds and is designed to render picture quality that surpasses that of broadcast television, will help spur consumer acceptance of the Super-VHS format. The new camcorder will be available beginning next month for a sugested list price of \$2,299.







Rock It Man. Dennis Hooper, right, plays a lowlife Hollywood agent in the new Media Home Entertainment release "Let It Rock." The film, a cult favorite, is described by the company as a "dangerous roller-coaster ride through the dark world of rock'n'roll's seamy underside." Media plans to release the title Nov. 9 for a list price of \$79.95. The prebook cutoff date is Oct. 26.

INDIES TAKE THEIR CASE DIRECTLY TO DEALERS (Continued from page 67)

through proper selling. So we do it ourselves

Rand Bleimeister, executive VP of Nelson Entertainment, says that even though Nelson is concerned with the impact of distribution on its sales, the company also focuses on merchandising product successfully to retail. Nelson is attempting to reach distributors through Orion Home Video's sales force, a move announced at last summer's Video Software Dealers Assn. convention.

But Fries Home Video executive VP/CEO Len Levy, whose company has survived without the distributor muscle of Commtron since it began releasing titles a year ago, sides with Collier in noting the difficulty in getting distributors to concentrate on indie-label lines. However, he has recommended that distributors augment their indie-label presentation by setting up secondary marketing organizations within their current frameworks.

"There should be telemarketing

units responsible for bringing in indie lines; specific concentration should be given to these line make retailers aware of wl available," says Levy. "As lor we're competing with the stre of the major studios and A t which the distributors can't their backs on, this can be one native. However, with most lines, profit margins are essen better, and we have to also t get them to see that." The obvious strategic move f

dies in response to the compe for distributors is to improve uct, Collier notes. "Most distributor salespeople

won't take time only for orders on behalf of Prism new releases," he says. "But when we say 'Wall Street,' no one has to have it described to them or told how many to take. So the attention we can demand [from distributors] is only in proportion to the product we supply them."

16 17 89

17 18 47

18 14 39

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RICHARD SIMMONS AND THE SILVER FOXES KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video Inc. JCI Video 8100 6 7 93 JCI Video Inc. JCI Video 8111 7 4 93 KATHY SMITH'S BODY BASICS

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JANE FONDA'S NEW WORKOUT .

2 WKS. AGO 'HIS WEEK

1 1 93

2 2 93

3 3 93

4 6 31

5 5 93

8	12	13	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.
9	9	55	KATHY SMITH'S WINNING WORKOUT \Diamond	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.
10	NE	w►	DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	A safe program to help develop rock-hard tummies.
11	13	79	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.
12	10	93	JANE FONDA'S EASY GOING WORKOUT ♦	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.
13	8	35	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.
14	NE	W Þ	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to-follow workout.
15	RE-E	NTRY	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.

Raymax Prod. VidAmerica 7142 Debbie Reynold's leads this easy-to-follow program for the older exerciser RUSINESS AND EDUCATION

Vestron Video 1033

Total Video, Inc. HBO Video 2651

MCA Home Video 55089

Raymax Prod. P. Brownstein Prod. VidAmerica 1008

BUSINESS AND EDUCATION								
	* * NO. 1 * *							
1	3	89	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95		
2	1	93	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95		
3	5	91	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95		
4	4	81	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95		
5	12	55	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95		
6	14	57	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95		
7	RE-E	NTRY	THE WORLD'S GREATEST PHOTOGRAPHY COURSE	VidAmerica	Lief Ericksenn's comprehensive look at amateur photography.	59.95		
8	10	49	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95		
9	RE-E	NTRY	INTERVIEW TECHNIQUES & RESUME TIPS	Bennu Productions	See and learn positive strategies to use during job interviews.	49.95		
10	9	3	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95		
11	2	91	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85		
12	6	89	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95		
13	11	15	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95		
14	8	3	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95		
15	13	55	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95		

MPI CULLS NEWS VIDS

(Continued from page 66)

Waleed Ali, president and CEO of MPI, expects strong interest in the news series. "Our market will include the individual who is concerned about historical events that have occurred in his or her lifetime and wants to collect them on videocassette. In addition, future generations of young people will be able to use this visual supplement to the topics covered in their history books.

Archie C. Purvis, senior VP of the ABC Distribution Co., says that ABC's coverage has posi-tioned the network as "one of the custodians of the history of our time." He adds that the series

"will bring to the public the highest-quality visual record of those events."

The news series is also consistent with past releases by MPI. Other titles have included documentaries on subway vigilante Bernhard Goetz and Oliver North's testimony before the congressional committee investigating the Iran-contra affair. The company recently tried to release a tape of the Rev. Jesse Jackson's speech before the Democratic National Convention only to have its efforts derailed by a copyright sui filed by Jackson's attorneys.

HARDWARE WATCH

(Continued from preceding page)

in comparison with that of U-matic and Betacom. S-VHS also has better resolution than U-matic-400 lines vs. about 280-although U-matic does offer a number of advantages.

The cumulative effect is that S-VHS isn't viewed as completely untouchable. Bryan of Super Source is

BILLBOARD OCTOBER 22, 1988

among the more optimistic.

"This time next year," he says "our catalog will be very full of S VHS titles. I can't give a number but I can say there will be majo movies from most major studios We certainly will have many mor believers.

9	KE-E	NTRY	RESUME TIPS	Bennu Productions	during job interviews.
10	9	3	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents exp instructors giving test
11	2	91	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shoppi selecting a new or use
12	6	89	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign languag on useful words & phr.
13	11	15	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAF professional executive
14	8	3	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid v review for important e
15	13	55	SHATTERED	MCA Home Video 80430	The problems and soludrug addiction are disc
nits o t retai	r\$1 n il for ti	nillion a heatrica	tion for a minimum sale of 125,000 units t suggested retail for nontheatrical titles. ally released programs, and of at least, 50, tary. Next week: Recreational Sports; Hol	ITA platinum certification for a minimum DOO units and \$2 million at suggested retained.	sale of 250.000 units or a d

ams, or of at least 25,000

dollar volume of \$18 million short-form. LF long-form. C

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intermediate and advanced exercisers

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program with a jazz dance emphasis

workouts set to big band musi

aerobics, stretching and more

Debbie Reynolds leads three separate

Bess Motta's three workouts include

Judi Sheppard Missett's original exercise

Strenuous program designed for

traditional dance aerobics.

VIDEOCASSETTES SALES

Copyright Owner, Manufacturer, Catalog Number

* * NO.1 * *

Compiled from a national sample of retail store sales reports

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Callan Productions Corp

MCA Home Video 80429

Lorimar/LightYear Ent. Lorimar Home Video 070

Lorimar/LightYear Ent. Lorimar Home Video 069

Lorimar/LightYear Ent. Lorimar Home Video 077

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International Spotlight

aced by CD, a Hardy West German Record Market Heads for a Healthy 8% Increase—and Momentum for Bold Growth into the '90s

By MIKE HENNESSEY

he 12,880 Deutschmark (\$64,000) question in West Germany right now is: "How big is the pipeline-filling factor?"

Figures for deliveries of soundcarriers to the trade for the first six months of 1988 show a decidedly healthy increase in value of 8% over the January-June figure for 1987. And the figure for June 1988 was up 14% on the figure for June 1987.

But, of course, selling in is not the same as selling out, and there are those in the industry who feel that the 8% increase will be hard to sustain for the year as a whole. Moreover, the 14% increase registered in June—the latest month for which statistics were available when this supplement went to press—has to be seen in the context of the fact that June 1987 was a pretty discouraging month saleswise.

However, such reservations notwithstanding, Germany remains the glittering jewel in the crown of Europe's music markets with an enviably consistent sales picture and an extremely well-conducted and regulated industry.

The confident expectation is that 1988's sales will be up on those of 1987 by 6%-7%. And the more optimistic observers see no reason why this growth pattern should not continue into the 1990s.

Unit sales levels are pretty much back to where they were in 1980 as far as longplay carriers are concerned, with the continuing CD boom and improved cassette sales compensating for a decline in LP sales from 42 million in the first half of 1980 to just over 23 million in the first half of 1988. Cassette sales, at 24.5 million, were 3.4% up on the

Cassette sales, at 24.5 million, were 3.4% up on the same period last year, with most of the gain accounted for by the low-price segment of the market. But the real key to the German industry's prosperity is, of course, the CD factor. Unit sales of CDs for the first six months of this year were nearly 70% up on the 1987 figure at 14.6 million. This means that one in four of the longplay soundcarriers being sold in Germany currently is a compact disk.

The real disaster area as far as the West German market is concerned is the headlong decline of singles, down 22.5% in units compared with sales in the first half of 1987. The maxi single, which for the past three years has helped offset the slump of the 7-inch format, has also gone into decline (17% down on 1987 at 5.4 million units). But the 7-inch, 9.5 million for the first six months of this year, is down a massive 30%.

Says Peter Zombik, director of the German group of the IFPI: "The prospect is that unit sales of singles for the whole of 1988 will be down to around 30 million. A research study has suggested that the minimum comfortable level for a healthy market is 40 million annually. It is not the economic factor that is important, because there is not a great deal of *(Continued on page G-8)*

CLOCKWISE FROM UPPER RIGHT: ANDREAS VOLLENWEIDER, HERBERT GRÖNEMEYER, U.D.O., FALCO, SCORPIONS, WARLOCK, MODERN TALKING. INSET: UDO LINDENBERG.



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TALENT WATCH: German Artists and Producers Beating Anglo-American Stranglehold

By WOLFGANG SPAHR

erman producers and artists are grabbing increasingly large shares of pop charts around at the expense of the U.K. and U.S. industries. Not so long ago German record companies seemed spellbound by virtually anything that came from the "music kitchens" of London, New York and Los Angeles, but now a new generation of home-grown producers, songwriters and artists have confidently become trendsetters in their own right.

Manfred Zumkeller, head of WEA in West Germany: "We're going strong. We can no longer be ignored in the international charts. We're asking no favors, just that people don't discriminate against us. We can sell our product worldwide if we use the right kind of promotion.

One top German executive who has long stopped worrying about the so-called frontier problems is Thomas Stein, formerly Teldec chief and now managing director of BMG Ariola in Munich. At Teldec he signed on international acts and launched them from within the German market, among them Latoya Jackson (U.S.), Falco (Austria), Brigitte Nielsen (U.S.) and Ofra Haza (Israel).

German producers certainly compete with the world's best. Among the biggest successes are Harold Faltermeyer, Giorgio Moroder, Jack White, Dieter Bohlen and Michael Cretu. Thus far Bohlen, Hamburg-based, has sold 50 million-plus units worldwide of his groups Modern Talking, Blue System, Chris Norman, and C.C. Catch.

Cretu is now world-rated for self-penned hits like "Maria Magdalena" for his wife, Sandra. Gunther Mende and Candy de Rouge made U.S.-born Jennifer Rush into an international star, and followed through with Helen Schneider and Sally Oldfield, sister of Mike.

Dieter Oehms, PolyGram Germany chief, has much experience as a music salesman and is confident that German productions will increasingly sell right through to the start of the one-market European concept set to start in 1992.

Mixed Emotions

'We'll show strongest influence in the neighboring countries like France, Italy and the Netherlands.

The duo Inga and Anete Humpe bowed in with a successful debut album, and the follow-up "Swimming With Sharks" also sold well. Their single "Careless Love" charted in the U.K., though they had to change their name from Humpe to "Swimming With Sharks" because Humpe was seen as an unsuitable name for the British public.

Schilling has become known in Europe and the U.S. and the singer-songwriter has seen his single "A Different Story" go top 10 in Sweden. There's continued success, too, for Al Bano & Romina Power (a U.S.-Italian mix duo, Romina being the daughter of the late Hollywood actor Tyrone) in German productions. The first album for WEA in Germany, "Sempre Sempre'' was followed by "Liberte.'

Sandra, signed to Virgin, has scored worldwide with the single "Maria Magdalena," produced by her husband. She's enjoyed Abba-style adulation and sales in Sweden and has sold 2 million soundcarriers in France. All of Gianna Nannini's albums have charted, the Italian artist topping the million sales mark with her German studio album "Profumo."

Falco was, chart historians will readily recall, the first German-speaking artist to top the U.S. singles chart (in 1986). His album "Emotional" triggered a string of sold-out concerts and hit singles. Falco was born in Vienna, Austria, in 1957 but launched himself on the German music business as a street musician in the 1970s. "Der Kommissar" remains his biggest single. His new album is "Wiener Blut."

Building an international name is the act now known as the London Boys, who are very popular in Far Eastern territories such as Taiwan and Korea. Their big hit this year is "My Love." In fact, Edem Ephraim and Dennis Fuller were both born in London but stopped off in Germany after touring Europe as members of the Roxy Rollers.

Representing another musical genre is Frank Duval, Berlin-born, and for many years one of the most successful European movie score composers specially for German thriller series such as "Tatort" and "Derrick." His album "If I could Fly Away'' was in the German chart for seven months.

The spread worldwide of German productions in the past few months has delighted executives. Hansa has a lot to offer: Modern Talking, a true global success story; Dieter Boh-

len's solo project Blue System, which has scored throughout Europe; C.C. Catch, particularly successful in Mediterranean territories; and Frank Farian-produced duo Milli Vanilli.

Ariola's new signing Jojo, a respected Frankfurt-based rock band, has its debut album released in the (Continued on page G-15)

Sabine Sabine

German Publishers Put More Emphasis on Domestic Repertoire

By MIKE HENNESSEY

he German music industry in 1988 is more committed than ever before to ensuring that German talent and German copyrights get their fair share of success in the European marketplace and the reasons for that go beyond considerations of national pride or impatience with the hugely predominant impact of Anglo-American music.

One important and totally pragmatic reason for increasing emphasis on national repertoire has always been that record companies and publishers make higher margins from local product than from foreign releases.

Additional considerations, however, now arise. The increasing contraction of the music publishing industry, plus the move toward central licensing and accounting tend to make sub-publishing a declining source of income.

And the need to exploit German productions beyond the home territory becomes ever more imperative as production costs escalate.

At present many German publishers are dependent on sub-publishing to maintain their viability, especially in view of the high market share enjoyed by foreign copyrights.

But increasingly they see the need now to concentrate much more on domestic repertoire.

There really is not much job satisfaction in simply collecting money in Germany as a result of the success here of a copyright which has achieved high chart positions in the U.S. or U.K.," says Michael Karnstedt, European chief of Peer Southern.

"For example, my company will make a considerable amount of money from the last Rod Stewart single because we happen to be the publisher in Germany. But the success has very little to do with me.'

And in some cases, Karnstedt points out, sub-publishing of foreign copyrights can become a positive liability. ' You can pay a \$10,000 advance on a film score but, even if the film is a box-office success in Germany, the income from the cinemas is minimal because of the low tariff in force. If the soundtrack does not have success as a record, then there is no way that you can get your money back.

Karnstedt argues that nobody can take much pride in making decisions to release product on the basis of consulting U.S. and U.K. charts rather than listening to tapes.

He is in the forefront of the current movement in the industry to secure a good future for domestic productions. Says Karnstedt: "Publishers and record companies here

are working very closely together with this in mind. CBS, EMI (Continued on page G-10)



Peter Maffay

Münchener Freiheit





Jennifer Rush



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GERMANY AUSTRIA SWITZERLAND

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From the Chief Executive's Chair **PERSPECTIVE '92**

erman industry leaders give their views of 1992—the target year for the implementation of the "one-market" concept in the European Community-and on other key industry questions

JOCHEN LEUSCHNER; CBS:

The next four years will be decisive for the music market and we shall see dramatic changes brought about by new technologies, changing demographics, the broadcasting explosion and a reduction in retail outlets. The musical repertoire of Europe will change, too. Euro-

pop will become increasingly established and there will be keener competition in the creative field. Music will become more of a high risk businss. Consumers in Europe won't accept differences in quality between national and international product.

Product creativity will no longer be a matter for individual A&R men but the work of a professional project team. With potential production costs of tens of thousands of dollars for one LP and with videos costing around \$50,000 to make, it becomes financially irresponsible to leave A&R decisions to one person, bearing in mind the huge size of the investment.

In the case of product obtained by the majors from inde-pendent labels and producer-publishers, it is especially important that there should be creative dialog at every stage from origination of product to the marketing process. Discussions should not be limited to lawyer-to-lawyer confrontations about contract terms.

As the music industry becomes more concentrated, it becomes increasingly important to preserve independent product sources which complement repertoire produced by the A&R teams of the majors.

The year 1992 will provide a big challenge to the European industry. I believe that Germany has all the necessary technical, financial and creative resources to meet that challenge and to see more and more German productions succeeding in the international marketplace.

HELMUT FEST, EMI Electrola: The question as to whether the German music industry will benefit from the new situation presented by 1992 is not dependent on the liberation of trade but on breaking down negative attitudes.

I believe German-originated music will play a much bigger role in the future, not because of the changes wrought by 1992, but because of new developments in radio and cable and satellite television.

The British music industry, which hitherto has been rather negative in its response to continental European repertoire-except for one-off, so-called summer hits-will have to open up to product from across the Channel in a way that it has never done before, in order to meet the demand of a more mobile British population which is travelling more in Europe and getting exposed to good European music

I don't expect to see further concentration in the German industry. The business will continue to be dominated by five majors-BMG, EMI, CBS, WEA and PolyGram-but there will always be good opportunities for independents to flourish.

The majors are better off making use of the innovative skills of the smaller producers rather than swallowing them up to build mega-corporations. Creativity often flourishes in the atmosphere of freedom and flexibility which is usually found in small, autonomous companies.

In the last few years the market has been sustained by the CD factor and I think that when the CD boom subsides we shall obviously have a less buoyant

market. Nevertheless I expect growth to continue, though much will depend on the development of the CD price structure

As for German repertoire, I am sure that this will regain some lost ground, despite the increasing internationalization of the media which naturally operates in favor of Anglo-American product

MONTI LUEFTNER, BMG Ariola:

I think that the implications of 1992 are less significant for the music industry than for other industries. The music business is already strongly internationally oriented and the chances of international success for German repertoire will continue to be dependent on the quality and appeal of the (Continued on page G-18)

Publisher's Platform THE VIEW FROM THE TOP

erman music publishers view the advent of the onemarket concept for the European Community with mixed feelings. Here are some of their views on this and other aspects of publishing today. JOOST VAN OS, SBK:

The key question is whether the Commission's interpreta-tion of market regulations will allow territorial limitations in copyright licensing. It if does not, then sub-publishing, upon which many German publishers are very dependent, will disappear.

My view is that territorial restrictions are lawful and we have made representations to the Commission on this point.

If we can get harmonization of copyright legislation in the 12 territories then this would effectively eliminate the problem of record companies seeking licensing from the country where the mechanical rates are the lowest—though we, as a multinational company, can always solve this problem by making special provisions in our contracts.

And we can decide to license our repertoire, in the territories where the levels are the highest.

ED HEINE,

Warner/Chappell/Intersong: We are seeing a United States of

Europe develop, at least in a cultural sense. We are seeing a new kind of music appear, evolving from a mix of cultures without damaging national repertoire---that will always survive

People are more and more open to music with different ethnic and cultural flavors.

I believe that Germany will become an increasingly important talent source for other countries, especially the European ones. Don't forget we have some of the biggest selling artists in Europe: James Last, Drafi Deutscher and Dieter Bohlen

As public taste becomes more international and German productions achieve greater quality and sophistication, we shall see more German originated product crossing national borders

GUNTHER ILGNER, Gerig:

I think we must see much more support given by our industry to German repertoire. We have some great talent in this country but the market is swamped by Anglo-American product, reducing the domestic product market share to a small percentage.

Another problem that we independent publishers have to face in a world where there is increasing contraction of companies, is that having worked hard and invested considerable money in developing a new artist, the multinationals move in, waving their check books and lure them away

ROLF BUDDE, Budde:

With increasing competition threatening to develop between the national royalty collection societies, there is an ur-gent need for BIEM and IFPI to negotiate a mechanical royalty agreement covering all member states of the European Community..

On the question of 1992, I believe we must see more communication and cooperation among the music publisher associations in the Community to discuss, and seek solutions to, mutual problems. There has already been an historic meeting in London between German and British music publishers and we are now planning a similar meeting with our Italian counterparts.

With the move away from sub-publishing that is the inevitable consequence of the huge concentration going on in the international music publishing industry, it becomes even more important for German publishers to invest in new talent and high quality productions in English. German publishers could be some of the most important master owners in Europe.

My main concern for the future is that we shall see a har-monizing down rather than up in the copyright field—and since Germany has one of the best copyright legislations in the community, we could be considerably worse off.

JOCHEN NEWBAUER, Siegel:

The only way for German music publishers to survive in a changing European environment is to move away from subpublishing and concentrate on the international exploitation of German copyrights.

Howard Carpendale

Rainbirds

Cieter Bohlen

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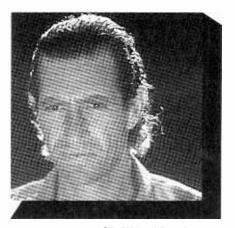
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GERMANY AUSTRIA SWITZERLAND

AUSTRIA: Optimism Up with Figures—12% from '87 Trade

By MANFRED SCHREIBER

he 1987 gross for the entire Austrian soundcarrier market was up by an encouraging 12% on the previous year. It is a story which justifies at least modified optimism, according to the national IFPI branch, a view given useful back-up by unofficial statistics which suggest that the upturn continued by some 8% in the first six months of 1988.

Holger Muller, president of the record industry trade group, says: "As in so many European territories, the increase in turnover is due to compact disk market action. In Austria, CD turnover climbed by nearly 98% compared with the previous year.

The basic situation in 1987 is that singles and albums continued to slump, while the marketplace winners were 12inch singles, prerecorded cassettes and, of course, CDs. But I suggest restrained optimism rather than euphoria, because the figures represent trade deliveries and do not mean that all CDs sent out to the trade have been sold. Many have been stockpiled by dealers as the CD boom really gets under way."

But the signs so far this year are "very satisfactory," says the IFPI chief.

Turnover of IFPI members, which represent some 92% of the overall Austrian soundcarrier market, totalled \$65.3 million at factory value. The official figures for 1987 showed: 2.89 million singles (down 13.4% on 1986) with a factory value of \$6.5 million (down 9.9%); 594,000 12inch singles (up 20.2%) with a value of \$2.6 million (up 26.5%); 4.37 million LPs (down 9.7%) at \$27.3 million (down 8.1%); 1.9 million musicassettes (up 9.6%) at \$11.2 million (up 10.6%); and 1.4 million CDs (up 125.4%) at \$17.7 million (up 97.8%).

The basic situation seems to have changed little in the asyet unofficial figures available for the first half of 1988.

Singles are said to have dipped by another 9% or so, with the factory value down around 14%-15%, and albums are down some 7% and their monetary value down 8%. But musicassettes are reported to be up by some 27% (in value 16%) and 12-inch singles up by nearly 20% with a factory price value up not far off 40%.

And in this period the CD market share of the album/cassette market was running, January to June, at 38% compared with the 31% share the format had in the first six months of 1987.

An analysis of the various Austrian market sectors in 1987 shows increases in pop international and in classical music. The latter is seen as "remarkable" by IFPI executives because classical product has always had an extraordinarily high market share in Austria and there didn't seem much scope for further progress. But the share moved up from 11.8% of the total market in 1986 to 12.4% last year.

Whitney Houston receives platinum award from top BMG executives, left, Michael Dornemann and Monti Lueftner dur ing visit to West Germany.



Bruce Hornsby, without the Range, collects a gold disk award from Michael Anders, right, MD, RCA Germany.



Hit producer Pete Waterman, toasted for past successes and future hits by Jürgen Otterstein, head of Teldec in Germany, who also presented the studio wizard with a laurel wreath as he tried the wheel of a 35-year-old Ferrari.

International pop, predictably, grabbed the biggest share of the action (71.8%, up 1.8% on 1986), and

Austrian domestic pop product has only 12.2%, down even on the 1986 figure of 14.1%. Folk music claimed a 3.6% share, down from 4.1% in the year before

PolyGram (together with its record company Amadeo) claimed the market crown in a corporate sense, with 27.4% (as against 27.9% in 1986) of the overall action last year, followed by BMG Ariola with 20.8% (23.3%), EMI Columbia with 14% (12.1%), CBS (which matched exactly its 1986 share of 11.7%), WEA with 9.7% (8.8%), Musica with 7% (7.4%), Bellaphon with 3.3% (also 3.3%), Echo with 3.2% (2.2%) and Koch with 2.9% (3.3%).

According to Manfred Lappe, managing director of WEA in Austria and treasurer/chairman of IFPI's business administration committee, the entire soundcarrier gross in Austria at retail value is running at some \$150 million. In 1984, turnover was \$129 million.

Lappe: "Included in this total is the turnover of all IFPI

London-based production trio Stock, Aitken & Waterman renewed their PWL label license deal in Germany with Teldec. From left: David Howells; Mike Stock; Jürgen Otterstein, Teldec MD presenting gold disks to the trio for German sales of Kylie Minogue's "I Should Be So Lucky": Pete Waterman: and Matt Aitken.

Klaus Ebert, Metronome Musik MD in Germany, with Italian singer Gianna Nannini, receiving a gold disk for German sales of 250,000 of her "Profumo" album, which topped sales of a million worldwide.

member companies, record club sales, [which amount to 10% of the total], parallel imports and the sales of the few record companies not affiliated to IFPI." Piracy in Austria, he says, runs at less than 2% of the total market but its estimated revenue is included in the figure.

In Austria, the manufacturer-to-retailer system dominates the distribution sector, with some 72% of the total market. The chain in which wholesalers play the middle role accounts for just 15% of the business, and rackjobbers have (Continued on page G-16)



Herbert Grönemeyer, one of the decade's most successful German artists, hangs on to gold disk for 250,000 sales in Germany of the album "0" in five weeks of release. From left: Helmut Fest, EMI Electrola MD; Bhaskar Menon, chairman & CEO, EMI Music World Wide; and Wilfried Jung, MD, EMI Music. Central Europe.





Sandra, one of the most successful girl singers in the German marketplace, with producer Michael Cretu (seated front right), at gold disk party to mark sales of her album "The Long Play" with, from left: manager Juergen Theurnau; Hans Knappe, sales mgr., BMG Dist.; and Udo Lange, MD, Virgin Records, Germany,



SWITZERLAND: Industry Sparkles Where CD Is King

he compact disk might have been specially conceived for the Swiss market; in a country enjoying one of the highest standards of living in Europe, hi-tech audio equipment has always been in wide favor, and this is reflected today in the 25% penetration level achieved by CD players.

This compares with 10% for the U.S. and for the European Community and with 15% in Japan.

The predictions are that the penetration will reach 45% by 1992, at which time the equivalent figures will be 15% for the U.S., 8% for Europe as a whole and 20% for Japan.

The CD boom is reflected in the unit sales figure for 1987 and compared with 1986, with CDs 56% up at 5 million units. However, this has to be set against marked declines in the sales of LPs (down 27% at 5 million) and singles (down 32% at 5 million).

Cassettes registered a slight drop of 4%: down to 4.7 million from 4.9 million.

This year so far the Swiss market has been sound rather than spectacular but the prospect of the imminent release of strong Anglo-American repertoire looks set to boost sales healthily

Total sales for 1987 at net dealer prices amounted to 193 million Swiss francs (around \$120 million), representing a retail value of around \$220 million. With the Swiss economy in characteristically robust good

health and unemployment at a mere 0.7%, the prospects

www.americanradiohistory.com

for music sales in the last three months of the year look very good indeed.

In terms of repertoire, national products have enjoyed substantial success this year, and much is expected from "Hand In Hand," the official song of the 1988 Seoul Olympics, written and produced by Giorgio Moroder and sung by PolyGram's Swiss-based Korean group, Koreana.

The group's performance of the song at the opening ceremony was watched by 3 billion viewers.

PolyGram has had additional success with Peter Reber, Polo Hefer, Peach Weber and Kliby & Caroline.

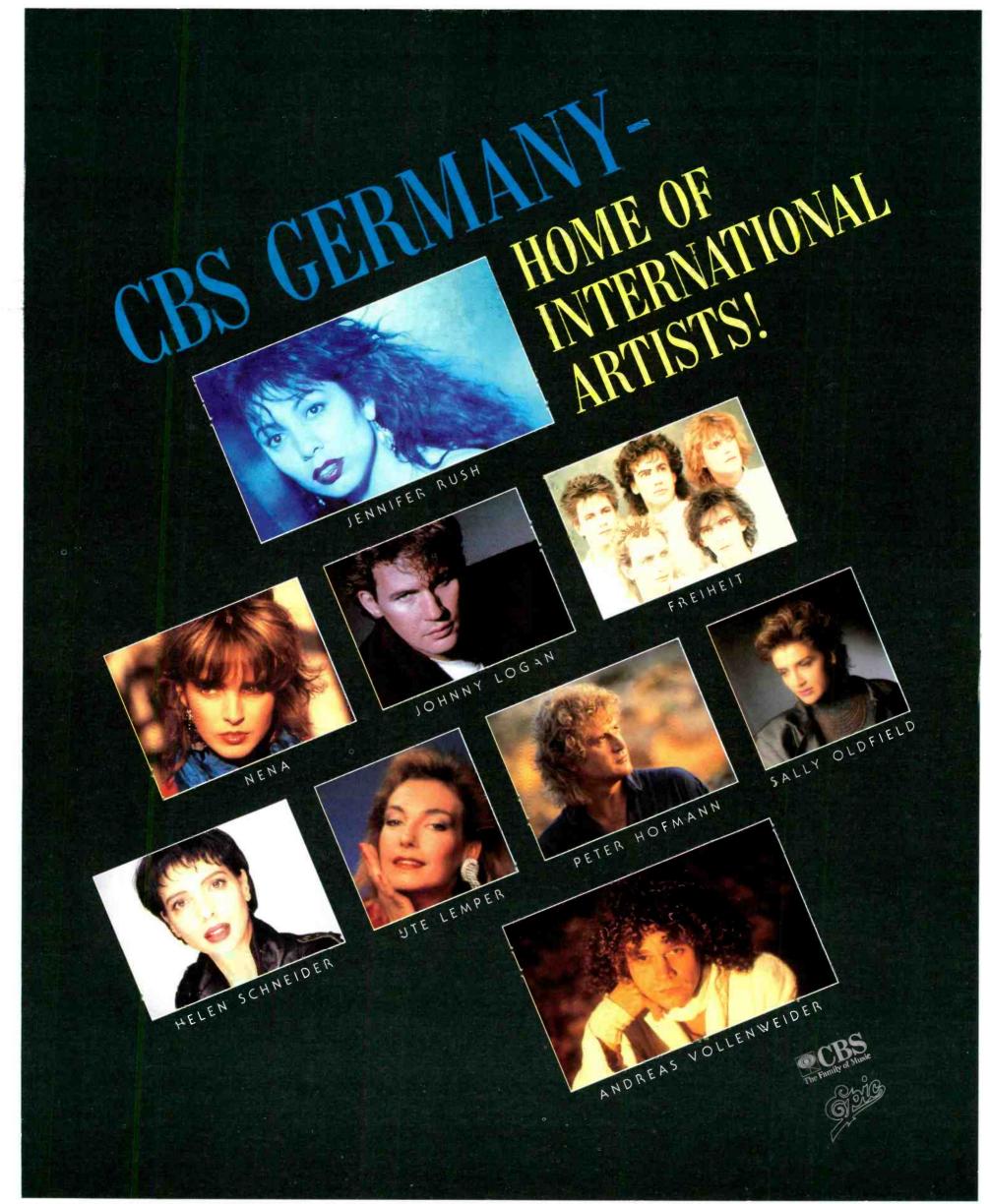
In terms of international repertoire, there is good Swiss response to acts like Def Leppard, Bon Jovi, Magnum, Cinderella and also to the French-based Mory Kante. Dire Straits, whose "Best Of ... " compilation will be the subject of a heavy television campaign next month, has also built a big following in Switzerland.

SOUNDCARRIER SALES 1986 & 1987

In Millions Of Units Format-1986-1987-Percentage

CD—3.2—5.0—+56 **LP**—6.8—5.0— -27

Single-3.7-2.5-32



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GERMANY AUSTRIA SWITZERLAND

MOMENTUM FOR BOLD GROWTH

(Continued from page G-1)

board

turnover involved. The danger is that the single will lose its function as the locomotive which drives album sales, and its roles of breaking new artists and as a good market-testing device with fast feedback."

With the maxi single now also on the wane, industry hopes reside in the CD single. Additionally the EMI experiment with the one-sided or "A" single (Billboard, Aug.20), which sells at \$1.60, half the price of a regular 7-inch single, is being watched with interest.

Compounding the problem is the policy of the top 40 format private radio stations which give over-abundant exposure to records which don't require it and totally inadequate airtime to new acts and to releases which have not enjoyed the endorsement of chart entry in the U.S. and U.K.

There is much criticism among record industry promotion men in Germany because of the way in which programmers take the soft option and play records which are virtually certain to be popular because they have passed the test on the U.S./U.K. airwaves.

It might be thought that with singles generally selling far fewer units per title and the consequent shorter lifespan of this format, there would be room in the chart throughout the year for more releases. And since so many radio stations unadventurously build their programs from the hit parade, this could mean more opportunity for new acts to get exposure. But the statistics confound this conjecture. There has been only a slight increase in the number of titles reaching the top 75 over the last three years—397 in 1985, 405 in 1986 and 407 in 1987.

Of course, one major factor in lower sales per title of singles, especially hit singles, is home taping. Rolf Budde, chairman of the legal committee of the German Music Publishers' Assn., maintains that only 40% of popular music is obtained via industry-produced soundcarriers. Home taping accounts for 60%.

Opinions as to whether the 3-inch CD will fill the singles gap are divided. Certainly there is greater enthusiasm for this format than for the 5-inch and the PolyGram labels, after holding back from the 3-inch disk, have now joined the other majors. Up to June 1988, 600,000 CD singles had been sold into the stores.

Everything depends on consumer response to the format. At dealer level there is still some confusion as to whether CD singles should be stocked in the singles rack or the CD rack.

The slump in singles sales is particularly tough for those companies that are more singles-orientated than most, such as Metronome, Teldec and Intercord, according to Metronome chief Klaus Ebert.

"We now have to be much circumspect in our release policy," he says. "Unless I am persuaded that a single will sell at least 15,000 copies, then I won't release it."

Michael Anders, head of MGM Ariola, is hopeful that three years from now the radio landscape in Germany will have changed dramatically, with beneficial consequences for the singles market.

"At the present time you can tune into 10 different stations and hear exactly the same programming," he says, "But some private radio stations are going out of business because of adhering to this policy, so I think the approach will alter significantly and that we will get narrowcasting, such as exists in the U.S. If there are many fewer top 40 stations, then our product will not get so much over-exposure."

Anders also foresees a possibility that airplay may eventually be taken into account in the compilation of the industry charts and this could give them more of a promotional function to the advantage of new acts.

Hans Kollisch, head of Intercord, expects to see singles sales continuing to decline over the next two years but he believes that compensation will come in the form of increased CD sales, as player penetration is augmented and more and more mid-price product becomes available for "LP-replacement" buyers.

Mid-price CDs in Germany have a dealer price of 13 to 15 Deutschmarks (\$7-\$8.10), retailing at 21 to 28 Deutschmarks (\$11.35-\$15), taking an exchange rate of 1.86 DM to the U.S. dollar. This compared with an average vinyl LP retail price of 15-16 DMs (\$8.10-\$8.65).

However there is anxiety in some quarters that in a quest

to safeguard and enhance volume, there could be a CD price war which would not only reduce margins to an undesirable level but would also be deleterious to the prestige of the carrier.

"The evolution of CD prices will be of prime importance to our margins," says Helmut Fest, managing director of EMI Electrola. And Teldec chief Juergen Otterstein also expresses concern that the industry won't learn from its past mistakes and will resort to trading terms which reduce respect for, and revenue from, the compact disk.

While there is general agreement that CD sales will continue to increase healthily for some time to come, the belief in the future of CD video as a mans of supplementing sales of the optical disk format is less than passionate.

Says Manfred Zumkeller, managing director of WEA: "I cannot see a great future for the 5-inch CD with videoclip. But the long-form configuration certainly has potential for feature films, opera, classical concerts, education and instructional subjects. Videoclips can be seen in abundance on television. I just don't see people buying them in any significant quantities."

The outlook for the videoclip single in Germany is undoubtedly clouded by the longstanding reluctance of the German music consumer to avail him/herself of music videos. The history of music videos in West Germany has been fairly lamentable.

According to Peter Zombik, music videos sell no more than 100,000 units annually in Germany, and the vast majority of these are of Anglo-American product.

"There has been no serious attempt to sell music videos through record stores," Zombik says. "Videos have always been sold or rented through specialist video shops. And remember that sell-through video as a whole represents only 10% of the prerecorded videocassette business.

"The German consumer, if he does buy a film on videocassette, buys the dubbed German version, not the original English language product. So this may be why Anglo-American music videos sell as minimally."

What few sales of music videos are accomplished by conventional record retail shops very often involve promotional (Continued on page G-14)

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FISCHER Z "Reveal"

ANGELO EFANDUAPDI Pane e Rose"

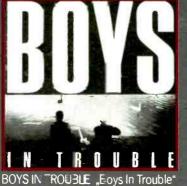


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GERMAN RADIO: Drama Unfolds As Private Stations Challenge Power of State Networks

owhere in Europe have the consequences of broadcast deregulation been better demonstrated than in West Germany, where the last three years have seen a head-on collision between the long-established non-commercial sector, custodian of liberal, public service values, and the newly emergent private stations with their aggressive and unashamedly commercial orientation.

This situation has its roots in the history of post-war Germany, when the Western Allies set up radio stations in their respective occupation zones, overseen by the Allied Control Council and staffed by politically acceptable Germans.

A federal radio system then developed, controlled by state or government treaties and comprising 12 regional stations organized within the umbrella body ARD.

Throughout West Germany the so-called "radio law," based on concepts of democracy, plurality and political in-dependence, prevailed, as the German stations followed up the public service conceptions of other European, and particularly British, radio systems. Norddeutscher Rundfunk (NDR) in Hamburg, established

in 1948, was an archetype of the post-war radio station created on the model of the BBC by the British Occupation Authorities, and subsequently became a focus of political and juristic debate about radio broadcasting under public law.

Its geographic position allowed it to take advantage of its monopolistic status, while for German stations generally the combination of a privileged situation and liberal notions of social responsibility led to special rights for the broadcast mass media.

This cushioned and protected position left the non-commercial public radio stations guite unprepared when, in the mid-1980s, they were abruptly confronted with the competition of the first privately-owned broadcasters.

In 1985, Munich's Radio M1 came on air. The following year saw the launch of Radio RPR in Ludwigshafen, Radio Schleswig-Holstein in Kiel, Radio ffn in Tsernhagen, Radio Gong in Nuremberg and others. Today there are around 100 private radio stations throughout the country.

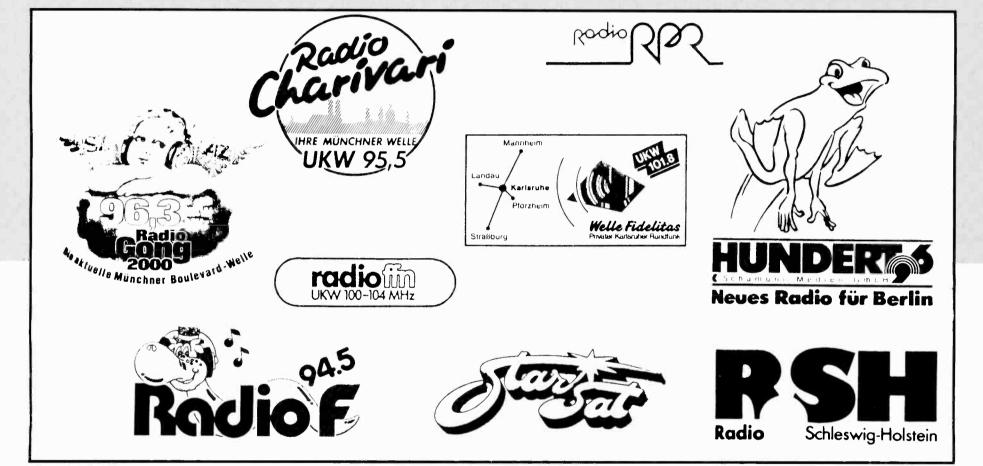
Friction between the two sides, with their entirely different notions of how to serve their audiences, was inevitable. Now, however, the disturbed balance of power has begun to settle down.

The 12 public stations have finally stopped crying over their lost monopoly and appear to have accepted the new challenge, while the private operators have themselves begun to seek protection and assistance from the State against the broadcast establishment.

For the private radio stations, audiences currently range from 1 million to 10 million or more, with programming aimed fairly broadly at age groups from early teens to late middle age. Many are now on air 24 hours a day, with adver-tising spots costing anything from \$50 to \$750 for 30 seconds.

German consumers are inveterate radio listeners. In the average household it is hard to find a room without its own radio and daily listening averages around three-and-a-half hours, more than is spent on watching television.

Last year, some \$2.7 billion was spent on radio hardware, and 1988 expenditure is expected to be about the same.



DOMESTIC REPERTOIRE

(Continued from page G-3)

and WEA, though major sources of Anglo-American repertoire, are all very concerned to boost home repertoire.

Karnstedt regards the term "publisher" as unsatisfactory in today's context and argues that what he and his competitors are engaged in is international music management.

"We have to look to many sources to safeguard our viability," he says. "More and more music is being consumed, but we have to be prepared for the fact that income from soundcarriers will decline and look for other ways to exploit our repertoire.'

One of the traditional roles of the German publisher is that of supplying a free orchestral service to the thousands of working bands in Germany. Peer distributes sheet music regularly to a mailing list of 4,000 bands and even employs two full-time representatives on the road to look after bandleaders' needs.

"As well as helping to get our music exposed, this service also ensures that accurate program returns are made to GEMA," Karnstedt says.

With a great deal of live music performed in Germany, performance income is substantial-but, say the publishers, not as substantial as it ought to be because the tariffs in Germany are quite low compared with other European countries.

"When the live music tariffs were established after the war," says Dr. Hans Sikorski, a major independent publisher and a GEMA board member, "we started from a very low base. Though there have been successive revisions over the years, we are still way behind many of our neighbors. Users in France, Italy and Switzerland pay about three times as much for live music as do users in Germany."

GEMA is anxious to raise the tariffs, but getting assent from the users is not easy. In the event of an irreconcilable conflict, the case will have to go to arbitration.

Another current concern is the impact that central licensing and accounting may have on GEMA's income. GEMA employs 1,100 people and its projected expenditure this year is 98 million marks, around 15% of gross income. But the fear is that as mechanical income declines, GEMA's operating costs relative to income will escalate. It is far cheaper to collect mechanical than performance income.

Says Sikorski: "Expenses are increasing at a faster rate than income.

The PolyGram STEMRA agreement diverted mechanicals on product pressed by the PDO plant in Hannover for overseas distribution from GEMA to STEMRA. But Sikorski claims that mechanicals in respect of German product are also being paid to STEMRA.

'The dispute between GEMA and STEMRA is not totally resolved," he says, "because we strongly oppose the arrangement by which records pressed in Germany are

shipped royalty-free to countries in South-East Asia, like Malaysia, Singapore and the Philippines. When records for these territories were licensed through GEMA, copyright holders could be sure of receiving their mechanicals, less the normal commission of 15%. But now they get no money at all. "GEMA used to collect 100,000 marks annually in re-

spect of shipments to Singapore alone. Most of the copy-rights involved are Anglo-American. I can't imagine that the British and American publishers are very happy about this.

Says Sikorski: "I am sure that the European Community does not object to source licensing in respect of countries outside the Community. I maintain that STEMRA made a big mistake in accepting the royalty-free shipment of Germanpressed product to those South-East Asian countries.

He contends that the principle of the free flow of product within the European Community makes source licensing a much more practical alternative to central licensing because of the impossibility of policing the product traffic among member states and of knowing on which records royalties have been paid and to whom.

Says Sikorski: "Copyright protection is increasingly endangered by these developments and I fear that, with the advent of 1992, things will get worse. Already record com-panies are telling GEMA: 'If you don't cooperate, we will license in the U.K. or the Irish Republic.

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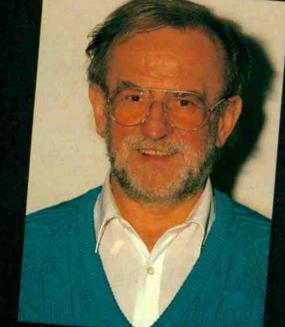


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GERMANY AUSTRIA SWITZERLAND

MOMENTUM FOR BOLD GROWTH

(Continued from page G-8)

copies supplied to the shop for free by the record companies.

"Perhaps this situation will change with the advent of CD video being sold through record shops," says Zombik.

Certainly Klaus Ebert feels that music videos should be a "warm-up" device preparatory to the arrival of CDV; and Juergen Otterstein regards increasing emphasis on the visual element in popular music as a way in which German-produced repertoire can establish more of a foothold in the markets of Europe. "Visual products cross borders more easily than audio-only ones." he says.

easily than audio-only ones," he says. There is, indeed, a modest increase in the German consumer's response to music videos now that low-price product is being importd from the U.K. and selling at between 29 and 49 Deutschmarks (\$15.70-\$26.50). "The equivalent videos marketed by the German industry start at \$26.50 retail," says Manfred Zumkeller. "We cannot sell them more cheaply than that. Maybe the response would be more encouraging if we could—but I'm not sure."

As ever, a major German preoccupation is the modest market share enjoyed by German-produced repertoire. But with the advent of so-called Europop, a trend stimulated not only by the increasingly pan-European marketing approach of the record companies but also by the need for domestic repertoire to find extra territorial markets, the opportunities for German repertoire to break through at least in other European countries (if not in the U.S. and U.K.) become greater.

Michael Karnstedt, Hamburg-based European head of Peer Southern and a doughty champion of German-produced repertoire, accepts that it is harder for German-language product to cross over in Europe than for the product of such countries as France and Italy. "But we have to find new markets for our productions because our margins are being eroded," he says.

One way of boosting the export potential of home-produced repertoire finding increasing favor is to sign American or British artists or artists from other European countries, and to produce them either in Germany or the U.S. says WEA's Manfred Zumkeller: "All of us in the industry would like to see the market share of German productions, at home and abroad, increase. One of the reasons that WEA acquired Teldec was to strengthen its national repertoire base. When we sign acts now we are thinking very much in terms of crossover possibilities."

Metronome's Klaus Ebert feels that top German acts such as Peter Maffay and Herbert Grönemeyer produce such good, cosmopolitan music that even if people in other countries don't understand the language, they should appreciate the music.

the music. "And I believe that, since German producers find it hard to export German repertoire, they should be looking to sign U.S. and U.K. acts of potential and then seek to market their product in their own countries. Metronome has, for example, signed Shari Belafonte, who lives in Los Angeles, to a worldwide deal."

All in all, the prospects for the German music industry look extremely good, but industry optimism is currently tempered by the need to await the final outcome of four unresolved matters.

First there is the problem of CD rental, which first surfaced in the spring of last year. There are anything from 600 to 700 rental shops in the Federal Republic and although their numbers have been static for some time, they are certainly doing damage to record sales and the industry is awaiting the outcome of a test case against a rental operations brought by Deutsche Grammophon with the backing of the German IFPI group.

Secondly, there is the matter of the blank tape levy, introduced in the revised copyright legislation of 1985. The scale of the levy—12 pfennigs (7.4 cents) per hour for audio tape and 17 pfennigs (10.5 cents) per hour for video tape—comes up for review by the government at the end of this year. The blank tape lobby will be applying great pressure to have the government scrap the levy totally, and the record industry may take the position that, in the circumstances, they will be happy to hold on to what they already have.

GEMA and the publishers, however, are emphatic that the

levy is quite inadequate and should be doubled.

The third problem is a new kind of piracy which arises from the different periods of copyright protection afforded to phonograms in various countries in Europe.

Here again there is a test case pending in respect of Danish-produced repertoire which exists by virtue of a loophole in the Danish copyright law. The IFPI believes that the European Community rules about the free flow of goods and services among member states can not be applied to product which exploits differential periods of copyright protection existing in the Common Market.

And finally the most cosmic question of all, which also involved the duration of protection given to phonograms. The period of protection in West Germany is currently 25 years.

It was changed from 50 years by legislation introduced in 1965 and this would normally have meant that any recording fixed on or before January 1, 1986, would be unprotected 25 years after its initial releases. Some of the early Beat-

les recordings, for example, would now be out of copyright. However there was an interim measure deferring implementation of the law until Jan. 1, 1991.

The IFPI is mounting a strong campaign to persuade the government, in its review of copyright law, to rescind the 25-year provision and restore the 50-year duration period. Says Peter Zombik: "It is absolutely vital, not just for the

Says Peter Zombik: "It is absolutely vital, not just for the German industry, but for the record industry as a whole, that a period of 50 years' protection is re-adopted. If not, on Jan. 1, 1991, all product fixed in Germany before Dec. 31, 1965, will be free of copyright, and this could pose horrendous problems for countries enjoying longer periods of protection.

"The trans-shipping traffic could be disastrous and it is quite astonishing that the Copyright green paper of the European Commission contains no reference at all to duration of protection of phonograms. It is absolutely essential for the Community laws to be harmonized at 50 years minimum."

CREDITS: International editorial director, Mike Hennessey; International editor, Peter Jones; Design, Steve Stewart; Cover, Jeff Nisbet.



BILLBOARD OCTOBER 22, 1988

TALENT WATCH (Continued from page G-3)

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U.S. and U.K., and also go out as support on tour to Robert Palmer. Additionally, the German producer has handled two huge-selling albums for established singer Engelbert (the Humperdinck tag is dropped for German productions).

Jennifer Rush, U.S.-born but packaged in Germany, broke through at world level with "Power Of Love," the biggestselling single yet in the U.K. Her Spanish version topped the charts in Spain. Her "Flames of Paradise" duet with Elton John made the Billboard top 40.

CBS Germany has played a major role in establishing German productions worldwide. The Nina Hagen Band product has been released in 15 territories, with chartings in the U.S. and Canada as well as France and Japan. The group Lake made the U.S. charts and toured there and the Goombay Dance Band sold heavily through Europe with "Sun Of Jamaica."

Though the acclaimed Sabine Sabine album "Sketches" didn't really register with the German public, it has scored in Finland, Japan and elsewhere. After a lengthy "creative break," Sally Oldfield signed with CBS Germany last year and her album "Femme" (produced by Mende/de Rouge) has been widely released.

After selling a million-plus soundcarriers in Germany alone, Muenchener Freiheit took the international plunge last year, charting with the album "Romancing In The Dark" in Scandinavia, Benelux and Greece. Their second Englishlanguage album is "Fantasy," released this fall. The release schedule includes the U.K.

Nena found international success in 1984 with "99 Balloons," which went to No. 1 in several countries. Parallel to the upsurge of new age music, Swiss-born An-

Parallel to the upsurge of new age music, Swiss-born Andreas Wollenweider broke through first in Switzerland and Germany and later in Holland and the U.S., where he has already picked up gold and platinum awards.

As with Jennifer Rush, CBS Germany signed U.S. singer Helen Schneider a couple of years ago. Her last album "Back On Track" has charted and a new video "Working Girl" is being produced in London for the international marketplace.

Seldom has a newcomer to the German music scene had suc a reception as that for 19-year-old Mandy Winter, whose "Julien," title of both album and single, was produced by leading session drummer Glen P. Stone.

This fall, with the release of the debut EMI Germany album "Perfect Timing," a new chapter starts for MSG, previously spelled out as the Michael Schenker Group. The new MSG is a partnership of Schenker and singer Robin McAuley.

Fancy, signed to Metronome worldwide, is established as a disco artist, producer and composer, with his 10th single, "Flames Of Love" and an album of the same name. He's been released in 18 different countries.

Another German act which travels well is Camouflage, initially scoring with "The Great Commandment" single. Atlantic in the U.S. is seeking global acceptance for the act.

Hard rock or heavy metal plays a big part in Germany's talent export efforts. Accept, UDO and Bonfire are key acts for BMG Ariola Hamburg in this field. Accept kicked off with the albums "Balls To The Wall," "Metal Heart" and "Russian Roulette," and Dieter Dierks is in working them through a new album in his own studios. UDO gets its name from UDO Dirkschneider, former lead

singer of Accept, and the band has toured in a package in Germany and the U.S. with Lita Ford and Zodiac Mindwarp. And Bonfire has toured Europe with Judas Priest.

Though they don't get the same critical claim as the rock and pop acts, Teldec artists such as Guenter Noris, Klaus Wunderlich and Heino still turn over massive sales, outside Germany as well as in the domestic marketplace. Noris is, as former leader of the Bundeswehr Big Band, a key figure in the dance work: he has the Federal Cross of Merit, plus the Golden Pin of Honor of the German Dance Teachers' Assn.

Heino's career has spanned 20 years, recording around 600 different songs in selling more than 25 million soundcarriers. And Wunderlich is an organist who manages to "create a full orchestra from two hands."

One of the biggest of all German record-selling successes is that of Mixed Emotions, a duo comprising Drafi Deutscher and Oliver Simon. The duo broke big with "You Want Love," following a string of hits in their own widely varied styles.

James Last has been leading German music productions abroad for years. He has a vast collection of gold and platinum awards, with phenomenal sales in virtually all territories. He takes on just about every possible musical style: "James Last Plays Bach" was a worldwide release. His latest project is an album of southern European and South American folk songs, featuring the Dutch flautist Berdien Sten-

berg.

Udo Linderberg is another experienced world traveller, but he cut new ground by going on tour with Russian star Alla Pugatchova in the Soviet Union, Germany and Switzerland and then starred on a co-production album with her. He sings in English; she sings in Russian.

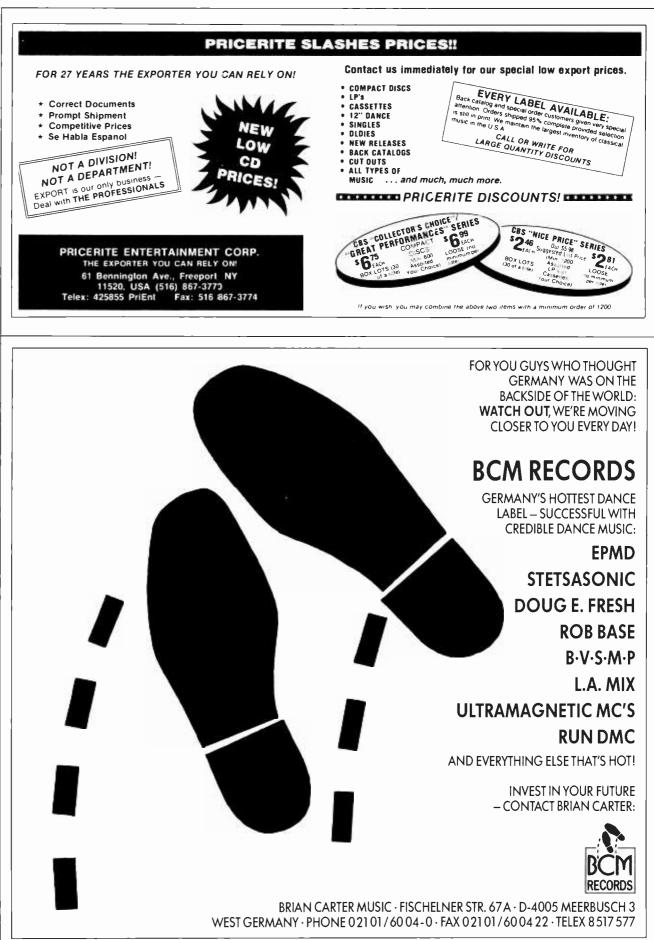
Phillip Boa and the Voodoo Club is an upcoming band from the Ruhr and the group has already successfully toured most of Europe.

The German heavy metal tradition, founded by Scorpions, Accept and Michael Schenker, is being carried on by Warlock, whose fourth album, "Triumph And Agony" has already sold nearly 500,000 units worldwide. Singer Doro Pesch and her German-American band (Niko Aravantis, Michael Eurich, Tommy Bolan, and Tommy Henriksen) are now very big business.

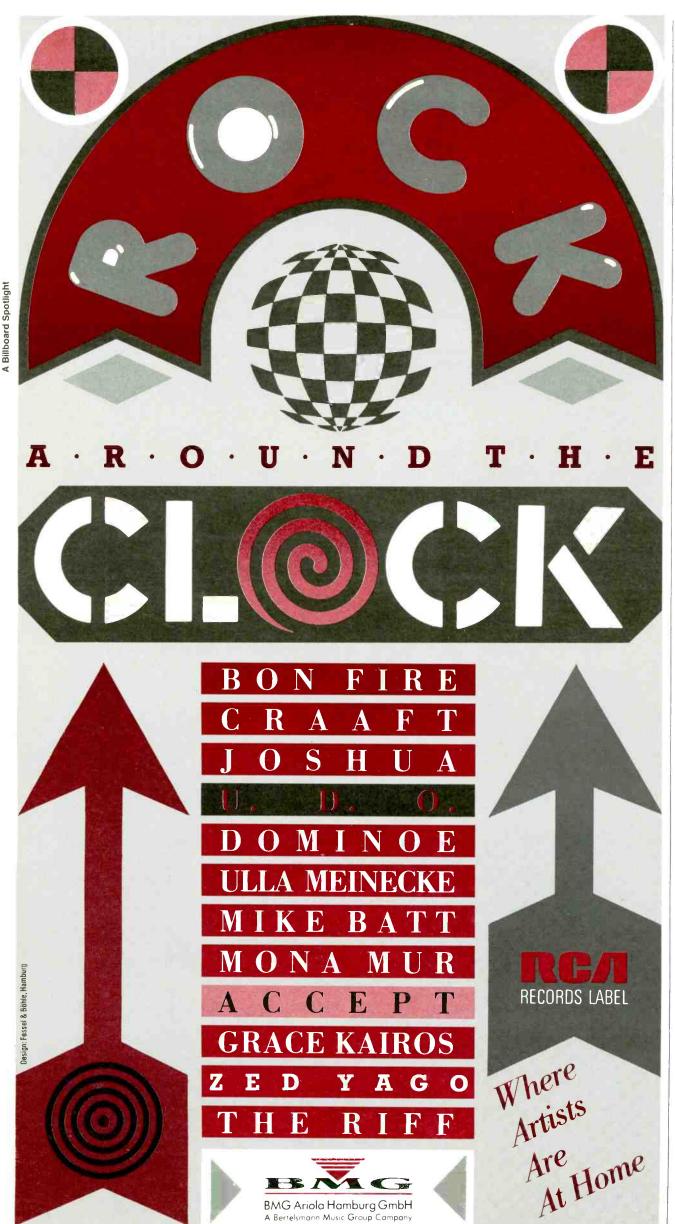
Another hot new German band is Rainbirds, a Berlinbased quartet, getting near unprecedented media coverage on the debut album named after the group. Helmut Fest, managing director of EMI Electrola, is anoth-

Helmut Fest, managing director of EMI Electrola, is another optimist where the future of German-produced music is concerned. "Artists on high-quality productions will make it at world level. But moaning about the problems is the worst route to self-fulfillment. Our music market should reflect a positive and clearly accented nationalism, but that doesn't mean it should be without a sense of fun and relaxation."

Herbert Grönemayer is a star member of the EMI Electrola roster. His clever use of the German language has brought him a string of hit albums, starting with 1.4 million units sold of his "Bochum."







GERMANY AUSTRIA SWITZERLAND

AUSTRIA

(Continued from page G-6)

only 3% of the action.

Total value of imported soundcarriers into Austria in 1987 came to just under \$28 million. Most came from West Germany (\$20.5 million), followed by the Netherlands (\$2.1 million), the U.K. (\$1.4 million), Japan (\$1.3 million), and Switzerland (\$1 million). Records brought in from the U.S. totalled \$582,000.

On the export side, Austrian product totalled \$13.5 million, with the majority going to the Netherlands (\$6.8 million), followed by West Germany (\$3.2 million), Switzerland (\$1 million), Italy (\$735,000) and the U.S. \$664,000.

Import of musicassettes last year came to \$9.1 million, mostly from West Germany (\$7.7 million), then the Netherlands (\$439,000) and Switzerland (\$421,000). Prerecorded tape exports during the year totalled \$3.8 million, with \$2.7 million worth going to West Germany, then \$531,000 to Switzerland and \$406,000 to Italy.

On the hardware side in 1987, 43,619 record players were imported, of which some 24,000 came from Japan, 7,000 from West Germany, 4,700 from Belgium and just over 3,000 from the U.K. Altogether 78,394 CD players were imported in the year, of which 50,456 came from Japan, nearly 20,000 from Belgium and just under 5,000 from South Korea.

IFPI president Muller says the general picture looks good. "There are still problems, but the development of our market looks to be positive, and CD sales give us enormous hope for the future. However we have to take into account the build-up to European Common Market unification set for 1992, and we know there will be hassles and worries then.

"My view is that only record companies with their own national production will survive the changes. We simply have to work toward a rationalization of our industry in order to meet the challenges that lie ahead in the next three or four years."

Austria's current parallel import ban will be cancelled as from Jan. 1, 1990, though this is only effective for European Community and EFTA countries.

A vital aspect of the immediate future for the Austrian music business is a test lawsuit against CD rental being readied by IFPI. Dr. Kurt Hodik, general secretary of the national branch says: "Our view is that the rental of compact disks should be prohibited. We are also going into legal action to protect material coming in from the U.S. It is possible in Austria to prevent the sale of illegal records and we also offer protection for U.S. record producers. We have a better copyright law than they have in Germany. And we plan these test cases to bring some points of controversy and argument into the open."

On the video side, the Austrian home entertainment industry generally is helped by the banding together of companies against violation of copyright laws. It's estimated that this year some 600,000 videorecorders are in regular domestic use here, with the VHS system dominating (90%). The entire national turnover in the video field comes to

The entire national turnover in the video field comes to \$21.5 million. Most cassettes (some 90%) are rented and this market is growing annually at the rate of 5%-7%. Though only 10% of marketplace videotape transactions are for sales, the video companies here seem confident that this turnover will increase by at least 100%, maybe around 200%, this year.

Erich Krapfenbacher, marketing manager of BMG Ariola, claims market leadership for his company in the music video field, with the Virgin repertoire a front-runner. He says: "We sell music videos only in the VHS system and the prices work out as approximately the same as for CDs. A music video of up to 30 minutes sells at roughly \$11.50, one of an hour at around \$13.75 and anything longer costs \$15.30.

"But the real problem in this field is that traditional record retailers are so reluctant to get into the music video business. Our company sells mainly through a chain of photography stores."

Holger Muller, who alongside his presidency of IFPI Austria is managing director of EMI Columbia here, says: "We have stopped distribution of music videos because we find it isn't profitable." However WEA reports an expanding business with music videos and managing director Manfred Lappe says: "We're sure CD video will bring about remarkable changes in this sector of our business. But up to now we have only a small turnover from music videos."

Live shows continue to play a major part in the Austrian music industry. Market leader in the concert business is Jeff Maxian's Vienna Concerts firm. He sees new trends.

"This year is a good year. I see a development in the number of summer concerts, not easy to arrange in previous years and also a trend toward shows performed by foreignlanguage artists. People want to see the truly great stars."



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GERMANY·AUSTRIA·SWITZERLAND

CHIEF EXECUTIVE'S CHAIR

(Continued from page G-4)

music. The "one-market" concept won't change this. One negative aspect of the opening up of the borders is that piracy will become more difficult to control and to combat this, the copyright societies will have to work closely together on a Europe-wide level. There will be strong pressure to harmonize copyright laws ad I hope to see an improvement in the position of composers and artists in terms of tape levy provisions, rental control and enhanced duration of coypright protection.

I foresee steady growth in the market in the coming years, though much will depend, of course on consumer reaction to the CD single and CD Video, and also to DAT once the way is cleared for prerecorded software by the provision of adequate protection for copyright owners.

The industry must also meet the challenge represented by an aging population, but in this area I am optimistic because the section of the population now reaching maturity has been brought up with strong musical affinities, encouraged by the electronic media, and I expect to see them sustain their interest in music as they get older.

In future, in addition to the under-25 target group, the music industry will have to pay more attention to the tastes and inclinations of the over-25s. I believe that it is this category of consumer that will help maintain the CD market over the coming years as more and more low- and mid-price back catalog becomes available.

BEN BUNDERS, PolyGram:

The implications of 1992, as far as I am concerned, are that it will bring no benefits for German repertoire. Since the 1981 European Court decision regarding the trans-shipping of soundcarriers, integration of the EEC markets has become a reality, so I cannot foresee any important new consequences as a result of 1992 in the matter of product movement.

What I would hope to see is the harmonization of Value Added Tax throughout the Community at 7%. We have been pressing for this for almost two decades now. In France, the reduction of VAT on soundcarriers has given a boost to the music market which has been beneficial to all concerned artists, record companies, music publishers and retailers.

I believe 1992 will speed up the development of European media and I think the European countries have to make a big effort to get fair representation of their domestic product on radio and television. If you look at Sky, Super Channel and Music Box, you will see that their music programs are not exactly dominated by continental European repertoire. It is not enough to produce good German product. We

It is not enough to produce good German product. We have to ensure that we promote it strongly in the European marketplace.

I believe the prosperity of the German market will continue over the next two or three years. I expect to see an 8% increase in sales this year and I can't see the market slowing down in 1989 and 1990.

The advent of CD video will provide an added boost for the market and I think further growth can be achieved if the industry in Germany joins forces to promote the cassette more effectively. It has been a long neglected part of the software mix in this country.

JÜERGEN OTTERSTEIN, Teldec:

What 1992 will mean for the West German music industry is that it must face the challenge of competing for bigger audiences for its product. The forces driving us toward pan-European thinking are lifestyle, technology and economies of scale. We're moving into the era of media-led marketing.

However, I don't believe that the one-market concept will result in greater conformity in terms of music. On the contrary, we shall see greater diversity. The starting point for our A&R people will continue to be the target consumer and not a search for a possible common denominator.

I see greater cooperation developing between the majors and the independents as part of our growth strategy and in the interests of developing a diversified artist roster. Independents and publisher-producers will always play a vital role in the trend-setting process. The independents will continue to find and develop new talent and the majors will continue to help these talents gain access to the widest possible audiences.

In this connection, Ofra Haza has been the first Teldec artist to benefit from the marketing muscle of the WEA group outside Germany. WEA is also helping to build Teldec's classical repertoire on a worldwide scale, starting with powerful marketing campaigns in the U.S. and Japan.

Whatever new technological developments are in store, the lifeblood of our industry will remain the renewal of talent resources, the advent of new, creative musical forces.

A Billboard Spotlight



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GERMANY AUSTRIA SWITZERLAND

CHIEF EXECUTIVE'S CHAIR

(Continued from page G-18)

HERBERT KOLLISCH, Intercord:

I don't expect to see '92 bring any really radical changes in our business. We already have to contend with a substantial trade in direct imports from neighboring countries.

As for sales of German repertoire in Europe: I can see no significant developments here, either, because of the language barrier. However, there certainly will be opportunities to expand the market for German-produced, English language repertoire.

Independents such as Intercord will continue to play an important role in the music industry, despite the dominance of the multinationals. We are adept at filling the gaps in the market which they leave and we have our own special policy of looking at new ways of producing and acquiring repertoire and maintaining very productive relationships with the record dealers.

As for new technology, I don't at this point see much of a future for prerecorded DAT software and I remain skeptical about the prospects for CD video.

KLAUS EBERT, Metronome:

I think that in confronting the one-market concept, the German industry has to exploit a variety of ways of getting more exposure and success for its product. Certainly the first requirement is to make good records and there is no doubt that the quality of German productions has very much improved in recent years.

The problem is that some countries still don't take German product seriously—and the U.K. is one of the worst in this respect.

German companies have the best chance of international success with English-language product. As an example, the Metronome group Camouflage, which has had three chart singles and one chart album in Germany, is having its product released in the U.S., U.K., Australia and Japan.

Even now, three years away from 1992, the borders are breaking down. If we can also break down the prejudice, then we shall see better opportunities for good German productions.

AUSTRI

IS NO LONGER A SMALL MARKET

MANFRED ZUMKELLER, WEA:

For years now, Germany has lived with a situation where sales of its national repertoire are dwarfed by those of Anglo-American product. The sales ratio is, on average, 85% international to 15% national, though if you include as national English-language German product then the balance is 80/20.

As we move toward 1992, I expect to see more of a united front in the German music industry to promote national productions—greater co-operation among the majors, the independents and the publishers.

In music terms, we are already seeing the beginnings of a United States of Europe with more and more crossover activity. For example, this summer France Gall had a number one hit in Germany with the French-language song "Elle Elle L'A." This was the first time a typical French song has made the top spot in the German charts.

I think this will increasingly happen as the European territories become more cosmopolitan. With the high cost of production, we have always to be looking for ways to expand the market for our product and the one European market concept offers an increasingly attractive alternative if we can't break acts in the U.S and U.K.

MICHAEL ANDERS, BMG Ariola:

With increasing competition in the marketplace, the vital thing is to define your area of operation in terms of product and then stick to it. RCA in Germany has specialized in hard rock and also in rock and pop, but only at full- and midprice. We also handle all the BMG classical repertoire from Eurodisc, RCA Red and Gold Seal, Victrola, Erato and product licensed from Melodiya provides 11% of our turnover.

We also have a policy of longterm commitment to artists in the interests of longterm success and our reward is a 7.6% market share as at June 1988, the highest in the company's history.

PUBLISHER'S PLATFORM

(Continued from page G-4)

I expect to see more central licensing in Europe. As to harmonization of European copyright legislation-there is an urgent need for this but I cannot see it happening before the next century.

MICHAEL KUDRITZKI, Intro:

I think 1992 will bring financial disadvantages for the music publisher because we are likely to get a lowest common denominator situation in Europe, as presaged by the Poly-Gram-STEMRA agreement.

Also regrettable is the concentration of power in the music publishing industry, which squeezes the small independent companies. This is unwelcome because creativity flourishes best in small units. The big publishing empires tend to be just administration and banking concerns.

How can the giants take care of the proper exploitation of hundreds of thousands of copyrights?

PETER KIRSTEN, Global:

It is difficult to foresee the full implications of 1992 but whatever happens there is no doubt that German publishers must concentrate on creating original copyrights with international appeal.

I expect to see increasing cooperation among indepen-

The process of harmonization of the copyright laws in the European Community will be a slow one and is likely to extend well beyond 1992.

I am optimistic about the future and expect to see German publishers owning and controlling more of the world's international copyrights in the future.

JO BAMBERGER, UFA:

I see no problems with the one-market concept for publishers. I think it will stimulate greater cooperation between German publishers and their European Community counterparts.

I hope we shall see upward harmonization and that the U.K., an important repertoire source, will come into line by extending the period of copyright protection from 50 to 70 years after the death of the composer, as in Germany. I also hope the U.K. will reconsider its rejection of a blank tape levy.

I would also hope to see in 1992 legislation through the Community prohibiting the unauthorized photocopying of sheet music.

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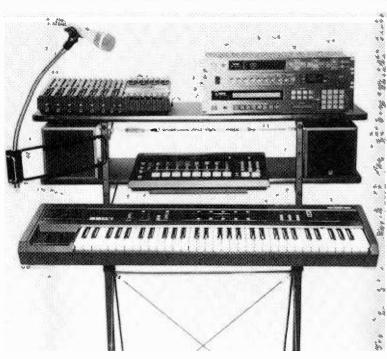
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AUDIO TRACK

NEW YORK

THREE THE HARD WAY AND D.J. White Flash cut and mixed two new tracks at Power Play for Steven Freeman of Hardcore Records. Al Luna assisted. The Ruins cut their debut, titled "People Everywhere." Dwayne Sumal engineered with assistance from Doreen Pinto. Engineer Rick M. Newhoff was in to edit tracks for PolyGram act All About Eve. The track, titled "A Little About Eve (An Interview On The Run)," was put together by publicist Harry Weinger and appears on the CD single "Every Angel."

Engineer Lothar Segeler was at Evergreen Recording sampling sound effects for an Al B. Sure! tour project.

Anthrax completed mixes on a forthcoming album at Electric Lady. Mark Dodson produced the Island/Megaforce project; Alex Perialis was at the board. Bridget Daly assisted. Polydor-U.K.'s Expressway tracked an album project with producer/engineer Joe Barbaria. John Magnusson assisted. Warner Bros. artist Joe Sample was in working on a new track with bassist Marcus Miller. Bruce Buchhalter engineered; Daly assisted.

Producer George Daly was at Greene Street completing the new Beat Noir album for Elektra. Rod Hui handled engineering duties with Chris Shaw, and Matt Tritto assisted. Also, Philip Field engineered sessions for the BarKays' PolyGram release. And, Arif Mardin worked on a Dionne Warwick album for Arista. Nick Sansano engineered, assisted by Tritto.

At Unique Recording, Larry Robinson produced tracks by EU for Virgin. Gerry Brown ran the SSL. Rob Von Arx and Quinn Batson assisted.

At House Of Music, Richard

Gottehrer produced an upcoming album for Phonogram/France artist Christine Lidon. Carl Beatty engineered; Nelson Ayres assisted. Natasha's Brother completed a debut project with producer John Rollo. Charlie Conrad and Danny Grigsby manned the console.

LOS ANGELES

SPV GROUP EVIL DEAD WAS at the Music Grinder tracking a self-produced album project. Casey McMackin was behind the desk, and Keith Kresge assisted.

Jody Watley stopped by Sunset Sound to track her MCA album project. Andre Cymone produced; Bobby Brooks worked the board with assistance from David Knight. Prescoring for the 20th Century Fox movie release "Alien Nation" was mixed by Bob Schaper. And, Atlantic's Roberta Flack dropped in for several days of overdubbing on her new cuts. Richard McKernan and Gabe Veltri ran the board. Mike Kloster and David Knight assisted. Jerry Hey and Andy Goldmark produced.

Mushroom artist Zan put down tracks with producer/engineer Richard Burgess at Ground Control. Kashif was in producing vocals with June Pointer for Arista.

Aire L.A. Studios had the Boyz From Detroit in with producer Harold Beatty. Mark Coffin engineered with assistance from Jackie Forsting. Also, Liquid Heat was in recording with Beatty. Craig Burbidge and Coffin engineered. Forsting and Rob Seifert assisted. Anita Baker was in working with producer Michael Powell. Burbidge was at the desk; Seifert assisted.

El De Barge was at Hit City West working on two cuts for Warner Bros. with producer Rich-

L.A. Hotel Offers Guests A Digital Audio Studio Synclavier Checks Into The Sunset

BY DAVE DIMARTINO

LOS ANGELES In a soundproof room in the basement of the Sunset Marquis here is the famous hotel's strangest guest to date, one just now taking permanent residence. That guest is a brand-new Synclavier digital audio system part of a \$750,000 investment the Sunset Marquis has made to creatively meet the needs of its ultrasophisticated clientele.

As a result, guests of the hotel can now, at minimum cost, have access to the Synclavier at any hour of the day or night. With it they can create entirely new pieces of music, sweeten film soundtracks, make a minuscule overdub, or simply listen to what they've already recorded elsewhere.

Jorge Plaza, VP/GM of the Marquis, says the analogy is simple. "If you were a hotel that specializes in tourists, you'd provide a gift shop that sells souvenirs for the city," he says. "And we're not a hotel for tourists, so we don't

ard Perry. Ted Blaisdell ran the

board: John David Hiler assisted.

The two tracks are to be included

on a compilation of music from the

'50s. Other artists on the album in-

clude Michael McDonald and El-

Bernadette Cooper was at Dev-

onshire Studios mixing tracks by

Madame X for Atlantic. Gerry

Brown was at the controls with as-

sistants Sharon Rice and Michael

Midnight Star was at Galaxy

Sound to mix an album for Solar

Records. The project was pro-

duced by Jon Gass. Vic Ferrer as-

ton John.

Norfleet.

sisted.

have a shop for them. Instead, we have something our client *does* require."

The idea for installing the Synclavier—which was unveiled at a special reception here Oct. 4 came directly from asking the Marquis' guests what they'd most like to see at the hotel, says Plaza. Because the hotel's guest base is drawn evenly from three creative industries—music, film, and advertising—requests for a hotel

'Industryites have a place to keep on working if they get creative in the middle of the night at the hotel'

studio ultimately made the most sense, he says.

"An element that made it special is that it affected our three markets at the same time. We wanted something that would not only help the musician and performer, but people in the advertising industry as well. Now they can actually create special effects and sweeten film here. And the film and movie industry can do postproduction work. So now you're talking about one single piece of equipment that helps the three markets we're so much trying to service."

Other requests made by Marquis guests include one for a screening room. "We're working on it," Plaza says. New England Digital, makers of

New England Digital, makers of the Synclavier, found the hotel installation "a wonderful opportunity," according to Plaza. Though several other companies could have provided equipment that might have been suitable for a postproduction studio, New England Digital was "unusually creative and aggressive" in the way it presented its product, he says.

The Tapeless Studio, as it is called, was eventually installed in the basement parking garage largely to take advantage of that area's heavy-duty concrete walls for soundproofing purposes. The Synclavier itself consists of a keyboard, computer terminal, digital processor, and storage unit; also in the system is a television monitor and high-end VCR with full synchronization capability. Though small, the actual studio room can fit at least three performers at the same time, says Plaza.

By no means, however, does the hotel want to be viewed as being purposely competitive with major studios here, Plaza stresses. "We would like to create this as a complement to the studios in the city. [Guests] will do most of their work *there*. That's the reason they're [in L.A.] in the first place. But now they have a place where they can keep on working if they get creative in the middle of the night at the hotel."

The hotel has already hired a studio manager who'll be responsible for all bookings. There's a need for one, Plaza adds; two parties have already asked to book the same studio time. "It's like any recording studio in the city," he says. "You have to reserve it, and according to who got there first, that's who's got it." Someone from New England Digital will also be available to the Marquis when needed, he says.

Studio rates, at \$75 an hour, are "extremely reasonable" compared with other studios around the city, according to Plaza. "But then again, this is not a revenue center for us—this is more of an amenity we're providing," Plaza adds.

As for the Marquis' actual revenue center: The studio is only available to registered guests of the hotel. And registered-guest status can cost anywhere from \$175 to \$1,400 per night.

NASHVILLE

JOHN HIATT worked on overdubs at Woodland Sound with producer Glyn Johns. Bob Krusen engineered. Willie Nelson was in working on a television project with producer Chips Moman. Krusen engineered the CBS project. And, the Wright Bros. were in with producer Ron Chancey putting down tracks. Billy Sherrill engineered.

Mel Tillis was at the Music Mill working on vocal overdubs with producer Harold Shedd. Jim Cotton and Joe Scaife engineered. Nisha Jackson tracked album overdubs with Shedd for Capitol. Cotton and Scaife were at the desk. And, Jeff Chance worked on a Curb project with Cotton and Scaife. Shedd produced.

Charlie Daniels completed tracks at Sound Stage with producer James Stroud. Lynn Peterzel ran the board; Marty Williams assisted. Hillary Kanter was in with Jimmy Bowen working on tracks with engineer Bob Bullock. Mark Coddington and Russ Martin assisted. Waylon Jennings was in completing tracks with pro-*(Continued on next page)*

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Relyon Group Buys Trident Audio-Console Maker Goes Public

BY STEVEN DUPLER

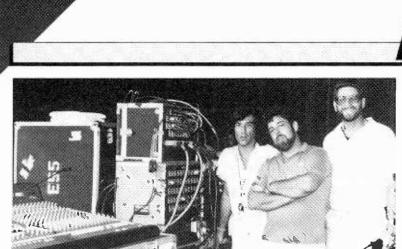
NEW YORK London-based Trident Audio Developments Limited—one of the last major privately held British audio console manufacturers—has been acquired by Relyon Group PLC, a publicly traded British company.

Trident's new parent is described by a company representative as a "diversified holding company, with its hand in a number of different industries." Although the sale took place only recently, Trident has been partially capitalized by Relyon for the past several months.

The most important personnel shift sees co-founders and managing directors Malcolm Toft and Jack Hartfield leaving their posts and assuming new roles as consultants. Bud Brimberg, an American attorney, has been named the new managing director.

Two other staff changes: Wayne Freeman, formerly based in the U.S., will become director of international sales and marketing for Trident U.K. and Lon LeMaster will handle the U.S. sales. At some point in the near future, says the company representative, the U.S. distribution company will merge with Trident U.K.

Trident does business in the increasingly competitive high-end audio console industry, a market where large amounts of money are necessary for continuous research (Continued on next page)



Gang Of Three. Shown backstage at a recent Jimmy Buffet concert next to the Ramsa WR-S840 monitor console, from left, are Jamie Lupinetti, Buffet's equipment manager; Ross Ritto, CEO of Sound Image; and Rich Merrill, Pacific Ampitheatre production manager.

TRIDENT SOLD TO RELYON (Continued from preceding page)

RO AUDIO/VIDEO

and development in order to stay on technology's edge. The company's current flagship mixing board is the Di-An, a highly sophisticated digital-analog hybrid that has a base price of \$300,000.

"We looked at our competition and realized that we needed more financial muscle to carry out our ambitious plans," says Toft. "In the past 10 months, Trident has installed three Di-An consoles and is about to ship another. The development [of the the Di-An] was a major undertaking. Our backing has been growing, and we needed a large capital commitment to nurture our success. Relyon provided that and will allow Trident to chart its own course."

While Trident may be plotting its own course, the new captain intends to make sure the engines keep running smoothly. New managing director Brimberg has little in the way of recording or technological background, but he is described by a company source as a solid businessman whose immediate goals will be to streamline Trident's overall manufacturing processes and business practices.

Says David Stocks, financial director at Relyon: "We saw great possibilities for success with Trident. The company has a brilliant new product with the Di-An and a solid history as an innovative producer of the finest-quality mixers. With our greater financial strength and professional management techniques, we believe we

AUDIO TRACK

(Continued from preceding page)

ducer Bowen. Ron Treat engineered. Chuck Ainlay and Bullock mixed. At the Bennett House, the Tom Kimmel Band mastered a new album for PolyGram with producer Steve Hillage. The project, scheduled for release in early '89, was engineered by Nick Froome with assistance from Mike Clute. The Nashville Network worked on tracks for a Roger Miller television special. Ron Bledso produced; Gene Eichelberger was behind the desk. Shawn McLean assisted.

Patty Parker was in at Chelsea working on Johnny Ramone tracks. Ramone is Comstock Records' first British country act. can significantly expand Trident's market share."

The Trident source says the firm will "make a big splash" at the upcoming Audio Engineering Society

'We looked at our competition and realized we needed financial muscle to carry out our plans'

meet Nov. 3-6 in Los Angeles. The Di-An board has been going through a number of "major cosmetic changes," he notes, and these will be displayed, as will a new machine controller for the console.

OTHER CITIES

SKIP MARTIN, lead singer of **Kool & the Gang** (and former lead singer of the **Dazz Band**), joined **Clarence Ross at Aroun' Town Productions**, Las Vegas, Nev., to co-produce material by Kool & the Gang, Martin, and a number of other acts.

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



NEW PRODUCTS & SERVICES

POWERFUL STUFF: Roland's new S-MRC sequencing software is a highly powerful sequencing program said to expand greatly the capabilities of the company's MC-series sequencers. According to Roland, more than 100 modifications and added functions have gone into the S-MRC's design. The company says that 100,000 memory notes are available when the new software is implemented with an existing MC-500 Mark II sequencer or with the hardware-up-

dated MC-500. Other features of the S-MRC include 8-track MIDI recording capability and trackmerging capabilities, which allow each of the eight individual tracks to contain all 16 channels of MIDI information for a total of 128 separate parts; no editing capability is lost. For more information, contact RolandCorp U.S. at 213-685-5141.

FLIM & THE B.B.'s, the highly audio-quality-conscious DMP Rec-

tial to the open sound and accurate reproduction provided by Celestion speakers: When the band played its first live performance ever at Chicago's Vic Theater several months ago, the Celestion SR system was used for house sound reinforcement. Tom Jung, DMP president and the band's producer and live sound engineer, says that the SR system's acoustics were so perfect that no outboard EQ or limiters were involved in the house audio chain. The speaker setup at the Vic consisted of six SR-1 fullrange enclosures and four SR-2 subwoofers divided evenly between each side of the stage. Contact Celestion at 800-325-7757.

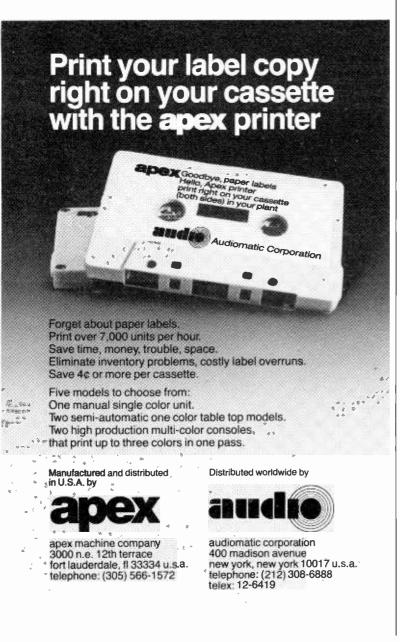
ords jazz group, are obviously par-

NEW ARRIVAL: Three new state-of-the-art rooms have recently been opened in the heart of Manhattan by Nick and Maria Kamen, owners of Kamen Audio Productions. The new facility, called Kamen Nightline Recording Studios, features an MCI JH636 automated board in studio A; a Trident 80B console in studio B; and a TAC Scorpion board in studio C. Heading up the new music division is producer/engineer Mallory Earl. Contact 212-575-4661 for more information.

SIMPLE YET ELEGANT: Invisible Products Corp.'s MS-3000 MIDI workstation is a striking example of an elegant solution to a common problem: where and how to set up all that MIDI gear you've got sitting around the house or studio. The MS-3000 consists of a number of steel tubes, cables, and plastic shelves. The workstation is assembled in a matter of minutes and holds hundreds of pounds of gear so that it is all easy to get at and use. The \$199 unit is also covered by a "five-year or 50,000-mile" warranty. Contact the company at 617-592-5992.

Edited by STEVEN DUPLER

For a complete list of nominees for the 1988 Billboard Video Music Awards, see page 74



BILLBOARD OCTOBER 22, 1988



BY JIM BESSMAN

NASHVILLE Chrysalis Records is taking a hard line with music video outlets by instituting an across-the-board payment policy for videoclip servicing.

The label, in a memo sent last month to all broadcast and cable programmers, demanded a \$750 check up front to cover one year's worth of video servicing. The company said the fixed yearly fee helps cover the costs of postage and duplication; failure to pay, the memo noted, could result in the outlet's name being removed from Chrysalis' "continually growing' mailing list.

Predictably, the new charge has outraged segments of the video programming community.

"No way!" says Debbie Brakke, program director for Tampa, Fla.based Channel V32, when asked if the station, which offers approximately 60 hours of video programming a week, will pay Chrysalis' price. "It's always been our position not to pay for clips. No one else charges except CBS, and we don't deal with them."

Brakke says that paying any one label that charges for use of its videos would result in other labels making similar demands. She adds that paying Chrysalis' fee would be foolhardy for another reason.

NEW

VIDEOCLIPS

This weekly listing of new video-

clips generally available for pro-

gramming and/or promotional

purposes includes artist, title, al-

bum (where applicable), label, pro-

ducer/production house, and di-

rector. Please send information to

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

KIM CARNES

CHERRELLE

Toby Courlander Marcelo Anciano

Romance Desiree/Motor

Preacher Ewing

JETBOY

KANSAS Stand Beside Me In The Spirit Of Things/M

Crazy In Love View From The House/MCA Sharon Oreck/O Pictures Matt Mahurin

DESIREE COLEMAN

Jane Reardon/Limelight Otis Sallid

Hippy Hippy Shake Open All Night/Elektra Jane Reardon/Limelight

MICKEY GILLEY

Feel The Shake

/MCA John Hopgood/Planet Pictures Jim Shea

Everything I Miss At Home Affair/Tabu/CBS Associated

THE GEORGIA SATELLITES

She Reminded Me Of You

Mary Matthews/Studio Production Jim May, Mac Bennett

'They have only three [major] artists-Pat Benatar, Billy Idol, and Huey Lewis—and they're all [MTV] exclusives," she says. "I'm going to pay for exclusives? Hit me with your best shot!"

Mike Ousley, executive produc-er of the weekly "Tracks And

'It just shows how far out of touch Chrvsalis must be'

Facts" video show, produced in Birmingham, Ala., and viewed in six Southeastern markets, also refuses to pay the Chrysalis piper.

"For them to be charging us for videos when video departments are expanding and when more videos are being done than ever before just shows how far out of touch Chrysalis must really be,' he says.

But Chrysalis president Mike Bone can't understand what all the fuss is about

"I don't see what the problem is with a \$750 yearly fee," he says. "Considering the quality of my videos and the money and effort we and our artists put into them, I don't think \$750 is exorbitant for a bargain at twice the price."

Bone is unconcerned that Chrys-

alis is virtually alone in charging video service fees. He says the label isn't in the business of providing video outlets with "free programming." Asked if it's wrong to charge video outlets for clips while giving free records to radio stations, as video programmers feel, Bone contends that 7-inch singles cost 7 cents to manufacture, a lot less than the \$20 he says it costs for a single videocassette duplication.

"You figure we normally put out two videos per album, though we already have three Lewis and three Benatar clips in the can on their albums and six more for Was Not Was. So in the life of the deal.

Nov. 11 gala at the Bel Age hotel in Los Angeles, which will conclude the two-day 1988 American Video Conference.

The AVC, a joint presentation of Billboard and the American Film Institute, features seminars and panels covering issues relating to the special-interest-video and music video industries. A number of AVC awards for excellence in the specialinterest-video field will also be presented at the closing gala.

The Billboard Video Music Awards nominees were selected in a multistage process. First, major and independent record labels were invited to submit clips for judging, with no more than three videos permitted per category entered.

In the next stage, the master list of submissions was sent to a nominating jury composed of journalists, music video programmers, and videoclip producers and directors. This board selected five nominees in each of the 15 categories.

Finally, the nominees' names were placed on a ballot, which has been mailed to more than 250 music video industry professionals from labels, programming outlets, production companies, and the media. This group will decide the winners. The following is a complete list of the nominees:

• Best Video: Steve Winwood, "Roll With It"; Robbie Robertson, "Somewhere Down The Crazy Riv-er"; Tracy Chapman, "Fast Car"; INXS, "Need You Tonight/Mediate"; and "Weird Al" Yankovic, "Fat."

• Best Male Video: Steve Winwood, "Roll With It"; Robbie Robertson, "Somewhere Down The Crazy River"; Buster Poindexter, "Hot, Hot, Hot"; Elton John, "I Don't Wanna Go On With You Like That"; Bobby McFerrin, "Don't Worry, Be Happy.

• Best Female Video: Tracy Chapman, "Fast Car"; Patti Smith, "Peòple Have The Power"; Toni Childs, "Don't Walk Away"; Jody Watley, "Some Kind Of Lover' Natalie Cole, "Pink Cadillac."

• Best Group Video: 10,000 Maniacs, "Like The Weather"; INXS, "Need You Tonight/Mediate"; Mid-night Oil, "Beds Are Burning"; Cheap Trick, "Don't Be Cruel"; U2, "Where The Streets Have No Name."

www.americanradiohistory.com

you won't be paying more than \$10 a video, which is not a lot to ask for."

Victor Marques, director of program clearance for Turner Broad-casting and "Night Tracks," its national weekend extended music video slot, apparently agrees.

"I haven't seen the memo yet, but [\$750] doesn't seem to be an unreasonable rate or a determining factor," he says. "We would go back and review the clips we use from them and look at cost per clip, but it sounds fair to me."

But for Ousley, whose weekly show can't compete with Turner Broadcasting's national audience and advertising base, Chrysalis is

cutting off their nose to spite their face.

Checking with video promoters at other labels indicates that Chrysalis seems to be alone in assessing video-servicing fees. Poly-Gram, which attempted unsuccessfully to institute a sliding payment scale based on a video outlet's total weekly programming hours a while ago, has no plans to repeat the effort.

Linda Ferrando, Atlantic Records head of national video promotion, says that to seek payments from local video outlets would 'put them out of business and negate everything we're been trying (Continued on next page)

BILLBOARD VIDEO MUSIC AWARDS (Continued from page 1)

> • Best Concept Video: Hugh Cornwell, "Another Kind Of Love"; Siouxsie & the Banshees, "Peek-A-Boo''; Escape Club, "Wild, Wild West''; "Weird Al" Yankovic, "Fat"; George Harrison, "When We Was Fab.'

> • Best Stage Performance: John Cougar Mellencamp, "Check It Out"; Def Leppard, "Pour Some Sugar On Me"; Terence Trent D'Ar-by, "Wishing Well"; Joan Jett & the Blackhearts, "I Hate Myself For Loving You"; U2, "Where The Streets Have No Name."

> • Best Overall Performance: Def Leppard, "Pour Some Sugar On Me"; Tracy Chapman, "Fast Car"; Poison, "Nothin' But A Good Time"; Midnight Oil, "Beds Are Burning"; U2, "Where The Streets Have No Name."

• Best New Artist's Video: Guns • Best New Artist's Video: Guns N' Roses, "Sweet Child O' Mine"; Tracy Chapman, "Fast Car"; Es-cape Club, "Wild, Wild West"; Toni Childs, "Don't Walk Away"; D.J. Jazzy Jeff & the Fresh Prince, "Par-ents (Just Don't Understand)."

• Best Direction: Steve Winwood, "Roll With It"; 10,000 Mani-acs, "Like The Weather"; Tracy Chapman, "Fast Car"; INXS, "Need You Tonight/Mediate"; Pink Floyd, "Learning To Fly."

• Best Editing: Steve Winwood, "Roll With It"; Tracy Chapman, "Fast Car"; 10,000 Maniacs, "Like The Weather"; INXS, "Need You Tonight/Mediate"; R.E.M., "It's The End Of The World As We Know It (And I Feel Fine)."

• Best Choreography: Steve Winwood, "Roll With It"; Paula Abdul, "Knocked Out"; Nia Peeples, "Trouble"; Sting, "We'll Be Together"; Buster Poindexter, "Hot, Hot, Hot.'

• Best Special Effects: Escape Club, "Wild, Wild West"; INXS, "Need You Tonight/Mediate"; "Weird Al" Yankovic, "Fat"; Elton John, "I Don't Wanna Go On With You Like That"; George Harrison, "When We Was Fab."

• Best Cinematography: Steve Winwood, "Roll With It"; Tracy Chapman, "Fast Car"; Pink Floyd, "Learning To Fly"; Bruce Spring-steen, "Brilliant Disguise"; Toni Childs, "Don't Walk Away.

• Most Experimental: Godley & Creme, "A Little Piece Of Heaven"; 10,000 Maniacs, "Like The Weather"; INXS, "Need You Tonight/Mediate"; Squeeze, "853-5937"; Thomas Dolby, "Airhead."

• Best Art Director: Steve Win-wood, "Roll With It"; 10,000 Mani-acs, "Like The Weather"; L.L. Cool J, "Going Back To Cali"; Squeeze, '853-5937"; D.J. Jazzy Jeff & the Fresh Prince, "Parents (Just Don't Understand)."

79



Boys Will Be Boys. Shown on the set of their debut video, for the single "Dial My Heart," are Motown's the Boys, who are taking some direction from choreographer Jeffrey Daniel, the adult in the foreground. In the rear, from left, are group members--and brothers-Bilal, Hakeem, Khiry, and Tajh, who range in age from 9-14.

ngs/MCA

The Eye is on his honeymoon.

His column will reappear in the

ael Patterson, Candace Reckinger

Nov. 5 issue.

LIVING COLOUR Cult Of Personality Vivid/Epic Liz Silver, Shelby Werwa Drew Carolan

DANA McVICKER I'm Loving The Wrong Man Again Dana McVicker/Capitol Kitty Moon/Scene Three Productions M.B. Kleber

EDDIE MONEY Walk On Water Nothing To Lose/Column Jane Reardon/Limelight Peter Care

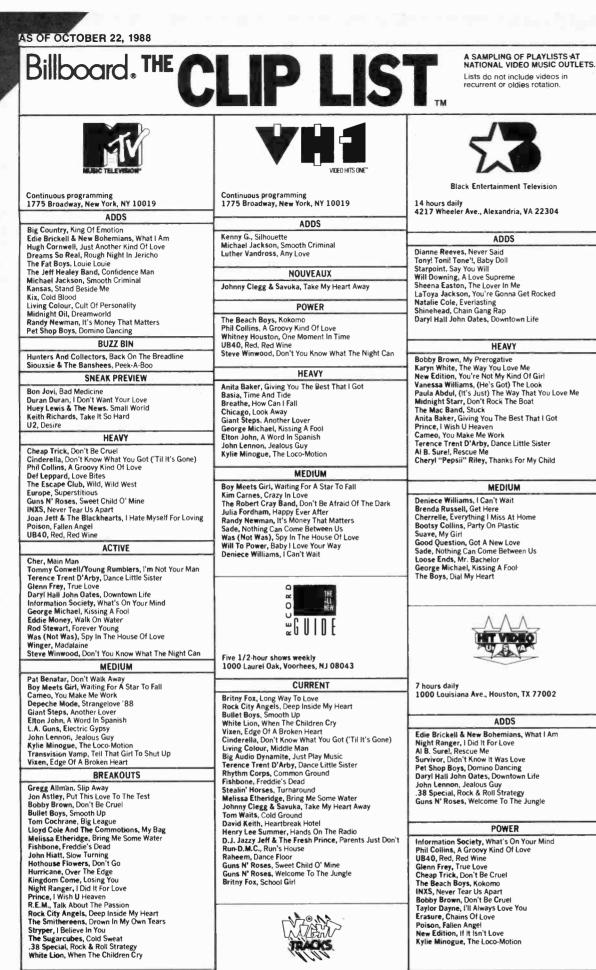
THE MOODY BLUES No More Lies Sur La Mer/Threshold Jane Reardon/Limeligh Daniel Kleinman

RÖBBIE NEVIL Back On Holiday A Place Like This/EM Jane Reardon/Limelig Peter Care

NIGHT RANGER I Did It For Love Man In Motion/Camel/MCA Pat Sawyer/Propaganda Films Penelope Spheeris

JUDSON SPENCE Yeah Yeah Yeah Judson Spence/Atlantic Jane Reardon/Limelight David Hogan SUICIDAL TENDENCIES Trip At The Brain How Will I Laugh Tomorro w When I Can't Even Smile Today Epic Fisher/Fishman Bill Fishman SURVIVOR

SURVIVUR Didn't Know It Was Love Too Hot To Si Paul Flattery Jim Yukich WILL TO POWER Baby, I Love Your Way/Freebird Medley (Free Baby) Will To Power/Epic Lenny Grodin S.A. Baron **NEIL YOUNG** Hey Hey This Note's For You/Reprise Amanda Temple/Limelight Julien Temple



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HEAVY

HEAVY UB40, Red, Red Wine Whitney Houston, One Moment In Time The Escape Club, Wild, Wild West Phil Collins, A Grooy Kind Of Love INXS, Never Teat Us Apart The Beach Boys, Kokomo Cheap Trick, Don't Be Cruel Kylie Minogue, The Loco-Motion Bobby Brown, Don't Be Cruel Def Leppard, Love Bites Steve Winwood, Don't You Know What The Night Can Rod Stewart, Forever Young Information Society, What's On Your Mind

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HEAYY 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 Paula Abdui, (It's Just) The Way That You Love Me Midnight Starr, Don't Rock The Boat The Mac Band, Stuck Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Al B. Surel, Rescue Me Cheryl "Pepsii" Riley, Thanks For My Child

MEDIUM Deniece Williams, I Can't Wait Brenda Russell, Get Here Cherrelle, Everything I Miss At Home Bootsy Collins, Party On Plastic Suave, My Girl Good Question, Got A New Love Sade, Nothing Can Come Between Us Loose Ends, Mr. Bachelor George Michael, Kissing A Fool The Boys, Dial My Heart



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Tanya Tucker, Strong Enough To Bend

HEAVY

Jo-El Sonnier, Teár-Stained Letter Desert Rose Band, Summer Wind The Oak Ridge Boys, Gonna Take A Lot Of River Foster And Lloyd, What Do You Want From Me This Time?

Tanya Tucker, Strong Enough To Bend Rosanne Cash, Runaway Train Dwight Yoakam & Buck Owens, Streets Of Bakersfield Michael Johnson, That's That Ricky Van Shelton, I'll Leave This World Loving You Kenny Rogers, When You Put Your Heart In It Robin Lee, Shine A Light On A Lie Crystal Gayle, Nobody's Angel Reba McEntire, I Know How He Feels David Lynn Jones, Tonight In America Keith Whitley, When You Say Nothing At All T, Graham Brown, RFD 30529 Skip Ewing, I Don't Have Far To Fall Charlie Daniels Band, Boogie Woogie Fiddle Country





One Happy Family, Singer/songwriter Suzanne Vega was feted by A&M label executives after being named best female video artist at the recent MTV Video Music Awards show. Pictured, from left, are Ron Fierstein, Vega's manager; Karen Glauber, A&M's national director of special projects; Jeff Gold, A&M's VP of creative services; Vega; and Charlie Minor, A&M's senior VP of promotion.

VIDEO TRACK

NEW YORK

SHINEHEAD GOES under-ground in his next video, "Chain Gang Rap," from his Elektra al-bum "Unity." Andrew Doucette hum directed the clip, which is a Rasta/ rap tour of the New York underground via subway. Tina Silvey of Silvey Productions produced the video

John Sanborn of Sanborn & Perillo directed the new Rick James video, "Wonderful," shot at Mother's Film Stages here. Debbie Lepsinger produced the clip, taken from James' Reprise album "Wonderful." James plays guitar and keyboards amid a swirl of sexy dancers and special effects.

Kool & the Gang come on "Strong" in their new video. The song is from the Mercury album "Everything's Kool & The Gang." Ken Walz produced, and John Lloyd Miller directed. The clip was shot at the Silver Cup Studios in Long Island City. The clip looks at people faced with trying situations and their struggle to be what else?-strong.

LOS ANGELES

THE TRAVELING WILBURYS were holed up in a top-secret location recently to shoot the video for "Handle With Care," a song from their Warner Bros./Wilbury Records debut. David Leland directed the video; Jane Reardon of Limelight Productions produced. The clip is an offshoot of the movie "Checking It Out," due later this year from George Harrison's Handmade Films, and features Harrison, Bob Dylan, Roy Orbison, and Tom Petty & Jeff Lyne, aka the Traveling Wilburys.

Limelight also is working on "Don't Rush Me," the new Taylor Dayne clip from the Arista album "Tell It To My Heart." Alec Keshishian is directing; Reardon is the producer. The video features a performance by Dayne and a series of vignettes involving a "real sexy guy" in various states of undress.

Midnight Films just wrapped two videos for Camper Van Bee-thoven's Virgin album "Our Beloved Revolutionary Sweetheart. The videos, for "Turquoise Jewel-ry" and "Life Is Grand," were directed by Carlos Grasso and produced by Mark Leemkuil, the team responsible for MTV's "Cutting Edge." Virgin describes the "Turquoise Jewelry" as a "surreal tour de force with chickens" and "Life Is Grand" as a cynical play on words. The clips, shot by Grasso, were filmed at the Formosa Stage and the Sound Stage, (Continued on next page)

CHRYSALIS FEE ENRAGES PROGRAMMERS

(Continued from preceding page)

to do" in promoting artists and video. But she adds that if such programs were to begin taking in "major revenues," Atlantic fees wouldn't be far behind.

Laurel Sylvanus, Warner Bros. national manager of video promotion, also reports no plans to charge for video programming. But she quickly adds that if any programmer "drops a dime" on CBS or Chrysalis videos, which she can determine just by looking at station playlists, there will be "hell to pay" from Warner Bros. or at least an equal amount.

While speaking of playlists,

however, Sylvanus notes that Warner Bros.' video service will now be cut off for those outlets that haven't been sending in playlists, as they agreed to do in order to be serviced.

"I'm sick of waiting," she says, estimating that 25% of the 100-plus video outlets serviced by the label are delinquent in submitting playlists. "Radio stations have to send them, and it's not a big thing to ask of video outlets [in exchange] for free video, not to mention records, promotional items, and other giveaways.

The Nashville Network

CURRENT

CURRENT Mel McDaniei, Real Good Feel Good Song Razorback, Where Were You When I Was Blue lang/Lee/Wells/Lynn, Honky Tonk Angels Medley Rosanne Cash, Runaway Train Rodney Croweli, I Couldn't Leave You If I Tried The Sandrers, Dancing To The Radio The Oak Ridge Boys, Gonna Take A Lot Of River Randy Travis, I Told You So Reba McEntrie, I Know How He Feels Blue Radio, Try Donna Meade, Congratulations Neil McGoy, That's How Much I Love You Randy Van Warmer, Where The Rocky Mountains Bob Wickline, World Of White Anne Murray, Flying On Your Own Lorie Ann, Down On Market Street Mel McDaniel, Henrietta Ricky Van Shelton, I'll Leave This World Loving You Steve Wariner, I Should Be With You Lyle Lovett, If I Had A Boat

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Billboord POP ALBUMS



VIDEO TRACK

(Continued from preceding page)

both in L.A.

The first video spawned by Gene Simmons' label, Simmons Records, is expected soon from House Of Lords. Jim Shea directed the clip, for "I Wanna Be Loved," and John Hopgood produced. Unlike most "head-banger" videos, this clip from Planet Pictures features tight, stylized portraits focusing on the band members' eyes and movements. Live-performance footage is intercut with Helmut Newtonesque shots of sensual, suggestive women.

OTHER CITIES

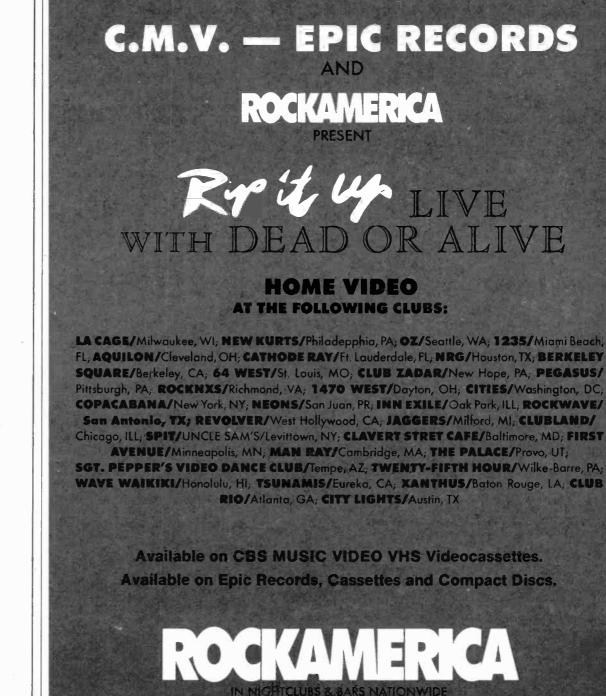
JEAN PELLERIN AND **Doug Freel** teamed up to direct the new **Europe** video from the "Out Of This World" album on Epic Records. **Michael Wells** produced the London-based shoot. London also was the scene for the latest Steve Winwood video, for "Holding On" from "Roll With It" on Virgin Records. Eric Liekefet produced for Propaganda Films; David Sincher directed. Additional location footage was shot in L.A.

PAUL TAFFIE SUPERVISED animation for the new **Robert Cray Band** video, "Acting This Way," from the PolyGram act's "Don't Be Afraid Of The Dark" album. The video combines performance footage shot in Seattle with a cartoon story line featuring a comic-strip Cray pursuing an animated amour.

Crescenzo Notarile, who brought us U2's "Where The Streets Have No Name," teamed up with Alan Resnick to co-direct the Jeff Healy Band's "Confidence Man" video, from its Arista debut, "See The Light." Notarile also was director of photography. Juliet Naylor produced the Midnight Films production, and Michael Hamlyn was executive producer. The clip was shot in Toronto and showcases the Canadian band in a power-packed live performance.

Peter Nydrle produced and directed "Hot Dog," from Capitol Records' Buck Owens' album of the same name. Filmed in Nashville, the clip is a lighthearted look at life at a hot-dog stand.

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.



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FOR WEEK ENDING OCTOBER 22, 1988



TOP INSPIRATIONAL ALBUMS

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EK	Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	4 WKS.	WKS. ON	ARTIST TITLI		
			* * No. 1 * *		
1	1	13	AMY GRANT MYRRH 2016871061 9 weeks at No. One LEAD ME ON		
2	2	29	SANDI PATTI WORD 7019064108 MAKE HIS PRAISE GLORIOUS		
3	3	29	CARMAN BENSON R2463 RADICALLY SAVED		
4	19	5	MICHAEL W. SMITH REUNION 7010037124 I 2 (EYE		
5	4	17	STEVE GREEN SPARROW SPC-1164 FIND US FAITHFUI		
6	NE	WÞ	TWILA PARIS STAR SONG SSR8102/SPARROW/STARSONG FOR EVERY HEAR		
7	9	113	AMY GRANT MYRRH SP 3900/WORD THE COLLECTION		
8	5	13	STRYPER ENIGMA R02449 IN GOD WE TRUST		
9	6	5	SECOND CHAPTER OF ACTS LIVE OAKS 7010012210/LIVE OAK HYMNS 2		
10	25	5	RICH MULLINS WIND'S OF HEAVEN, STUFF OF EARTH		
11	NE	WÞ	THE IMPERIALS MYRRH 701-687-8066 FREE THE FIRE		
12	13	41	RUSS TAFF MYRRH 701684806X/WORD RUSS TAFI		
13	15	25	GLAD BENSON R02445 THE ACAPELLA PROJĘC		
14	7	17	MICHAEL CARD SPARROW SPR-1155 PRESENT REALITY		
15	8	9	THE MARANATHA SINGERS MARANATHAI 7-10-024082-4/MARANATHA PRAISE TEN		
16	10	21	TAKE 6 REUNION 7010032-726 TAKE SIX		
17	NE	WÞ	HARVEST BENSON R02479 HOLY FIRE		
18	11	61	PETRA SPARROW/STARSONG SSR8084 THIS MEANS WAR		
19	12	41	FIRST CALL DAYSPRING 7014161016/WORD SOMETHING TAKES OVER		
20	23	133	SANDI PATTI WORD WR 8325/A&M MORNING LIKE THIS		
21	NE	WÞ	RAY BOLTZ DIADEM 790 113 0296 THANK YOU		
22	16	61	BEBE & CECE WINANS SPARROW SPR1132 BEBE AND CECE WINAN		
23	20	13	MARK FARNER FRONTLINE R09033 JUST ANOTHER INJUSTICE		
24	18	9	MARGARET BECKER SPARROW SPC 1161 THE RECKONING		
25	17	153	SANDI PATTI IMPACT RO 3910/BENSON HYMNS JUST FOR YOU		
26	22	9	STEVEN CURTIS CHAPMAN REAL LIFE CONVERSATION		
27	35	5	THE MARANATHA SINGERS MARANATHA! 710023882X ABBA: 18 SONGS TO THE FATHER		
28	32	25	MYLON LEFEVRE AND BROKEN HEART FACE THE MUSIC		
29	38	29	VANESSA BELL ARMSTRONG JIVE 0006887902 VANESSA BELL ARMSTRONO		
30	NE	WÞ	NEW GAITHER VOCAL BAND STAR SONG SSR8101 WINGS		
31	14	13	DALLAS HOLM DAYSPRING 701-417101-1/WORD BEYOND THE CURTAIN		
32	21	41	WHITE HEART SPARROW SPR1144 EMERGENCY BROADCAST		
33	RE-E	NTRY	DEGARMO & KEY POWER DISC PWC01095/POWERDISC ROCK SOLID: ABSOLUTELY LIVE		
34	31	49	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X FAR AWAY PLACES		
35	RE-E	NTRY	VARIOUS ARTISTS REGENCY 7900821325/REFUGE CALIFORNIA METAL		
36	37	5	IDLE CURE FRONTLINE R09026 TOUGH LOVE		
37	28	13	PHIL DRISCOLL BENSON R02467 CLASSICAL HYMNS VOLUME ONE		
38	RE-E	NTRY	THE MARANATHA KIDS MARANATHA! 710-0183820/WORD FIRST SUNDAY SINGALONO		
39	39	57	MICHAEL W. SMITH REUNION 7010026122/REPRISE THE LIVE SET		
22					



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by Bob Darden

This is the first of a two-part interview with Michael W. Smith.

MICHAEL W. SMITH is the Renaissance man of contemporary Christian music. He's a top-notch keyboardist, singer, and producer, and he's arguably one of the genre's finest writers.

In a remarkably short period of time, Smith has won one Grammy Award and two Doves, released some gold (and some nearly gold) albums, and written some instant classics: "How Majestic Is Your Name" (for Sandi Patti); "Find A Way," "Angels," "Thy Word," and "Stay For Awhile" (all for Amy Grant); and "Friends," "Rocketown," "Hosanna," and "Great Is The Lord" (all of which appeared on his own albums).

Smith has just released his fifth album for **Reunion Records**; "i 2 (EYE)," and it has already cracked the gospel charts—with good reason. It is filled with heartfelt lyrics set to accessible pop-oriented music. It may be the first inspirational album with a legitimate shot at capturing a mainstream audience.

"Funny you should say that," Smith says. "But 'i 2 (EYE)' definitely has a more personal approach than my last studio album, "The Big Picture.' And unlike 'Picture,' it wasn't necessarily inspired by the letters I got from kids in the mail. I definitely think it still speaks to kids, but it is more about the stuff I've been going through. It's not full of heavy Christian clichés or anything, but the tragedy, grief, and joy I've experienced.

"For instance, one song is about a girl who lived near us, Leesha. She was killed in a car wreck. The lyric is just about how that devastated me. I couldn't quit thinking about it. And in a grief-stricken two-week span, a heart-wrenching melody thing appeared that had to be about her. That's how good songs are born, out of a deep feeling and deep relationships. 'i 2 (EYE)' is about what I've been going through." But by calling "i 2 (EYE)" a much more personal album than "The Big Picture," Smith is not downplaying the impact of the earlier work, which was not only a hit but also spawned Smith's book of answers written to questions submitted by teenagers, "Old Enough To Know."

"i 2 (EYE)" also benefited from a fresh approach on Smith's part. Like Grant and Patti, he has reached a point in his life both artistically and financially where it doesn't matter if the record is a huge hit. Consequently, the tunes he writes are no longer influenced by what is commercially hot—or by what is not.

"With 'The Big Picture,' I kept thinking, 'I've got to

Michael W. Smith eyes the pop charts with new album

get an edge to the music—it has got to be rock'n'roll,' " Smith says. "This time, I'm the one who says a song has to be a certain way—me, and no one else.

"I listen to all kinds of music all of the time. I don't have to rock'n'roll all the time. I have a lot more freedom this time around. There are three ballads on 'i 2 (EYE)'---there were none on "The Big Picture.' Know what? It was fun. It was fun to let all these things happen.

pen. "I realize something like 'I Hear Leesha' is not commercial, but I still think there are some radio hits—even a couple that could go the mainstream pop route—on 'i 2 (EYE).' And the good thing is that I couldn't care less. Not one song stands out and pops off and says, 'Man, that's the tune, this is the album.' It all has to go together as a whole. There's a thread to it all."



by Jeff Levenson

WO CORPORATE SPONSORS—each with a pronounced appreciation of jazz music's selling power—are asserting themselves with campaigns that will not only spread the music but will advance the promotional good will that often eludes conventional advertising crusades.

Philip Morris has just kicked off its 1988 international tour of the Superband series, featuring a host of noteworthy participants. And Anheuser-Busch is sponsoring a high-profile television series, co-hosted by saxophone star David Sanborn.

From the opening moments of Sanborn's program, "Michelob Presents Sunday Night," one cannot miss the point: This show is mostly about music. Quick-cut film images flash by: Dizzy Gillespie, Charlie "Bird" Parker, Billie Holiday, Miles Davis, Gerry Mulligan, Dave Brubeck, Roy Eldridge, and other celluloid jazz heroes (and a few token rock icons). Most of the footage is classic hand-tinted material culled from early television's archives. In some cases, Bird's specifically, the film used is the only visual record known to exist.

Michelob has had much success aligning itself with music. A highly visible ad campaign—"The night belongs to Michelob"—draws heavily on a music video sensibility, capturing a few prominent music personalities inhabiting a dreamy neonscape of shadows and desire. Rockers **Eric Clapton** and **Steve Winwood** first carried the message. Then, in a coup that surprised even the most cynical observers of popular culture, **Frank Sinatra** turned up singing Michelob's praises with a moody and dignified "The Way You Look Tonight.

With this use of celebrity figures set against alluring nighttime imagery, the dramatization of the milieu of contemporary music is rendered as a viable sales vehicle. "Sunday Night" will obviously shoot for a corresponding effect, although in its variety show format, it promises a richer menu of music.

In the dress rehearsal I attended, Sanborn was leading a band comprised of guitarist Hiram Bullock, drummer Omar Hakim, keyboardist Philippe Faisse, and bassist Marcus Miller, the show's musical director. The guests on this night were Phoebe Snow, Yomo Toro, Eddie Palmieri and his big band, and Paul Simon, a mix of personalities and styles that made for a wellrounded presentation.

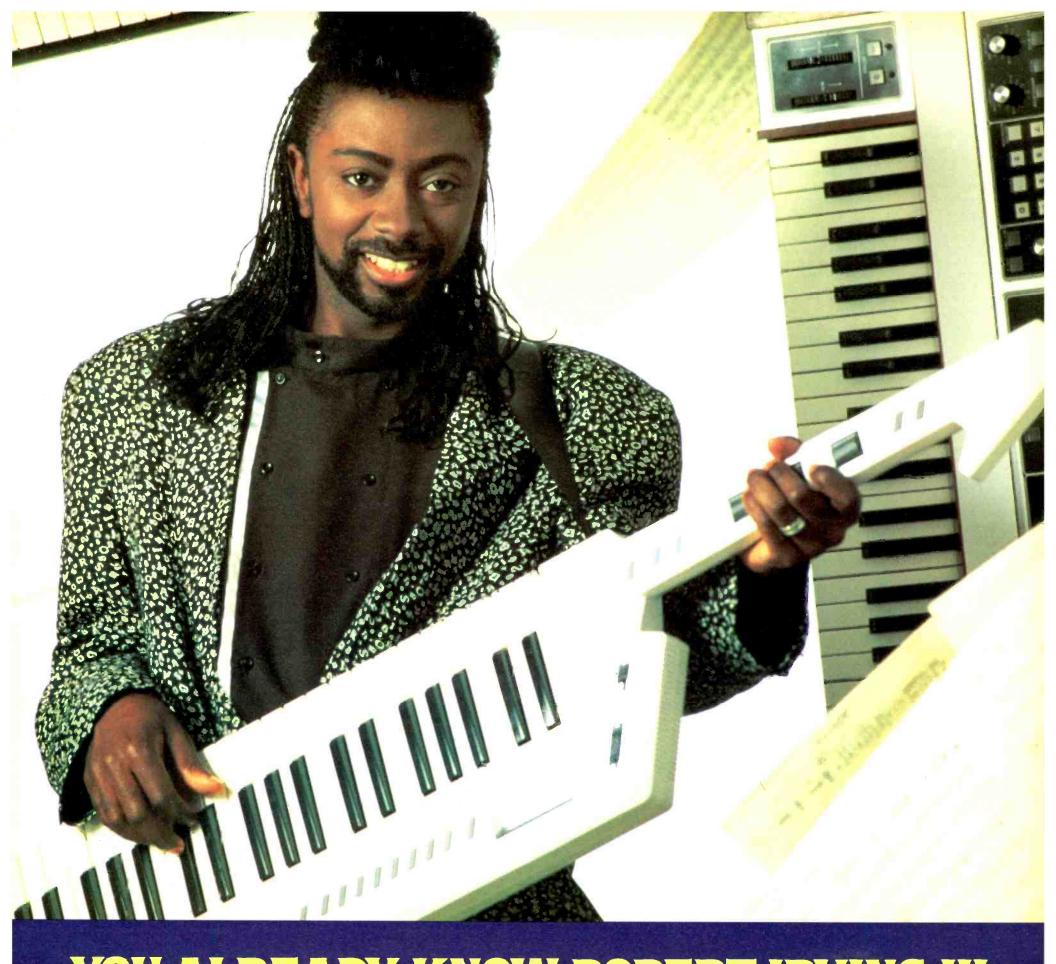
As a co-host with ex-Squeeze keyboardist Jools Holland, Sanborn appears well suited. He has a winning mien and sound, evidenced by the number of records he sells, including his current hit, "Close-Up," from Reprise/Warner Bros. He has flirted with TV before, in his regular appearances with Paul Shaffer's band on "Late Night With David Letterman." Sanborn has star quality, a fact not lost on Anheuser-Busch.

Corporate sponsors help spread the good music

Philip Morris has sponsored yearly Superband concerts and tours since 1985. The bands themselves consist of mostly mainstream players working in various group configurations.

The latest world tour, which highlights Superbands XV through XVII traveling from New York to Europe to the Far East, raises high the Philip Morris banner of arts sponsorship. The approach, though, is far from unrequited altruism. The practice of underwriting cultural events is a marketing strategy that has seen the tobacco giant embracing the various worlds of opera, ballet, avant-garde theater, and classical music. Jazz, it seems, fits right in as grist for the public-relations mill.

Though much can be said about using art as a piggybacked carrier for the message of increased cigarette and alcohol consumption, the fact remains that through corporate intervention jazz is made available to an expanded and, in some cases, insufficiently exposed audience. To that end, sponsorship programs are helping the music find a rightful place in the public's consciousness.



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He's been keyboardist, arranger, composer, producer, and musical director for **Miles Davis** for the past 5 years. He co-produced both of the Grammy-nominated albums *Decoy* and *You're Under Arrest*.

He composed the score for the film Street Smart and has also written music for Alfred Hitchcock Presents on television.

He's played, written, and arranged for Sister Sledge and Ramsey Lewis.

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with Phil Perry, John Scofield,* Darryl Jones and Buddy Williams *Courtesy of Gramavision Records 837 034-1/2/4

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FCC DRAGS FEET ON INDECENCY CASES

(Continued from page 10)

tent regulation. While the FCC had attempted to further define the times when indecent programming can be aired, it had no plans other than to limit such programming to the hours when few kids would be listening.

Those at the commission dealing with the issue are sure the matter will end up in court. Earlier this month, the National Assn. of Broadcasters announced that if the FCC is forced to act on the statute, the broadcaster group will take the matter to court for a test of constitutionality (Billboard, Oct. 15).

There hasn't been much of a rush to judgment at the FCC this past year, and in fact the commission has acted on only one case since Apriland that was a dismissal. The FCC has levied a \$2,000 fine against Media General's KZKC-TV in Kansas City, Mo., for broadcasting the Rrated "Private Lessons" at 8 p.m. However, after the appeals court remand, the commission lifted that fine.

It also dismissed in April complaints that were not accompanied by tapes or transcripts or because the broadcasts did not meet the indecency standards.

So what about the 87 pending cases? "They're still in the active file," says the spokesperson. "They haven't been put aside. But right now, in light of the [no-safe-harbor] mandate ... the commission has to decide how to proceed."

TALENT IN ACTION

pointers.

(Continued from page 48)

of the show.

numbers.

LITTLE FEAT JOHN KILZER Pantages Theatre, Hollywood, Calif.

CHRIS MORRIS

HOMETOWN FEAT fetishists gave their band a roaring welcome Sept. 23 at this, the group's first local concert in almost nine years. The group, currently enjoying a hit with its new Warner Bros. album, "Let It Roll," responded with a triumphant two-hour set that conclusively proved, to quote a Little Feat song title, that time indeed loves a hero.

With ex-Pure Prairie Leaguer Craig Fuller ably taking on the vocal chores of the late Lowell George and Fred Tackett augmenting longtime member Paul Barrere on guitar, the group steamed through its quirky, goodhumored gumbo of funk, blues, New Orleans-style R&B, and L.A. rock. The audience, comprosed of middle-aged fans, responded with the old folks' boogie (to lift another song title); many in the sold-out house were on their feet for much The opening salvo of "Fat Man In The Bathtub" gave away the group's game: All night long, the group leaned hard on the nonpareil rhythm section of drummer Richie Hayward, percussionist Sam Clayton, bassist Kenny Gradney, and keyboardist Bill Payne. Singer Bonnie Raitt, shaking two tambourines and her booty, stepped in to lend vocal support on half a dozen

Hot and slinky all night, Little Feat reached a midset climax with a burning "Oh Atlanta." The big jam-downs were saved for night's end: A medley of "Dixie Chicken" and "Tripe Face Boogie" raised the roof. Two encores followed, highlighted by Fuller's reading of the truck-stop classic "Willin"" and a frenetic "Teenage Nervous Breakdown."

Sadly, much of the crowd kibitzed in the lobby during a solid opening set by Geffen artist John Kilzer. The raw-voiced performer and his band hit hard, offering entertaining versions of the smart, tough, witty songs from Kilzer's debut album. C.M.



Forever Young? Rod Stewart grins and bears it (sigh!) during the first of his two dates, Sept. 26-27, at New York's Madison Square Garden. (Photo: Chuck Pulin)

E/P/A'S DAN DENIGRIS (Continued from page 15)

be most effective in taking our new philosophy to the streets."

DeNigris points to two records that helped reinforce the growing team spirit: REO Speedwagon's "In My Dreams" and Gloria Estefan & Miami Sound Machine's "Can't Stay Away From You." "Dreams" had gone No. 1 in several individual markets but had lost its national momentum and was down to two adds a week. Miami Sound Machine was on the third single from its album and coming off the marginal "Bet'cha Say That."

DeNigris says that with REO, "our staff turned this single around by sheer determination,

'Labels are often treated as liabilities by radio, when in fact we're 2 sides of the same coin'

and ultimately it became a top 20 record. It was a remarkable job and definitely turned some heads. The [Miami Sound Machine] record came on the eve of the Christmas holidays, just after our first national meetings as a new staff. One message came out of those meetings loud and clear: We must deliver this record for Miami Sound Machine and for the future of our label."

"Can't Stay Away From You" went on to be a top 10 hit, paving the way for the group's two big-gest records to date, "Anything For You" and "1-2-3." Since then, Epic has delivered five No. 1 singles for Michael Jackson and has resurrected the careers of Cheap Trick and Joan Jett. It has introduced such new talents as Basia, sustained the success of Sade, and reoriented the Portrait label toward the growing adult alternative market. Recently, it enjoyed an unprecedented run-it would have been $3^{1}/_{2}$ straight months if not for a one-week interruptionas the label with the most charted records in Billboard.

"A tremendous work ethic, incredible individual effort, and, I would like to think, good leadership has enabled us to repeatedly do the impossible," says DeNigris. "It can all be summarized very simply: Surround yourself with the best people you can find, know what they are capable of, and help them to achieve even more."

To keep up with changing demands in the marketplace, Epic continues to strengthen its ranks. Newly created positions include a Midwest national director of pop promotion and an East Coast national AC manager.

"This is a 'new school' you hear so much about today," says DeNigris of his organization. "It's not about yelling at people or making unreasonable demands. It's realizing that people are your greatest resource, that radio has grown up and we need to conduct business in a different way. By treating people like the true professionals they are, helping them to be successful by motivating and supporting them, the entire industry will be better off and we will *all* have more hit records.

more hit records. "Many times, record companies are treated as a liability by radio, when in fact we are radio's greatest asset," he continues. "We should never lose track of the fact that we both want the same thing: hit records. For radio, hit records mean listeners and hence, revenue. For record companies, it's the same thing. We are really two sides of the same coin.

"Radio should take the time to develop honest, open relationships with record people so that a rep can provide the valuable information and research that a radio station needs. Without a quality relationship, our word is perceived as hype and our participation and help become minimal. The choice is that of the program director. Quality relationships precipitate valuable exchange. Superficial relationships upper overvon's time."

tionships waste everyone's time." Epic's future, says DeNigris, is in becoming increasingly mass appeal. "Our real success has come from breaking ground at more than one radio format. One year ago we made a serious commitment to top 40 radio. Now we're increasing our efforts at AC and adult alternative. A&R has brought us some wonderful talent in the world of metal, jazz, and soon, rap. We will be selectively diversifying, keeping quality as our major objective and increased market share as our goal."

EDDIE MONEY: HE'S GOT 'NOTHING TO LOSE' (Continued from page 45)

with Jake Steinfeld of Body By Jake. "He twists me like a pretzel," says Money. "It's good discipline, like quitting drinking." The results are obvious from a quick glance at Money's publicity photos, which show a cleareyed, svelte singer.

Following a smash album is something Money has had problems with in the past. His 1977 eponymous debut set spawned two hit singles in "Two Tickets To Paradise" and "Baby Hold On." The second album eventually went gold, but 1983's "Where's The Party" is best remembered by Money for two pregnancies and three car wrecks.

"I'm trying to break that sophomore jinx," Money says of the promotion push for "Nothing To Lose."

"We spent $8^{1}/_{2}$ months making this," he adds. "The album cost \$400,000 because we cut a lot of tracks... But I think it's going to be successful. I'm singing well, and lyrically, the content means something. I have a good feeling on the album: I made it straight and I worked real hard. I don't want to be broke again, to come out with \$30,000 after it."

to come out with \$30,000 after it." "Walk On Water," the leadoff single from "Nothing To Lose," has gotten off to an auspicious start, making a strong impact at album rock radio.

However, Money, who confesses that he didn't like "Take Me Home Tonight" (the Ronnie Spector-assisted single off his last album), admits that he has similar qualms about a few songs on "Nothing To Lose."

"[Songwriter] Diane Warren's a good friend and sweetheart, but [her composition] 'Boardwalk Baby' is a good song for Roy Orbison," he says. "I was talked into it. I didn't enjoy singing it; I thought of Elvis—it's too schmaltzy. Even if it's a hit for me, it's too dated." Similarly, Money calls the track "The Love In Your Eyes" "too formula rock." But, he adds, the interesting lyrics on such rockers as "Walk On Water," "Dancing With Mr. Jitters," and "Forget About Love" make those songs happen for him.

him. Money, who has embarked on a college tour in support of "Nothing To Lose," hopes to hit the arena circuit as the new album gains momentum. Accompanying him on the road are his longtime lead guitarist, Jimmy Lyon; bassist Donnie Cromwell, who spent the past five years with Air Supply; drummer Glen Simmons, best known for his work with the Untouchables; Tommy Gervin, an exmember of MCA act Smile; and keyboardist Jessie Harms, formerly with Sammy Hagar's band.

THE BANGLES MAKE CHANGES FOR LATEST ALBUM (Continued from page 45)

Continued from page 45)

Adds Peterson, "It's very hard to get that kind of closeness going." The decision to use a new producer

was spurred by a desire for a fresh approach.

"We were looking for a change," Peterson says. "We wanted to try someone else out, see what else was out there." We liked what [Sigerson] did with David & David. We liked a lot of the sounds he got on that, so we thought, 'Let's try him out.'

"It's so hard with a producer," she continues. "You go in and you meet all these guys. It's like a relationship."

The band members say they like what Steele calls Sigerson's "more playful" approach in the studio.

"You get a very good sense of the band," Peterson says.

"You get an emotional reading on this record that I think was buried on the last record," adds Steele. "People were given the right atmosphere to really let their hair down and really

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express themselves."

The Bangles are readying themselves for a long road siege in support of "Everything."

"We're figuring to be gone off and on for about two years," Steele says. "We're opening five shows [at the

ARTIST DEVELOPMENTS

(Continued from page 46)

artists enables her to be "much more specific. With someone else, you can't know what's on their mind."

Thus the husband-and-wife team gets extremely personal on its new RCA album, "Reel Life." The 10song collection explores the couple's own relationship, a 12-year pairing that has had some rocky moments. "When Shannon and I chose the

[personal] direction for this album, we thought closely about it because end of October] for George Michael. It's sort of a one-off thing—it's stadium shows, 60,000-80,000 people a shot. A nice little warm-up gig."

Following a promotional tour of Europe, the group will begin a fullscale U.S. road trip in February.

"But we decided that we were okay about it." Boy Meets Girl is putting together a band in anticipation of touring

a band in anticipation of touring when "Reel Life" heats up. A video for the track "Waiting For A Star To Fall" has aired on MTV, VH-1, and other video outlets.

it was so close to the tribulations

we'd been through," Merrill says.

Artist Developments is edited by Steve Gett.

Irish Music Biz Surges Despite Economic Woes

INTERNATIONAL

BY KEN STEWART

DUBLIN, Ireland The worldwide success of supergroup U2 has given the Irish music business a new sense of confidence. The industry's annual value at retail level is running at the Irish punt equivalent of \$19.5 million, a small increase over the levels of five or six years ago.

But during those years the country has had to cope with high unemployment and taxation and the biggest number of emigrants since the '50s.

One major industry problem is the combination of a 25% value-added tax with 40% duty (on a dealerbased price) on all formats imported or manufactured locally. This is holding back the development of the

CD sector, where a full-price CD costs nearly \$19.

Prerecorded cassettes account for about 75% of all business here, with vinyl singles and LPs taking 20% and CDs 5%.

It has become increasingly difficult in Ireland to recoup costs on singles sales, which have declined to a point where a No. 1 record can sell as few as 4.000 units. But they're still released as a means of drawing attention, via radio plays, to new albums.

The Irish retail scene is changing, too. Where once there were about 20 independent stores in Dublin, the major chains now dominate, with the long-established Dolphin Disks and Golden Disks groups strongly challenged by HMV and Virgin.

In a concert sense, the Irish music business is strong. This summer saw the biggest outdoor dates yet when 130,000 people paid \$1.9 million over two days to see Michael Jackson in Cork City.

But industry leaders are generally cautious about the future. John Sheehan, chairman of the Irish IFPI branch, says: "Our industry has. by and large, withstood the impact of high taxation. The economy looks like it's improving, so IFPI is continually lobbying the government about changing the tax system.'

One minister has publicly indicated support for the record companies. The approach of the European one-market concept in 1992 could also help soften the tax load.

Maurice Oberstein, PolyGram chairman, in Dublin for the retirement of local managing director John Woods (after 25 years in the business, and succeeded by Paul Keogh), said Ireland was "an underresearched market.

"I've always had people come from England and see and listen to what's going on. Most London industry people seem to prefer to north of England than take an hour's flight to Dublin. So with fewer people bothering to chase the talent. Ireland becomes an advantageous place to seek new acts."

EMI's managing director, Andy Trotter, says the Irish economy is discouraging. "People don't have enough money in their pockets. Buying records isn't top priority when it comes to leisure spending. More and more big acts visit the country, but concert tickets take money out of people's pockets. The concerts don't seem to help our sales.'

Phil Murphy, WEA Ireland's new managing director, wants greater cooperation here between retailers and record companies. "Irish dealers are reluctant to build stocks because it's a risky business in a quiet market," he says. "We'd like to do more joint promotion campaigns.

"But the Irish are quick to spot new acts before they achieve fame elsewhere. Tracy Chapman came to Ireland when she'd sold just 500 albums here and did one gig in a small venue. Hundreds were turned way

and in no time her album sales had gone up 50-fold. And this was before the Nelson Mandela concert in London.

5

Brian Wynne, managing director of Record Services, distributors of K-tel, U2's Mother (which issued Hothouse Flowers' first single as part of its break-new-talent policy), and MCA thinks there's too much emphasis on the 13-20 age group. "The rest of the market has been neglected for years. It would be a good idea for IFPI to get working on a campaign to try and entice the mature customers back into the shops. We've lost a lot of customers by not having the right product available on the shelves.

But considering the size of the local market, Irish acts have been doing remarkably well abroad, among them Sinead O'Connor, Hothouse Flowers, Chris de Burgh, Van Morrison, the Chieftains, Gary Moore, Mary Couglan, Christie Moore, and Clannad. WEA in the U.K. has signed ex-Clannad member Enya, whose first solo album for the company is just out.

New Umkhonto Label Spearheads South African Artists, Sounds

JOHANNESBURG, South Africa The Gallo Africa Group has launched a new label, Umkhonto (the Zulu word for "spear"), to develop local talent. The emphasis is on fusion and alternative music by black artists. Executive director John Sturgeon says:"The objectives are not profit oriented, but [are] a genuine effort to put something back into the local industry by funding and developing new acts.' The budget for the first six months is the rand equivalent of \$250,000 U.S. The label concept has been welcomed by state-run television and by black and white radio networks, which are giving playlist action to the first signings. JOHN MILLER

Philips Funds Dutch Soccer Team, Again

AMSTERDAM, the Netherlands Dutch multinational electronics group Philips has renewed its sponsorship deal with the national soccer team, which won the European championship this past summer. Under the deal, Philips gives some \$500,000 to Netherlands soccer association KNVS to improve playing standards nationwide. WILLEM HOOS

Japan Ups VCR Production In August

TOKYO Japanese production of VCRs during August came to 2.12 million units, up 4.6% from the same month in 1987. This was the first increase recorded for six months from February this year. The Electronics Industries Assn. of Japan reports that 46,000 VCRs were imported during August, up a remarkable 380% from the previous year, and 45,000 of these came from South Korea. SHIG FUJITA

Ireland Sets New Law For Radio Pirates

DUBLIN, Ireland After years of passive tolerance of pirate radio operations in Ireland-and there have been up to 100 operators in action at one time-the government here has introduced a new sound-broadcasting act that provides for heavy penalties for pirates and advertisers who buy space from them after the closedown date of Dec. 31. Under the new law, official licenses will be granted for one national independent station, 24 regional operators, and up to 200 smaller stations.

Japan's Sony Sale Stirs Action On CD-3s

TOKYO Beginning Friday (21), Sony is selling the CD Walkman D-82, for CD singles only, at \$165. Its Discman, a CD player that can accommodate CD singles, went on sale here earlier this year at \$375. CD singles have been on sale in Japan since February. Sixteen million units were sold by the end of August, and about 2,000 titles are now available in the format. The D-82's battery can be recharged within two hours to give two hours playing time. SHIG FUJITA

Dutch Dureco Sees 3 Mil From CD Plant

AMSTERDAM, the Netherlands The Dureco CD factory, the first of its kind in the Netherlands, is on target with its production plans as it starts its second year of operation. It produced 2 million CD units (of which 300,000 were singles) during its first 12 months and its managing director predicts a 3 million total for the second year. The plant is located next to Dureco's vinyl pressing plant. Dureco is a 25-year-old prominent Dutch independent record company. WILLEM HOOS

Compact Disk Boom Predicted To Leave Plastic In The Dust **Dutch Exec: Vinyl Is Breathing Its Last**

BY WILLEM HOOS

AMSTERDAM, the Netherlands Another death knell has been sounded for the vinyl disk, with the prediction that only 50 out of 1.000 Dutch record stores will be carrying vinyl product three or four years from now.

The forecast comes from Jan Gaasterland, coordinator of the Dutch 10 Days Record Event Foundation, at a conference to launch the second Dutch Compact Disk Campaign here. Gaasterland said the fast-growing CD boom in Holland prompted his dim view of vinyl software's future.

The campaign's main objective is to convince Dutch consumers that all kinds of music are now available on silver disk.

Three premium CDs designed to arouse interest are available during the campaign: one featuring Dutch music; the second, popular international repertoire; the third, classical.

CDs were a major component of the Dutch record industry's unprecedented gross of \$343 million last year; this year's figure is expected to reach at least \$380 million.

The Netherlands is one of four European countries where the CD made its debut in March 1983; the others are the U.K., West Germany, and France. That year, 200,000 CDs with a retail value of \$3.8 million were sold on the Dutch market.

In 1984, the total rose to 500,000 units worth \$12 million, and last year it soared to 8.8 million units worth \$157 million. During the first six months of this year, CD sales increased 80% over the same period in 1987, helping to boost the record industry's gross by 15%.

A key to the configuration's success is CD players' high degree of penetration in the Netherlands, which is second only to Japan in con-

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sumption. A quarter of all Dutch households have a CD player, a level expected to rise to 45% by the end of 1989

The CD's fortunes have been further helped by lower retail prices; they were slashed by 20% over the past year, with a top-quality pop CD selling for \$19 and a classical one for

Says Gaasterland: "Vinyl record buyers will become a forgotten group. It's sad but unavoidable. You can't stop technical developments in the phonographic industry.

Classical repertoire in particular is being increasingly concentrated exclusively on CD, as evidenced by West Germany's Deutsche Grammophon's decision to issue all classical product in that format next year.

But Gaasterland views that move as premature. "Better by far to wait until most European countries have a

CD player penetration of 45%-50%." But the writing is on the wall for vinyl in Holland. In the first six months of this year, 7-inch singles dipped by 20% and 12-inch disks, by over 30%. Gaasterland says CD singles are rapidly overtaking both sizes in the marketplace.

But the prerecorded cassette here is holding its own, mainly because it has more applications than the CD, Gaasterland says. The 10 Days Foundation has also initiated a major national campaign to boost the prerecorded cassette.

Gaasterland sees the cassette single as an important stimulus to the tape sector. "But first, an agreement between the record companies has to be reached. Some majors want to sell the cassette single at the same retail price as the 7-inch single, a little over the guilder equivalent of \$2.85 here,' he says.

Virgin Megastore Debuts

BY PHILIPPE CROCQ

PARIS The Virgin Megastore, which opens for business on the Champs Élysées here next month, will be five times the size of any other home entertainment/leisure retail outlet in France.

Covering 32,250 square feet, the store will span three floors and operate on a self-service basis, backed by a staff of 176.

When Virgin Group chairman Richard Branson visited Paris to preview the Megastore's services and scope of activity, he said music products would initially account for up to 60% of stock.

That includes 100,000 record titles from around the world, with video, books, clothing, and accessories

adding about 30% of stock space and home computer equipment taking up the remainder.

Branson said the aim was to create a new style of retailing in the heart of Paris' most fashionable area, thus establishing a formula that could be extended to French provincial centers.

The Virgin Megastore's nearest competitor in size is one of the FNAC chain outlets, which covers 6,500 square feet. Said Branson: "By opening this

store, Virgin not only sought to create a new environment for purchasing cultural products, but also to establish a premier meeting place in Paris for artists, for press conferences, previews of video clips, tele-(Continued on page 87)

							1	
	_		CAN	ADA		M	ISK	PAN-EUROPEAN CHARTS 10/15/88
	4	HITS the VORLD	CAN 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 17 18 19	1 3 2 8 4 10 7 13 9 5 6 18 15	(Courtesy The Record) As of 10/17/88 SINGLES BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG SIMPLY IRRESISTIBLE ROBERT PALMER EM/CAPITOL DON'T WORRY, BE HAPPY BOBBY MCFERRIN EM/CAPITOL SWEET CHILD O'MINE GUNS N' ROSES GEFFEN/WEA GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA HANDS TO HEAVEN BREATHE VIRGIN/A&M LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA FAST CAR TRACY CHAPMAN ELEKTRA/WEA MONKEY GEORGE MICHAEL COLUMBIA/CBS FOREVER YOUNG ROD STEWART WARNER BROS./WEA DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/ MCA RAG DOLL AEROSMITH GEFFEN/WEA ALL FIRED UP PAT BENATAR CHRYSALIS/MCA MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG THE LOCO-MOTION KYLIE MINOGUE GEFFEN/WEA POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/ VERTIGO/POLYGRAM	1 2 3 4 5 6 7 8 9 10 11 11 12 13 14 15 16 6 17 18	10 11 1 4 12 3 5 2 7 6 20 9 13 17 8 14 15 18	HOT 100 SINGLES ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG DESIRE U2 ISLAND A GROOYY KIND OF LOVE PHIL COLLINS VIRGIN HAND IN HAND KOREANA POLYDOR DOMINO DANCING PET SHOP BOYS PARLOPHONE GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG YOU CAME KIM WILDE MCA THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI SHE WANTS TO DANCE WITH ME RICK ÁSTLEY RCA/BMG NUIT DE FOLIE DEBUT DE SOIREE CBS TEARDROPS WOMACK & WOMACK & TH & B'WAY THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE HEAVEN CAN WAIT SANDRA VIRGIN
m fo	ay be i rm or	ight 1988, Billboard Publications, Inc. No part of this publication reproduced, stored in any retrieval system, or transmitted, in any by any means, electronic, mechanical, photocopying, recording, wise, without the prior written permission of the publisher.	20 1 2 3	17 1 3 2	THE TWIST (YO, TWIST:) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM ALBUMS DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA	19 20 1 2 3	16 NEW 1 3 2	THE LOCO-MOTION KYLIE MINOGUE PWL GIMME HOPE JO'ANNA EDDY GRANT ICE HOT 100 ALBUMS TRACY CHAPMAN TRACY CHAPMAN ELEKTRA BON JOVI NEW JERSEY VERTIGO MICHAEL JACKSON BAD EPIC
			4	11 6	BON JOVI NEW JERSEY MERCURY/POLYGRAM	4	6	LEVEL 42 STARING AT THE SUN POLYDOR
BRIT	Last	(Courtesy Music Week/Gallup) As of 10/15/88	6	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA ROD STEWART OUT OF ORDER WARNER BROS./WEA	5	5 4	EUROPE OUT OF THIS WORLD EPIC
Week		SINGLES ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	8	8	METALLICA AND JUSTICE FOR ALL ELEKTRA/WEA	7	7 8	BAP DA CAPO EMI SOUNDTRACK DIRTY DANCING RCA
2	1	DESIRE U2 ISLAND	10	7	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG STEVE WINWOOD ROLL WITH IT VIRGIN/A&M	9 10	10 NEW	SOUNDTRACK LE GRAND BLEU VIRGIN
4	4	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN/EMI TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND	11 12	13 12	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS GEORGE MICHAEL FAITH COLUMBIA/CBS	11	9	KYLIE MINOGUE KYLIE-THE ALBUM PWL
5	2 7	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA	13 14	14 9	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL ROBERT PALMER HEAVY NOVA EMI/CAPITOL	12 13	11 14	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE EROS RAMAZZOTTI MUSICA E DDD
7	12	A LITTLE RESPECT ERASURE MUTE WEE RULE WEE PAPA GIRL RAPPERS JIVE	15 16	16 18	COLIN JAMES COLIN JAMES VIRGIN/A&M VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG	14	13 15	HERBERT GROENEMEYER OF EMI MIDNIGHT OIL DIESEL AND DUST CBS
9 10	6	NOTHING CAN DIVIDE US JASON DONOVAN PWL A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN	17 18	15 19	ELTON JOHN REG STRIKES BACK MCA/MCA CHEAP TRICK LAP OF LUXURY EPIC/CBS	16 17	16 20	STING NOTHING LIKE THE SUN A&M GIANNA NANNINI MALAFEMMINA DISCHI RICORDI/POLYDOR
11	10	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN	19 20	NEW 20	BOBBY MCFERRIN SIMPLE PLEASURES EMI/CAPITOL DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA	18 19	19 12	KIM WILDE CLOSE MCA JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
12 13	9 13	DOMINO DANCING PET SHOP BOYS PARLOPHONE RIDING ON A TRAIN THE PASADENAS CBS	20	20	DEBRE GIBSON OUT OF THE BEDE ATCANTIONEA	20	NEW	
14 15	8 32	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS NEVER TRUST A STRANGER KIM WILDE MCA	WES	T GE	RMANY (Courtesy Der Musikmarkt) As of 10/10/88	AUST	RAL	(Courtesy Australian Music Report) As of 9/19/88
16 17	35	BURNITUP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE	1	1	SINGLES HAND IN HAND KOREANA POLYDOR/DGG	1	1	SINGLES SIMPLY IRRESISTIBLE ROBERT PALMER EMI
18	14	I DON'T WANT YOUR LOVE DURAN DURAN EMI	2	8	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	2	2	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
19 20	22 NEW	SECRET GARDEN T'PAU SIREN/VIRGIN WE CALL IT ACLEED D. MOB FEATURING GARY HAISMAN FRRVLONDON	4	3 9	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA DOMINO PET SHOP BOYS PARLOPHONE	4	4	PERFECT FAIRGROUND ATTRACTION RCA ALL FIRED UP PAT BENATAR CHRYSALIS
21		HARVEST FOR THE WORLD THE CHRISTIANS ISLAND	5	2	MACHO MACHO RAINHARD FENDRICH ARIOLA A GROOVY KIND OF LOVE PHIL COLLINS WEA	5	5 6	DON'T BE CRUEL CHEAP TRICK EPIC AGE OF REASON JOHN FARNHAM WHEATLEY
22 23	21 25	TURN IT INTO LOVE HAZELL DEAN EMI LOVE, TRUTH & HONESTY BANANARAMA LONDON	7	NEW	GO FOR GOLD THE WINNERS CBS THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP	7	7 8	PUSH IT SALT-N-PEPA LONDON BETTER BE HOME SOON CROWDED HOUSE CAPITOL
24 25	15 37	I'M GONNA BE THE PROCLAIMERS CHRYSALIS I DON'T BELIEVE IN MIRACLES SINITTA FANFARE	9	6	DER BLONDE HANS HANNES KROEGER HANSA	9 10	9 10	THAT'S WHEN I THINK OF YOU 1927 WEA DUKE OF EARL THE DUKES OF EARLWOOD FEATURING ARMONDO
26 27	18 19	THE RACE YELLO MERCURY/PHONOGRAM BAD MEDICINE BON JOVI VERTIGO/PHONOGRAM	10 11	NEW	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA YOU CAME KIM WILDE MCA	11	11	HURLEY SAFO WILD WORLD MAXI PRIEST VIRIGN
28	20	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE	12 13	14	JUST FOR YOU MIXED EMOTIONS ELECTROLA THE LOCO-MOTION KYLIE MINOGUE PWL	12 13	12 13	THEME FROM S-EXPRESS S-EXPRESS POSSUM
29 30	NEW 23	ORINOCO FLOW ENYA WEA THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE	14 15	13 17	WIENER BLUT FALCO TELDEC INDESTRUCTIBLE FOUR TOPS ARISTA	14	14	WANNA BE UP THE CHANTOOZIES MUSHROOM HOLE IN MY HEART CYNDI LAUPER EPIC
31 32	38 28	ALL OF ME SABRINA PWL/MEGA SHAKE YOUR THANG (IT'S YOUR THING) SALT-N-PEPA FEATURING	16	16	TOUCHY A-HA WARNER BROS	15 16	15 16	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA ANYTHING FOR YOU GLORIA ESTEFAN & MIANI SOUND MACHINE
33	24	EU FFRR/LONDON IQUIT BROS CBS	17 18	12 10	FORTSETZUNG FOLGT BAP EMI THE TWIST FAT BOYS & CHUBBY CHECKER POLYDOR/DGG	17	17	
34	29	MEGABLAST/DON'T MAKE ME WAIT BOMB THE BASS MISTER- RON/MUTE	19 20	NEW 15	DESIRE U2 ISLAND DR STEIN HELLOWEEN NOISE	18 19	18 19	NOTHIN' BUT A GOOD TIME POISON LIBERATION THE PERFECT DAY FISCHER Z RCA
35 36	37 NEW	CHARLOTTE ANNE JULIAN COPE ISLAND ANY LOVE LUTHER VANDROSS EPIC	1	1	ALBUMS BAP DA CAPO EMI	20	20	I OWE YOU NOTHING BROS CBS
37	36 26	SO IN LOVE WITH YOU SPEAR OF DESTINY VIRGIN EASY THE COMMODORES MOTOWN	2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA HERBERT GROENEMEYER OE EMI	1 2	1 2	JOHN FARNHAM AGE OF REASON WHEATLEY CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
39 40	30 NEW	THE HARDER I TRY BROTHER BEYOND PARLOPHONE GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS	4	7	EROS RAMAZZOTTI MUSICA E' DDD	3 4	3 4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
1	NEW	CHRIS DE BURGH FLYING COLOURS A&M	5 6	4 5	MICHAEL JACKSON BAD EPIC METALLICA AND JUSTICE FOR ALL VERTIGO/PHONOGRAM	5 6	5 6	BROS PUSH CBS TV SOUNDTRACK TOUR OF DUTY 2 CBS
23	3	JEAN MICHEL JARRE REVOLUTIONS POLYDOR BON JOVI NEW JERSEY VERTIGO/PHONGRAM	7	6 8	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE SOUNDTRACK DIRTY DANCING RCA/ARIOLA	7 8	7	VARIOUS 88 THE WINNERS WEA
4	NEW 6	TRANSVISION VAMP POP ART MCA VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA	9 10	9 11	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM EUROPE OUT OF THIS WORLD EPIC	9	9	CHANTOOZIES CHANTOOZIES MUSHROOM
6	8	KYLIE MINOGUE KYLIE-THE ALBUM PWL VARIOUS RAPTRAX STYLUS	11 12	13 10	JULIANE WERDING TAROT WEA FALCO WEINER BLUT TELDEC	10 11	10 11	INXS KICK WEA POISON OPEN UP AND SAY AHH! LIBERATION
8	5	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND LEVEL 42 STARING AT THE SUN POLYDOR	13 14	12	GIANNA NANNINI MALAFEMMINA METRONOME DIE FLIPPERS NUR FUER DICH BELLAPHON	12 13	12 13	SOUNDTRACK TOUR OF DUTY CBS FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA
10	17	VARIOUS ONES ON 1 BBC	15	NEW	JOHN FARNHAM AGE OF REASON RCA	14 15	14 15	PIG BIG BONK WHITE JOAN ARMATRADING THE SHOUTING STAGE A&M
11 12	7	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM VARIOUS AND THE BEAT GOES ON TELSTAR	16 17	NEW 16	TALK TALK SPIRIT OF EDEN PARLOPHONE MODERN TALKING BEST OF MODERN TALKING DINO	16 17	16 17	BANANARAMA WOW! LIBERATION ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
13 14	10 12	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN	18 19	NEW 15	KOREANA HAND IN HAND POLYDOR/DGG ANTHRAX STATE OF EUPHORIA ISLAND	18 19	18 19	VARIOUS ARTISTS VIDEO HITS 1 CBS TONI CHILDS UNION A&M
15 16	11 13	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS MICHAEL JACKSON BAD EPIC	20	18	KIM WILDE CLOSE MCA	20	20	CHEAP TRICK LAP OF LUXURY EPIC
17 18	15 9	ORIGINAL SOUNDTRACK DIRTY DANCING RCA BIG COUNTRY PEACE IN OUR TIME MERCURY/PHONOGRAM	ITAL	Y (C	ourtesy Musica & Dischi) As of 10/9/88	FRAN	CE	(Courtesy of Europe 1) As of 10/9/88
19 20	19 16	TANITA TIKARAM ANCIENT HEART WEA BROS PUSH CBS	1	1	SINGLES GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA	1	1	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY
21 22	21 36	VARIOUS RARE GROOVE MIX STYLUS RUBY TURNER THE MOTOWN SONG BOOK JIVE	2 3	NEW	I DON'T WANT YOUR LOVE DURAN DURAN EMI SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE	2 3	3 2	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE NUIT DE FOLIE DEBUT DE SOIREE CBS
23 24	26 28		4 5	NEW 2	DESIRE U2 ISLAND MYCHICO SABRINA VIDEOGRAM	4 5	9 4	AMOR DE MIS AMORES PACO AVREP/POLYGRAM PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
25 26	NEW 24	ERASURE THE INNOCENTS MUTE BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS	6	4	TELL ME NICK KAMEN WEA HEY BIONDA GIANNA HANNINI POLYDOR	6 7	6 5	HEAVEN CAN WAIT SANDRA VIRGIN YOU CAME KIM WILDE MCA
27	20	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA	7 8	5 17	YO GINO LATINO IBIZA	8 9	10 14	CALLING YOU BAGDAD CAFE CLEVER BEDS ARE BURNING MIDNIGHT OIL CBS
28 29	27 18	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON BELINDA CARLISLE HEAVEN ON EARTH VIRGIN	9 10	18 15	YOU CAME KIM WILDE MCA ALZATI LA GONNA STEVE ROGERS BAND CBS	10 11	8	GIMME HOPE JO'ANNA EDDY GRANT ICE MARILYN & JOHN VANESSA PARADIS POLYDOR
30 31	23 32	VARIOUS NOW! 1.2 EMI/VIRGIN/POLYGRAM FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.	11 12	3	BAMBOLEO/DJOBI: DJOBA GIPSY KINGS PEH/CBS GIMME HOPE JO'ANNA EDDY GRANT ICE	11 12 13	NEW	I MASHI GIANNA NANNINI POLYDOR
32 33	34 25	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS EAGLES BEST OF EAGLES ASYLUM	13	8	PREGHEREI SCIALPI RCA	13	12 16	AVIATEUR VERONIQUE JANNOT CARRERE EST-CE QUE TU VIENS POUR LES VACANCES? DAVID & JONATHAN PATHE MARCONI
34 35	NEW NEW	AL GREEN HILIFE-THE BEST OF AL GREEN K TEL VARIOUS BROTHERS IN RHYTHM ARIOLA	14 15	7 NEW	EVERY GIRL & BOY SPAGNA CBS LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD	15 16	18	
36	29 NEW	INXS KICK MERCURY/PHONOGRAM	16 17	13 NEW	A GROOVY KIND OF LOVE PHIL COLLINS WEA HEAVEN IN MY HANDS LEVEL 42 POLYDOR	17	7	IM NIN'ALU OFRA HAZA HED ARZI
38	30 22	GUNS N'ROSES APPETITE FOR DESTRUCTION GEFFEN BREATHE ALL THAT JAZZ SIREN	18 19	12		18 19	19 -20	ALL OF ME SABRINA VIDEOGRAM I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN ROCKET/PHONOGRAM
40	NEW	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND	20		TRIBUTE (RIGHT ON) THE PASADENAS CBS	20	15	
						-		

Belgium Bops To New Beat

BY MARC MAES

BRUSSELS, Belgium "New beat" is the new name in Belgian pop music. Judging by record sales, the sound is catching on here, and local industry executives are confident it will become an international success.

A band called Erotic Dissidents blazed the new beat trail just before the summer holiday season with "Shake Your Ass And Feel The Beat," which took off in Belgium and sold more than 35,000 units.

The band Confetti, on the USA label, followed that breakthrough single with "The Sound Of C," which had a run of 18 weeks on the Belgian charts and even hit No. 1.

The Subway label, a subsidiary of the independent Antler Records, has been specializing in dance music of various kinds, including house music, for months, and the label reports that new beat is taking off faster than any other dance music. Subway says the sound is hottest in the Benelux regions but has considerable international potential as well.

Subway describes new beat as "a form of repetitive dance music combining postelectronic synthesizers, samplers, plus a regular diet of around 110 beats per minute."

A new beat compilation album, "AB Sounds," is riding high on the album chart here. It has gone gold after selling 25,000 units, including 6,000 CDs and 4,000 cassettes, and is set to be released soon in the U.K., France, and Germany.

U.K., France, and Germany. Confetti's "The Sound Of C" single has sold 40,000-plus units in Belgium, and release deals have been set with Ariola in Holland, Teldec in Germany, and CBS in France.

VIRGIN MEGASTORE (Continued from page 85)

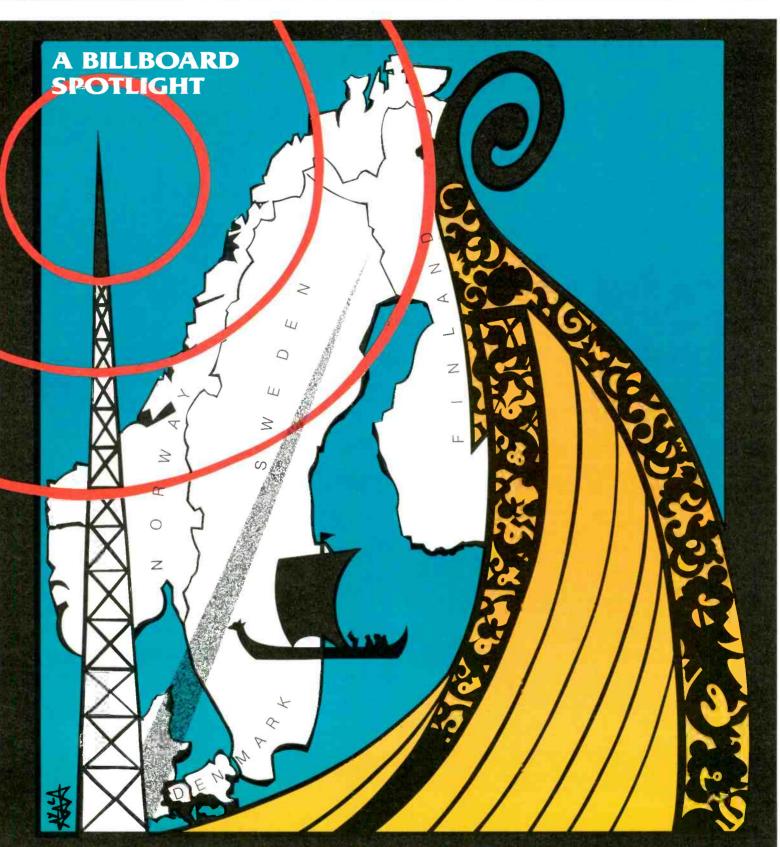
vision broadcasts, and special exhibitions."

These facilities are to be supported by an integrated radio channel, Virgin FM, video screens, automated listening facilities for CD, and a cafeteria

cafeteria. The Megastore represents a major extension of Virgin's activities in France. The group was established here in 1980 and currently claims a 7% share of the record market, grossing \$31.5 million in 1987. Half of this revenue came from sales of French domestic product.

The Paris retail superstore is Virgin's latest international retailing plan; the first launched the opening of a megastore in Dublin, Ireland, 18 months ago. A similar outlet was opened in Sydney, Australia, last April, which proved an immediate success. Another is expected to open in Melbourne, Australia, before Christmas.

Virgin Group spokesman Will Whitehorn says, "We're now looking at other European capital cities and at Tokyo in Japan, with megastores in mind, but there are no definite plans as of yet. We're not contemplating introducing our new retail concept to the U.S. at this time."



ITERNATIONAL

REVOLUTION IN SCANDINAVIA!

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 December 3 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

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Broadcasters Woo Selkirk Chain Southam May Want To Sell Its Interests

BY KIRK LaPOINTE

OTTAWA Selkirk Communications Limited is flirting with suitors who are eying an interest in the major Canadian broadcast and cable chain.

Topping the list of would-be buyers appears to be Rogers Communications Inc., one of Canada's major broadcasters and its topranked cable firm. And Maclean-Hunter Limited, another sizable broadcast cable company, seems interested in a stake of Selkirk.

Selkirk's admirers are looking to buy a chunk of the company from Southam Inc., a newspaper and publishing giant that appears ready to relinquish its interest in Selkirk.

The apparent reason Southam wants to sell is that a recent outof-court settlement on a share transaction it had with Torstar Corp., another major newspaper firm, may leave Southam vulnerable to a takeover two years from now. To make that prospect less likely, Southam may to boost its stock price by ditching some of its stakes in such firms as Selkirk and the Telemedia chain.

Consequently, Southam seems ready to sell its stake of 47% of nonvoting shares and 20% of socalled class B stock, held by a voting trust of eight executives in Selkirk markets across Canada.

Any suitor would have to persuade the voting trust of the deal's worth. The trust's members each hold 10% of Selkirk's voting shares. A purchaser could buy 100% of Selkirk's nonvoting shares and 20% of the voting shares and still be denied effective control by the trust group with its combined 80% stake of voting shares.

Ted Rogers, chief of Rogers, has announced he is dropping his personal bid to increase his stake in Moffat Communications Limited of Winnipeg, Manitoba, another large broadcast chain. Rogers announced his decision only a day or so before word leaked out about his interest in Selkirk. At the time, Rogers said the Moffat shares were too expensive and that a proposed regulatory hearing on the matter would conflict with his scheduled trip to China.

Rogers and Maclean-Hunter both anticipate problems in getting regulatory approval to buy Selkirk. As a result, reports say the two outfits are trying to assemble consortiums to acquire the Southam shares, in the belief that the Canadian Radio-television and Telecommunications Commission would be more likely to give the go-ahead to such a deal.

Rogers and Selkirk own TV stations in the same market. Both own FM stations in the Toronto area—CHFI-FM, owned by Rogers, and CFNY-FM, by Selkirk.

Gov't Approves CAB Plan For Self-Policing Council

OTTAWA A federal regulatory agency has given private broadcasters the go-ahead to create the Canadian Broadcast Standards Council, a self-policing body that is expected to prod radio and television stations on such programming issues as violence and sexist stereotypes.

The Canadian Radio-television and Telecommunications Commission, saying it has in no way relinquished its role in enforcing broadcasting quality, approved the Canadian Assn. of Broadcasters' proposal Sept. 22.

Significantly, the CAB gained a concession from the CRTC for radio stations in the establishment of the council: Six months after the council is up and running, stations that belong will be able to ask that the CRTC no longer judge their license-renewal applications on the basis of how their programming treats women. From then on, the stations' main guide on this issue will be the new council, not the CRTC.

The issue is important because many here complain that many radio programs have been allowed to get away with portraying women as servile or second best.

The council will comprise 12 executive members and five regional councils across Canada. The association has promised to name someone with no vested interest in broadcasting to the post of council chairman.

The executive's responsibilities

will include educating members, promoting their compliance with agreed-upon standards, and ensuring "reasonable consistency in the application of the standards across Canada, taking into account the varying social concerns and community values that may exist in different regions," the CRTC said in its Sept. 22 decision.

The council will field public complaints about local stations, assist the association in refining standards, and report each year on the progress being made in the area.

Also included in the council's mandate will be the policing of the CAB code of ethics and its soon-tobe-released code for brokerage.

The CRTC approved the council following a series of letters on the matter between it and the association and years of trying to get broadcasters to establish more codes of conduct.

"This initiative also reflects a new stage in the fulfillment of one of the CRTC's primary objectives: the streamlining of the regulatory process and increased reliance on the supervisory approach and selfregulation," the commission said.

"Increased reliance on self-regulation, however, does not imply that the commission is relinquishing its responsibilities. Any interested party may at any time choose to approach the commission directly. The commission remains in a position to respond to such an approach."

KIRK LaPOINTE

CRIA's Slow September Yields Just 4 Multiplatinum Hits Def Leppard Prowls Near Diamond Status OTTAWA Def Leppard's "Hyste- Among the six platinum albums Honeymoon Suite, the Guess

ria" has surpassed the eight-timesplatinum mark in Canada, lining it up to be the next million seller in the country.

In its monthly notice of certifications, the Canadian Recording Industry Assn. said Def Leppard's latest album has gone past the 800,000unit level. Still riding high on the charts, with seemingly no end in sight, it should have the momentum to sail past so-called diamond certification for 1 million units.

The last hard rock album to do so was "Slippery When Wet" by Bon Jovi. In September, CRIA deemed the act's new release, "New Jersey," double platinum only days after its release. CRIA allows companies to file for certification on the basis of shipments, not sales, thus allowing Bon Jovi the quick certification status.

It was also a good month for Canadian artists. Glass Tiger, Honeymoon Suite, the Guess Who, and Quebec artists Celine Dion and Herbert Leonard earned CRIA certifications in the month after a relative drought for domestic acts this year.

Also making a major splash is Midnight Oil, the Australian band whose "Diesel And Dust" album swelled the ranks of its already strong Canadian following. CRIA has certified the release triple platinum, reflecting 300,000 units in Canada.

For the first time in recent memory, the 18 certifications do not include any singles.

With "Hysteria" at eight times platinum, "Diesel And Dust" at three times platinum, and "New Jersey" and Glass Tiger's "Diamond Sun" at double platinum, the remaining 14 certifications are either platinum or gold. That indicates a relatively quiet September, a back-to-school month that often boosts retail. Among the six platinum albums are four Canadian releases: Honeymoon Suite's "Racing After Midnight"; a retrospective by the Guess Who, "Best Of Volume 1"; Dion's "Incognito"; and the Glass Tiger release. Cheap Trick's "Lap Of Luxury," and the Bon Jovi record round out the platinum pack.

> **MAPLE BRIEFS**

CAPITOL RECORDS-EMI, which

runs Canada's cassette manufac-

turing plant, enjoyed its best month ever in September, produc-

ing more than 1 million cassettes.

In a recent interview, incoming la-

bel president Dean Cameron made

mention of a CD supply shortage.

It's vinyl that Capitol and other la-

bels are having trouble with,

largely because of a changeover in

pressing plants for most of the in-

dustry and an Oct. 1 change in the

mechanical rate that has seen al-

bum prices increase. A lot of com-

panies were increasing their press-

ings to get in under the deadline

MOVES: John Rea has left as

chief of Broadcast News Ltd. to

join the Telemedia broadcast chain

as a VP ... Graham Powers, formerly MCA's VP of marketing,

now joins the Harvey's food chain

as a VP ... Bob Johnston, a veter-

an of marketing and promotion in

the Canadian music industry, joins

Supercorp Entertainment as direc-

tor of public relations. Supercorp

has four entertainment and com-

munications firms in its joint ven-

ture between Kessler Music Corp.

Ralph Alfonso, formerly with the

and the Labatt Brewing Co.

for the new rate.

Honeymoon Suite, the Guess Who, Glass Tiger, and Bon Jovi, also had their releases certified gold in September. So did Quebecer Leonard for "Laissez Nous Rever," the Fat Boys for "Coming Back Strong," Europe for "Out Of This World," and Lita Ford for "Lita." KIRK LAPOINTE

management house for Honeymoon Suite, joins WEA Music as a product manager for domestic and WEA International repertoire. •OR THE FIRST TIME, the Juno Awards will feature an award for international entertainer of the year. Acts that have released re-

Stars Blast Off With Help

OTTAWA If you were asked to name the most up-and-coming artists in Canada today, chances are you'd select blues/rock guitarist Colin James and country/rock singer k.d. lang.

James, still in his early 20s, was picked by Stevie Ray Vaughan to accompany him on several dates last year. Telegenic, articulate, and talented, many expect him to be Canada's next music superstar. A recent support artist for Steve Winwood's U.S. tour who has been signed worldwide to Virgin Records, James' self-titled debut release is a top 20 record in Canada.

Still in her mid-20s, lang is a Juno and Canadian Country Award-winning vocalist, whose "Crying Over You" duet with Roy Orbison charted in the U.S. and whose second Sire release, "Shadowland," has cracked the top 75.

So it would stand to reason that the managers for these two budding stars would also be perceived as upcoming industry titans. Stephen Macklin oversees James'

career, and Larry Wanagas handles lang's management. The two share a Vancouver, British Columbia, office and a guiding philosophy.

"It generally amounts to developing your artist through touring, to not pushing for a hit record right away, and to aiming for long-term success," says Macklin, a former journalist.

Through Homestead Productions and Bunstead Productions, Wanagas and Macklin help each other with lang and James.

"We are about as busy as we want to be," says Wanagas, who watches the office when Macklin hits the road with James; Macklin holds down the fort when Wanagas is out with lang.

"We're blessed with two exceptional performers," says Macklin. "So we don't put all our eggs in the one basket with a record. Of course, we want a hit. But if it doesn't work out, the touring is something that can sustain the artists from album to album."

(Continued on next page)

cordings between Jan. 1, 1987, and Aug. 31, 1988, will be eligible for the first award. Another Juno change: The roots-blues category is being altered to roots-traditional to reflect such music as folk. And the Band will be inducted in the Hall of Fame at the next awards ceremony, in March 1989.

SAM THE RECORD MAN recently opened a 9,000-square-foot superstore in Halifax, Nova Scotia. The three-floor facility, formerly a trust company building, features hit CDs, singles, and albums, blues and reggae sections, and sell-through video on the first floor; classical music on the second floor; and jazz, country, instrumental, and maritime music on the third floor.

A&A RECORDS AND TAPES recently completed plans for its 225th store. The Barrie, Ontario, location isn't all that's in the works. A&A has plans for superstores in London, Ontario; Montreal; and Vancouver, British Columbia. The chain is North America's fourth largest and tops in Canada.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Telarc Reveals New Directions

LONDON The signing of Thomas Stockman, developer of the Soundstream system, and a major entry into the jazz market were two key points of a bullish speech by Jack Renner, chairman and co-founder of Telarc Records, at a U.S. Embassy reception here, hosted by Conifer Records, Telarc's U.K. distributor.

reception here, hosted by Conifer Records, Telarc's U.K. distributor. The event launched the Telarc digital album recording of "The Sound Of Music," which features Frederica von Stade, Hakan Hagegard, and the Cincinnati Pops Orchestra conducted by Eric Kunzel.

Renner said Stockman has been hired to help develop Telarc's own proprietary analog-to-digital converters and a tapeless recording and editing system. The company is setting up its own internal technical research and development staff to "take us back to the future, technically."

Telarc's first major CD jazz release is a tribute to the big-band era, featuring such musicians as Dave Brubeck, Gerry Mulligan, Cab Calloway, and Ray Brown.

Renner said the Telarc International Corp. is the largest U.S.-owned classical recording company, and its list of firsts is quite impressive: It was the first company to release commercially digitally recorded symphonic music in the U.S.; the first company to move into the CD medium in the U.S. in 1983; and the first to release a CD of material not previously released.

Renner said Telarc has had more titles on the Billboard chart than any other major classical label and a 10% slice of the top-line classical CD market in the U.S. He said: "Our success has been

He said: "Our success has been rooted in technical excellence, but also imaginative programming of a wide variety of material, a broadening artist roster, and presentation and packaging."

Renner also paid tribute to Robert Shaw, who has been associated with Telarc through the company's 10year history.

For the future, Renner promised a continuation of the hands-on policy he promoted with Robert Woods', president. "We'll follow what we feel are solid directions in new areas," he said. "This could, of course, include DAT. But we're not really confident at this time that DAT will become a viable prerecorded medium, since we feel that it will be swiftly superceded by other technical advances, and there's no market for it."

CANADIAN COMERS (Continued from preceding page)

Management, or the lack of it, has often been identified as the principal reason why many Canadian artists don't succeed outside Canada. But in Macklin, Wanagas, and John Caton, who manages Toronto-based Blue Rodeo, a new breed of Canadian manager seems to be emerging—well researched and more conscientious.

"I know when to get tough and when to fight," Macklin says. "But it's not every minute of the day on every point. You pick your spots." KIRK LAPOINTE

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- A survey of talent—up-and-coming names in the national and international marketplace
- Live music—the upsurge in concerts by top Italian and international names
- The retail situation
- Legal implications of new copyright and antipiracy proposals
- Radio and television—is a much-needed regulation on the way?
- The video sector—music production and the Italian approach to sell-through

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Uni Records president David Simone makes sure that the name of his label is written large at the MCA convention.



MCA Records Jazz president Ricky Schultz is the recipient of the award for 1988 jazz marketing visionary guy of the year, presented by Universal City director Keith Shibuya.

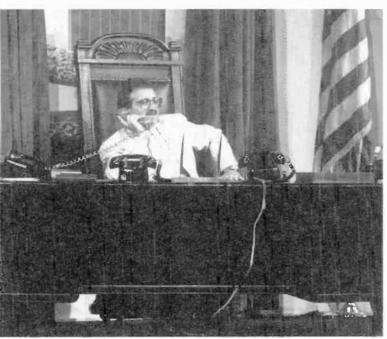


Stuart Watson, MCA Records International VP, offers views and insights from the other side of the Big Pond.



MCA CONVENES IN UNIVERSAL CITY

MCA held its annual convention at the Sheraton Universal Hotel in Universal City, Calif., in September with participation from MCA Records and affiliated labels I.R.S., Motown, GRP, Narada, Mechanic, Road-racer, MCA Nashville, Uni, MCA Jazz, and MCA Classical. The three-day meet included an awards ceremony recognizing excellence in distribution and a kickoff cocktail party that featured appearances by MCA and affiliated-label artists Sheena Easton, Bobby Brown, Kim Carnes, Larry Carlton, Steve Earle, Transvision Vamp, Perri, and Spyro Gyra.



MCA Music Entertainment Group president Irving Azoff kicks off the convention from a desk mounted on the presentation stage with a phone call from wife Shelli.



Motown president Jheryl Busby leads new signees the Boys onto the presentation stage to introduce them to conventioneers.



MCA Records executive VP of marketing and promotion Richard Palmese watches as his on-screen image blows a wake-up whistle to signal the start of the MCA convention.



Executive VP of distribution John Burns is restrained from making any further announcements by an assistant of Wagnerian proportions.



Jimmy Bowen, president of MCA Records Nashville, outlines the new fall retail program, called The Clue Is In The Music.



MCA Records VP of A&R Kathy Nelson is given a surprise greeting by MCA artist Charlie Sexton.

BILLBOARD OCTOBER 22, 1988

Shaky MGM/UA Names 3 New Execs

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NEW YORK The MGM/UA Communications Co., a television and motion-picture studio and home video supplier, continues its ongoing corporate realignment in the wake of top-level resignations and the recent collapse of a plan to spin off MGM (Billboard, July 23, Aug. 13).

Y 10 M & 3 M & 4 M

On Oct. 9, the company announced the appointment of three investment bankers to top posts. Jeffrey Barbakow, a managing director at Merrill Lynch, replaces Stephen Silbert as chairman, president. and CEO. Silbert will take a post at the Tracinda Corp., the Kirk Kerkorian-controlled company that owns 79% of MGM/UA. He remains on the MGM/UA board.

Two other Merrill Lynch executives, Kenin Spivak and Trevor Fetter, were named executive VP and senior VP, respectively.

The three investment bankers have represented several potential bidders for MGM/UA, which has

been troubled by high debt and the poor performance of its film studio. After unsuccessful efforts to sell the company, Kerkorian an-nounced a plan to separate the MGM and UA units and sell 25% of MGM to a group of investors headed by Burt Sugarman.

After that deal fell through, a number of key executives, including chairman Lee Rich and MGM chairman Alan Ladd Jr., resigned. In late September, the company announced yet another restructuring, which includes a \$200 million rights offering to shareholders and consolidation of all film activity in the MGM unit. Proceeds from the rights offering and sales of some undisclosed assets will be used to pay down more than \$250 million in bank debt, the company said.

Analysts and investors have been skeptical of the company's efforts to reestablish itself as a mo-

tion-picture force and put its finan cial house in order. MGM/UA stock, which had traded in the high teens earlier this year on takeover speculation, closed Oct. 10 at \$11 in New York Stock Exchange composite trading.

INANCIAL

John Tinker, who follows the company for Morgan Stanley, says the naming of the investment bankers "really surprises me. If they could have sold the company before, they would have done it . . . They aren't going to be able to make any moves now. Maybe investors were unhappy about the high overhead [and debt] carried by past management, but at least the old team [was made up of] experienced Hollywood film people. These are finance guys.

Tinker says that in the continued absence of hit films, "Nobody's going to subscribe to the rights offering and the company is going to have difficulty reducing debt.'

Group Had Reported Profit In Same 1987 Period Electrosound Posts \$1.81 Mil Loss

NEW YORK Electrosound Group Inc., a Long Island, N.Y.-based audio- and videocassette duplicator, reports a loss of \$1.81 million in the first fiscal quarter ended Aug. 31. This compares with an \$89,000. or 5-cent-a-share, profit for the comparable period in 1987.

· 6 · 2 · 2 · 2 · 2

This year's quarterly results include an after-tax charge of \$1.78 million relating to the company's pro rata share of losses at Memory Tech, its 40%-owned joint CD venture with Mitsubishi Corp. Last

y∋ar's \$89,000 net included a tax credit of \$59,000.

Revenues for the first three months of fiscal 1989 were \$7.54 million, down 4% from \$7.85 million in the comparable period last year.

Company officials say an anticipated charge against earnings of \$1.77 million in the second quarter, also related to Electrosound's stake in Memory Tech, will also result in a substantial loss for the November cuarter.

Macaluso Offers New Software **Program Aimed At Music Biz Execs**

NEW YORK Macaluso Music Co. has released version 2.0 of its Record Mogul applications software, designed for record companies, entertainment lawyers, producers, and others planning recording projects or negotiating deals.

The software, which runs on IBM and compatible personal computers, is priced at \$250 in single quantities; volume discounts are available.

The program can manage and

track three simultaneous release

user to estimate the costs of producing, manufacturing, and marketing these configurations and to determine the income the artist, producer, publisher, and record company will receive under different sales levels, royalty rates, and expense levels.

configurations: album, cassette,

and compact disk. It enables the

Macaluso says managers and artists can use the program to determine if actual royalty payments are in line with their projections.

ACTION

French To Cut VAT Rates For Cassettes Move Affects Prerecorded Videos, Blank Audiotapes

BY PHILIPPE CROCQ

PARIS The French government will reduce the value-added-tax rate on prerecorded videocassettes and blank audiotapes from 33% to 18% beginning Nov. 1. The news predictably stirred controversy within the record industry here.

The tax cut on videotapes had been expected for some time and is seen as a logical move following the long-awaited VAT reduction on records and prerecorded cassettes, also to 18%, last December. That government move is generally seen as having helped revive the commercial record industry.

The French IFPI group, SNEP, has applauded news of the impending VAT reduction on video software, announced by Finance Minister Pierre Beregevoy. Say SNEP officials: "This is a vitally important decision at a time when CD video has just been introduced to the French market. The launch is obviously boosted by product being available at a lower price than we expected.'

But the trade group is up in arms over the blank-audiotape tax reduction, citing the long-held view that home taping threatens the very existence of the record industry.

In an official statement, SNEP says: "The record companies find it surprising that the finance ministry has decided to privilege blank-tape producers rather than concentrate its efforts on audio

tion the logic of the new regulation, especially since the Audiovisual Law of 1986 imposed a levy on blank cassettes with the specific aim of compensating artists, composers, and record companies for the adverse effects of home taping.

Says SNEP: "The government says it wants audio and video carriers to be treated in a tax sense like other cultural items but still fails to go the whole distance by taxing them, like books and the cinema, at the lowest VAT rate of 7%.

'We call on the government now to adopt the alignment of all cultural goods, including records and tapes, at the very lowest rate.

It is estimated here that cutting the VAT rate on records and prerecorded tapes from 18% to 7% would cost the government \$315 million a year in lost revenue. But the record industry claims the move must be made to enable it to maintain the economic growth it has enjoyed in the past year.

www.americanradiohistory.com

Spec's Plans Major Growth; **Analysts Like Its Chances**

NEW YORK While the Conference Board national index of consumer confidence in September was registering the largest month-ly drop since the stock market crash, officials of Miami-based Spec's Music, a retail chain, were expressing confidence that the malaise didn't extend to music and video buyers in Florida.

The company told securities analysts at an Oct. 11 meeting here that over the next two years, it plans to double its existing floor space in Florida, which is perhaps the nation's fastest-growing home entertainment retail market. That growth is further reflected in the efforts of other large chains, including Musicland and Sound Warehouse, to challenge Spec's on its home turf.

Analysts who attended the meeting believe Spec's is in a good position to meet its bullish growth projections.

"Spec's clearly has inherent competitive advantages," says Keith Benjamin, who tracks the company for Silberberg, Rosenthal. "Specifically, they have the systems in place to replenish inventory quickly, which is an absolutely crucial element in entertainment retailing."

Benjamin says Spec's, using proceeds from its 1985 public offering, has been among the most aggressive chains in implementing sophisticated inventory-control systems. A new \$5 million line of credit from North Carolina National Bank, says Benjamin, will speed the company's expansion program.

Similarly, Craig Bibb of Prudential-Bache looks for Spec's to more than hold its own against strong competition from Sound Warehouse. (He says Musicland "is primarily a mall operator.")

"They have had tough competition there [from private chains] for a long time," says Bibb. "The fact that their same-store sales growth has been among the highest in the industry suggests that they will continue to do well." Same-store sales rose 7% in the past fiscal year.

The company's earnings grew from 32 cents a share in fiscal 1987 to 46 cents a share in the recently concluded 12-month period, and analysts are projecting 60-65 cents a share this year.

and video carriers. These alone are cultural products and deserve to be treated as such in a fiscal sense, particularly in the face of the permanent threat to artistic creativity posed by the home taping of rec-ords and cassettes." Industry observers also ques-

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POP

LOS LOBOS La Pistola Y El Corazón PRODUCERS: Los Lobos Slash/Warner Bros. 25790

"La Bamba" hit makers get personal and hark back to their roots as an acoustic folk-oriented band with this album of traditional Spanish-language material. Music is played with great love and zest. Esoteric nature of the project will necessarily limit sales somewhat, but like Linda Ronstadt's recent all-Spanish recital, it will make a sales impact by virtue of artists' current marketplace clout.

SANTANA

Viva Santana! PRODUCERS: Various Columbia C3X 44344

Long overdue salute to Carlos Santana and his many musical incarnations is a superior three-LP/ three-cassette/two-CD retrospective. Collection, well annotated by Mark Rowland of Musician magazine and Santana himself, provides a useful and exciting overview of the guitarist's 20-year career, from its blues/Latin beginnings to later jazzand soul-inflected forays.

HOUSE OF LORDS

PRODUCERS: Andy Johns & Gregg Giuffria Simmons/RCA 8530-1-R

First release from Gene Simmons' new custom label features ex-Angel keyboardist Giuffria and his band mates roaring and soaring through "How in the second seco of this chart-bound band's polished approach.

KI MENDED

STEVE EARLE Copperhead Road PRODUCERS: Steve Earle & Tony Brown Uni 7

Earle makes a hop from MCA and Uni, leaving most of his country influences behind; new album is dead-on rock, chockablock with Mellencamp and Springsteen influences but with Earle's own distinctive social viewpoint. Album rockers can select tracks practically at will, while alternatives will be tickled by "Johnny Come Lately," a spirited collaboration with Anglo-Irish punkfolkies the Pogues.

EDDIE MONEY

Nothing To Lose PRODUCERS: Richie Zito & Eddie Money Columbia OC 44302

Bay-area rocker is back on the hit track, with hot producer Zito charging the atmosphere. "Walk On Water," "Magic," and "The Love In Your Eyes" are all pungent and airworthy rockers, although edits of these lengthy tracks may be in order for ready top 40 acceptance.

SURVIVOR

Too Hot To Sleep PRODUCERS: Frank Filipetti & Frankie Sullivan Scotti Bros. OZ 44282

Latest from erstwhile "Eye Of The Tiger" chart champions is curiously anachronistic. Jimi Jamison's straining vocals and overstated instrumental work, redolent of the late '70s and early '80s, do not bode well for contemporary acceptance. Title cut is an outside shot for top 40.

THEY MIGHT BE GIANTS

Lincoln PRODUCER: Bill Krauss Bar None 7 72600

92

Best-selling New York indie band's second album further explores its singular blend of snappy surrealism

and genre bending with an unerring ear for the unexplainably catchy and tuneful. Among the off-the-wall delights of an 18-song set are "Ana Ng," "Purple Toupee," "Where Your Eyes Don't Go," and "They'll Need A Crane '

MINISTRY The Land Of Rape And Honey PRODUCERS: Hypo Luxa, Hermes Pan Sire 25799

Latest by noisy Chicago act is one of the most abrasive major-label releases since Public Image Ltd.'s "Second Edition," which it strongly resembles musically at times. Grinding synthguitar instrumental work and ranting vocals will set all but alternative stalwarts running for cover.

ARMORED SAINT Saints Will Conquer

PRODUCERS: Armored Saint & Bill Metoyer Metal Blade/Restless 7 72301 Energetic Southern California metal quartet returns to label where group got its start with live EP recorded in Cleveland on last tour. Raucous concert tracks are augmented by one previously unreleased early demo; CD includes two additional live numbers.

THE SPOONS

Vertigo Tango PRODUCER: John Punter Mercury 836 344 Second label effort from Canadian quartet led by vocalist/songwriter Gord Deppe amounts to textbook Duran-"When Time Turns Around," "I've Been Here Before," and "Through The

Hazy. BOYS CLUB

PRODUCERS: Various MCA 42242

The boys in question are Minneapolitans Joe Pasquale and Gene Hunt; the product is white dance-pop, Standouts of a synth-oriented set are the Whamlike "I Remember Holding You," the solid hook of "At It Again, and the bright changes of "Danglin' On A String.'

MARK ISHAM

The Beast Original Motion Picture Soundtrack PRODUCER: Mark Isham A&M 3919

Composer/trumpeter/synthesist Isham creates an eerie and exotic soundscape for this filmic depiction of Soviets vs. Afghans in 1981. Electronic noise-funk mated with Middle Eastern rhythms puts most new-agers to shame in a manner reminiscent of early '70s Miles Davis.

VARIOUS ARTISTS Guitar Speak PRODUCERS: Various I.R.S. No Speak 42240

Fretboard fanatics will rejoice at this all-instrumental guitar album featuring new tracks from 12 twang-bar kings of today and yesterday, many of whom are or will be No Speak artists. Most airplayable are rockin' entries from Alvin Lee and Leslie West; most experimental are by ex-Roxy member Phil Manzanera and ex-Yes man Steve Howe; and the jazziest are by ex-Door Robby Krieger and ex-Shadow Hank Marvin.

DREAMS SO REAL Rough Night In Jericho PRODUCER: Bill Drescher Arista 8555

Athens, Ga., jangle-pop disciples' major-label debut is marked by the adoption of a slicker, more radiofriendly sound that may leave old fans cold while opening new doors to popular accessibility. Most memorable are the lively "Distance," the atmospheric "Love Fall Down," and the smooth guitar pop of "Melanie."

THIRTY EIGHT SPECIAL Rock & Roll Strategy PRODUCER: Rodney Mills

A&M SP 5218

Donnie Van Zant and company lay down a capable mix of Southern techoboogie and hard pop on solid but not overly ambitious new stanza. Album is unlikely to make any big noise outside of group's fan base, but long-timers will be able to get behind title cut and "Little Sheba."

ETTA JAMES

Seven Year Itch PRODUCERS: Barry Beckett, Rob Fraboni & Ricky Fataar Island 91018

R&B diva James still sports some of the strongest pipes in the business, and she puts them to excellent use on this sympathetically produced set of smartly chosen covers and good original material. Guitarist Steve Cropper gets most-valuable-player honors for his canny soloing. Rootsoriented retailers would do wise to spin this in-store.

WILLIE DIXON Hidden Charms PRODUCER: T Bone Burnett Bug/Capitol C-90595

Veteran blues songwriter Dixon has never excelled at performing his own material—he always left that to titans like Muddy Waters and Howlin' Wolf. But Bug's first label venture is still a relaxed and ingratiating affair, with Dixon running down new tunes and obscure oldies in the very good company of Lafayette Leake, Red Callender, Earl Palmer, Cash McCall, and Sugar Blue.

THE TAIL GATORS OK Let's Go! PRODUCERS: Don Leady & Mike Stewart Restless 7 72275

Always-reliable Texas trio featuring ex-Leroi Brother and former Fabulous Thunderbird Keith Ferguson lay down another driving set of blues-rock and swamp boogie. Alternative jocks should try "Carolee" and new version of "Till It's Too Late."



JONATHAN BUTLER

More Than Friends PRODUCERS: Barry J. Eastmond, others Jive/RCA 1136-1-J

Vocalist Butler has a knack for being able to shift gears from bumping up-tempo numbers to slow, smooth ones, and new album shows off breadth of his talents to good effect. Spunky "There's One Born Every Minute (I'm A Sucker For You)" is on the move up the charts; title cut, a burning ballad, would be a nice change-up as a follow.

FIVE STAR Rock The World

PRODUCERS: Leon Sylvers III, Jerry Knight & Aaror Zigman, Buster Pearson, Deniece Pearson & Delroy Pearson RCA 8531-1-R

English family band stands to continue its chart-prone history with this sophisticated pop-funk effort. Of all comers here, the Knight/Zigmanproduced "Godsend" burns brightest, while Sylvers' "Another Weekend" also percolates nicely.

REPORTENDED

GLEN GOLDSMITH What You See Is What You Get PRODUCERS: Jolley, Harris, Jolley RCA 8487-1-R

And what you get is a fairly classy, if not entirely distinctive, debut by a flexi-voiced young singer whose mildly jazzed-up sound is nicely cut by the J-H-J production team. Urban should track "Save A Little Bit," "Dreaming," and "Undercover."

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COUNTRY

RICKY VAN SHELTON

Loving Proof PRODUCER: Steve Buckingham Columbia 44221

Gold-selling Shelton is even more vocally impressive in his second album than he was in his debut effort. Again he mixes standards with new songs for a pure traditional country sound. Best cuts: "From A Jack To A King," "Let Me Live With Love (And Die With You)," and "The Picture."

CHARLY McCLAIN Charly McClain PRODUCERS: Wayne Massey, Jim Cotton Mercury 834 998

Always a delicate, moving vocalist, McClain makes her Mercury bow with a collection that thematically rides somewhere between depictions of the totally dependent and the totally liberated woman. Best cuts: "Sometimes She Feels Like A Man," "One In Your Heart One On Your Mind," "Cry And Cry Again."



REMUMBERDED

MILTON NASCIMENTO

Million Hustimizer Milagre Dos Peixes PRODUCER: Milton Miranda Capitol/Intuition C1-90790 This digital remastering of a classic Nascimento LP from '73 finds the Brazilian singer at the most experimental point in his career. working out his lyrical, eclectic style with help from Paulo Moura, Nana Vasconcelos, Wagner Tiso, and a huge cast of other friends.

FLORA PURIM Midnight Sun

PRODUCERS: Flora Purim, Airto Moreira Virgin/Venture 90995 Brazilian songstress returns with a laid-back, AC-jazz-format set backed with the percussive assistance of husband Airto and label mates Itchy Fingers. Her offbeat, fluid vocals are agile as ever on such standards as the title track, "Angel Eyes," and "Good Morning Heartache" as well as on "Light As A Feather" and "Flora

Nova," both co-written by Purim.

SKYWALK Paradiso

PRODUCER: Graeme Coleman Zebra/MCA 42204

Canadian sextet creates a smooth strain of airplayable pop-jazz melodies featuring Tom Keenlyside on saxes and producer Coleman on keyboards. Best of the set includes the pseudoethnic drama of "Nepenthe," the sunniness of "The Country Mouse (Goes To The City)," and the colorful up-tempo fusion of "The **Backstretch** '



PICKS

WILLIAM ACKERMAN Imaginary Roads PRODUCER: William Ackerman Windham Hill WH-1078 Ackerman's latest will please his many fans; it features his usual quiet

and reflective acoustic guitar work and features guest performances by Chuck Greenberg, Charles Bisharat, and Philip Aaberg. Highlight is "Wondering Again," serene duet with shakuhachi player Kifu Matsuhashi.

VARIOUS ARTISTS

A Winter's Solstice Volume II PRODUCERS: Will Ackerman, Dawn Atkinson, Cookie

Marenco Windham Hill WH-1077

This year's Windham Hill Christmas album should fly out of the bins, if only because of Michael Hedges' performance of Bach's "Prelude To Cello Suite No. 1 In G Major." Almost all of label's top artists offer hymns, canons, sonatas, and other seasonal celebrations

WIM MERTENS

Whisper Me PRODUCER: Wim Mertens Windham Hill WH-1079

Belgian composer employs woodwinds, keyboards, and choral work to play his meldings of romantic melodies and minimalism. Superb album will probably garner more airplay from classic stations than from Wave outlets.

DANCE

JELLYBEAN Rock The House! PRODUCER: Jellybean Chrysalis 41652

Two-record set serves as a tasty compilation of the producer's handi-work. Extended mixes of selections from his last album project as well as from his debut for EMI are included. "Who Found Who," "Sidewalk Talk," "The Real Thing," and "The Mexican" are among the club hits found on this 12-track package. Also included is the percolating new cut "Coming Back For More," which features the vocal talents of Living In A Box's Richard Darbyshire.

CLASSICAL

RECOMMENDED

PROKOFIEV: SYMPHONIES NOS, 1 & 6 Orchestre National De France, Rostropovich Erato ECD 75462

One in a new cycle of the Prokofiev symphonies, this finds Rostropovich tracing the tart neoclassic First much more affectionately than most others; it's less angular and warmer. The same can be said of the starker Sixth. Beautifully played and recorded.

BEETHOVEN: VIOLIN CONCERTO; 2 ROMANCES Joseph Swenson, Royal Philharmonic, Previn RCA 7777-RC

Swenson, RCA's violinist hopeful, takes a very personal view of the concerto, elongating phrases and transitions in unexpected ways that may intrigue some and disturb others. He has full command of the instrument, of course, and manages to rivet attention in pieces only too familiar.

CANTELOUBE: SONGS OF THE AUVERGNE

Arleen Auger, English Chamber Orchestra,

Perennial favorites, these wonderful

songs hold many listeners captive, and more than a few are tempted to

collect each new interpretation as it's

released. The attraction will certainly

SPOTLIGHT: Predicted to hit top 10 on Bill-board'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 Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

BILLBOARD OCTOBER 22, 1988

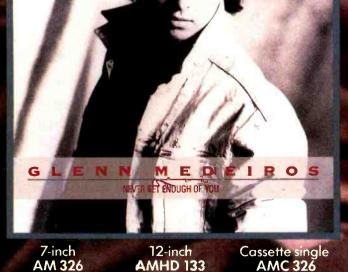
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Music Phone Rings Up Sampled Sounds At Retail

BY EARL PAIGE

LOS ANGELES A small firm in Florida has introduced yet another system to exploit in-store music sampling. Music Systems claims its lowcost system, which uses telephone lines, has been installed in eight test stores.

Shoppers at these stores can pay 25 cents per minute to hear 10-second excerpts of songs on the Music Telephone. A thorough sample of any album costs 50 cents. The player units are furnished to stores at no charge.

The sound is supplied by headphones on the wall-mounted telephone device from 200 albums stored digitally in the Fort Lauderdale headquarters of Music Systems on an IBM PS/2.

Music Systems partners Steve Williams and Edwin Spina say the obvious limitation of sound fidelity over telephone lines does not constitute a handicap. "The idea is not to have kids on the phone all day long, but to merely sample albums so they can buy them," says Spina. Initially, Music Systems will derive

Initially, Music Systems will derive its income solely from the sampling charges, but the firm hopes to arrange promotional sponsorship tie-ins with labels and has also approached MTV, says Williams.

The whole area of in-store sampling is opening up through applications of high technology, says Allan Rinkus, president of Los Angelesbased Interac Corp., which commenced testing its free-play Music Sampler video unit in Tower Records stores late last year (Billboard, Dec. 26).

According to Rinkus, Music Sampler is now in 21 Tower stores around the U.S., and he hopes to begin installations in Musicland stores. Interac, which also places its \$10,000 units in stores for free, receives its income from the labels.

Rinkus says labels are increasingly enthusiastic. "Our duplication capacity is sold out. Warner Bros. took 17 albums this month. MCA and Capitol have been taking 14-15 a month, and we're getting inquiries from all kinds of smaller labels."

Rinkus also predicts further technological improvements. "We understand Musicland is looking at another system that will provide full-motion video. We hope to add that soon, too."

Music Systems, with just four employees, is capable of turning out "up to 20 Music Telephones a day," says Williams. The jukebox-style device— 28 inches across, 15 inches tall, and 5 inches thick—costs \$500 and was designed so store clerks "can mount it with four screws."

At Spec's Music in Boca Raton, Fla., one of five Spec's stores with a Music Telephone, assistant manager Steven Volante says the device "helps customers a lot, but it will be better if they get the price down and have more albums. Right now, it costs 50 cents to sample a whole album."

At Peaches Entertainment Corp. another Florida chain that has Music Telephone in a Fort Lauderdale store—VP David Jackowitz says the device "has a lot of potential, but it needs refinement. For example, right now you can't receive research data on your own stores," but rather from all stores Music Systems has on line. Jackowitz also questions the value of 10-second samples in developing new acts.

Williams says the time limitation is dictated by BMI and ASCAP, which license the music rights to his firm. If the samples were longer than 10 seconds, he notes, he would have to pay license fees to the rights societies.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

UB40 STAYS ONLY BRIEFLY at No. 1, as **Phil Collins'** remake of "Groovy Kind Of Love" (Atlantic) blasts to the top powered by a large lead in radio points. U.K. artists now hold four of the top five slots. The next bulleted chal-

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lenger is "WIld, WIld West" by the new U.K. band the Escape Club, but "Groovy" has a wide lead and is assured at least one more week at No. 1.

HREE NEW BANDS make their Hot 100 debut. Boys Club, a duo formed in Minneapolis, enters at No. 79 with "I Remember Holding You." A quartet from Toronto called **Candi** (with the lead singer's name spelled **Candy**) enters at No. 85 with "Dancing Under A Latin Moon" (I.R.S.). And **Good Question**, two brothers from Philadelphia, scores its first Hot 100 single as the former No. 1 dance club hit "Got A New Love" (Paisley Park/Warner Bros.) enters at No. 94; it's already No. 8 at Y-95 Phoenix, Ariz.

AST WEEK'S Hot Shot Debut, "I Don't Want Your Love" by **Duran Duran** (Capitol), is the Power Pick/Airplay, with 62 adds and an early jump of 39-18 at KCAQ Oxnard, Calif. Although winning airplay honors is not a guarantee that a record will hit No. 1—exactly 57% of the airplay picks to date have hit the top, with 89% hitting the top five—the last seven No. 1 singles were all previous winners of the airplay award.

"STRANGELOVE" by Depeche Mode, although losing its bullet at No. 50, looks good in dance music strongholds Texas (15-9 at 93-Q Houston, 9-6 at KIOC Beaumont) and California (7-6 at FM-102 Sacramento). Dance hit "Never Let You Go" by Sweet Sensation (Atco) moves up for the third week in a row without a bullet. The record continues to gain sales and airplay points, especially in California (6-4 at KMGX Fresno) and Texas (22-20 at KITY San Antonio), but it also moves 4-1 at WFLY Albany, N.Y., and 19-14 at WKSS Hartford, Conn.

UUICK CUTS: The top 15 is extremely competitive, with Steve Winwood's "Don't You Know What The Night Can Do" (Virgin) holding at No. 7 despite gaining significantly more points than required for a bullet. "Young Love" by Rod Stewart (Warner Bros.) and "True Love" by Glenn Frey (MCA) are both pushed down one notch, to Nos. 13 and 14, respectively, despite gaining points . Also caught in a crowded part of the chart is "The Promise" by When In Rome (Virgin), which moves only 41-40. The record has 26 adds and already has 11 top-10radio reports, including KTFM San Antonio (12-9), Q-106 San Diego (12-10), and KWSS San Jose, Calif. (6-5).

PERSONICS TO TEST IN-STORE TAPING UNIT IN L.A. (Continued from page 1)

supplying more than 2,000 separate songs to Personics. Artists represented include such rock performers as Pat Benatar, the Smithereens, the Beach Boys, the Grateful

Dead, and Billy Idol as well as sev-

eral jazz, blues, and reggae acts. Individually, each Personics system features a "listening post" where consumers can don headphones, listen to 15-second excerpts of song selections, and write down the catalog number of each song desired. The order form is then taken to the store cashier, who enters each selection number into a computer. Within five minutes, a highbias TDK tape of those songs, transferred at high speed from specially prepared CDs, emerges with a custom-printed label. Songs are individually priced between 50 cents and \$1.25 apiece.

"I think that the Personics concept is a thing of the future that we would like to be associated with from the very beginning," says Chrysalis president Mike Bone. Bone says he toured the Personics plant in February and walked away impressed; as a result, the Personics system now offers various Chrysalis tracks by Jethro Tull, Huey Lewis & the News, and Benatar, among others.

One feature of the Personics system—and one Bone says Chrysalis is taking advantage of—is its ability to generate "instant" cassette singles of new material. The major proviso: Each single must be recorded on a separate cassette tape.

The Oct. 24 rollout will see a total of 25 Personics systems installed in various Wherehouse, Musicland, Music Plus, and Tower stores here. It follows an extended period of testing in Northern California, during which Personics installed systems in separate Wherehouse and Musicland stores.

"I think that both we and they are extremely happy with the results," says Charles Garvin, Personics president and founder, "both from a procedural and—for the very limited test catalog with which we started—a sales point of view. And I think it's partly the favorable experience of those stores, including the opportunity for cross-promotions of straightforward album material, that has commanded the enthusiam of other labels."

Offering a unique perspective on Personics is Scott Young, president/CEO of Wherehouse, who also served as senior VP of marketing at Personics prior to joining the L.A.based chain in April 1987. Wherehouse is eager to test the concept more widely now, in about 10 "of our best stores" in the area, Young says. One benefit of the Personics units, he says, is that "they never run out. We do, but they don't."

A wait-and-see ambivalence is notable in the thinking of management at two other chains testing Personics units, however. Tower Records, says Bob Delanoy, regional manager, is "right in the middle of the road on this."

Indicating that decisions on system placement involve Russ Solomon, Tower founder and president, Delanoy says the chain turned down a request to put a unit in the famous Sunset Boulevard store. "We just don't have the time and bodies there" to properly service the system, he says.

Tower is installing two Personics units: one in its giant West Covina store and the other in a large outlet in Northridge.

"I see [Personics] as a kind of Ktel you can do yourself," says Delanoy. "It will have a limited market." He adds, however, that Personics could be a boon to smaller stores or those with limited catalog.

Catalog is also mentioned as one concern of Music Plus, according to Dick O'Keefe, director of merchandising. "We're aware we may get requests for product we don't carry," says O'Keefe. But by the same token, he says, "it could mean we no longer will have to carry oldie singles."

Music Plus is placing Personics units in two of its top-volume stores, the industry-watched Hollywood unit on Vine Street and an upscale Marina del Rey store. The other two will go in Monterey Park, just east of downtown L.A., and in La Verne, farther east, near West (Continued on page 104)

five s	five slots. The next bulleted chal- at No. 79 with "I Remember Hold									
FOR	FOR WEEK ENDING OCTOBER 22, 19BB									
H	HOT CROSSOVER 30									
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Based on Airplay Reports from Stations Combining TITLE Top 40, Dance and Urban Music. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL						
	1	1	7	* * NO. 1 * * RED RED WINE A&M 1244 3 weeks at No. One						
2	2	2	8	DON'T WORRY, BE HAPPY BOBBY MCFERRIN EMI 50146						
3	7	11	5	THE WAY YOU LOVE ME KARYN WHITE WARNER BROS. 7-27773						
4	5	6	12	WHAT'S ON YOUR MIND INFORMATION SOCIETY						
5	11	16	4	GIVING YOU THE BEST THAT I GOT ANITA BAKER ELEKTRA 7-69371						
6	3	3	15	I'LL ALWAYS LOVE YOU TAYLOR DAYNE ARISTA 1-9700						
7	4	4	15	DON'T BE CRUEL BOBBY BROWN						
8	6	5	9	IT TAKES TWO ROB BASE & D.J. E-Z ROCK PROFILE 5186						
9	10	22	4	MY PREROGATIVE BOBBY BROWN						
10	9	10	6	NEVER LET YOU GO SWEET SENSATION						
	14	27	3	GROOVY KIND OF LOVE PHIL COLLINS						
12	12	17	5	ONE MOMENT IN TIME WHITNEY HOUSTON						
13	8	9	6	CARS WITH THE BOOM L'TRIMM						
14	18	25	3	THE LOCO-MOTION KYLIE MINOGUE GEFFEN 7-27752						
15	22	_	2	BABY, I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC 34-08034/E.P.A.						
16	19	24	3	ANY LOVE LUTHER VANDROSS						
17	17	18	5	BOY, I'VE BEEN TOLD SA-FIRE CUTTING 870 514-7/POLYGRAM						
18	15	21	4	WAY OUT J.J. FAD RUTHLESS 7-99285/ATLANTIC J.J.						
19	13	13	7	CHAINS OF LOVE ERASURE SIRE 7-27844/REPRISE						
20	27	30	3	THE PROMISE WHEN IN ROME VIRGIN 7-99323						
21)	28		2	WILD, WILD WEST THE ESCAPE CLUB ATLANTIC 7-89048						
22	24	26	3	I CAN'T WAIT DENIECE WILLIAMS						
23	NE	WÞ	1	THANKS FOR MY CHILD CHERYL "PEPSII" RILEY COLUMBIA 38-07996						
24	NE	WÞ	1	KISSING A FOOL GEORGE MICHAEL						
25	16	7	16	PLEASE DON'T GO GIRL NEW KIDS ON THE BLOCK						
26	26	28	6	ANOTHER LOVER GIANT STEPS						
27)	30	—	2	YOU'RE NOT MY KIND OF GIRL NEW EDITION						
28	29	29	3	DANCE LITTLE SISTER TERENCE TRENT D'ARBY COLUMBIA 38-08023						
29	25	20	14	SPRING LOVE (COME BACK TO ME) STEVIE B						
30	NE	WÞ	1	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY SOLAR 70027/CAPITOL						
Ор	roducts	with th	e greate	est airplay gains this week. Billboard, copyright 1988.						

100. SALES Billboard. HO RP & A A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

<u> </u>		SALES	100 LION			AIRPLAY
THIS WEEK	LAST WEEK	TITLE ARTIST	HOT 100 POSITION	THIS	LAST WEEK	TITLE ARTIST
1	1	RED RED WINE UB40	2	1	3	GROOVY KIND OF LOVE PHIL COLLINS
2	4	GROOVY KIND OF LOVE PHIL COLLINS	1	2	1	RED RED WINE UB40
3	6	DON'T BE CRUEL BOBBY BROWN	8	3	7	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) THE BEACH BOYS
4	7	WHAT'S ON YOUR MIND (PURE ENERGY) INFORMATION SOCIETY	3	4	2	LOVE BITES DEF LEPPARI
5	3	DON'T BE CRUEL CHEAP TRICK	9	5	5	WHAT'S ON YOUR MIND (PURE ENERGY) INFORMATION SOCIET
6	2	LOVE BITES DEF LEPPARD	4	6	6	DON'T YOU KNOW WHAT THE NIGHT CAN DO? STEVE WINWOO
7	16	WILD, WILD WEST THE ESCAPE CLUB	5	7	9	WILD, WILD WEST THE ESCAPE CLU
8	11	DON'T YOU KNOW WHAT THE NIGHT CAN DO? STEVE WINWOOD	7	8	8	NEVER TEAR US APART INX
9	5	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	17	9	16	THE LOCO-MOTION KYLIE MINOGU
10	14	ONE MOMENT IN TIME WHITNEY HOUSTON	12	10	14	CHAINS OF LOVE ERASUR
11	15	THE LOCO-MOTION KYLIE MINOGUE	10	11	19	BAD MEDICINE BON JON
12	12	TRUE LOVE GLENN FREY	14	12	17	ONE MOMENT IN TIME WHITNEY HOUSTO
13	13	FOREVER YOUNG ROD STEWART	13	13	4	DON'T BE CRUEL CHEAP TRIC
14	21	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) THE BEACH BOYS	6	14	13	FOREVER YOUNG ROD STEWAR
15	20	NEVER TEAR US APART	11	15	18	DON'T BE CRUEL BOBBY BROW
16	22	BAD MEDICINE BON JOVI	15	16	15	TRUE LOVE GLENN FRE
17	19	CHAINS OF LOVE ERASURE	16	17	23	HOW CAN I FALL? BREATH
18	24	DESIRE U2	18	18	11	I'LL ALWAYS LOVE YOU TAYLOR DAYN
19	8	I HATE MYSELF FOR LOVING YOU JOAN JETT AND THE BLACKHEARTS	21	19	24	ANOTHER LOVER GIANT STEP
20	9	PLEASE DON'T GO GIRL NEW KIDS ON THE BLOCK	25	20	27	DESIRE
21	26	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELLA	23	21	30	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWE
22	17	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	19	22	10	ONE GOOD WOMAN PETER CETER.
23	25	IT TAKES TWO ROB BASE & D.J. E-Z ROCK	37	23	28	KISSING A FOOL GEORGE MICHAE
24	10	FALLEN ANGEL POISON	32	24	31	LOOK AWAY CHICAG
25	28	TIME AND TIDE BASIA	27	25	12	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRI
26	32	ANOTHER LOVER GIANT STEPS	20	26	32	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELL.
27	18	ONE GOOD WOMAN PETER CETERA	24	27	_	I DON'T WANT YOUR LOVE DURAN DURAN
28	39	HOW CAN I FALL? BREATHE	22	28	29	TIME AND TIDE BASI
29	36	A WORD IN SPANISH ELTON JOHN	31	29	20	IF IT ISN'T LOVE NEW EDITION
30	35	YOU CAME KIM WILDE	41	30	34	DANCE LITTLE SISTER TERENCE TRENT D'ARB
31	38	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	30	31	38	WALK ON WATER EDDIE MONE
32	23	SWEET CHILD O' MINE GUNS N' ROSES	35	32	22	PLEASE DON'T GO GIRL NEW KIDS ON THE BLOC
33		BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWER	26	33	35	WAITING FOR A STAR TO FALL BOY MEETS GIR
34		GIVING YOU THE BEST THAT I GOT ANITA BAKER	36	34	21	I HATE MYSELF FOR LOVING YOU JOAN JETT AND THE BLACKHEART
35		WAITING FOR A STAR TO FALL BOY MEETS GIRL	33	35	39	THE PROMISE WHEN IN ROM
36	27	A NIGHTMARE ON MY STREET D.J. JAZZY JEFF & THE FRESH PRINCE	53	36	40	GIVING YOU THE BEST THAT I GOT ANITA BAKE
37		KISSING A FOOL GEORGE MICHAEL	28	30	36	A WORD IN SPANISH ELTON JOH
38		LOOK AWAY CHICAGO	20	38	26	SWEET CHILD O' MINE GUNS N' ROSE
39	29	SUPERSTITIOUS EUROPE	48	30	20	DOWNTOWN LIFE DARYL HALL JOHN OATE
40	34	SIMPLY IRRESISTIBLE ROBERT PALMER	48	40	-	
40	34	SIMPLI IRRESISTIBLE ROBERT PALMER	43	40		SMALL WORLD HUEY LEWIS & THE NEWS

DARYL HALL JOHN OATES	4
HUEY LEWIS & THE NEWS	4
by any means, electronic, mechanical,	
(Realsongs, ASCAP/Albert Hammond, ASCAP/V Bros. Music) WBM	¥arı

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzing Blue, BMI) CPP/WBM ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, 20
- 64
- ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustier's, ASCAP) HL/CPP BAD MEDICINE (Bon Joy, ASCAP/Kew Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM DV (JUE DEEW YDID. (Puin Dog, ASCAP/Cutting, 26
- 15
- BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, 57 ASCAP
- 56 CARS WITH THE BOOM (Musicworks, BMI/Henstone, RMI
- CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP) DANCE LITTLE SISTER (Virgin Songs, BMI/Young
- Terence, BMI) CPP DANCING UNDER A LATIN MOON (Ensign, BMI/Stone 85 nond, BMI/Kinaalda, BMI) Dia
- DESIRE (UZ, ASCAP/Chappell & Co., ASCAP) HL DESIRE (UZ, ASCAP/Chappell & Co., ASCAP) HL DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tameriane, BMI) 18 70
- 47 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin,
- ASCAP) CPF DON'T BE AFRAID OF THE DARK (Calhoun St., BMI) 95
- CPP 8 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He,
- BMD CPF DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL 9
- BMI) HL DON'T BREAK MY HEART (Zomba, ASCAP) DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve 23
- Songs, ASCAP/Chappell, ASCAP) HL 17 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob m. BMI) HL
- 7
- Noblem, BMI) HL DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willim' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Delightful, BMI) CPP EARLY IN THE MORNING (Temp Co., BMI) EDEC DE A DOUCHN LEADT (Chi Row 42
- 71 45 EDGE OF A BROKEN HEART (Chi-Boy
- ASCAP/Fe ngs. BMI 32
- FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) 96 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP)
- 46 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM

13 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM

- 36 GIVING YOU THE BEST THAT I GOT (All Baker's.
- BMI/Alexscar, BMI/Eyedot, ASCAP) CPP GOT A NEW LOVE (Vogue, BMI/Good Question, BMI) GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) 94 WBM
- HANDS TO HEAVEN (Virgin, ASCAP) CPP HEART DON'T FAIL ME NOW (Mike Chapman. 82 76
- HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM HIPPY HIPPY SAAKE (FROM THE "COCKTAIL" SDUNDTRACK) (Jonware, BMI) HOW CAN I FALL? (Virgin, ASCAP) CPP I CAN'T WAIT (Welbeck, ASCAP) SCAP) SCAP/SBK April, ASCAP) HL I DID IT FOR LOVE (Virgin, ASCAP) CPP I DOR'T WANAL IV/F WITHOUIT YOUID LOVE 88 22

ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP)

HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM

- 75 90
 - I DON'T WANNA LIVE WITHOUT YOUR LOVE

HOT 100 SINGLES ACTION RADIO MOST ADDED

WBM

81

RAD		I AUU	EV					
	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 239 RE	TOTAL ON PORTERS			
WELCOME TO THE JUNGLE								
GUNS N' ROSES GEFFEN	7	18	62	87	90			
TILL I LOVED YOU								
B,STREISAND/D.JOHNSON COL.	4	15	55	74	75			
I DON'T WANT YOUR LOVE								
DURAN DURAN CAPITOL	2	12	48	62	205			
EARLY IN THE MORNING								
ROBERT PALMER EMI	3	13	45	61	64			
IN YOUR ROOM								
BANGLES COLUMBIA	3	6	40	49	118			
ҮЕАН, ҮЕАН, ҮЕАН								
JUDSON SPENCE ATLANTIC	0	4	29	33	73			
BABY, I LOVE YOUR WAY								
WILL TO POWER EPIC	2	9	21	32	206			
HANDLE WITH CARE								
TRAVELING WILBURYS WILBURY	1	2	27	30	30			
ROCK & ROLL STRATEGY								
THIRTY EIGHT SPECIAL A&M	1	0	27	28	32			
THE PROMISE								
WHEN IN ROME VIRGIN	1	3	22	26	129			
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.								

rner

- Bros. Music) WBM 38 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Colgems-EMI, ASCAP) WBM 21 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Composition With With Composition (Stress Stress Stres
- Songs, BMI) HL/CPP I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
- 74
- I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP) IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass, ASCAP) IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM 51 HL/WBM
- INDESTRUCTIBLE (Jobete, ASCAP) CPP 66 37
- IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP) IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP) IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
- JEALDUS GUY (SBK Blackwood, BMI/Lenono, BMI) 80
- KISSING A FOOL (Chappell-WA, ASCAP/Morrison 28 Leahy, ASCAP) HL 6
- Leahy, ASCAP) HL KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (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) 91
- HL/WBM THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM 10
- 89
- LOOK AWAY (Realsongs, ASCAP) LOOK AWAY (Realsongs, ASCAP) LOUIE, LOUIE (American Berry, BMI/Limax, BMI) HL LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- ASCAP) HL MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) 86
- MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, 78 ASCAP/Unicity, ASCAP)
- NEVER LET YOU GO (Shaman Drum, BMI) 60 11 NEVER TEAR US APART (Tol Muziek Music/MCA,

59

12

- ASCAP) HL A NIGHTMARE DN MY STREET (Zomba, ASCAP) NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM NOT JUST ANDTHER GIRL (PolyGram Songs, 53
- NOT JUST ANDTHER GIRL (ProtyGram 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 Yuma, BMI) WBM 97
- ONE MOMENT IN TIME (Albert Hammond ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- 83 PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL

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) MCA (9) 10 I.R.S. (1) WARNER BROS. (6) 9 Full Moon (1) Paisley Park (1) Sire (1) E.P.A. 8 Epic (6) Blackheart (1) Scotti Bros. (1) POL VORAM 7 Mercury (4) Cutting (1) Polydor (1) Tin Pan Apple (1) ELEKTRA 6 A&M 5 ARISTA 5 FMI 5 CAPITOL (3) 4 Enigma (1) CHRYSALIS 4 GEFFEN 4 RCA (2) 4 Jive (2) REPRISE (2) 4 Sire (1) Tommy Boy (1) VIRGIN 2 LMR 1 PROFILE

HOT 100 SINGLES

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25

33

- 73
- 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 Lile 40
- Music) CPP REASON TO TRY (Musicinc, ASCAP/Songsinc, BMI) 100
- CPP RED RED WINE (Tallyrand, ASCAP) HL SHE'S ON THE LETT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/MITO, ASCAP/Chances R, ASCAP) HL/CPP
- ASCAP/Chances R, ASCAP HL/OPP SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM SMALL WORLD (Hulex, ASCAP) CLM 43
- 69 SPRING LOVE (COME BACK TO ME) (Saia, BMI/Mya-
- T. BMD HL SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper 52
- FI MUSIC & MONREYS...., ASCAP) HL STAVING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL STRANGELOVE (Emile, ASCAP)
- 48 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- SWEET CHILD O' MINE (Guns N' Koses, BMI) CLM SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM TALKIN' BOUT A REVOLUTION (SBK April, ASCAP/Puple Rabbit, ASCAP) HL TILL I LOVED YOU (Yeston, BMI) YMET AMN XDF (Crosser, BMI) 55
- 99

- TIME AND TIDE (Cornevon, BMI) TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) 14 WRM WAITING FOR A STAR TO FALL (Irving, BMI/Boy 33
- Meets Girl, BMI) CPP WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP)
- 39
- 61 WAY OUT (Pink Passion, ASCAP/Ruthless Attack,
- ASCAP) THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, 77
- BMI/Green Skirt, BMI) CPP WELCOME TO THE JUNGLE (Guns N' Roses, BMI) 58 49
- WELCOME TO THE JUNGLE (Guns N' Roses, GMI) WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI) WHATS ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSOC, ASCAP) WHATS THE MATTER HERE? (Christian Burial,
- 98
- ASCAP) WHEN IT'S LOVE (Yessun, ASCAP) CLM 65

- WHEN IT'S LOVE (Yessup, ASCAP) CLM
 WILD, WILD WEST (EMI, BMI) WBM
 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
 YEAH, YEAH, YEAH (Judson Spence, ASCAP/Wholemeal, BMI) HL
 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

NG YOU JOAN JETT AND THE BLACKHEARTS 21 WHEN IN ROME 40 ANITA BAKER 36 25 ELTON JOHN 31 GUNS N' ROSES 87 35 42 44



Post-ambient Motion, formed by Stephen J. Sheehan. A record label and production company. First release is by Digital Sex. 5402 Camden Ave., Omaha, Neb. 68104-1717; 402-455-9575.

Pops Neon Enterprises, formed by Steve Hobson and Ted Kessler. Company houses a record company, a music publishing company, and music production facilities. First release is a country/rock tune titled "City Boy Gone Country," by Dad-dy Hoedown. P.O. Box 4125, West Hills, Calif. 91308; 818-887-2248.

International Entertainment Network, formed by Randall Toby and Reginald Smith. First clients include Glen "Sweety G" Toby and Cultural Vibe. 209-05A Hillside Ave., Queens Village, N.Y. 11427; 718-217-1718 or 212-740-4020.

Stars International Limited, formed by Jack J. Kleine and Chet Walker. Company focus is on music publishing, artist management/ booking, and concert promotion. Suite 608, 900 19th Ave. S., Nashville, Tenn. 37212; 615-329-1039.

BRS Entertainment, formed by Steve Buckley, John Raatz, and Robert Silvert. First signings are Bryan Bromberg, Joe Mely, and the group Illustrated Man. Company focus is on artist management; however, plans include operation and investment in other entertainment ventures. Suite 251, 3575 Cahuenga Blvd. W., Los Angeles, Calif. 90068; 213-874-4393.

April Records, formed by Matt Covington. Company will focus on production and management of developing artists and will concentrate on R&B, pop, and rap music. First releases are "Count On Me" by Overnyte and "Fashionable" by Ray Vaughn. 5833 Woodland Ave., Philadelphia, Pa. 19143; 215-726-9542

Productions International, formed by Henry A. Thomas. Company offers services in all areas of the gospel music industry, including pro-motion, travel arrangements for groups on tour, and specialized services for independent record companies. P.O. Box 1342, Washington, D.C. 20013; 301-369-7071.

Send information to New Compa-nies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Girl, Brianne Marie, to Sonny and Mary Louise Geraci, Sept. 23 in Indianapolis. He is a pop/rock vocalist.

MARRIAGES

Linden Jackson to Monica Mabry. Sept. 3 in Montego Bay, Jamaica. He is an account service representative for CBS/Atlanta. She is an advertising sales assistant for Atlanta Magazine.

Guy Thomas to Caroline Hayes, Sept. 23 in Los Angeles. He is a partner in The Group, a public relations consulting firm.

Edward Bowler to Debra Salomo, Sept. 25 in Spring Lake, N.J. She is a publicist with Richard Gersh Associates.

in Merrick, N.Y. She is with Poly-Gram Music. He is with Burson-Marsteller, an ad agency/public relations company.

Saniek, assistant VP, writer/publisher relations, BMI,

Steven Dupler to Debra Drimmer, Oct. 8. in Rockville Centre, N.Y. He is Billboard's technology editor and music video editor. She is a producer on the new nationally syndicated crossover music television program "The Latin Connection."

DEATHS

Joseph W. Conway, 85, Sept. 28 in Mount Holly, N.J. The orchestra leader and vibraharp player was founder of the Joseph Conway Orchestra, popular on the country club and party circuit in the Philadelphia area. He is survived by his wife, a son, five daughters, 16 grandchildren, 13 grandchildren, and a sister.

Bill Behre to Karen Gibson, Oct. 2 Billy Daniels, 73, of stomach can-

cer, Oct. 7 in Los Angeles. A onetime band singer with a sensuous vocal style and mannerisms who was discovered by Erskine Hawkins in the '30s. Daniels rocketed to recording and cabaret fame in 1948 with his Mercury recording of That Old Black Magic," which became his signature song. Daniels also appeared in the 1964 Charles Strouse & Lee Adams musical "Golden Boy," whose original cast album was released by Capitol Records.

Samuel H. Clark, 74, of a heart at-tack Oct. 9 in New York. Clark was a successful record retailer/wholesaler when he was called upon to head up ABC Paramount Records in 1955. See separate story, page 6.

Send information to Lifelines. Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New

CALENDAR

OCTOBER

York, N.Y. 10036.

Oct. 17, Academy Of Country Music Sixth Annual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, Friends Of Old-Time Radio 13th Annual 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.

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. 3-6, 85th Audio Engineering Society Convention, Los Angeles Convention Center and Los Angeles Hilton Hotel, Los Angeles. Donald J. Plunkett, 212-661-8528.

Nov. 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.

DECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

PRIORITY SUES ATLANTIC OVER RAISIN ALBUM (Continued from page 4)

label on Nov. 1, 1987, signed a twoyear agreement with Applause, the exclusive Raisins merchandising rights licenser, and CALRAB, the Raisins copyright holder, to "exploit the sell [sic] of 1950s and 1960s music in 'Motown' mode as reflected in the California Raisins 'Lunch Box' commercial."

The suit adds that on July 1 of this year, Priority and Applause modified the original agreement with a written amendment in which Priority "[waived] any claim to exclusivity . . in connection with the release and distribution of the soundtrack album of the television special known as 'Meet The Raisins.'"

Under the terms of the amendment as quoted in the suit, Atlantic was entitled to release a soundtrack album for the special; only one Atlantic album would be available during a oneyear period; and a 45-day prerelease window would be granted to Priority before the release of any Atlantic product.

Atlantic released the Raisins single "Signed Sealed Delivered I'm Yours on Sept. 15, only two weeks after the release of Priority's new Raisins album. In the suit, Priority alleges that the Atlantic single release "violated

the 45-day prerelease window [and] interfered with Priority's ability to have its records played on the radio, which directly affects Priority's ability to sell record albums and created confusion in the marketplace."

The July 1 contract amendment concludes, "It is understood and agreed that the song 'I Heard It Through The Grapevine' shall not be included within any Atlantic LP."

Both Priority albums have fea-tured versions of "I Heard It Through The Grapevine" featuring

vocalist Buddy Miles. The new Atlantic album also features a cover of "Grapevine," with uncredited vocals by Karreem.

Priority maintains that as a result of Atlantic's use of the song, "wholesale buyers of record albums and the general public are confused as to who actually owns the right to utilize the trademarks and copyrights of the theme 'The California Raisins' in conjunction with the song 'I Heard It Through The Grapevine.' Although no causes of action ad-

dress the issue, the suit mentions the

forthcoming release of Atlantic's "A Clavmation Christmas Celebration,' which will contain a Raisins version of "Rudolph The Red-Nosed Reindeer." On Oct. 3, Priority issued Christmas With The California Raisins," featuring a version of "Ru-dolph."

Of the suit, Priority president Bryan Turner says, "I felt that our rights were overlooked and disregarded. We feel it is necessary to protect our interests and the image we created for the California Raisins.'

Atlantic legal counsel Jaimison

MCA TO DISTRIBUTE VARESE SARABANDE RECORDS (Continued from page 6)

titles per year in recent years, says he thinks soundtracks are "the in thing" at the moment. "A few years ago, there weren't as many people in the field, so we'd put out anything we wanted that a major didn't want," he says. "It was as if majors never wanted anything that didn't have songs in it, unless it was some big John Williams score. So we pretty much had a free hand."

But a general surge of interest in purely instrumental soundtracksdisplayed by Virgin's establishment of its Movie Music line, among other recent industry moves-has crowded the field and made it tougher to get good titles, Kuchler says. John Burns, executive VP of MCA

Distributing Corp., says the distribution deal seemed a natural one, due to MCA's own experience and involvement in the soundtrack field over the years

"We have our share of soundtracks just because of our association with Universal Pictures," says Burns, "but when we go out looking for soundtracks to movies, we're not really looking for instrumental kinds of soundtracks. So I really don't see any competition there at all. They fit a nice niche.' The first round of releases, due

Monday (17), will include the "Cross-ing Delancey," "Bat 21," "A Nightmare On Elm Street 4," and "Halloween 4" soundtracks.

Priority will not be damaged," says Applause corporate counsel Barbara Leonard. "We also feel there are some inaccuracies in the complaint, but we hope to resolve that.'

Roberts says, "It's our contention

that we've done nothing wrong, and

we were certainly within our rights

"We feel there's room in the mar-

ketplace for both [records] and that

to release the record."

FOR THE RECORD

Atlanta-based 688 Records is still in business, contrary to a report in the Sept. 17 Grass Route column. Label president Mike Hendry, who is restructuring the company, says Dash Rip Rock is still signed to 688.

The title of the new Starpoint album was misprinted in the Oct. 8 single review of "Say You Will.³ The current album is "Hot To The Touch" and not "Sensa-tional," which was the name of the Elektra act's last album.



Don't Worry, He Happy. BMI and VH-1 present Bobby McFerrin with

"Don't Worry, Be Happy," which hit No. 1 on the Hot 100 Singles chart.

champagne and a silver bucket to congratulate him on the success of his single

Pictured, from left, are Kathryn Kinley, VH-1 news anchor; McFerrin; and Rick

SOVIETS UPGRADING RIGHTS PROTECTION

(Continued from page 1)

peks per track, or about 2 cents per album.

"This is very low," he conceded, "but from Jan. 1 next, it will rise to 2 kopeks per track, or about 4 cents, for pop repertoire and 1 kopek per track, or about 2 cents, for rock material."

The retail price of albums in the U.S.S.R. averages \$5.95 for repertoire licensed from foreign sources. Melodiya, the state record company, pays mechanical royalties to VAAP on a quarterly basis. The money due to foreign copyright societies is then paid out in the currencies of the various countries at the prevailing exchange rates.

Live-performance royalties will also rise on Jan. 1, from 5% to 7% of the box-office gross and pro rata in the case of restaurants and clubs. Ticket prices in Russia average out at about \$4.25, with a top price of about \$10.20.

Semonov explained that very little non-Soviet music is currently used on radio or TV, but he expects this situation to change because of the liberal mood of the country. A small sum is now paid to VAAP for broadcast music use.

sic use. "There is now a weekly midnight rock show on TV which can reach 100 million viewers," he said, "and a nationwide youth program late on Monday evenings. Both are using some music videoclips by stars such as Michael Jackson, and Soviet radio is now playing more foreign music by artists like Elton John and Cliff Richard."

Semonov disclosed that VAAP has submitted draft legislation for con-

port that compared the company's

performance to that of publicly trad-

ed webs Trans World and Sound

Warehouse and to two other webs

that were taken private within the

last year, Los Angeles-based Where-

house Entertainment and the indus-

try's largest chain, Minneapolis-

based Musicland Group. The report

concluded that of the five webs.

Spec's was tops in return on assets.

inventory turns, and sales per square

Seven new Spec's stores opened in

1988, said president Ann Lieff, who

added that two stores were relocated

to larger quarters during the year

and another was closed. She noted

the average size of the new stores.

5,700 square feet, is larger than that

of those opened by Spec's in the past.

The year's moves increased the

chain's total selling space by 51%,

from a total of 78,200 square feet to

lished a solid foundation for growth

in new and existing markets," said

Lieff. "We have demonstrated the

ability to open new stores quickly

with sophisticated systems and

strong controls without neglecting

our existing stores. We are very con-

cerned about those same-store sales

ment to its existing stores. Lieff re-

ported that two were remodeled in

August; at least three more will be

made over in fiscal 1989. Said Lieff,

"I think renovations are more impor-

Since floating its initial public of-

fering in 1985 as a 16-store chain,

As proof of the company's commit-

and continue to watch them closely.

"Our expansion in 1988 has estab-

118,000 square feet.

foot.

(Continued from page 4)

40-YEAR-OLD SPEC'S CHAIN SETS 50-STORE GOAL

sideration by the government to extend the present 25 years of copyright protection after the death of an author to 50 years. If adopted, other aspects of the draft proposals would move the Soviet Union toward accession with the Berne Convention and the European Economic Community Convention of 1971.

Vladimir Ribon, another member of the Soviet delegation, described how the new mood in the country is encouraging the formation of cooperatives to compete with the state agencies, much to the disgust of some of the agencies.

The cooperative ideal is particularly effective in the music and leisure fields, and Ribon said he anticipates joint initiatives between the cooperatives and state organizations. For instance, the Melodiya pressing plant has already been tapped for a night shift to produce a record, with the Melodiya staff being paid extra for the work by the cooperative.

Ribon gave details of Melodiya's selection boards, which decide what foreign repertoire to license and release. Each category of music has its own board of experts in the field, and Ribon said he expects to see a wider range of selection, beyond superstars of the Michael Jackson caliber, in view of the changing social climate in the Soviet Union.

An international cooperative is also in the offing; it will be a studio capable of recording disk masters and shooting videos, TV programs, and documentaries. It will be a joint venture, and the Soviet authorities are considering proposals from the U.S., Japan, and Western Europe.

High Court Hears Obscenity Case Antiracketeering Laws Used In Seizures

BY BILL HOLLAND

WASHINGTON The U.S. Supreme Court has begun to hear oral arguments in a case that will determine whether state or federal authorities can seize all inventory, equipment, and corporate assets of a business through criminal racketeering statutes prior to any conviction on obscenity charges or if as few as two items disseminated by a business are later determined to be obscene.

The ruling on the case, Fort Wayne Books Inc. vs. State of Indiana (No. 87-764), will be handed down by the end of the court's term next June. It will have serious ramifications for booksellers and video retailers, since several states in the past year have used antiracketeering, or RICO, statutes to close down book and video shops and seize assets as part of a growing national effort to crack down on porn peddlers.

Critics of the RICO remedies, including the American Civil Liberties Union and the Video Software Dealers Assn., have told the court in amicus briefs that the statute is too broad, creates an unnecessary peril for legitimate businesses, stifles sexually explicit speech, and creates a chilling effect that will force retailers to stay away from even R-rated or so-called borderline product.

The state of Indiana argues that First Amendment protections do not apply in attempts to locate and seize "the fruits of racketeering wherever found."

The case pivots on detailed legal questions of protected free speech and the suitability of prior restraint orders.

The Indiana trial court, in 1984, found probable cause to support the RICO charges, but later the state's Court of Appeals, in a split decision, ruled that the pretrial sanctions of seizure and padlocking were unconstitutional.

The state Supreme Court, also in a split decision, ruled that when the state legislature intends to attach all of the profits of racketeering activities, regardless of their nature, First Amendment prior restraints do not have to be met.

Sources close to the nation's highest court note that in previous cases, the judges have indicated caution when prior restraint is involved. They say the court could decide the statutes need to be more narrowly drawn or that the use of obscenity violations as a reason for forfeiture and seizure—as opposed to criminal offenses not connected with obscenity—may not pass the scrutiny of the court.

The Fort Wayne case has been consolidated with a similar one a'so involving the state: Ronald W. Sappenfield vs. State of Indiana. In that case, Sappenfield, a bookscore owner, had RICO charges dismissed by the trial court on grounds they were unconstitutionally vague.

In another matter, the Supreme Court agreed Oct. 3 to hear an appeals court case brought by New York officials that says the First Amendment bars the city from attempting to control music volume at Central Park concert. The city required groups to use the city's sound system and engineer in order to keep down the decibels.

FINAL OKS NEAR FOR BERNE, RECORD-RENTAL BILLS (Continued from page 6)

ening passage of the Senate drug bill.

At press time, the Senate was still considering whether other nondrug measures should be attached to the major drug bill, as the antiporn legislation was (Billboard, Oct. 15).

Senate majority leader Robert Byrd, D-W.Va., said on Oct. 12 that he hoped the behind-the-scenes meetings on the drug bill and its unrelated amendments would not turn into a "tug of war between Republicans and Democrats," with Republicans seeking stronger penalties and Democrats insisting that the First Amendment questions posed by the drug bill and its tacked-on amendments be considered further.

One way around this, Byrd told reporters, is to consider the House version of the drug bill if Senate leaders can resolve their differences.

In that case, say music industry lobbyists, the antiporn bill would not be in the House version. However, the lobbyists are still concerned that in that case, Sen. Strom Thurmond, R-S.C., the author of the child protection bill, might press for a full Senate vote on a stand-alone bill as time for adjournment draws near.

The parliamentary maneuvering has given lobbyists time to at least press for compromise language in the Title II section of the bill. Last week, representatives of the panindustry group opposing the obscenity section met with key legislators to express the dissatisfaction of record companies, performing rights groups, songwriter organizations, and retailers with the bill's Title II seizure and forfeiture provisions.

With Congress deciding to stay in session for one additional week, entertainment industry officials on the Hill face a down-to-the-wire struggle—which most admit will be an uphill one.

BMG, MTV TEAM TO CREATE MUSIC/VIDEO CLUB (Continued from page 6)

the numerous buttons, T-shirts, tote bags, and other articles that now bear the MTV logo, these promotional items may include new merchandise created by the parties exclusively for club members.

Puthukarai says BMG will select all of the audio and video titles. Music recordings, he says, will emphasize new artists, with titles by new acts to be featured as a "VJ selection of the month" at least six times a year. In contrast, he notes, mainstream record clubs usually promote selections by established acts as their monthly main selections.

New acts to be chosen by BMG, he adds, are those that are breaking and receiving exposure on MTV. "It will take us a while to understand how they market and support a new act in the video format," he remarks.

Noting that BMG is making a considerable investment to launch this new club, Puthukarai states that the company's aim is to enlist 2 million-3 million members within the next few years. At present, all of the BMG Di-

www.americanradiohistory.com

rect Marketing clubs together have approximately 3 million U.S. members, he says.

Under the licensing agreement with MTV, the music channel will receive a percentage of all sales through the new BMG club, says Puthukarai. In return, BMG will have the right to use the MTV logo and will get a certain amount of advertising time on MTV.

Puthukarai points out that BMG will also use all of its normal methods of recruiting members, including national print ads and direct mail, in behalf of the new club. "We will test [ads on] MTV Networks and see how it's working—and if that's a proven medium, we will be heavy in there," he says.

While MTV staffers will write and produce the magalog, Puthukarai says BMG will pay for putting out the hybrid publication. The magalog will take outside advertising, he notes.

An important selling point of the new club, he continues, is that it will give members access to three kinds of products—audio, video, and merchandise; other clubs, he points out, sell only one type of product.

Puthukarai says there is no particular break-even point for the project; the success of an entertainment-software club, he observes, depends on several factors, including how the selections are marketed and the longevity of memberships. BMG's classical club, for instance, is thriving with

only 200,000 members, he points out. Since Bertelsmann took over RCA Records and its direct marketing division, Puthukarai notes, "it's a whole different management philosophy" because the West German conglomerate is heavily involved in the club business in about 30 countries. This new philosophy, he says, is exemplified by the strong support BMG topper Michael Dornemann is giving the MTV project.

If the new club succeeds in this country, he adds, "there is a possibility of going overseas" with the concept.

tant than new stores."

Spec's has more than doubled its store count. Its profile has risen, too: In the past year, Spec's was ranked as one of the nation's top 200 small companies by Forbes magazine, landed on the covers of Nation's Business and Florida Trend, and was hailed by The Miami Herald as one of Florida's top 100 firms.

The company's fourth convention showed that Spec's is gaining recognition within its industries, too. Performances by Epic's Will To Power, Windham Hill's Tuck & Patti, and RCA's Grayson Hugh marked the first time that major-label acts played a Spec's meet; this gathering also attracted eight national-level officers from the supplier ranks, far more than have attended any of its previous conventions.

But while Spec's management spent much of the week toasting its 40th anniversary and cheering its recent growth, much of the agenda was devoted to how the chain must respond to the threat posed by the increased proliferation of competing music and video stores now opening in Florida.

Lieff said it is important that managers not "underestimate" the challenge that competition represents. However, she told them, "Don't be afraid of these big competitors. We know what we're doing and we give our stores excellent service."

To hone the chain's competitive edge, managers attended six workshops dedicated to such topics as merchandising techniques, security, inventory management, video rental procedures, time management, and an orientation course on classical mu-

Most of these sessions were led either by store managers or midlevel staffers, proving the increased confidence that the top brass at Spec's has in its overall management team. Lieff praised the workshop leaders' presentations and said, "I think in the future you'll be hearing less from us

and more and more from you.'

Billboard.

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	1 ¹		E		
×	X	05	CHART	Compiled from a national sample one-stop, and rack sales r	
THIS WEEK	`≪ LAST WEEK	WKS. AGO	N		
THIS	× LAS1	2 W)	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
-	-			* * NO.1 * 1	k -
11	1	8	3		ks at No. One NEW JERSEY
2	2	1 🐦	61	GUNS N' ROSES ▲ ⁵ GEFFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	3	2	62	DEF LEPPARD ▲ ⁷ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
4	4	4	11	SOUNDTRACK A ELEKTRA 60806 (9.98) (CD)	COCKTAIL
5	7	5	27	BOBBY MCFERRIN & EMIE1 48059 (9.98) (CD)	SIMPLE PLEASURES
6	5	3	26	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
7	6	6	5	METALLICA ELEKTRA 60812 (9.98) (CD)	AND JUSTICE FOR ALL
8	12	14	14	BOBBY BROWN A MCA 42185 (8.98) (CD)	DON'T BE CRUEL
9	8	7	16	STEVE WINWOOD A VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
10	9	11	50	INXS A3 ATLANTIC 81796 (9.98) (CD)	KICK
11	10	9	49	GEORGE MICHAEL A ⁶ COLUMBIA OC 40867 (CD)	FAITH
12	11	10	27	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
13	13	12	14	CINDERELLA A MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
14	14	15	16	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
15	18	24	46	UB40 🛦 A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
16	15	13	19	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812
17	16-	17	23	POISON ▲ ² ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY AHH!
18	17	16	15	ROBERT PALMER • EMI 48057 (9.98) (CD)	HEAVY NOVA
19	21	21	22	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
20	19	18	25	CHEAP TRICK A EPIC OF 40922/E.P.A. (CD)	LAP OF LUXURY
21	22	23	21	ROD STEWART • WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
22	20	19	9	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
23	26	30	39	TAYLOR DAYNE • ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
24	24	20	10	HUEY LEWIS & THE NEWS A CHRYSALIS OV 41622 (CD)	SMALL WORLD
25	25	25	40	RICK ASTLEY A RCA 6822-1-R (8.98) (CD)	HENEVER YOU NEED SOMEBODY
26	23	22	58	SOUNDTRACK A9 RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
27)	34	38	10	INFORMÁTION SOCIETY TOMMY BOY TBLP 25691 /REPRISE (8	.98) (CD) INFORMATION SOCIETY
28	27	28	16	ELTON JOHN • MCA 6240 (8.98) (CD)	REG STRIKES BACK
29	30	29	24	AL B. SURE! A WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
30	36	68	3	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
31	35	41	5	VARIOUS ARTISTS 1988 SUMMER	OLYMPICS-ONE MOMENT IN TIME
32	28	26	71	RICHARD MARX A ² EMI ST 53049 (8.98) (CD)	RICHARD MARX
33	29	27	71	GLORIA ESTEFAN & MIAMI SOUND MACHINE A2 EPIC	OE 40769/E.P.A. (CD) LET IT LOOSE
34	33	34	21	SADE A EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
35	31	32	60	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
36	32	31	37	MIDNIGHT OIL COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
37	40	40	8	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
38	37	33	9	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
39	42	49	4	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
40	38	36	10	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
(41)	51	66	9	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
(42)	46	50	36	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
43	39	39	14	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
44	41	35	14	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
45	43	37	53	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORE COLUMBIA BFC 40964 (CD)	
(46)	55	62	9	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
47	45	45	11	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
48	53	48	42	KEITH SWEAT A VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
4 9	52	52	19	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
50	48	47	57	MICHAEL JACKSON A ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
51	44	44	10	UB40 A&M SP 5213 (8.98) (CD)	UB40
52	47	46	25	SCORPIONS A MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
53	57	65	21	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
54	56	63	13	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY

THIS WEEK	LAST WEEK	(S. AGO	ON CHART	
SIH1	LAST	2 WKS.	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
(55)	NE	N	1	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD) NO REST FOR THE WICKED
(56)	NE	NÞ	1	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD) ANY LOVE
(57)	73	144	3	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD) IT TAKES TWO
58	60	56	13	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) OLD 8 X 10
59	49	42	23	BRUCE HORNSBY & THE RANGE ▲ SCENES FROM THE SOUTHSIDE
60	. 62	53	- 14	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD) SUPERSONICTHE ALBUM
61	54	55	32	SOUNDTRACK A3 RCA 6965-1-R (9.98) (CD) MORE DIRTY DANCING
62	58	51	58	10,000 MANIACS • ELEKTRA 60738 (8.98) (CD) IN MY TRIBE
63	NE	NÞ	1	KENNY G ARISTA AL 8457 (9.98) (CD) SILHOUETTE
64	50	43	11	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD) FOLLOW THE LEADER
65	59	54	19	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD) LIFE'S TOO GOOD
(66)	72		2	SOUNDTRACK ATLANTIC 81905 (9.98) (CD) BUSTER
67	68	79	6	BAD COMPANY ATLANTIC 81884 (9.98) (CD) DANGEROUS AGE
68	64	57	58	AEROSMITH ▲2 GEFFEN GHS 24162 (9.98) (CD) PERMANENT VACATION
69	65	60 ·	14	PUBLIC ENEMY IT TAKES A NATION OF MILLIONS TO HOLD US BACK
70	63	64	18 1	DEF JAM BSW 44303/COLUMBIA (CD) UNION UNION UNICLOSED OF DEF DEF DEF DEF DEF DEF DEF DEF DEF DE
71	61	58	27	ZIGGY MARLEY & THE MELODY MAKERS • VIRGIN 90878 (8.98) (CD) CONSCIOUS PARTY
$\overline{(72)}$	85	99	4	
~				VIXEN EMI 46991 (9.98) (CD) VIXEN
73	67	59	11	FREDDIE JACKSON © CAPITOL C1-48987 (9.98) (CD) DON'T LET LOVE SLIP AWAY
74	88		2	READY FOR THE WORLD MCA 42198 (8.98) (CD) RUFF 'N' READY
(75)	NE	NÞ	1	KEITH RICHARDS VIRGIN 90973 (9.98) (CD) TALK IS CHEAP
<u>76</u>	80	94	6	WINGER ATLANTIC 81867 (8.98) (CD) WINGER
(1)	78	83	4	SIOUXSIE AND THE BANSHEES GEFFEN GHS 24205 (8.98) (CD) PEEPSHOW
78	66	61	33	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD) NOW AND ZEN
79	71	71	49	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CO) SURFING WITH THE ALIEN
80	74	75	19	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD) MELISSA ETHERIDGE
81	76	76	5	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD) TWICE THE LOVE
82	69	67	10	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD) ONE MORE STORY
83	84	84	7	KYLIE MINOGUE GEFFEN GHS 24195 (8.98) (CD) KYLIE
84	77	77	4	THE SMITHS SIRE 25786/WARNER BROS. (8.98) (CD) RANK
85	79	72	21	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD) TOUGHER THAN LEATHER
86	87	80	9	THE JUDDS • RCA/CURB 8318-1-R/RCA (8.98) (CD) GREATEST HITS
87	83	69	14	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD) TEMPLE OF LOW MEN
88	75	81	10	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD) BUENOS NOCHES FROM A LONELY ROOM
89	89	91	9	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) PEOPLE
90	70	70	6	VARIOUS ARTISTS COLUMBIA OC 44034 (CD) . FOLKWAYS
91	93	90	16	CHICAGO • REPRISE 25714 (9.98) (CD) 19
92	92	95	26	HURRICANE ENIGMA 73320 (8.98) (CD) OVER THE EDGE
(93)	94	110	5	EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS
(94)	111	110	2	GEFFEN GHS 24192 (8.98) (CD) SI IOO I IN GI NOD DE NOVAL OD AT THE STATIS
(95)	96	92	16	
				· · · · · · · · · · · · · · · · · · ·
96	82	74	18	REO SPEEDWAGON EPIC DE 44202/E.P.A. (CD) THE HITS
97	86	78	16	JIMMY PAGE • GEFFEN GHS 24188 (9.98) (CD) OUTRIDER
98	98	111	5	JOHN HIATT A&M SP 5206 (8.98) (CD) SLOW TURNING
(99)	100	118	6	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) SHORT SHARP SHOCKED
100	81	73	16	FAT BOYS • TIN PAN APPLE 835 809 1/POLYGRAM (CD) COMING BACK HARD AGAIN
101	91	89	9	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD) ONE LOVEONE DREAM
102	102	120	5	PSYCHEDELIC FURS COLUMBIA FC 44377 (CD) ALL OF THIS AND NOTHING
103	NE	NÞ	.1	OINGO BOINGO MCA 2-8030 (10.98) (CD) BOINGO ALIVE
104)	NE	NÞ.	1	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD) MAN IN MOTION
-	NE	NÞ	1	R.E.M. I.R.S. 6262/MCA (9.98) (CD) EPONYMOUS
105		87	14	STEVIE B LMR LP 5500 (8.98) (CD) PARTY YOUR BODY
(105) 106	95	•.		
	95 107	107	8	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD) RUMBLE
106			8	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD) RUMBLE STEVE MILLER CAPITOL C1-48303 (8.98) (CD) BORN 2B BLUE

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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.

CATCH THE CHRISTMAS SPIRIT NOW!





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DIGITAL MASTER

DIGITAL MASTER

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DAVE GRUSIN = LEE RITENOUR = DIANE SCHUUR = CHICK COREA DAVE VALENTIN = TOM SCOTT = DAVID BENOIT = KEVIN EUBANKS = EDDIE DANIELS YUTAKA = SPECIAL EFX = MARK EGAN = DARY: STUERMER = GARY BURTON JOHN PATITUCCI = ERIC MARIEN THAL = SZAKCSI

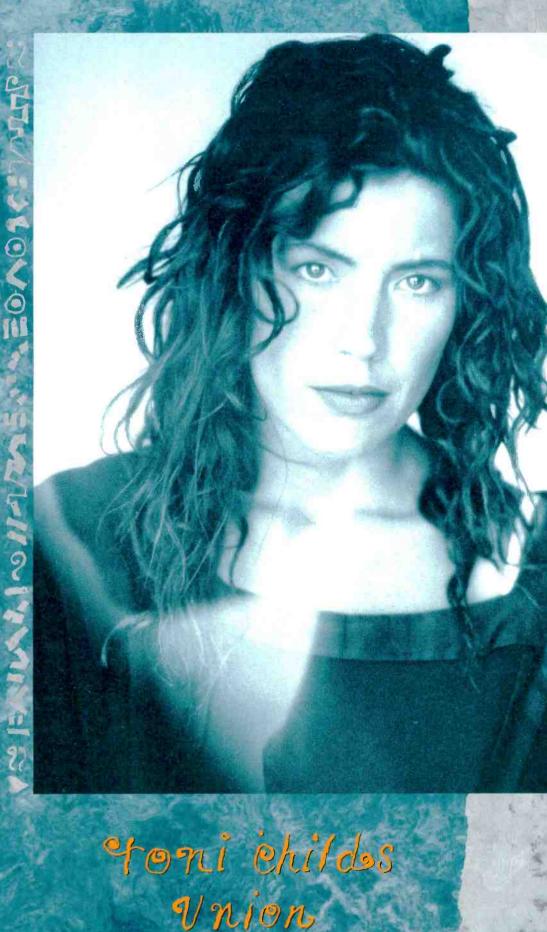
"A GRP CHRISTMAS COLLECTION"

Presented by the entire GRP roster of artists, every favorite Christmas classic is performed by each artist in their own unique musical style. A very heartfelt season's greeting to you and your family from the GRP family of artists.



A GRP CHRISTMAS COLLECTION

"Toni Childs is going for a long ride... the music she makes from the rest of her life should really be extraordinary?" — TIME



Donto Tri-kit, 105

On March 29, we released Union, the debut album by Toni Childs. Time Magazine, Musician, Rolling Stone, L.A. Style, and the New York Times sang her praises in terms usually reserved for established superstars.

During the Summer, the video for "Don't Walk Away" was named MTV's Hip Clip of the Week, and received extensive airplay.

In August and September, she took her volcanic voice on the road, selling out everywhere and inspiring another round of ecstatic reviews.

Television appearances on Letterman, USA Today, Live at the Hard Rock, MTV and VH-1 kept her profile in the ascendant into the Fall.

By the beginning of October, Union had passed 250,000 sold. On October 12, we released the new single by Toni Childs, "Stop Your Fussin!"

Our Tenacious Dedication To Toni Childs Continues...

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"Childs delivers what Van Morrison did in his finest moments: evocative, evanescent music that allows you to immerse yourself and drift away." – ROLLING STONE

"An important debut record...steamrolls over just about everything else in the current crop of releases with the assurance of a veteran, and a refreshingly well-defined sense of identity." – MIAMI HERALD

"Toni Childs looked like the daughter of Mother Nature and sang like an angel. The capacity audience...sat stunned, leaving less than an hour later, completely converted." – PENINSULA TIMES TRIBUNE SYNDICATE

> "A Stunning Debut!" –MUSICIAN MAGAZINE

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TOP POP ALBUMS m continued Billboard.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
⊢≤ 110	90	82	≤O 15	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* STRYPER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
111	103	86	10	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
112	110	115	53	DEPECHE MODE Sire 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
113	116	127	4		VILL I LAUGH TOMORROW
114	115	131	4	KIM WILDE MCA 42230 (8.98) (CD)	CLOSE
115	117	125	5	TRANSVISION VAMP UNI 5/MCA (8.98) (CD)	POP ART
116	104	93	15	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
117	106	106	7	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
(118)	171		2	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
119	109	88	36	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
(120)	128	123	132	ANITA BAKER A4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
(121)	-	WÞ	1	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
122	113	116	16	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
123	101	98	70	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
124	124	142	6	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
125	120	138	48	KOOL MOE DEE • JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
(126)	144	138	3	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
127	144	96	12		SOUTH OF HEAVEN
127	103	105	21	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	
120				2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	
	132	129	47	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD	
130	126	124	22	TONY! TON! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(131)	134	134	7	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
132	112	104	6	BUCKWHEAT ZYDECO ISLAND 90968/ATLANTIC (9.98) (CD)	
133	97	97	9	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
(134)	151	163	3	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
135	137	141	57	WHITE LION A ATLANTIC 81768 (8.98) (CD)	PRIDE
136	129	85	23	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
137	127	113	82	U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
(138)	157		2	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
(139)	168		2	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
140	119	109	16	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
141	123	126	10	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
142	114	101	15	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98	B) (CD) WILD STREAK
143	175		2	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
144		WÞ	1	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
145	NE	WÞ	1	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
(146)	NE	WÞ	1	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
147	130	130	54	BOB MARLEY AND THE WAILERS A ISLAND 90169/ATLANTIC (8	3.98) (CD) LEGEND
148	146	119	22	TEDDY PENDERGRASS • ELEKTRA 60775 (9.98) (CD)	YOL
149	133	137	57	TIFFANY 4 ⁴ MCA 5793 (8.98) (CD)	TIFFANY
150	125	117	33	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
(151)	177	-	2	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
152	143	159	101	DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
(153)	155	150	14	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
154	118	121	11	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
155	141	132	1	DARYL HALL JOHN OATES • ARISTA AL 8539 (9.98) (CD)	

×	×	(S.	WKS. ON CHART		
THIS	LAST WEEK	2 WKS. AGO	WKS. CHAF	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	159	186	3	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
(157)	189		2	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
158	162	152	9	RESTLESS HEART RCA 8317-1-R (8.98) (CD) B	IG DREAMS IN A SMALL TOWN
159	138	108	14	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
160	180	183	3	THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD) SWE	ET, DELICIOUS & MARVELOUS
(161)	165	193	3	TOM WAITS ISLAND 90987/ATLANTIC (9.98) (CD)	BIG TIME
162	158	148	12	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
163	164	164	3	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME I
164	122	128	15	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
165	153	140	18	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
166	139	122	13	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
167	149	149	5	FOUR TOPS ARISTA AL 8492 (8.98) (CD)	INDESTRUCTIBLE
168	147	114	22	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
169	152	136	37	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
170	140	139	18	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
171	121	102	13	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
172	161	146	74	RANDY TRAVIS A3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
173	135	103	8	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
174	156	171	6	HOUSE OF LOVE RELATIVITY/CREATION 8245/IMPORTANT (8.98) (CC	HOUSE OF LOVE
175	NE	WÞ	1	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
176	178	179	3	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
177	160	160	8	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
178	170	-154	18	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
179	167	161	8	TROOP ATLANTIC 81851 (§.98) (CD)	TROOP
180	136	135	11	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
181	150	133	11	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
182	145	112	20	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
183	154	191	21	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
184	188	170	10	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD) EVEN	RYTHING'S KOOL & THE GANG
185	181	177	13	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
186	163	155	7	JOHNNY CLEGG & SAVUKA CAPITOL C1-90411 (8.98) (CD)	SHADOW MAN
187	179	173	25	"WEIRD AL" YANKOVIC ● ROCK'N ROLL/SCOTTI BROS. FZ 44149/	E.P.A. (CD) EVEN WORSE
188	195	188	14	THE MAC BAND FEATURING THE MCCAMPBELL BROT MCA 42090 (8.98) (CD)	HERS THE MAC BAND
189	148	145	11	NUCLEAR ASSAULT LR.S. 42195/MCA (8.98) (CD)	SURVIVE
190	186	158	29	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
191	172	185	59	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
192	166	156	14	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
(193)	NE	WÞ	1	STEADY B JIVE 1122-1-J/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
194	187	178	25	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
(195)	NE	WÞ	1	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
196	174	175	5	DAVID LINDLEY & EL RAYO-X ELEKTRA 60768 (9.98) (CD)	VERY GREASY
197	176	176	4	FISHBONE COLUMBIA FC 40891 (CD)	TRUTH AND SOUL
198	194	196	6	M.O.D. MEGAFORCE 1359/CAROLINE (6.98) (CD)	SURFIN' M.O.D.
199	142	143	14	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
200	182	189	52	STING A A&M SP 6402 (10.98) (CD)	NOTHING LIKE THE SUN

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10, 000 Maniacs 62 2 Live Crew 128 Paula Abdul 123 Aerosmith 68 Alabama 178 Anthrax 30 Joan Armatrading 141 Rick Astley 25 Rick Astley 25 Bad Company 67 Anita Baker 120 Rob Base & D.J. E-Z Rock 57 Basia 42 Pat Benatar 44 George Benson 81 Big Audio Dynamite 180 Bon Jovi 1 Boy Meets Girl 146 Breathe 53 Edie Brickell & New Bohemians 93 Brithy Fox 43 Bobby Brown 8 The California Basing 160 The California Raisins 160 Eric Carmen 182 Peter Cetera 82 Tracy Chapman 6

Europe 22

Freddie Jackson 73 Michael Jackson 50 Jane's Addiction 124 Johrno Tull 181 Joan Jett And The Blackhearts 19 Elton John 28 Staniey Jordan 151 The Judds 86 Big Daddy Kane 164 Kix 94 Kool & The Gang 184 Kool Moe Dee 125 Kool Moe Dee 125 k.d. Lang 168 Huey Lewis & The News 24 Little Feat 40 Living Colour 177 Kenny Loggins 111 Loose Ends 159 David Lindley & El Rayo-X 196 M.O.D. 198 The Mac Band 188 Bob Marley And The Wailers 147 Ziggy Marley/Melody Makers 71 Marley Marl 163 Richard Marx 32

Bobby McFerrin 5 Metallica 7 George Michael 11 Midnight Oil 36 Steve Miller 108 Kylie Minogue 83 Eddie Money 121 The Moody Blues 170 Shirley Murdock 192 Najee 140 New Edition 14 New Kids On The Block 46 Randy Newman 157 Olivia Newton-John 173 Night Ranger 104 Noel 195 Nuclear Assault 189 Oingo Boingo 103 Original London Cast 129 Jeffrey Osborne 101 Ozzy Osbourne 55 K.T. Oslin 109 Overkill 185 Jimmy Page 97 Robert Paimer 18

Pebbles 169 Teddy Pendergrass 148 Robert Plant 78 Poison 17 The Primitives 117 Prince 183 Psychedelic Furs 102 Public Enemy 69 R.E.M. 105 REO Speedwagon 96 Ready For The World 74 Restless Heart 158 Rhythm Corps 154 Keith Richards 75 Run-D.M.C. 85 Run-D.M.C. 85 Sa-Fire 156 Sade 34 Satt.N.Pepa 47 David Sanborn 116 Joe Satriani 79 Scorpions 52 Michelle Shocked 99 Carly Simon 133 Siouxsie and The Banshees 77 Sir Mix-A-Lot 145 Slayer 127

Patti Smith 166 The Smithereens 190 The Smiths 84 SOUNDTRACKS Buster 66 Cocktail 4 Dirty Dancing 26 Imagine: John Lennon 144 More Dirty Dancing 61 Brenda K. Starr 136 Steady B 193 Stevie B 106 Rod Stewart 21 Sting 200 Stryper 110 The Sugarcubes 65 Suicidal Tendencies 113 Al B. Sure! 29 Keith Sweat 48 Sweet 29 Keith Sweat 48 Sweet 29 Keith Sweat 175 Thirty Eight Special 175 Tiffany 149 Tony! Toni! Tone! 130 Transvision Vamp 115 Randy Travis 172, 58 Troop 179

U2 137 UB40 15.51 Van Halen 16 Luther Vandross 56 VARIOUS ARTISTS 1988 Summer Olympics 31 Folkways 90 Vixen 72 Vixen 72 Tom Walts 161 Was (Not Was) 143 When In Rome 138 Karyn White 118 White Lino 135 Kim Wild E 114 Will To Power 131 Hank Williams. Jr. 142 Vanessa Williams 122 Brian Wilson 171 Winger 76 Steve Winwood 9 Weird Al' Yankovic 18 "Weird Al" Yankovic 187 Dwight Yoakam 88 Buckwheat Zydeco 132

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CMA HONORS WILLIAMS, OSLIN, ROGERS, LYNN

(Continued from page 1)

try's leading lady and capped her week by being named SESAC's writer of the year Oct. 13.

Williams scored an upset victory over his Warner Bros. label mate Randy Travis for entertainer honors. Travis settled for the male vocalist award, perhaps the second best thing to happen to him all night, after having the delightful hostess of the CBS telecast, Dolly Parton, plop down in his lap while introducing the nominees. The flustered Travis drawled, "After all that, I find myself trying to remember what I just won.'

First-time nominee Kathy Mattea took single-of-the-year honors for her Mercury release, "Eighteen Wheels And A Dozen Roses," while Ricky Van Shelton beat an impressive field to gain the Horizon Award for the most promising act for the future. Stunning Paulette Carlson, flash point for Highway 101, led the Warner Bros. act down the road for the top vocal group.

The popular RCA/Curb act the Judds won the vocal duo award, and Wynonna Judd performed a rousing version of mother Naomi's song, "Change Of Heart." A new category,

event of the year, honored the Warner Bros. "Trio" album by Parton, Linda Ronstadt, and Emmylou Harris. At least one award wasn't a surprise: Chet Atkins was named top musician.

Williams' performance of "If The South Woulda Won," which he describes as a parody but his detractors claim is a brief for racism and narrow-minded views, provided the CMA with a sticky situation. There was lively banter between the Williams forces and the CMA and TV officials during the dress rehearsals, when Williams reportedly waffled on whether or not to perform the controversial number. He curiously chose to finish his performance of the song by dancing around with a fringed parasol. Apparently, it was Williams' night to enjoy the spoils of his victory and, depending on various opinions. stuff his song down the throats of those who don't like it or try to demonstrate that it is indeed a parody.

Roy Rogers joined his Westernmovie singing saddle mates Gene Autry and Tex Ritter in the Hall of Fame. He is already in the hall as a member of the Sons Of The Pioneers

and is no stranger to the CMA Awards, having co-hosted the first awards show in 1967. Having witnessed the broad range of country music styles-from Reba McEntire's R&B-style version of "Respect" to Dwight Yoakam and Buck Owens teaming for "Streets Of Bakersfield"-Rogers commented, "I still like the old type of music the best, but time changes everything and that's all right with me." Johnny Cash introduced Rogers and the other inductee, Loretta Lynn. Lynn

quipped, "I would have dressed up if I'd known this."

It was a week of awards in Nashville, starting Oct. 9 when Troy Seals and the late Hoagy Carmichael were inducted into the Nashville Songwriters Assn. Int'l Hall of Fame, and the ASCAP, BMI, and SESAC awards were presented to the top writers and publishers. Phil Spector accepted BMI's Robert J. Burton Award for the most-performed country song of the year, "To Know Him Is To Love Him." Holly Dunn, Roger Murrah, Paul Overstreet, and Dan Seals shared BMI's writer-of-the-year honors, while publishing plaudits went to Tree Publishing and the Warner Music Group. Don Schlitz, with seven winning songs, captured the top ASCAP prize. "I'll Still Be Loving You," written by Todd Cerney, was named ASCAP's song of the year, and the organization saluted the Warner/Chappell Music Group as the year's top publisher. K.T. Oslin reigned as SESAC's queen. (See page 53 for complete coverage.)

Popovich To Exit Mercury Post

NASHVILLE Steve Popovich is leaving his post as head of Mercury Records' Nashville office less than two years after taking the helm.

Popovich confirmed that he will be out by Nov. 1 but says he does not know who his successor will be.

"I just don't want to re-sign," he ys. "My work is done here. When says. I took over, the Statlers were about the only thing that was selling big. We've broken Kathy Mattea through-and David Lynn Jones and Larry Boone to a point. Johnny Cash is back with a great record, and the Statlers are back with their

strongest single in years." Mattea won the Country Music Assn.'s single-of-the-year award Oct. 10 for her "Eighteen Wheels And A Dozen Roses," a song that also stayed at No. 1 on the Billboard country charts for two weeks earlier this year.

Popovich, who came to Mercury from his Cleveland International label in February 1986, attempted to resuscitate the careers of several once-prominent acts, including Cash, Kris Kristofferson, Johnny Paycheck, and Lynn Anderson. "I ain't retiring," Popovich adds.

"I feel the way I felt in '76, when I quit CBS after we had the Jacksons and Boston. In two years, we kind of revitalized that label, and we've kind of done the same here. So it's on to the next challenge-whatever that may be."

In addition to those cited, Mercury's current country roster includes Butch Baker, the Bama Band, the Burch Sisters, the Carter Family, Tom T. Hall, the Marshall Tucker Band, Wayne Massey, Charly McClain, Donna Meade, Razorback, Wayne Toups, and Frank Yankovic. EDWARD MORRIS

CD PRESSERS EXPRESS DOUBTS ABOUT CD-3 (Continued from page 3)

That CD-3 has already met relative success in Japan but not in the U.S. is partly explained by the fact that it hasn't received the same type of launch here that it did there. Gelardi says. "The question is, what's done the best in Japan has been the minialbum," he says, "and the con-cern with the major labels in this country is, will the minialbum cannibalize the maxialbum? I can't answer that question.'

Manufacturers uniformly bemoan CD-3's packaging problems; though most agree that the only successful package will be one that's fully automatable, that tends to be their only point of agreement.

"We're doing nothing but confusing the dealers," says PDO's Kiernan. "One of the reasons for the success of CD was the Compact Disc Group; it provided focus and overall marketing strategy for CD. We don't have that any longer. So



consequently, everybody's going into their own little direction, and it makes things much more difficult.'

Underlying most manufacturers' discussion of CD-3 is a general sense that it may be too soon to draw any valid conclusions about the configuration. Matters of packaging and of whether separate markets exist for the CD single, maxisingle, and minialbum remain to be settled; the adapter problem, some feel, may be settling itself.

"Once the kids start seeing how cute [CD-3s] are and how nice they sound," says JVC's Farioli, "I think they're going to go out and get their parents to buy them the \$150-\$400 units that are out there this Christmas. And the new ones all have the adapter built in."

At Sony's DADC plant, meanwhile, Scott Bartlett is convinced that CD-3 has already arrived. "[Because] all of the major labels have some plans for it and releases on the street and all of the [pressers] are announcing they either are making it or have announced specific times when they would be manufacturing CD-3—that tells me that I have a real product," he says.

U.K. RECORD DEALERS MEET

pounds [\$1.7 billion] on records,

tapes, and CDs, and 90% of that ex-

penditure is from start to finish the

result of exploitation of intellectual

copyright. "And it is the fruit of a sense of

common purpose which record com-

panies share with composers, pub-

lishers, authors, manufacturers, dis-

(Continued from page 4)

VID TRADE SHOW WOWS WAXWORKS GUESTS (Continued from page 4)

ny's pioneering of PPT. "The easiest growth years are behind us," he con-tended. "You need capital to stock inventory for sell-through. PPT can help you generate capital.'

David Pierce, senior VP of sales and marketing for New World, warned the registrants that they will be increasingly "challenged by electronic distribution of programming, such as cable TV." Video stores gain their edge in this environment, he maintained, by their presence in the community. Electronic delivery, he said, "is static, noninteractive."

Noting that MGM/UA Home Video has long been thought of as a catalog house, David Bishop, MGM's VP of sales, said the company is now dealing in new titles as well. Among the upcoming MGM/UA movies he cited were "Memories Of Me," "Be-trayed," "Rain Man," "Leviathan," "Road House," and "Union Street." Bishop lamented the fact that mass

merchandisers handle 60% of the video sell-through business and admonished the store owners to compete more aggressively. "You have the ideal customer for sell-through," he assured them. He said that such other specialty businesses as record and book stores sell 75% of the total product sold, even though the product is also available from mass merchants.

Dick Pinson, senior VP of sales and marketing for RCA/Columbia, announced that in 1989 his company will offer videos of 45 movies that will have been in national release, 25 of which will have been released to a minimum of 1,000 screens. RCA/Columbia, he said, has new agreements with such moviemakers as Act III Communications, Lucasfilms, and the Weintraub Co. Alluding to his company's dropping of several distributors last year, Pinson assured the audience that "WaxWorks will continue to be an important player in our distribution system."

For entertainment, the registrants were treated to concerts by Ethel & the Shameless Hussies, New Grass Revival, and Jo-El Sonnier; a magic show by the Great Tom Sony; a morning aerobics demonstration by David Essel; and screenings of "E. T.," "Stormy Monday," "Red Heat," "Big," "Return To Snowy River," "Big," "Return To Snowy Inter, and "Young Guns." (For more on catch Convention Capsules, page 62.)

Concurrent with the video activities, managers and buyers for Wax-Works' Disc Jockey chain heard new product presentations from the major record labels. In the past year, the chain has grown from 49 to 77 stores.

TAPE UNIT TESTED IN L.A. (Continued from page 96)

Covina.

Garvin says this year's testing has shown that consumers typically average a mix of song selections that "slightly but significantly" exceed the usual \$8.98 album list price. "That's not by accident," he says. "We want the price points for material on the Personics system to reflect the fact that it is not a competitive product, but an enhanced product and service offering to the consumer.

Of the major labels, only the BMGdistributed group and CBS Records have yet to commit product to Personics. Says Garvin: "We anticipate that we will be able to broaden our label base even further during the weeks and months to come.'

The Personics game plan thereafter calls for the start of installations in "other major media markets," says Garvin. "That will include the East Coast early next year-assuming we're successful in California."

right legislation. "The single most important event this year was the passage through Parliament of the copyright bill. The BPI had perhaps the highest profile in pursuing a blank-tape levy. For those of us closely committed to this small compensation for a gross injustice, the government's failure to recommend even a modest levy was a disappointment. At the very least, it would have provided recognition that blank-tape importers rely for their profit on the creativity of British record producers, composers, and musicians.

"But the government proposals do provide some comfort in the promise to ban technical devices which could circumvent anticopying machinery incorporated in disk and tape players if it ever happened that the industry eventually found a workable spoiler system. "And when the bill finally comes

into force, the most important right will be that for record producers to control the exploitation of their recordings through High Street rental outlets. There had been a danger that absolutely anyone could have set up shop to rent out CDs to the public for short periods for a small fee, and with devastating consequences.

Jamieson also urged retailers to help break new artists, to be receptive to new technologies, and to give new configurations a chance.

"Let's help the CD single," Jamieson said. "Let's sensibly price and make sure the CD becomes the dominant force over the next decade. Let's help the music video. Let's give CDV a whirl. Let's even give DAT a chance when it comes, strictly on the proviso that it comes with the cooperation of the software companies and contains prerecorded music on agreed terms.'

BLACK MONDAY A YEAR LATER: THE SKY DIDN'T FALL

(Continued from page 1)

way below old levels, reflecting a lack of investor confidence.

The blue-chip diversified entertainment companies-such as Disney, Warner Communications, MCA, and Gulf & Western-have been among the solid market performers, trading up significantly since last October. WCI, which closed at \$19.62 last Oct. 19, was trading at \$36.75 on Oct. 11, just off its 52-week high and above its precrash price. MCA, a \$37 stock on Oct. 20, 1987, was worth \$47.75 per share as of last week. Walt Disney, a \$72 stock on Oct. 12, 1987, and a \$41.25 stock in the weeks following the crash, was trading in the high \$60s last week.

Sales and earnings have been strong for most of the big entertainment companies, but positive employment figures, growing consumer demand, and other macroeconomic factors have played a bigger role in higher stock prices than, say, CD sales. The No. 1 industry concern last October was a recession in 1988. That never materialized, and with no major downturn anticipated before 1990, the outlook for music and video growth is excellent, analysts agree.

"Certainly investors are still nervous," concedes Lee Isgur of Paine-Webber, "but a year after the crash, it's more or less business as usual. The home entertainment industry has been fundamentally good all along. The crash was a Wall Street phenomenon. Investors are coming back to buy value, and they're willing to pay more for it than they were last November."

The majority of publicly held home entertainment stocks, however, are small-capitalization issues traded over the counter. These stocks—combo retailers, indie distributors, radio syndicators—tended to perform fairly well when the OTC was generating action earlier this year but sloughed off with the rest of the market in mijor support for the OTC market, are simply not bullish on companies with small stock floats.

In the past few weeks, however, some small-capitalization issues, specifically entertainment retailers and distributors, have begun to stir.

Parker Barnum, who follows music/video retailers for the brokerage firm of Wood, Gundy, says, "Continued strong earnings for this sector are beginning to catch investors' attention." A couple of examples: Trans World Music, at \$26.13, is near its 12-month high of \$27.25, and Spec's Music has climbed above \$7 after drifting for a year at \$5-\$6.

In retrospect, the crash can be said to have influenced the entertainment industry in at least two other ways: by encouraging a number of companies to go private and by preventing a few from going public.

The crash apparently spurred the sale of CBS Records to Sony. Just prior to Oct. 19, 1987, CBS Inc.'s board of directors was reported to be favoring a spinoff of the record division to shareholders. Those plans evaporated on Black Monday, when only a strategically minded Japanese firm was willing to pay a premium price for CBS Records' strong cash flow.

The crash killed plans by N.V. Philips to spin off to the public 20% of its PolyGram Records unit. Although Philips still has plans to sell part of the company either publicly or privately the IPO market is not expected to pick up in the foreseeable future, and sources say the PolyGram offering remains on "indefinite hold."

Several other companies, including MTM Enterprises, were prevented from going public last year. (MTM was sold to a British firm last summer, but its music group remains independent.) Record Bar, the North Carolina-based chain, has put its hopes of raising public equity on the back burner, and National Record Mart, another large private retailer, is rumored to have weighed a public offering prior to the crash.

Meanwhile, a host of companies, including Wherehouse Entertainment, Musicland Group, Virgin Group, Josephson Inc., and Infinity Broadcasting, have left the public sector in the past 12 months. To a greater or lesser extent, lower postcrash public valuations influenced these decisions.

Farid Suleman, the chief financial officer of Infinity, which was taken private in a \$500 million leveraged buyout last summer, says, "The crash was one of the reasons for the deal. It created a situation where the company was selling at a large discount to its [actual value]."

Keith Benson, chief financial officer of the 638-store. Minneapolisbased Musicland Group, recalls that before the market crash, the chain's owner, Primerica, had been trying to sell off its Fingerhut unit. "After the crash, they were unable to find a buyer for that division at the price they were asking, and they were out looking for alternatives. One alternative was to have Musicland go private or to sell it. And that was where the primary impact [of the crash] was."

NARM, RIAA EXIT POLL PROFILES CD CONSUMERS (Continued from page 3)

aware of the lower price points on CDs, which retailers demanded from suppliers at last year's Retailers Conference. Harvey noted that since the 1987 meeting, more than 60% of pop CDs and more than 30% of classical CDs had been reduced in price.

Overall, the study found that 8.8% of the respondents believed that CD prices had increased, 25.5% thought they were the same, 32.6% thought they were lower, and 33.1% said they didn't know.

Those most likely to believe CD

prices had dropped were 18-35-yearold Oriental men; white males were the next most likely.

Of consumers who were deemed "active CD buyers," 37% thought that CD prices were unchanged, while 45% thought prices were lower. By age group, those with the most awareness of the reductions were in the 18-25- and 26-35-year-old brackets. Teens and older customers were less aware.

Paul Smith, senior VP and general manager of marketing for CBS Rec-

ords, voiced concern over the widespread ignorance of the price decreases among music consumers; he recommended that dealers promote the lower price points with signs and displays. "I just don't know if through in-store signage that we've gotten the message out," he said.

But Carl Rosenbaum, president of Chicago chain The Flip Side, noted that the survey was conducted early in the price-reduction cycle. (CBS did not announce permanent reductions on its CDs until the beginning of July, although discounts on most of its titles had been in effect since March. Permanent cuts by other vendors came later.)

Ann Lieff, president of Miamibased Spec's Music & Video, wanted to leave no doubt that the price adjustments had increased her chain's CD unit sales; she quickly followed Rosenbaum's comment with the succinct observation: "And it's working."

On the day of the interviews, 79.1% of the respondents had bought a cassette; 52.4%, an LP; and 48.1%, a CD. In the next six months, 53.5% expected to buy cassettes; 17.6%, LPs; and 24.7%, CDs.

The survey found that while the highest percentage of respondents (93%) owned home cassette players, followed by portable cassette players (86.9%) and turntables (84.5%), the ratio between ownership and use of home CD players (41.1%-to-37.8%) was among the highest for any home entertainment product.

The study noted that CD household penetration, only 8% last January, is expected to hit 13% by Jan. 1, 1989, and 19% by Jan. 1, 1990.

300 Retailers Are Runners-Up In Cassette-Single Campaign Four Win Top Prizes In NARM-RIAA Promo

troit-based Harmony House (11 loca-

NEW YORK The National Assn. of Recording Merchandisers has awarded four grand prizes and 300 runnerup prizes in its summer cassette-single merchandising sweepstakes (Billboard, June 18).

The contest, developed by NARM and the Recording Industry Assn. of America, involved nearly 500 retail outlets and more than a dozen onestops.

The grand prize for retailers—a trip for two to the 1989 Grammy Awards, including free air transportation, hotel accommodations, tickets to the show, and an invitation to all the record company parties—was won by three stores: Harmony House No. 13 in Westland, Michigan; Record Bar No. 114, Oklahoma City; and Record World No. 116, Commack, N.Y.

The one-stop grand prize is an allexpenses-paid trip for two to the 1989 NARM convention in New Orleans, including air fare, hotel accommodations, and two registrations. Winning that trip was Valley Record Distributors of Woodland, Calif.

The 300 retail runners-up won Sony Walkmans. They include North Canton, Ohio-based Camelot Enterprises (40 locations); Boston-based Good Vibrations (nine locations); Detions); Amarillo, Texas-based Hastings (three locations); Washington, D.C.-based Kemp Mill Records (six locations); Minneapolis-based The Musicland Group (73 locations); Los Angeles-based Music Plus (eight locations); Pittsburgh-based National Record Mart (12 locations); Hialeah, Fla.-based Peaches Entertainment (two locations); Durham, N.C.-based The Record Bar (39 locations); Sausalito, Calif.-based The Record Shop (two locations); Albany, N.Y.-based Trans World Music Corp. (nine locations); Roslyn, N.Y.-based Record World Enterprises (26 locations); Nashville-based Sound Shop (two locations); Dallas-based Sound Warehouse (46 locations); Miami-based Spec's Music & Video (two locations); West Sacramento, Calif.-based Tower Records (nine locations); and Los Angeles-based Wherehouse Entertainment (one location).

BRUCE HARING

NARM WHOLESALERS HAVE LOTS TO TALK ABOUT (Continued from page 3)

chart positions are not for sale. What we need to do is develop a reporting system using the technology that's available today to ensure the charts reflect actual sales."

With regard to loss prevention and packaging—which he sees as interrelated—Hennessey takes special pride in NARM's formation of committees in both areas. NARM is producing two videos on shrinkage, one of which should be ready for previewing in Palm Springs, he says. A NARM theft hot line has received a surprising amount of use, he adds. As head of the industry's largest rack operation—Handleman posted a record \$531.8 million in sales in fiscal 1988—Hennessey takes a strong line on the loss of the wholesale functional discount.

"I think the functional discount is necessary. We need to look at the different services provided by the different distribution channels. What the manufacturers, the labels need to focus on is the challenge of creativity and innovation. They know their objectives. We need to throw away the rules so this business can grow."





Jiskmakers

ABC Radio Networks Creating Tour Division

BY PETER LUDWIG

NEW YORK In its first new division expansion since being acquired by Capital Cities Inc. in 1985, ABC Radio Networks is creating a tour marketing and merchandising division. The new division is designed to bring together major sponsors and national concert tours and then coordinate the tour promotions with local radio.

The new division will be operated out of ABC's Entertainment Programming Department, headed by VP Tom Cuddy. The division's director will be Irene Minett, VP of marketing for Stiletto Limited for the past eight years.

According to Cuddy, the new division's first project will be announced by the end of the year; two or three tours are being planned for 1989.

ABC's entry into the tour marketing and merchandising field is another indication of the major networks' desire to offer enhanced services to radio stations. As network news has become less important to music-intensive radio formats, the networks have had to compensate local stations to carry the embedded national ad spots. To combat the trend, the networks have been adding more nonnews material to their daily satellite feeds as well as exploring new areas of station services and network revenue.

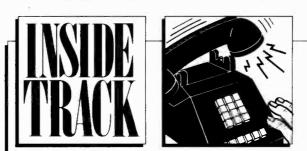
Westwood One Radio Networks, for example, has been involved with 20 national tours since it launched the first network music marketing division in 1984. WW1 was the sole sponsor of two major tours, including the North American leg of George Michael's "Faith" tour this year. It also set up the marketing campaign for the current Reebok/Amnesty International Human Rights Now! tour with the Musicland/Sam Goody chain.

WW1 was built primarily on syndicated rock programming, and its music marketing has been focused almost exclusively on rock concert tours. ABC's Cuddy says the new ABC division will initially concentrate on country and top 40 artists because of ABC's programming dominance in those two formats with "American Top 40" and "American Country Countdown."

Both ABC and WW1 see the entry of major networks into tour marketing as a natural development. Cuddy says: "We can offer what no one else can by bringing together major national advertisers, major concert tours, and radio. Radio is the key in making each local concert stop a success."

Cuddy says that without network involvement, it has been difficult to get all the promotional tools important to radio—quality promotional spots, concert tickets, backstage passes, artist interviews, venue signage, and customized merchandise. With a radio network closely involved from the beginning, stations have ready access to these tools as well as to additional revenue from the promoters and national sponsors involved.

Minett says research shows U.S. corporate promotional expenditures run in the neighborhood of \$136 billion—almost twice what is spent nationally on advertising. She expects the promotional budgets to continue to increase.



Edited by Irv Lichtman

THE **MTV** TALK SHOW: MTV unveils its live nightly talk show, featuring an 800 toll-free phone-in, Oct. 31, as hosted by comedian **Steve Skrovan**. Called "Mouth To Mouth," it'll be broadcast from a studio in New York, where the audience will have a chance to interact with guests to make it all, as an MTV spokesperson put it, "unpredictable and irreverent" ... **MTV** offices at 1775 Broadway in New York suffered severe smoke damage from a four-alarm fire that broke out on the 10th floor at about 1:50 a.m. Oct. 13. Thirteen of the 125 firemen who fought the blaze, which was concentrated on MTV floors eight, nine, 10, and 11, received minor injuries. The cause of the fire was undetermined as of press time. Broadcasting by the cable channel was not affected because its studio facilities are located on Long Island, N.Y. The fire department closed off all of the affected floors, giving some 500 MTV staffers at least a day off.

SOLD & SELLING: The sale of Morris Levy's Big Seven Music catalog to Chuck Kaye's new music publishing setup with Japan's Fuji entertainment complex is apparently a fact, although neither party is making it official at this point. As for Levy's Roulette label, it's still likely to be sold to New York's KB Communications, even though the company's original exclusive rights formally expired Sept. 9. Prices? The publishing catalog has been said to be worth between \$7 million and \$10 million, while KB Communications has said it would pay \$4.5 million for Roulette and 21 affiliated labels.

THE SONG'S ON THE SIDELINES: If folks think the George Bush presidential campaign song is Bobby McFerrin's "Don't Worry, Be Happy," they're wrong. Press coverage has suggested that such is the case, based on campaign swing performances of the song, but McFerrin's management/publishing rep Linda Goldstein, who operates Original Artists, has informed the Republican Bush/Quayle '88 office in Washington that McFerrin doesn't want to have the smash connected with any presidential candidate. She wants the performance of the song during campaign appearances to cease. Goldstein says she has also turned down requests from Michael Dukakis' camp to use the song as a wry commentary on the Reagan/Bush years. McFerrin, Goldstein says, supports the Dukakis/Bentsen ticket.

N THE MONEY: David Geffen didn't quite make Forbes' list of billionaires, but he did crack the magazine's 1988 roster of the 400 richest people in America. Geffen's wealth was put at \$240 million. Dropping out of the fab 400 this year is Vestron's Austin Furst, whose wealth is put at a mere \$200 million.

SOVIET AIRTIME: Tass, the Soviet news agency, has made an arrangement with **Pan American World Air**ways to air a sort of Russian top 40 on its Inflight system. The three-month run, starting this month, features such acts as **Bravo**, **Aquarium**, **Vladimir Kuzmin**, **Alla Pugacheva**, and **Nautilus Pompilius**. According to **Michael Beglov**, chief of the Tass audio/visual department, "many airlines" may also participate in the latest example of musical glasnost.

GOMINGS AND GOINGS: Art Keith surprised his Arista co-workers by tendering his resignation. He was the label's national accounts marketing director, based in Chicago, and previously was its regional marketing director. Arista staffers flew to the Windy City Oct. 6 for his going-away party. Keith says he'll stay in the industry, although possibly in a different role, but for now declines to elaborate on his next move ... Track hears former The Limited exec Chuck Wilkinson has departed **Trans World Music Corp.** He was the chain's senior VP of operations.

BMI HAS FILED a copyright-infringement suit against **Rainbow Programming Services Co.** and **Rainbow Program Enterprises**, umbrella companies of cable TV's **Bravo**, **American Music Classics**, and **Prism**. The action, filed Oct. 7 in U.S. District Court in New York, charges the defendants with failure to pay performance fees for 37 copyrights cleared through BMI. Before the action, the performance rights group and the defendants had been negotiating an agreement on a performance license, but talks have broken off.

T'S OFF TO CD IT GOES: One of **RCA Records** budget CD releases for November is an unusual entry: It's soundtrack music and dialog from **Walt Disney's** classic "Snow White & The Seven Dwarfs," the great animator's first full-length cartoon. RCA Victor released an album of six 78-rpm disks in 1937, the year the film was released. RCA says engineers worked from the original shellac records in making the digital transfers. Why? They survived in better shape than most of the metal parts. The CD will mark the first time RCA has reissued the album since its appearance on 78s.

HAMSTEIN/OPAL DEAL: Hamstein Music, publisher of copyrights by ZZ Top and Clint Black, will represent the British Upala Music catalog in the U.S. and Canada. Upala is a unit of Opal Limited, the label that includes such acts as Harold Budd, Michael Brook, Brian Eno, Roger Eno, John Paul Jones, Daniel Lanois, and Laraaji. Hamstein, based in Houston, will also develop film and TV projects for the Opal stable.

UEADLINE: Oct. 31 is the deadline to submit applications for the annual **NARM** scholarships to be awarded at the 31st annual **NARM** convention March 3-6 in New Orleans. Eligible are employees of all **NARM**-member companies, their children, and their spouses.

UAN'T WAIT: This year's CMJ Music Marathon, Oct. 27-30 at New York's Vista Hotel, promises to be an exciting one. **PolyGram** recording artist **Michelle Shocked** has agreed to be the keynote speaker, and **Geffen** act **Siouxsie & the Banshees** will hold a press conference Oct. 27. The marathon will also include seven panels dedicated entirely to heavy metal. As usual, a host of club performances and showcases are scheduled throughout the city. For more information call 516-248-9600.

UNDERWRITER: The **Tanqueray** company has agreed to spend \$125,000 to underwrite the **Nordoff-Robbins Music Therapy** dinner, to be held Nov. 17 at the Puck Building in downtown Manhattan, N.Y. (Billboard, Oct. 8). Additionally, **John Tanqueray** has donated an original **John Lennon** collarless **Beatles** suit to a collection of rock'n'roll memorabilia that will be auctioned during the evening.

DOUBLE WARNING: The upcoming **Warner Bros** album by raunchy comedian **Sam Kinison**, "Have You Seen Me Lately?," will bear two stickers: "Explicit Language and Materials: Parental Advisory" and "Opinions expressed on this record do not express the views of Warner Bros. Records." The second sticker is unprecedented, according to **Bob Merlis**, Warner Bros. VP/national director of publicity.

HE COUNTRY MUSIC ASSN. picked its new board of directors Oct. 11 at a Country Music Week meeting in Nashville. Among the new members is Billboard Publications Inc. VP Howard Lander, group publisher of Amusement Business and Back Stage. The board's new at-large members are Connie Bradley, Irving Waugh, and E.H. Wendell. The rest of the new board, representing various entertainment areas: advertising agency, Dick Gary; artist manager/agent, Terry Cline; artist/musician, Randy Owen; broadcast personality, Rhubarb Jones; composer, Roger Murrah; international, Paul Conroy; publisher, Jerry Bradley; radio, Dan Halyburton; record company, Joe Galante; record/video merchandiser, Jim Powers; talent buyer/promoter, Steve Moore; and television/video, Kitty Moon.

TO TENT OR NOT TO TENT: BMI's country awards banquet was staged Oct. 11 at the Tennessee Performing Arts Center—after being held for more than 10 years in a huge tent behind BMI's Music Row headquarters. The change in venue necessitated the painful task of cutting the invitation list from 1,100 to 650. Still, Frances Preston, BMI's CEO, told Billboard she was satisfied with the new site and its all-weather comfort, noting that in past years the tent had been heated, cooled, or sandbagged during heavy rains, depending on the quirks of Nashville's October weather. The jury is still out on the new location, but the tent concept remained a favorite for some of the attendees, despite the new site's dramatic decoration and special effects, directed by designer Doug Williams.

Label Known For Classical CDs Delos Files For Chap. 11

LOS ANGELES Chatsworth, Calif.-based classical label Delos International Inc. filed for Chapter 11 protection Oct. 3 in U.S. Bankruptcy Court here.

Delos, which has been in business for more than 15 years, was noted in the early days of classical repertoire on compact disk for the quality of its analog-to-digital transfers. The company is also known for its ongoing recordings with the Seattle Symphony under Gerard Schwarz and the Oregon Symphony under James DePriest; its midline CD releases of older analog material under the Facet logo; and its 1987 release of a 3inch classical line.

Court documents filed by Delos list assets of \$2.5 million and debts totaling \$2 million.

The company's secured debts, owed to four unlisted creditors, total \$717,000. Unsecured creditors include the Philadelphia Orchestra (\$45,000), conductor Schwarz (\$41,301), the Seattle Symphony (\$24,737), and the London Symphony Orchestra (\$17,000).

CHRIS MORRIS

SAM CLARK DEAD AT 74 (Continued from page 6)

entered the original-cast arena with releases of such musicals as "High Spirits" and "Henry, Sweet, Henry." The label also operated a successful music publishing company.

In 1967, Clark was named to head ABC Theatres, the film exhibition wing of ABC Inc., and he later helped form ABC's film and motion picture unit.

Clark, who became a member of the board of directors of ABC, retired from the company in 1972 as senior VP of ABC. In recent years, he was a consultant in the record and film industries. Clark is survived by his wife, Alice;

a son, Craig; two daughters, Rochelle Stark, whose husband, Howard, is president of the MTM Music Group, and Lisa Mottola, whose husband, Tommy, is president of CBS Records; and seven grandchildren.

Memorial services were held Oct. 11 in New York. In lieu of flowers, contributions may be made to the American Diabetes Assn.

IRV LICHTMAN

n the past few years I've been searching for the perfect combination of elements that I think are necessary for a good record. You need the right people. the right songs, the right idea and the right situation to put them all together. After all those things were in front of me. I was able to combine them and create a piece of work which I think is some of my richest and most energetic."



The eagerly-awaited new album, featuring the single "OASIS" and the songs "SHOCK TO MY SYSTEM" and "UH-UH OOH-OOH LOOK OUT (HERE IT COMES)."

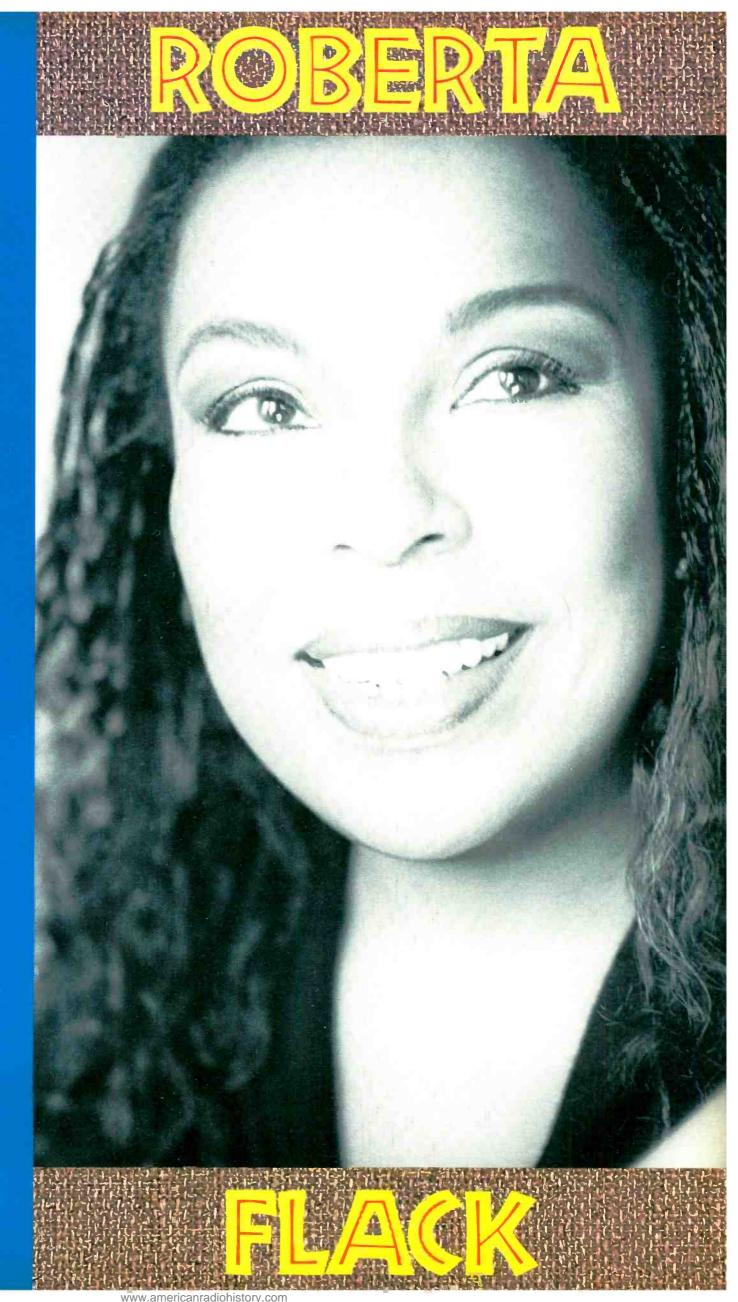


Produced by Marcus Miller: Ashford & Simpson: Michael Omartian; Andy Goldmark; Jerry Hey: Barry Miles Executive Producers: Quincy Jones and Roberta Flack

Management: Magic Lady, Inc.



On Atlantic Records, Cassettes and Compact Discs © 1988 Atlantic Recording Corp.®*A Worner Communications Co.





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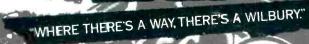
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