NEWSPAPI



VOLUME 100 NO. 45

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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

Top 40's Bias Discourages Country Crossover Moves

BY SEAN BOSS

NEW YORK How closed is the door between country and top 40 radio? So closed that most top 40 PDs no longer monitor the country charts—even if country radio dominates their market. So closed that the consumer press has replaced pop radio as the avenue for exposing country artists to a larger public. So closed that some of the majors are not even considering trying to cross over their country artists.

When Restless Heart's "I'll Still Be Loving You" made it to No. 33 on the Billboard Hot 100 last June, the Nashville record community hoped top 40's resistance to country might be softening. But 16 months later, EZ Communications group PD Don Langford says that "the word 'crossover' is almost not in the vocabulary of most of the record companies and artists right now."

That could be because some country albums are already selling well in the general market—without top 40's help. Frank Leffel, PolyGram's na(Continued on page 75)

RIAA: Units, \$ Value Zoom In First Half Banner Year Builds For Music

BY IRV LICHTMAN

NEW YORK With cassettes and CDs rolling up impressive first-half numbers, the recording industry is poised to set new highs this year in units shipped and the dollar value of those shipments.

The projection is gleaned from 1988 first-half figures released by the Recording Industry Assn. of America. The figures also show CD shipments roaring past those of vinyl LPs for the first time.

For all configurations, the industry is likely to surpass the $726.2\ \text{million}$

units shipped in 1978, when the successes of the double albums "Saturday Night Fever" and "Grease" gave new meaning to "tonnage" hits. The RIAA's first-half figures for 1988 show an impressive shipment of 364.4 million units, a total that should be easily surpassed in the second half of the year, the industry's busiest.

The industry will also have little difficulty moving well past last year's record dollar value of shipments—\$5.5 billion net after returns. This year's total is likely to be more than \$6 billion. At midyear, the figure stood at \$2.9 billion, according to the RIAA.

Overall, units shipped were up 11% over the first half of 1987, while dol-(Continued on page 74)

Hill's 11th-Hour Moves Spell R-E-L-I-E-F

BY BILL HOLLAND

WASHINGTON Officials from music and video trade groups were exhausted but relieved as Congress closed its session with a compromise on the most worrisome section on obscenity in the Child Protection and

Obscenity Enforcement Act. The act was part of the omnibus drug bill that was passed Oct. 22.

In other 11th-hour action, Congress approved an eight-year extension of the record-rental act; a measure allowing songwriters and other artists to deduct expenses the year

they are incurred; and legislation allowing the U.S. to join the Berne Convention, the international copyright treaty (see separate stories, pages 4, 67, and 81).

During a late-night meeting on the last day of the 100th Congress, (Continued on page 81)

GEMA, STEMRA Make Peace On Licensing

BY WOLFGANG SPAHR

MUNICH The dispute between the West German authors' society, GEMA, and the Dutch mechanical rights society, STEMRA, which arose from STEMRA's central licensing and accounting deal with PolyGram (Billboard, Jan. 9), has been resolved.

In a statement issued Oct. 21 from GEMA's headquarters here, Dr. Erich Schulze, president, said that GEMA has withdrawn the termination of its reciprocal agreement with STEMRA and added that the resumption of a full working relationship has been prompted by changes in the Common Market.

(Continued on page 72)



DE LA SOUL is movin' units and makin' noise with their new double-sided daisy "Jenifa (Taught Me)" and "Potholes In My Lawn" (TB 917). Breaking big now in Los Angeles, Texas and the Northeast. "Totally blowin' out the door!," Roger Dennis, Snow Industries/City One-Stop, Los Angeles. From their tertheceming album 3 Feet High And Rising (TB 1019). This is the daisy age. On Tommy Boy.



A MUSICAL CELEBRATION JOHNNY CLEGG & SAVUKA ON TOUR Don't Miss It!

Dealers Jump Street Date On 'E.T.' Video

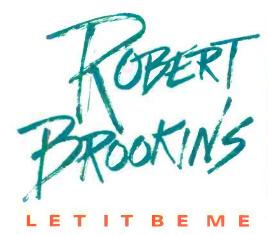
This story was prepared by Geoff Mayfield and Al Stewart in New York and Jim McCullaugh in L.A.

NEW YORK Despite MCA Home Video's tough talk regarding street-date violations in connection with "E.T.—The Extra-Terrestrial," some merchants put the eagerly anticipated title on the market before the sanctioned release window of 6 a.m. Oct. 27, Billboard has learned.

On Oct. 25, a merchant found "E.T." on sale for \$19.95 at a K mart in Indianapolis. Copies at similar price points were also found on Oct. 26 at a Woolworth in Minneapolis and a Safeway in Se-

(Continued on page 80)







RTIST, PRODUCER, WRITER, ROBERT BROOKINS IS POISED FOR STARDOM. AFTER PRODUCING FOR STEPHANIE MILLS, JEFFREY OSBORNE, AND AL JARREAU, ROBERT STEPS OUT ON HIS OWN ALBUM, LET IT BE ME. FRESH FROM A NATIONWIDE TOUR WITH STEPHANIE MILLS, ROBERT HAS DELIVERED A NEW SINGLE REMAKE OF THE ROBERTA FLACK/DONNIE HATHAWAY CLASSIC, WHERE IS THE LOVE? (MCA-53283) A DUET PERFORMANCE FEATURING STEPHANIE MILLS. ALBUM RELEASE DATE: NOVEMBER 14TH.

MICA RECORDS

ASTATEMENT



THE HIT DEBUT SINGLE

DIAL MY HEAR

(MOT-53301

ON THE SELF-TITLED DEBUT LP FROM

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EXPERIENCE CLASSIC MOTOWN SOUND ON THE DEBUT LP RELEASE

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(MOT-6265)

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TAKE ME WHERE YOU WANT TO

(MOT-1951)
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& BEAUTY

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GEORGIO (MOT-5263)

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VOLUME 100 NO. 45

NOVEMBER 5, 1988

CAMPAIGN '88: REVVING UP RADIO?

The race for the presidency may be less than compelling, but that hasn't put a dent in the air waves. Washington, D.C., bureau chief Bill Holland reports on the candidates' station and format preferences and David Bushman investigates the effects of a lackluster campaign on news/talk Page 10

Let The Funk Flow—Again

Two of the hottest bands of the '70s are still forces in the '80s. David Nathan gets the scoop on diehards Kool & the Gang, whose current album, "Everything's Kool & The Gang," chronicles the group's hits as well as some recent personnel changes. And the Ohio Players, who gave new meaning to the hazards of "Fire," are back with "Back," their Page 29 first album in eight years. Havelock Nelson reports

AES CONVENTION PREVIEW

Industry experts give their views on the future of the pro audio field. Plus, new-product photos and features. Follows page 44

NARM, VSDA Search For Joint Chief

The National Assn. of Recording Merchandisers and the Video Software Dealers Assn. have formed a committee to locate a successor to joint executive VP Mickey Granberg, who will step down next year. Retail editor Geoff Mayfield covers the details.

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Racks See Home Video Sales Soar

Members Schmooze At NARM Confab

This story was prepared by Bruce Haring and Earl Paige.

PALM SPRINGS, Calif. News of explosive growth that rackjobbers have seen in home video sales and the resurgence of independent record labels and distributors marked the 1988 National Assn. of Recording Merchandisers Wholesalers Conference Oct. 23-27 at the Palm Springs Plaza Hotel.

The gathering of independent distributors and manufacturers, rackjobbers, and one-stops was split among dinner meetings, general business conferences, and poolside schmoozing, with back-room dealing more prominent than major announcements. The confab marked the sixth annual gathering of wholesalers but was only the second joint session with the independent camp.

Such chart toppers as Next Plateau's Salt-N-Pepa, Tommy Boy's Information Society, and Profile's Run-D.M.C. appear to have given independent audio distributors and labels new confidence in the united strength of their role as the so-called seventh

The seventh major does not mean we're No. 7," said Billy Emerson, coowner of Big State Distributing of Dallas, in his address during the opening-night dinner. "It means we're one of seven."

To demonstrate that clout, the Independent Action Committee announced plans to showcase new product for the first time at the March 1989 NARM convention in New Orleans; on tap is an indie product presentation complete with a live performance from an indie act, all of it possibly hosted by a celebrity MC. Previously, only the six majors were able to make presentations at NARM's annual meet.

The IAC subcommittee that will organize the presentation includes members Cathy Jacobson, VP of 4th & B'way; Pat Monaco, president of Landmark Distributing; Joyce Heider-Lynn, president of Great Bay Distributors; George Hocutt, president of California Record Distributors; Kent Crawford, VP of the Welk Group; and Phil Jones, VP of Fantasy Records.

The indies also called for increased communication during the IAC's biweekly conference call as a way to maintain and increase radio rotation and encourage store reporting of independent product.

"If a record's got the goods, we want to make sure it gets everything it can," says John Salstone, a VP at M.S. Distributing in Elk Grove, Ill., and chairman of an IAC subcommittee meeting on promotion.

The meeting of IAC's marketing (Continued on page 81)

Western Merchandisers Tells Vinyl To Hit The Road

BY BRUCE HARING

AMARILLO, Texas Attendees at the annual Western Merchandisers sales convention at its headquarters here learned of two all-time achievements: the company's record profits and the sheer size of the Oct. 20-22 gathering, which attracted more than 1,500 district and store managers, record label and distributor reps, and other vendors.

The most startling news at the convention, however, was the revelation that Western Merchandisers has virtually stopped servicing vinyl LPs to its rack accounts, more than 2,000 in 15 states. At the 117 Hastings Books & Records stores

operated by Western-40 of them 'triple combo stores" featuring videos, books, and records-vinyl now accounts for less than 5% of the prerecorded music inventory.

John Marmaduke, Western president and son of chairman and founder Sam Marmaduke, proclaimed 1988 "the best year in our history" during videotaped opening remarks to the crowd at the Amarillo Civic Center auditorium.

Although Marmaduke later declined to release specific figures on the privately held company, he said, "Every division is up double digits, a few are up triple."

"The oil bust made us a great

(Continued on page 72)

Berne: Treaty Will Change U.S. Law

BY KEN TERRY

NEW YORK The recently passed bill requiring U.S. adherence to the Berne Convention, the leading international copyright treaty, will change U.S. law in the areas of copyright registration and notice and will double civil penalties for copyright infringement.

Becoming a member of the Berne Convention also is expected to benefit the U.S. in its efforts to combat record and video piracy around the world while improving the standards of protection for U.S. works in many countries

President Reagan is expected to sign the treaty Monday (31) in a ceremony in Los Angeles.

Nevertheless, it will be four to six months before the U.S. actually joins Berne. Dorothy Schrader, general counsel to the U.S. Copyright Office, explains that a document expressing U.S. adherence to Berne must be sent to the World Intellectual Property Organization, which administers the treaty. Notices will then be mailed to the 75 Berne signatories, and three months later, the U.S. will become a member of the convention.

At the same time, sections of the Berne bill that change U.S. copyright law to make it compatible with the Berne treaty will become effective. The most important change, which affects both U.S. and foreign creators, concerns copyright notices.

Under current U.S. law, creators automatically own the copyright of a lished or recorded. But unless they publish it with a notice of copyright (consisting of a symbol, the owner's name, and the date of publication), the work falls into the public domain after five years, says Schrader.

The Berne bill amends the law to eliminate this notice requirement. which means that works not bearing the notice will not fall into the public domain. "Once the law takes effect,"

out notice and still have a copyright."

Another change in the law exempts owners of works of foreign origin from having to register their works with the U.S. Copyright Office before suing for copyright infringement in a U.S. court. However, Schrader notes, a court is not required to presume that the copyright is valid unless it has been registered

(Continued on page 81)

MCA Music Ent. Unit Sets Profit High In 3rd Quarter

BY CHRIS MORRIS

LOS ANGELES The Music Entertainment Group of MCA Inc. has reported record operating income and revenues for both the quarter ended Sept. 30 and for the first nine months of 1988.

Music Entertainment operating income rose to \$15.9 million in the third quarter, up from \$10.4 million during the same period in 1987. For the first nine months, income climbed to \$38.2 million, a gain over last year's tally of \$27.8 million.

Third-quarter Music Entertainment revenues were \$179 million, compared with \$132 million in the

same quarter last year. Ninemonth revenues totaled \$450.3 million, up from \$331.5 million in the same period last year.

MCA Inc.'s financial summary notes that music entertainment revenues include fees for the domestic distribution of home video products, mainly videocassettes. Separate figures for revenues from music and home video product are not broken out in the statement.

The MCA Music Entertainment Group comprises MCA Records; MCA Distributing; music publisher MCA Music; the Universal Amphitheatre, the compa-

(Continued on page 80)

angela Bofill

Sometimes you just have to hear something once and you know it's hot. There is no reasoning, no creative perception. Just a feeling.

It's called intuition. And intuition says Angela Bofill is due.

After ten years, nine albums and a wide variety of styles, one
of the top vocalists in the pop, black and fazz world has delivered
ber best album yet. Ten emotion-filled songs of love that bring
ber astonishing voca! style into clear focus. Follow your instinct
to Angela Bofill's Intuition, You'll never contemplate again.

the new album

PTUIT 101

featuring the single

''i just wanna stop''

Produced by VINCENT BRANTLEY and NORMAN CONNORS. Management: Moress Nanas Golden, Entertainment

Capitol

CSNY's 1st Album In 18 Years, 'Scrooged' Debut

New Albums Warm November Chill

BY DAVE DIMARTINO

LOS ANGELES November's album releases have the coming holiday season very much in mind. New product by Guns N' Roses, R.E.M., Tiffany, Pink Floyd, and Dokken will bow alongside hits compilations by Aerosmith, Berlin, Bananarama, Earth, Wind & Fire, Human League, and Kiss, among others. Throw in a special album series commemorating Atlantic Records' 40th anniversary—and the first studio set by Crosby, Stills, Nash & Young in 18 years—and you've got an array begging for holiday gift giving.

Due Nov. 30, Guns N' Roses' "G N'

R Lies" is an eight-song album on Geffen featuring four songs from the band's indie EP, "Live Like A Suicide," which was released prior to the multiplatinum "Appetite For Destruction" album. Also included on the EP are three new tunes and an acoustic version of "You're Crazy" from "Appetite."

The big news from Warner Bros. is the label debut of R.E.M., "Green"—a title loaded with ramifications—which is set for Nov. 8 release. Produced by Scott Litt and R.E.M., the album will vie with the "Eponymous" compilation just issued by I.R.S., the group's previous label.

Another major contender is the

second album by Tiffany, whose quadruple-platinum MCA debut is still charting. Due Nov. 21, the album is called "Hold An Old Friend's Hand" and includes the teen sweetheart's "All This Time" single.

The month also brings double-live albums from Pink Floyd and Dokken. "Delicate Sound Of Thunder," which follows Pink Floyd's double-platinum "A Momentary Lapse Of Reason," is due from Columbia Nov. 22; it was produced by longtime Floyd guitarist David Gilmour. Dokken's follow-up to the multiplatinum "Back For The Attack" is dubbed "Beast From The East"; it bows Nov. 11 on Elektra.

"American Dream," the first stu-(Continued on page 75)



British Empire. Top pop performer/songwriters were honored at ASCAP's eighth annual awards dinner for the British Performing Rights Society. Phil Collins was named songwriter of the year for the second consecutive year; other honorees included Chrissie Hynde, Billy Ocean, and Simon Climie. Shown, from left, are Collins; Hynde; Ocean; Climie; and Frank Bruno, European heavyweight boxing champion and Ocean's friend.

Erasable CD Seen As Threat *IFPI Head Calls For Safeguards*

BY MIKE HENNESSEY

LONDON Uncontrolled technology poses a far greater threat to the international music industry than record piracy, counterfeiting, and home taping put together.

This is the view of Nesuhi Ertegun, president of the IFPI (International Federation of Phonogram & Videogram Producers), expressed in an exclusive interview at the IFPI head-quarters here following the trade group's board meeting in Istanbul, Turkey, Oct. 19-20.

Ertegun said that the introduction of new optical disk technology—the write-once CD, or CD-R, and the erasable CD, or CD-E—could represent a disaster for record companies if strict safeguards are not imposed to protect copyright owners.

"CD-R prototypes are already in existence. We saw them demonstrated at our meeting and they are going to be on the market next year. It will be possible to make a clone copy of a CD on a blank CD—either by using twin deck machines or two separate machines. The implications are horrendous.

"And on the horizon is the erasable CD—a medium which allows indefinite recordings and erasure on compact disk without loss of quality. The music industry must vigorously oppose the unrestricted introduction of these technologies." Ertegun said.

In a press statement released Oct.

26, the IFPI said that the introduction of these new CD systems without accompanying copyright protection "will undo the progress and totally undermine the achievements of the recording industry on the anti-piracy and home taping front over the last three years."

The statement said that the systems represent an even greater threat to copyright owners than does digital audiotape.

Said Ertegun: "We have still to re-

Said Ertegun: "We have still to resolve the DAT problem—and now we are confronted with an even greater danger. We have to redouble our efforts to bring the Japanese hardware manufacturers to the conference table so that we can impress upon them the huge damage that could be done to our industry, and ultimately their own, if these systems are marketed without any protection for copyright owners."

Ertegun said that Japan was a major thorn in the side of the music industry because of the intransigent attitude of its consumer electronics industry and also because of "the catastrophic record-rental situation in the country, leading to a huge escalation in home taping which is as bad for the Japanese music industry as it is for the international industry."

Ertegun said that there are now 5,000 record-rental shops in Japan and that blank cassettes are selling at the rate of 600 million a year, com-

(Continued on page 75)

Resurgent Beach Boys Still Get Around; Baker, Vandross Find Multichart Success

THE BEACH BOYS' "Kokomo" jumps to No. 1 on the Hot 100 24 years and four months after the group first hit the top of the chart with "I Get Around." That's the longest span of No. 1 hits for any act in the rock era, topping a record set earlier this year by George Harrison. Nearly 24 years elapsed between Harrison's first No. 1 single with the Beatles, "I Want To Hold Your Hand," and his solo smash "Got My Mind Set On You."

The Beach Boys also set a new record for the lon-

gest gap between No. 1 hits. "Kokomo" reaches the top 21 years and 10 months after the group last reached No. 1 with "Good Vibrations." This breaks a record set last year by Bill Medley, who had a gap of 21 years and seven months between his last chart topper with the Righteous Brothers,

CHART

by Paul Grein

"(You're My) Soul And Inspiration," and his smash duet with **Jennifer Warnes**, "(I've Had) The Time Of My Life."

"Kokomo" is the second No. 1 single from the Tom Cruise movie "Cocktail," following Bobby McFerrin's "Don't Worry, Be Happy." Thus, "Cocktail," which has been only a moderate box-office hit, has spun off more No. 1 singles than Cruise's 1986 blockbuster, "Top Gun."

buster, "Top Gun."

The "Cocktail" soundtrack on Elektra, which holds at No. 3 on the Top Pop Albums chart, is the first soundtrack to generate two No. 1 singles since "Footloose" and "Purple Rain" scored in 1984. The "White Nights" soundtrack in 1985 included just one of that movie's two No. 1 hits.

If six months ago you'd bet that in 1988 the Los Angeles Dodgers would win the World Series, Bruce Willis would have a hit movie, and the Beach Boys would land a No. 1 single, you'd be able to buy two first-class tickets to Kokomo

ANITA BAKER's "Giving You The Best That I Got" blasts onto the pop album chart at No. 22, while "Any Love," the latest album by Luther Vandross—with whom she is currently on tour—sprints to No. 16 in its third week.

Baker's album is virtually certain to top the No. 11 peak of her smash breakthrough, "Rapture." Though that album never quite cracked the top 10, it was a phenomenally stable seller, remaining in the top 50 for 81 consecutive weeks—from August 1986 to March 1988.

Vandross also appears to be on the verge of landing his first top 10 album. His last album, "Give Me The Reason," was his highest charting to date, peaking at No. 14.

The title tracks from the Vandross and Baker al-

bums jump to Nos. 1 and 2, respectively, on the Hot Black Singles chart. But it's a different story on the Hot 100: Baker's song jumps six spots to No. 22, but Vandross' moves up just four rungs to No. 50.

The Vandross/Baker tour began Sept. 28 in Washington, D.C., and runs through the end of the year.

AST FACTS: U2's "Rattle And Hum" leaps to No. 5 on the pop album chart, becoming the first double album to reach the top five since "Stevie Wonder's

Original Musiquarium I" in 1982. Look for "Rattle And Hum" to become the first double album to hit No. 1 since Bruce Springsteen's "The River" in 1980. (In both cases, we're discounting Springsteen & the E Street Band's five-record set, "Live 1975/1985," which made No. 1 two years ago.)

Kylie Minogue's "The Loco-Motion" hits No. 4 on the Hot 100, making the Carole King/Gerry Goffin classic the first song to reach the top five for three different artists in the chart's 30-year history. Little Eva and Grand Funk both took the song to No. 1.

Al Green, one of the great names of '70s pop music, hits the Hot 100 for the first time in more than 10 years as "Put A Little Love In Your Heart"—a duet with Annie Lennox—bows at No. 96. This is the second time that Lennox has charted singing with a pop/soul legend: Eurythmics & Aretha Franklin reached the top 20 three years ago with "Sisters Are Doin' It For Themselves."

The **Thompson Twins**' "In The Name Of Love '88" hits No. 1 on the Hot Dance Music Club Play chart six years after the group's original version of the song topped the chart.

WE GET LETTERS: Chris Granozio of Brooklyn, N.Y., notes that Georgia Satellites' "Hippy Hippy Shake," which jumps to No. 65 on the Hot 100, is the highest-charting single that clocks in at under two minutes since Meri Wilson's "Telephone Man" hit the top 20 in 1977.

Eric Fader of New York notes that When In Rome is only the second group whose name is based on a proverb to reach the top 40. The group, which jumps to No. 27 with "The Promise," follows the Rolling Stones.

Rich Appel of CBS in New York notes that **Def Leppard's** "Love Bites" is the latest in a string of "antilove" songs to reach the top 40. It follows **Nazareth's** "Love Hurts," **Yvonne Elliman's** "Love Pains," and the **J. Geils Band's** "Love Stinks" ... Appel adds that the **Escape Club's** "Wild, Wild West" and **UB40's** "Red Red Wine" are the first double-adjective song titles to appear in the top 10 simultaneously.



This story was prepared by Carlo Wolff in Cleveland and Steve Gett in New York.

NEW YORK Stevie Wonder, the Rolling Stones, Dion, Otis Redding, and the Temptations will be inducted into the Rock and Roll Hall of Fame at the organization's fourth annual dinner, to be held Jan. 18 at the Waldorf-Astoria here.

In another development, Larry R. Thompson has been appointed the first director of the proposed Rock and Roll Hall Of Fame And Museum complex, scheduled to open in Cleveland in the spring of 1992 (Billboard, Oct. 8). Thompson previously held an

administrative post at Ohio State

Also to be honored at the hall of fame's January gala are three early influences on rock'n'roll—blues singer Bessie Smith, pop/R&B quartet the Ink Spots, and gospel vocal group the Soul Stirrers—and veteran producer/writer Phil Spector.

More than 150 performers, producers, writers, record executives, and broadcasters cast ballots in the election for the new inductees. The results were announced Oct. 21 by Atlantic Records chief Ahmet Ertegun, chairman of the Rock and Roll Hall Of Fame Foundation Inc.

(Continued on page 66)

Midnight Star is out and Shining Brighter Than Ever.



From six platinum and gold albums, featuring hits like "No Parking On The Dance Floor," "Freak-A-Zoid," "Slow Jam," and "Midas Touch," to the new self-titled album, Midnight Star consistently outshines the rest.

MIDNIGHT STAR



Featuring the smash hit

"Don't Rock The Boat."

Platinum is a Cheap Luxury.



their album, "Lap Of Luxury."

They went to the top of the charts with their fiery number one single and video, "The Flame," and then hit the top five again with "Don't Be Cruel." Now get ready for the new single and video, "Ghost Town." Platinum has always been a luxury.

But now, four legendary rockers have made it Cheap. "Lap Of Luxury." On Epic Cassettes, Com-pact Discs and Records.

The history of Cheap Trick



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EDITORIAL

Label Presentations Need More Punch

COULD YOU IMAGINE that a VP who flew more than 3,000 miles to pitch his record company's wares to a roomful of store managers and buyers would begin his presentation with the words. "I know you had a late night last night, so we'll try to get through this as quick as we can"? Would you believe that the marketing rep for a major classical label would begin his remarks to an assembly of retailers with the sheepish disclaimer, "I know most of you aren't really interested in classical music"?

Strange as they may seem, these two episodes actually occurred during the most recent series of retail chain conventions, which are heavily attended by label marketing execs every year. They are just the latest examples of the music industry's unfortunate penchant for boring product presentations.

We'll admit that the pursuit of boredom may pale before some of our industry's ethical, moral, or financial concerns. But, given that the music business stands out as one of the world's most exciting and eagerly followed industries, it is sad that some record company reps willingly reduce their artists' creative output to a speech that's only slightly more thrilling than a highschool chemistry lecture.

During a presentation at one recent conven-

tion, the distributors' label reps themselves were so bored that they began throwing mints at one another. If label staffers can't pretend to be interested in their own spiels, can you imagine the boredom of the retail constituents, who must endure at least six of these presentations during the course of a meet?

What renders these tedious presentations all the more unbearable is the fact that in most cases, labels and distributors insist on making them. It's true that most chains' conclaves are subsidized at least to some extent by record companies; certainly a label is within its rights to receive some sort of forum in return for the financial support it offers. But when the label's sessions end up being somewhat less entertaining than a floor-wax commercial, the company has paid twice-once with its dollars and again by losing points with the account whom it has just

One of the problems inherent in most distributors' presentations is an over-reliance on videoclips. Eight years ago, music video had more impact, but due to countless hours of television exposure, music clips are no longer an automatic attention getter. And why, oh why, must songs-whether they be in audio or video formats-be played all the way through, as they

Somewhat defensively, the distributors' local branches point out that their presentations are constricted by budgetary concerns, but entertaining ideas need not be expensive. At recent conventions of Record World and of Spec's Music & Video, chain staffers spruced up what might have been dry sessions on operational matters by borrowing the formats from popular TV game shows. Expenses in both cases were practically nil; the results were presentations that managed to be both fun and informative.

All is not bleak. CBS Records' humorous pitch at this year's Record World conclave, which incorporated appearances by personalities within the chain and the branch, and BMG's 1986 presentation for the same chain, which followed a "Name That Tune" format, stand out as two notable exceptions, as does the sharp satire that CBS employed last summer at Wherehouse Entertainment's inaugural convention.

But all too often, the song remains much the same, and it runs to the tune of a Sominex jingle. Since the public at large finds our industry so compelling, we don't think it's asking too much for labels to find ways to punch up their presen-

Current Law Can Hurt New Artists

CALIF. AGENCIES ACT NEEDS REVISION

BY RICHARD N. JOSEPH

Artie Artist has struggled for years making home demos and when he inherits \$600 from his uncle, he buys 100 tickets to his own show so he can play in a local rock club. One day, Mary Manager, a personal manager, spots Artie and offers to manage

Mary puts Artie in a professional recording studio to record another demo. She shops the tape and gets Artie a record deal. When Artie's album is released, however, he hasn't yet signed with a talent agency. Mary has a connection in the concert business and she secures for Artie a coveted spot as the opening act for Megastar, who is expected to have the biggest summer tour in years. The tour won't pay Artie much, but the exposure will be priceless.

Summer is over, the tour has been a huge success, and Artie's album has just been certified gold and is on its way to platinum. Naturally, everybody wants a piece of him, and everyone he meets has career advice for him. Some even suggest he get this or that manager, since Mary just isn't "big" enough for him now. But Artie has a contract with her and besides,

he likes Mary. After all, he remembers where he was before she came along. Doesn't he?

Unfortunately, some artists don't remember where they were before

ing to procure employment or engagements for an artist is a talent agent. To lawfully engage in employment procurement for an artist, a talent agent must be licensed by the



'The law appears to restrict artists' opportunities to exploit their talent'

Richard N. Joseph is an entertainment attorney based in Los Angeles.

they became stars-and under certain provisions of the California Labor Code called the Talent Agencies Act, the fictional artist described above might be able to void or cancel his personal management contract. He might also be able to recover all commissions paid to his manager.

Under California law, anyone who engages in the occupation of procuring, offering, promising, or attemptstate labor commissioner. The California legislature has, however, exempted the procurement of recording contracts (though not songwriter agreements) from this requirement.

Now Mary Manager is not a talent agent. She isn't licensed to engage in employment-procurement activities on behalf of Artie, but that is exactly what she did when she negotiated and secured Artie's employment as

opening act on the Megastar tour. Under California law, she was then acting as a talent agent, and because she was not licensed, she violated the Talent Agencies Act. As a consequence of this violation, she is at risk of having her contract with Artie voided and of having to return all the commissions she has received from him.

For some, the fictional story of Artie and Mary is all too real. Due to certain stringent provisions in the Talent Agencies Act, some personal managers may suffer what appear to be grossly unfair and perverse consequences. Unquestionably, this story points to the absolute necessity for managers to understand the Talent Agencies Act. It also raises questions of whether the law is fair to personal managers and whether it ignores the realities of the manager/artist relationship.

The Talent Agencies Act was first enacted in 1959 and has been amended several times. The most recent amendments are the product of a report by the California Entertainment Commission, which consists of an equal number of agents, personal managers, and artists.

(Continued on page 66)



AC RADIO IGNORES COUNTRY

I started tuning in to country radio out of boredom with top 40 and adult contemporary stations. I soon realized that country music is an amazing source of terrific songs and perform-

What has amazed me most is that

while AC programmers continue to air country oldies like Crystal Gayle & Eddie Rabbitt's "You And I" or Kenny Rogers' "Lady," they refuse to touch current gems like Dan Seals' "Addicted" or Earl & Emmylou's "We Believe In Happy Endings."

Programmers must understand that new generations of listeners appreciate a wider range of music than ever. Please don't ignore such a vital category of music. Let's put some country back into pop!

Martin J. Venezky

San Francisco

HURRAH FOR THE CD-3!

I can't convey how ecstatic and overwhelmed I've been since I bought my first CD-3s. It's about time the music business realized that there are those of us who want to hear those 7-inch and 12-inch remixes and B sides that are unavailable anywhere else in digital stereo.

Listen, I'm just as upset as the next person about the demise of the vinyl record. However, we need some alternatives out here, and as far as I'm concerned, this is a step in the right direction . . . finally.

> Michael A. Koehler Pierce, Neb.

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.

Election A Bore, But Candidates Stir N/T Listeners

BY DAVID BUSHMAN

NEW YORK Political observers are predicting the lowest voter turnout in at least 40 years for the Nov. 8 presidential election, but news/talk programmers say their audience is far from apathetic about the race.

PDs don't know if they can count on the election for a ratings boost. But they say listeners still enjoy talking about the candidates—even if they're not enthralled by them. "Callers want to talk about the election all the time," says WABC New York PD John Mainelli. In fact, WABC has on several occasions withheld election calls from the air unless the caller had something "completely new" to add. "People get tired of it," he says.

Dianne Raymond, PD and talk show host at WWDB Philadelphia, terms her listeners "very passionate about the election. When I go on and want to talk about it, the calls are right there. Even if the issue is that there are no issues, the calls are there."

And on Gov. Michael Dukakis' home turf, WRKO Boston PD Mel Miller says the election is still the hottest issue. "There's as much interest in the election as there was in the Red Sox," he says.

Most programmers say the key issues are the candidates themselves. "They're more worked up about the personalities than the issues," says Mainelli. "Did George Bush cavort with a mistress? Is he a wimp? Is Dukakis short? Is his wife a flag burner? They'd rather talk about a candidate's personality—or lack of personality."

Ray Dunaway, PD at KMBZ Kansas City, Mo., cites the "People magazine mentality: You can sit there and talk about the deficit, and people say, 'Oh, my God, the deficit. What can we do about it? We might as well . . . talk about what color socks George Bush is wearing.' That's [what] gets them going."

To that end, Mainelli says Sen. Dan Quayle "has probably been the single biggest issue by far; he consumed the talk shows for three or four weeks." Dukakis' running mate, Sen. Lloyd Bentsen, drew fire from WABC listeners for referring to Quayle as "no John Kennedy" during the vice-presidential debate. That comment, which many WABC listeners considered a

cheap shot, "kept them going for a week nonstop," Mainelli says.

N/T listeners apparently agree with the experts' view of 1988 as one of the worst-ever campaigns in terms of mudslinging. KCBS San Francisco PD Ed Cavignaro says there is "a sense that this is one of the most negative campaigns ever." But, he emphasizes, that isn't forcing audience attention away from the race; "it's giving them something else to talk about. They're disillusioned, yes, but not apathetic."

WWDB's Raymond says, "The word 'apathetic' is misplaced. The listeners are expressing their contempt or dissatisfaction with the candidates

staction with the candidates (Continued on page 15)

Bush And The Duke: Even Their Radio Tastes Differ

BY BILL HOLLAND

WASHINGTON Warn your listeners: This election isn't just a choice between George Bush and Michael Dukakis. It's also a choice among George Strait, Johannes Brahms, and Julio Iglesias. At least that's the impression left by the radio-listening tastes of the presidential and vice-presidential candidates.

Vice President George Bush opened the topic for public discussion several months ago when USA Today identified him as a country music fan—he particularly likes Strait—and a country WMZQ-AM-FM Washington, D.C., listener. (A subsequent story by the Boston Globe had Bush listening to country WOKQ Dover, N.H., at his vacation home.)

WMZQ has surprised Washington's radio community by being No. 1 in town for two books now, although we'll probably never know if it benefited from a rise in the "presidential candidates 55-plus" category. Bush also likes WMAL, D.C.'s old-line full-

service AM AC station

As a DePauw Univ. student in the late '60s, Bush's running mate, Sen. Dan Quayle, R-Ind., was a big fan of the Supremes and Jimi Hendrix. These days, he never listens to music on the car radio; instead he punches up all-news WTOP D.C. He does, however, "tolerate" the rock music his 14-year-old son, Tucker, enjoys.

Dukakis is a longhair, but not the same kind that Quayle was at De-Pauw. In Boston, the Duke goes for the three B's—Brahms, Beethoven, and Bach. Perhaps because his father-in-law plays violin for the Boston Symphony, and he and his wife, Kitty, have hosted a Boston Pops children's concert of "Peter And The Wolf" by Tchaikovsky (Peter, not Bram), Dukakis listens to WHRB Cambridge, Mass., which broadcasts and syndicates Boston Pops concerts. He also likes Boston's National Public Radio outlet, WBUR.

Sen. Lloyd Bentsen, D-Texas, likes his music gentlelike and is a big Igle-(Continued on page 15)

Christy Back To Classics; Case To KZZP; Grossman To 'SHE'; Rice Returns In K.C.

by Sean Ross

WHEN TED CARSON left top 40 KRBE Houston for the OM slot at classic rock rival KZFX, there were rumors that he would take KRBE PD Paul Christy with him. Christy finally makes the move this week, joining KZFX as PD and Carson's morning partner. The PD job had been vacant since Blake Lawrence's departure.

Christy was PD at KRBE-AM (now KKZR), one of the first classic rock outlets, before segueing to the FM. He received "a fantastic financial offer" to join KZFX but says he also made the move because he wanted to go

back on the air. "It will be fun to talk to adults again," he says.

Christy's plans include adding variety to KZFX's classic base—
"You will hear 'The Spider & The Fly' by the Rolling Stones," he says—and expanding the station's currents. He'd like to start receiving album rock service again.

"WE'VE BEEN in the maintenance mode for the last year and we still have more than a 10

share," says top 40 KZZP Phoenix, Ariz., PD Guy Zapoleon. During that time, Zapoleon handled group PD duties with Nationwide Communications while fending off two local challengers despite losing several key people.

two local challengers despite losing several key people. Now Zapoleon calls it "Road Runner time" at KZZP; the comment refers to that moment when the cartoon bird gets an extra burst of speed and leaves Wylie Coyote behind. KZZP is bringing in Bob Case, OM/PD/p.m. drive at crossover WZGC "Z93" Atlanta since 1986, as PD/afternoons. Zapoleon will now concentrate on his national duties

Ironically, Case returns to the top 40 format—he programmed KUBE Seattle for three years—just as Z93 seems to be making overtures in that direction again. Atlanta listeners say Z93 is dropping in more pop material, going as far as Def Leppard's "Love Bites" at night. Case hasn't been replaced at Z93 yet.

THINK A LOT OF PEOPLE still have a button set to 'SHE'; it just needs TLC, which I can give it," says David Grossman, who leaves top 40 WVMX Richmond, Va., to become album WSHE Miami's new PD. That job had been handled by Gerry Cagle for several months, since the departure of Charlie Kendall.

WSHE owner TK Communications has become notorious for the number of staffers who've been in and out of the station and its sister properties, many of them citing personality conflicts with its principal, John Tenaglia. But Grossman says there was "instant chemistry" between him and Tenaglia. He also says WSHE will "remain a rock'n'roll station" despite the more "mass appeal" flavor that he's given it.

Grossman isn't the only key WVMX staffer leaving this week. MD Jamie Hyatt has been named PD at top 40 KDON-FM Monterey, Calif. And the morning team of Mark Stevens & Marybeth Landis is out after the two announced on air that they might be fired. GM Wanda Broughton says the team's "little exposé" sealed its fate. None of the staffers have been replaced yet.

PROGRAMMING: Dell Rice has been named PD of urban KCXL Kansas City, Mo. Rice was with cross-town KPRS for 20 years but stopped programming that station in February when he was named by a grand jury—he has never been indicted or tried—as one of seven PDs

who allegedly took payola. Rice was the only one of the PDs named to lose his job following the allegations (another one, Bob West, was already between jobs. He has since become PD of WQUE-AM-FM New Orleans).

Rice had been hosting jazz shows for KPRS as well as local Wave affiliate KCWV. Now he says he's "happy to be back in radio, which is where I belong" and that he'll "play the bit?" instead of

that he'll "play the hits" instead of the long list he played at KPRS. Asked if he was at all reluctant to hire Rice, KCXL GM Chuck Moore says, "Heavens, no. We knew the whole story. We're glad to have him aboard."

Beth Fast replaces Bob Craig as PD of AC WMGK "Magic 104" Philadelphia; she spent the last seven years as the original PD of AC WMYX Milwaukee . . . Former WRAL Raleigh, N.C., PD Michael Neff becomes programming manager at full-service AC WMAL Washington, D.C.

John Roberts is promoted from APD to PD at AC KFYE "Y94"-Fresno, Calif.; he replaces Ted Brown, who stays with EZ Communications, Y94's previous owner, as PD of new EZ acquisition KLVV Las Vegas. KLVV is currently a Transtar Format 41 AC outlet; look for that to change in the next few weeks.

Jetson has left his PD post at modern WOXY Oxford/Cincinnati, Ohio, to head Relativity Records' national alternative album promotions. T&Rs for the WOXY post should be sent to Doug Balough, care of the station ... News/talk WEEX Allentown, Pa., goes to Satellite Music Network's oldies format.

Most people know Bob Kingsley as the host of ABC/Watermark's "American Country Countdown," but he also helmed Drake-Chenault's syndicated country format for 12 years. Kingsley is now executive consultant/MD to Jay Albright's Let's Talk firm. He is available for some station work on an individual basis, but not for stations competing with "ACC" ... Pollack Media Group adds Cindy Johnson from album KLOS L.A. as national music/research director and Carol Holt from the Radioworks syndication firm as operations director.

PEOPLE: Urban/AC WVAZ "V103" Chicago's new lineup, featuring three former PDs, is now in place. It (Continued on page 15)

newsline...

PEG KELLY is named station manager of WYNY New York. She had been VP/GM of WNBC New York for the past year. WYNY had been without a GM for almost a year pending its sale to Westwood One.

TELE-MEDIA CORP., a State College, Pa.-based cable TV system, has purchased nine radio stations from Eastern Broadcasting for \$60.7 million. The stations involved are WRKZ Harrisburg, Pa.; WWAZ/WWLI Providence, R.I.; WEST/WLEV Allentown, Pa.; WTAD/WQCY Quincy, Ill.; and WRSC/WQWK State College. Eastern's two remaining stations, WCVS/WFMB Springfield Ill., have been sold to Geoff Neuhoff—the son of Eastern principal Roger Neuhoff—for \$4.25 million.

D&F BROADCASTING, headed by Rick Devlin Jr., and Jon Ferrari have purchased KROD/KLAQ El Paso, Texas, from ABS Communications for \$5 million.

ATLANTIC VENTURES' tentative agreement with RKO General for the purchase of WFYR Chicago has expired following RKO's inability to settle with one of its challengers. The RKO/Atlantic deal for WRKO/WROR Boston is still awaiting Federal Communications Commission approval.

MARIE KORDUS is promoted from local sales manager to general sales manager at KPWR Los Angeles. She replaces Susan Hoffman, who became GM at sister station KKHT Houston.

THE RADIO ADVERTISING BOARD has elected Great American Broadcasting president Carl Wagner to a two-year term as RAB chairman. Nationwide Communications president Steve Berger is named vice chairman.

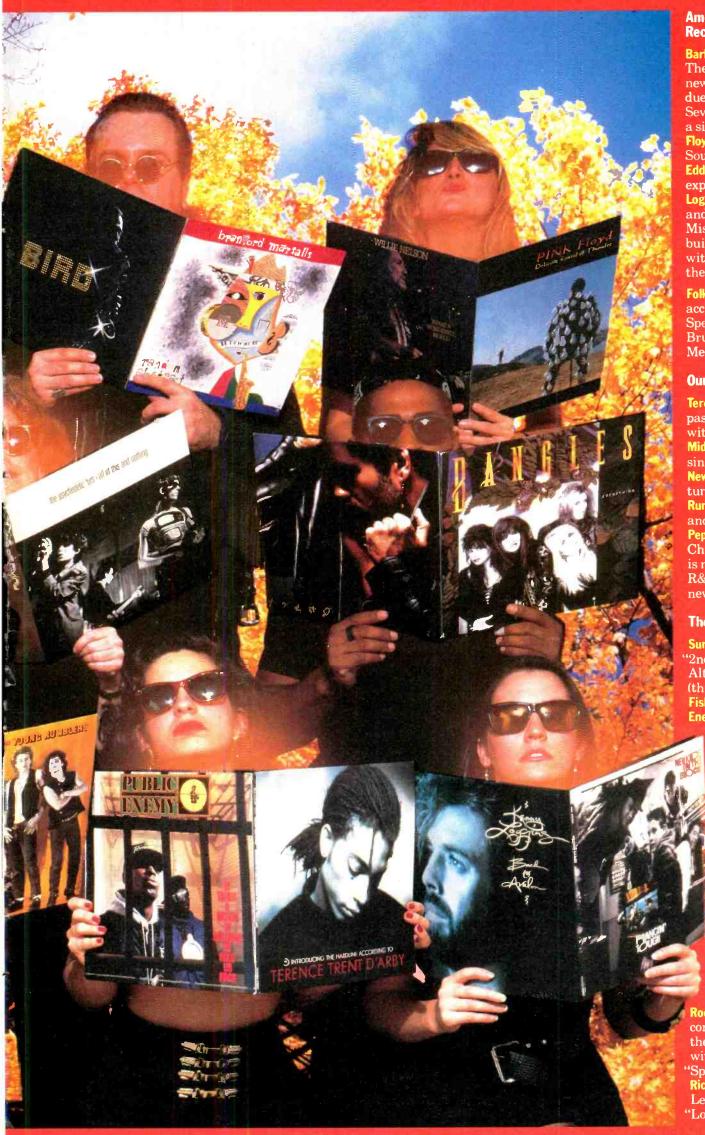
 $\begin{tabular}{ll} \textbf{THOMAS MOCARSKY} is promoted to the newly created VP of communications position at Arbitron. He was previously director of communications. \\ \end{tabular}$



THIS FALL IS GOING TO BE A SCORCHER!



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America's Feeling The Heat Of Columbia Records' Superstars.

Barbra Streisand "Till I Loved You (The Love Theme From Grant")," the highly-anticipated new studio recording and multi-format smash duet with Don Johnson. George Michael. "Faith." Seven million strong, with five No. 1 singles and a sixth ("Kissing A Fool") on the way. Pink Floyd's monumental double-live set, "Delicate Sound Of Thunder" (arriving mid-November). Eddie Money's smash single, "Walk On Water," is exploding at AOR, CHR and MTV.TM Kenny Loggins' "Back To Avalon," with the Top-10 single and video, "Nobody's Fool" and "I'm Gonna Miss You" hot on the charts. Plus the Bangles, building on their double Platinum success, hit with "Everything." Featuring their first single, the multi-format smash, "In Your Room."

Folkways: A Vision Shared The critically acclaimed, milestone recording, upcoming PBS Special, and CMV Home Video. Featuring Bruce Springsteen, U2, Bob Dylan, John Mellencamp and more!

Our Developing Artists Are Breaking Records.

Terence Trent D'Arby. His debut album just swept past 2.5 million. "The Hardline..." continues with his fourth hit single, "Dance Little Sister." Midnight Oil. Platinum plus with their third hit single and sold-out U.S. Tour. Britny Fox, New Kids On The Block and Johnny Kemp are just turning Gold. Tommy Conwell And The Young Rumblers, a No. 1 track ("I'm Not Your Man") and a blazing North American Tour. Cheryl Pepsii Riley's debut single, "Thanks For My Child"—the most requested song at Black Radio is now a cross over smash. Deniece Williams' Top-5 R&B hit, "I Can't Wait," is turning into her newest CHR smash.

The Heatwave Goes Far Beyond The Surface.

Surface is headed toward Gold again with their "2nd Wave." Plus Big Audio Dynamite (the No. 1 Alternative LP and single), The Psychedelic Furs (three weeks at No. 1 Modern Rock Tracks), Fishbone (Top-10 Alternative LP) and Public Enemy, breaking through to Platinum, on tour this November.

Jazz Has Never Played Hotter.

"Bird" (The Original Motion Picture Soundtrack) and Jazz Masterpieces revitalizes the most legendary music in Jazz as Columbia Records delivers new music from the new legends. Grover Washington, Jr., "Then And Now," six weeks at No. 1 in R&R and growing strong. Wynton Marsalis answers the demand for his first "live" recording with "Live At Blues Alley" and Branford Marsalis stretches the limits of saxophone with his brilliant new album, "Random Abstract."

Country Hasn't Cooled Down since Rosanne Cash delivered three consecutive No. 1 singles with a fourth hit single on the way. Rodney Crowell is bringing home his third consecutive No. 1 single. Willie Nelson follows in the tracks of his multi-Platinum "Stardust" with "What A Wonderful World," featuring "Spanish Eyes," his hit duet with Julio Iglesias. Ricky Van Shelton's newest smash single, "I'll Leave This World Loving You," from his LP, "Loving Proof."

COLUMBIA RECORDS. WE'RE RED 🛭 HOT.





ELECTION PULLS PLENTY OF LISTENERS ON N/T STATIONS

(Continued from page 10)

and the election in general. It's been a terrible campaign. Both candidates should be slapped silly for taking away from the process by smearing and mudslinging and raking up everything they could.'

However, Holland Cooke, OM of all-news WTOP Washington, D.C., says his listeners complain more that the campaign is dull. The negativism, he says, is "no worse than usual. We sure didn't have one candidate putting together footage of a little girl being blown up by a nuclear bomb this year, did we?" The comment is a reference to the Democrats' famous anti-Barry Goldwater ad from 1964.

Major political events usually translate into good ratings books for n/t programmers. But WABC's Mainelli isn't expecting much. "There's no overwhelming issue, no depression or war going on to really polarize the people," he says.

Mainelli says the election could

even wind up hurting if enough listeners get tired of talking politics. Raymond agrees that there is "a burnout effect; people get tired of talking about anything. I'd like to think our book will go up, but I'm not sure it's going to have any effect at

"I'm not expecting it to save us," says KMBZ's Dunaway. "I'm expecting half a point out of it at best." WRKO's Miller is more optimistic. "Unless people are fed up to their ears, it should help.

None of the PDs are keving their outside advertising to the election; they prefer to emphasize the con-"We're an opinion station," says WRKO's Miller. "If something else is on the front page tomorrow, we'll be on top of that." Adds

WTOP's Cooke: "It's an atypical event. Instead, we tell them we do the weather six times an hour. They'll still need that Nov. 9.'

However, most of the stations plan to go all out on election night. "You have to," says Dunaway. "It's important for your image."

Most plan special election shows, guest analysts, periodic network and local reports, and bulletins as needed. "That's typical for us," says Mainelli. "If the election had gotten people on fire, we might have done nonstop coverage

At WTOP. Capitol Hill reporter David McConnell will anchor a staff of 18 field reporters. "We'll give them a good show," Cooke says. "P.T. Barnum would be proud."

VOX JOX

(Continued from page 10)

includes market veteran Richard Steele, mornings; Maxx Myrick (ex-PD KDKS Shreveport, La.), midday; Leigh Hamilton (WRKS, WPIX New York), p.m. drive; Ray Anthony (ex-PD WPZZ Indianapolis), nights: and Amando Rivera, promoted from part time to overnights. Across town, top 40 WBBM-FM "B96" teams night rocker Joe Bohannon with current morning man Ed Volkman.

On its second try, WPOW "Power 96" Miami did get a court order keeping Mindy Frumkes off the air at rival WHQT "Hot 105." WPOW says its contract with Frumkes has been ruled valid and that she'll have to wait out a six-month noncompete clause. WHQT plans to appeal. GM Greg Reed went on the air for two days to explain why WPOW decided to enforce Frumkes' contract.

Christie Tilley goes from AE to the morning zoo at top 40 WHYT Detroit ... Tony V, Tom Lane, and Bill Abbate have left modern WFNX Boston; Abbate is now part time at album WBCN Boston. APD/MD Bruce McDonald now does evenings. Neal Robert and Angela Strachan move up to p.m. drive and late-

night, respectively.
Top 40 KQKS "KS-104" Denver has upped evening man Doug Ha-mand to MD . . . Judy Puentes moves from top 40 WYTZ "Z95" Chicago to middays at AC KKYY "Y95" San Diego ... With Bubba the Love Sponge now MD at WGRD Grand Rapids, Mich., his slot at top 40 WPFR Terre Haute, Ind., has been filled by afternoon driver Steve West.

After 11 years at AC WJBC Bloomington, Ill., MD/p.m. driver Stew Salowitz leaves radio to become Illinois Wesleyan Univ.'s director of news services ... Laura Francis joins oldies WMJR Manassas, Va., for evenings from AC WFMD Frederick. Md.

EVENTS: When AC WICC Bridgeport, Conn., morning team Jim & Joanne Crossan heard reports that city offices were being forced to share supplies, they scheduled a bake sale to raise "50 or 60 dollars ... for the city we love." A city spokesperson says Bridgeport Mayor Thomas Bucci "was not pleased" by the stunt.

Following the drug-related murder of two city police officers, WHTZ "Z100" New York's Scott Shannon put together a narrative tribute to the pair using U2's "I Still Haven't Found What I'm Looking For" and Rod Stewart's "In My Life.

ULASSIFIED: Album KXRX Seattle still needs a programmer with a national track record. Fax your résumé to OM Paul Sullivan at 206-286-2139 ... Top 40 WMGZ Youngstown, Ohio, needs a PD; call Barry Richards at 803-272-7338.

Former KOY-FM "Y95" Phoenix jock Scott Kramer wants to program again; he was PD at WWTC Minneapolis and APD at cross-town KDWB-FM. Call him at 602-730-8018.

Assistance in preparing this column was provided by Peter Ludwig, Karen O'Conner, and Bill Holland.

RADIO TASTES

(Continued from page 10)

sias fan. Back in Austin, Texas, the tall fella tunes into—what else—news/talk KLBJ. When Bentsen needs an Iglesias fix, he punches up AC KKMJ "Magic 95."

Bentsen's staffers say they aren't sure which station their man listens to in Washington, As an FM AC fan. his options are soft WASH, main-stream WLTT "W-Lite," and even the more eclectic WMMJ "Magic No word yet on whether Bentsen has punched up Howard Stern's new D.C. station, WJFK, or whether it measures up to the JFK he knew and worked with.



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ADULT CONTEMPORARY.

AV	ULI		V	AT A THE WATER OF THE
THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of radio playlists. TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	9	★★ No. 1 ★★ ONE MOMENT IN TIME ARISTA 1-9743 ★ WHITNEY HOUSTON 2 weeks at No. One
2	3	1	10	GROOVY KIND OF LOVE ATLANTIC 7-89017 ◆ PHIL COLLINS
3	4	6	10	HOW CAN I FALL? ♦ BREATHE
4	6	7	10	FOREVER YOUNG WARNER BROS. 7-27796 ◆ ROD STEWART
5	2	2	11	DON'T YOU KNOW WHAT THE NIGHT ◆ STEVE WINWOOD VIRGIN 7-99290
6	8	8	7	A WORD IN SPANISH MCA 53408 ◆ ELTON JOHN
7	5	5	16	KOKOMO (FROM "COCKTAIL") ◆ THE BEACH BOYS ELEKTRA 7-69385
8	11	18	5	KISSING A FOOL COLUMBIA 38-08050 ◆ GEORGE MICHAEL
9	9	13	6	LOOK AWAY REPRISE 7-27766 ◆ CHICAGO
10	12	23	3	TILL I LOVED YOU COLUMBIA 38-08062 BARBRA STREISAND & DON JOHNSON
11)	10	12	6	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371 ◆ ANITA BAKER
12	· 7	4	12	TRUE LOVE MCA 53363 ♦ GLENN FREY
13	14	17	6	RED RED WINE A&M 1244 ◆ UB40
14	15	15	12	LOVING ARMS LIVINGSTON TAYLOR WITH LEAH KUNKEL CRITIQUE 7-99275/ATLANTIC
15	13	9	20	I'LL ALWAYS LOVE YOU ARISTA 1-9700 ◆ TAYLOR DAYNE
16)	19	22	8	WAITING FOR A STAR TO FALL RCA 8691 ◆ BOY MEETS GIRL
17	17	10	16	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS. ◆ PETER CETERA
18	18	11	15	IT WOULD TAKE A STRONG STRONG MAN ◆ RICK ASTLEY
19)	22	33	4	SILHOUETTE
20	16	14	12	WALK AWAY COLUMBIA 38-07983 MICHAEL BOLTON
21	20	16	13	DON'T WORRY, BE HAPPY
(22)	26	34	4	CRAZY IN LOVE KIM CARNES MCA 53433
(23)	32	46	3	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN 7-99308
24)	27	30	5	PIECE OF PARADISE PM WARRER BROS. 7-27779
25)	30	38	4	ANY LOVE PPIC 34-08047/E.PA. ♦ LUTHER VANDROSS
26)	43		2	***POWER PICK ** BABY, I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC 34-08034/EPA **
27)	35	40	3	JEALOUS GUY JOHN LENNON & THE PLASTIC ONO BAND CAPITOL 44230
28	31	42	3	SMALL WORLD CHRYSALIS 43306 ◆ HUEY LEWIS & THE NEWS
29	. 25	20	16	PERFECT WORLD CHRYSALIS 43265 ◆ HUEY LEWIS & THE NEWS
30	47	l –	2	NO MORE LIES POLYDOR 870 990-7/POLYGRAM ◆ THE MOODY BLUES
31	29	-24	15	LOOK OUT ANY WINDOW BRUCE HORNSBY & THE RANGE
32	28	28	18	HERE WITH ME PIC 34-07901/E.P.A. ◆ REO SPEEDWAGON
33	23	19	14	WHEN I FALL IN LOVE NATALIE COLE
34	34	31	6	1974 (WE WERE YOUNG) AMY GRANT
35	37	41	5	DON'T BE AFRAID OF THE DARK ◆ THE ROBERT CRAY BAND MERCURY 870 569-7/POLYGRAM
36	33	26	21	I DON'T WANNA GO ON WITH YOU LIKE THAT ◆ E.JOHN MCA 53345
37	21	21	10	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A. ◆ SADE
38	NE	w.	1	★★★HOT SHOT DEBUT★★★ I REMEMBER HOLDING YOU MCA 53430 ◆ BOYS CLUB
39	38	35	19	TIME AND TIDE EPIC 34-07730/E.P.A. ♦ BASIA
40	40	37	24	HOLD ON TO THE NIGHTS ◆ RICHARD MARX EMI 50106
41	24	25	7	BRING BACK THE MAGIC MCA 53396 A FRIC CARMEN
42	41	39	24	MAKE ME LOSE CONTROL ARISTA 1-9686 ARISTA 1-9686
43	46	-	2	THE LOCO-MOTION GEFFEN 7-27752
44	36	27	14	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812 A DINYS
45	45	_	2	NEVER TEAR US APART ATLANTIC 7-89038 ACIANT CTERS
46	NE	w.	1	ANOTHER LOVER AMM 1226 AND THE STATE OF THE
47	44	36	6	DON'T BE CRUEL EPIC 34-07965/E.P.A. DODEDTA FLACK
48	NE	w >	1	OASIS ROBERTA FLACK
49	42	32	22	I DON'T WANNA LIVE WITHOUT YOUR LOVE CHICAGO REPRISE 7-27855
	. 1		1	HANDLE WITH CARE ◆ TRAVELING WILBURYS

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

Programmers discuss the week's new music.

TOP 40

KKBQ "93Q" Houston MD John Cook moves "I Beg Your Pardon" by Canada's Kon-Kan 23-5-1 this week. "It's a monster for us," he says of the modern/dance import that actually samples Lynn Anderson's "Rose "There are two import stores in town, and they're having trouble keeping the record in stock; the phones started ringing the first time it was aired." Rival KRBE charts it 9-7. Also scoring for Cook is New Order's "Bizarre Love Triangle" (Qwest/WB), which moves 32-13. "We went back to some older stuff after 'Blue Monday 88' performed so well for us," he says. Then there's the straight-ahead rap "Posse On Broadway" by Sir-Mix-A-Lot (Nastymix), previously known for his "Square Dance Rap." At its peak, Cook says, "Posse" logged more requests than any other record in station history.

ALBUM RUCK

As you might expect from his geography, WDHA Dover, N.J., PD Andy Dean is six cuts deep into Bon Jovi's "New Jersey" album (Mercury). His pick for a follow-up to "Bad Medicine" is "Born To Be My Baby," which "stuck out from the rest when I first played the album." The other hot locally themed release is Southside Johnny's "Slow Dance" (Cypress). "He is always welcome at our station and on our station," Dean says. The two cuts that garner a mention are the Marvin Gaye chestnut "Ain't That Peculiar" and "Little Calcutta." Finally, Dean says the "Traveling Wilburys" (Wilbury/WB) album has silenced the skepticism that usually accompanies a superstar one-off project. In addition to the single "Handle With Care," Dean is excited about "Rattled" (featuring Bob Dylan) and "Last Night" (featuring Tom Petty), and calls the album "one of the STUART MEYER strongest records of the year."

Billboard.

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ALBUM ROCK TRACKSTM

A	_	<u>- P</u>	U	IN RUCK
THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from national album rock TITLE radio airplay reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	6	★★ NO. 1 ★★ DESIRE ISLAND 7-99250/ATLANTIC 5 weeks at No. One
2	2	2	6	WALK ON WATER EDDIE MONEY COLUMBIA 38-08060
3	4	5	4	TAKE IT SO HARD KEITH RICHARDS VIRGIN 7-99297
4	3	3	6	IT'S MONEY THAT MATTERS RANDY NEWMAN REPRISE 7-27709
5	7	15	3	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS. TRAVELING WILBURYS
6	5	8	5	ROCK & ROLL STRATEGY A&M 1246 THIRTY EIGHT SPECIAL
7	6	6	12	FEELS SO GOOD WAN HALEN WARNER BROS. LP CUT
8	9	14	9	SLOW TURNING A&M 1245 JOHN HIATT
(9)	18	31	3	ANGEL OF HARLEM U2 ISLAND LP CUT/ATLANTIC
10	13	20	5	BIG LEAGUE TOM COCHRANE & RED RIDER RCA 8750
(11)	15	19	5	ROCK BOTTOM EPIC LP CUT/E.P.A. CONFIDENCE MAN THE JEFF HEAL FY BAND.
(12)	21	24	6	ARISTA LP CUT
13	22	27	5	MCA 53425
14	8	4	12	LETT HOLL WARNER BROS. LP CUT TELEPHONE BOX IAN GILLAN & ROGER GLOVER
(15)	20	22	5	JEALOUS GUY JOHN LENNON & THE PLASTIC ONO BAND
16	14	12	5 10	DON'T KNOW WHAT YOU GOT CINDERELLA
18	17	23	6	SLIP AWAY THE GREGG ALL MAN BAND
(19)	26	32	3	HIPPY HIPPY SHAKE GEORGIA SATELLITES
20	10	7.	7	BAD MEDICINE BON IOVI
21	16	17	7	I DID IT FOR LOVE NIGHT RANGER
(22)	24	30	5	BORN TO BE MY BABY BON JOVI
23	12	9	12	MERCURY LP CUT/POLYGRAM NO SMOKE WITHOUT A FIRE BAD COMPANY
(24)	25	28	7	ATLANTIC 7-89035 EDGE OF A BROKEN HEART EMI 50141 VIXEN
25)	30	34	3	WHEN LOVE COMES TO TOWN SLAND LP CUT/ATLANTIC U2
(26)	46		2	*** POWER TRACK ** SOMETHING SO STRONG JIM CAPALDI
27	28	36	7	ISLAND 7-99266 MADALAINE WINGER
(28)	31	38	3	GOD PART II U2
29)	35		2	ISLAND LP CUT/ATLANTIC COPPERHEAD ROAD UNILP CUT/MCA STEVE EARLE
(30)	ME	wb	1	***FLASHMAKER*** NOBODY'S PERFECT MIKE + THE MECHANICS
(31)	38	48	3	NOT JUST ANOTHER GIRL IVAN NEVILLE
(32)	44	1	2	LONG TIME TILL I GET OVER YOU LITTLE FEAT
(33)	34	39	4	IF LOVE WAS A TRAIN MICHELLE SHOCKED
34	19	13	11	FOREVER YOUNG ROD STEWART
(35)	45	1_1	2	PUT ON YOUR DANCING SHOES PUT ON YOUR DANCING SHOES STEVE WINWOOD VIRGIN LP CUT
36	29	26	13	NEVER TEAR US APART ATLANTIC 7-89038 INXS
37	39	40	4	DREAMWORLD MIDNIGHT OIL COLUMBIA 38-08093
38	NE	w	1	ARMAGEDDON IT MERCURY LP CUT/POLYGRAM DEF LEPPARD
39	41	47	4	WHAT I AM GEFFEN 7-27696 EDIE BRICKELL & NEW BOHEMIANS
40	NE	w>	1	LITTLE LIAR BLACKHEART 08095/CBS JOAN JETT AND THE BLACKHEARTS
41)	48	1	2	LIKE THE WAY I DO MELISSA ETHERIDGE ISLAND LP CUT
42	40	46	3	DIDN'T KNOW IT WAS LOVE SURVIVOR SCOTTI BROS. 4-08067/E.P.A.
43	37	35	21	FINISH WHAT YA STARTED VAN HALEN WARNER BROS. 7-27746
44	27	11	14	I'M NOT YOUR MAN COLUMBIA 38-07980 TOMMY CONWELL/YOUNG RUMBLERS
45	NE	WÞ	1	IF WE NEVER MEET AGAIN T.CONWELL/YOUNG RUMBLERS
46	NE	W	1	ONE NIGHT ATLANTIC LP CUT BAD COMPANY
47)	43		2	RAIN JOHNNY WINTER MCALE CUT
48	32	25	13	LOVE BITES DEF LEPPARD MERCURY 970 402-7/POLYGRAM
(49)	50	50	3	NIGHT PATROL MERCURY LP CUT/POLYGRAM MERCURY LP CUT/POLYGRAM THE ROBERT CRAY BAND
50	42	44	3	A WORD IN SPANISH MCA 53408 ELTON JOHN

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

RADIO

Nov. Brings Bounty Of Rock Specials

BY PETER LUDWIG

1.45000

18: D

NEW YORK The first-ever live radio show featuring Crosby, Stills, Nash, & Young is one highlight of a slew of album-rock-oriented special programs planned for November. The legendary foursome will head up syndicated radio's only charity fund-raiser when the second annual "Children Of The Americas" ra-

FEATURED PROGRAMMING

diothon airs Nov. 12 (Billboard, Oct. 15).

At press time it was uncertain if any material from CSNY's upcoming album will be performed live or if Young will appear in any of his other guises. The Fabulous Thunderbirds and Jackson Browne are also confirmed for the live four-hour (4-8 p.m. Eastern time) national broadcast. More big-name acts are expected to follow.

"Americas" stems from Graham Nash's involvement with WNEWFM New York's annual 24-hour Hungerthon, now in its fourth year. KLSX Los Angeles is again the West Coast co-sponsor of the national broadcast. Last year's effort collected more than \$250,000 to benefit UNICEF and World Hunger Year, the organization founded by Harry Chapin and Hungerthon cohost Bill Ayres.

The two organizations are trying to immunize the children of the Western Hemisphere against the six major preventable childhood diseases. More than 10,000 children die from them—and from hunger—every day.

Nash will again host the Los Angeles leg of the event with KLSX from L.A.'s Palace club, while WNEW-FM's Pete Fornatale and WHY's Ayres will anchor WNEW's 24-hour effort at New York's United Nations building.

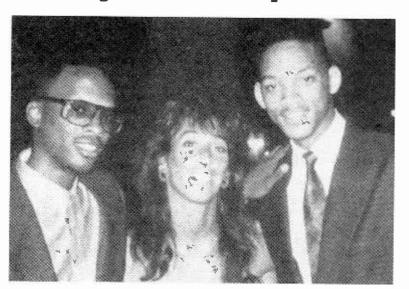
Station clearances have been headed up by Don Eberle's Radio Ventures since August, and Eberle says it looks as if most of the top 75 markets will be signed on by early November. The organizers are hoping increased clearances and the shift to this year's later time slot will help them hit their goal of raising \$500,000 in donations. This year's toll-free pledge number is 800-FOR-KIDS. The national broadcast is getting underwriting support from Xerox and the Sheraton Corp.

Jon Sargent is producing the event again this year. Cindy Tollin is the associate producer, and Rich Linnell is the executive producer. Rockers that want to tie into the national event can call Radio Ventures at 516-358-2250.

BEHIND THE NEXT DOOR

Thanksgiving will bring a look at the Doors from their label's perspective: "The Doors. From The Inside" is six hours of narration, interviews, and music—half of which was recorded live and never released.

The special is the first installment of the "Jac Holzman Elektra (Continued on page 20)



A Nightmare On My Show Cutler Productions director of talent acquisition Joni Silverman, center, catches up with the misunderstood D.J. Jazzy Jeff, left, and the Fresh Prince at the recent MTV awards show to interview them for Cutler's "Party America."

FOR WEEK ENDING NOVEMBER 5, 1988

MODERN ROCK TRACKSTM

THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from Commercial and TITLE College Radio Airplay Reports. ARTIS LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	5	★ ★ NO. 1 ★ ★ DESIRE ISLAND 7-99250/ATLANTIC 3 weeks at No. One
2	3	6	5	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL COCTEAU TWINS
3	5	5	7	PUT THIS LOVE TO THE TEST JON ASTLEY ATLANTIC 7-89027
4	2	2	9	PEEK-A-BOO SIOUXSIE AND THE BANSHEES
5	8	9	3	THE GREAT COMMANDMENT CAMOUFLAGE ATLANTIC 7-89031
6	9	24	5	JANE SAYS WARNER BROS. LP CUT JANE'S ADDICTION
7	12	_	2	IN YOUR ROOM COLUMBIA 38-08090 BANGLES
8	4	3	9	ALL THAT MONEY WANTS COLUMBIA 38-07974 PSYCHEDELIC FURS
9	14 ,	15	4	AWAY A&MLP CUT THE FEELIES
10	10	20	6	THE KILLING JAR SIOUXSIE AND THE BANSHEES
11	6	8	9	BACK ON THE BREADLINE HUNTERS & COLLECTORS IRS. IP CUT/MCA
12	7	4	9	WHAT I AM GEFFEN 7-27696 EDIE BRICKELL & NEW BOHEMIANS
13	19	16	5	MY BAG CAPITOLLP CUT LLOYD COLE AND THE COMMOTIONS
14	21	_	2	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL 44237
15	11	11	8	KING OF EMOTION BIG COUNTRY
16	13	7	8	I'VE GOT A FEELING RYKODISC LP CUT THE SCREAMING TRIBESMEN
17	23	21	3	WINNING SIDE OINGO BOINGO MCALP CUT
18	18	10	9	MOTORCRASH THE SUGARCUBES
19	17	12	8	ANOTHER KIND OF LOVE HUGH CORNWELL VIRGIN LP CUT
20	24	28	3	WAITING FOR THE GREAT LEAP FORWARDS BILLY BRAGG
21	28	30 ¹	3	I'M SORRY HOTHOUSE FLOWERS
22	16	_	2	DREAMWORLD MIDNIGHT OIL COLUMBIA 38-08093
23	20	17	6	DOCTORIN' THE TARDIS TVT 4020 THE TIMELORDS
24	NEV	V	1	I SAY NOTHING VOICE OF THE BEEHIVE LONDON LP CUT/POLYGRAM
25	15	14	9	DON'T GO LONDON 886 279-7/POLYGRAM
26	27	27	8	BREAKFAST IN BED A&M 1236 UB40 & CHRISSIE HYNDE
27	RE	-ENTR	Υ	IF LOVE WAS A TRAIN MICHELLE SHOCKED MERCURY LP CUT/POLYGRAM
28	29	25	3	DOMINO DANCING PET SHOP BOYS
29	NEV	V	1	ANGEL OF HARLEM U2 ISLAND LP CUT/ATLANTIC
30	NEV	V	1	ANA NG BAR NONE LP CUT/RESTLESS THEY MIGHT BE GAINTS

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1 2.19

Following are 12 plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, albu $m = album\ rock,\ cls\ rock = classic\ rock,\ easy = easy\ listening,\ modern-$ = modern rock, n/t=news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

											
		F	W	Sp	Su			F	W	Sp	
Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	7
NOF	RFOLK,	VA.—((33))		WMGG	cls rock	4.6	4.6	5.9	6
WNOR-AM-FM	album	9.1	9.4	11.0	11.1	WHOK	country	4.8	4.9	5.3	5
WFOG	easy	7.5	10.2	9.1	9.9	WVKO	urban	2.7	2.1	2.5	4
WOWI	urban	6.2	6.6	6.3	8.5	WCOL	adult std	1.5	2.6	3.0	2
WCMS-AM-FM	country	9.9	9.8	8.1	7.7	WCKX	urban	1.7	3.2	2.3	2
WNVZ	top 40	8.9	10.0	6.8	6.7	WMNI	country	3.8	3.2	2.8	2
WGH-FM	top 40	6.5	5.9	6.6	6.0	WBBY	jazz	2.1	2.7	1.9	2
WMYK	urban	6.6	6.2	5.0	5.8	WXLE	oldies	1.8	1.2	1.1	2
WWDE	AC	6.6	5.1	5.0	5.4	WBNS	AC	2.4	1.8	1.2	1
WLTY	AC	4.5	4.3	6.1	4.8	WLW	AC	1.2	1.6	2.6	1
WTAR	oldies	3.2	3.5	3.5	4.5	WRFD	religious	1.3	.9	1.2	1
WRAP	urban	3.5	2.6	3.4	3.9	WCLT-FM	AC	.9	.6	.8	1
WJQI-AM-FM	AC	4.5	3.6	4.2	3.4						
WNIS	n/t	2.4	1.8	2.1	3.0	SAN A	NTONIO, 1	ΓEXAS	5 ((35)
WPCE	religious	3.1	3.9	3.7	2.8	KITY	top 40	7.7	8.0	9.1	9
WSKX	country	2.6	2.3	2.0	2.8	KQXT	easy	7.7	8.3	8.6	4
WXRI	AC	2.4	1.7	2.4	1.7	KCOR	Spanish	9.7	4.9	8.4	6
WOFM	album	1.0	1.3	1.7	1.4	KTFM	top 40	8.0	8.2	8.0	6
WKEZ	easy	.8	2.2	1.9	1.3	WOAI	n/t	6.2	5.6	4.6	6
						KCYY	country	4.4	6.6	7.7	5
COLU	MBUS,	OHIO-	– (3	4)		KISS	album	8.4	7.6	6.9	5
WNCI	top 40	9.8	10.0	11.4	12.0	KSMG	oldies	3.1	2.8	3.6	5

KAJA

KKYX

KONO

KMMX

KZEP

KBUC

KEDA

KTSA

KFAN

KSLR

KFHM

KXTN

KSJL/KSAQ

9.5 8.9 7.9 **9.2**

8.7 8.9 12.1 8.8

10.9 10.8 9.2 8.6

9.8 9.3 10.1 8.0

8.0 9.2 6.8 **7.0**

country

country

top 40

cls rock

country

Spanish

adult std

religious

Spanish

Spanish

AC

AC

.6 .6

.6 1.2

WHTT-FM

cls rock

BILLBOARD RADIO
More of
broadcasting's
fresh news
& ideas

album

easy

AC

WLVQ

WSNY

WXGT

WBNS-FN

1	I			Call ·	Format	F '87	W '88	Sp '88	Su '88	Cali	Format	F '87	W '88	Sp '88	Su '88
		_			Tomat		- 00					0/	- 00	- 00	
										WRLT	AC	2.6	3.6	4.3	2.2
netr			-	IND	IANAPOL	IS—((36)		WBYR	album	1.5	1.9	1.8	1.9
rbiti			. 1	WIBC	AC	13.1	14.7	13.1	13.9	WUFO	urban	1.4	.9	1.4	1.5
ary,				WFBQ	album	13.7	12.8	14.9	13.8	WWKB	oldies	3.7	4.1	3.3	1.1
	id, i	_	- 1	WFMS	country	13.7		10.3		CFNY	modern	.9	1.0	.3	1.0
ing,			- 1	WZPL	top 40	1.0		12.2		WXRL	country	1.3	1.0	.7	1.0
ron				WTLC	urban	8.2	8.0	7.7	8.8	LIADTI	-000 0	0.111			
wri	tten	pe	r-	WXTZ	easy	8.0	7.0	8.6	7.6		ORD, C		•	•	
				WENS	AC	6.7	8.6	8.4	6.7	WTIC	AC		18.8		
				WKLR	cls rock	5.2	5.0	4.3	6.6	WTIC-FM	top 40		14.6		
_		_	_	WTUX	adult std	3.3	3.6	2.4	3.6	WRCH	easy	9.3		11.8	
F	W	Sp	Su	WTPI	AC	4.0	4.3	4.4	3.4	WHCN	album	4,9	6.2	7.0	6.8
'87	'88	'88	'88	WIRE	country	2.2	2.2	1.8	2.0	WDRC-FM	oldies	8.8	7.9	6.9	6.0
			_	WPZZ	urban	.5	.8	.4	1.4	WKSS	top 40	5.0	4.6	5.6	5.7
4.6	4.6	5.9	6.1	WTTS	top 40	.5	.7	.4	1.2	WCCC-AM-FM	album	4.4	5.4	3.7	3.8
4.8	4.9	5.3	5.1	CALTIA	KE CITY	LITA	ш	12	71	WRCQ	adult std	3.5	3.8	2.5	3.8
2.7	2.1	2.5	4.5	KKAT	KE CITY,	10.8	8.9		11.4	WIOF	AC	4.0 2.9	4.6	5.8	3.6 3.0
1.5	2.6	3.0	2.6	KISN	top 40	7.2		10.6	9.3	WPOP WDRC	n/t	1.8	2.8	2.0	
1.7	3.2	2.3	2.4	KCPX	top 40	7.2	8.4	9.3	8.3		oldies album	1.8	2.5	1.4	2.9 2.0
3.8	3.2 2.7	2.8	2.4	KSOP-AM-FM	country	6.8	5.2	6.1	8.2	WAQY WPLR	album	2.0	1.9	1.4	1.3
2.1			2.2	KRSP-FM	album	6.9	7.8	8.9	7.6	WWYZ	AC	2.0	1.6	2.0	1.3
1.8	1.2	1.1	1.7	KSL KSL	AC	9.3	7.9	7.2	7.4	WKCI	top 40	1.1	1.0	1.4	1.2
1.2	1.6	2.6	1.7	KSFI	easy	11.0	9.8	7.9	7.0	WKND .	urban	.9	.4	1.0	1.1
1.2	.9	1.2	1.7	KMGR-FM	AC	3.2	4.3	4.0	3.6	WKND	urvan	.3	.4	1.0	1.1
1.3	.6	.8	1.0	KLZX	cls rock	1.7	2.2	2.5	3.4	CHAF	RLOTTE,	N.C	(41)	
.3	.0	.0	1.0	KLCY-FM	AC	5.0	3.7	3.6	3.2	WSOC-FM	country		14.4	•	14.7
EXAS	S((35)	KJON-FM	modern	-	.4	1.4	2.8	WCKZ	crossover	3.3	6.6	9.9	9.4
7.7	8.0	9.1	9.2	KALL	AC	3.3	3.9	2.1	2.4	WPEG	urban	14.2	10.5	8.3	9.4
7.7	8.3	8.6	4.8	KBER	album	2.1	3.4	2.6	2.2	WRFX	album	8.1	5.8	8.6	7.6
9.7	4.9	8.4	6.0	KFMY/KZOL	oldies	1.7	1.6	1.1	2.1	WLVK	country	6.7	6.9	5.9	7.5
8.0	8.2	8.0	6.8	KDAB	adult alt	2.0	3.0	2.1	1.8	WEZC	AC	6.2	7.6	6.2	6.0
6.2	5.6	4.6	6.4	KTKK	n/t	1.6	2.5	2.8	1.8	WROQ	top 40	6.3	5.1	5.2	6.0
4.4	6.6	7.7	5.8	KRSP	oldies	1.2	.6	1.0	1.7	WBT	AC	7.0	5.8	6.7	5.1
8.4	7.6	6.9	5.6	KZAN	country	1.3	.8	.9	1.7	WBCY	top 40	6.5	5.9	5.9	4.8
3.1	2.8	3.6	5.1	KDYL	adult std	1.9	1.7	1.0	1.6	WWMG	AC	5.2	4.2	5.8	4.7
5.2	5.5	4.4	4.6	KRPN	oldies	1.6	1.3	1.7	1.6	WRLX	easy	3.6	4.1	3.4	4.4
3.8	2.6	2.9	4.3	KUTR	AC	1.3	.8	.8	1.0	WIXE	country	_	_	_	1.3
2.5	5.2	4.2	4.1							WFMX	country	_	_	_	1.0
3.4	3.3	2.9	3.9	BUF	FALO, N.	Y.—(38))		WGIV	oldies	2.0	1.7	1.4	1.0
4.6	5.4	4.9	3.8	WKSE	top 40	8.2	8.6	10.2	11.3						
3.0	4.1	3.8	3.3	WBEN	AC		10.0	8.5	9.6		PHIS, TE		•	•	
2.9	3.3	4.4	3.2	WYRK	country	7.0	9.0	7.7	8.8	WHRK	urban		12.2		
2.5	3.3	2.3	2.7	WPHD	album	5.4	5.7	4.7	7.6	KRNB	urban		10.6		10.9
2.8	3.2	1.4	2.0	WJYE	easy		10.4	6.6	6.7	WMC-FM	top 40		10.5		9.2
_	_	.3	1.8	WBUF	AC	6.2	6.5	9.3	6.6	WGKX	country	9.0	9.3	9.9	9.1
1.1	1.2	1.1	1.8	WBLK	urban	6.5	4.5	6.3	6.0	WEGR	album	5.4	5.2	4.9	8.1
.3	.4	.4	1.7	WECK	adult std	6.3	5.1	5.0	6.0	WRVR-FM	AC	6.7	8.3	7.1	7.1
_	_	.5	1.2	MW16	top 40	4.7	3.6	5.7	5.7	WDIA	urban	5.7	5.6	5.2	6.1

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WLOK

8.0 7.5 8.7 **5.5**

religious

6.8 5.3 6.3 5.5

6.2 6.6 4.4 4.5

WRKA

WLOU

WAVG

WXVW

WCII

WXLN

AC

AC

easy

oldies

religious

urban

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	WOME	albuill	13.7	13.2	10.0	10.5
	WPXY-AM-FM	top 40	14.4	14.9	13.4	14.5
	WHAM	AC	8.2	8.7	10.7	8.9
	WVOR	AC	11.1	9.4	9.6	8.2
	WBEE-FM	country	8.4	7.7	11.3	7.9
	WKLX	oldies		4.5		
	WRMM	AC	6.0	6.4	6.1	6.9
	WZSH	easy	8.0	6.4 6.9	6.4	6.2
	WDKX	urban	3.9	5.9	3.9	4.6
	WEZO	adult std	2.7	3.2	2.9	2.2
	WBBF	oldies		1.2		
	OKLA	HOMA CI	TY—	-(4	4)	
	KXXY-AM-FM		13.4			12.6
	KJY0	top 40		12.7		
	KATT	album		8.1		
	KKNG	easy		9.0		
	KRXO	cls rock		6.4		
	KMGL	AC		4.4		
	KTOK	n/t		6.2		
	KPRW	urban		3.2		
	KEBC	country		4.9		
	KLTE	AC		4.5		
	KZBS	top 40		4.3		
	WKY	country				3.8
	KOMA	adult std		4.8		
	KOCV	religious		1.2		
	KJIL	religious		1.8		
		TON, OHI				
	WTUE	album		13.4		
	WGTZ	top 40		11.2		
	WHIO-FM	easy		11.8		
	WHIO	AC	8.5	8.5	9.7	9.2
	WVUD	AC		4.5		
	WONE	country	6./	5.4	5.9	6.0
	WWSN	AC	6.9	6.0	5.4	6.0
	WLW	AC	4.3	2.5	5./	5.0
		urban	4.3	3.2	4.2	4.6
		country		4.0		
		top 40	5.4	4.3	4.4	3.1
		urban	3.6	3.4	3.2	2.4 2.3
_		oldies				
l	WPTW-FM	easy		1.2		
		country	.5	1.0	.5	1.2
ļ	WPFB-FM	country	٥.	.6	.9	1.1
}		SVILLE, K				
-		country	14.3			
-	WHAS	AC	16.1	17.7	15.4	17.5
1	WQMF	album	8.8	9.2	8.9	9.5
	MD1X	top 40	9.3	9.1	10.9	8.1
-	WVEZ-FM	AC				6.9
	WLRS	top 40		5.3		
	WJYL	urban	4.1	4.7	5.9	4.7

W Sp Su '88 '88

'88

3.9 2.7 2.8 **3.7**

2.9 4.9 3.2 **3.2**

4.0 3.4 2.4 2.4

2.5 2.0 2.7 **2.1**

1.7 2.3 1.4 2.0

1.2 .8 2.1 1.5

1.6 .5 1.5 1.2

.9 1.9 1.1 1.1

13.7 15.2 16.0 16.5

Call

KMPZ

WREC

KFTH

WRVR

WCRV

WXSS

country

top 40

adult std

religious

oldies

black

religious

ROCHESTER, N.Y.—(43) album

n/t

FOR THE RECORD

7.9 5.1 6.6 **4.3**

4.5 4.0 3.2 **3.5**

3.8 5.8 4.4 3.4

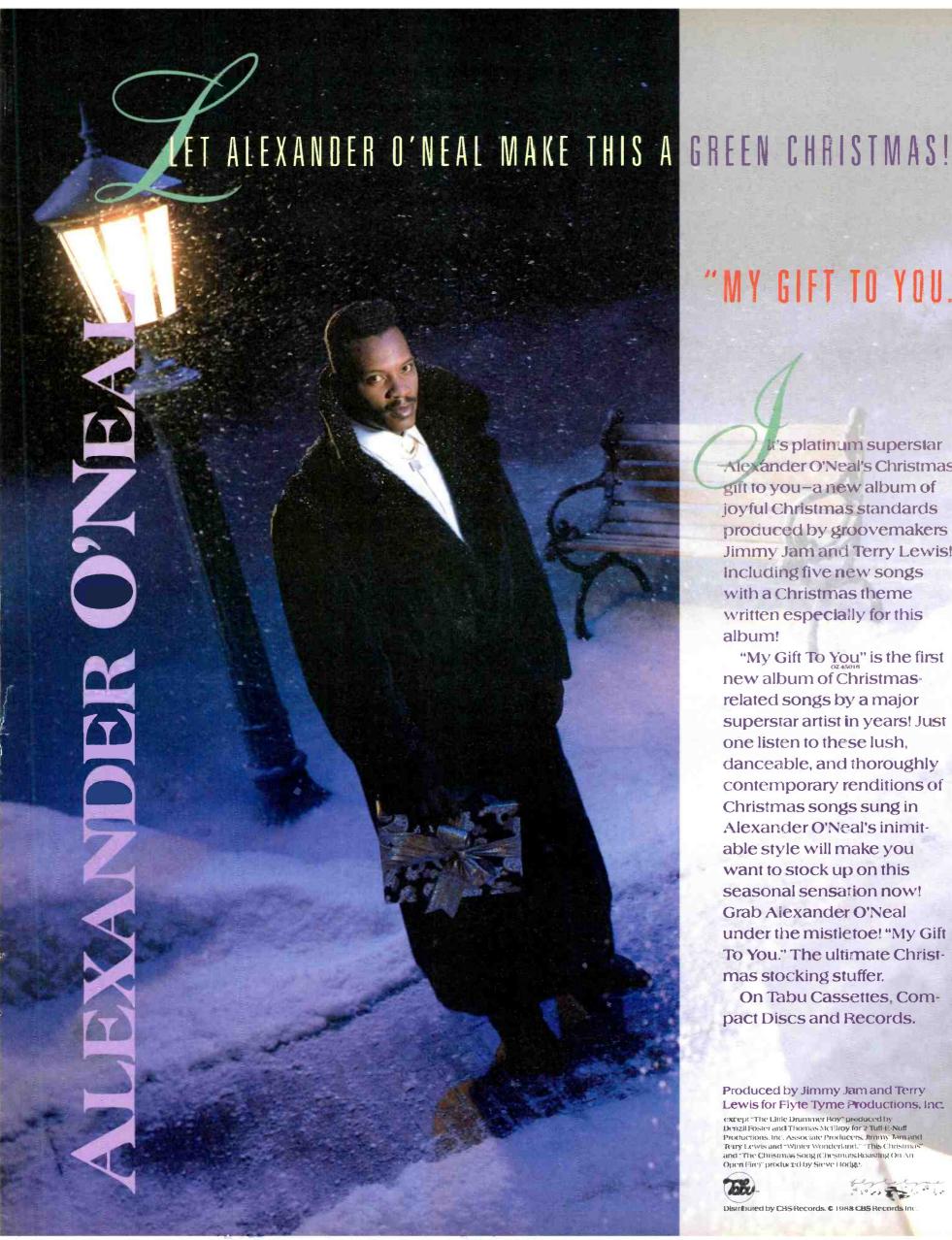
2.6 2.4 2.5 3.0

2.5 1.5 1.7 2.6

1.6 1.1 0.8 1.5

1.4 1.5 0.9 1.2

An article in the Sept. 17 issue about Billboard's 1988 Radio Awards improperly identified the top 40/crossover winner in the network or syndicated weekly music program category. The correct name of the winning show was "American Top 40 With Casey Kasem," syndicated by ABC/ Watermark.



"MY GIFT TO YOU."

s platinum superstar Alexander O'Neal's Christmas gift to you-a new album of joyful Christmas standards produced by groovemakers Jimmy Jam and Terry Lewis! Including five new songs with a Christmas theme written especially for this album!

"My Gift To You" is the first new album of Christmasrelated songs by a major superstar artist in years! Just one listen to these lush, danceable, and thoroughly contemporary renditions of Christmas songs sung in Alexander O'Neal's inimitable style will make you want to stock up on this seasonal sensation now! Grab Alexander O'Neal under the mistletoe! "My Gift To You." The ultimate Christmas stocking stuffer.

On Tabu Cassettes, Compact Discs and Records.

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.

except "The Little Drummer Boy" produced by Denzil Foster and Thomas McEiroy for 2 Tuff-E-Nuff Productions. Inc. Associate Producers. Jimmy Tam and Terry Lewis and "Winter Wonderland," "This Christmas" and "The Christmas Song (Chestnurs Roasting On An Open Fire)" produced by Sieve Hodge.





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Yester Hits_®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

- 1. You Needed Me, Anne Murray,
- 2. Mac Arthur Park, Donna Summer,
- 3. Reminiscing, Little River Band,
- 4. Double Vision, Foreigner, ATLANTIC
 5. Whenever I Call You "Friend,"
- Kenny Loggins, columbia

 6. Hot Child In The City, Nick Gilder, CHRYSALIS
- 7. Kiss You All Over, Exile, WARNER/
- 8. How Much I Feel, Ambrosia, WARNER
- 9. Beast Of Burden, Rolling Stones,
- 10. Get Off. Foxy, TK

TOP SINGLES-20 Years Ago

- 1. Hev Jude, Beatles, APPLE Those Were The Days, Mary Hopkin, APPLE
- 3. Little Green Apples, O.C. Smith,
- 4. Fire, Crazy World Of Arthur Brown,
- 5. Midnight Confessions, Grassroots,
- 6. Elenore, Turtles, white whale
- Over You, Gary Puckett & the Union Gap, columbia
- 8. Hold Me Tight, Johnny Nash, JAD
- Love Child, Diana Ross & Supremes, MOTOWN
- 10. White Room, Cream, ATCO

TOP ALBUMS-10 Years Ago

- 1. Living In The U.S.A., Linda
- Ronstadt, ASYLUM

 2. Grease, Soundtrack, RSO
- 3. Live And More, Donna Summer, 4. Who Are You, the Who MCA
- Double Vision, Foreigner, ATLANTIC
- 6. Don't Look Back, Boston, EPIC
- Nightwatch, Kenny Loggins,
- Pieces Of Eight, Styx, A&M
- Twin Sons Of Different Mothers, Dan Fogelberg & Tim Weisberg, FULL MOON/EPIC
- 10. Some Girls, Rolling Stones, ROLLING

TOP ALBUMS-20 Years Ago

- 1. Cheap Thrills, Big Brother & the Holding Company, COLUMBIA
- 2. Feliciano!. José Feliciano, RCA
- Time Peace/Greatest Hits,
- 4. The Time Has Come, Chambers
 Brothers, columbia
 5. In-A-Gadda-Da-Vida, Iron Butterfly,
- 6. Crown Of Creation, Jefferson
- Wheels Of Fire, Cream, ATCO
- 8. Crazy World Of Arthur Brown, TRACK-ATLANTIC
- 9. Gentle On My Mind. Glen
- 10. Are You Experienced?, Jimi Hendrix Experience, REPRISE

COUNTRY SINGLES-10 Years Ago

- 1. Sleeping Single In A Double Bed, Barbara Mandrell, ABC
- 2. Anyone Who Isn't Me Tonight,
 Kenny Rogers & Dottie West, UNITED
 ARTISTS
- 3. Cryin' Again, Oak Ridge Boys, ABC 4. Ain't No California. Mel Tillis, MCA
- 5. Little Things Mean A Lot, Margo
- 6. Sweet Desire/Old Fashioned Love Kendalls, OVATION

 7. I Just Want To Love You, Eddie
- Rabbitt, ELEKTRA
- 8. Daylight, T.G. Shepard, WARNER/CURB
- 9. What Time Do You Have To Be Back To Heaven, Razzy Bailey, Rca
 10. Another Goodbye, Donna Fargo, WARRER BROS

 WARRER BROS

SOUL SINGLES-10 Years Ago

- 1. One Nation Under A Groove,
- 2. It Seems To Hang On, Ashford &
- 3. Blame It On The Boogie, Jacksons
- 4. Your Sweetness Is My Weakness, Barry White, 20TH CENTURY
- 5. I'm Every Woman, Chaka Khan, WARNER BROS.
- 6. There'll Never Be, Switch, GORDY Dance, Sylvester, FANTASY

- 8. I'm In Love, Rose Royce, WHITFIELD
 9. Let's Start The Dance, Hamilton
 Bohannon, MERCURY
- 10. Mary Jane, Rick James, GORDY



Listeners Float, Flash, Fly For K-Rock

BY PETER LUDWIG

NEW YORK Infinity's classic rock WXRK "K-Rock" New York just completed its second Show Us Your K-Rock promotion. This columnist was invited to be one of the contest judges and to have some fun giving away the station's money. At stake

PROMOTIONS

were three \$1,092 prizes and a grand prize of \$25,000.

K-Rock held a very successful call-letter contest two years ago that began with listeners sending in proposals on how they would show their "K-Rock" to win. K-Rock selected five of the entries and then had the listeners display their K-Rock-or excecute their stunt-in five live promotions throughout the final week.

For that contest, WXRK management selected and judged the finalists: an aquarium car with "scuba driver," velcro-suit wearers throwing themselves against a velcro wall to spell K-Rock, a 50-foot pair of panties, and a man with a living beard of bees. The girl who had "K Rock" engraved in gold on her front teeth won.

For this year's contest, K-Rock decided to have all the entrants actually perform their stunts in order to get maximum exposure for the contest. Many of the stunts were elaborate and listeners generally displayed a knack for finding highvisibility locations in which to perform them. The listeners then sent in proof of their antics in pictures, videotape, and news clippings.

From the 200-plus entries, the staff picked the best 25 and then brought in an industry panel to rate them on a score sheet. K-Rock promotions director Sharon Rosenbush says, "This time we wanted to open it up and get a variance of opinions from different walks of life. We wanted it to be fair and objective.'

Entries were judged for visibility. execution, originality, and creativity. A final column was provided for an overall score to be used only as a tie breaker. Only safe stunts that did not break any laws or ordinances were permitted.

Knowing that \$25,000 was up for grabs made the judges look very closely at each entry. But many of the 15 submitted videos were too long. A rule setting a time limit on video submissions would have helped.

K-Rock announced the winners on the air between 5 p.m. and 6 p.m. The first \$1,092 prize went to the K-Rock float that actually floated-a boat that sailed around the tip of Manhattan disguised as a K rock. The second winner was the genius behind a "K-Rock" of office lights on a 13-story building that used 5,000 square feet of asphalt roofing and 500 square feet of cellophane for shape and color. The ingenious use of a hi-tech projector and a 70mm color acetate to flash the station logo on a building wall got high marks and came in as the third

The grand prize went to a 25-foot



Almost A Thousand Points Of Light. 5,000 square feet of asphalt roofing and 500 square feet of cellophane went into this string of office lights on a 13-story building that won one of the three runner-up prizes in WXRK New York's Show Us Your K-Rock contest.

pink pig kite bearing the K-Rock logo that was expertly flown by the New York Air Circus Precision Flight Team. The team got the pig airborne at a number of highly populated sites and drew crowds with its demonstration of precision flying. A videotape was submitted as documentation, and yes, precision kite flying does exist, and it's rather impressive.

The pig kite may also have gotten

extra points for its painted dedication to WXRK weekender Tony Pigg, who also occasionally fills in for K-Rock morning man Howard

Floats, newspaper ads, mobile neon signs, and banners made up the bulk of the other entries. One entry, however, looked as though it could easily be modified into a classy station promotion. The Limousine Race had 70 people in 11 lim-

os, all emblazoned with the station logo, driving through three counties in a combination road rally/scavenger hunt. It could make for a high-profile celebrities-for-charity promotion.

Special thanks to the K-Rock staff for its hospitality and for relegating the photo entry of a woman with "K-Rock" painted on her breasts to the "close but no cigar" board outside before we even started.

PRO-MOTION

A quick look around the country's promotion departments finds Jim Peterson upped to the promotions director slot at Emmis' KWPR "Power 106" Los Angeles. He fills the slot Howard Freshman opened up when he moved to sister KXXX-FM San Francisco . . . Colleen Lynch in as marketing/promotion director for Infinity's WJJD/WJMK Chicago ... Greg Mobius drops his evening air shift to become WMGG Columbus, Ohio's promotion director ... Tom Kennedy has left WCKZ Charlotte, N.C., to be WHAS/WAMZ Louisville, Ky.'s marketing director ... Eric Davis is upped to assistant promotion director at WPEN/WMGK Philadelphia.

FEATURED PROGRAMMING

(Continued from page 16)

Years," a series of special programs detailing the label's 38 years. Holzman founded Elektra/Nonesuch Records and signed the Doors to the

The CD-distributed Doors special is a co-production of Holzman's Valley Isle and MediaAmerica, which will handle sales and clearances. MediaAmerica and Holzman may continue the collaboration beyond this project. Industry veteran Sandy Gibson-who wrote and co-produced this summer's "Monterey Pop"—is producing and co-writing "Inside" with Holzman.

The Doors are heavily involved in the project. Robbie Krieger and Ray Manzarak are laying down new music beds; Holzman, meanwhile, is bringing in all of his personal archives. The first completed hour offers the early Doors recorded live and comparisons between their first demo and the released tracks.

ROCKIN' THE ELECTION

Radio Today Entertainment is currently clearing an idea that it's been planning for two years. "Rock 'N Roll Election Day" ties brief presidential election coverage to a daylong rock election via a 900 number. RTE says the show is designed to make the election fun and constantly encourage listeners to vote.

The 13-hour Nov. 8 event is a joint venture with the diversified Starstream Communication Group. RTE is producing, and Starstream is handling the national spot sales.

The programming will consist of 11 live five-minute national feeds every hour from noon to 11 p.m. Eastern time, each with a one-minute national spot. Each segment focuses on one category-guitarist of the year, for example. Veteran rock announcer Tony Pigg will host the show live from New York's America restaurant

Each segment will open with brief coverage of the presidential election and a reminder to vote before moving to a track by the previous category's winner, the next category's nominees, and the phone numbers. The cost to listeners is 50 cents a call; organizers say any profit will be donated charity.

At 11 p.m. Eastern time, RTE will switch to continuous programming from the live party at America as Pigg tracks representative songs by all the winners. Clearances for 'Rock 'N Roll Election Day" began in August, and RTE reports 85 affiliates in 20 of the top 25 markets so far. RTE can be reached at 212-581-

CLASSIC FARE

Global Satellite Network's 'Crossroads," which made its debut during Memorial Day weekend, is set to return for Thanksgiving. The four-hour programs study the musical lineage of artists and bands. The first "Crossroads."

Global had toyed with the idea of making the programming concept a weekly series but has now settled on a series of four holiday specials. Pigg is the host of "Crossroads" as

CALENDAR

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

Nov. 1-30. Bad Company, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes. Nov. 4-5, Kim Wilde, On The Radio, On The Radio Broadcasting, one hour.

Nov. 4-6, Kim Wilde/Pet Shop Boys/Jermaine Stewart, Party America, Cutler Productions, two

Nov. 4-6, Bon Jovi, Metalshop, MJI Broadcast-

Nov. 4-6, The Def Leppard Story, Hot Rocks, United Stations, 90 minutes. Nov. 4-6, Paul Revere/Peter Graves/Christine

Lahti, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours. Nov. 4-6, Bellamy Brothers, Country Today,

MJI Broadcasting, one hour. Nov. 4-6, Harold Ramis/Bill Murray, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Nov. 4-6, Anita Baker, Star Beat, MJI Broadcasting, one hour.

Nov. 4-6, Vesta, On The Move With Tom Joyner, CBS RadioRadio, three hours. Nov. 4-6, Motor City Families, Motor City Beat,

United Stations, three hours. Nov. 5-6, Levert/Ziggy Marley/Whoopi Gold-

berg, RadioScope, Lee Bailey Communications, one hour. Nov. 6, Radiators, King Biscuit Flower Hour,

DIR Broadcasting, one hour. Nov. 6, Keith Richards/Red Rider/Randy New-

man, Powercuts, Global Satellite Network, two Nov. 6, Paul Simon, Hitline U.S.A., James Paul

Brown Entertainment, one hour. Nov. 6, Vern Gosdin, Countryline U.S.A., James

Paul Brown Entertainment, one hour. Nov. 9, Off The Record Live Album Party With The Who. Off The Record With Mary Turner Spe-

cial. Westwood One Radio Networks, 90 minutes. Nov. 7-12, David Benoit, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Nov. 7-13, Bon Jovi, Rock Today, MJI Broadcasting, one hour.

Nov. 7-13, Dire Straits, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour. Nov. 7-13, Jon Astley, Rock Over London, Westwood One Radio Networks, one hour,

Nov. 7-13, The Doors, Classic Cuts, MJI Broadcasting, one hour.

Nov. 7-13, Cheap Trick, Off The Record With Mary Turner, Westwood One Radio Networks, one

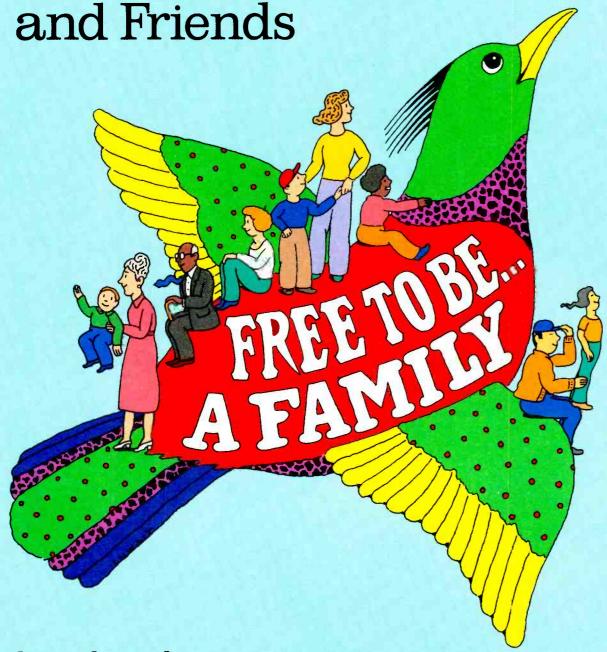
Nov. 7-13, Willie Nelson, Part 2, Live From Gilley's, Westwood One Radio Networks, one hour.

Nov. 7-13, Huey Lewis & The News, Star Trak Profiles, Westwood One Radio Networks, one

FREETOBE... A FAMILY

an album by

Marlo Thomas



based on the #1 Best-Selling Book

Produced by Marlo Thomas and Christopher Cerf Stories and poems directed by Mike Nichols Conceived by Marlo Thomas

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Songs and stories about all kinds of belonging...from some of the world's most popular artists.

- Bea Arthur
- · Pat Benatar
- Mel Brooks
- Jane Curtin
- · Phil Donahue
- The Fat Boys
- · Whoopi Goldberg
 - Amy Grant
 - Jim Henson & the Muppets
 - John Hiatt
 - Kermit the FrogLadysmith
 - Black Mambazo
 - Steve Martin
 - Elaine May
 - Melody MakersMike Nichols
 - Gilda Radner
 - Bonnie Raitt
- Christopher Reeve
 - · Carly Simon
 - Soul Asylum
 - · Lily Tomlin
 - · Robin Williams

Watch the ABC-TV Special, Tuesday, December 13, 8 p.m. EST.

From Los Angeles to Boston, Shadoemania continues.

That's why more and more hot stations are becoming part of the American Top 40 family.

In fact, American Top 40 is now heard in more major markets than ever before.

You know the show. After eighteen years, it's an American tradition. The only radio

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ABC Watermark America's "1 Countcown Show

POWER PLAYLIST

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

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

PLATINUM

74100 Hew look

New York

New York

Chicago

Los Angeles

O.M.: Steve Kingston

O.M.: Steve Kingston
Phil Collins, Groovy Kind Of Love
Bon Jovi, Bad Medicine
The Beach Boys, Kokomo
UB40, Red Red Wine
White Williams and Collins and Collins
Whitey Houston, One Moment In Time
Det Leppard, Love Bites
Information Society, What's On Your M
Sa-fire, Boy, I've Been Told
Anita Baker, Giving You The Best That
Mew Kids on The Block, Please Don't G
Bobby McTerrin, Don't Worry, Be Happy
The Escape Coll, Wild, Wild West
Joan Jet Khof The Blockhearts, I Hate
Guelle, Kissing A Fooi
UZ, Cesire
Rod Stewart, Forever Young
Steve Winwood Don't You Know What Th
Duran Duran, I Don't Want Your Love
Will To Power, Baby, I Love Your Way/
Erasure, Chains Of Love
Bobby Brown, My Prerogative
Cheryl "Pepsii" Riley, Thanks For My
Taylor Dayne, I'll Always Love You
Guns N' Roses, Welcome To The Jungle
Bobby Brown, Don't Be Crue
Itton John, A Word In Spanish
Tracy Chapman, Baby Cal Hold You
Guns N' Roses, Swet Child O' Mine
Cheap Trick, Don't Be Crue
Taylor Dayne, I Hold You
Guns N' Roses, Swet Child O' Mine
Cheap Trick, Don't Be Crue
Taylor Dayne, Don't Rush Me
Poison, Every Rose Has its Thorn 5 25 15 18 20 22 21 19 23 24 28 30 17 29 14 EX 26 11



P.D.: Larry Berger

P.D.: Larry Berger
UB40. Red Red Wine
Phil Collins, Groovy Kind Of Love
The Beach Boys, Kokomo
Bobby McFerrin, Don't Worry, Be Happy
Kylie Minogue, The Loco-Motion
Whitney Houston, One Moment in Time
The Escape Cub, Wild, Wild West
Laylor Dayne, I'll Always Love You
Bobby Borghard, Love Bross
Anita Baker, Giving You The Best That
Sa-Fire, Boy, I've Been Told
Information Society, What's On Your M
New Kids On The Block, Please Don't G
UZ, Desire
Cheap Trick, Don't Be Cruel
Rod Stewart, Forever Young
Stew Wilmood, Don't You Know What Th
Giant Steps, Another Lover
Bobby Brown, Don't Be Cruel
George Michael, Kissing A Fool
Erasure, Chains Of Love
Raze, Break 4 Love
Chery! "Pepsi" Riley, Thanks For My
Sweel Sensation, Never Let You Go
Will To Power, Baby, I Love Your Way/
Guns N' Roses, Sweet Child O' Mine
Boy Meets Girl, Walting For A Star To
INXS, Never Tear Us Apart
Duran Duran, Don't Rush We
Laylor Dayne, Don't Rush Me 21



P.D.: Buddy Scott

P.D.: Buddy Scott
The Beach Boys, Kokomo
Phil Collins, Groovy Kind Of Love
UB40, Red Red Wine
Kylie Milnogue, The Loc-Motion
Cheap Trick, On't Be Cruel
Whitney Houston, One Moment In Time
Sa-Fire, Boy, I've Been Told
George Michael, Kissing A Fool
Bobby Brown, Don't Be Cruel
Will To Power, Baby, Love your Way,
Will To Power, Baby, Love your Way,
Will To Power, Baby, Love you
Bobby Brown, Don't Be Cruel
Will To Power, Baby, Love you
Bobby Brown, I'll Always Love you
Bobby Brown, My Prerogative
The Escape Club, Wild, Will West
Was (Not Was), Spy In The House Of Lo
Duran Duran, Don't Want Your Love
Denice Williams, I Can't Wait
Information Society, What's On your M
Tracie Spencer, Symptoms Of True Love
Good Question, Got A New Love
Karry, White, The Way You Love Me
Erasure, Chains Of Love
Terence Trent D'Arby, Dance Little Si
Paula Abdul, (It's Just) The Way That
Chicago, Look Away
Michael Jackson, Smooth Criminal
Maxi Priest, Wild World
Breathe, How Can I Fail?
Denise Lopez, If You Feel It
Taylor Dayne, Don't Rush Me 19 23 17 20 18 14 22 21 24 25 11 29 30 31 32

KISFM 102.7

es P.D.: Steve Rivers
Phil Collins, Groovy, Kind Of Love
The Beach Boys, Kokomo
When In Rome, The Promise
When In Rome, The Promise
When In Rome, The Promise
UB40, Red Red Wine
Rod Stewart Forever Young
Information Society, What's On Your M
Steve Winwood Don't You Know What Th
L'Trimm, Cars With The Boom
IMXS, Never Tear Us Apart
Kylie Minogue, The Loco-Motion
Breathe, How Can I Fail?
Det Leppard, Love Bites
Will To Power, Baby, I Love Your Way/
Tracie Spencer, Symptoms Of True Love
Erasure, Chans Off Love
Bon Jovi, Bad Medicine
New Kids On The Block, Please Don't G
Whithey Houston, One Moment In Time
Guns N' Ross, Welcome To The Jungle
George Michael, Kissing A Fool
Link Estreet, Giving You The Best That
Pel Shop Boys, Domino Dancing
Chicago, Look Away
Duran Duran, I Don't Want Your Love
Alphaville, Forever Young

P.D.: Steve Rivers

28 EX Sweet Sensation, Never Let You Go
29 EX Sa-Fire, Boy, I've Been Told
30 EX Tracy Chapman, Baby Can I Hold You
A — Poison, Every Rose Has Its Thorn
A — Karyn White, The Way You Love Me
A — Bobby Brown, My Prerogative
A — Annie Lennox And Al Green, Pul A Litt
EX EX Boys Club, I Remember Holding You
EX EX Eddie Money, Walk On Water
EX EX Elton John, A Word In Spanish



New York

P.D.: Joel Salkowitz

P.D.: Joel Salkowitz

Kylie Minogue, The Loc-Motion
Sa-Fire, Boy, I've Been Told
Rave, Break For Love
UB40, Red Red Wine
When In Rome, The Promise
Sweet Sensation, Never Let You Go
Bobby McFerrin, Don't Worry, Be Happy
New Kids On The Block, Please Con't G
Antia Baker, Giving You The Best That
Noel, Out O'l Time
Lersure, Chains O'l Love
Gaint Steps, Another Love
Rick Astley, I've Model Take A Strong S
Stevie B, Stop The Love
Rick Astley, I'l Would Take A Strong S
Stevie B, Stop The Love
De Stave Company, I'll Always Love You
Rick Astley, I'l Would Take A Strong S
Stevie B, Stop The Love
De Stave Company, I'll Always Love You
Rick Astley, I'l Would Take A Strong S
Stevie B, Stop The Love
De Stave Bosy, Domino Bancing
Whitney Houston, One Moment In Time
Karpu White, The Way You Love Me
George Michael, Kissing A Fool
Bobby Brown, My Prerogative
The Latin Rascals, Don't Let Me Be Mi
Will To Power, Baby, I Love You Way,
Duran Duran, I Don't Want Your Love
Rob Base & D.J. E.Z. Rock, It Takes Tw
Brenda K, Starr, What You See Is What
Bobby Brown, Don't Be Cruel
The Cover Girst, Inside Outside
Inner City, Big Fun
Love Type To Cover The Latin Rush
Will To Power, Say It's Gonna Rain
Yaz, The Only Way Is Up
Sheena Easton, The Lover In Me
Taylor Dayne, Don't Rush Me
Was (Not Was), Spy In The House Of Lo
The Brat Pack, So Many Ways
Tolga, Lovin't Fool
The Cover Girls, Better Late Than Nev
Deepeche Mode, Strangelove
Marshall Jones, I Burn
Love Kid Broken Promises
Giggles, Hot Spot

EX 34 EX EX EX EX EX EX EX EX EX



Los Angeles

GOLD

P.D.: Jeff Wyatt

Ies P.D.: Jeff Wyatt

UB40, Red Red Wine
Bobby Brown, Don't Be Cruel
When In Rome, The Promise
Taylor Dayne, I'll Always Love You
New Kids On The Block, Please Don't G
Sweet Sensation, Never Let You Go
Stevie B, Spring Love (Come Back To M
Erasure, Chains Of Love
Giant Steps, Another Love
Al B. Surel, Off On Your Own (Girl)
Information Society, What's On Your M
New Edition, I'll Isn't Love
D.J. Jazzy Jeff & The Fresh Prince, A
Tracie Spencer, Symptoms Of True Love
Sa-Fire Boy, I've Been Told
J.J. Fad, Way Out
Kylie Minogue, The Loco-Motion
Karyn Whife, The Way You Love Me
The Jets, Sendin All My Love Your Way/
Denice Williams, I Can't Wait
White Minogue, The Loco-Motion
Karyn Whife, The Way You Love Me
The Jets, Sendin All My Love Your Way/
Denice Williams, I Can't Wait
Denice Williams, I Can't Wait
White McGerston, One Morent In Time
Lime, Cutie Pie
George Michael, Kissing A Fool
Kim Wilde, You Came
Bobby Brown, My Prerogative
Anita Baker, Giving You The Best That
Eisa Firoilia, You Don't Know
Duran Duran, I Don't Want Your Love
Noel, Out O'l Time
Was (Not Was), Spy In The House O'l Lo
The Cover Girls, Better Late Than Nev
Jeffrey Osborne, She's On The Left
Pet Shop Boys, Domino Dancing
Denise Lopez, Il You Feet II
Terence Territ D'Arby, Dance Little Si
Tee Escape Cub, Wild, Wild West
Taylon Jayne, Don't Rush Me Be Mi
Samantin Racas, Woman Akse Some Fun
Thomas Dolby, Hol Sauce
Cameo, You Make Me Work
Paula Abdul, (1t's Just) The Way That
The Fat Boys, Louie 8 7 9 15 10 10 11 11 11 12 12 12 13 13 13 14 14 14 15 22 16 6 17 17 20 18 19 16 17 20 25 22 24 27 25 22 23 26 25 23 30 30 32 22 23 26 26 27 33 33 36 37 35 27 A28 27 EX EX

25 26 Bon Jovi, Bad Medicine
26 30 Van Halen, Finish What Ya Started
27 33 Prince, I Wish U Heaven
28 32 Sioususie and The Banshees, Peek-A-Boo
29 31 Boy Meels Girl, Walting For A Star To
30 EX Ivan Neville, Not Just Another Girl
31 35 Chicago, Look Away
32 EX Guns N' Rosse, Welcome To The Jungle
33 34 Breathe, How Can I Fail?
34 EX Huey Lewis & The News, Small World
35 EX Cinderella, Don't Know What You Got (
A — Poison, Every Rose Has 1st Thorn
A — Karyn White, The Way You Love Me
A — Joan Jett And The Blackhearts, Little
A — Sa-Fire, Boy, I've Been Told
A — Survivor, Didn't Know It Was Love
A — Cheryt "Pepsii" Riley, Thanks For My
EX EX Fat Boys, Louie
EX EX Traveling Wilburys, Handle With Care
EX EX Deniece Williams, I Can't Wait
EX EX Groece Stress of Survivor, Didn't Break My Hear
EX EX Tracy Chapman, Laby Can I Hold You
EX EX Thirty Eight Special, Rock & Roll Str
EX EX Wasz Pries X, Wild World
EX EX Vixen, Edge Of A Broken Heart



Boston

P.D.: Tom Jeffries

P.D.: Tom Jeffries

Phil Callins, Groovy Kind Of Love
The Beach Boys, Kokomo
INXS, Never Lear Us Apart
Whithey Houston, One Moment In Time
Steve Winwood, Don't You Know What In
Kyle Minogue, The Loco-Motion
The Escape Club, Wild Wid West
UB40, Red Red Wine
George Michael, Kissing A Fool
Chicago, Look Away
UZ, Desire
Gaint Steps, Another Lover
Will To Power, Baby, Llove Your Way/
When In Rome, The Promise
Eddie Money, Walk On Water
Rod Stewarf, Forever Young
Breathe, How Can I Fall?
Erasure, Chains Of Love
Huey Lewis & The News, Small World
Tracie Spencer, Symptoms Of True Love
Daryl Hall John Oates, Downtown Life
Night Ranger, I Did It For Love
Ethon John, A Word In Spanish
Ivan Neville, Not Just Another Girl
Bangles, In Your Room
Viren, Lige Of A Broken Heart
Kim Wilde, You Came
Tommy Conwell/Toung Rumblers,
Anita Baker, Giving You The Best That
Duran Duran, I Don't Want Your Love
Van Malen, Finish Mah La Started
Pret Shop Boys, Domino Dancing
Barbra Stressand & Don Johnson, Till
Tiffany, Alfrin Girns, I Start
Tiffany, Alfrin Girns, I Start
Tiffany, Alfrin Girns, I Start
Traveling Wilburys, Handle With Care
Joan Jet And The Blackhearts, Little
Luther Vandross, Any Love

B94 FM

Pittsburgh

P.D.: Jim Richards

Tampa

P.D.: Jim Richards
The Escape Club, Wild, Wild West
Steve Winwood, Don't You Know What Th
Joan Jett And The Blackhearts, I Hate
The Beach Boys, Kokomo
Rod Stewart, Forever Young
Whithey Houston, One Moment In Time
Kylie Minogue, The Loco-Molion
Breathe, How Can I Fall?
Bon Jowi, Bad Medicine
Phil Collins, Groovy Kind Of Love
Chicago, Look Away
Giant Steps, Another Lover
King Wilde, You Come
UB40, Red Red Wine
12, Oesire
INXS, Never Tear Us Apart
Daryl Hall John Oales, Downtown Life
When In Rome, The Promise
George Michael, Kissing A Fool
Husy Lewis & The News, Small World
Duran Duran, Don't Want Your Love
Eddie Money, Walk On Water
Bangles, In Your Room
Will To Power, Baby, I Love Your Way/
Information Society, What's On Your M
Survivor, Didn't Know It Was Love
Barbra Stretsand & Don Johnson, Till
Poson, Every Rose Has Its Thorn
D.J. Jazzy Jeff & The Fresh Prince, G
Cheap Trick, Ghost Town

EAGLE-106

Philadelphia

108FM Roston P.D.: Sunny Ine White

P.D.: Sunny Joe White
Bobby Brown, Don't Be Cruel
Giant Sleeps, Another Low
Giant Sleeps, Another Low
Withey Housdon, One Moment In Time
Tracie Spenter, Symptoms Of True Love
Anita Baker, Brown of The Best That
Goorge Michael, Missing A. The Best That
Will To Power, Bathy I Love Your Way/
The Beach Boys, Kokomo
Kylie Minogue, The Loco-Motion
Lig. Desire
Daryl Hall John Oates, Downtown Life
Pet Shop Boys, Domino Dancing
Terence Trent D'Arby, Dance Little SI
Rob Base & D.J. E.P. Rock, It Takes Tw
Jon Astley, Put This Love To The Test
Eddie Money, Walk On Water
Duran, I Don't Want Your Love
Boobly Brown, My Prerogative
The Escape Club, Wild, Wild West
When In Rome, The Promise
Elton John, A Word In Spanish
Was (Not Was), Spy In The House Of Lo
Luther Vandross, Any Love
Sheena Easton, The Lover In Me 1 1 2 6 3 7 4 5 5 10 6 12 7 14 8 9 9 10 13 10 12 18 13 15 14 17 15 20 16 22 17 25 A18 — 1 20 23 21 24 22 22 27 23 28

P.D.: Charlie Ouinn

adelphia P.D.: Charlie Quinn

Phil Collins, Groovy Kind Of Love
The Beach Boys, Kokomo
4 Bon Jovi, Bad Medicine
1 WAS, Never Tear Us Apart
6 The Escape Club, Wild, Wild West
6 Whitney Houston, One Moment In Time
1 UB40, Red Red Wine
9 Cinderella, Don't Know What You Got (
10 Information Society, What's On Your M
11 Breathe, How Can I Fall?
1 US Desire
1 Don't Brown The Cruel
1 Desire
1 Don't Brown The Cruel
1 Desire
1 Don't Brown What You Cove
1 Desire
1 Don't Brown What's On You've
1 Desire
1 Don't Brown What's Could
1 Desire
1 Don't Brown What's Could
1 Desire
1 Don't Brown
1 Desire

Eddie Money, Walk On Water Tracie Spencer, Symptoms Of True Love Van Halen, Finish What Ya Started When In Rome, The Promise Tiffany, All This Time Pet Shop Boys, Domino Dancing EX Ex

Washington

P.D.: Lorrin Palagi If Phil Collins, Groovy Kind Ol Love Whitney Houston, One Moment In Time UBAO, Red Bed Wine Steve Winwood, Don't You Know What Th Breath, How Can I Fall? Information Society, What's On Your M The Beach Boys, Kokomo Bon Jovi, Bad Medicine Erasure, Chainn Of Love George Michael, Kissing A Fool Kylie Minogou, The Voce-Motion The Scape Michael, Kissing A Fool Kylie Minogou, The Love-Motion The Stape Michael, Kissing A Fool Kylie Minogou, The Love-Motion The Stape Minogou, The Love Motion The Stape Minogou, The Love Motion The Stape Minogou, The Love Choice Will to Power, Baby, Love Your Way/Gant Steps, Another Lover Rob Base & D.J. E. Rock, It Takes Tw Van Halen, When It's Love (Minogou, Look Away). How Hot Steps Welcome Love Chicago, Look Away Bel Leppard, Love Chicago, Look Away Bel Leppard, Love Konderella, Don't Know What You Got (Tracle Spencer, Symptoms Of True Love Guns N' Ross, Welcome To The Jungle Cheryl "Pegssi Riley, Thanks For My Stryper, I Believe In You Phil Collins, Groovy Kind Of Love Whitney Houston, One Moment In Time



P.D.: Mark St. John Washington

P. D.: Mark St. John
The Beach Boys, Kökömö
Phil Collins, Groovy Kind Of Love
Steve Winwood, Don't You Know What Th
Kenny Loggins, Nobody's Fool (Theme F
Will To Power, Baby, I Love Your Way'
Information Society, What's On Your M
Bon Jovi, Bad Medicine
Glenn Frey, True-Love
MIXS, Never Lear Us Apart
Def Leppard, Love Bites
Whitney Houston, One Moment In Time
Breathe, How Can I Fail?
Joan Jett And The Blackhearts, I Hate
Kylie Minogue, The Loco-Motion
The Escape Club, Wild, Wild West
Rod Stewart, Forever Young
Bobby Brown, Don't Be Cruel
Anita Baker, Giving You The Best That
UZ, Desire
George Michael, Kissing A Fool
Chicago, Look Away
Poison, Every Rose Has Its Thorn
Erasure, Chains Of Love
Georgia Satellites, Hippy Hippy Shake
Duran Duran, I Don't Want You' Love
Ellon John, A Word in Spanish
Guns N' Roses, Welcome To The Jungle
Tracie Spencer, Symptoms Of True Love
Kenny G, Sihouette
Bobby Brown, My Foresth Prince, G
Barbra Stressand & Don Johnson, Till
Giant Steps, Another Lover

(2)05 TAVES ANY

O.M.: Mason Dixon

EX

Chicago

O.M.: Mason Dixon
The Beach Boys, Kokomo
Rod Stewart, Forever Young
Whitney Houston, One Moment In Time
Bon Jovi, Bad Medicine
The Escape Club, Wild, Wild West
Chazgo, Look Away
Kind Of Love
Foreya Michael, Kissing A Fool
Bobby Brown, Don't Be Cruel
Gaint Steps, Another Love
Steve Winwood, Don't You Know What Th
Boy Meets Girl, Waiting For A Star To
Breathe, How Can I Fall?
UB40, Red Red Wine
Kylie Minogue, The Loco-Motion
Genn Frey, True Love
Information Society, What's On Your M
Eddie Money, Walk On Waler
Ethon John, A Word In Spanish
Bangles, In Your Room
Duran Duran, I Don't Want Your Love
Kenny G., Sihouette
Van Malen, Finish What Ya Started
Guns N' Roses, Welcome To The Jungle
Det Leppard, Love Bites
Tracy Chapman, Baby Can I Hold You
Cinderella, Don't Know What You Got (
Tiffrany, All This Time
Cheryl 'Pepsi' Riley, Thanks For My
Potson, Levery Rose Mas Its Thorn
When In Rome, The Promise
Pet Shop Doys, Domino Dancing 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 A29



P.D.: Brian Patrick

P.D.: Brian Patrick
The Escape Club, Wild, Wild West
Kylie Minogue, The Loco-Motion
Information Society, What's On Your M
Steve Winwood, Don't You Know What Th
IMXS, Never Tear Us Apart
Phil Collins, Grouy Kind Of Love
The Beach Boys, Kokomo
Bon Jow, Bad Medicine
Erasure, Chains Of Love
Breathe, How Can I Fail?
U2, Desire
Annta Baker, Giving You The Best That
Whitney Houston, One Moment in Time
George Michael, Kissing A Fool
Gianl Steps, Another Lover
Etton John, A Word in Spanish
Etton John, A Word in Spanish
Etton John, A Word in Spanish
Cheage, Look Away
Will To Power, Baby, I Love Your Way/
Was (Not Was), Spy In The House Of Lo 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 10 11 9 15 16 17 14 21 18 19 22 24 23 26 28

Duran Duran, I Don't Want Your Love Daryl Hall John Oates, Downtown Life Boy Meets Girl, Waiting For A Star To Van Halen, Finish What Ya Started Luther Vandross, Any Love Teet Shop Boys, Domino Dancing Judson Spence, Yeah, Yeah, Yeah When Palmer, Early Fornise Robert Palmer, Early Ti The Morning Barbra Streisand & Don Johnson, Till Bangies, In Your Room Polson, Ever Robert Black Hall Thorn Jangies, In Your Room Polson, Ever Robert Bangies, In Your Room Jett And The Blackhearts, Little Ivan Neville, Not Just Another Girl Peter Cetera, Best Of Times Kenny G, Silhouett Town Kenny Loggins, I'm Gonna Miss You Kenny Loggins, I'm Gonna Miss You 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 A38 A39 A40 30 25 27 29 31 32 33 34 35 39 36 40 37 38 EX

power96

Detroit P.D.: Rick Gillette

P.D.: Rick Gillette
Anita Baker, Giving You The Best That
Luther Vandross, Any Love
Phil Collins, Groovy Kind Of Love
George Michael, Kissing A Fool
Whitney Houston, One Moment In Time
Kylie Minogue, The Loco-Motion
J.J. Fad, Way Out!
Q. Hot Loco-Motion
J.J. Fad, Way Out!
Q. Hot Loco-Motion
J.J. Fad, Way Out!
Q. Hot John Society, What's On Your M
Boobly Brown, May Prerogative
Was (Not Way) Prerogative
Was (Not Way) Syling House Of Lo
The Escape Club, Kohon Hold West
Boobly Brown, Don't Be Cruel
Lasure Chains Of Love
Will To Power, Baby I Love Your Way/
Denice Williams, L'Can't Wail
Tracie Spencer, Samptons Off True Love
Duran Duran, L Don't Want Your Love
Al B. Surel, Killing Me Softy With H
New Edition, You're Not My Kind Of Gi
Robert Palmer, Early In The Morning
Boys Club, I Remember Holding You
Ethon John, A Word In Spanish
Terence Trent D'Arby, Dance Little Si
Karyn White, The Way You Love Me
Taylor Dayne, Don't Rush Me
D.J. Jazzy Jetf & The Tresh Prince, G
Huey Lewis & The News, Small World
Sa-Fire, Boy, I've Been Told 13 15 17 4 6 16 18 19 20 21 22 EX EX EX

EX EX EX



O.M.: Kid Leo
Phil Collins, Groovy Kind Of Love
The Beach Boys, Kokomo
Rod Stewart, Forever Young
Pat Benatar, All Fired Up
Steve Winwood, Don't You Know What Th
Joan Jett And The Blackhearts, I Hate
Def Leppard, Love Bites
The Escape Club, Wild, Wild West
Cinderella, Don't Know What You Got (
HMXS, Never Tear Us Apart
Van Halen, When It's Love
Cheap Trick, Don't Be Cruel
Boon Jovi, Bad Medicine
Eddie Money, Walk On Water
Guns N' Roses, Sweet Child O' Mine
UB40, Red Red Wine
UZ, Desire
Robert Palmer, Simply Irresistible
Guns N' Roses, Welcome To The Jungle
Chicago, Look Away
Van Halen, Finish What Ya Started
Det Leppard, Pour Some Sugar On Me
John Lennon & The Phastic Too Band, J
Tommy Conwell/Young Rumblers,
Steve Winwood, Roli With It
Vixen, Edge Ol A Broken Heart
Aerosmith, Rag Doll
Ethon John, A Word In Spanish
Poson. Every Rose Has Hs Thorn
Huey Lewis & The News, Small World
Joan Jett And The Blackhearts, Little
Bangles, In Your Room
Yan Newing, Not Just Another Girl
Randy Newman, It's Money That Matters
Traveling Wilburys, Handle With Care O.M.: Kid Leo



P.D.: Brian Kelly

P.D.: Brian Kelly
Phil Collins, Groovy Kind Of Love
UB40, Red Red Wine
Bon Jovi, Bad Medicine
Kylie Minogue, The Loco-Motion
The Beach Boys, Kokomo
Taylor Dayne, I'll Always Love You
Def Leppard, Love Bites
Information Society, What's On Your M
Bobby McFerrin, Don't Worry, Be Happy
Whitney Houston, One Moment In Time
Cheap Trick, Don't Be Cute
The Scape Club, Wid, Wild West
Bouby Brown, Don't Be Cruel
Cinderells, Don't Know What You Got (
Breathe, How Can I Fall?
Chicago, Look Away
Terence Trent D'Arby, Dance Little Si
Eddie Money, Walk On Water
Georgia Satellites, Hippy Hippy Shake
Erasure, Chains Of Love
Will To Power, Baby, I Love Your Way/
Duran Duran, I Don't Want Your Love
Salt-N-Pega Featuring E.U., Shake You
Bobby Brown, My Prerogative
Sa-Fire, Boy, I've Been I Old
Survivor, Didn't Know It Was Love
When In Rome, The Promise
Poison, Every Rose Has Its Thorn
Guns N'Roses, Welcome To The Jungle
Barbra Streisand & Don Johnson, Till
Maxi Prest, Wild World
Bangles, In Your Room
Bentse Lopez, If You Feel It

P.D.: Gregg Swedberg Minneapolis 1 2 The Beach Boys, Kokomo 2 3 The Escape Club, Wild, Wild West 3 4 Will To Power, Baby, I Love Your Way/

Rod Stewart, Forever Young
Boy Meets Girl, Waiting For A Star To
Breathe, How Can I Fall?
Cinderella, Don't Know What You Got (
INXS, Never Tear Us Apart
Chicago, Look Away
Whitney Houston, One Moment In Time
When In Rome, The Promise
Bon Jow, Bad Medicine
Bobby Brown, Don't Be Cruel
Eddie Money, Walk On Water
Phil Collins, Groovy Kind Of Love
Vixen, Edge Of A Broken Heart
Information Society, What's On Your M
Steve Winwood, Don't You Know What Th
Basia, Time And Tide
Erassier, Obains Opinion Dancing
Kylie Minopue, The Loco-Motion
UBAO, Real Red Wine
Judson Spence, Yeah, Yeah, Yeah
UZ, Desire
George Michael, Kissing A Fool
Boys Club, I Remember Holding You
Taylor Dayne, I'll Always Love You
Bangtes, In Your Room
Good Question, Got A New Love
Glosop, Eury, Nour Room
Good Question, Got A New Love
Poison, Every Rose Has Its Thorn
Depeche Mode, Strangelove
Cheap Tirck, Don't Be Cruel
Peter Cetera, One Good Womal
Pet Leppard, Love Bites
Joan Jetf And The Blackhearts, I Hate
Ivan Neville, Not Just Another Girl
Posson, Fallen Angel
Jon Astley, Pat This Love To The Test
Joan Jetf And The Blackhearts, Little

Dallas



P.D.: Joel Folger

J. Desire
The Beach Boys, Kokomo
The Escape Club, Wild, Wild West
The Escape Club, Wild, Wild West
The Michael Beach Common Ground
The Escape Club, Wild, Wild West
The Michael Beach Common Ground
The Beather, How Con IF 281?
When In Rome, The Promise
Phil Collins, Groovy Kind Of Love
Chicago, Look Away
Duran Dornt Wont Your Love
Clinderella, Don't Know What You Got (
Siousie and The Banshees, Peek-A-Boo
Erasure, Chains Of Love
Steve Winwood, Don't You Know What Th
Van Halen, Firish What Ya Started
INXS, Never Tear Us Apart
George Michael, Kissing A Fool
Rod Stewart, Forever Young
Etton John, A Word in Spanish
Teddie Money, Walk On Water
Depeche Mode, Strangelove
Information Society, What's On Your M
Joan Jett And The Blackhearts, Little
Vizen, Edge Ol A Broken Heart
Usen, Conwell Young Rumbiers,
Pet Shop Boys, Domino Dancing
I van Neville, Nol Just Another Girl
Boy Meets Girl, Waitling For A Star To
Edde Brickel, What I Am?
Det Leppard, Armeggedon
Randy Newman, It's Money That Matters
Mike & The Mechanics, Nobody's Perfec
Traveling Wilburys, Handle With Care
Thry Light Special, Rock & Roll Str
Jon Astlety, Put That Love To The Test
Survivor, Didn't Know It Was Love

Houston

P.D.: Bill Richards
Kon Kan, I Beg Your Pardon
Phil Collins, Groovy Kind Of Love
Depeche Mode, Strangelove
The Beach Boys. Kokomo
U.Z, Desire
The Escape Club, Wild, Wild West
pet Shop Boys, Domlno Dancing
Will To Power, Baby, Llove Your Way/
INXS, Never Lear Us Apart
New Kids On The Block, Please Don't G
Cinderella, Don't Know What You Got (
Bon Jovi, Bad Medicine
New Order, Bizarre Love Triangle
Sir Mix A Lot, Posse On Broadway
Ethon John, A Word In Spanish
Taylor Dayne, I'll Always Love You
George Michael, Kissing A Fool
Steve Winwood, Don't You Know What Th
Sioussie and The Banshes, Peek-A-Boo
Rod Stewart, Forever Young
Guns N' Roses, Welcome To The Jungle
Giant Steps, Another Lover
Kim Wilde, You Came
Duran Duran, I Don't Want Your Love
White Luon, When The Children Cry
Bobby Brown, My Prerogative
Candi, Dancing Under A Latin Moon
Kylie Minogue, The Loco Molion
Jon Astley, Put This Love I of The Test
Terence Trent D'Arby, Dance Little Si
Whittey Houston, One Moment In Time
Was (Not Was), Spy In The House Of Lo
Denicee Willams, I Can't Wait
Cheago, Look Away
Brealie, How Can | Fall?
Boys Club, I Remember Holding You
Van Halen, Finish What Ya Started
Bangles, In Your Room P.D.: Bill Richards 8 9 3 3 11 114 113 32 24 115 11 12 25 22 23 33 33 25 22 23 33 33 4 EX



Houston

P.D.: Paul Christy

P. D.: Paul Christy
The Beach Boys, Kokomo
The Escape Club, Wild, Wild West
Bon Jovi, Bad Medicine
Sir Mix A Lot, Posse On Broadway
INXS, Never Teat Us Apart
L'Trimm, Cats With The Boom
Kon Kan, I Beg Your Pardon
U2, Desire
Giant Steps, Another Lover
Whitney Houston, One Moment In Time
Phil Collins, Grootly Kind Of Love
Guns N' Ross, Welcome To The Jungle
George Michael, Kissing A Fool 8 10 9 13 10 11 11 4 12 16 13 15

Duran Duran, I Don't Want Your Love Cinderella, Don't Know What You Got (Ethon John, A Word in Spanish Kylie Minogue, The Loco-Motion Boy Meets Girl, Waiting For A Star To Was (Not Was), Spy In The House Of Lo Van Halen, Finish What Ya Started Ivan Neville, Not Just Another Girl Sweet Sensation, Never Let You Go Breathe, How Can I Fail? Chicago, Look Away Jon Astley, Put This Love To The Test Vizen, Edge Of A Broken Heart Candi, Dancing Under A Latin Moon Voice Of The Beehive, I Say Nothing Pet Shop Boys, Dominio Dancing Bangles, In Your Room Anta Baker, Giving You The Best That Sa-Fire, Boy, I've Been Told Maxi Priest, Wild World Bobby Brown, My Prerogative Boys Club, I Remember Holding You White Lion, When The Children Cry Thirty Light Special, Rock & Roil Str Yazz, The Oily Way Is Up Barbra Streisand & Don Johnson, Till Judson Spenc, Yeah, Yeah, Yeah Annie Lennox And Al Green, Put A Litt Eddie Money, Wall kon Watst, Little Joan Jett And The Blackhearts, Little Samantha Fox, I Wanna Have Some Fun Denise Lopez, Il You Feel H D. J. Jazzy Jetf & The Fresh Prince, G Eigth Wonder, Cross My Heart Rome's Daughter, Don't Break My Hear Iracy Chapman, Baby Can I Hold You Cameo, You Make Me Work 37 EX 38 40 EX EX EX EX EX

P.D.: Keith Naftaly

Disco P.D.: Keith Naftaly
Bobby Brown, My Prerogative
Anita Baker, Giving You The Best That
Karyn White. The Way You Love Me
Sa-Fire, Boy, I've Been Told
Luther Vandross, Any Love
The Jets, Anytime
Will To Power, Baby, I Love Your Way/
Tracie Spencer, Symptoms Of True Love
Johnny O, Fandasy Girl
Ale, I Wanna Know
Paula Abdul, Straight up
Noel, Out Of Time
Noel, Out On T 14 12 5 17 8 15 20 10 21 23 30 24 16 27 EX 28 29 EX

EX SILVER

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EX

92 PRO³FM

P.D.: Mike Osborne

e P.D.: Mike Osborne
Bon Jovi, Bad Medicine
INXS, Never Tear Us Apart
The Beach Boys, Kokomo
The Escape Club, Wild, Wild West
Whitney Houston, One Moment In Time
Kylie Minogue, The Loco-Motion
Erasure, Chains Of Love
Tracie Spencer, Symptoms O! True Love
Booby Brown, bon't Be Crue
George Michael, Kissing A Fool
UZ, Desire
Will To Power, Baby, I Love Your Way/
Cinderella, Don't Know What You Got (
Boy Meets Girl, Waiting For A Star To
Eddie Money, Walk On Water
Chicago, Look Away
Breathe, How Can I Fall?
Anita Baker, Giving You The Best That
Gaint Steps, Another Lover
Duran Duran, I Don't Want Your Love
Vivan, Edge Of A Broken Heart
When In Rome, The Promise
Van Halen, Finish What Ya Started
Lime, Cutle Pie
Dury Hall John Oates, Downtown Life
Luther Vandross, Any Love
Guns N' Ross, Welcome To The Jungle
Ethon John, A Worth of Spanish
Was (Not Was), Spy in The House O! Lo
Huey Lewis & The News, Small World
Barbra Streisand & Don Johnson, Till
Pet Shop Boys, Domine Dancing
Joan Jett And The Blackhearts, Little
Lowering Milburys, Handle With Care
Drainee Came Don't Cast John Care
Drainee Came Don't Cast Johnson, Till
Pet Shop Boys, Domine Dancing
Joan Jett And The Blackhearts, Little
Lowering Milburys, Handle With Care
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96TIC·FM

Phil Collins, Groovy Kind Of Love The Escape Club, Wild, Wild West The Beach Boys, Kokomo

The New 4-100

P.D.: Steve Perun

Miami

P.D.: Chuck Morgan

P.D.: Chuck Morgan
The Beach Boys, Kokomo
Phil Collins, Groovy Kind O'L Love
Def Leppard, Love Bites
New Kids On The Block, Please Don't G
New Edition, If It Isn't Love
Boobly Brown, Don't Be Cruel
Cheap Trick, Don't Be Cruel
Cheap Trick, Don't Be Cruel
Information Society, What's On Your M
The Escape Club, Wild, Wild West
Peter Cefera, One Cood Woman
Kylie Minogue, The Loco-Motion
Rod Slewart, Forever Young
Bon Jovi, Bad Medicine
Whitmey Houston, One Moment In Time
Steve Winwood, Don't You Know What Th
U.Z. Desire
George Michael, Kissing A Fool

1 2 Will To Power, Baby, Ltove Your Way/
2 1 The Beach Boys, Kokomo
3 3 Phi Collins, Groovy Kind Of Love
4 6 Bon Jovi, Bad Medicine
5 14 Whitney Houston, One Moment In Time
6 4 Def Leppard, Love Bites
7 7 New Edition, if It I Isn't Love
8 13 Kylie Minogue, The Loco-Motion
9 New Kids On The Block, Please Don't G
10 11 Information Society, What's On Your M
11 12 Peter Cetera, One Good Woman
12 5 Taylor Dayne, I'll Always Love You
13 16 Bobby Brown, Don't Be Cruel
14 17 UZ, Desire
15 20 Anita Baker, Giving You The Best That
16 8 Robert Palmer, Simply Irresistible
17 19 Sa-Fire, Boy, I've Been Told
18 22 George Michael, Kissing A Fool
19 21 Ganta Steps, Another Lover
20 23 Duran Duran, I Don't Want Your Love
21 Barbar Stressand & Don Johnson, Till
22 — Poison, Early Roy Wild, Wild West
23 Expanding the Wild Wild West
24 San Tocks, Wild Come To The Jungle
25 On John Steps, Wild Wild West
26 EX Rod Stewart, Forever Young
29 EX Tracie Spencer, Symptoms Of True Love
28 EX Rod Stewart, Forever Young
29 EX Tracie Spencer, Symptoms Of True Love
20 EX Trace Spencer, Symptoms Of True Love
20 EX Cherryl "Pepsii" Riley, Thanks For My



Detroit

P.D.: Chuck Beck

P.D.: Chuck Beck
The Beach Boys, Kokomo
Phil Collins, Groovy Kind Of Love
Poison, Every Rose Has Its Thorn
Bon Jovi, Bad Medicine
The Escape Club, Wild, Wild West
Breathe, How Can I Fall?
Gurs N' Roses, Welcome To The Jungle
Cinderella, Don't Know What You Gof (
Chicago, Look Away
UB40, Red Red Wine
INAS, Never Tear Us Apart
Kylie Minogue, The Loco-Motion
Information Society, What's On Your M
Det Lepan't, Love Gites
Duran Duran, Bort Want Your Love
Gurs N' Roses, Sweet Child O' Mine
Eddie Money, Walk On Water
Georgia Satellites, Hippy Hippy Shake
Robert Palmer, Early In The Morning

22 EX Siouxsie and The Banshees, Peek-A-Boo 23 25 Boys Club, I Remember Holding You A24 — will To Power, Baby, I Love Your Way/ 25 EX Joan Jett And The Blackhearts, Little EX EX Grant Steps, Another Lover EX EX Peter Cetera, Best Ol Times EX EX Candi, Dancing Under A Latin Moon

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Bon Jovi, Bad Medicine
Kylie Minogue, The Loco-Motion
Information Society, What's On Your M
INXS, Never Tear Us Apart
Whitney Houston, One Moment In Time
Erasure, Chains Of Love
Anita Baker, Giving You The Best That
Stevie B, Spring Love (Come Back To M
Chicago, Look Away
George Michael, Kissing A Fool
Duran Duran, I Don't Want Your Love
Rod Stewart, Forever Young
Glant Steps, Another Lover
Elton John, A Word In Spanish
Will To Power, Baby, I Love Your Way/
Was (Mcl Was), Spy In The House Of Lo
Karryn White, The Way You Love Me
Sweet Sensation, Never Let You Go
Daryl Hall John Oates, Downtown Life
Boy Meets Girl, Waiting For A Star To
Barba Stream & Bon Johnson, Till
Huey Lewis & The News, Small World
Tracies Spenciand & Bon Johnson, Till
Huey Lewis & The News, Small World
Tracies Spencies, Symptoms Of True Love
When In Rome, The Promise
Van Neville, Not Just Another Girl
Sa-Fire, Boy, I've Been Told
Paula Abodul, (It's Just) The Way That
Kenny G, Silhouette
Eddie Money, Walk On Water
Maxi Priest, Wild World
Good Question, Got A New Love
Judson Spence, Yeah, Yeah, Yeah
Uz) Desire
Bobby Brown, My Prerogative
Taylor Dayne, Don't Rush Me
Cheryl "Pepsi" Riley, Thanks For My
Annie Lennox And Al Green, Put A Litt St. Louis

t. Louis

P. D.: Kevin Young

1 2 The Beach Boys, Kokomo
2 1 Phil Collins, Groovy Kind Of Love
3 7 Kyle Minogue, The Loca-Motion
4 4 Rod Stewart, Forever Young
5 3 Det Leppard, Love Bites
6 1 The Escape Cibe, Wild, Wild West
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Dallas P.D.: Buzz Bennett

P.D.: Buzz Bennett
The Beach Boys, Kokomo
Chicago, Look Away
Sioussie and The Banshees, Peek-A-Boo
Del Leppard, Love Bites
Bon Jovi, Bad Medicine
Cinderella, Don't Know What You Got (
Phil Collins, Groovy Kind O'l Love
Kylie Minogue, The Loco-Motion
UZ, Desire
The Escape Club, Wild, Wild West
INXS, Never Lear Us Apart
Van Halen, Finish What Ya Started
Duran Duran, Don't Want Your Love
George Michael, Kissing A Fool
Breathe, How Can I Fall?
When In Rome, The Promise
New Kids On The Block, Please Don't G
Poisen, Mama Don't Dance
Row Siewart, Forever Young
Basia, Time And Tide
Perl Shop Boys, Domino Dancing
UB40, Ned Red Wirt, Forever Young
Basia, Time And Tide
Georgia Satellites, Hippy Hippy Shake
Visen, Edge O'l A Broken Heast
Visen, Edge O'l A Broken Heast
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P.D.: Gary Bryan

P.D.: Gary Bryan
The Beach Boys, Kokomo
Information Society, Whal's On Your M
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Phil Collins, Groovy Kind Of Love
Kylie Minogue, The Loco-Motion
Bobby Brown, Don't Be Cruel
Breathe, How Can I Fail?
Bon Jovi, Bad Medicine
Whitney Houston, One Moment In Time
Erasure, Chains Of Love
George Michael, Kissing A Fool
Will To Power, Baby, I Love Your Way/
UB40, Red Red Wine
Giant Steps, Another Lover
Duran Duran, I Don't Want Your Love
Pet Shop Boys, Domino Dancing
Boy Meets Girl, Warling For A Star To
Chicago, Look Away
Tracie Spencer, Symptoms Of True Love
Steve Winwood, Don't You Know What Th
Anita Baker, Giving You The Best That
Bangles, In Your Room
Visen, Ldge Of A Broken Heart
Van Halen, Finish What Ya Starled
UZ, Desire
Etton John, A Word In Spanish
Barbra Streisand & Don Johnson, Till
Roobert Palmer, Early In The Morning
Poison, Every Nos Welcome To Jungle
Eddie Money, Walk On Water
Booby Brown, My Prerogative
Cheap Trick, Ghost Town
When In Rome, The Promise
Boys Club, I Remember Holding You
Romoe's Dagother, Don't Break My Hear
Bloodgows, Johe's Gone
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Bloodgows, Johe's Gone
Lender Welley Love
Kenny G, Silhouetter
Randy Hewman, It's Money That Matters

KUBE 93FM

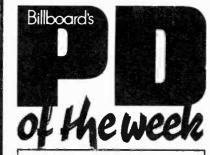
overall by Christmas.

WFXC dropped from 7.0 to 6.1.

Foxy, consulted by Dean Landsman, came back due in part to its willingness to play some of the product that WQOK avoided especially rap. It also positioned itself as "black by popular demand," something that few urban stations would be willing to do in

In recent months, WQOK and WFXC have gotten a lot closer musically. WQOK is playing rap now, although Gooding has mixed feelings about it. "If you get into it too fast and too heavy, the malls and the other sophisticated places are the first people to tune you out. There are a lot of government em-

hardcore audience" that supports WFXC, it is continuing to image itself differently. "Calling yourself 'the Triangle's original black station' is nonsense as long as you're



Ceacer Gooding WQOK Raleigh, N.C.

VE FOUND IN RESEARCH that white folks do not want to sit back and listen to crying ballads all day; they like to listen to the up-tempo black tunes," says Ceacer Gooding, newly installed PD of urban WQOK "97.5-K Power" Raleigh, N.C. "In New Bern, N.C., we put crossover music in the place of ballads because that's what

"Years ago, [then-WBLS New York PD] Frankie Crocker played all the pop crossovers. He may have gotten a lot of flak, but it worked for him. If Frankie came back to New York today, they'd listen to him again."

Gooding grew up in New York when Crocker's WBLS ruled, and the influence is clear. In New York, urban radio is more club oriented than it is in the rest of the country. It has its own set of music-much of it obscure even to locals. But Gooding has been working for years to bring New York radio to parts of North Carolina that bear little re-

semblance to the Big Apple.

And it has worked. WIKS "Kiss 102" New Bern was No. 1 again in the coastal North Carolina market this year, with a 23.1 share 12-plus overall. Shortly before Joyner Communications sold that station last month, Gooding (along with GM Curtis Downey)

was transferred to WQOK, where he replaced Vinnie Brown on Sept. 7.

Gooding-whose other PD stints were at WWIL Wilmington, N.C., and WOWI Norfolk, Va.-got to town just as WQOK's

battle with urban rival WFXC "Foxy 107" was heating up again. The third of Joyner's three high-powered Carolina FMs, WQOK turned on in the spring of '87 with plans to become No. 1

WQOK never got to No. 1; it did, however, win the format battle in its first two Arbitrons before WFXC staged a stunning comeback and won the next two. In the summer '88 book-before Gooding's arrival-the lead changed hands again, as WQOK wound up in fourth place, up from 6.5 to 7.1, and

light of their struggle for agency buys.

ployees who can't play [rap] in their offices."

Even with WQOK finally "hitting the

playing the hits," Gooding says. "You don't have to stereotype yourself like that. If you're not playing Waylon Jennings, people know what you are."

One thing Gooding wants to be is positioned to the musical left of WFXC, which means having a long playlist. "Playing the same record over and over again is like watching a TV rerun," he says. "Consultants say people want to hear the hits all day; I believe that's bull. You can't bang a record until the wax is gone."

There are a lot of left-field records on WQOK, both oldies ("Got My Mind Made Up" by Instant Funk, for example) and currents. Some of those include Boze's "Robocop," LPO Band's "Love Go Round," and Kraze's "The Party." "The independent labels have a lot of good stuff," Gooding says. "Look at people like Joyce Sims, who should have had a No. 1 record with '(You Are My) All And All,' which sold thousands and thousands of copies. There are so many records that should have been No. 1.

Gooding's use of club music on the Carolina coast was unusual. Inland, it's even more noticeable. "I'm not going to play 10 dance songs in a row, but I like my tempo to be up. There will always be dance music. I don't see

'You can't bang

a record until

the wax is gone'

how radio can survive without it. Michael Jackson will keep people dancing if he has to do it all himself."

While some market observers say WQOK backed off dance music when new consultants Don Kelly and J.C. Floyd

came in, Gooding says, "We're playing every piece of music that was here before. There are just other things that we're trying to execute: getting the jocks to be more creative with the format and more high energy."

Even when Gooding plays the same songs other urban stations play, the songs tend to thump harder on WQOK. He's a strong advocate of using 12-inch remixes of songs. both to differentiate his station from top 40s and to get continued life out of a song he may already have played as an album cut. He'll also do his own mixes of songs.

WQOK is the third station at which Gooding and Downey have worked together. (Their first stint together was at WWIL Wilmington) Gooding calls his GM "a big force in my career. He taught me so many management skills. Curtis is literally like a father to me.

"After nine years in this business, I'm finally getting the respect I'm due now," Gooding says. And even in one of urban's roughest battles, he's still looking ahead. 'I'd like to shake up the Washington, D.C., market. I don't believe it's as quiet and laid back as people think. I'd like to go in and prove that there are some funky, high-energy people there, and I'd like to bring my GM

This story was prepared by Sean Ross with assistance from Yvonne Olson.



Maxi Meet. Following the recent release of his eponymous Virgin debut album, U.K.-based reggae artist Maxi Priest, center, made his first New York concert appearance Oct. 7 at the Beacon Theatre. Joining Priest after the show were Virgin senior VP of marketing/promotion Phil Quartararo, left, and the artist's manager, Alan Edwards.

Buzz Begins On 'Rattle And Hum' Island, Paramount Pump New U2 Film

BY DAVE DIMARTINO

LOS ANGELES Some might consider it a major conflict: pairing U2—a band that prides itself on its uncompromising artistic integrity—with a mammoth marketing and media event that is certain to generate many, many millions of dollars (and perhaps a few cries of "hype" as well).

The event, and that's surely what it is, is "Rattle And Hum"—album, movie, and, later, home video.

In short, the follow-up to U2's last album, "The Joshua Tree," which sold 13 million copies worldwide, is finally debuting—worldwide.

The album's chronology has been

The album's chronology has been a model of precision: "Desire," the album's first single, was released by Island Records Sept. 15; "Rattle And Hum" itself emerged Oct. 11; "U2 Rattle And Hum," as the Para-

mount Pictures film is actually titled, makes its debut at over 1,200 theaters in the U.S. and Canada Friday (4); and the home video will emerge in February.

Rick Bleiweiss, VP of sales at Is-

Rick Bleiweiss, VP of sales at Island, says that the time spread was "specifically orchestrated" to maximize results. "We're sort of staging it so the single sets up the album, the album sets up the film, and the film sets up the second single and subsequent sales," he says.

Yet one aspect that makes the marketing of this project so unusual is the involvement of both Island Records and Paramount Pictures; if the diverse companies have anything at all in common at this point, it would have to be U2 alone.

The marketing needs of Island and Paramount are intrinsically different: The success of the "Rattle And Hum" album will play a much greater role in Island's financial year than the film will in Paramount's. More obviously, a film's life span is typically much briefer than an album's; the first weekend box-office tally for "U2 Rattle And Hum" will thus mean much more to that project than how high the corresponding album debuted on Billboard's Top Pop Albums chart. (It was bulleted at No. 14 when it entered last week; this week it's bul-

leted at No. 5.) Therefore, while it's in Paramount's interest to generate as much publicity as possible before the film actually opens, Island is undoubtedly more concerned with assuring the album a long, healthy, and singles-filled chart life.

So how has it been going?

"It's been—I want to say 'perfect,' but I guess the jury is out until we open," says Sid Ganis, president of worldwide marketing for Paramount Pictures. "It's been great. We understand their needs, they understand our needs. And the group is right smack in the middle of it, understanding both our needs. It's worked out great."

Ganis says that Paramount's and Island's respective needs in many ways aren't so different. "We can each use each other to promote our product," he says, "and what we've been able to do is to sit down in a room time and time again and make sure that we're each using each other. Really, that's what it is."

Ganis says Paramount has put in motion a "traditional" movie campaign—"which means that we're putting a lot of money into the launching," he says—concentrating on both TV and radio advertising. The radio campaign, in fact, started Oct. 21. "For a film that starts Nov.

(Continued on page 27)

Rock, Jazz, Rap Stars Get 'Scrooged'

BY·STEVE·GETT

SEASONAL SOUNDS: Annie Lennox, Al Green, Natalie Cole. Miles Davis, David Sanborn, Buster Poindexter, Robbie Robertson, and rapper Kool Moe Dee head the stellar lineup of artists featured on A&M Records' soundtrack for the upcoming comedy flick "Scrooged," due in stores Nov. 15. The Paramount Pictures movie, which stars Bill Murray, opens Nov. 23.

The leadoff single from the "Scrooged" soundtrack is Lennox and Green's reworking of the Jackie DeShannon classic "Put A Little Love In Your Heart," produced by Dave Stewart.

The album's other highlights include a version of the Christmas standard "We Three Kings Of Orient Are," performed by Davis, Sanborn, Larry Carlton, and Paul Shaffer; "Christmas Must Be Tonight," written and performed by Robertson; Poin-

dexter's remake of Van Morrison's "Brown Eyed Girl"; and Kool Moe Dee's "Get Up 'N' Dance."

Also featured on the album are two Jimmy Iovine-produced cuts: "Sweetest Thing," a U2-penned gospel tune performed by recent A&M signing the New Voices Of Freedom, and Cole's version of "The Christmas Song," immortalized by the late Nat King Cole.

SHORT TAKES I: Columbia ships Johnny Mathis' "Love Songs," a 10-song collection of some of his most popular romantic ballads, Tuesday (1). The package includes the classic "Chances Are," which is also being used as the title song for an upcoming Tri-Star movie starring Cybill Shepherd and Ryan O'Neal ... The Saints' second TVT album, "Prodigal Son," is due in stores Nov. 7... Robert Plant's drummer, Chris Blackwell, has had to pull out of the final leg of the ex-Led Zeppelin singer's tour after breaking his wrist. Bashing the skins for Plant until he ends his tour Dec. 15 is Pat Torpey, a member of the new West Coast-based band Mr. Big, which features singer Eric Martin, guitarist Paul Gilbert, and bassist Billy Sheehan ... Thomas Dolby plays a mortician in the Cannon movie "Rocula," a musical version of "Dracula" scheduled for spring '89 release. Toni Basil and Bo Diddley also appear in the film. Incidentally, Dolby was musical director for the recent KNBC-TV Los Angeles pilot "On The Fritz," in which he also had a cameo role . . . Latin star Emmanuel has been cutting tracks for his first English-language album with producer Keith Olsen ... Thirty Eight Special and the Gregg Allman Band embark on a national tour Nov. 12 in Greenville, S.C.

KEADY TO ROCK: Metal Rules! That's the motto for Titanium Records, a new heavy metal label launched by

Hit Parader Magazine, to be distributed by Atlantic.

Titanium's first signing is **Badlands**, fronted by ex-Ozzy Osbourne guitarist Jake E. Lee and former Black Sabbath vocalist Ray Gillen. The band's debut album is due in early 1989.

The Gotham-based Titanium is helmed by these principals: Andy Secher, president; John Shelton Ivany, senior VP; Mitch Herskowitz, VP of marketing and finance; Paul O'Neill, VP of artist development; and Adrianne Stone, VP of press and media relations.

HIP CLIP: The West Holly-wood-based Sunset Marquis Hotel & Villas has produced a slick seven-minute music-video-style commercial, "Imagine," focusing on the establishment whose clientele draws heavily on the entertainment industry. A&M act

Breathe's "Hands To Heaven" is used as backing music. The clip was premiered during an Oct. 12 reception at New York's "21" Club, the first of several parties to be held in cities around the world.

Incidentally, how about that smart installation of a \$750,000 Synclavier digital audio system at the Sunset Marquis (Billboard, Oct. 29)? This should prove very popular among the many musicians who stay there.

SHORT TAKES II: Duran Duran played a surprise outdoor concert Oct. 20 in the parking lot of Capitol Records' Hollywood headquarters. An estimated 5,000 fans attended the free show ... The Primitives start a U.S. showcase tour to promote their RCA debut album, "Lovely," Nov. 20 ... Aussie rockers the Angels (formerly Angel City) have issued a five-song mini-album, "Live From Angel City," on the independent Telegraph label. The cuts are taken from a double live album, "Liveline," released Down Under earlier this year to celebrate the band's 10th anniversary . . . Rickie Lee Jones is working with Walter (Steely Dan) Becker on her next album, due out in 1989 ... Jody Watley, Scorpions, Pebbles, and Michael Bolton are among the acts to be featured in upcoming editions of the poster magazine Connections, which is displayed in some 5,500 U.S. high schools ... Fairground Attraction's debut album, "The First Of A Million Kisses," featuring the No. 1 U.K. hit "Perfect," comes out here Nov. 16 on RCA. The Kevin Moloney-produced album was released in Britain this summer. Incidentally, RCA's promo staff should thank Elton John for playing the Fairground record before and after shows on his Reg Strikes Back tour ... P.J. Powers, reportedly South Africa's top concert and recording artist, played her debut U.S. concerts Oct. 18 at L.A.'s Roxy and Oct. 25 at the Bottom Line, New York.

Underground Group Bursts Onto Chart Anthrax 'Euphoria' Booming

BY BRUCE HARING

NEW YORK Suddenly, the underground sensation threatens to bust through the floor into the mansion itself: Anthrax took just three weeks to hit No. 30 on the Top Pop Albums chart with its latest Megaforce/Island album, "State Of Euphoria."

"I guess people consider this an underground thing because we haven't been in people's living rooms for five or six years," says guitarist Scott Ian. "But they probably still consider Iron Maiden an underground thing."

Anthrax is no overnight sensation, says Ian, who notes that the band's rise has been slow in building. Each Anthrax album has outsold its predecessor, with last year's "I'm The Man" EP reaching gold certification.

"You sort of know it's going to

happen," Ian says of the new album's instant breakout. "You go on tour for a year and know you've made a lot of new fans, building up your base, and then you find out how many albums you're going to ship. I can't say you expect it, but we just sort of know. Not to ho-hum it—it's amazing to be at No. 30." ("State Of Euphoria" now stands at

No. 34 after five weeks on the Top Pop Albums chart.)

A few years ago, few could have predicted the band's current chart success. Signed to the then-small indie Megaforce Records in 1983, Anthrax was one of the pioneers of the superfast, loud, and rude sounds

that came to be known as thrash metal.

Without radio airplay and relying on Megaforce's small distribution scope, Anthrax triumphed by building a solid underground fan base through touring, with word of mouth and rock press fueling the New York-based band's growing reputation.

After recruiting vocalist Joey Belladonna from Bible Black, Anthrax began to break out of the underground with its 1985 Megaforce/Island release, "Spreading The Disease." With Belladonna's roaring vocals, guitar work by Dan Spitz and Ian, Charlie Benante's drumming, and bass rumbling by Frank Bello, Anthrax was still considered too "heavy" by industry observers.

Still, the band enjoyed a supersuccessful European tour and built its U.S. sales base to the point where last year's "I'm The Man" EP hit gold, setting the stage for "State Of Europhoria." The new album is released on Megaforce/Island, but Atlantic Records is handling distribution.

As much as things change, though, they still stay the same. Radio continues to be alien turf for Anthrax

"No airplay," says Benante. "We don't know why, we just don't get radio play. We're not a radio band, only college radio, and they've been really supportive."

"When we get a top 10 album, we'll be the one that did without [ra-(Continued on page 27)

TALENT IN ACTION

PAUL KELLY & THE MESSENGERS Club Lingerie, Hollywood, Calif.

TAKING A BREAK from openingact duties with the Smithereens, Australian Paul Kelly and his band showcased their considerable talents at a well-received showcase gig

nere Oct. 1.

Kelly, whose A&M albums, "Gossip" and "Under The Sun," have won critical kudos but little commercial response, is a fine melodist and an outstanding storyteller. His work bears comparison to that of such top-flight contempories as Elvis Costello and A&M label mate John Hiatt. On stage, he is a self-effacing, almost shy performer who lets his striking songs do most of the work for him.

His four-piece Messengers is that marvelous rarity—an exciting rock band that plays compellingly without a whit of overkill. Guitarist Steve Connolly's solo work and keyboardist Peter Bull's playing were models of subtle control and economical impact.

The group's lengthy, 80-minute set included work from both A&M albums as well as some new material. Predictably, songs from the superb "Under The Sun" proved the most successful; the potent rocker "Dumb Things," the bittersweet adulterer's waltz "Don't Stand So Close To The Window," the biting "Little Decisions," and the surging, nostalgic surf-rocker "Under The Sun" were among the evening's major highlights.

If intelligence, wit, and good taste were hallmarks of market-place success, Paul Kelly & the Messengers would be sitting atop the charts right now. Hopefully, wider recognition will come to this terrific young band in due time.

CHRIS MORRIS

JOHN HIATT

The Bottom Line, New York

OUT-OF-THE-mainstream singer/songwriters often get a pretty raw deal in life, but the case of John Hiatt proves that years spent releasing little-heard albums might just pay off in the end. Only in the past two years—during which he released two more A&M albums—has Hiatt, a four-label veteran—gained the respect he's due. As evidenced by this Oct. 8 show, his audience has (Continued on page 61)

B&H Makes N.Y. Blue

BY STEVE GETT

NEW YORK The Big Apple is getting the blues as a wealth of talent, new and old, hits the city for the Benson & Hedges Blues festival, which runs from Wednesday (1) through Nov. 6.

In addition to live concerts at three different venues, there will be informal performance workshops, portrait exhibits, and screenings of rare blues films at various city locations. Proceeds from the five-day event will go to the homeless.

The stellar lineup of B.B. King, John Lee Hooker, John Mayall & the Bluesbreakers, and Lil' Ed & the Blues Imperials appears Saturday (4) at the Beacon Theatre.

On stage at the Beacon the following night will be John Hammond, Etta James, Albert King, Albert Collins, and the Benson & Hedges Blues Legends. The last-mentioned combo

largely unnoticed (he tips his hat to Dusty Street at KROQ Los Angeles

for airing "Her Majesty" from "Versions"), Krieger hopes some pro-

gressive album rock and adult alter-

native stations will give his new mu-

songs on his No Speak album will be

covers of familiar songs by such art-

ists as Jackie Wilson, Ike & Tina

Turner ("I Think It's Gonna Work Out Fine"), Elvis Presley ("I Want

You, I Need You, I Love You"), and even the Doors ("Wild Child").

Krieger says keyboardist Brian

Flim & the BB's will play one of

their rare concerts Thursday (3) at

This will mark the jazz quartet's

the Wiltern Theatre in Los Angeles.

first performance since its June sell-

out shows in Chicago and Minneapo-

As at the Minneapolis concert,

three of the band member's fa-

thers-Bill Barber Sr., Cliff John-

guests. All three dads are profes-

sional musicians; they first played

son, and Jack Oates-will be special

with the BB's on the album "Neon."

The group's latest DMP album,

"The Further Adventures Of Flim &

week's Top Contemporary Jazz Al-

bum chart. It was the first CD-only

Artist Developments is edited by

Steve Gett. Reporters: Geoff Mayfield (New York) and Terry

Wood (Los Angeles).

release to make Billboard's jazz

charts, although the label subse-

quently shipped cassette copies.

The BB's," was No. 18 on last

Auger will join him for several

tracks on his No Speak album.

SPECIAL DATE

lis (Billboard, June 11).

To facilitate that goal, several

sic open-minded consideration.

boasts this distinguished lineup of blues veterans: guitarists Jimmy Rogers and Hubert Sumlin, longtime Muddy Waters' pianist Pinetop Perkins, harmonica player Charlie Musselwhite, drummer Sam Lay (ex-Paul Butterfield Blues Band member), and bassist Bob Stroger.

During both Beacon concerts, a collection of photographs by noted lensman Marc Norberg, "Portraits From Blues Heaven," will be on exhibit at the venue

hibit at the venue.

On Nov. 6, Harlem, N.Y.'s legendary Apollo Theatre will host a special Benson & Hedges Blues concert featuring KoKo Taylor, Li'l Milton, and Tyrone Davis.

From Tuesday-Friday (1-4) at the downtown Lone Star Cafe, there will be nightly shows featuring the likes of Teo & the New York Blues Stars, Bobby Radcliff, Robert Ross, the Holmes Brothers, Delbert McClinton, Roomful Of Blues, Irma Thomas, Katie Webster, and Young Neal & the Vipers.

Tickets for all shows at the Beacon, the Apollo, and the Lone Star are already on sale at their respective box offices.

Emmaus House in Harlem, a non-profit group providing aid to New York's homeless, will receive \$1 for each ticket sold for the Beacon and Apollo shows. At the beginning of its 1988 Command Performance series, Benson & Hedges made a \$100,000 corporate donation to the National Coalition for the Homeless.

During the New York blues fest there will also be various adjunct programs; admittance to these programs will be free.

On Wednesday (2), guitarist Johnny Copeland will make an afternoon appearance at Lincoln Center's Bruno Walter Auditorium. Pianist/band leader Sammy Price will be there Thursday (3) to perform and discuss the development of blues since the '90s

Also on Thursday, a rare solo performance will be given by guitarist Robert Junior Lockwood at the Studio Museum in Harlem.

At the Mark Goodson Theatre Nov. 5-6, there will be screenings of Alan Lomax's 90-minute award-winning documentary, "The Land Where The Blues Began"; workshop sessions with John Hammond, John Campbell, and the Benson & Hedges Blues Legends; a guest appearance by songwriter/performer/producer Doc Pomus; and screenings of rare footage from the Chertok Collection, the world's largest collection of jazz and blues films.

The Benson & Hedges Blues fest is produced by George Wein's Festival Productions Inc., which has handled such other notable national musical events as the New Orleans Jazz and Heritage Festival.

ARTIST DEVELOPMENTS

STREAMROLLIN'

Chip Davis and his Mannheim Steamroller will support their much-talked-about second seasonal package on American Gramaphone, "A Fresh Aire Christmas," with a five-city tour. Preorders for the new Christmas album topped 750,000 units, while 1988 orders for the 4-year-old "Mannheim Steamroller Christmas" have reached at least 400,000 (Billboard, Oct. 29).

Most of the songs on the new album were suggested by Steamroller

Davis and company kick off their tour with two nights in Chicago, Nov. 18-19; all stops on the trip are multinight stands.

Other cities and dates: Des Moines, Iowa, Nov. 25-26; Salt Lake City, Dec. 1-4; Washington, D.C., Dec. 15-17; and Omaha, Neb., Dec. 26-31. Omaha is the home of American Gramaphone.

KRIEGER'S CUTTING

Ex-Doors guitarist Robbie Krieger is recording an all-instrumental album for I.R.S. Records' No Speak label, due out in early 1989. Krieger has released two solo instrumental albums in the '80s: "Versions" on Passport and a self-titled album for Blue Note.

"I tried working with various vocalists following the Doors," says Krieger. "But after working for so long with Jim [Morrison], nothing sounded as good as I hoped it would, so I decided to just let my guitar do the talking."

While his previous efforts went



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
MICHAEL JACKSON	Capitol Centre Landover, Md.	Oct. 13, 17-19	\$1,747,075 \$25	69,883 selfout	TTC Touring
GEORGE MICHAEL Bangles	Texas Stadium · Irving, Texas	Oct. 14	\$846,923 \$22.50	38,564 41,000	PACE Concerts
ROD STEWART	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 18-19	\$547,711 \$18.50	29,606 sellout	Cellar Door Prods. Belkin Prods.
SCORPIONS NINGER	Los Angeles Sports Arena Los Angeles, Calif.	Oct. 19-21	\$478,799 \$18.50	27,206 27,500	Avalon Attractions
PRINCE	Spectrum Philadelphia, Pa.	Oct. 18	\$372,307 \$22.50	17,352 sellout	Stageright Prods.
ELTON JOHN NET WET WET	The Summit Houston, Texas	0cţ. 1	\$312,954 \$23.75	13,483 sellout	PACE Concerts
/AN HALEN PRIVATE LIFE	Spectrum Philadelphia, Pa.	Oct. 22	\$291,999 \$17.50/\$15.50	17,621 sellout	Electric Factory Concerts
KENNY ROGERS/DOLLY Parton Forester sisters	Meadowlands Arena East Rutherford, N.J.	Oct. 20	\$289,428 \$22.50/\$18.50/ \$16.50	15,460 20,830	Monarch Entertainment Bureau John Scher Presents
AMY GRANT Michael W. Smith Gary Chapman	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 22	\$272,389 \$17.50	16,034 sellout	Cellar Door Prods. Spiritwind Prods.
GRATEFUL DEAD	Bayfront Center St. Petersburg, Fla.	Oct. 15-16	\$268,503 \$18.50	7,712 sellout _. *	Magic Prods. Monarch Entertainment Bureau
WILLIE NELSON /ERN GOSDIN	Westbury Music Fair Westbury, N.Y.	Oct. 20-23	\$266,182 \$28	10,462 11,448 sellout	Music Fair Prods.
ROBERT PLANT FOAM JETT & THE BLACKHEARTS	Capital Centre Landover, Md.	Oct. 20	\$265,012 \$18.50	14,325 15,000	Concert Promotions/ Southern Promotions
ROBERT PLANT HOAN JETT & THE BLACKHEARTS	Spectrum Philadelphia, Pa.	Oct. 21	\$261,707 \$17.50/\$15.50	15,622 sellout	Electric Factory Concerts
GRATEFUL DEAD	Miami Arena Miami, Fla.	Oct. 14	\$259,101 \$18.50	15,515 sellout	Cellar Door Prods. Monarch Entertainment Bureau
SCORPIONS WINGER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 22	\$252,705 \$22.50/\$18.50	15,000 sellout	Avalon Attractions
GRATEFUL DEAD	Reunion Arena Dallas, Texas	Oct. 21	\$244,965 \$17.50	14,438 sellout	PACE Concerts Monarch Entertainment Bureau
ANNE MURRAY	Fox Theatre St. Louis, Mo.	Oct. 21-23	\$244,672 \$24.90/\$21.90/ \$18.90/\$12.90	11, 589 12,897	Fox Concerts David Fey Concerts
AC/DC CINDERELLA	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 22	\$236,077 \$15.75	14,989 17,206	Sunshine Promotions
GRÁTEFUL DEAD	The Summit Houston, Texas	Oct. 20	\$186,043 \$17.50	11,142 sellout	PACE Concerts Monarch Entertainment Bureau
ROD STEWART	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 20	\$171,654 \$16.75	1 0,248 13,200	Sunshine Promotions
GRATEFUL DEAD	UNO Lakefront Arena Univ. of New Orleans New Orleans, La.	Oct. 18	\$159,963 \$17.50	10,097 sellout	Beaver Prods. Monarch Entertainment Bureau
SCORPIONS Winger	Selland Arena, Fresno Convention Center Fresno, Calif.	Oct. 20	\$159,149 \$18/\$16.50	9,727 sellout	Avalon Attractions
AC/DC CINDERELLA	Freedom Hall Civic Center Johnson City, Tenn.	Oct. 23	\$156,205 \$17.50	8,926 sellout	Cellar Door Prods.
POISON ~ LITA FORD SRETTNY FOX	UTC Arena Univ. of Tennessee- Chattanooga Chattanooga, Tenn.	Oct. 19	\$151,056 \$16	9,441 12,000	Mid-South Concerts
JUDAS PRIEST CINDERELLA	The Summit Houston, Texas	Sept. 23	\$137,309 \$17	8,629 9,562	PACE Concerts Stone City Attractions
VAN HALEN PRIVATE LIFE	Richmond Coliseum Richmond, Va.	Oct. 20	\$121,258 \$16.50	7,790 12,500	Cellar Door Prods.
SADE	The Summit	Sept. 29	\$114,670	6,122	PACE Concerts

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

South Florida Venues Thrown Into Flux

BY THOM DUFFY

MIAMI The South Florida concert market has been thrown into flux lately with the recent closing of one arena, the midsummer opening of another, new national management at a third hall, and new ownership due at a fourth.

The Hollywood Sportatorium, for years the only building in South Florida to host major arena tours despite sound, traffic, and security complaints, shut its doors after an Oct. 21 concert.

Hort Soper, executor of the estate of the late Sportatorium builder, Stephen Calder, would not comment on the decision to close the 15,500-seat building. But the Sportatoriumonce host to more than 40 acts a year, including Bruce Springsteen, Billy Joel, and Neil Diamond-faced stiff competition from the new 16,500-seat Miami Arena, which opened with a July 13 concert by Julio Iglesias. In recent years, the Sportatorium had become mostly a haven for heavy metal shows.

Meanwhile, booking competition is expected to intensify between the 5,000-seat James L. Knight Center in Miami and the 4,100-seat Sunrise Musical Theater near Fort Lauderdale.

they had long dreamed about pur-

suing a musical career but had

promised to give up that quest un-

less a recording contract had been

An appearance at last year's

Ohio Valley Music Awards was to

have been Sweet Obsession's final

performance. However, Melba

Moore caught the band's show

there and was so impressed that

she brought the act to the atten-

tion of Charles Huggins, head of

Hush Productions, who subse-

"Sweet Obsession"

was produced hy

Chad, Howard King,

Morgan & Morgan,

and Darryl Duncan.

The trio composed

six of the eight songs

on the album, includ-

ing "Gonna Get Over

You." STUART MEYER

quently negotiated a record deal.

secured by 1987.

Since June, the Knight Center has been managed by Spectacor of Philadephia, which owns and manages

Jack Boyle's Cellar Door Concerts, one of the nation's top concert promoters, which has an office in Fort Lauderdale. The deal will be closed imminently, says Cellar Door president Ron Cohen.

lous Palm Beach County to the north.

Cellar Door had been a primary promoter at the Sportatorium, presenting shows by Springsteen, Elton John, U2, and many others. Despite the opening of the Miami Arena, Cellar Door and other promoters continued to use the Sportatorium because the costs were lower and "the kids liked it better," says Boyle. Judas Priest and Cinderella played the last rock date at the hall Sept. 18. Country acts Restless Heart and Highway 101 closed the building Oct. 21 with a benefit show for the Fraternal Order of

that he might consider buying the Sportatorium site and continue to book shows there "if the price was right." But, he says, "because they have so much acreage, the price can't possibly be right.'

The Sportatorium sits on a 433-acre site, according to Soper. With development closing in around the onceisolated tract, the price of land in the area has reached \$25,000 an acre, according to one estimate.

The question now facing promoters and fans is where bands will play in South Florida once the Sportator-

concert venues nationwide. The Sunrise is due to be sold to

Each of these venue changes will affect tour routings through the Miami-Fort Lauderdale market, the nation's 11th-largest metropolitan area. The venues also draw the from popu-

At one point, Boyle had indicated

ium shuts down.

Naturally, the Miami Arena is (Continued on page 61)

NEW ON THE CHARTS

Epic recording act Sweet Obsession (not to be confused with Atco's Sweet Sensation) is enjoying the sweet taste of chart success with "Gonna Get Over You." a top 20 hit on the Hot Black Singles Chart. The song is featured on the group's self-titled debut album, which recently cracked the Top Black Albums chart.

Sweet Obsession's lineup consists of the three Green sisters-Keena, Klmmala, and Michelleall of whom are under the age of 20. Born and raised in Detroit,



SWEET OBSESSION. Keena, Kimmala, and Michelle.

ISLAND, PARAMOUNT START BUZZ ON U2'S 'RATTLE AND HUM

(Continued from page 25)

4," he says, "that's about a week before we usually start a campaign.' What sort of audience is Para-

mount expecting for the film? "First and foremost, anybody

who even thinks about being a U2 fan is a potential customer of ours," says Ganis. "Beyond that, I'm thinking older dudes like myself be-fore I got into U2, who hear something interesting in the promotion material we put out there and who are told about this group and how special [it is]. That's our secondary audience."

Island, as might be expected, has been doing extremely well with the album even before the opening of the film; Bleiweiss says sales are currently at about 2 million "and growing daily." Given the existing fan base out there, the advertising

dollars Paramount is putting into the film, the number of screens it will open on, and the number of people expected to see the film, he says, "there's certainly no way [the film] can hurt. But that extra exposure counts.

As for U2 itself, Ganis says the group is "doing the stuff that's necessary to launch a film", though, he adds, it has been very selective about what it does in terms of promotion. But the band members have indeed participated in various interviews and radio specials, says Ganis. "A lot of stuff. Good stuff."

Though it is too soon to talk about the film's release on home video, says Ganis, he mentions an upcoming marketing possibility that would include the album, cassette, CD, and home video. "Maybe there'll be a nice display in Tower Records and other music stores, with everything available," he says.

Does he envision Paramount ever working with U2 again?

"I can only tell you that the experience with the group and the management of the group has been nothing short of . . . stunning," says Ganis. "I would work with them again in an instant.'

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ANTHRAX 'EUPHORIA' (Continued from page 25)

dio]," adds Ian. "At this point, why should we help a radio station's ratings? We don't need it. It'd be great to go to No. 1 without a radio station."

Not surprisingly, the band's success has spawned a wave of Anthrax wanna-bes, something that has not escaped the Island act's no-

"When we started gaining credibility, a lot of other bands started playing faster, gave a little less thought to image," says Benante. "Now you see a lot of bands with guys who wear shorts. I don't mind if they imitate, as long as everyone

knows who the original was."

Anthrax is set for an opening slot on Ozzy Osbourne's upcoming tour, which should help the group attract more new fans, says Ian.

'At this point, we have headlined in 3,000-to-6,000-seat theaters and small civic centers," Ian says. "The main thing of the Ozzy tour is this is the ultimate exposure. Probably 50% of his fans have heard of us; the others we'll win over. That's what keeps us going. We just want to get to the point where we can become a headlining act, then go to Europe and come back and headline the same places.'



Run's House. Members of the Hollis Crew gather in the lobby of New York's Orpheum Theater for the debut of "Tougher Than Leather," the Run-D.M.C. film. The New Line release is still opening in markets around the country. Chillin' in the lobby, from left, are three stars of the movie, Jason "Jay Master Jay" Mizell, "Runny Ray" White, and Joseph "Run" Simmons.

Music Vet's Firm Handles Hot Acts

Arnold Shows Flair For Artists

BY DAVID NATHAN

LOS ANGELES "For the past 20 years or so, I've worked with artists, and since I enjoy working with creative people, being a manager seemed like the next expression of that but in a more personal way," says Larkin Arnold about his decision to open a management/law firm, Arnold & Frisby Law Offices, with partner Michael Frisby. Arnold, who began his career as a staff attorney for Capitol Records in 1969, has since been a top executive at Capitol, Arista,

The firm's current client list includes hit makers Midnight Star.

Karvn White, Randy Jackson of the Jacksons, and Ralph Tresvant of New Edition. As a law firm the company represents Arnold and his producer/artist Angela Winbush, the Isley Brothers, and entertainer Debbie Allen, among others. Apart from the company, Arnold is also chairman of the Black Entertainment and Sports Law-

Arnold explains his thinking on working with each act: "I'd always liked Midnight Star's music. To me, they're the pre-eminent dance band. I was referred to them by a fellow member of BESLA, and after renegotiating their deal with Solar Records, one of our first challenges in working together was coming up with a hit record." The group is currently represented on the black chart with the hip-hop/R&B track 'Don't Rock The Boat.

Of White, Arnold says, "It's been about taking a new artist to the top. Karyn's one of those rare talents that can do all kinds of material well, and it's been a pleasure working with her and with Warner, [which has] really gotten behind everything we've asked for." White's first single, "The Way You Love Me," produced by L.A. Reid & Babyface, has begun to establish her as a major new art-

Arnold, who worked with Michael Jackson and other members of the Jackson family during his seven-year tenure with CBS, feels Randy Jackson "will surprise a lot of people. He's a fantastic song-

We're gearing his first A&M album with a focus on him as the front man with his own band, rather than just as a solo artist.

New Edition's Tresvant will be doing his first solo project "after the group gets off the road. Ralph's one of the new, young, creative artists in the business. We're in the process of changing the old

'I started out with my own company and I felt it was time to go back to that situation'

guard to the new with artists like Keith Sweat, Al B. Sure!, Guy, Karyn, and Randy, so I feel this is an exciting time to be involved.'

An ability to hear talent in its early stages marked Arnold's stints with three major labels. His signings have included Natalie Cole, Peabo Bryson, Maze featuring Frankie Beverly, and Tavares at Capitol; G.Q., Jeff Lorber, and Hiroshima at Arista: and Luther Vandross, Marvin Gaye, Teena Marie, Johnny Kemp, Surface, and New Kids On The Block at CBS. Arnold says his departure from CBS came "when my contract as an executive expired. I started out in this business with my own com-(Continued on next page)

Label, Station Reps Go 'Underground' To Promote Music **Black College Radio Regains Its Strength**

BLACK COLLEGE RADIO stations have produced many of the most important figures in the realm of black/urban programming. Programmer turned station owner (and graduate of Washington, D.C.'s Howard Univ.) Barry Mayo comes to mind, but there are many other movers and shakers in the field who played their first cart at a station located on the campus of a black

However, for all its impact on radio's talent pool, black college radio has never been viewed as a serious

The

Rhythm

and the

Blues

player in the game of record sales. Though marketers of rock since the '60s have known that college radio is a great tool in building a superstar career, black college radio has never held that central a position in the selling of black music.

Now a group of college radio programmers and label reps are joining

forces to attempt to change that. Their efforts have been announced in the debut issue of Black College Radio Underground, a monthly newsletter put together with the goal of "calling attention to what black radio is playing or the role [it] can play in breaking acts, like alternative rock stations. Everyone involved is volunteering their time, typing up their own sections, and then mailing copies out to people on their list," says Joe Grant of Atlantic Records, one of BCRU's organizers.

The first issue of the stapled-together newsletter includes sections on new product from Arista, Atlantic, Elektra, and Mercury. Capitol and CBS are also involved, and Grant expects Profile and Tommy Boy to join as well. BCRU is currently targeted to 35 colleges and its organizers hope to have 50-70 schools involved by next spring. "After getting to that point, we want to reach out to schools that aren't black but that play a good deal of black or dance music," Grant says. "At that point the black colleges would be the primary stations and these other stations, secondary."

According to Grant, the BCRU is planning a conference or retreat for next spring, probably in Virginia or the Carolinas. Another offshoot of the newsletter could be a series of concerts at black colleges featuring acts from several labels. Will BCRU become a full-fledged trade paper? "We really have no plans for that right now," says Grant. "We want to stay grass roots and just try to establish the Black College Radio Underground as a viable source of information for both the colleges and the labels.

HORT STUFF: Fantasy Records has signed a worldwide distribution deal with Edward and Brian Holland for their HDH and Music Merchant labels. The first sin-

gle is "(I've Got) Female Trouble" by the Boyz, a Detroit-based trio. Liquid Heat (aka Linda Holland and Leslie Cole), solo singer Cassandra, and the group Teamwork are the other acts that will be distributed under this agreement. The deal reunites the Holland brothers, prime architects of the Motown sound, with Fantasy executive VP Phil Jones, who was with Motown Records for many years ... One of the most successful of the many Jamaica hurricane-relief concerts was held Sept. 30 in Brooklyn, N.Y. More than \$10,000



by Nelson George

was raised to help rebuild the Univ. College of the West Indies Hospital in Kingston, Jamaica. Among the artists who appeared at the benefit are Mtume, Melba Moore, Jocelyn Brown, Onaje Allan Gumbs, Doug E. Fresh, Shinehead, Funk Deluxe, Boogie Down Productions, Don Baron, and Third World.

Employees from several labels, including PolyGram, Epic, Virgin, Uni, Elektra, Jive, MCA, Atlantic, Capitol, and Island, all helped organize the concert ... Ray, Goodman & Brown are back, joined by a fourth vocalist, Greg Willis. Their latest single is "Where Did You Get That Body . . . Baby?" on EMI. New member Willis co-wrote the tune ... MCA's Heavy D & the Boyz are spokesmen for a New York state-sponsored campaign to encourage young drivers to use safety belts ... tel's Crush Music is trying to make a name for itself by signing acts in Minneapolis, where Crush is based. One of its latest signings is the quartet 10db, which has the single "I Burn For You" in release ... Public Enemy's first video, "Night Of The Living Baseheads," is as radical as its music. This anti-crack effort, directed by Lionel Martin of Classic Concepts, does a number of things unheard of it in the videlip world. At several points in the video the music is barely heard and in fact is stopped totally for a "commercial" about the objectification of black youth as drug dealers. Another departure from the norm is that M.C. Lyte, the female rapper on First Priority Records, is featured prominently in this Def Jam video, a show of respect for another rap artist that is unusual. Because of its many shifts in tone, from political statement to television news parody to straightup music video, "Baseheads" needs several viewings to be totally digested. In other words, Martin and the P.E. posse have accomplished the difficult task of transferring their "sonic collage" technique to video ... Philip Bailey and Little Richard will perform the title song for the movie "Twins," a December release by Universal starring Arnold Schwarzenegger and Danny DeVito ... James "Jazzy" Jordan has been appointed RCA's national director of black music promotion.

Billboard **POWER PLAYLISTS**

Sample Playlists of the Nation's Largest Black Radio Stations



P.D.: Lynn Tolliver

nd P.D.: Lyr
Cheryl "Pepsii" Riley, Thanks For My
Anrita Baker, Giving You The Best That
Lufler Vandross, Any Love
Ice Hin Your South Best That
Lufler Vandross, Any Love
Ice Hin Your Posson
Broadway
Setty Wright, After The Part
Besty Wright, After The Part
Midnight Star Faat. Eestacy Of Whodini,
EPMD. Strictly Business
New Edition, You're Not My Kind Of Gi
Ready For The World, My Giving
All B. Surel, Rescue Me
Freddie Jackson, Hey Lover
Stevie Wonder, My Eyes Don't Cry
Kenny G. Silhouette
Loose Ends, Mr. Bachelor
Nagee, So Hard To Let Go
Terence Trent D'Arby, Dance Little Si
Guy, "Round And Round (Merry Go 'Rou
Surlace, I Missed
Salt-N-Pepa, Get Up Everybody (Get Up
Jamm, So Fine
Deniece Williams, I Can't Wait
Public Enemy, Night Of The Living Bas
The Reddings, Call The Law
Jeffrey Osborne, Can't Go Back On A P
Cameo, You Make Me Worl Make We

Surface, I Missed
Sart-N-Pepa, Get Up Everybody (Get Up
Jamm, So Fine
Deniece Williams, I Can't Wait
Public Enemy, Night Of The Living Bas
The Reddings, Call The Law
Jeffrey Osborne, Can't Go Back On A P
Cameo, You Make Me Work
Troop, My Heart
Al Hudson & One Way, Driving Me Crazy
The Boys, Dial My Heart
All Hudson & One Way, Driving Me Crazy
The Boys, Dial My Heart
Millie Scott, A Love O'l Your Own
Ziggy Marley & The Melody Makers, Tum
Oligy Marley & The Melody Makers, Tum
Ciggy Marley & Town For Company
Dial Company
Dial Company
Picco Of A Droman, Rising To The Top
Kerth Sweat, Don't Stop Your Love
Piccos Of A Droman, Rising To The Top
Kerth Sweat, Don't Stop Your Love
Run-D M.C., (I'm Not Going Out Like Th
Sweet Obsession, Gonna Get Over You
Paula Abdul, (It's Just) The Way That
Gerald Albright, FeelING Inside
Rene Moore, All Or Nothing
LaToya Jackson, You're Gonna Get Rock
Evon Geffries & The Stand, Stand And
Evelyn King, Kisses Don't Lie
Brenda Russell, Get Here
Z-Looke, Can You Read My Lips
Ray, Goodman and Brown, Where Did You
Club Nouveau, Envious
Five Star, Someone's In Love
By All Means, I'm The One Who Loves Y
Roberts Flack, Oasis
Today, Him Or Me
Commodores, Solidaire
Donna Allen, Heaven On Earth
Vesta, Sweet, Sweet Love



P.D.: Michael Spears

Vrairie P.D.: Michail Luther Vandross, Any Love Anita Baker, Giving You The Best That Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Gi Ready For The World, My Girly Cheryi "Pepsii" Riley, Thanks For My Bobby Brown, My Prerogative Midnight Star Feat Ecstacy Of Whodini, Al B. Surel, Rescue Me Cameo, You Make Me Work Cherrelle, Everything I Miss At Home Freddie Jackson, Hey Lover Vanessa Williams, (He's Got) The Look Terence Trent D'Arby, Dance Little Si Today, Him Or Me Jonathan Butler, There's One Born Eve Lia, Tell Me It's Not Too Late Troop, My Heart Sart-Ni-Pepa, Get Up Everybody (Get Up George Michael, Kissing & Fool Surface, I Missed Five Star, Someon's In Love Starpoint, Say You Will Stevie Wonder, My Eyes Don't Cry Guy, Round And Round (Merry Go 'Rou The Boys, Dial My Heart By Alf Means, I'm The One Who Loves Y Roberta Flack, Oasis Raze, Break 4 Love Zigzy Markey & How Body Makers, Tum The Reddings, Call The Law Rese Moore, All Or Mothing Lese Ends, Mr. Bachelon Track Sympos. Yes Tack Sympos. Hill And Seek Sheena Easton, The Lover in Me Channel 2, In Obst Toy Ou Gerald Alston, Take Me Where U Want Kenny G, Sihouette Donna Allen, Heaven On Earth Lenny Wilshouete.

Billboard Hot Black Singles SALES & AIRPLAY

		A ranking of the top 40 black singles by sales and airplay, re	
		SALES	BLACK
THIS	LAST	0	B I
¥¥	\KE ₩E	TITLE ARTIST	Pos
1	3	GIVING YOU THE BEST THAT I GOT ANITA BAKER	2
2	1	THE WAY YOU LOVE ME KARYN WHITE	6
3	6	ANY LOVE LUTHER VANDROSS	1
4	5	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT, ECSTACY OF WHODIN	3
5	4	YOU'RE NOT MY KIND OF GIRL NEW EDITION	4
6	9	THANKS FOR MY CHILD CHERYL "PEPSII" RILEY	5
7	8	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	18
8	13	RESCUE ME AL B. SURE	. 7
9	11	MY GIRLY READY FOR THE WORLD	8
10	2	MY PREROGATIVE BOBBY BROWN	13
11	14	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	9
12	15	(HE'S GOT) THE LOOK VANESSA WILLIAMS	15
13	17	I CAN'T WAIT DENIECE WILLIAMS	10
14	7	THE BEST OF ME KIARA	24
15	19	(IT'S JUST) THE WAY THAT YOU LOVE ME PAULA ABDUL	. 11
16	20	MY EYES DON'T CRY STEVIE WONDER	12
17	22	MY HEART TROOF	14
18	21	ONE MOMENT IN TIME WHITNEY HOUSTON	23
19	10	LET'S DO IT AGAIN GEORGE BENSON	30
20	27	I MISSED SURFACE	19
21	18	STRICTLY BUSINESS EPMC	31
22	16	SLEEPLESS WEEKEND HOWARD HUNTSBERRY	29
23	29	GONNA GET OVER YOU SWEET OBSESSION	16
24	30	HEY LOVER FREDDIE JACKSON	17
25	26	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) GUY	26
26	34	I'M YOUR PUSHER ICE-	34
27	36	YOU MAKE ME WORK CAMEC	20
28	40	TUMBLIN' DOWN ZIGGY MARLEY & THE MELODY MAKERS	28
29	39	CALL THE LAW THE REDDINGS	21
30	12	NOTHING CAN COME BETWEEN US SADE	41
31	_	THERE'S ONE BORN EVERY MINUTE JONATHAN BUTLER	27
32	31	BORN NOT TO KNOW TONY! TON!! TONE	! 60
33	24	ADDICTED TO YOU LEVER	67
34	28	SHE'S ON THE LEFT JEFFREY OSBORNE	70
35	37	I'M NOT GOING OUT LIKE THAT RUN-D.M.C	. 40
36		DIAL MY HEART THE BOYS	3 22
37	25	DANCIN' WITH MYSELF JOHNNY KEMP	> 58
38		EVERYTHING I MISS AT HOME CHERRELLE	25
39 .	_	CARS WITH THE BOOM L'TRIMN	39
40	23	2 A.M. TEDDY PENDERGRASS	68

HOT BLACK POSITION		~	. 🗴	AIRPLAY	,	HOT BLACK POSITION
PSS TSS		THIS	LAST	TITLE	ARTIST	POSI
2]	1	1	ANY LOVE	LUTHER VANDROSS	1
6		2	5	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	2
1]	3	4	DON'T ROCK THE BOAT MIDNIGHT STAR F	EAT. ECSTACY OF WHODINI	3
3		4	6	RESCUE ME	AL B. SURE!	7
4]	5	3	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	4
5		6	9	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	5
18		7	7	MY GIRLY	READY FOR THE WORLD	8
7		8	13	MY EYES DON'T CRY	STEVIE WONDER	12
8]	9	12	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	11
13		10	15	GONNA GET OVER YOU	SWEET OBSESSION	16
9		11	14	I CAN'T WAIT	DENIECE WILLIAMS	10
15		12	17	HEY LOVER	FREDDIE JACKSON	17
10	1	13	2	THE WAY YOU LOVE ME	KARYN WHITE	6
24	1	14	16	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	9
11	1	15	18	MY HEART	TROOP	14
12	1	16	20	YOU MAKE ME WORK	CAMEO	20
14	1	17	22	DIAL MY HEART	THE BOYS	22
23	1	18	21	I MISSED	SURFACE	19
30	1	19	19	CALL THE LAW	THE REDDINGS	21
19	1	20	23	EVERYTHING I MISS AT HOME	CHERRELLE	25
31	1	21	10	MY PREROGATIVE	BOBBY BROWN	13
29	1	22	25	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	27
16	1	23	8	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	15
17	1	24	29	TUMBLIN' DOWN ZIGGY MARLE	Y & THE MELODY MAKERS	28
26	1	25	31	MR. BACHELOR	LOOSE ENDS	32
34	1	26	28	SWEET, SWEET LOVE	VESTA	35
20	1	27	27	HIDE AND SEEK	TRACIE SPENCER	33
28	1	28	34	OASIS	ROBERTA FLACK	37
21	1	29	30	'ROUND AND 'ROUND (MERRY GO 'ROUND	OF LOVE) GUY	26
41	1	30	37	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	36
27	1	31	11	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	29
60	1	32	24	ONE MOMENT IN TIME	WHITNEY HOUSTON	23
67	1	33	40	I WISH U HEAVEN	PRINCE	38
70	1	34	39	TELL ME IT'S NOT TOO LATE	LIA	42
40	1	35		HIM OR ME	TODAY	44
22	1	36	_	SAY YOU WILL	STARPOINT	43
58	1	37	_	GET HERE	BRENDA RUSSELL	46
25	1	38	33	BACK ON TRACK	BILLY ALWAYS	45
39	1	39		ALL OR NOTHING	RENE MOORE	47
68	1	40		I JUST WANNA STOP	ANGELA BOFILL	48
	_			I JUST WANNA STOP		48

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BLACK SINGLES A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist.
- 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI) CPP-ADDICTED TO YOU (Ensign, BMI/Willesden,

- ADDICTED IN YOU (ERISIR, BMI/WINESDER, BMI/TICPE, BMI) CPP
 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)
 ALL OR NOTHING (Rene Moore, ASCAP)
 ANY LOVE (SRK 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)
 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram
- Songs, BMI)

 BREAK 4 LOVE (Funky Feet, BMI)

 CALL ME (Screen Gems-EMI, BMI)

 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)
- CAN YOU READ MY LIPS (Looky Lou/Bright Light,
- CAN'T GO BACK ON A PROMISE (Rockwood, BMI/March 9, ASCAP/Almo, ASCAP/Hardstone, ASCAP)
- 39 CARS WITH THE BOOM (Musicworks, BM1/Henstone,
- DANCE LITTLE SISTER (Virgin Songs, BMI/Young
- DANCE LITTLE SISTEM (Virgin Songs, BMI/Young Terence, BMI) CPP DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP/Zomba, ASCAP/SBK April, ASCAP) DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
- DO ME RIGHT (Bee Germaine, BMI)
- DO WAH DIDDY (Pac Jam. BMI) DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt
- DON'T NOCK THE BOAT (HIP Trip, BMI/Jig-A-Watt Jams, BMI) CPP
 DON'T STOP YOUR LOVE (WB, ASCAP/E/A,
 ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)
 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob
- DON'T WORRY, BE HAPPY (FROM "COCKTAIL")
 Noblem, BMI)
 Noblem, BMI)
 FEELING INISIDE (New Warrior, BMI)
 GET HERE (Rutland Road, ASCAP)/WB, ASCAP)
 GET UP EVERYBODY (GET UP) (Next Plateau,
 ASCAP/Turn Out Brothers, ASCAP)
 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB,
 ASCAP).

- GIVING YOU THE BEST THAT I GOT (All Baker's, GIVING YOU THE BEST THAT I GOT (All Bakers, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP GOONA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP) GOODGROOVE (Protoons, ASCAP)

- GOT A NEW LOVE (Vogue, BMI/Good Question, BMI) HEAVEN ON EARTH (LeoSun, ASCAP) (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Met-o-mel, ASCAP)

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- HEY LOVER (Bush Burnin', ASCAP)
- HEY LOVER (Bush Burnin', ASCAP)
 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)
 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP
 I BURN FOR YOU (Hami Wave, ASCAP/Over The
 Rainbow, ASCAP)
 I CANT WAIT (Welbeck, ASCAP/Sputnik Adventure,
 ASCAP/SBK April, ASCAP)
 I JUST WANNA STOP (Ross Vannelli, ASCAP)
 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
 I WISH U HEAVEN (Controversy, ASCAP)
 IF EVER A LOVE THERE WAS (Irving, BMI/Pamalybo,

- BMI/Chappell & Co., ASCAP/Le Mango, ASCAP)
 84 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-
- PILL ALWAYS LUPE YOU (AUSPIZ, ASCAP/LUCKY-Break, ASCAP)
 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)
 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden
- Nugget, BMI)
- 34 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
 82 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 34 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 101 REP	TOTAL ON PORTERS
CAN YOU READ MY LIPS					
Z'LOOKE ORPHEUS	3	14	16	33	56
THE LOVER IN ME					
SHEENA EASTON MCA	6	8	12	26	53
DON'T STOP YOUR LOVE					
KEITH SWEAT VINTERTAINMENT	2	9	13	24	42
IF EVER A LOVE THERE WAS					
FOUR TOPS ARISTA	3	6	14	23	47
IT'S MY PARTY					
CHAKA KHAN WARNER BROS.	3	7	10	20	22
HEAVEN ON EARTH					
DONNA ALLEN OCEANA	4	8	7	19	61
ALL OR NOTHING					
RENE MOORE POLYDOR	2	8	6	16	71
TAKE ME WHERE YOU WANT					
GERALD ALSTON MOTOWN	4	9	3	16	34
SAY YOU WILL					
STARPOINT ELEKTRA	2	3	9	14	72
GET UP EVERYBODY (GET UP)					
SALT-N-PEPA NEXT PLATEAU	3	4	7	14	56

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.

- 11 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver
- Leiber, ASCAP/Virgin, ASCAP) CPP

 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)

 73 LET ME BE YOUR HERO (Grabbitt, BMI/SBK

- Blackwood, BMI)
 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP,
- LO.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP) A LOVE OF YOUR OWN (WB, ASCAP/Longdog,

- ASCAP/Average, ASCAP)
 A LOVE SUPREME (Not Listed)
 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green
- THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI) MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP) MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
- MY EYES DON'T CRY (Jobete, ASCAP/Black Bull,
- ASCAP/ CPP
 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron,
 ASCAP/Ready Ready, ASCAP/Music Corp. Of America,
 BMI/Texascity, BMI)

- BMI/Texascity, BMI)
 MY HEART (Selessongs, ASCAP)
 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs,
 BMI/Bobby Brown, ASCAP/Unicity, ASCAP) CPP
 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
 NOTHING CAN COME BETWEEN US (Angel Music
 Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
 OASIS (Sunset Burgundy, ASCAP/TuTu, ASCAP/MCA,
- ONE MOMENT IN TIME (Albert Hammond.
- OME MOMENT IN IMILE (AUBERT 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)
 RESPECT (ADRA, BMI/T-Ski, BMI)
 RESIDECT (ADRA, BMI/T-Ski, BMI)

- RISING TO THE TOP (Jobur, BMI)
 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)
 (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin
- (Zomba, ASCAP/Jonni, ASCAP/Joal-Jone, Dmi/Till Songs, BMI) CPP SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI) CPP SHAKE YOUR THANG (Triple Three, ASCAP/SBK
- Blackwood, BMI)
 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA,
 ASCAP/Chances R, ASCAP/Unicity, ASCAP/Almo,
 ASCAP/Haynestorm, ASCAP) CPP
 SHOW ME (OME MORE TIME) (Carver Village, BMI)
 SILHOUETTE (Brenee, BMI)
 SLEPLESS WEEKEND (Forgeorge, BMI/It's
 Mine/Golden Lady West, BMI/Vicious Beat, BMI)

BLACK SINGLES BY LABEL

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

ATLANTIC (5)			11
Island (3)			•
Atco (1)			
Oceana (1) Ruthless (1)			
COLUMBIA			9
			9
MCA (8) Uptown (1)			3
WARNER BROS. (3)			8
Paisley Park (2)			
Cold Chillin' (1)			
Reprise (1) Sire (1)			
E.P.A.			7
Epic (6)			,
Tabu (1)	`		
ARISTA (5)			6
Jive (1)			
POLYGRAM			6
Polydor (3)			
Wing (2) Atlanta Artists (1)			
MOTOWN	•		5
A&M			4
CAPITOL (3)			4
Solar (1)			•
EMI (3)		,,	4
Orpheus (1)			
ELEKTRA (3)			4
_® Vintertainment (1)			
"RCA (2)			4
Jive (2)			•
PROFILE			3
VIRGIN		*	3
. K-TEL * . Crush (2)		3	2
NEXT PLATEAU			2
BUSTIN			1
Bentley (1)			
CHRYSALIS			1
Cooltempo (1)			
ICHIBAN			1
Emeric (1)			
LUKE SKYYWALKER			1
SELECT			1
SLAM			1
Blip Blop (1)	^		
SLEEPING BAG			1
Fresh (1)	٠	* **	1
TOMMY BOY	,		1
TRACK RECORD			1

- 94 SO FINE (Eye Of Madley, ASCAP/Carolyn Marie ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little
- SO HARD TO LET GO (Bush Burnin', ASCAP/Kahri,
- ASCAP)
 SOLITAIRE (Ohio Street, BMI/PolyGram Songs,

- SOLITAIRE (Ohio Street, BMI/PolyGram Songs, BMI/Chi-Bone, ASCAP/PolyGram Music) SOMEONE'S IN LOVE (Copyright Control) STAND AND DELIVER (LeoSun, ASCAP) STRICTLY BUSINESS (Beach House, ASCAP) STRICTLY BUSINESS (Beach House, ASCAP) STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP TAKE ME WHERE YOU WANT TO (Stanton's Gold, BMI/Irving, BMI/April Joy, BMI) TALKIN' ALL THAT JAZZ (Tee Girl, BMI) TEAR DOWN THESE WALLS (Zomba, ASCAP) TELL ME IT'S NOT TOO LATE (Two Turl-Enuff, BMI) THANKS FOR MY CHILD (Forceful, BMI/Wilesden, BMI)

- THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)
- THERE'S ONE BOWN EVERY MINUTE (COMDA, ASC TOSS IT UP (Perry's Bedroom, BMI) TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP) WAY QUT (Pink Passion, ASCAP/Ruthless Attack,
- ASCAP)
 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip,

- THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP WONDERFUL (Stone City, ASCAP/National League, 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) ASCAP)
- YOU'RE GONNA GET ROCKED (Forceful,
- BMI/Willesden, BMI)
 4 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

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- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros

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'EVERYTHING'S KOOL' WITH KOOL & THE GANG

(Continued from page 29)

been anticipating J.T.'s leaving the group because we'd already talked about him doing a solo album, so it wasn't a total surprise," he says. Adds Thomas, "What happened was that he actually had had some physical problems with his voice last year, and he was convalescing. We all felt that was a good time to re-evaluate our status together. He left at the beginning of the year, although our last date together was in February, when

we played a concert in Africa."

Band members are aware that during Taylor's tenure, some called the rest of the group little more than a backup band. "Whenever you have someone who's always out front, you're going to get that kind of comment," Bell says. "But before J.T. was with us we got to a particular height. With him we reached another plateau. Now we're more like a group again."

Criticism of Kool & the Gang's more pop-oriented material draws a pointed response from Thomas. He says, "We've heard people saying that we went too pop, but we didn't think about music from a perspective of the color of our audiences. It's true that our material during the past seven years or so has been very heavy crossover. We were doing that purposely, but it was never with the intention of leaving our black base.

This current album is like a test for us. We're checking people's response to our new vocalists, and we're hoping that the new single 'Strong' will be an across-the-board hit."

Bell says Kool & the Gang's next full studio album, due in the spring of 1989, "will be the beginning of our third incarnation. Our current record really closes a chapter. The next one will be the beginning of a new cycle."

DAVID NATHAN

Billboard.

FOR WEEK ENDING NOVEMBER 5, 1988

TOP BLACK ALBUMS

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NOVE				
	×	0		Compiled from a national sample of retail store
WEEK	WEEK	S. AGO	N _⊢	and one-stop sales reports.
THIS	LAST	2 WKS.	WKS. ON CHART	ARTIST TITL
		2	>0	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
	, **	,	17	* * NO. 1 * *
1	1 ·	1	17	* BOBBY BROWN ▲ MCA 42185 (8.98) (CD) 7 weeks at No. One DON'T BE CRUE FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD) DON'T LET LOVE SLIP AWA
2	2	2	13	
3	3 "	4	17	NEW EDITION ▲ MCA 42207 (8.98) (CD) HEART BREAL
5	5	5	25	AL B. SURE! A WARNER BROS. 25662 (8.98) (CD) IN EFFECT MODI
	14	75	3	LUTHER VANDROSS EPIC 44308/E.P.A. (CD) ANY LOVI PUBLIC ENEMY IT TAKES A NATION OF MILLIONS TO HOLD US BACK
7	6	6	16 17	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD) LONG LIVE THE KANI
(8)	9	15	5	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD) POWEI
9	7	7	46	KEITH SWEAT & VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) MAKE IT LAST FOREVEI
10	8		17	GUY UPTOWN 42176/MCA (8.98) (CD) GUY
(11)	-	10	5	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)
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18	18 **	17	23	SADE ▲ EPIC 44210/E.P.A. (CD) STRONGER THAN PRIDI
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25	19	16	12	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD) FOLLOW THE LEADER
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(30)	30	28	19	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD) THE RIGHT STUFI
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(33)	33	37	7	KIARA ARISTA 8533 (8.98) (CD) TO CHANGE AND/OR MAKE A DIFFERENCI
34)	38	42	6	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD) IN CONTROL, VOLUME
35	32	30	17	NAJEE EMI 90096 (9.98) (CD) DAY BY DA'
36	31	27	27	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD) TELL IT TO MY HEAR
(37)	47		2	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) MIDNIGHT STAR
38	36	33	18	TROOP ATLANTIC 81851 (8.98) (CD) TROOF
39	35	34	23	DOUG E. FRESH & THE GET FRESH CREW
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86 74 71 72 WHITNEY HOUSTON A ⁶ ARISTA 8405 (9.98) (CD) WHITNE 87 71 70 17 FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD) COMING BACK HARD AGA 88 77 69 16 DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD) CLOSE-4 89 80 66 50 KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD) HOW YA LIKE ME NO 90 NEW 1 SWEET OBSESSION EPIC 44419/E.P.A. SWEET OBSESSION 91 84 86 7 FOUR TOPS ARISTA 8492 (8.98) (CD) INDESTRUCTIBL 92 87 85 27 BETTY WRIGHT MS. B 3301/VISION (8.98) (CD) MOTHER W 93 97 2 NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) HANGIN' TOUG 94 85 88 10 101 NORTH CAPITOL 90911 (8.98) (CD) 101 NORTH 95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN'	84	76	₃ 56			I'M IN LOVE
87 71 70 17 FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD) COMING BACK HARD AGA 88 77 69 16 DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD) CLOSE-1 89 80 66 50 KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD) HOW YA LIKE ME NO 90 NEW 1 SWEET OBSESSION EPIC 44419/E.P.A. SWEET OBSESSIO 91 84 86 7 FOUR TOPS ARISTA 8492 (8.98) (CD) INDESTRUCTIBL 92 87 85 27 BETTY WRIGHT MS. B 3301/VISION (8.98) (CD) MOTHER W 93 97 — 2 NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) HANGIN' TOUG 94 85 88 10 101 NORTH CAPITOL 90911 (8.98) (CD) 101 NORTH 95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN'	85	78	76	27	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
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89 80 66 50 KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD) HOW YA LIKE ME NO 90 NEW ▶ 1 SWEET OBSESSION EPIC 44419/E.P.A. SWEET OBSESSION 91 84 86 7 FOUR TOPS ARISTA 8492 (8.98) (CD) INDESTRUCTIBL 92 87 85 27 BETTY WRIGHT MS. B 3301/VISION (8.98) (CD) MOTHER W 93 97 — 2 NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) HANGIN' TOUG 94 85 88 10 101 NORTH CAPITOL 90911 (8.98) (CD) 101 NORTH 95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN'	87	71	70	17	FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
SWEET OBSESSION EPIC 44419/E.P.A. SWEET OBSESSION EPIC 44419/E	88	77	69	16	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
91 84 86 7 FOUR TOPS ARISTA 8492 (8.98) (CD) INDESTRUCTIBIL 92 87 85 27 BETTY WRIGHT MS. B 3301/VISION (8.98) (CD) MOTHER W 93 97 — 2 NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) HANGIN' TOUG 94 85 88 10 101 NORTH CAPITOL 90911 (8.98) (CD) 101 NORTH 95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN'	89	80	66	50	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
92 87 85 27 BETTY WRIGHT Ms. B 3301/VISION (8.98) (CD) MOTHER W 93 97 — 2 NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD) HANGIN' TOUG 94 85 88 10 101 NORTH CAPITOL 90911 (8.98) (CD) 101 NORTH 95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN'	90	NE	NÞ	1	SWEET OBSESSION EPIC 44419/E.P.A.	SWEET OBSESSION
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95 RE-ENTRY INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD) INFORMATION SOCIETY 96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILANT	93	97		2	NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD)	HANGIN' TOUGH
96 88 79 9 RAHEEM A&M 5212 (8.98) (CD) THE VIGILAN	94	85	88	10	101 NORTH CAPITOL 90911 (8.98) (CD)	101 NORTH
	95	R	E-ENTR	Y	INFORMATION SOCIETY TOMMY BOY 25691/WARNER BROS. (8.98) (CD)	INFORMATION SOCIETY
	96	88	79	9	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
97 NEW 1 STANLEY JORDAN EMI 48682 (9.98) (CD) FLYING HOM	97)	NE	NÞ	1	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
98 98 — 2 SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD) SA-FIR	98	98		2	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
99 89 87 9 THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD) DON'T BE AFRAID OF THE DAR	99	89	87	9	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	ON'T BE AFRAID OF THE DARK
	100	95	95	26		PERSONAL ATTENTION

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

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YOUNG BLACK PROGRAMMERS COALITION, INC.

November 11, 12, & 13, 1988

WESTIN GALLERIA HOTEL

5060 W. Alabama – Houston, Texas – 1-800-228-3000 Special YBPC Room Rates 75.00 single and double per day/per room

Theme:

The Politics Of Radio And Records: How To Play The Game

- I. The Politics of Reporting
- II. Job Security
- III. The Ratings Game Arbitron/Birch

Schedule Of Events

FRIDAY, NOVEMBER 11 **SATURDAY, NOVEMBER 12 SUNDAY, NOVEMBER 13** Registration: YBPC ANNUAL MEETING 3:00-7:00 p.m. Registration: 9:30-3:30 p.m. 8:00 p.m.-until General Session: 10:00-11:00 a.m. **Election of National Officers** "Battle of the D.J.'s" Workshop I 11:00-12:15 p.m. 11:00 a.m.-2:00 p.m. Workshop II 12:15-2:30 p.m. Workshop III 3:00-4:30 p.m. **Banquet Sales** 6:00-7:30 p.m. Cocktail Party 6:30-8:00 p.m. **Awards Banquet** 8:00-11:00 p.m.

EARLY BIRD REGISTRATION FEES

Members	\$65.00
Non-Members	\$75.00
Late Fee After October 31	\$10.00
Spouse Regular or Banquet Ticket	\$60.00
CONTACT: Barbara Lewis 1-504-24	2-3131
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★ Ads Page Size Based on 8½ x 11 Tri	im ★ & Back

THE ELEVENTH ANNUAL YBPC NATIONAL MEETING

YBPC, INC. c/o BARBARA LEWIS 7251 Northgate - New Orleans, LA 70128

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Billboard.

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HOT DANCE MUSIC.

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IS WEEK	WEEK	AGO	Z.	CLUB PLAY	
FHS	LAST V	2 WKS.	WKS. ON CHART	Compiled from a national sample of dance club pi	laylists. ARTIS
	_	.,	>0	LABEL & NUMBER/DISTRIBUTING LABEL ★★ NO. 1 ★★	
1	2	3	8	IN THE NAME OF LOVE '88 ARISTA ADI-9731 1 week at No. One	◆ THOMPSON TWINS
2	3	4	7	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
3	5	5	7	SUPERFLY GUY CAPITOL V-15409	♦ S-EXPRESS
4	1	1	8	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	♦ WAS (NOT WAS
5	6	16	5	HIST WANNA DANCE/WEEKEND	TODD TERRY PROJECT
6)	11	23	4	THE ONLY WAY IS LID	E PLASTIC POPULATION
7)	8	17	4	OUT OF TIME 41H & B'WAY 469/ISLAND	NOEI
8	7	11	5	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY
9)	9	15	5	COLUMBIA 44 07887 MY PREROGATIVE	♦ BOBBY BROWN
10	10	14	5	YOU CAME	◆ KIM WILDE
11)		24		MCA 23884 DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE	
=	15		4	ATLANTIC 0-86518 THE WAY YOU LOVE ME	MATT BIANCO
12)	19	30	4	WARNER BROS. 0-21025 I OWE YOU NOTHING	◆ KARYN WHITE
13)	17	25	5	EPIC 49 07879/E.P.A. WHEN THE TIME IS RIGHT	♦ BROS
14)	25	36	3	PROFILE PRO-7216 THE LOCO-MOTION	SASSA
15	12	18	6	GEFFEN 0-21043	◆ KYLIE MINOGUE
16)	41	_	2	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
17	4	2	10	BIG FUN VIRGIN 0-96610	◆ INNERCITY
18	20	13	11	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
19	22	31	4	SEARCHIN' FOR EMI V-56111	C.C. DIVA
20	23	26	5	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
21	21	28	4	I'M YOUR PUSHER/L.G.N.A.F. SIRE 0-21026/WARNER BROS.	♦ ICE-1
22)	31	40	3	YOUNG LOVE (REMIX) EPIC 49 07874/E.P.A.	TONY TERRY
23	29	37	4	THE GREAT COMMANDMENT	CAMOUFLAGE
24)	35	46	3	ATLANTIC 0-86530 COMING BACK FOR MORE IF LLYREAN EFAT	RICHARD DARBYSHIRE
				12 INCHES OF VIRGIN (LP)	
25	28	29	5	VIRGIN 1-90951 SO MANY WAYS (DO IT PROPERLY PART II)	VARIOUS ARTISTS
26	38	47	3	VENDETTA VE-7008 THE DIFFERENT STORY	THE BRAT PACK
27)	36	42	4	WEA (GERMANY) IMPORT DANCIN' WITH MYSELF	SCHILLING
28	13	12	6	COLUMBIA 44 07870 YE KE YE KE	JOHNNY KEMF
29	40	_	2	POLYDOR 887 948-7/POLYGRAM	MORY KANTE
30)	45	_	2	LIVE IT UP WARNER BROS, 0-21015	◆ GARDNER COLE
31	37	43	3	DON'T LET ME BE MISUNDERSTOOD/LIFE'S TOO SHORT TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
32	33	34	5	SOVIET SNOW TVT 2495	◆ SHONA LAING
33	30	22	6	I WANNA KNOW VENDETTA VE-7003	ALE
				* * POWER PICK * *	
34)	47	_	2	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
35	42	48	3	CAPITOL C-90786	VARIOUS ARTISTS
36	24	33	4	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
33				★★★ HOT SHOT DEBUT ★★	
37)	NE	W	1	ATLANTIC D-86500 TEARS RUN RINGS	THE FUNKY WORM
38)	50	-	2	CAPITOL V-15418	MARC ALMOND
39	14	8	8	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS
40	27	19	6	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPME
41	43	49	3	I REALLY LIKE VIRGIN 0-96615	◆ BURRELL
42	39	20	8	THE RUMOUR MCA 23890	OLIVIA NEWTON-JOHN
43	18	9	7	THAT'S THE WAY IT IS ATLANTIC 0-96613	MEL & KIM
	NE	w	1	TALKIN' ALL THAT JAZZ TOMMY BOY TB 918	STETSASONIC
44	NE	wÞ	1	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
\equiv		27	7	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE
\equiv	32		,	A LOVE SUPREME ISLAND 0-96607	◆ WILL DOWNING
45) 46	NE'	W	1 1	A STATE OF THE PROPERTY OF THE	
45) 46 47)	NE			SHE'S ON THE LEFT	◆ JEFFREY OSROPNE
45 46 47 48	NEV	6	10	SHE'S ON THE LEFT A&M SP-12280 TOOK MY LOVE AWAY	
47)	NE	6 W >		SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE ELLIS "D" APOLLONIA

	VEEK	AGO.	Z.	12-INCH SING	GLES SALES
THIS WEEK	LAST WEEK	2 WKS.	WKS. ON CHART	TITLE Compiled from a national sample of re	tail store and one-stop sales reports.
-		2	>0	LABEL & NUMBER/DISTRIBUTING LABEL * NO.	1 4 4
1)	1	2	7	BIG FUN VIRGIN 0-96610 2 weeks at N	▲ INNEDCITY
2)	2	4	7	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
3)	5	7.	6	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
4	6	6	7	THE LOCO-MOTION	◆ KYLIE MINOGUE
5	3	1	13	CHAINS OF LOVE	◆ ERASURE
6)	11	25	4	SIRE 0-20953/WARNER BROS. THE WAY YOU LOVE ME	◆ KARYN WHITE
7	4	3	13	WARNER BROS. 0-21025 BOY, I'VE BEEN TOLD	◆ SA-FIRE
8	8	11	7	I WANNA KNOW	ALE
9	7	8	6	VENDETTA VE-7003 I'M YOUR PUSHER	♦ ICE-T
10)	10	17	5	SIRE 0-21026/WARNER BROS. DON'T ROCK THE BOAT	
				SOLAR V-71166/CAPITOL STRANGELOVE (REMIX)/NOTHING	◆ MIDNIGHT STAR
11)	13	13	5	SIRE 0-21022/WARNER BROS	◆ DEPECHE MODE
=	14	19	5	RUTHLESS 0-99285/ATLANTIC SPY IN THE HOUSE OF LOVE	J.J. FAD
13	19	26	4	CHRYSALIS 4V9 43262 GOT A NEW LOVE	♦ WAS (NOT WAS)
14	15	20	6	PAISLEY PARK 0-20960/WARNER BROS. DANCIN' WITH MYSELF	◆ GOOD QUESTION
15	12	12	7	COLUMBIA 44 07870 WILD WILD WEST	JOHNNY KEMF
16	21	24	5	ATLANTIC 0.86544 OUT OF TIME	◆ THE ESCAPE CLUB
17)	24	30	4	4TH & BROADWAY 469/ISLAND DANCE LITTLE SISTER	NOEL
18	23	31	4	COLUMBIA 44 07887 THE PROMISE	◆ TERENCE TRENT D'ARBY
19	20	22	17	VIRGIN 0-96662	◆ WHEN IN ROME
20	26	32	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
21	16	10	23	PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
22	25	28	4	YOU CAME MCA 23884	◆ KIM WILDE
23)	38		2	TUMBLIN' DOWN * * POWER	PICK ★ ★ ★ ZIGGY MARLEY & THE MELODY MAKERS
24)	37	41	3	MY GIRLY	◆ READY FOR THE WORLD
25)	32	38	4	MCA 23865 SUPERFLY GUY	◆ S-EXPRESS
ارك	32	30		CAPITOL V-15409	▼ 5-EAFRESS
26	34		ا ر ا	YOU'RE NOT MY KIND OF GIRL	♠ NEW EDITION
1	34	21	2	YOU'RE NOT MY KIND OF GIRL MCA 23903 STRICTLY BUSINESS	
27	17	21	6	MCA 23903	◆ EPMD
27 28	17 33	40	6	MCA 23903 STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD TOLGA
27 28 29	17 33 28	40	6 3 7	MCA 23903 STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG LOVIN' FOOL CUTING CR-222 REACHIN' MOVIN' MR-003	◆ EPMD TOLGA PHASE II
27 28 29 30	17 33 28 18	40 27 14	6 3 7 8	MCA 23903 STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER A&M SP-12274	◆ EPMD TOLGA PHASE II ◆ GIANT STEPS
27 28 29 30 31	17 33 28 18 35	40 27 14 47	6 3 7 8 3	MCA 23903 STRICTLY BUSINESS FRESH FRE-801 23/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER A&M SP-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006	◆ EPMD TOLGA PHASE II ◆ GIANT STEPS SHIRLEY LEWIS
27 28 29 30	17 33 28 18	40 27 14	6 3 7 8	MCA 23903 STRICTLY BUSINESS FRESH FRE. 80123/SLEEPING BAG LOVIN' FOOL CUTTING GR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER AM 5P-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 NEVER LET YOU GO ATCO 0-96636/ATLANTIC	◆ EPME TOLGA PHASE I ◆ GIANT STEPS SHIRLEY LEWIS ◆ SWEET SENSATION
27 28 29 30 31 32	17 33 28 18 35 9	40 27 14 47	6 3 7 8 3	MCA 23903 STRICTLY BUSINESS FRESH FRE-801 23/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER A6M SP-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 NEVER LET YOU GO ATCO 0-96636/ATLANTIC	◆ EPME TOLGA PHASE I ◆ GIANT STEPS SHIRLEY LEWIS ◆ SWEET SENSATION DEBUT ★ ★
27 28 29 30 31 32	17 33 28 18 35 9	40 27 14 47 5	6 3 7 8 3	MCA 23903 STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER AMM SP-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 NEVER LET YOU GO ATCO 0-96636/ATLANTIC DOMINO DANCING EMI-V-50116 JUST WANNA DANCE/WEEKEND	◆ EPMD TOLGA PHASE II ◆ GIANT STEPS SHIRLEY LEWIS ◆ SWEET SENSATION • PET SHOP BOYS
27 28 29 30 31 32 33	17 33 28 18 35 9	40 27 14 47 5	6 3 7 8 3 13	MCA 23903 STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER AMN SP-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 NEVER LET YOU GO ATCO 0-96636/ATLANTIC DOMINO DANCING EMI-V-56116 JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG SO MANY WAYS (DO IT PROPERLY PART II)	◆ EPMD TOLGA PHASE II ◆ GIANT STEPS SHIRLEY LEWIS ◆ SWEET SENSATION **DEBUT *** ◆ PET SHOP BOYS THE TODD TERRY PROJECT
27 28 29 30 31 32 33 34) 35	17 33 28 18 35 9 NE	40 27 14 47 5	6 3 7 8 3 13	STRICTLY BUSINESS PRESH FRE-80123/SLEEPING BAG LOVIN' FOOL CUTTING CR-222 REACHIN' MOVIN' MR-003 ANOTHER LOVER AMM SP-12274 (YOU USED TO BE)ROMANTIC VENDETTA VE-7006 NEVER LET YOU GO ATCO 0-96636/ATLANTIC DOMINO DANCING EMV-56116 JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG SO MANY WAYS (DO IT PROPERLY PART II) VENDETTA VE-7008 THE GREAT COMMANDMENT	◆ EPMD TOLGA PHASE II ◆ GIANT STEPS SHIRLEY LEWIS ◆ SWEET SENSATION DEBUT ★★ ◆ PET SHOP BOYS THE TODD TERRY PROJECT THE BRAT PACK
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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. ARIAA 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.

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Full Force Helps Fox To 'Fun'

by Bill Coleman

NASTY: We confess that we really like the new Samantha Fox single, "I Wanna Have Some Fun" (Jive/ RCA) quite a bit. Produced and written by Full Force, this is probably one of the Force's most infectious cluboriented offerings since Lisa Lisa's early releases. Sporting a nicely tailored, Todd Terry-style rhythm track, this one pumps a host of tasty hooks . . . Information Society is back with the savory "Walking Away" (Tommy Boy, 212-722-2211), which mingles the act's ambient sound with nuances of old Human League. Postproduced and mixed by Shep Pettibone, the title has a number of lively mixes. Our faves are the "Space Age" and "House Dub' versions. Special note: Try playing the 2:56 "Make It

Funkier" at 45 rpm for a very workable treat ... Hold on to your headphones—the new track from Glenn Medeiros, titled "Never Get Enough Of You" (Amherst, 716-883-9520), has the potential to be a sleeper smash. The teen's mature vocal style has been placed over a killer track, interpreted in mixes by Larry Robinson & Gerry Brown. This is the

quintessential pop record, à la Rick Astley, and club programmers should note the "housequake mix" er strong independent label chart contender is "Right Before My Eyes" (Starway, 703-847-0911) by Patti Day. The single sports both Latin-derived and house-inspired postproduction and mixes by Bruce Forest & Frank Heller. Both versions work well with Day's vocal and the hook of

BEATS & PIECES: New from the Stock, Aitken & Waterman production camp will be a single by Sigue Sigue Sputnik called "Success" and—believe it or not—an acid house version of Beethoven's Fifth by the Royal Philharmonic Orchestra, remixed by resident mixers Phil Harding & Ian Curnow . . . The fab female rap duo the Cookie Crew has been signed to London Records in the U.K. with distribution through PolyGram in the States Expect new material from Nayobe on the new CBS label WTG... Timmy Regisford & Larry Patterson are working on mixes to Perri's new single, "I'm The One," for Zebra/MCA... Forthcoming on N.J.'s Movin' Records (201-674-7573) is "I'm Not Gonna Do It" by Vicki Martin, which sports remixes by Patterson, Bam Bam & Mike Dunn, and Marshall Jefferson.

Florida's Sandee will return on Sutra Records with "Notice Me," produced and remixed by Robert Clivilles & David Cole ... Omar Santana is working on a remix of the '70s disco song "Disco Circus" by Martin Circus Rockmaster Scott & the Dynamic Three ("Request "Roof Is On Fire") have signed with Danya Records . . . Daniel Abraham is at work extending "In Your Room" for the Bangles . . . Justin Strauss is working on an alternate mix to "The Great Commandment" by Camouflage ... Junior Vasquez has completed work on the Ellis D. album for Minimal ... New Jersey's Bassment

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eel My Bass" NIE HUDSON: Coast Pop Lock" NIGHT MAGIC:

Records has secured a U.K./Benelux distribution deal with Westside Records. The label's Craig Bevan recently co-produced and mixed a song for Yazz & the Plastic Population, which has an album due here soon on Elektra. Bassment can be reached at 201-963-1560.

Just Bag It: New York-based independent Sleeping Bag Records has just opened a state-of-the-art editing facility called Koala Sound Studios, managed by Todd Culver (formerly of New York's Prime Cuts studio). A possible expansion to a 24-track recording studio is in the works. Koala can be contacted at 212-362-0640. The Bag recently opened U.K. offices, managed by Mervyn Anthony (formerly of Virgin Records U.K.). The U.K. office

number is 01-637-5277 ... Congratulations to the Thompson Twins, who have topped the dance chart this week with "In The Name Of Love, the same hit that secured the No. 1 position six years ago!

UANCING BAREFOOT: Postproduced and mixed by Keith Cohen & Steve Beltran is "I Like It Like

That" (WTG) by Michael Rodgers. Featured on the soundtrack to "Coming To America," the new 12-inch interpretations have a sexy, house-inflected, Georgio-type feel ... World Without End offers "Givin' It Up" (CBS Associated), a pop-inflected track remixed by Tuta Aquino that displays a nice lyrical hook in five mixes.

New York trio Artomatik makes its debut with the underground epic "Free" (Wild Pitch, 212-687-1817), which was produced and mixed by Chuck Artamatik and New York DJ David DiPino ... From Nu Groove is the Todd Terry-like "The Nightmare" by Lake Eerie ... First it was "Rumors," then "Jealousy," and now it's "Envious' (Warner Bros.), the latest from Club Nouveau. Of interest to clubs will be the less typical, bubbling R&B "7 Deadly Sins" mixes by Paul Simpson & Dave Shaw. Also creating a stir is the ethereal "freestyle" rhythmic base of "Security" (Atlantic) by the Beat Club.

ON THE HIGH TIP: Our favorite piece of rap product this week is "Born To Be Wild" (Cold Chillin'/Warner Bros.), the dope new album by M.C. Shan. Produced and mixed by Marley Marl, Shan proves that he can still hang tough. His rhymes are on and the beats are kicking as well. Favorite tracks are "Back To The Basics," "Juice Crew Law," "So Def," the ballad "She's Gone," and the dope first single, "I Pioneered This."

LAR CANDY: The music lover in you should not go without these new albums: Roberta Flack's "Oasis" (Atlantic), Angela Bofill's "Intuition" (Capitol), and "Stay Awake" (A&M), a collection of interpretations of music from vintage Disney films by various contemporary artists. Also, seek out the haunting new single by Jevetta Steele, "Calling You" (Great Jones/Island), which was lifted from the soundtrack to "Bagdad Cafe.



Kitty Litter. U.K. pop act Curiosity Killed The Cat was in Los Angeles recently working with producer Leon Sylvers on tracks for the group's forthcoming project for PolyGram. Shown, from left, are Nick Thorp (bass), Julian Brookhouse (quitar), Sylvers, Chris Brosius (engineer), Mike McEvoy (keyboards), Ben Volpeoeliere-Pierrot (vocalist), and Mig Drummond (drums)



FYI. Tommy Boy/Reprise recording act Information Society celebrates the success of its single "What's On Your Mind (Pure Energy)" at Warner Bros. Records Burbank, Calif., headquarters. Standing, from left, are Craig Kostich, VP, dance and contemporary music; Kevin Laffey, A&R representative; Scott Mehno, the group's manager; Paul Robb and James Cassidy of Information Society; Lenny Waronker, president; and Mo Ostin, board chairman. Seated, from left, are Bob Merlis, VP of publicity, and Amanda Kramer and Kirk Valaguan of Information Society

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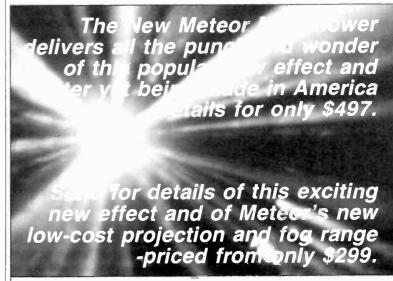
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BILLBOARD NOVEMBER 5, 1988 www.americanradiohistory.com



Up, Up, And Away. MCA/Curb group the Desert Rose Band, whose first single from the album "Running" hit the No. 2 mark on the country singles chart this week, visits with label officials during a recent stop in Nashville. Pictured, from left, are Ed Harris, MCA/Canada; Stephen Tennant, MCA/Canada; John Jorgenson and Herb Pedersen of the Desert Rose Band: Bruce Hinton, executive VP/GM. MCA/Nashville; Chris Hillman, the Desert Rose Band; and Chuck Morris, the band's manager.

ACM Awards Link Up With Disney 1989 Show Moves To Burbank Studios

BY GERRY WOOD

LOS ANGELES Major changes are on the boards for the Academy of Country Music's 1989 awards show, including a new venue and tie-ins with the Disney conglomer-

Though final contracts have vet to be signed, the academy's 24th anniversary awards show is slated to move from its recent site of Knott's Berry Farm to Disney's Stage 2 Studios in Burbank, Calif. "It'll be back to a sit-down dinner for 2,000 people," says Bill Boyd, ACM executive director. "We've always called it more than an awards show-it's the country music party of the year. Working with Disney, NBC, and Dick Clark Productions, we're going to have the party of the year again in 1989."

Boyd praised the organization's "wonderful relationship" with the Knotts' Berry Farm officials, not-We've done about as much as we can do for the awards show in that location, since we can't redesign the park or expand anything. We needed to do something to freshen up the show.'

Plans call for a multilevel dining area adjoining a multilevel stage for the two-hour live NBC telecast on April 10. "This different concept will freshen and energize our efforts to do the best show for country music," says Boyd. Other tie-ins with Disney include the designation of April as Academy Of Country Music Month at all Disney theme parks.
"We're trying to get Disney

even more involved in country music," says Boyd. "It helps all country artists because they play theme parks." Academy officials

are working toward cross-promotional tie-ins with the Disney TV shows

Since the ACM staged its first awards show in 1965 (when Buck Owens was named male artist of the year and Merle Haggard most promising male vocalist), the Los Angeles venues have included the Palladium and the Shrine Auditorium. Winners are chosen by ballot of the academy's 3,500 membersa worldwide group of people involved in country music.

Though more heavily California flavored than the Country Music Assn. Awards the ACM awards are sometimes more on the cutting edge the ACM honored such acts as Hank Williams Jr. and Randy Travis with entertainer-of-theyear plaudits before the CMA did. Artists who received their first major exposure with the ACM new vocalist award include Haggard, Barbara Mandrell, Crystal Gayle, Mickey Gilley, Johnny Lee, Tanya

The academy is cranking up its activities into high gear. The sixth (Continued on next page)

New Charity Uses Publishing \$ To Feed The World's Needy **Songwriters Won't Entertain Hunger**

FOOD FOR THOUGHT: An innovative vehicle for raising money to fight the world hunger problem is drawing increased support in Nashville: Entertainers Against Hunger, a nonprofit corporation and charitable music-publishing company. Songwriters who own their own publishing rights are being urged to assign the organization the publishing income from one of their songs.

The charity lists several reasons for launching this concept: a popular song is like a money machine that

keeps on producing; the songwriter will still keep the writer's portion of the royalties (thus donating only half of a valuable property); it's psychologically easier to give money that's anticipated rather than money that's in hand; the flow of publishing income does not fluctuate according to whether a

by Gerry Wood

good cause is trendy or not; and it's less demanding on donors to give a song than to perform one benefit concert after another and risk "compassion burnout.

The charity's co-founders, Mark Renz, a free-lance writer and former publicist for MTM Records, and Billboard's Edward Morris, took the idea to Garry Velletri of Bug Music, who agreed to set up Entertainers Against Hunger and administer the catalog. Velletri quickly landed the first two songs—John Stewart's "Hunters Of The Sun," from his "Punch The Big Guy" album, and John Hiatt's "Georgia Rae," from his "Slow Turning" album. Rosanne Cash, also a Bug client, has promised to donate a song and other writers are being urged to contribute to the

The organization's first event, the Bread'N'Jam Concert, was headlined in 1985 by Emmylou Harris and Vern Gosdin and featured such performers as Holly Dunn, Judy Rodman, Randy Travis, and Thom Schuyler. It netted nearly \$4,000, which was donated to U.S.A. For Africa and Second Harvest. A \$1,200 gift from BMI paid for the use of the Tennessee Performing Arts Center, where the show was held. The time-consuming effort that went into staging the concert and its relatively small return inspired the search for a steadier, more effective way to raise money.

To protect songwriters from having their copyrights tied up, the charity promises contractually to return all rights if the donated song isn't cut within two years. In allocating the money received from royalties, EAH will be guided by the precept "Need—not nationality." To prevent costly overlapping of administrative expenses, the money will be channeled through such existing food-providing organizations as Care, Oxfam, and Live Aid. A five-person advisory board—consisting of representatives from the entertainment industry, media, medicine, and educationwill decide where the funds will go.

"Although we are sympathetic to many causes," says co-founder Morris, "Mark and I concluded that unless people have enough to eat to stay alive, then all other ills are academic." Here's hoping this brilliant concept will work, and the music industry—its singers, writers, producers, managers, and executivesdemonstrates the same care and concern that has made the T.J. Martell Foundation for Leukemia, Can-

cer, and AIDS Research (and its West Coast division, the Neil Bogart Memorial Laboratory) such a blessing for the unfortunate victims.

To contribute strong commercial compositions (not simply songs with anti-hunger themes) or to obtain more information, write to Entertainers Against Hunger, P.O.

Box 150934, Nashville, Tenn. 37215-0934.

FEARLESS FORECAST: Nashville-based writer Mike Price-who has chronicled show business stars from Lenny Bruce to Ricky Van Shelton and has contributed a zillion laughs by script-doctoring for such shows as "M*A*S*H," "Barney Miller," and "Soap"—has a prediction: Jason D. Williams will soon be one of the brightest new stars on the American music scene. "I haven't been this impressed by a performance since I first encountered David Letterman, when he was playing small clubs," says Price. Williams, a wild, wacky character resembling an updated Jerry Lee Lewis, was recently signed by RCA Records/Nashville. Veteran producer Roy Dea is taking him to the studio. Price claims to be an expert, saying, "I learned everything about music off the back [liner notes] of a Spike Jones album.'

OHN PRINE FANS will be delighted by his first live album, a two-record set featuring such gems as "Angel From Montgomery," "Illegal Smile," "Hello In There," and "Donald And Lydia." The album, "John Prine Live," will be available through select retail outlets or through mail order (Oh Boy Records, P.O. Box 36099, Los Angeles, Calif. 90036). Prine is now living in Nashville and writing with such greats as Bobby Braddock and Roger Cook.

THE MARK OF HERNDON: Some viewers of the Country Music Assn. show apparently misinterpreted Mark Herndon's gesture toward a victorious K.T.Oslin. The Alabama drummer was signaling "Stick it to 'em" with his arm and fist, not the notorious "Italian salute," according to the group's manager, Dale Mor-

Country Radio Seminar Set For March In Nashville

NASHVILLE The 1989 Country Radio Seminar will be held March 1-4 at the Opryland Hotel here. The event will feature 14 90-minute panel discussions, two 90-minute Music Industry Professional Seminars, and five formal extended-discussion

Additionally, organizers say, the exhibit hall will remain open longer than in previous years. As in earlier seminars, there will be an artist taping session, a cocktail reception for artists and registrants, a Super Faces Show to spotlight established talent, and a New Faces Show to bow new acts

The Country Music Assn. sponsors the MIPS sessions, and the Academy Of Country Music sponsors the Super Faces concerts. Speakers and panelists have not been announced yet, but at least six of the scheduled meetings will deal with marketing, sales, promotions, or some combination thereof. There will be at least two panels on radio personality and two on research. There will also be a series of roundtable discussions, an air-check review, and two production work-

Billboard POWER PLAYLISTS FOR WEEK ENDING NOVEMBER 5, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

WFMS 555

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Rosanne Cask, Rumaway Train
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Darlene
Browetheards of The Rodeo, you want from
Darlene

KICKS

P.D.: Neil McGinley

COUNTRY



Tour de Celebration Keith Whitley accepts a Billboard plaque commemorating his first No. 1 single, "Don't Close Your Eyes," during a bus stop at Billboard's Nashville office. Whitley was the guest of honor at a traveling bus party hosted by RCA Records. Pictured from left, are Jack McFadden, Whitley's manager; Whitley; Lorrie Morgan, Whitley's wife and RCA artist; Joe Galante, senior VP/GM, RCA/Nashville; and Mike Sirls, national country promotion manager, RCA/Nashville.

CMF Issuing Owens Album 21-Cut Rerelease Due Soon

NASHVILLE The Country Music Foundation here will release the 21-cut album "Buck Owens: Live At Carnegie Hall" later this fall. Owens and CMF director Bill Ivey announced provisions of the project during Country Music Week. Owens says he will donate his share of the album's royalties to the nonprofit educational foundation.

The album was recorded March 25, 1966, and originally released by Capitol Records under the title "Carnegie Hall Concert With Buck Owens And His Buckaroos." Owens recently re-signed with Capitol and is scheduled to have a new album, "Hot Dog," out within the next few weeks.

Among the songs on the older album are "Act Naturally," "I've Got A Tiger By The Tail," "Cryin' Time," "In The Palm Of Your Hand," "Don't Let Her Know," "Only You (Can Break My Heart)," "I Don't Care (Just As Long As You Love Me)," "My Heart Skips A Beat," and "Together Again." As part of the live show, Owens & the Buckaroos also offer imitations of the Beatles, Tex Ritter, Ernest Tubb, and Johnny Cash.

The album will be available from the foundation at \$9.98 on LP or cassette. It can be ordered at 615-256-1639 in Tennessee or 1-800-255-2357 elsewhere.

Bluegrass Confab Set

NASHVILLE The Society For The Preservation Of Bluegrass Music Of America will hold its 15th annual convention, bluegrass band contest, and awards show at the Sheraton Music City Hotel here Feb. 3-5.

Acts scheduled to perform during the event include the Country Gentlemen, Roni Stoneman, the Randall Hylton Show, the Lewis Family, the Goins Brothers, the Tennessee Gentlemen, the Sally Mountain Show, the Cox Family, the Nashville Bluegrass Band, Robert White & the Candy Mountain Express, Perfect Tyming, the Bluegrass Brigade, the Taylor Family, Appalachian Express, the Stevens Family, and Alison Krauss & Union Station.

A meeting of promoters is scheduled for the final day of the event.

Ticket information is available from Chuck Stearman at 816-665-7172.

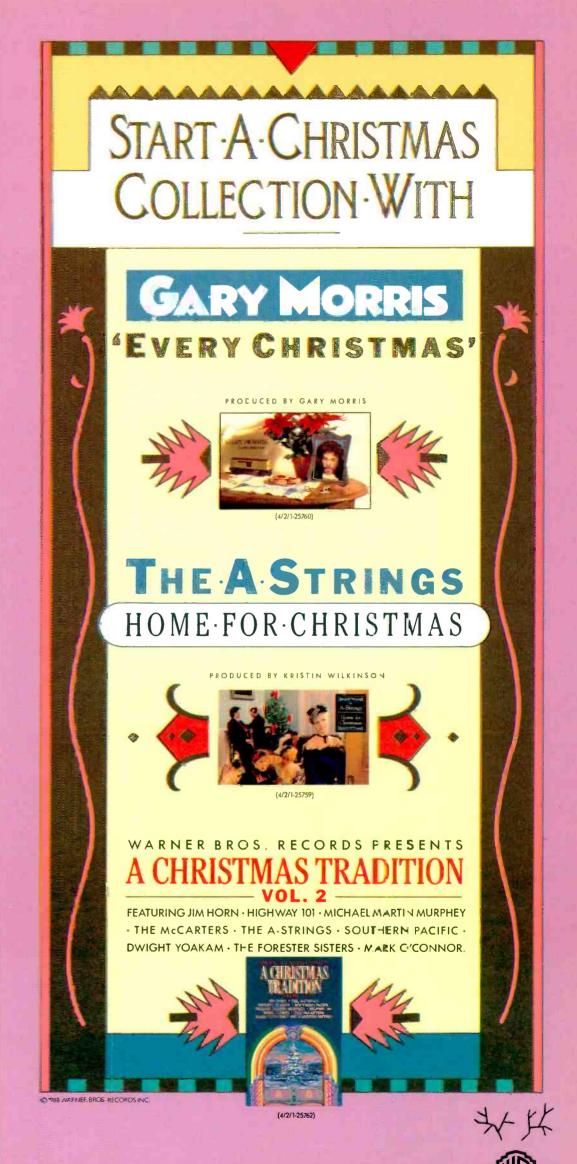
ACADEMY OF COUNTRY MUSIC AWARDS

(Continued from preceding page)

annual ACM Celebrity Golf Classic was held Oct. 17 at the De Bell Golf Course in Burbank. Among the celebrities who played were Moe Bandy, Jim "Mudcat" Grant, Eddie Dean, Gary Morris, Buck Owens, Eddie Rabbitt, and Teddy Gentry and Mark Herndon of Alabama. The team headed by Charlie Daniels won top honors, baseball great Steve Yeager won the long-drive contest, and the academy's accountant, Dwight Call, prevailed in the putting contest. Proceeds from the tourney, hosted by Mickey Gilley, went to which was the

T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and to its West Coast division, the Neil Bogart Memorial Laboratory. Early estimates indicate that the money raised could surpass \$20,000.

In other academy news, Dec. 4 is the date for an ACM benefit concert for LIFE—Love Is Feeding Everyone. Artists are now being lined up for the Universal Amphitheatre show, with proceeds being targeted to feed the hungry.



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SINGLES ON SINGLES THAT SINGLES ON SINGLES O

1			N.	Compiled from a national sample of	radio playlists.
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10 11 10	8 9	12	9	I'LL LEAVE THIS WORLD LOVING YOU	◆ RICKY VAN SHELTON
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16 17 12		19	8	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT
1				I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL
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24	\equiv	26	8	G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	RCA 8637-7
25 29 11	20 23	27	7	T.DUBDIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	RCA 8714-7
27 30 7	21 24	28	10	E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EPIC 34-08020/CBS
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	permission of the publisher					
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	
51	37	24	17	TEAR STAINED LETTER R.BENNETT.B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7	
(52)	59	67	3	HOT DOG B.OWENS, J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248	
(53)	60	71	3	BORDERLINE W.ALDRIDGE (W.ALDRIDGE)	THE SHOOTERS EPIC 34-08082/CBS	
54	42	16	17	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	WIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.	
(55)	62	70	4	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245	
<u>(56)</u>	66	74	4	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE	
57	58	68	5	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	◆ BECKY HOBBS MTM 72114	
58	45	32	20	I DON'T HAVE FAR TO FALL J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353	
59	48	36	19	WE BELIEVE IN HAPPY ENDINGS EARL THOMAS (E.GORDY.JR.R.L.SCRUGGS (B.MCDILL)	CONLEY WITH EMMYLOU HARRIS RCA 6632-7	
(M)				* * HOT SHOT DEBU	T★★★ HANK WILLIAMS, JR.	
<u>@</u>	NE	N	1	B.BECKETT.H.WILLIAMSJ.R.J.E.NORMAN (T.SEALS, F.J.MEYERS) BURNIN' A HOLE IN MY HEART	WARNER/CURB 7-27722/WARNER BROS.	
(61)	71		2	J.BOWEN.S.EWING (S.EWING. M.GEIGER. W.MULLIS) WHAT DO LONELY PEOPLE DO	SKIP EWING MCA 53435	
62	61	69	4	D.JOHNSON (H.HOWARD)	BURCH SISTERS MERCURY 870 687-7	
63	65	73	6	BRAND NEW WHISKEY R.DEA.G.MIDDLEWORTH (G.STEWART, M.L.STEWART)	GARY STEWART	
64	47	31	18	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7	
(65)	81	_	2	PAINT THE TOWN AND HANG THE MOON TONIGHT JLEO,L.M.LEE (J.C.CROWLEY, J.W.ROUTH)	◆ J.C. CROWLEY RCA 8747-7	
<u>66</u>	76	90	3	HENRIETTA J.KENNEDY (GRISSOM, KENNEDY, FAGAN)	◆ MEL MCDANIEL CAPITOL 44244	
67	67	64	20	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839	
68	74	92	3	RLSCRUGGS (B.F.NEARY, J.PHOTOGLO)	DAVID SLATER CAPITOL 44257	
<u>69</u>	79	97	3	J.STROUD (F.KNOBLOCH, D.TYLER)	ER, KNOBLOCH AND BICKHARDT	
70	NE	N	1	(IT'S ALWAYS GONNA BE) SOMEDAY H.DUNN,C.WATERS,W.PETERSON (H.DUNN, T.SHAPIRO, C.WATERS)	HOLLY DUNN MTM 72116	
71)	83		2	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008	
72	84		2	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-08087/CBS	
73	73	84	3	ONE DANCE LOVE AFFAIR D.HOLIDAY (D.ROTH)	JON WASHINGTON DOOR KNOB 310	
74	55	42	21	ADDICTED KLEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130	
75	57	37	13	WHEN YOU PUT YOUR HEART IN IT JE.NORMAN (J.P.DUNNE, A.ROBERTS)	♦ KENNY ROGERS REPRISE 7-27812/WARNER BROS.	
76	64	47	18	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS	
77	70	62	13	ALIVE AND WELL C.YOUNG (L.GATLIN) LARRY, STEVI	E, RUDY: THE GATL!N BROTHERS COLUMBIA 38-07998/CBS	
78	69	56	21	I SHOULD BE WITH YOU J.BOWEN.S. WARINER (S. WARINER)	◆ STEVE WARINER MCA 53347	
79	91		2	CRAZY IN LOVE J.BOWEN.K.CARNES (E.STEVENS, R.MCCORMICK)	♦ KIM CARNES MCA 17669	
80	90		2	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS	
81	63	50	15	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7	
82	NE	N	1	SINCERELY J.E.NORMAN (H.FUQUA, A.FREED)	THE FORESTER SISTERS WARNER BROS. 7-27686	
83	92		2	LEAVIN' ON YOUR MIND B.KILLEN (W.WALKER, W.PIERCE)	DONNA MEADE MERCURY 872 010-7	
84	88		2	I'M ONLY LONELY FOR YOU NLARKIN (D.KEES, R.ROSS)	PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC	
85	87	96	3	SHE'S SITTIN' PRETTY B.BARTON (B.BARTON)	BILLY PARKER CANYON CREEK 0801	
86	NE\	NÞ	1	WHEN KAREN COMES AROUND BLOGAN (BLACKWELL, B.FISCHER, LEE, ORRALL)	◆ MASON DIXON CAPITOL 44249	
87	82	72	21	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303	
88	78	78	18	WE NEVER TOUCH AT ALL K.SUESOV,M,HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS	
89	NE	NÞ	1	DOWN IN THE ORANGE GROVE J.BOWEN.J.ANDERSON (J.D.ANDERSON, H.MCCULLOUGH, L.A.DELMORE)	◆ JOHN ANDERSON MCA 53441	
90	68	48	7	DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) B.MONTGOMERY (M.GARVIN. R.BOUDREAUX)	T.G. SHEPPARD COLUMBIA 38-08029/CBS	
91	77	85	4	DON'T SEND ME ROSES B.SUMMERS (S.L.YOGT)	SARAH HUB 48	
92	75	75	8	LOCK, STOCK AND TEARDROPS O.BRADLEY (R.MILLER)	K.D. LANG SIRE 7-27813/WARNER BROS.	
93	72	63	10	IF I COULD BOTTLE THIS UP B.SHERRILL (D.DILLON, P.OVERSTREET)	EORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS	
94	94		2	THAT'S WHY YOU HAVEN'T SEEN ME D.PAYNE.B.REED (B.D.REED. C.R.WHITE)	DENNIS PAYNE TRUE 93	
95	NEV	NÞ	1	READY TO TAKE THAT RIDE N.WILSON,J.MALLOY (A.ESTES, S.ANDERSON, C.HILL, T.GRANT)	TRINITY LANE CURB 10515	
96	100		2	COUNTRY GIRL IN PARIS NOT LISTED (J.DENVER)	◆ JOHN DENVER WINDSTAR 75720/ALLEGIANCE	
97)	NEV	N >	1	LOVE'S SLIPPIN' UP ON ME P.MCMAKIN (B.MCDILL)	◆ LYNNE TYNDALL EVERGREEN 1079	
98	95	76	20	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN.C. WATERS, W.PETERSON (C.RAINS. B.CASWELL)	HOLLY DUNN MTM 72108	
99	85	66	6	I'D THROW IT ALL AWAY N.LARKIN (D.HOLT)	DARRELL HOLT ANOKA 224	
100	86	55	9	I GUESS I JUST MISSED YOU TBRASFIELD (TBRASFIELD, WALDRIDGE)	◆ CANYON 16TH AVENUE 70419	
			. 5.4	A certification for sales of 2 million units		

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





by Marie Ratliff

**HIGHWAY 101 is off to a roaring start in Cincinnati," says WUBE MD Duke Hamilton of "All The Reasons Why" (Warner Bros.). Adds PD Rick Braswell, WPAP Panama City, Fla., "What can I say? [It's] great.'

"The record that's most impressive this week," says Braswell, "is Skip Ewing's 'Burnin' A Home In My Heart' [MCA]. This guy is not only a good performer, he writes these great songs, too. He came by recently and visited with us at our remote, and you'd have thought it was Elvis Presley visiting the way the fans carried on."

Also sold on Ewing is MD Matt Scurry of WHLZ, Manning, S.C. "I think this record will be even bigger than his last one—and easy top 10. Ewing is currently charted at No. 61.

T'S A SUPER RECORD," says MD Kathleen Hecksher, WHEW Fort Myers, Fla., of "Rigamarole" by Schuyler, Knobloch & Bickhardt (MTM). "Looks like it will be very big in this market."

"We added it right out of the chute," says PD **Tim Wall**, KKIX, Fayette-ville, Ark. "It's such a fun little song." SKB is currently charted at No. 69. Wall is also sold on the **McCarters**' "I Give You Music" (Warner Bros.).

"This is their best so far, a great follow-up. They certainly are establishing themselves with our audience here in northwest Arkansas.'

"We've had the McCarters' record on our list for a few weeks," says MD Ron Ellis, WQIK Jacksonville, Fla., "but it just kicked in this week and is coming on strong."

OLD ME' is 10 times better than 'Money,' " says MD Bozz Collins, KTWO Casper, Wyo., of K.T. Oslin's latest on RCA. "It's more of a

story type, and I think it's one of the best she's ever done."

About Shenandoah's "Mama Knows" (Columbia), Collins says, "It's an absolute killer, so well-written." MD Butch Brown, WONE Dayton, Ohio, agrees: "An excellent record, [the group's] biggest to date." This week "Mama Knows" moves to No. 27

REGIONAL RAVES: Tim Malchak's "Not A Night Goes By" (Alpine) is doing well at KEKA, Eureka, Calif. "It's especially good with our younger demographics," says MD Ken Conlin.

Mason Dixon's "When Karen Comes Around" (Capitol) is looking good in Beaumont, Texas. Says KYKR PD Mickey Ashworth, "I hope it's a career record for [Mason Dixon]. It's a personal favorite of mine. It bows at No. 86.

FOR WEEK ENDING NOVEMBER 5, 1988 Billboard, HOT COUNTRY SINGLES

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

THIS	LAST WEEK	SALES	ARTIST	HOT CTRY
1	2	RUNAWAY TRAIN	ROSANNE CASH	3
2	1	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	14
3	4	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	17
4	7	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	8
5	6	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	10
6	5	DARLENE	T. GRAHAM BROWN	1
7	3	BLUE TO THE BONE SWEE	THEARTS OF THE RODEO	5
8	10	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	24
9	8	SUMMER WIND	THE DESERT ROSE BAND	2
10	14	I KNOW HOW HE FEELS	REBA MCENTIRE	11
11	18	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	12
12	16	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	9
13	15	CHISELED IN STONE	VERN GOSDIN	15
14	19	NEW SHADE OF BLUE	SOUTHERN PACIFIC	4
15	11	STREETS OF BAKERSFIELD DWIGHT	YOAKAM & BUCK OWENS	54
16	12	STRONG ENOUGH TO BEND	TANYA TUCKER	33
17	21	WHAT DO YOU WANT FROM ME THIS TIME	FOSTER AND LLOYD	6
18	20	SPANISH EYES	WILLIE NELSON	25
19	25	A TENDER LIE	RESTLESS HEART	20
20	9	BUTTON OFF MY SHIRT	RONNIE MILSAP	42
21	13	TEAR STAINED LETTER	JO-EL SONNIER	51
22	26	DESPERATELY	DON WILLIAMS	7
23	_	MAMA KNOWS	SHENANDOAH	26
24	27	YOU CAN'T FALL IN LOVE WHEN YOUR CRY	'IN' LEE GREENWOOD	36
25	29	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	19
26	-	I WISH THAT I COULD FALL IN LOVE TODAY	BARBARA MANDRELL	13
27	30	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	18
28	23	IT'S YOU AGAIN	EXILE	21
29	24	UNDER THE BOARDWALK	LYNN ANDERSON	81
30	_	LOVE HELPS THOSE	PAUL OVERSTREET	23

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

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

- 74 ADDICTED (Blue Gate, ASCAP/C.Wheeler
- ADDITTED (Blue Gate, ASCAP/L. Wneeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP ALIVE AND WELL (Kristoshua, BMI) ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Hatcher Lane, ASCAP) ALL THE REASONS WHY (Warner-Tamerlane,
- BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP)
- 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,
- BLUE TO THE BUNE (Cross Reys, ASJAP/Jack & DII ASCAP/Mc Bee, ASCAP) HL BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM BORDERLINE (Rick Hall, ASCAP) BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day,

- BURNIN' A HOLE IN MY HEART (Acuff-Rose.
- BMI/Milene, ASCAP)
 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince,
 ASCAP/Chappell, ASCAP/Rondor Music/Good Single
 Ltd, PRS) HL/CPP
 CHANGE OF HEART (Caseyem, BMI/Kentucky
- CHISELED IN STONE (Hookem, ASCAP/Hidden Lake,
- COUNTRY GIRL IN PARIS (Cherry Mountain, ASCAP)
 CRAZY IN LOVE (Deb Dave, BMI/Briarpatch, BMI)
 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On
- Hold, ASCAP) CPP DESPERATELY (Cross Keys, ASCAP) HL
 DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE)
- BMI/Thanxamillion, BMI) H
- (Tree, BMI/Thanxamillion, BMI) H.
 DON'T SEND ME ROSES (Gobs Of Music, BMI/Bob
 Summers, BMI)
 DOWN IN THE ORANGE GROVE (Rural Hip,
- ASCAP/Jack & Bill, ASCAP/Foggy Jonz, ASCAP)
 EARLY IN THE MORNING AND LATE AT NIGHT (WB, ASCAP/Two Sons, ASCAP/Morganactive, ASCAP/You & I ASCAP)
- & I, ASCAP)
 GONNA TAKE A LOT OF RIVER (Reynsong,
 BMI/Wrensong, ASCAP)
 HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Of

- HOLD ME (Wooden Wonder SESAC) HI

BILLBOARD NOVEMBER 5, 1988

HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI) HONKY TONK MOON (Hannah Rhodes, BMI) CPP

- HOT DOG (Tree, BMI) HL
 HOT ROD LINCOLN (Acuff-Rose, BMI)
 HOW MUCH IS IT WORTH TO LIVE IN LA. (Waylon
 Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP
 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden
- Reed, ASCAP) CPP
- I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP) I GO TO PIECES (Mo
- I GUESS I JUST MISSED YOU (Rick Hall, ASCAP)
- 32 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI)
- H I I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM

 78 I SHOULD BE WITH YOU (Steve Wariner, BMI)

 13 I WISH THAT I COULD FALL IN LOVE TODAY
- (Beechwood, BMI) WBM
- I'D THROW IT ALL AWAY (McConkey, SESAC/Borcha 99
- 93 IF I COULD BOTTLE THIS UP (SBK Blackwood,

www.americanradiohistory.com

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 RE	TOTAL ON PORTERS
EARLY IN THE MORNING HANK WILLIAMS, JR. wb/curb	7	10	23	40	43
CHANGE OF HEART	,	10	23	40	45
THE JUDDS RCA/CURB	5	13	11	29	134
HOLD ME					
K.T. OSLIN RCA	9	9	5	23	142
WE MUST BE DOIN'			-		
EDDIE RABBITT RCA	12	6	5	23	138
BURNIN' A HOLE IN MY HEART					
SKIP EWING MCA	2	5	15	22	44
(IT'S ALWAYS GONNA BE)	_				
HOLLY DUNN MTM	0	8	14	22	31
HOLD ON (A LITTLE LONGER)		6	11	21	92
STEVE WARINER MCA	4	б	11	21	92
SHE'S CRAZY FOR LEAVING	7	8	5	20	123
RODNEY CROWELL COLUMBIA	,	0	3	20	123
ALL THE REASONS WHY HIGHWAY 101 WARNER BROS.	3	8	9	20	95
SINCERELY	3	0	,		50
FORESTER SISTERS WARNER BROS.	2	5	13	20	21

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.

- BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL
- 12 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')
 (Beechwood, BMI) WBM
- I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI)
- I'M ONLY LONELY FOR YOU (Acuff-Rose, BMI/Arista
- IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- (IT'S ALWAYS GONNA BE) SOMEDAY (Lawyer's Daughter, BMI/Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI)
 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI)
- I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho,
- ASCAP/Bughouse, ASCAP) CPP
 JOE KNOWS HOW TO LIVE (Good Single
- JOE KNOWS HOW TO LIVE (GOOD SINGLE,
 ASCAP/Irving, BMI/WB, ASCAP/Two Sons,
 ASCAP/Tree, BMI) HL/CPP/WBM
 LEAVIN' ON YOUR MIND (Cedarwood, BMI)
 LET'S GET STARTED IF WE'RE GONNA BREAK MY
- HEART (Statler Brothers, BMI) CPP
- 67 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI,

- LIGHT YEARS (White Oak, ASCAP)
 LOCK, STOCK AND TEARDROPS (Tree, BMI) HL
 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI) HL/CPP LOVE HELPS THOSE (Scarlet Moon, BMI)
- LOVE'S SLIPPIN' UP ON ME (Jack & Bill, ASCAP)
 MAMA KNOWS (SBK April, ASCAP/Music City,
 ASCAP/Millhouse, BMI) HL
- MY BABY'S GONE (SBK Blackwood, BMI/Dennis
- Linde, BMI) HL
 NEW SHADE OF BLUE (Long Tooth, BMI/Endless
- Frogs, ASCAP)
- NORODY'S ANGEL (Warner-Tamerlane, BMI/Babbling
- NUBDDY'S ANGEL (Warner-Lameriane, BMI)/Baboli Brook, BMI/Rumble Seat, BMI) WBM NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music
- ASCAP) HL/WBM
 OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- ONE DANCE LOVE AFFAIR (RONZOMATIC, BMI)
 PAINT THE TOWN AND HANG THE MOON TONIGHT
 (Crowman, ASCAP/Warner-Elektra-Asylum,
- BMI/Kansas By The Sea, ASCAP)
 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- READY TO TAKE THAT RIDE (Guy, BMI/Brookledge,
- REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)

COUNTRY SINGLES

A ranking of labels by the number of titles they have

on the Hot Country Singles cha	rt.
*, * *	
CBS * *	18
Columbia (10)	
Epic (8)	16
MCA (14) MCA/Curb (2)	10
CAPITOL (12)	13
Capitol/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
WARNER BROS. (9)	13
Reprise (2) Sire (1)	
Warner/Curb (1)	
MERCURY	6
MTM	5
16TH AVENUE	2
ATLANTIC	2
Atlantic America (2)	
CURB	2
AIRBORNÈ	1
ALLEGIANCE	1
Windstar (1)	
ALPINE	1
ANOKA	1
CANYON CREEK	1
DOOR KNOB	1
EVERGREEN	1
HIGHTONE	1
HUB	1
TRUE	1

- RIGAMAROLE (Colgems-EMI, ASCAP/A Little More Music , ASCAP/Mota, ASCAP/Back Nine, ASCAP) RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major
- Bob. BMI) CPP SHE REMINDED ME OF YOU (SBK April, ASCAP/Ides
- SHE REMINDED WE OF TOU (SOR APII), ASCAP/New
 Of March, ASCAP/New and Used, ASCAP)
 SHE'S CRAZY FOR LEAVING (Granite, ASCAP/Coolwell,
 ASCAP/Chappell & Co., ASCAP)
 SHE'S SITTIM 'PRETTY (Friends Of The General, BMI)
- SINCERELY (ARC, BMI/Irving, BMI)
 SPANISH EYES (Screen Gems-EMI, BMI) WBM

- SPANISH EYES (Screen Gems-Em), DMI) WBM
 STREETS OF BAKERSFIELD (Tree, BMI) HL
 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don
 Schitz, ASCAP/MCA, ASCAP) HL/CPP
 SUMMER WIND (Bar None, BMI/Bug, BMI)
 TEAR STAINED LETTER (Island, BMI) WBM

- TEAR STAINED LETTER (ISIAND, BMI) WBM
 A TENDER LIE (With AN) Luck, BMI)
 THAT OLD WHEEL (Do-TeI, 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
 THAT'S WHY YOU HAVEN'T SEEN ME (Bent Cent,
 BMI/Sang Boy ASCAP)
- BMI/Song Box, ASCAP) UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
- UNTOLD STORIES (White Sheep, ASCAP/Colgem WE BELIEVE IN HAPPY ENDINGS (Jack & Bill,
- ASCAP) HL WE MUST BE DOIN' SOMETHIN' RIGHT (Eddie 28 Rabbitt, BMI/Englishtown, BMI)
 WE NEVER TOUCH AT ALL (Tree, BMI) HL
- WE WERE MOUCH AT ALL (Tree, BMI) HL
 WE WERE MEANT TO BE LOVERS (WB,
 ASCAP/Warner-Tamerlane, BMI)
 WHAT DO LONELY PEOPLE DO (Tree, BMI) HL
 WHAT DO YOU WANT FROM ME THIS TIME (Uncle
 Artie, ASCAP/Lawyer's Daughter, BMI) CPP
 WHEM KAREN COMES AROUND (Jobete,
 ASCAP/Lawyer) COMES AROUND (Jobete,
 ASCAP/Lawyer) Escher. ASCAP/Lawyer Compulsions
- ASCAP/Bobby Fischer, ASCAP/Twin Compulsions, ASCAP/Zomba, ASCAP) WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango,
- ASCAP)
 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI,
 BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schiltz,
 ASCAP) HL/WBM
 WHERE WAS I (Intersong, ASCAP/Hide-A-Bone,
 ASCAP/Chappell, ASCAP) HL
 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'
 (Duchess, ASCAP/Hall-Clement, BMI) HL
 YOU MIGHT WANT TO USE ME AGAIN (Tom Collins,
 BMI/Colling Court ASCAP) CPP

- BMI/Collins Court, ASCAP) CPP

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CPP Columbia Pictures HL Hal Leonard

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WBM Warner Bros

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Top Editors, Writers Will Share Views On Industry Coverage At Belmont College Entertainment Journalists Assn. To Hold 6th Seminar

NASHVILLE The National Entertainment Journalists Assn. will hold its sixth annual seminar at Belmont College here Saturday 5. The keynote speaker will be Chris Dodd, markets editor of Writer's Direct

Scheduled topics include "The Cover Of Rolling Stone: How To Pitch It; How To Get It"; "Intellectual Property Rights: What You Don't Know Can Hurt You"; "Ethics And Etiquette: How To Be A Professional"; and "Dynamics: The Interaction Between Journalist, Management, And Publicist And

Their Roles In An Entertainer's Career." Discussions on photojournalism, being an independent publicist, and the advantages of self-publishing are also set.

Panelists include Gerry Wood, GM of Billboard, Nashville; Rick Bolsom, editor, Country Song Roundup; Ann Clements Borum, partner, Borum Photography; Bob Stafford, free-lance writer; Robert K. Oermann, senior music writer, The Tennessean; Brian Smith, attorney; Geoff Hull, associate professor, Middle Tennessee State Univ.; Don Putnam, photographer

and president of the Tennessee chapter of the American Society Of Magazine Photographers.

Also, Jim R. Humphries, CPA; Sandy Neese, director of publicity, MTM Music Group; Kip Kirby, producer/reporter for "Crook And Chase"; Vernell Hackett, editor, American Songwriter; John Davis, reporter/producer, "Crook And Chase"; Kelly Delaney, free-lance writer; Janet Rickman, director of publicity and artist development, MCA Records, Nashville; Pamela Lewis, president of Pamela Lewis And Associates.

Also participating are Greg Crutcher, producer/fashion editor, American Magazine; Katy Bee, head of KTB Radio/Media; Michael McCall, senior entertainment writer, Nashville Banner; John R. Dorris, president of Hallmark Direction; Alan Mayor, freelance photographer; Mike Hyland co.; Julie Henry, publicist with Evelyn Shriver Public Relations; Carolyn Hollaran, author; and Paul Randall, author and air personality.

Ticket information is available from Laura Lee at 615-742-6861.

FOR WEEK ENDING NOVEMBER 5, 1988

Billboard. TOP COUNTRY ALBUMS.

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×	Compiled from a national sample of retail store and one-stop sales reports.			
THIS WEEK	LAST WEEK	WKS. AGO		ADTIOT
Ë	LAS	2 W	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
				* * No. 1 * *
1	4 *	13	3	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD) 1 week at No. One LOVING PROOF
2	2	2 .	14	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD) OLD 8 X 10
3	3	1	11	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD) BUENAS NOCHES FROM A LONELY ROOM
4	1	3	11	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD) GREATEST HITS
5	6	5	7	K.T. OSLIN RCA 8369 (8.98) (CD) THIS WOMAN
6	5	6	17	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD) . WILD STREAK
-7	7	8	25	REBA MCENTIRE MCA 42134 (8.98) (CD) REBA
8	8	. 4	11	RESTLESS HEART RCA 8317-1 (8.98) (CD) BIG DREAMS IN A SMALL TOWN
9	9	7	14	DAN SEALS CAPITOL 46976 (8.98) (CD) RAGE ON
10	10	11	8	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD) MONONGAHELA
11	11	9	10	TANYA TUCKER CAPITOL 48865 (8.98) (CD) STRONG ENOUGH TO BEND
12	13	10	32	GEORGE STRAIT ● MCA 42114 (8.98) (CD) IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
13	18	28	3	WILLIE NELSON COLUMBIA 44331/CBS (CD) WHAT A WONDERFUL WORLD
14	12	12	76	RANDY TRAVIS ▲3 WARNER BROS. 25568-1 (8.98) (CD) ALWAYS & FOREVER
15	14	15	67	ROSANNE CASH COLUMBIA 40777/CBS (CD) KING'S RECORD SHOP
16	16	16	10	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD) 101 2
17)	17	17	27	RODNEY CROWELL COLUMBIA 44076/CBS (CD) DIAMONDS & DIRT
18	15	14	87	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD) WILD EYED DREAM
19	20	20	39	VERN GOSDIN COLUMBIA 40982/CBS (CD) CHISELED IN STONE
20	19	18	53	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD) THE ROYAL TREATMENT
21)	25	31	3	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD) HOMESICK HEROES
22	21	19	21	ALABAMA ● RCA 6825-R (9.98) (CD) ALABAMA LIVE
23	26	30	50	KATHY MATTEA MERCURY 832 793-1 (CD) UNTASTED HONEY
24	27	27	66	K.T. OSLIN ● RCA 5924-1 (8.98) (CD) 80'S LADIES
25	23	21	24	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD) ONE TIME, ONE NIGHT
26	24	22	25	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD) SHADOWLAND
27)	29	26	7	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD) RUNNING
28	22	24	7	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD) COME AS YOU WERE
29	28	29	58	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD) GREATEST HITS, VOL. 2
30	30	25	124	RANDY TRAVIS ▲2 WARNER BROS. 1-25435 (8.98) (CD) STORMS OF LIFE
31)	33	39	4	LEE GREENWOOD MCA 42219 (8.98) (CD) GREATEST HITS VOLUME TWO
32	31	23	20	KEITH WHITLEY RCA 6494-1 (8.98) (CD) DON'T CLOSE YOUR EYES
33	32	32	17	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD) ZUMA
34	37	40	67	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) BORN TO BOOGIE
35	64	66	3	ANNE MURRAY CAPITOL 48764 (8.98) (CD) AS I AM
36	34	36	13	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD) SINCERELY
37	36	34	14	HOLLY DUNN MTM 71070 (8.98) (CD) ACROSS THE RIO GRANDE
38	38	54	4	WAYLON JENNINGS MCA 42222 (8.98) (CD) FULL CIRCLE

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39 35 37 21 BECKY HOBBS MTM D1 71067 (8.98) (CD) ALL KEYEDI 40 43 53 4 PATTY LOVELESS MCA 42223 (8.98) (CD) HONKY TONK ANG 41 42 45 11 KIM CARNES MCA 42223 (8.98) (CD) VIEW FROM THE HOU 42 44 42 141 ALABAMA A RCA AH-1.7170 (8.98) (CD) GREATEST HI 43 40 41 78 REBA MCENTIRE ● MCA 5979 (8.98) (CD) GREATEST HI 45 39 44 24 SKIP EWING MCA 42128 (8.98) (CD) THE STATLERS GREATEST HI 45 35 10 NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD) WORKIN' BAI 47 49 52 5 WAGONEERS ABM 5200/RCA (8.98) (CD) STOUT & HIC 48 41 38 30 RICKY SKAGGS EPIC 40623/CBS (CD) COMIN' HOME TO ST. 49 47 33 30 STEVE WARINER MCA 42130 (8.98) (CD) ISHOULD BE WITH YOU 50 46 43 9 ASLEEP AT THE WHEEL EPIC 44213/CBS (CD) WESTERN STANDARD TIM 51 57 62 3 JOHN DENVER WINDSTAR 7268 (CD) REBELS WITHOUT A CLI 53 50 .50 40 LYLE LOVETT MCA/CURB 42028/MCA (CD) REBELS WITHOUT A CLI 54 51 46 17 THE MCCARTERS WARRER BROS. 25737 (8.98) (CD) TIRED OF THE RUNNI 55 56 60 29 THE O'KANES COLUMBIA 44066/CBS (CD) TIRED OF THE RUNNI 56 48 57 15 MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD) TIRED OF THE RUNNI 57 52 47 32 JO-EL SONNIER RCA 6374-1 (8.99) (CD) TIRED OF THE RUNNI 58 58 55 32 CHARLEY PRIDE 161H AVENUE 7051 (8.98) (CD) WHEEL 59 60 60 48 47 MERLE HAGGARD EPIC 40988/CBS (CD) TINEVER MADE A RECORD I DIDN'T LIE 50 60 60 48 47 MERLE HAGGARD EPIC 40988/CBS (CD) MAKING BELIEV 50 60 60 48 47 MERLE HAGGARD EPIC 40988/CBS (CD) MAKING BELIEV 50 61 62 RE-ENTRY 51 CONWAY & LORETTA MCA 42216 (8.98) (CD) MAKING BELIEV 51 CONWAY & LORETTA MCA 42216 (8.98) (CD) MAKING BELIEV 51 CONWAY & LORETTA MCA 42216 (8.98) (CD) MAKING BELIEV
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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. • 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 Bob Darden

WHAT A TREAT to hear from Odetta again! Her first release in heaven knows how long, "Christmas Spirituals," has been a fixture on my CD player these past couple of weeks. Accompanied mostly by her own eccentric acoustic guitar and by Bill Lee and Lincoln Goines on string bass, Odetta lends her impassioned treatment to spirituals like "Somebody Talkin' 'Bout Jesus," "Go Tell It On The Mountain," "O Jerusalem," and "Rise Up Shepherd And Follow" (the best rendition since Lisa Rhodes' version on the now-legendary "Austin Christmas Collection" on Felicity Records). "Christmas Spirituals" is available from Alcazar Productions, P.O. Box 429, Waterbury, Vt. 05676.

THIS IS AS good a time as any to put in a plug for Marion Williams' "Born To Sing The Gospel" on the Spirit Feel label (distributed by Shanachie Records Corp., 37 E. Clinton St., Newton, N.J. 07860). The incredible voices of the Ward Singers return in a live performance at the B.M. Oakley Memorial Church of God in Christ in Philadelphia, and the results are soul thrilling. Nobody can improvise in a gospel context like Williams. Dave Marsh calls her America's greatest living vocalist, and John Hammond called her the greatest gospel singer of his time.

Now, if you're interested in hearing the competition, still in print is Savoy Records' superb collection "Great Ladies Of Gospel," featuring performances by Clara Ward, Inez Andrews, Rosie Wallace, Shirley Caesar, Ruth Davis, Dorothy Love Coates, Cassietta George,

Dorothy Norwood, Albertina Walker, Sara Jordan Powell, Mattie Moss Clark, Gloria Griffin, Myrna Summers, Robert Martin, Rosetta Tharpe, and Delores Barrett! Wow! No better gospel primer exists. If somebody would just rerelease some of Mahalia Jackson's classic performances, it would be a merry Christmas indeed!

Speaking of Jackson, one of the places where I would have liked to have been recently is the Mahalia Jackson Gospel Music Festival in Hollywood, Calif. The audience included Billy Davis Jr., Kim Fields, Mary Wilson, Esther Rolle, Margaret Avery, Marvin Winans, and his wife. Vickie.

Vickie Winans slayed the crowd with a torrid reading of Jackson's "Amazing Grace." While in Southern California, she also made an appearance on Robert Schuller's "Hour Of Power" TV show.

Odetta's back, as impassioned as ever

POWER DISC/BENSON ARTISTS DeGarmo & Key have also been in the news lately. They turned down presidential hopeful Michael Dukakis three times when he asked to speak at a concert at which they were performing in downtown Louisville, Ky. Democratic head-quarters are located across the street from where the concert was held, and a representative from the governor's office asked the band three times for a few minutes with the crowd.

"I don't have any aversion to getting involved in politics," Dana Key said afterward. "I think Christians have the responsibility and the right to speak up. But our problem was basically three things: his stance on the pledge of allegiance, prayer in school, and abortion. And on all of those three things we have serious disagreements with Gov. Dukakis."





by Jeff Levenson

HOLLYWOOD'S HIT MOVIE "The Sting" did more for reviving the music of Scott Joplin than any of the pianist's existing recordings. The film's success led to a burgeoning interest in Joplin's turn-of-the-century rags, which led enthusiasts to Biograph Records, then one of the only companies offering Joplin material.

Joplin is a progenitor in the history of jazz, a creator of original ragtime compositions that while lacking improvisatory purpose (jazz music's most important definitional prerequisite), swing with a rhythmic dimension—"ragged" time—that proved foundational to the development of the idiom.

Early ragtime composers documented their works on player pianos through a recording process that may be considered oddly digital given the mechanics involved: The artist's fingers hammered keys that perforated or punched master paper rolls that in turn controlled the movement of the keys during subsequent playbacks.

Biograph had good success last year translating this early home entertainment technology to modern-day digital recording; its CDs—"The Entertainer," "Elite Syncopations," and "The Greatest Ragtime Of The Century,"—captured the sonic clarity of live parlor performances by Joplin and fellow ragtimers.

The company has followed with three similarly conceived titles on CD— "Thomas 'Fats' Waller: Classic Jazz From Rare Piano Rolls," "James P. Johnson: Carolina Shout," and "George Gershwin: Rhapsody In Blue." The music is pure Americana, rendered as true to the artists' original intentions as we are going to hear.

UVER TIME, jazz has certainly benefited from the workshop setting. Stories are legion concerning the brainstorming sessions held in Gil Evans' funky basement apartment behind a Chinese laundry in New York and the thunderous interplay of Miles Davis, George

Russell, John Lewis, Gerry Mulligan, and others who flourished in the heat of the creative collective.

Mindful that good things happen to those who study, BMI has announced the formation of a Jazz Composers Workshop, directed by noted authority Burt Korall and musician/educators Bob Brookmeyer and Manny Albam. The workshop will provide an opportunity for jazz composers to learn the craft of writing and to have their talents nurtured under the watchful eyes of fellow professionals. The Jazz Composers Workshop joins BMI's other writing workshops for film scoring and musical theater. And it promises an organized setting considerably more, er, atmospheric than Evans' apartment.

STUFF: In recognition of the 350th anniversary of the first Swedish settlement in America, the Modern Jazz Quartet stopped off in Stockholm and performed for the king and queen of Sweden. Simple enough, but who gets the kudos, M.J.Q. or the royal family? ... We should have known that David Murray's tribute to Little An-

Biograph Records puts Joplin's rags on CD

thony on "Dances And Ballads," the World Saxophone Quartet's most recent album for Nonesuch (with art design impressive enough to match the music), was merely a clue to the group's next project: an R&B album scheduled for release after the first of the year . . . At roughly the same time, Nonesuch will issue a new album by minimalist Steve Reich, featuring two compositions, a sideone collaboration with Pat Metheny and a flip-side tryst with the Kronos Quartet ... Atlantic Records will issue a 40th-anniversary salute to itself sometime in November. The double-CD set promises to contain selected tracks covering the label's entire history. One artist who will not be represented in the package is guitarist Jean-Paul Bourelly, who just signed with the company and is working on a first record ... Congratulations to Lionel Hampton, honored recipient of the first Duke Ellington/Shepherd Of The Night Award. The citation, presented by Saint Peter's Jazz Ministry in New York, is jointly named for the jazz maestro and clergyman John Garcia Gensel, pastor to the jazz community.

Billboard.

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TOP SPIRITUAL ALBUMS.

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Ä	AGO	CHART	Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	WKS. A	NO.	APTIST				
THIS	4 W	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL				
	** No. 1 **						
1	1	33	SHIRLEY CAESAR REJOICE WR8385/A&M 21 weeks at No. One LIVE IN CHICAGO				
2	2	33	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 7-115-72011-8/LEXICON HOLD UP THE LIGHT				
3	9	9	L.A. MASS CHOIR LIGHT 7-115-72017-7/LEXICON GIVE HIM THE GLORY!				
4	3	21	TAKE 6 REPRISE 25670/WARNER BROS. TAKE SIX				
5	4	45	T.WRIGHT & J.FERRELL/LIGHTHOUSE CHOIR SOUND OF GOSPEL SOC-20166				
6	10	73	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-28160 SHOW ME THE WAY				
7	NE	FLORIDA MASS CHOIR MALACO 6002 LET THE HOLY SPIRIT LI					
8	14	49	YOLANDA ADAMS SOUND OF GOSPEL SOG-163 JUST AS I AM				
9	6	21	THE WILLIAMS BROTHERS MELENDO 2257 A NEW BEGINNING				
10	7	17	MELVIN WILLIAMS LIGHT 7-115-72011-2 BACK TO THE CROSS				
11	8	41	JAMES CLEVELAND KING JAMES KJ-8507/SOUND OF GOSPEL INSPIRED				
12	17	21	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 119 I'LL MAKE IT				
13	15	25	CANDI STATON BERACAH 2010 LOVE LIFTED ME				
14	21	21	EDWIN HAWKINS & SEMINAR MASS CHOIR BIRTHRIGHT 70315 THAT NAME				
15	5	69	REV. M. BRUNSON/THOMPSOM COMM. SINGERS REJOICE WR 8369/A&M IF I BE LIFTED				
16	NEW		THE RICHARD SMALLWOOD SINGERS REJOICE WR8406/A&M VISION				
17	11	11 33 THE GEORGIA MASS CHOIR SAVOY 7093 WE'VE GOT VICTOR					
18	25	29	THE JACKSON SOUTHERNAIRES MALACO 4426 POWER PACT				
19	34	5	LAVINE HUDSON VIRGIN 1-90944 INTERVENTION				
20	13	45	VANESSA BELL ARMSTRONG JIVE 10741J/RCA VANESSA BELL ARMSTRONG				
21	27	25	KINGDOM LIGHT 7-115-72006-1/LEXICON AMAZING				
22	26	57	THE WINANS QWEST 25510/WARNER BROS. DECISIONS				
23	24	9	DOUGLAS MILLER REJOICE WR8395/A&M SING UNTIL MORNING				
24	20	13	THE VOICES OF LIGHT LIGHT 7-115-72012-6/LEXICON ALL TIME GOSPEL CLASSICS				
25	NE	WÞ	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-173 FREE SPIRIT VOL 2				
26	19	9	REV. CLAY EVANS SAVOY 14793 HE'LL BE THERE				
27	23	77	NICHOLAS COMMAND CRN 1006 A LOVE LIKE THIS				
28	32	5	VERNESSA MITCHELL COMMAND CRV 1011 HIGHER GROUND				
29	16	45	ARETHA FRANKLIN ARISTA AL-8497 ONE LORD, ONE FAITH, ONE BAPTISM				
30	30	5	ALBERTINA WALKER SAVOY 14789 THE BEST IS YET TO COME				
31	22	53	GOSPEL MUSIC WORKSHOP KING JAMES 8609/SOUND OF GOSPEL				
32	NE	WÞ	WALT WITMAN & THE SOUL CHILDREN WORD 8394 WE ARE ONE				
33	12	73	FLORIDA MASS CHOIR MALACO 6001 LIVE IN MIAMI FLORIDA				
34	NE	WÞ	BROTHERS IN CHRIST NEW DAWN NDR 1003 TWINKLE OF AN EYE				
35	18	25	WILMINGTON CHESTER MASS CHOIR SWEET RAIN 115 VICTORY SHALL BE MINE				
36	NE	WÞ	THE CLARK SISTERS REJOICE WR8400/A&M CONQUEROF				
37	38	5	ALAN T.D. WIGGINS COMMAND CRW ONE WAY				
	NE	w.	DARYL COLEY LIGHT 7-115-72018-5/LEXICON I'LL BE WITH YOU				
38		-					
38	35	25	ROBERT BLAIR ATLANTA INT'L AIR 10119 THE PINK TORNADO				

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Sony's 3348 Recorder: Destined For Stardom?

BY STEVEN DUPLER

NEW YORK Sony Pro Audio's new PCM-3348 48-channel digital audio multitrack recorder, making its worldwide debut this week in Los Angeles at the Audio Engineering Society exhibition, looks certain to be one the chief head turners at a show generally rife with debuts of much-touted products.

The 48-channel deck offers the greatest number of recording tracks available in a single recorder to date. Even more important, the new DASH-format machine takes advantage of that digital standard's tape configuration to be fully compatible with its 24-channel baby brother.

What's more, says Cary Fischer, national sales manager for Sony Pro Audio, the new deck offers a number of hi-tech features designed to make the unit "not just a storage device but a creative recording tool."

The list price of the 48-channel recorder is about \$240,000, vs. about \$130,000 for the newest version of Sony's 24-channel deck, the PCM-3324A. That's not exactly bargain basement, but according to Fischer, top-class studios and postproduction facilities around the country are already talking to Sony about the machine.

"Even at that list price, we have had overwhelming interest in acquiring the 3348," says Fischer. "At this point, we feel it's not a question of price that will determine how many of these units we will sell—it will be a question of how many we can get into the country."

In addition to the 3348's ability to play and record on tapes made on the 3324, the new deck's creative and time-saving features, as cited by Fischer, are a transport speed three times faster than that of the 24-channel recorder; versatile interfacing capabilities and the ability to lock the machine's internal clock to external synchronization devices; newly developed analog and digital circuitry and "soft slope" filters; and internal RAM storage capability of 20 seconds of 16-bit/48-kilohertz digital audio.

This last feature offers interesting possibilities. "Say you wanted to replace a bridge or any other repetitive portion of a song," notes Fischer. "Here you have the ability to take up to 20 seconds of sound, pull it off a track, place it into internal storage, and reinsert it onto any other track."

The machine also features an input on the back of the its autolocater that allows the deck to be triggered from any external source, such as a noise gate or a MIDI trigger device.

According to Fischer, the 10 years of research and development that have gone into the 3348 have yielded other improvements. One he cites as unique to the 3348 is a new control unit that allows the operator to go digital to digital internally in real

time with no delay. "This guarantees absolute phase and no time change when doing digital-to-digital copies," he says.

The machine also features new digital output circuitry that "takes into consideration the future development of new digital production devices that may cause 'group delay,' such as digital consoles and outboard gear," says Fischer.

With this new circuitry, the machine's output can be advanced by approximately 5 milliseconds, allowing the operator to eliminate any delay caused by running the signal into another digital device.

Although orders on the machine have reportedly already been taken, Sony will not comment on which facil-

ities if any are due to receive the 3348.

So what kind of user does Sony see as the primary customer for its highend piece of new hardware? According to Fischer, the greatest interest so far has come from high-end music recording houses, although he notes that film and video production and postproduction facilities are looking at the deck as well.

"We obviously see a strong demand for a machine like this," he says. "Over time, we've seen a natural progression in music toward more tracks and bigger consoles. The more you interface technology with music, the more track room you need. The 3348 is simply a complement to the higher-performance console technolo-

gy that has been with us for a few years."

As for the video and film market, says Fischer, "Their initial positive reaction has not been so much for the 48-channel capability of the machine as for its interface and time-saving capabilities.

"Film and video houses have more money to spend than music facilities, but it is often hard for them to justify the added cost of a digital audio recorder because the perceived image is that such technology offers only better audio quality," Fischer continues. "The key is to demonstrate that the 3348's speed and versatility will actually save them money in the long run, and in TV and film that's much more important."

AUDIO TRACK

NEW YORK

WHITE ZOMBIE WAS in at Baby Monster recording an upcoming album project for Caroline Records. Steve McAllister ran the board. Also, Steve Burgh remixed School Of Violence's new project for Metal Blade. And, the Senders mixed their "Live At CBGB's" album for Midnight Records. Gil Abarbanel was behind the board.

Lesley Gore was in at Tenacity Sound tracking her upcoming single, "America's Sweetheart," with the tune's co-writer Brian Gari and producer/engineer Jeff Olmsted.

Jellybean was in at the Hit Factory working on Martika's 7- and 12-inch remixes of "More Than You Know" for Columbia. Hugo Dwyer was at the controls, assisted by Paul Logas.

Salt-N-Pepa tracked the album project "A Salt With A Deadly Pepa" at Bayside Sound. The Next Plateau Records project features the singles "Shake Your Thang" featuring EU and "Everybody Get Up." Full Force completed the James Brown album "I'm Real" for Scotti Brothers/Epic and worked on tracks for LaToya Jackson's new album. Hurby "Luv Bug" Azor worked on tracks for Dana Dane's upcoming project and Kid & Play's album (first single is "Gittin' Funky").

LOS ANGELES

PRODUCER GEORGE DALEY was in at A&M studios completing tracks on Mark V's Elektra album. Select parts of the project were recorded at Greene Street in New York and Chappell in England.

Daley also worked on Mitchy K.'s album at Time-Code, Pat Moraz's (Moody Blues) new studio. Paul Marshall ran the board.

Reggie & Vincent Calloway produced an album project on Elektra's Sharp at Larrabee. The first single is "Playboy." Keith Cohen handled the mix, assisted by Peter Arata. Also, El Debarge's 12-inch of "Real Love" was mixed by Taavi Mote. Andy Batwinas assisted on the Motown project. Cohen, Steve Beltran, and Jeff Lorber worked on 12-inch dance

remixes of the Tom Tom Club tunes "Suboceana," "Don't Say No," and "Shock The World," all for Poly-Gram London. And Cohen and Beltran mixed three songs, "Innocent," "How Can I Make You Love Me," and "You Were Meant To Be My Lady," for Alexander O'Neal on CBS. Lorber was in for overdubs.

Ed Eckstine, Larry Robinson, and Gerry Brown produced and worked on the 12-inch remix of the Tony! Toni! Toné! single "Baby Doll" for Wing/PolyGram. Brown ran the SSL with Rob Von Arx assisting.

Elumba saw producer Eddie Singleton in to track "My Boyfriend's Back" on J. Bonnie for E.T. Records. Craig Cooper brought Lelah Hathaway, daughter of the late Donny Hathaway, in to work on tracks. Producers L.A. Reid & Babyface checked in to work on the Pebbles dance mix "Do Me Right," from her debut MCA album. The project was engineered by Jon Gass. Donnell Sullivan assisted.

At Foz Sound, Barry Fasman and Dana Walden composed, produced, and programmed the score and songs for the upcoming Crown International Pictures feature film "My Mom's A Werewolf." The team also worked on tracks for the London Brothers. Debbie Allen was in working on vocals for her new ABC television special. Fasman produced with Dan Bates at the board.

NASHVILLE

BERRY DOUGLAS WAS in at Sound Stage working on an MCA Master Series Christmas project. Douglas produced with Steve Tillisch at the board, assisted by Marty Williams. Tony Brown worked on a project with James House. John Guess and Bob Bullock ran the board, assisted by Russ Martin, Tim Kish, Julian King, and Williams. And Karen Staley worked on tracks with Jimmy Bowen. Martin ran the board with King assisting.

Riders In The Sky worked on WPLN station promotions at the Soundshop. Brenda Loftus produced with Carl Pederson seated at the desk. George Jones, Vern Gosdin, and Russell Smith worked on a CBS duet album with producer Billy Sherrill. Pat McMakin was at the controls. And the Head Hunters worked on a self-produced album

project with engineer Mike Bradley.

Norbert Putnam was in at Digital Recorders working on tracks with Universal artist Larry Knechtel for the Master Series. Putnam produced and engineered. And Barry Beckett was in cutting tracks on Warner Bros. artist Gary Nicholson. Scott Hendricks engineered.

Alabama was in at Emerald working on overdubs with producer Josh Leo. Steve Marcantonio, Ken Criblez, and Chris Hamnmond ran the board.

OTHER CITIES

PERE UBU WAS in from London working on tracks at Paisley Park in Minneapolis. The group mixed a new album project in Studio A using the SSL.

At Seagrape in Chicago, David Trumfio & the Gloryhounds tracked "Hot Box U.S.A." with Trumfio engineering, producing, and handling vocals. Georgie Porgy worked on a performance mix of his single "Baby Come Back To Me." Tommy White and the Seagrape Neotek pulled duty at the SSL. Speed metal thrashers Brian Foster & Mortar tracked six new sides for independent release. White engineered with Trumfio assisting.

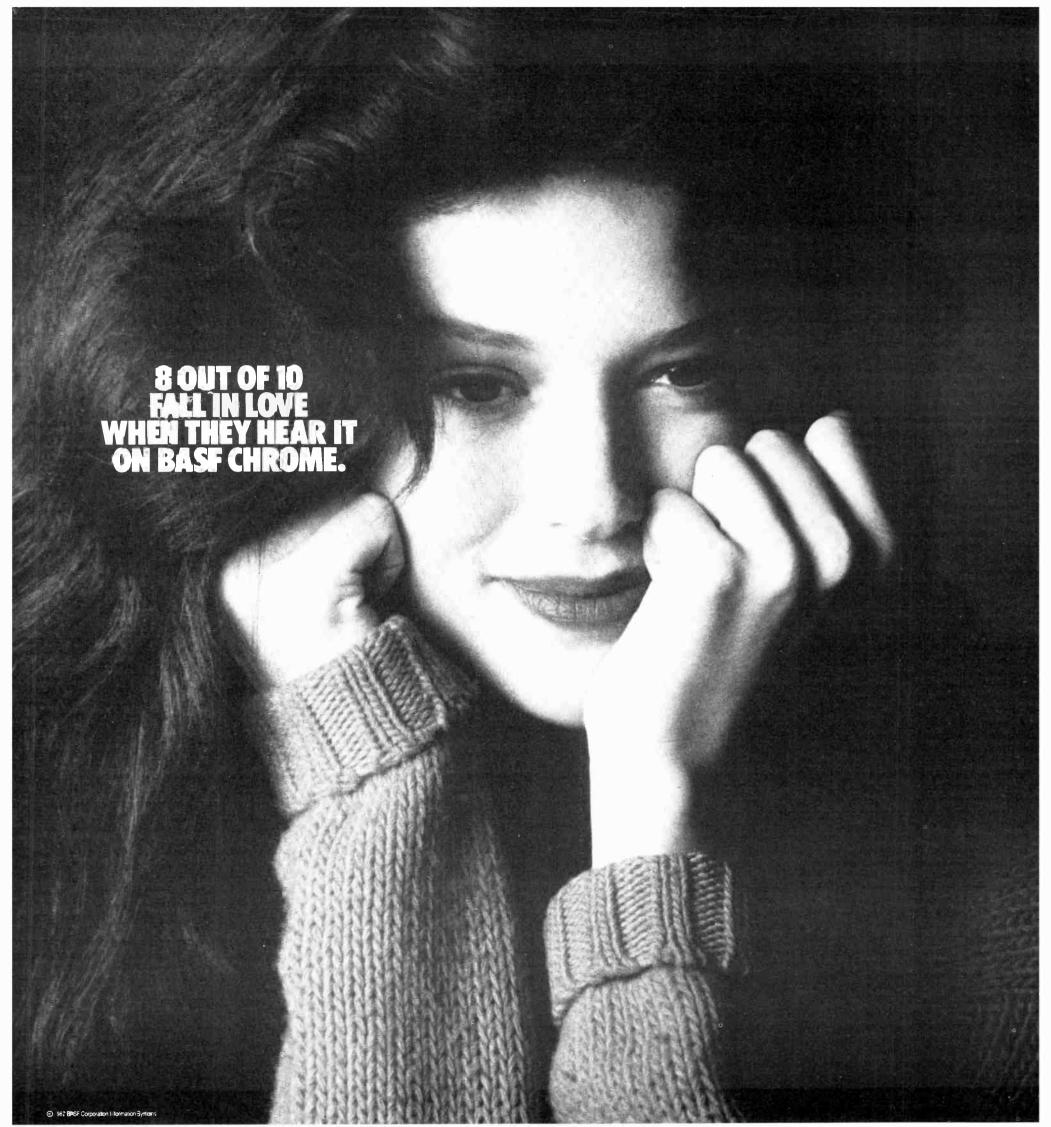
George Hamilton IV was in at Lamon Sound in Charlotte, N.C., putting final touches on his upcoming country album. The Moody Brothers produced. David Moody was at the board with Bill Connor assisting. Connor engineered a project for the Roustabouts. John Sipe produced and Trent Moody assisted.

Dean & the Weenies were in at Quantum Sound, Jersey City, N.J., cutting and mixing tracks for an upcoming album. Tracks, including "Conventions," were produced by Suzanne White. Julian Herschfeld ran the board with Bill Klatt assisting. Dean Gant (Anita Baker) was in mixing cuts from a Ray Simpson album produced for Virgin. Tracks include "Angel In Blue Jeans" and "Crazy Pictures." Doc Dougherty ran the board with Rodney Whitehead assisting.

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



8 e' 8



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Cable Curtsies In France But Few Bother Subscribing

BY PHILIPPE CROCQ

PARIS Despite millions of francs spent on publicity, French cable television has made its debut to little applause. In Paris, for example, 260,000 homes have been wired for cable, but there are only 10,000 subscribers.

Six months after cable TV was introduced in France, the country

France has fewer than 100,000 cable subscribers

has fewer than 100,000 subscribers-a sobering statistic for a system once predicted to claim 30% of the TV audience.

The situation in France is especially bad in comparison to, say, West Germany, where in a similar time period, 8 million homes were cabled and 3.5 million households subscribed.

One reason for the slow progress of French cable TV is the uninspiring quality of the programs, which are competing with five national broadcast networks.

Also, most of the programs are in a language other than French. Only sports enthusiasts, with TV Sport, and music fans, via MTV, are catered to. The other channels put out material considered too general by many viewers.

What's more, the monthly subscription fees-between 100 and 150 francs (\$15.50 to \$23.50)—are seen as too high, particularly since they are added to a TV tax of 506 francs (roughly \$78.75), which will be shortly increased.

In an effort to achieve a viable minimum number of subscribers, Paul Quiles, minister of posts and communications, plans a reorientation of cable policy with an eye toward reducing the networks' costs and embarking on a major promotional campaign.

To attract more viewers, the private cable operators are investing heavily in publicity. La Génèrale des Eaux, a private communications company, will launch Planete, a documentary and movie channel; an information channel in association with the government's Agence France Presse; and a new musical channel.

Meanwhile, France Telecom, the cable authority in France, is planning to reduce the subscription cost to less than 100 francs. But there is widespread doubt as to whether these measures will be sufficient to revive the flagging cable industry, which is targeting 5.5 million cabled homes by 1992.

NEW **VIDEOCLIPS**

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

Giving You The Best That I Got Giving You The Best That I Got/Elektra Jon Small/Picture Vision Peter Israelson

BRITNY FOX

THE BUNBURYS Fight (No Matter How Long)

DREAMS SO REAL

Rough Night In Jericho Rough Night In Jericho/Arista O Pictures Matt Mahurin

HALL & OATES

The Eye is on vacation this week but will return next week

THE JEFF HEALEY BAND

Confidence Man See The Light/Arista Midnight Films Crescenzo Notarile, Alan Resnick

WHITNEY HOUSTON One Moment In Time The 1988 Summer Olympics npics Album: One Moment In Time/

NBC Sports Network NBC Sports Network

ELTON JOHN

A Word In Spanish Reg Strikes Back/MCA MGMM Russell Mulcahy

THE MAC BAND

Stuck
The Mac Band/MCA
Silvey And Co.
Jane Simpson

GEORGE MICHAEL

Kissing A Fool Luc Roeg/Lippman-Kahane Andy Morahan

OLIVIA NEWTON-JOHN

Let's Talk It Over In Bed Brian Grant

CHERYL "PEPSII" RILEY

Thanks For My Child Me, Myself And I/Columbia Karen Livingston Forest Whitaker

SHINEHEAD

Chain Gang Rap Tina Silvey Andrew Doucette

STARPOINT

Say You Will Hot To The Touch/Elektra

John Dahl, Tim Clawson

SUPER LOVER CEE & CASANOVA RUD

Girls I Got 'Em Locked Girls I Got 'Em Locked/Elektra

YAZZ & THE PLASTIC POPULATION The Only Way Is Up

AS OF NOVEMBER 5, 1988

Billboard, THE CLIP LIST,

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming 1775 Broadway, New York, NY 10019

ADDS

DJ Jazzy Jeff/Fresh Prince, Girls Ain't Nothing.
Steve Earle, Copperhead Road
Impellitteri, Stand In Line
Robert Palmer, Early In The Morning
Poison, Every Rose Has Its Thorn
Judson Spence, Yeah, Yeah, Yeah
Voice Of The Beehive, I Say Nothing
Traveling Wilburys, Handle With Care

BUZZ BIN

Hunters And Collectors, Back On The Breadline Midnight Oil, Dreamworld Siouxsie & The Banshees, Peek-A-Boo

BREAKTHROUGH

Hugh Cornwell, Another Kind Of Love

HIP CLIP

The Jeff Healey Band, Confidence Man

SNEAK PREVIEW

Huey Lewis & The News, Small World Keith Richards, Take It So Hard Van Halen, Finish What Ya Started

HEAVY

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

ACTIVE

ACTIVE

T. Conwell/Young Rumblers, I'm Not Your Man Terence Trent D'Arby, Dance Little Sister Guns N' Roses, Welcome To The Jungle Daryl Hall John Oates, Downtown Life Living Colour, Cult Of Personality George Michael, Kissing A Fool Kylie Minogue, The Loco-Motion Randy Newman, It's Money That Matters Rod Stewart, Forever Young Vixen, Edge Of A Broken Heart Was (Not Was), Spy In The House Of Love Winger, Madalaine

MEDIUM

Edie Brickell & New Bohemians, What I Am Britny Fox, Girlschool
Bullet Boys, Smooth Up
Cameo, You Make Me Work
The Fat Boys, Louie Louie
Glenn Frey, True Love
Georgia Satellites, Hippy Hippy Shake
Giant Steps, Another Lover
L.A. Guns, Electric Gypsy
Pet Shop Boys, Domino Dancing
Thirty Eight Special, Rock & Roll Strategy

BREAKOUTS

Jon Astley, Put This Love To The Test
The Beach Boys, Kokomo
Big Country, King Of Emotion
Boy Meets Girl, Waiting For A Star To Fall
Bobby Brown, Don't Be Cruel
Cher, Main Man
Toni Childs, Stop Your Fussing
Tom Cochrane, Big League Cher, Main Man
Toni Childs, Stop Your Fussing
Tom Cochrane, Big League
Dreams So Real, Rough Night In Jericho
Melissa Etheridge, Like The Way I Do
Annie Lennox/Al Green, Put A Little Love In...
John Hiatt, Slow Turning
Hurricane, Over The Edge
Elton John, A Word In Spanish
Kansas, Stand Beside Me
Kix, Cold Blood
R.E.M., Talk About The Passion
Rock City Angels, Deep Inside My Heart
The Smithereens, Drown In My Own Tears
Stryper, I Believe In You
The Sugarcubes, Cold Sweat
Survivor, Didn't Know It Was Love
White Lion, When The Children Cry

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

CURRENT

CURRENT
The Comedy Mill, Our Home Town
Ray Stevens, Surfin' U.S.S.R.
Glen Campbell, Light Years
Naylene Smith, Lonely People
Steve Earle, Copperhead Road
Razorback, Where Were You When I Was Blue
Steve Wariner, I Should Be With You
Keith Whitley, Don't Close Your Eyes
Keith Whitley, Don't Close Your Eyes
Keith Whitley, When You Say Nothing At All
The Oak Ridge Boys, Gonna Take A Lot Of River
Keith Palmer, Same Time Each Year
Dwight Yoakam & Buck Owens, Streets Of Bakersfield
Bob Wickline, Ski Bumpus
The Crickets, T-Shirt
Kenny Rogers, When You Put Your Heart In It
Becky Hobbs, Are There Any More Like You
Alabama w/K.T. Oslin, Face To Face

The Sanders, Dancing To The Radio Buck Owens, Hot Dog Tanya Tucker, Strong Enough To Bend

Continuous programming 1775 Broadway, New York, NY 10019

ADDS

Traveling Wilburys, Handle With Care Cheryl "Pepsii" Riley, Thanks For My Child

NOUVEAUX

Johnny Clegg & Savuka, Take My Heart Away

POWER

The Beach Boys, Kokor Chicago, Look Away Phil Collins, A Groovy Kind Of Love George Michael, Kissing A Fool UB40, Red, Red Wine

HEAVY

Anita Baker, Giving You The Best That I Got Breathe, How Can I Fall Kenny G., Silhouette Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish Corey Hart, In Your Soul Steve Winwood, Don't You Know What The Night...

MEDIUM

MEDIUM

Boy Meets Girl, Waiting For A Star To Fall Kim Carnes, Crazy In Love Sheena Easton, The Lover in Me Julia Fordham, Happy Ever After Annie Lennox/Al Green, Put A Little Love In... Michael Jackson, Smooth Criminal John Lennon, Jealous Guy Kenny Loggins, I'm Gonna Miss You Kylie Minogue, The Loco-Motion The Moody Blues, No More Lies Randy Newman, It's Money That Matters Maxi Priest, Wild World Luther Vandross, Any Love Was (Not Was), Spy In The House Of Love



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

CURRENT

CURRENT

Grapes Of Wrath, Backwards Town
John Hiatt, Slow Turning
R.E.M., Talk About The Passion
UB40, Red. Red Wine
Hothouse Flowers, Don't Go
Reckless Sleepers, If We Never Meet Again
Hunters And Collectors, Back On The Breadline
Paul Kelly & The Messengers, Dumb Things
Crowded House, When You Come
The Feelies, Away
John Lennon, Jealous Guy
Billy Bragg, Waiting For The Great Leap Foward
Hurricane, Over The Edge
Cinderella, Don't Know What You Got ('Til It's Gone)
Def Leppard, Love Bites
T.Conwell/Young Rumblers, I'm Not Your Man
Lizzy Borden, Born To Be Wild
Jermaine Stewart, Say It Again
Vanessa Williams, (He's, Got) The Look
Mico Wave, Instant Replay
The Smithereens, Drown In My Own Tears
The Fabulous Thunderbirds, Powerful Stuff



ADDS

Judson Spence, Yeah, Yeah, Yeah Duran Duran, I Don't Want Your Love Zamp Nicall, Strangers In The Night Elvira, Here I Am The Fat Boys, Are You Ready For Freddy? Inner City, Big Fun

HEAVY

UB40, Red, Red Wine UB40, Red. Red Wine
Giant Steps. Another Lover
Breathe, How Can I Fall
Whitney Houston, One Moment In Time
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Phil Collins, A Groovy Kind Of Love
George Michael, Kissing A Fool
The Beach Boys, Kokomo
Michael Jackson, Smooth Criminal
Kylie Minogue, The Loco-Motion
U2, Desire
Femme Fatale, Waiting For The Big One
Elton John, A Word In Spanish
Bon Jovi, Bad Medicine Bon Jovi, Bad Medicine Cinderella, Don't Know What You Got ('Til It's Gone) Chicago, Look Away Information Society, What's On Your Mind



14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Vesta Sweet Sweet Love
Kool & The Gang, Strong
D.J. Jazzy Jeff & The Fresh Prince, Brand New Funk
Maxi Priest, Wild World
Kenny G, Silhouette
Desiree Coleman, Romance
Rick James, Wonderful
Guy, Round And Round
Jonathan Butler, There's One Born Every Minute
Dorian Harewood, Show Me One More Time
Annie Lennox/Al Green, Put A Little Love In Your. . .

HFAVY

Midnight Starr, Don't Rock The Boat
Anita Baker, Giving You The Best That I Got
AI B. Sure!, Off On Your Own (Girl)
Chery! "Pepsii" Riley, Thanks For My Child
Karyn White, The Way You Love Me
New Edition, You're Not My Kind Of Girl
Luther Vandross, Any Love
Paula Abdul, (It's Just) The Way That You Love Me
Peniere Williams L Gar! Wait Deniece Williams, I Can't Wait Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Cherrelle, Everything I Miss At Home

MEDIUM

Troop, My Heart
Ready For The World, My Girly
Brenda Russell, Get Here
Vanessa Williams, (He's Got) The Look
The Boys, Dial My Heart
Starpoint, Say You Will
Tracie Spencer, Hide And Seek
Howard Huntsberry, Sleepless Weekends
Pebbles, Do Me Right
Prince, I Wish U Heaven



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

ADDS

Georgia Satellites, Hippy Hippy Shake Kenny Loggins, I'm Gonna Miss You Maxi Priest, Wild World Cameo, You Make Me Work Kansas, Stand Beside Me Living Colour, Cult Of Personality Steve Earle, Copperhead Road R.E.M., Talk About The Passion

POWER

The Beach Boys, Kokomo
Phil Collins, A Groovy Kind Of Love
INXS, Never Tear Us Apart
Information Society, What's On Your Mind
Kylie Minogue, The Loco-Motion
George Michael, Kissing A Fool
Erasure, Chains Of Love
UB40, Red, Red Wine
Breathe, How Can I Fall
Bobby Brown, Don't Be Cruel
Cheap Trick, Don't Be Cruel
Poison, Fallen Angel
U2, Desire



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

HEAVY

HEAVY

Ricky Van Shelton, I'll Leave This World Loving You Michael Johnson, That's That Foster And Lloyd, What Do You Want From Me... The Oak Ridge Boys, Gonna Take A Lot Of River Reba McEntire. I Know How He Feels
Charlie Daniels Band, Boogie Woogie Fiddle... Tanya Tucker, Strong Enough To Bend Crystal Gayle, Nobody's Angel Keith Whitley, When You Say Nothing At All Rosanne Cash, Runaway Train Jo-El Sonnier, Tear-Stained Letter David Lynn Jones, Tonight In America Desert Rose Band, Summer Wind T. Graham Brown, RFD 30529
Dwight Yoakam & Buck Owens, Streets Of Bakersfield K.T. Oslin, Hold Me Sawyer Brown, My Baby's Gone Sawyer Brown, My Baby's Gone Baillie & The Boys, Long Shot

Recording Studios Will Double Production Capacity with New Automated Technology

By KEN JOY

he impact of new technology in the recording studio environment is clearly seen in the ways in which engineers will change how they approach their work in the 1990s.

Manufacturers of automated mixing consoles are hard at work to make the technological wizardry as transparent to the engineer as possible, allowing him or her to concentrate more on the quality of the sound being recorded rather than

the process by which it is being captured.
"Ergonomics" is a buzz word being bandied about as audio engineers are being promised workstations that operate as natural extensions of the individual instead of user-hostile pieces of computerized machinery that come with an excessive learning curve. "Technology is certainly going digidal," says Craig Connally, president and CEO of Neotek Corp., a supplier of custom-made mixing consoles to the professional recording industry as well as video post-production houses and broadcasters. "The challenge isn't the hardware and the advent of parallel processing and the transputer, but the human interface. The mouse is not the way people are going to make music. We're concerned with how people are going to interface with the machinery

Connally feels professional engineers won't be satisfied with "nudge buttons", a mouse and a CRT when sitting down to a mixing console. "With the increasing sophistication of the technology. tion of the technology, we can no longer set an engineer down in front of rows of dials and gauges and expect him to be productive. We have to understand how the operator thinks and employ artificial intelligence and neural networks in the actual operation of the boards."

While Connally won't elaborate on just how Neotek intends to merge artificial intelligence and neural networks, he says plans are underway to introduce automated systems which are "intuitive" in the way they allow different operators to work differently on different projects. "The computer can redefine itself so you can have a small number of touchsensitive controls that re-label themselves and a physical control surface that's more familiar than the joy-stick or touch screen.

Connally feels the major mistake of making every automated system accessed through a keyboard will be overmated system accessed through a keyboard will be overcome in future generation mixing consoles. "Engineers don't
type, but neither does Horowitz play piano with a mouse,"
he says, adding that Neotek is building "new keyboards"
that will fit the situation. "In video post, if you're doing the
nine o'clock news you work one way, and if you do 'Miami
Vice', you work another way. The boards should accommodate the entirely different ways in which these projects as date the entirely different ways in which those projects are set up rather than restrict the engineer to pre-defined rows of dials and gauges.

Marco Alpert, director of marketing for E-MU systems of Scotts Valley agrees: "The next logical step is the interface to the musician. We want to take technology and make it accessible to non-computer people. Everything from mixing consoles to computer-controlled keyboards should be like musical instruments which are extensions of the musicians themselves.

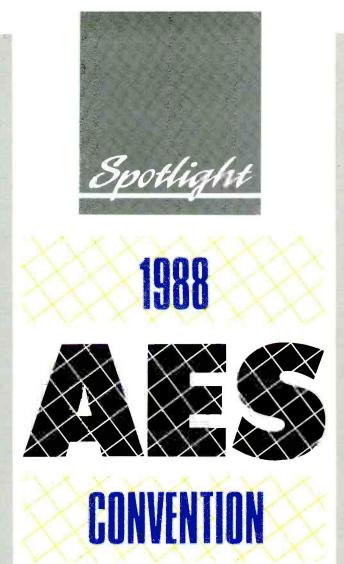
As for film and video post rooms of the future, Alpert feels the digital audio workstation could effectively double the output capacity of recording studios. "The traditional method of assembling an effects track, or score, that is then transferred from magnetic tape to magnetically sprocketed film, will give way to digitally stored data under MIDI or SMPTE control. The engineer/editor will no longer cut and paste with blade and tape, but will perform edits electronically in real time."

Alpert attributes the increased production output to the instant access an editor or producer will have to various sounds and effects, and the ability to manipulate those effects without first having to make magnetic copies for edit-

ing purposes.
"Of course," he says, "there's a caveat to the current digital workstation called storage. Stereo recording uses up to 10 megabytes of disk space for each minute, and with the current limitation of 100 megabyte recordable disks, you can only store around 10 minutes of two track stereo before having to download to a magnetic format." Multi-track re-

cording on disk would require storage space that is currently not technically available, he says.

Future solutions to storing digital multi-track recordings will be found in the optical disk technology from companies like Optical Disk Corp. and Maxtor. "When we cross the storage of the sto age barrier, we'll see a release of untold creativity and production capacity increases," he says.



On the Threshold of a Dynamic New Era, the Pro Audio Market Embraces a Digital Future Flush with Creativity, Productivity & Flexibility



'Interconnectivity'—New Buzz Word Plugs '80s into '90s

nterconnectivity is the key to the tapeless production rooms of the future, say industry analysts as dozens of manufacturers ready digital products for market.

"The question is no longer if digital technology will transform the entertainment and media markets; it already is says Bradley J. Naples, president of New England Digital Corp., makers of the Synclavier digital workstation series. "As we move toward the 1990s, the new challenge is to learn how to best grow with, and profit from, the new world of digital audio."

Naples points to the growing consumer acceptance of compact disk players, stereo videocassette recorders, the imminence of digital audio tape recorders, and, most recently, the emergence of high definition television as forces fueling digital audio's growth throughout the professional audio community.

"The time for sitting on the sidelines is over," Naples says. "The key now is to get in on the learning curve and ride it up over the next two years; that's the only way musicians, studios, post-production editors, and broadcasters are going to remain competitive in the marketplace of the '90s.

Naples, and others, see the studio of the future built around integrated, disk-based recording, editing and mixing consoles and modular workstations. Disk-based technology will bring greater on-line storage capacity, instantaneous access to and manipulation of data, and the ability to deliver finished product that is first generation digital from creation through distribution. Digital audio technology is first and foremost computer technology, Naples says, adding: "The digital audio industry will be led by computer companies that understand software development."

The digital audio workstation environment (DAWS) hardware and software of the future, as it relates to the digital workstation, will fall into three categories, according to Jonas Olmsted, president of Denver-based Oz Productions: completely operator assisted; semi-automated, and; fully automated. "I see the tapeless digital workstation as the critical component in the interconnectivity issue," he says. "Especially for broadcasters, the digital workstation will connect the traffic database with a scheduling database that is instantly updatable from any CRT in any office, virtually

creating a paperless and tapeless operation that can be turned 180 degrees on a moment's notice."

Olmsted sees digital workstations taking broadcasters and audio post-production people out of the linear mentality where every event follows the next event in a dictated time and order, and putting them into an environment where they can have instant access to any sound or effect on a "no-second access" via recordable disks. "We'll see a progressive move away from electromechanical carts and two-track tape

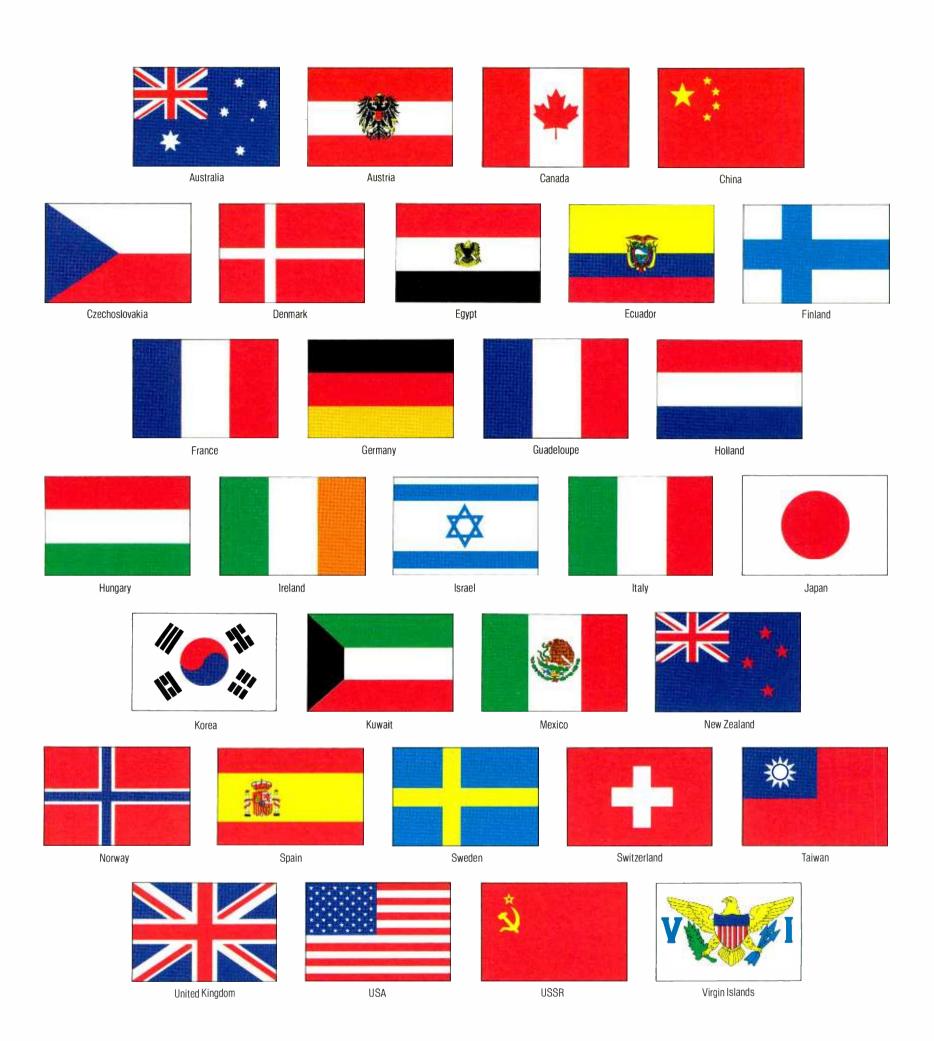
as computer technology merges with audio technology to produce true sound processors," he says.

Of course, the ability to create sound is only as good as the method by which it is recorded, Olmsted adds, noting that optical-disk recording technology—just now making in-roads into the professional arena—will vastly increase the storage capacity of audio engineers. Olmsted fully expects WORM (Write Once, Read Many) compact disk technology to move into radio and record production rooms with a ven-geance when the price-to-performance ratio comes "more into line" and when engineers realize the potential for doubling or tripling production output when sounds and effects are instantly accessible through computerized workstations that track every second of archived sound.

'Rick Dees [radio personality] has something like 2,000 sound effects on carts that take up vast amounts of wall space for storage," Olmsted says. "Right now Dees has to physically pull each cart out and put it into a machine when he needs it. With optical recording technology, all of those effects could be placed on just 20% of a 12-inch optical disk, and could all be accessed instantly from a CRT and a keyboard."

KEN JOY

FROM THE TOP: Sound engineer Mark Pinske, at the controls of the Sony Professional Audio PCM-3324 digital audio multichannel recorder, has designed an all-digital studio around the Sony machine; Center: Ken Fowler, left, audio engineer for Little Feat, checks the mix on a Ramsa WR-S840 with Don Jarvis, right, Jimmy Buffett engineer working with Sound Image, at a recent California concert; Below: Paul Donahue, left, Gannett Radio dir. of engineering, and Jonas Olmsted, right, New England Digital project mgr., watch Mark Driscoll, KIIS-FM production mgr., create on-air promotional announcements, using New England Digital's Synclavier Digital Audio System at Gannett's KIIS-FM, L.A.



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1988 AES CONVENTION



Joseph Kempler, Technical Dir., Sunkyong Will David Topple Goliath?

Not too many years ago, the QC procedures at many audiocassette duplicating plants were not much more than a check for level, channel balance and a quick listen to make sure that the right selec-

tions were on the tape. The better plants audited one or more complete cuts on a pancake and made their determinations by ear. The sound quality was not always a credit to the industry.

Visiting a QC installation of a modern duplicating plant is altogether different. Racks of hi-tech equipment, recorders and computers line the walls. Although much of the cassette evaluation is automated and computerized, the final decisions are still made by ear. After all, there is no other equipment as discerning as a well trained ear. Nowadays, however, the judgment is usually made by an A-B comparison between the cassette and a digital master. Because of its convenience and quality, this digital comparison standard is now frequently recorded on a DAT cassette.

As a general rule, it is almost impossible to tell which is which; they sound very nearly identical. No matter how often one listens to such an A-B test, it always comes as a total surprise to realize that this is really a mass produced cassette and a DAT digital master. And this is not just a casual

listening. It is at full and critical concentration, under ideal room conditions, by experienced listeners who listen for the tiniest differences and often focus on just one drum beat or a tinkle on the glockenspiel.

The duplicating industry has come a long way in a few years! This raises a question, however: In view of such major achievements in analog music recording, is there a real need for DAT?

To some, this may appear to be a rather dumb question. After all, DAT is *the* state of the art in digital recording. Besides a few

typical and usually minor problems shared by all digital systems such as dither and quantization noise, DAT has unsurpassed specifications and essentially perfect frequency response and dynamic range. DAT, in short, makes perfect recordings.

By comparison, an audiocassette comes in a poor second Its faults are legion: bias noise, modulation noise, harmonic and intermodulation distortion, bumps in the response curve, high frequency saturation, unstable azimuth, wow & flutter, to mention just a few. Digital sound quality on an analog tape at 1.875 IPS? Why, the specifications are not even in the same ballpark, with DAT.

This is all quite true, except that the perfect instrument, the human ear, says that they do, or at least, can sound very nearly identical. And it does not take a million dollars worth of equipment to get this equality. The same feat can be readily acomplished by any teenager at home when he copies a CD on his inexpensive tape deck. It makes one wonder why the music industry is so opposed to DAT since audiocassettes can do almost as well. (In fact, the music industry is not against DAT at all; they actually love it. What they are against are DAT recorders in the hands of the public).

The reason why the ear can be fooled so thoroughly is probably a psychoacoustic mystery. But as long as it believes it, the question remains: What can DAT do that an analog cassette cannot? Well, for one, DAT makes perfect copies all the time. Cassette can do it some of the time and it takes a lot of care and precautions to make it sound good consistently.

The major problem with DAT is that it is too good for most consumer applications. Let us imagine the happy purchaser of a DAT recorder. He brings it home and copies his best source, a CD. That is, of course, after the signal goes through a digital to analog conversion and back again to digital. The results are, as expected, perfect. What does he do next? Should he play the CD or the DAT? A tough decision, but the CD would probably be better since it should last longer than the DAT tape. Thus, for in-home use DAT would not be very necessary. He could also copy the CD for his personal DATman or for the car DAT playback unit. It is doubtful, though, that with the ambient noise levels, the lightweight headsets and other compromises, any of the digital superiority would be still audible. And would it really sound better than the same CD copied on an analog cas-

sette? Probably not. It's somewhat like using an S-VHS recorder to copy movies off the cable for viewing them at the beach on a 5 inch black and white TV.

When the price of the deck and an R-120 cassette drops to \$250 and \$4, respectively, all these arguments would not matter. This may indeed happen in 6 or 7 years but, in the meantime, any performance advantages DAT offers over the cassette may be far too costly for the great majority of users.

The duplicators, and their materials suppliers too, are obviously quite aware of the cassette quality and its long-term potential and are, therefore, making large investments of funds and effort to make the cassettes even better, more consistent and cost effective. They are scrutinizing all the remaining weak links in the materials and in the duplicating systems and are in the process of correcting them.

Some of these areas are:

1. Controlling the C-O azimuth tolerances to assure world-wide compatibility between the commercially recorded cassettes and the cassette players. The new ITA standard for measuring azimuth will go a long way in bringing about a successful solution.

2. The introduction of digital "tapeless" master bins to eliminate some electronic and physical limitations imposed by master tapes and mechanical loop bins.

3. Extensive development efforts by tape manufacturers to make improved duplicating tapes. Speaking firsthand for Sunkyong Magnetic, the company sees the analog cassette continuing as the predominant recording medium for the balance of the century and is taking steps to anticipate and

1990s, the question is how we can best grow with and profit from digital audio, maximizing capital equipment investments by clearly understanding the financial cycle of a digital audio investment. Doing so will turn that investment into future business growth.

The professional audio market is being galvanized by the consumer market. Compact disk players, digital audio tape, stereo videocassette recorders, and, now, high definition television have all raised technical quality expectation levels. The professional audio industry's need to meet this need is assuring the swift and rapid adoption of digital audio technology by our entire industry. The pace of this adoption will only increase over the next five years.

As we look around our industry, we already see this happening. What began as trend among very established recording artists and studio owners to own the latest technology has evolved and expanded to include a broad base of artists, studios, production companies, and, now, broadcasters who seek to remain competitive in the face of rising consumer quality demands.

As the pace of this adoption curve continues in the '90s, one fact will stand out loud and clear: if you don't grow with digital—by getting in on the digital learning curve now—you will not profit from it. In fact, you could very well end up in the position of a surfer that misses the wave!

Naturally, change brings with it uncertainty and hesitation. As an individual who is running a leading (and sometimes bleeding!) edge computer company, I clearly understand both emotions all too well. I also understand, however, that challenge can be turned into opportunities for growth. All we have to do is keep attention clearly focused on a few fundamental facts of the new pro audio market of the '90s.

First, the studio of the 1990s will be built around inte-

grated, disk-based recording, editing, and command consoles: systems that will be modular in construction, allowing owners to customize installations that meet their own individual production requirements. Integrated data base systems will prevail because of the sheer number of advantages they offer over conventional formats—be it on-line storage capacity, complete instantaneous access to and manipulation of massive amounts of sound data, and the ability to deliver finished product that is first generation digital from creation through end-user

THE EXPERTS SPEAK

Industry Leaders Peer into the Discrete Crystal Ball for Signs of the Future, Revealing That, For Many in the Rapidly Evolving Studio Business, the Future Is Here and Now—and Always on the Move to Something New . . .

to meet the industry needs for the years to come. For example, the recent introduction of Sunkyong's new UCR chromium dioxide tape featuring extended headroom, has resulted in an unprecedented "run" on the product by numerous quality conscious duplicators.

4. Many duplicators are updating their equipment to higher slave speeds, (80.1, or 150 IPS), more efficient and less labor intensive cassette loaders and employ more automation, all in the interest of cutting costs with no sacrifice in quality

5. More effective QC procedures with heavy emphasis on statistical process control to prevent problems from reoccurrence.

These and many other steps are contributing much to fine tune and to perfect a product already recognized as the world's favorite record and playback medium. And the end of such improvements is not even in sight.

As for DAT, its real strength may turn out not to be in consumer oriented audio after all. The CD, for example, although introduced for audio, has manifested tremendous capabilities in video, data and other information readily convertible to the digital domain. DAT, as a digital medium has similar capabilities. Maybe the ultimate future of DAT is "David," "Digital Audio/Video/Data" system, possibly in one small compatible recorder. It might just take this kind of a David to topple the analog cassette Goliath.



Bradley J. Naples, President, New England Digital Corp. Growing With Digital in the '90s

The period of revolution is over; the period of evolution has begun. The question is no longer whether or not digital technology will transform the entertainment and

media marketplace. It already is. Today, as we move into the

distribution.

Next, remember that unlike analog equipment in the past, future digital capability—your ability to perform an increasing and expanding number of task-specific applications—will be determined by the quality of the software you use. The digital audio revolution is a computer revolution, and it will be successfully led by computer companies, companies able to develop and introduce new and different software programs on a regular basis.

Then, always look for an upgrade path in your digital audio investment. There should be one, or you're not getting the most from your new capital equipment investment. For instance, when New England Digital introduced our New MacIntosh II workstation, we provided all of our customers who purchased our original terminal with a full credit toward the purchase of the new graphics interface. Imagine getting a full credit on your car when you trade it in for a new one!

Finally, remember to look for the customer service and training support network that will service and protect your investment once it is installed. Does it exist? How does it operate? Is it responsive? Does the system manufacturer offer educational opportunities, such as the program New England Digital established through the Full Sail Center For The Recording Arts, in Orlando, Fla.

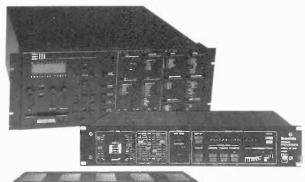
In short, then, you will need to work with a company that is entirely computer based, software driven, and focused on the development of modular disk-based components that can easily be configured into an integrated digital workstation. Furthermore, you will need to work with a company that offers a clear and accessible upgrade path, total training, education, and complete customer service support.

Can you afford this? Yes, in more ways than you think. The investment in digital audio is the single most important investment you can or will likely make in your future business success. You can cost-justify it today. All you have to do is re-evaluate your financial tools you use to judge capital equipment investments. The era of single task equipment (i.e. a tape recorder) is over. With disk-based digital audio workstations, you must remember that you are cost-justifying multi-tasking, multi-functional systems—integrated recording, editing, processing and mixing systems that are literally studios without walls. As such, the investment you make today must be amortized over a number of areas.

(Continued on page A-8)

1988 AES CONVENTION



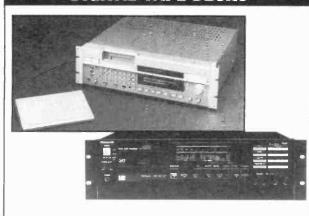


A Billboard Spotlight



From top left: Studer A807 ½-inch 4-Track Pro Recorder; Otari MX-55TM ¼-inch 2-Track Compact Recorder/Reproducer; E-MU Systems Emulator Three digital effects processor/sequencer; Eventide SP2016 Effects Processor/Reverb and H3000 Ultra-Harmonizer; Technics SL-P1300 pro Compact Disc Player; E-MU Systems E3 keyboard (with system).

DIGITAL TAPE DECKS





From top: Tascam DA-50 DAT recorder/player with remote; Panasonic SV-3500 R-DAT Digital Audio Studio Tape Recorder/Player; Ramsa SV-250 R-DAT Digital Audio Portable Tape Recorder.

TAPELESS WORKSTATIONS LEAD NEW PRODUCT PARADE—AES Brings Out Newest in Innovative Audio

he days of magnetic tape are drawing quickly to a close as a myriad of vendors move into the digital/tapeless workstation arena. The floppy and hard disks, once the domain of the personal computer, are becoming the media of the '90s as digital workstations eschew the traditional linear realm of magnetic tape for the instant retrieval capability of the microprocessor. Traditional analog tape machines and mixing boards, as well as new digital versions will also dot the AES landscape. Here are a few highlights:

From the company that literally created the digital audio market in '77 with its Synclavier Digital Audio System, New England Digital (NED) debuts two new Synclavier workstations and an enhanced PostPro workstation to AES.

The new Synclavier 9600 is designed to make all-digital production, from creative conception through final production and distribution, available in one system that will readily accommodate future expansion and hardware/software upgrades.

Aimed at the growing MIDI-based segment of the marketplace, the Synclavier 3200 Digital Audio Workstation, a modular, 16-bit 100KHz workstation, is compatible with the Synclavier 9600. The 3200 is designed to function as the integrated enclosure for as many as 128 different MIDI devices.

NED's PostPro is targeted for film and video post-produc-(Continued on page A-16)

POST-PRODUCTION



From top: Lexicon Opus Digital Audio Workstation; Neve V Series console; Lexicon 480L Digital Effects System; Soundcraft VSA24 video-editor interfacer.

STUDIO TAPE RECORDERS



Otari MTR-100A analog multi-track tape recorder.

SPEAKERS JBL Control 10.



From top: Optical Disc Corp. ODC 530 Compact Master Disc Recording System; New England Digital stand-alone Direct-To-Disk Digital Multitrack Recorder in 4, 8, and 16-track confiurations; Urie 7510B automatic microphone mixer; Neve 8232 Console; Ramsa WR-T820B; Solid State Logic SL4000G; Trident Series 24 console; Sony APR-24 Multitrack Recorder with optional SU-224 remote control stand; New England Digital's PostPro 8-track Direct-to-Disk Digital Multitrack Recorder.

INNOVATORS IN DIGITAL AUDIO DEDICATE THE FUTURE TO YOU.



AE-900V Digital Audio Editor, VP-900 Digital Audio Processor, DS-DM900 Digital Audio Mixer, TC-900V Time Code Unit, RM-900 Remote Control Unit, DS-FC901 Digital Interface Unit, DS-SU900 A/V System Synchronizing Unit, DS-DA900 Digital Tape Analyzer, DS-LC900 Digital Limiter/Compressor/Equalizer, CR-850U 3/4" Editing Videocassette Recorder, BR-8600U 1/2" Editing Videocassette Recorder.

- ■Up to 2 hours of continuous error-free recording, 75 minute CDs are no problem.
- Reliable, repeatable, pinpoint assemble or insert editing.
- Easier editing without fatigue or frustration thanks to JVC's superior design and simple human interface.
- ■JVC can take you every step of the way from origination to CD pressing.
- ■CD-ROM data integrity will not be jeopardized even on VHS tape.

■Digital conversion capabilities with other popular formats including R-DAT.

JVC is dedicated to supporting its users with better customer communications, a new service and support organization and the continued development and production of high quality, digital audio products.

For further information about the best sounding system available today, call JVC PROFESSIONAL PRODUCTS COMPANY at 1-800-JVC-5825.





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407/297-1000



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Emerald Sound Studios

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HBO Studio

Productions









Granny's House

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213/453-1255





212/255-5313







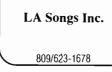
International Sound

305/652-0777













415/929-8085



In-House Facilities:

Cliffhanger (Bryan Adams) Chart Maker 1DER 1 (Wonderland Studios) Eddie Murphy Paisley Park (Prince) Whitney Houston USC School of Music-Recording Arts

Broadcast Facilities:

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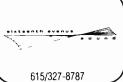








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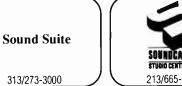
















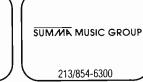




























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1988 AES CONVENTION

THE EXPERTS SPEAK

(Continued from page A-3)



Gene Czerwinski, Founder/President, Cerwin-Vega

The 1980s have seen touring shows growing to epic-scale productions. The need for prime seats, combined with a desire for a wider, cleaner video stage has made flying sound systems more popular than ever.

Early portable systems often were just theater equipment "with handles," later evolving to meet the physical and technical requirements of touring. Flying systems are moving in a similar fashion from touring equipment "with trusswork" to modules designed to meet the unique requirements of suspended arrays.

Speaker efficiency is important, but there are limits to how efficient the transducers can be made. However, new materials technologies are making lightweight enclosures and very high power drivers quite feasible. If overall system size and efficiency is optimized by clever enclosure and horn design, net system output will be limited only by input power available.

More power? In this world of thousand-watt amplifiers? The power amplifier is the albatross of a flying system. Most amplifiers are no more efficient than they were 20 years ago. It is not uncommon for the amp rack to weigh more than the speaker it is powering. In multi-way flying systems, you have a real output-routing problem with floor-based amplifiers.

The situation will improve when modern power technology is applied to amplifier design, resulting in multi-kilowatt amps weighing less than the transducers themselves. Then the amplifiers can be located within the speaker enclosure where they belong.



William Mohrhoff, Sales & Marketing Manager, TEAC/Tascam Professional Division

The potential pro-audio customer faces myriad possibilities in today's fast-evolving pro-audio market. Does he need a digital mastering deck or analog? Does he need a 24-track 2-inch deck or

DASH format? Will a tapeless workstation interface with the medium for which he is producing or will he have to transfer his final product to a 24-track analog machine, which means additional production time and cost?

To answer these questions, we have to take a look at how we got to where we are in the pro-audio market. It wasn't too long ago that 64K of RAM was considered an enormous memory for a personal computer—today 4 *megabytes* is not only possible, but popular.

In analog machines, we now have eight tracks on cassette and 16 on $_1/_2$ -inch tape—with frequency output that equals transmission limits for radio and television.

"Smarter" micro-processor controlled products have flooded not only the pro-audio market but seem to be running everything from home security systems to navigational systems in automobiles. Erasable CDs and DAT possibilities hover on the horizon—making the consumer wary of making premature purchasing decisions.

And wary he should be. It seems that every six months, just about everything in the market gets cheaper, faster and better. So what does this portend for the consumer? Education. New technology brings new techniques. The consumer must examine closely what his needs are, and then consider what best fulfills those needs—both in terms of form, fit and function, and his specific business requirements.

Industry interface and infrastructure should be carefully considered. For instance, if you're running a medium-sized project studio that produces music for television, you can't send in your final mix on a PCM-encoded VHS cassette—it won't interface with the analog machines the post-house probably has in place. And unless the manufacturer can properly service and support your new equipment, you put

yourself and your company at needless risk.

Production houses are keeping the pro-audio business vital these days. When you deal with a production house, more often than not you've got to "make it sound like this by Tuesday." Make sure your studio is efficient.

Another thing to consider is the cost factor. Avoid being "equipment poor" in your zeal to obtain the finest, latest and fastest technology. You may tie up too much money in one product that over-services your needs. Focus on what the requirements of your business are.

Rely on your dealer for information. Product trends in the coming years will be determined, as they always are, by your buying decisions today. At the present hour the market is full of both analog and digital products. In five years the market will still be full of both analog and digital products. Digital formats will eventually reign in the marketplace, but the rate of changeover will be slow. First of all, there really isn't that much quality difference between digital and analog. Secondly, the price is high. Thirdly, many analog transports already in place are doing and will continue to do a great job.

We here at TEAC/Tascam are in the business of storage, manipulation and retrieval of variable dynamic data—be it on disks or magnetic tape. And part of our job is to help our colleagues in pro-audio make some sense out of the almost weekly developments on the technology front.



Bryan Lanser, New Product Development Engineer, Otari Corp. The Video Market

In the last few years the growth rate of VCR purchasing habits has apparently leveled off and even lost some ground in certain categories. Currently it would seem that there is

too much duplication capacity in the U.S. for major VHS SP theatrical releases. This situation has put a great deal of pressure on duplication houses to control costs so as to remain competitive in a crowded market. The most expedient way to accomplish this is to improve productivity by improving the efficiency in the entire duplication chain, and especially in material handling and quality control. Or move your plant overseas, where productivity concerns are replaced by massive bootlegging and security problems. Who me? Cynical?

There are currently two hot topics these days in the video world. High Speed duplication and EP (SLP or 6 hour) mode duplication. It is well known that there are two competing High Speed Duplication systems: the Sprinter from Sony is an anhysteretic reel-to-reel (shuttle) transport printer that uses an intense bias field and very high coercivity master tape to achieve the magnetic image printing, and the T-700 MKII from Otari is a continuous loop bin design that uses the low Curie point characteristic of CRO2 tape to achieve thermal transfer of the magnetic image upon heating the tape with a laser.

The prime advantage of the Sprinter system is compatibility with all tape formulations and simple installation, whereas the Otari T-700 system boasts twice the production output with copy output quality that has been deemed by some experts to be *superior* to real time.

A major advantage shared by high speed duplication is the ability to duplicate on pancakes, the ability to instantly duplicate another format by simply switching master tapes, and a significant decrease in labor and real estate overhead. Evidence exists that suggest that long term capital costs may be dramatically reduced when compared to real time operations given the relatively high turnover rate of real time decks (about two years at most facilities). What may eventually be the question that many video duplicators ask themselves is not whether they can afford to make the leap to High Speed but rather, can they afford not to?

The issue of EP (6 hour) mode duplication rises as a result of the attempts to inject profits back into an industry that has had a great deal of price pressure put on it for a great while. With a lot of movie titles debuting on the market at \$29.95 or less and increased raw material cost due to the weak dollar, EP is a very attractive financial alternative, especially to the sell-through, kidvid, industrial/promotional and educational markets. When EP is coupled with high speed duplication techniques, the cost of duplication shrinks remarkably, along with tape cost that is 1/3 of the SP equivalent. On the down side, the switch to EP is no pic-

nic in the park, and has its share of ants.

The EP mode was never intended to be a commercial release format. In fact, there is no definitive technical specification for the EP mode, since all three speed decks end up having to favor performance at one speed over another. The X dimension (a critical distance between scanner head tip and control track head) thus becomes even more critical for EP mode operation, and a deck that is within JVC specs for the X dimension at the higher speeds can conceivably not accommodate tape made on another machine with an X dimension that is skewed toward the opposite extreme. EP mode was intended primarily for noncritical quality recording and playback of programming such as broadcast television, and has been widely used for just that (I once heard that over 80% of the households use EP for taping off the air). Shrinking the track width from the 60 microns found in the SP mode to roughly 20 microns found in the EP mode brings with it headaches associated with tracking, especially with hi fi (HD audio). Couple this with a very real lack of a definitive technical specification on the EP mode from JVC, and it adds up to a significant technical challenge. Perhaps the greatest challenge will be to the consumer; can they actually find the tracking knob on their decks to optimize the picture quality? I think so, but not without some informative labeling on the cassette and in the program header itself.

In the real time arena, there are currently no "EP only" duplicator decks, therefore the video heads and hence the video track width recorded on tape must be a compromise between the three speeds of EP, LP, and SP. The thinner track width of EP makes individual deck tolerances more critical, as interchangeability becomes a factor as track width decreases. Because of these factors, combined with the capital cost required to switch over duplication operations, I believe that few of the large or intermediate duplicators will attempt conversion of their real time operations to EP mode. Much more encouraging, however, is the adoption of high speed duplication techniques for EP duplication since there is a little more control over tracking as it applies to the duplication process and more consistent product output in general. With a high speed duplication system, tracking errors are generally confined to three sources: the precision of the tapeslitting, the accuracy of the X dimension of the master recorder, and the alignment of the tape at the print zone on the duplicator itself.

High Speed printing techniques allow EP product to be manufactured with incredible speeds and with copy picture quality that is currently superior to real time EP duplicated product. Additionally, conversion back to SP is just a matter of changing master tapes, therefore allowing for more flexible manufacturing. My personal belief is that EP is indeed viable and will become more prevalent as tape prices and competition continue to edge upwards. Right now, I believe that EP duplication is eminently suited for the price conscious public domain market with the high emphasis on sell through, and as more technological hurdles are overcome it will make its way into the theatrical release arena. I have seen some EP mode copies that are very, very close to SP quality, and have great faith in the possibilities for this format in the near future.

R-DAT

My feelings are that R-DAT is a very impressive form of technology that has many formidable hurdles to overcome in order to be a viable consumer format, not least of which is the RIAA and its posse of lawyers. My guess is that as a format it will receive a lukewarm reception when it finally becomes available and I'm just opinionated enough to tell you why: There is nothing you can do with R-DAT that can't already be done effectively by existing formats. Digital Sound? CDs are just fine. Recordability? One high quality cassette deck, please. Portability? I'll take a walkman. High Fidelity Portable Recordability? OK, a PRO walkman. Reliability/interchange problems and other Helical Scan technology headaches? VHS is enough, thanks. Digital recording? EIAJ (F1) suits me fine, and the cassettes are a lot cheaper. This leads me to my next expose of the hurdles that R-DAT faces: price, and I ain't talking hardware.

Take a good look at an R-DAT cassette. Amazing, isn't it? Tiny, yet so precise. Looks like it was designed by a watchmaker. And the tape! Very impressive! Pushing the limits of coercivity and physical manufacturing tolerances (weave, calendaring, etc.) all at the same time. What does it all mean? E-X-P-E-N-S-I-V-E. The raw materials alone of the R-DAT cassette will prevent it from becoming a successful consumer format, although many would contend that mass production will cause price erosion to alleviate this problem. The Catch-22 remains, however: economy of scale requires volume, and as long as blank tape alone costs more than twice that of the top of the line blank of the nearest competitor (metal formulation compact cassette), I think the format

(Continued on page A-12)

DAT/ERASABLE CDs: The Media of the Future

Digital Audio Tape (DAT) and erasable CDs are the domain of the digital future, according to manufacturers and engineers alike who see the formats as perfect for archival storage of both music and sound effects.

The introduction of Sony's first Pro DAT recorder to the professional marketplace has brought a tool that audio engineers agree is a flexible, low-cost solution to digital storage. The compact size and high-quality capabilities of DAT appears to lend itself well to a variety of professional applications, from mixdowns to the creation of producer's dubs.

"The initial response to our first deliveries of the PCM-2500 has confirmed our original expectations for the professional DAT format," says Cary Fischer, national sales manager, Sony Professional Audio Division. "Professional uses for DAT in general, and the PCM-2500 in particular are developing all the time, and new applications for the machine will present themselves in the near future."

Soundtrack Recording, for example, has taken delivery of six PCM-2500 DAT recorders, and expects to acquire 12 machines in all. With six studios in New York City and another six in Boston, the company specializes in the production of radio commercials, music libraries for CD, as well as television music and record albums. According to Mark Cuddy, executive purchasing officer for Soundtrack, the company bought the Sony DAT machines because its personnel were impressed with the combination of sound capable from digital audio tape, and the compact size of the tape itself.

"We do a lot of tape shuffling from studio to studio," says Cuddy, "and DAT can be carried in your shirt pocket."

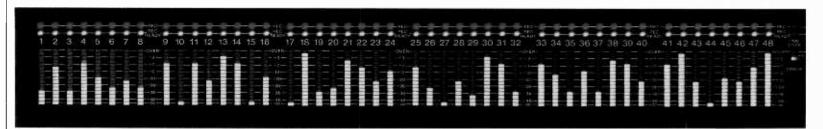
Cuddy sees DAT as a perfect medium for 2-track digital mixdowns and for the digital storage of sounds for future sampling, as well as real-time dubbing for radio commercials.

Georgetown Masters, a recording and mastering facility in Nashville recently brought DAT on board to complement its existing lineup of Sony digital audio equipment. Says VP Denny Purcell: "The addition of DAT was important for our facility because we feel the future of audio circulation is going to be a combination of CDs and DAT cassettes."

Like Soundtrack Recording, Georgetown Masters uses the DAT machines for mixdowns which allows artists and producers to bring their work in on miniature cassettes rather than stacks of tapes. "We can easily dump the DAT recordings onto our Sony digital processor or digital reel-to-reel machine."

Cuddy also sees DAT as a viable alternative to the reference lacquer or analog cassette when making (Continued on page A-18)

Sony sets a new track record.



Computerized On-Air Boards Blend Traffic, Boost Creativity

standing on the verge of a creative re-birth, radio stations—big and small—are seeing radical changes in the way on-air programming is created with the advent of the totally tapeless studio thanks to the proliferation of the digital workstation. The audio event—programming which has been created, edited and aired digitally without ever going to tape—is recapturing the imaginations of audiences from top 40 to new age as technology allows station "creatives" to break the traditionally linear rules of audio production.

The "flying circus" of the board operator which encompasses the locating and loading of hundreds of cartridges, CDs and records into playback devices at the appropriate time each day, is gradually being replaced by a quietly automated digital system which can tie virtually every department of a radio station together and increase productivity—and profits—tenfold. Digital technology allows the air crew, news and production rooms, music and program directors, GM, accounting and traffic/continuity to continually monitor what's cur-rently "on air" and what's planned to be on air minutes or hours from

now.
"The fabulous thing about digital workstations," says Jonas Olmsted, president of Denver-based Oz Productions, "is the absolute control you have over what you air and when you air it—even while you're in the middle of a schedule."

"With a tapeless studio, the program director can look at the CRT in his office and change the morning guy's script and playlist, and download it to him for Monday morning with a few keystrokes; edit a downloaded wire report and time compress it—without pitch change—to fit a specific news slot; rely on the Columbine Traffic System to automatically log and invoice commercial air time, and; expect make goods to be reduced by 100%, all without leaving his desk," says Olmsted.

This fantastic scenario is a reality at Gannett's L.A. flagship KIIS-FM as well as WCGI, Chicago, through the use of New England Digital's Tapeless Studio which is comprised of the Synclavier Digital Audio System and Direct-to-Disk Digital Multitrack recorder. With the tapeless studio, music, commercials, effects and voice-overs can be manipulated by the DJ just like words on a word processor.

"We do about 50% of our inhouse promos on the direct-to-disk system," says Paul Donahue, director of engineering for Gannett. The KIIS-FM tapeless studio consists of the Synclavier and the direct-to-disk multitrack recorder augmented with 32MB of random access memory (RAM), a personal computer-like hard disk that will store 30 minutes of audio and a 2-giga-



The new Sony PCM-3348. It's 48 tracks on half-inch tape. On one machine featuring oversampled AD/DA converters and digital filters. Plus 12 newly developed LSIs, increasing reliability while reducing power consumption to 1.2 kW. All with complete half-inch compatibility—in the space of the industry standard DASH 24-channel recorder.

It works with the tape you've got. Not only can you play any 24-channel DASH tape on the PCM-3348, but you can also add an additional 24 channels to your recording—while maintaining absolute integrity of the original channels.

And the machine is just as compatible as its tape. Because of its built-in synchronizer, connecting the PCM-3348 to a Sony PCM-3324 or 3324A is simple.

It works like no other machine. Because it's built like no other machine. The PCM-3348 features a newly developed transport that gently shuttles 14"



reels of tape with unprecedented speed. Two channels of selectable AES/EBU or SDIF-2 digital inputs/outputs are assignable to any of the 48 tracks. An internal 20 seconds of 16 bit memory can be reinserted back onto tape either manually or by external trigger. Vari-speed control of \pm 12.5%. And a revolutionary digital/ analog output that can be advanced up to 250 words.

But the features don't stop there. With the supplied RM-3348 Remote Controller, you also get variable cross-fade control. Two track real-time ping pong. And a host of variable track modes—all stored in a battery-backed memory unit.

SONY

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It works like a Sony. Best of all, you get two features that come with every Sony product: reliability and record-breaking sound quality. From the undisputed Leader In Digital Audio.™

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byte optical recording disk that will hold up to four hours of audio material. Sound effects are listed in a menu format on the computer screen and can be inserted, deleted, edited and compressed without ever using magnetic media.

Of course, this digital technology is not new: it's been utilized in recording studios and film/video post production houses for quite some time. What's brought it into the realm of possibility for radio broadcast is the advancement of storage technology. The current Synclavier system will store nearly five and a half hours of digital sound effects on a 2-gigabyte WORM (Write Once, Read Many) optical disk. The introduction of erasable CDs and significantly larger storage media to the broadcast arena will allow entire program shifts to be assembled weeks in advance of air dates, and automatically played back via the system's SMPTÉ clock.

In the meantime, random access is the key to boosting production productivity. "Random access is perhaps best defined by what it isn't," says Olmsted. "Consider sound effects recorded on tape. If you want to find a car-by at the end of the tape, you've got no choice but to fast-forward your way through its entirety. Then, you'll have to rock back and forth to find the exact cue. If it turns out the Corvette you wanted sounds like a Rambler, you've got to rewind and start all over."

"With a digital retrieval device, you type or point at the word 'carby' and every car-by on your system is listed. Point at the one you want and listen to it. Don't like it? Scroll through the list and listen until you find one you want. If you like it, simply punch record and the effect is placed exactly where you want it."

Olmsted figures the elimination of rewinding, fast-forwarding and manual cut and paste saves about 20% in production time. "Linear access on tape and records," he says, "is like driving to your destination. Random access is like beaming down from the Enterprise."

What is in radio's digital future? Audio Fax—the sound equivalent of today's paper facsimile transmission machines. In simple terms, Audio Fax is the digital transmission, via satellite, of pre-recorded encoded audio which can be sent to specific stations, or groups of stations, just like fax machines dial a phone number.

"Because every station in the U.S. is addressable individually via satellite," says Olmsted, "advertisers can place regional buys and target specific markets when testing a radio campaign."

The most significant ramification, however, is the ability for a record company like Epic to finish the mix of a new Michael Jackson song today, and have it on the air tomorrow without ever producing a single tape or vinyl demo to send in the mail. "Because the transmission is directly from the digital master, they have a copy to play that is better than any tape copy that could have been sent to them from the record label."

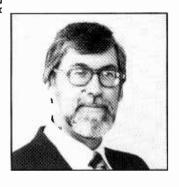
1988 AES CONVENTION

THE EXPERTS SPEAK

(Continued from page A-8)

will disappoint the major hardware manufacturers. I do however believe it is a very reasonable digital recording format for home and some studio recording, and it would seem to have tremendous promise as a backup media for hard disks in the computer field.

This should not be interpreted as a general disdain for the R-DAT format. Actually, I am very impressed by its sonic performance and am utterly astonished by the precision of the mechanism technology (more than 10 tracks in the width of a human hair!) I will, though, admit to a certain general disdain for all contact media regardless of technology, and would go as far as to say that by the turn of the century that all media should be non-contact, and if they aren't they should be.



Marshall Buck, Chairman, 1988 AES Convention

The 85th Audio Engineering Society Convention promises to be one of the best yet.

This industry is one of the most exciting and eclectic of all. It combines input from some of the most creative talent in the

world, with that of the brightest technical brains on the scene. The continuous availability of the best young minds is what is responsible for the vitality and renewal of this business.

The outlook for the 85th AES Convention on Nov. 3-6 at the Los Angeles Hilton Hotel and the L.A. Convention Center is intriguing due to the dynamic nature of the engineers who will be presenting technical papers, and the state of the art hardware and software which will be announced at the exhibits. This exhibition, more than any other on the circuit, brings out the newest, most innovative gear. Why? Because the engineers feel that this is THEIR show. The most their heads, and the industry is richer for it.

let them have their heads, and the industry is richer for it.

This convention will mark the 100th anniversary of the invention, by the American engineer Oberlin Smith, of magnetic sound recording. There will be three very special, related events to celebrate and chronicle this centenary. Jack Mullin will assemble his priceless collection of historic audio recording and playback equipment in a museum quality setting. And Peter Hammer will interview Jack, for both attendees enjoyment, and video cameras, in a workshop Friday afternoon. Also, the Saturday evening banquet will feature talks by Ollie Berliner (delivered by Ray Dolby), whose grandfather, Emile Berliner, invented the gramophone, and Friedrich Engel, who is a noted European historian in the field of sound recording.

The convention theme, A Century of Technology in the Service of Artistry, was chosen because it encapsulates the historical role of the audio engineer in the community. We have one hundred years worth of innovative technology, contributed by people from around the world to place in the service of the artist, who needs to communicate to his listener and to put at the disposal of the listener, who is just as eager to hear music. In addition to music, our technology extends the reach of the verbal communicator, who serves to shape and maintain our culture. Of course, reproduced sound is an important accompaniment to the visual media, as well as live theater and sports.

What do we foresee for the future? Now that the arguments over the listening quality of analog versus digital sound recordings have been largely resolved, we audio engineering types can freely appreciate the numerous qualities of the older systems, while moving forward to digitize more information and maintain signals in the digital domain further in the chain, where sophisticated processing can be done.

Eventually we will digitize immediately after the microphone, and maintain the signals in digital form all the way through the recording and playback chain, including all mixing and equalizing functions, until a digital power amplifier generates a loudspeaker drive signal. It is even possible to have a digital input loudspeaker, with an acoustic lowpass reconstruction filter in front of a series of binary weighted diaphragm segments. All this technical mumbo-jumbo is

aimed at one goal: enhancing and preserving the quality of life, by nourishing the human spirit.

Those of us who are professionals in the audio business, whether as design engineers, recording engineers, technicians, manufacturers, or marketeers, understand this, and derive great personal satisfaction from contributing to this calling. We love this gig we're in, and yet we want to be fully professional in our approach. We want to be aware of the best technology to accomplish our goal.

The 85th Audio Engineering Society Convention will address each of these specific needs, while providing an illuminating look at the historic men and machines which have empowered us.



Paul Wolff, President &
Owner of API Audio
Products, Inc.
The Advancement of
Recording Technology
When API looks into the

Recording Technology
When API looks into the
discrete crystal ball for
signs of the future, we see
many openings ahead.
One obvious direction is
that of digital tape recorders. Accepting the fact

that analog tape does have a nice effect on the audio that is recorded on it, one of the oldest problems has always been the noise factor. Thanks to Mr. Dolby and his A,B,C, and SR, then DBX and moving filter type noise reduction, the recording industry has been able to deal with the noise inherent in tape. The one thing that noise reduction companies have always addressed is the "sound" of their products' effect on the recorded material. This attention has always pleased engineers because they want less noise with a minimum (or a pleasing) effect on the audio. With the advent of digital tape machines, most companies offering them primarily promoted the fact that they had incredible headroom and extremely low noise. They seemed to assume that because it was 16 bit and sampled at twice the highest "needed" frequency, that everything was perfect. Most even insisted that 44.1 or 48 kHz sampling was fine and no one could tell the difference. The early recorders even used one digital to analog converter and alternated channels with it, causing a delay from one channel to the other. Now we are finally seeing 96K sampling rates on some tape machines, keeping the high frequencies clear sounding. I think it's important to keep in mind during this period of "transition" that just because there is a new process for doing something, such as recording or mixing, the old process does not automatically become wrong or obsolete. The "industry experts" seem to indicate things like: "digital is the wave of the future and analog will become a thing of the past." As long as we keep in mind the reasons that people continue to gobble up old Neve, API, and early Trident consoles for their studios (often spending more than they paid for it to fix it up), or the reason for using that '59 ottot as our analyses county. son for using that '58 strat, or our endless search for that pair of shoes that "feel" right, we, audio manufacturers, will stay busy designing great sounding products, regardless of the format. Keep the pressure on us and we will give you what you want.



Ray Newman, Chief Engineer, Electro-Voice Loudspeakers During The Next Five Years

In either art or technology, five years can represent a period of slow evolution and the sorting out of alternatives. It can also be a time frame containing the seed of a new idea about to sprout and es-

about to sprout and establish new directions for an industry. Let's speculate on what will be happening in the next five years in the particular case of loudspeaker technology serving the art form of music. What can we predict from the vantage point of the research and design section of a company whose major aim is to come up with successful loudspeaker "instruments" for the music and entertainment industry?

The key is in the word instrument. Loudspeakers are the sound-producing portion of a wide group of complex instruments. These instruments take human creativity as their in-

put, convert it to electrical impulses, process and mold it, and finally communicate its essence to groups who wish to experience the message. (What an amazing and important industry to be in—the communication of creativity from a few to a great number.) To be successful in this role, loud-speakers must address the needs of the artist and not exist for their own sake or for simple novelty. The next five years will see the closer association of loudspeaker technology with the art form it gives voice to. This will result in the rediscovery of fundamental matters that are at the center of communicating creativity to groups of listeners. The outcome will be more sensible and usable products.

These fundamental matters have been present in the field of acoustics for some time, but they tend to have become obscured in the confusion of semantics—the inability of artist and technically creative people to speak meaningfully to one another. These concepts center around two basically important matters.

- 1. Is the creative message clearly delivered to the listener as intended?
- 2. Has the necessary equipment to do this been designed to do its task in the most efficient manner possible?

The greatest benefit the next few years can hold will be the increased ability of artist and equipment designers to better understand each other. The result will be the creation of more sensible loudspeaker products that can deliver the message more perfectly. I believe that these products will more efficiently employ the following acoustic fundamental concepts:

- a. Sufficient acoustic output, low in unwanted distortion and high in reliability, from the smallest and lightest packages possible;
- b. Better control over the direction in which this output is sent so the intended listener receives the artistic message understandably.

The first of these concepts implies that the equipment designer must be knowledgeable enough to separate wishful thinking from valid design principles. Technology and materials must be used effectively and without waste so that the artist and his/her support team has the smallest and lightest equipment needed to effectively do the job. This is especially true for portable equipment where unneeded size and weight are undesirable. The use of new materials for loudspeakers and their enclosures or better use of existing materials has yet to be fully explored. (Loudspeakers using the new magnetic material, neodymium, are a recent example.) The effective coupling of electronics and loudspeakers to produce compact and more reliable, self-protected products is relatively new and unexplored and should receive more attention in the near future.

The second concept has received some attention in certain loudspeaker products but its significance to the general music and entertainment industry has not been fully realized. Few things are more important than sending the artistic message to the intended parties uniformly and equally without wasting it on inanimate objects that either swallow it up or reflect it back to cause confusion and loss of clarity. Directional control of required acoustic output is one of the most important and least understood concepts in the field of communication. Look for it to be more effectively used in the future.

This brief commentary on the future of loudspeaker products could have been filled with lists of possible gadgetry and technical "buzzwords" and would have communicated comparatively little. Future progress is dependent upon loudspeaker designers and users better understanding each other and recognizing certain fundamental needs.



John M. Storyk, Founder & President, John M. Storyk Inc.

First of all, I've never felt that I had a particularly keen visionary sense—I think designers' and architects' concern with space often puts them out of the loop when it comes to the trends and market imperatives that some-

times drive this business.

Having issued that cranky disclaimer, let me say that I find current development in studio and acoustical design terrifically promising for the future. We've passed through the period when the technology overwhelmed the human di
(Continued on opposite page)

BILLBOARD NOVEMBER 5, 1988

mension of media facilities. Control room design is beginning to finally integrate its computer requirements with sensible ergonomic solutions. For instance, it doesn't take an intellectual giant to figure out that there's going to be more equipment in control rooms. And that more music is going to be created in there; and that much of that music is going to involve a visual correlative. So, let's make the control rooms bigger, and let's really design for synth and midi placements and reduce the amount of glass (always a bit of a loose cannon, acoustically) and understand that control rooms are going to have to hold more people and that frequently studios themselves will often be little more than a series of more highly insulated, acoustically variable iso chambers.

There will be a couple of significant advances, some of which are already starting. Finally, per the video example, the tape machine will leave the control room. This is pretty obvious, given the fact that tapeless equipment, Fairlights, Synclaviers, etc. are in effect. So, put the recorders, which are really computers, in a computer environment—cleaner, quieter, easier to maintain.

Second, control rooms will grow out of the archaic "one focal center of the room concept." Why? Because, the synth or midi player, seated at a fixed aural pod, has to have the same audio reference as the engineer. Hence, I'm now fashioning rooms with an MLP design—multiple listening positions. It's amazing how much the players appreciate not having to contort themselves halfway around the room to hear.

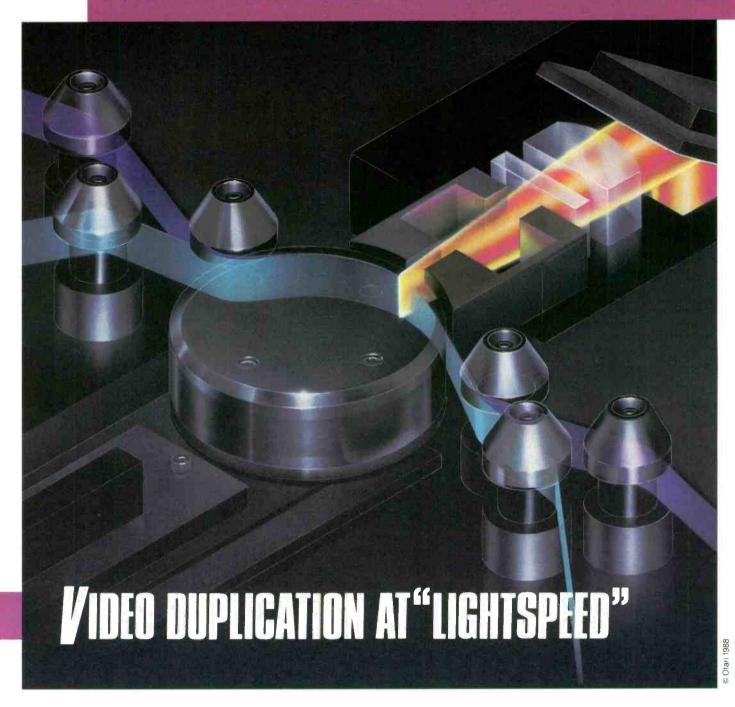
Also, it's time to face the music. There will be, there must be integrated audio/video recording/mixing suites. It's not what's happening today, but the financials absolutely dictate it. My newer projects, like Full Sail in Florida, are moving much closer to an inter-formatted philosophy.

Two more points. Everything points to a reshaping of the studio industry. On one end will be the personalized studio in a box, the one man technological desert island that can sound like \$2 million. There'll be more of these, lots more. On the other, the famous boutique studios of the '70s, with corporate linkages and financing will become flat out complexes, with interdisciplinary capabilities that don't even exist yet. They'll be bigger, more spectacular and costlier to create than anything we've got now. I'm working on a seven studio complex now, and we're talking about a larger one.

Back to the micro, and a small gripe. The design and technology I'm talking about has not been paralleled by a similar growth in building materials. We're stuck with a relatively old-fashioned construction technology. I keep looking for better diffusers, higher S.T.C. systems, especially at lower frequencies and more efficient absorption materials. But, realistically, frequency dependent construction (F.D.C.) will only fully emerge when the building industry and manufac-

(Continued on page A-14)

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*405X in NTSC-EP mode; 135X in NTSC-SP, and 192X in PAL

EXPERTS SPEAK

(Continued from page A-13)

turers begin to listen to studio designers and respond to their needs.

Will all this really come to pass? One of the things that keeps me excited about my work is that I don't really know, but I can't wait to find out.



Steve Woolley, National Sales & Marketing Director, Professional Audio, Panasonic Audio-Video Systems Group

The Analog-Digital Crossroads
This year's Audio Engineering
Society Convention in Los Angeles
will be a unique occasion. It marks
the first time that a great many studio owners, record producers and
engineers will be able to listen to
some of the first generation of "accessible" digital systems which,
quite literally, are going to revolutionize the studio business.

For recent months, the professional audio industry has been buzzing with excitement at the glimpses it has seen of new-generation digital tape machines; digital workstations; recording and production consoles and a treasure trove of stunningly powerful digital effects devices. Without doubt, we stand at the threshold of an exciting era, where creativity and quality will become unlimited with the power and productivity found in intelligent and ultimately flexible digital signal processing hardware.

One aspect that is often overlooked, however, is the pedigree of these new first-generation systems. We develop strong preferences for particular brand names of equipment, over others, based on highly subjective factors.

The first time many of us heard digital audio we were amazed at the transparency and dynamic range. Now we have begun to question our first impressions, as the initial impact of its very low noise, extended frequency response, reduced distortion, etc., has worn off. We are looking now, in the third- and fourth-generation compact disk players and other machines, at 18and 20-bit A-to-D's with eighttimes oversampling, in the search for missing elements of the sound! The subtleties of tomorrow will demand that we re-educate our ears and minds, and form new ways to evaluate the equipment of the fu-

A firm grounding in analog equipment design is essential for any manufacturer innovating for this market. Without a clear understanding and experience in the analog domain, many of the subtle elements that contribute to the audio experience may be missed. To proceed upon the assumption that everything is "digital" is to ignore a most essential factor. Now and for the foreseeable future it appears that we will stubbornly refuse to listen to and enjoy "one's and zeros!"
What we will listen to, hear and enjoy is analog audio...sound. If one does not convert the analog signal completely and with a proper understanding of the signal's various elements, then we will not be able to produce correct sounding de-

The bottom line is simple: We must pay as much attention to developing excellent sounding analog circuits for our digital recorders, consoles, editing systems and signal-processing equipment, as we do in designing the digital hardware and software that makes them work.

Earlier this year we unveiled a new range of digital audio tape and compact disk machines that have been designed specifically to withstand the heavy demands of day to day use in the recording and production studio. In addition to front panel controls necessary to take full advantage of the features and functions of DAT and CD, we paid

particular attention to the sonic performance of these units. Our experience in making state-of-the-art, excellent sounding consoles and amplifiers was utilized to develop critical analog pre-amplifiers and output stages, and new technology, 64-times oversampling A-to-Ds for this new generation of machines.

These devices were introduced to the market in the firm belief that we must be responsible and bring "something to the party," and not just introduce another piece of redundant audio gear. It goes without saying that we will continue to refine our products and search for the best possible functional and audio performance.

As many of us are already aware, digital technology puts extraordinary demands on other elements of the audio production chain. For example, the crosstalk and signal-tonoise ratios of digital equipment uncover numerous problems in many of today's top consoles. Before the digital age we accepted these consoles, primarily because their noise floor and distortion characteristics masked their own inherent problems. As we can see, we must pay attention to the performance demands now with us, or we might not be able to take full advantage of the sonic improvements available to us today and in the fu-



Mel Lambert, President, Media & Marketing Digital: The Coming Revolution

Digital is a truly democratic technology. It puts more creative power into the hands of more people than ever before. In fact, the latest generation of digital consoles, tape machines, effects units and editing systems we can expect to see at the forthcoming Audio Engineering Society Convention in Los Angeles will dramatically extend and enhance every type of audio production. Against such an exhilarating background, it is no surprise that the professional audio industry is becoming so dependent on this nascent technology.

Digital has become the choice for mastering classical sessions. Digital multitracks are used routinely on an increasing number of rock sessions. DASH- and PD-Format digital tape machines are also finding increasing application within film and video post-production facilities, not to mention broadcast production studios. This year has seen delivery of the first production versions of at least three new random-access editing systems, whose creative potential is, quite literally, limitless. And the proliferation of digital signal processors continues to provide us with a vir-

tual arsenal of great sounding effects units.

In addition, we are beginning to see a concerted effort being made to develop appropriate interface schemes that allow the various elements of a recording or production studio to communicate with one another. The widespread acceptance of standardized AES/EBU digital ins/outs for stereo signals, as well as the new MADI standard for simultaneous 32-channel IN/OUT. means that consoles and editing systems can accept and send signals to companion tape machine and processing units entirely within the digital domain. And the use of SDIF-2 ("1610/1630-compatible") and consumer-level S/P DIF ("CD/DAT" compatible) inputs and outputs will mean that makers of the various building blocks needed for an all-digital studio of 20 Minutes Into The Future will be able to exchange data more easily.

The growing acceptance of digital recording and production systems also means that a centrally-located control surface—designed to look and function like, if that's the way the engineer and producer prefers to work, a conventional analog console-can be used to modify and store the settings of every function. We are also seeing the development of standardized interfaces and protocol schemes that enable outboard processing units, MIDI-based sequencers and other peripherals to be controlled from the master control console.

All in all, the advent of digital recording and control systems opens up virtually limitless possibilities in the studio. And the ability for one component to interface directly with another—to send either digital data or control information—will further expand the creative options available to us. Digital really is a happening technology!



Peter Zakit, GM, Studio Recorders, Ampex Professional Composite Digital Video Format

Since the introduction of the first commercially successful videotape recorder, more than 30 years ago, broadcasters and production facilities have sought to apply this technology to an ever broadening list of applications.

As technology evolved and the demands on videotape recording increased, so have the number of formats. While the number of choices available to any one customer may seem perplexing, they provide needed options to satisfy specific needs.

The evolution of formats is dependent upon four factors: technology, market need, competition, and standards. In order to succeed, a

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new format must perform in a given application better and/or cheaper than other alternatives. As we trace the evolution of the major professional formats, this pattern becomes apparent.

While 2-inch quad was the only professional format for nearly 20 years, the superior features, performance, and lower cost of one-inch Type C VTRs quickly rendered it obsolete. While superior in the studio, Type C VTR technology was still too bulky and heavy to adequately serve the needs of ENG and EFP.

The ³/₄-inch U-Matic format (originally intended as a consumer format) filled this need for compact, lightweight, portable systems, and quickly replaced film for ENG and many EFP applications.

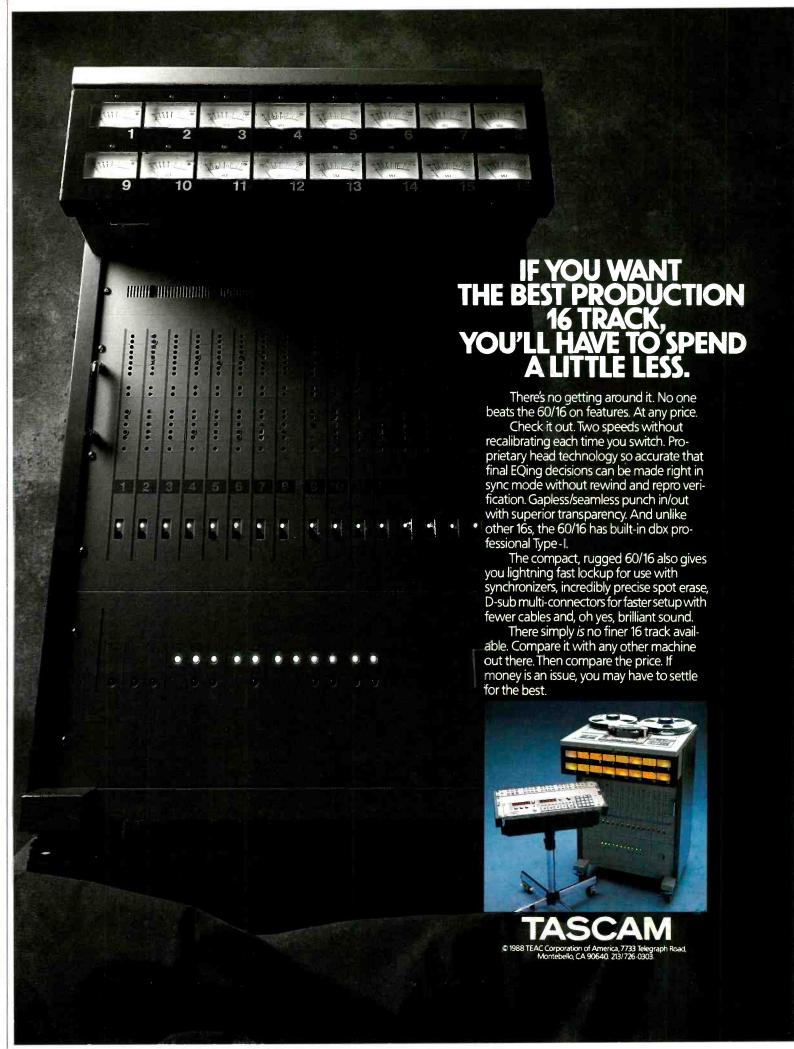
The emergence of ½-inch component analog video (CAV) formats, (Betacam and M formats) in the early '80s, satisfied a need for even smaller, lighter, higher performance systems for ENG and made possible the now familiar all-in-one camcorder. Recent extensions to these formats (Betacam SP and M-II) also makes them appropriate for less demanding studio applications as well.

While analog recording techniques have evolved significantly, there remain fundamental limitations which inhibit their multiple generation capabilities. For more than a decade, digital recording has held the promise of eliminating the multiple generation degradation of analog VTRs while potentially being simpler and less costly to manufacture, and more reliable than their analog counterparts.

The first digital format, the D-1 standard, is a worldwide component digital format which is independent of the coding schemes of NTSC and PAL. It is compatible with other equipment that complies with the CCIR-601 digital interface standard. While providing major performance improvements, high equipment cost and incompatibility with existing composite analog facilities are limiting its acceptance as a general purpose digital format.

A second digital format, developed by Ampex, known as the D-2 composite digital format has been developed as a general purpose format to replace Type C. While providing the same digital performance as a D-1 machine (minimum 20 generation transparency) the D-2 format is 100% compatible with existing composite analog facilities. In addition, it provides all the capabilities and performance features of Type C recorders, provides approximately three times the record/play time per same size cassette compared to a D-1 recorder and will cost only slightly more than today's high-end Type C VTRs.

In the future, multiple formats will continue to exist. Only those that best satisfy market needs will enjoy widespread acceptance. Because of the diversity of the professional television marketplace, the introduction of new formats is not obsoleting existing formats, but causing their realignment. Ultimately, the intended use of a format and its cost to implement will determine each user's format secontinued on page A-16)



PRODUCT PARADE

(Continued from page A-4)

tion markets as a direct-to-disk digital multi-track recording and editing system featuring a new remote controller/editor/locator user-interface, as well as time-compression, direct digital transfer, CMX edit list conversion and VITC/SMPTE synchronization software enhancements. Besides the new hardware, NED will announce a variety of software enhancements for both Synclavier 9600 and 3200 workstations.

Studer Revox America introduces the C270 Series of 2, 4 & 8-channel professional recorders. The ½-inch 2-channel recorder is aimed at broadcasters for on-air and production applications while the 4 and 8 channel machines are designed for multi-track and video post-production applications and special low-speed versions for low speed and logging applications.

The entire series of C270 recorders carry such standard features as **Dolby** HX Pro seamless and gapless punch-in and punchout, integral scrape-flutter filter in head assembly, constant tape tension on both spooling motors, one-hand cueing under full servo control, fully modular audio electronics, front access to all audio electronics, plug-in record and reproduce equalizers, 3 peak LED indicators, built-in variable speed with a -33% to +50% range, selec-

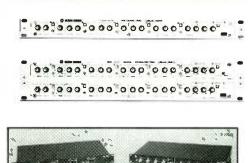
table library wind and record inhibit and an optical end-of-tape sensor.

In the digital effects arena, Lexicon is introducing the PCM-70 Digital Effects Processor which offers more than 40 imaginative presets and 50 user registers for instant access. Each of these new programs contains up to 50 parameter controls including time delay, feedback, wet-dry mix, high and low pass filters, stereo panning, and room size. The PCM-70's MIDI implementation allows any of its parameters to be "patched" to any MIDI controller or switch for real-time dynamic control.

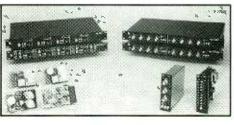
Lexicon will also bow the LXP-1 Multi-Effects Processing Module with over 4,000 distinct sounds accessible from the front panel, 128 user registers, dynamic control for real time performance and sequencer-based automation, and System Exclusive implantation for as many as 8 variable parameters per program.

Five new audio products debut from Professional Consultants In Sound (ProCo) including the Patchmaster Series Model PM-148, a single-space, 48-point, unbalanced patchbay designed for use in recording studios, A/V production facilities, commercial sound installations and portable audio systems.

Other entries to the ProCo line include: two new additions to the Multiface Series—the RMS-1 and RMS-2 Remote Monitor Switchers



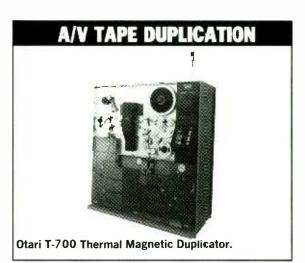
SOUND PROCESSORS







Left, from top: Klark-Teknik DN 405 and DN 410 Parametric Equalizers; api 5502; Dolby STU4 Surround Decoder Unit; Alesis Quadraverb; Above: Dolby PS3 XP Series Multitrack Noise Reduction



designed to switch power amplifier outputs to alternate speaker systems; the Model HJ-6 Headphone junction box and the Selectapatch Switch for user-modification signal flow.

Otari bows the MX-55 Series line of compact ½-inch tape recorders designed for broadcasting, recording studios, and audio post-production. The MX-55TM is a 2-track version with center-track time code. The transport features a DC quartz PLL capstan motor with user-selected speed pairs of 15/7.5 or 7.5/3.75 ips. A 7-digit timer featuring a 4-memory mini-loca-

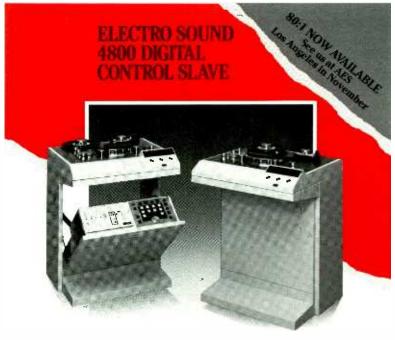
r featuring a 4-memory mini-loca-(Continued on opposite page)

EXPERTS SPEAK

(Continued from page A-15)

lection.

- The ¾-inch U-matic format will no longer be the format of choice for ENG, but will continue to dominate much of the corporate industrial market for economical production.
- Half-inch CAV formats will dominate ENG and EFP applications and continue to evolve into many broadcast and production applications.
- Type C, with its large installed base, will continue as a viable format for many years because of its performance advantages over CAV and cost advantages over digital.
- The D-2 composite digital format will become the next general purpose format, replacing Type C for most applications.
- The D-1 component digital format will be used primarily where the benefits of the component signal format outweigh the cost of component implementation.



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PRODUCT PARADE

(Continued from opposite page)

tor is also included as a standard feature

Soundcraft USA/JBL Professional debuts the Soundcraft 6000 console for multi-track recording. The 6000 is capable of up to 24 busses, and can be expanded up to 32-track monitoring. Features include a four-band semiparametric EQ and a phase reverse switch to reverse polarity on individual input modules. Each of the six discrete auxiliaries sends selectable pre or post fader with additional pre or post EQ settings.

Sony Professional Audio will introduce the PCM-3324A digital audio multi-channel recorder. The PCM-3324A, successor to the PCM-3324, is a 24-channel digital audio recorder complying with the DASH format. Its features include digital filter, two-channel AES/EBU format digital audio i/o and reduced power consumption.

Other Sony introductions include the MXP-3056VF mixing console which incorporates the features of the MXP-3000 series console plus stereo echo returns, improved cueing facilities and enhanced automation user interface. The 56 input and output channels split by a center control allow the users to easily interface with two multi-track machines.

The console is suited for audio sweetening, film post-production and musical recording applications

Optical Disc Corp. is holding demonstrations of its Model 530 Compact Master Disc Recording System marking the first time the system has been publicly demonstrated on the West Coast. Because the equipment is smaller and more self-contained than other mastering systems, ODC will be able to demonstrate it in operation on the exhibit floor.

The Model 530 uses a new process called NPR (non-photoresist) which uses the direct read after write (DRAW) recording technique to check the master while it is being recorded. (The older photoresist process requires the glass master to be developed before its quality can be checked, a process sometimes called "the blind process.")

Tascam introduces what it calls America's first 8-track multi-track cassette recorder using standard audio cassettes. The rack-mount Tascam 238 Syncaset supplies twice the amount of tacks previously available in a standard cassette multi-track recorder with, what the company calls, state-of-the-art control.

The Tascam 238 features 3 ¾ inch tape speed, full-function remote, auto punch in/out, auto rehearse, dbx II noise reduction, and MIDI compatibility. The Syncaset also supports SMPTE, giving it the ability to lock up with other decks and synchronize with video.

CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Ken Joy, Los Angeles-based freelance writer specializing in proaudio/video, except "Experts Speak," a Billboard feature; Cover & design, Steve Stewart.



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MEDIA OF FUTURE

(Continued from page A-9)

reference dubs of albums for producers. "The DAT tape lets them listen to a tape that is much closer to the end product," he says.

Producer interest in high-quality

Producer interest in high-quality decks that can be taken home or to the office was one of the reasons that Record Plant of Hollywood recently added DAT to its equipment complement. The DAT decks are used for 2-track mixdowns from either digital or analog multitracks, and for the sampling of sound effects and occasionally for fly-ins.

According to Record Plant's setup manager, Chris Horvath, the studio has seen an increase in demand for the DAT system to be used as a remote recording deck for both concerts and location interviews for radio. "Instead of using the standard $^1\!/_4$ -inch analog machine for radio interviews, a crew can take advantage of the portability of a DAT deck and get digital quality on the spot without spending a lot of money."

DAT is also finding increasing acceptance as an alternative mastering medium to the ¾-inch U-Matic. "I believe DAT has very good potential as a professional format from a recording perspective as well as from a pre-CD music distribution perspective," says Paul Gelardi, VP of Shape Inc., a Mainebased audio/videocassette manufacturer. "DAT should show strength in what I call 'pre-release activities' like sample mixes and reference tracks for producers."

Some professional end-users, however, are a little more cautious in fully embracing DAT technology. "We're really waiting for DAT machines to come equipped with SMPTE time code so it can be locked up with other machines," says Paul Camarata, president of Sunset Sound in Hollywood. "Right now there's no way to lock up DAT with video or multi-track machines. I think that's going to slow up the proliferation of the format in a lot of production houses." Camarata does note that a lot of Sunser Sound's clients are bringing their own DAT machines to sessions in order to transfer previously recorded material to a digital multi-track machine, or to take home reference dubs of a session.
Others feel DAT hardware

Others feel DAT hardware should achieve a higher level of reliability if it hopes to be taken seriously in the hardware abusive environment of busy production rooms.

"Professional DAT can do anything a studio needs in terms of the ability to record a full spectrum of sound," says Joe Kempler, technical director for Sunkyong. "The current drawback is its inability to be used for quality editing because it's basically a record and playback machine."

Kempler sees DAT as the perfect medium for archival storage of digitally produced music and sound effects which could later be "downloaded" to a sampling keyboard or mixing console. "DAT could also show strength as a mastering medium from which you could directly cut CD masters, but it probably won't become the machine of choice for high-volume production

SOME LOVE THE FACT THAT THE AUDIO PERFECTIONISTS AT TELARC **CHOSE** TDK'S SUPER AVILYN FORMULATION FOR THEIR DIGITALLY RECORDED CASSETTE SERIES.



1988 AES CONVENTION



rooms because it's basically a scaled-down video recorder with some inherent disadvantages of that medium."

The "inherent disadvantage," according to Kempler, is an average headlife of less than 1,000 hours and a tape life which has yet to be determined. Kempler cites broadcast tests of DAT as a production medium for radio which have shown the format to rate an unacceptably high drop-out rate over other media. "In all reality," says Kempler, "a well-tuned standard audio cassette deck recording on chrome tape will yield results equal to that of DAT, but with considerably more reliability."

Erasable CDs—5-inch CDs which

Erasable CDs—5-inch CDs which can be recorded, played and erased like magnetic tape—is, for the most part, still a dream. But it is a dream that is anxiously awaited by all who long for increased productivity and flexibility it will bring broadcast and recording studio production rooms. Using a Small Computer User Interface (SCUSI), erasable CD units will be computer-driven and, as such, will provide users with instant access to any byte of sound or data through an extensive on-screen menu.

Record and erase CD machines are currently in prototype at New England Digital where a company spokesman says any recordable CD systems the company releases will be plug compatible with every other production module the company makes, in order to provide a fully integrated sound production and recording environment.

While the recordable CD is an estimated "couple of years away from being price practical for the professional market," "WORM" (Write Once, Read Many) recordable disk technology is widespread and gaining increasing acceptance in recording studios, radio productions rooms and video/film post-production houses, according to Richard Wilkinson, president and CEO of Optical Disc Corp. (ODC).

Wilkinson says ODC has broken through the previous barrier of "clean-room only" production for WORM disks with the introduction of the Model 530 CD recorder which can make both 5-inch playable CDs and glass masters in a system which can be installed in any recording studio or radio production room "right next to the console."

Wilkinson says the Model 530 is a "self-contained" clean room that will allow the instant real-time mastering of any digital or analog signal produced from a variety of boards and tape machines. "Instead of producing a master on 3/4-inch Umatic which is later taken to a lab for mastering," says Wilkinson, "a master can be made right in the tape to the master disk. The system monitors every bit of data as its recorded which eliminates the need to make glass masters and pressings to determine if the transfer was successful.

"It's a natural for producing oneof-a-kind sound effects libraries until such time that erasable CD systems become practical for everyday use," he says. **KEN JOY**



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Panel Formed To Find Granberg's Successor

NARM, VSDA Looking For Exec VP

BY GEOFF MAYFIELD

NEW YORK A search committee has been formed by the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. to find a successor for Mickey Granberg, executive VP of both trade groups since 1984, who plans to leave her post next year.

The joint committee was formed when the boards of NARM and VSDA met Oct. 10-12 in Turnberry, Fla.

A provision of the organizations' joint-management agreement is that a single executive VP will serve both groups, as has been the case for the past seven years.

Pam Cohen, who has been executive director of both associations since 1986, is considered by some NARM board members to be a leading contender for the post. However, Cohen's ascension to Granberg's position is not considered a lock.

The trade groups indicate that an undisclosed number of candidates have already applied for the position. Some of those replied to ads that were run in several trade publications, including Billboard. Others are described by NARM and VSDA as "individuals within

the record, video, and association industries who were aware of the impending vacancy."

The Marlton, N.J., trade groups are still accepting applications for the position, although the search committee hopes to narrow the field of applicants by Nov. 14.

Serving on the committee are three NARM board members-Jack Eugster, president and chief executive officer of The Musicland Group; Roy Imber, president of Record World Enterprises; and Pat Moreland, a senior officer for Show Industries—and three VSDA board members—Frank Barnako, president of The Video Place; Brad Burnside, owner of Chicago's Video Adventure; and Arthur Morowitz, president of Metro Video Distributors. Eugster and Imber are past presidents of NARM; Barnako and Morowitz are past VSDA presidents.

The committee will review and recommend candidates to both trade groups' boards. Finalists will be interviewed first by the committee and then by members of both boards.

In other association news, the NARM board has agreed to roll out a lower membership fee of \$50 for smaller retailers. Criteria for the lower rate, which is one-tenth of the association's regular fee of \$500, will be limited to "retailers who buy most of their product from one-stops," says Granberg.

The new enrollment plan serves both short- and long-term goals. Granberg says the lower fee should help bolster attendance at NARM's March convention in New Orleans. She notes that there are fewer retailers located near the Crescent City than Los Angeles, the site of last year's convention site. In the long run, the NARM board hopes the new membership tier will encourage increased participation by smaller chains and independent dealers.



Troop Stormin'. Atlantic recording act Troop stops at Atlanta's Peppermint Records in support of its self-titled debut album, which includes "Mamacita," the Levert-written hit. Shown, from left, are Willie Easley, Peppermint Records manager; Troop's Reggie Warren, Rodney Benford, and Allen McNeil; Peppermint Records' David Seider; and Troop's John Harreld.

Blue Note & Tower Link Up For Promos

BY JIM BESSMAN

NEW YORK Lifting a page from the promotional texts of other musical genres, Greenwich Village jazz club the Blue Note is tying in with Tower Records' Lincoln Center outlet to promote its upcoming attractions.

The Enjoy Great Jazz... At Home, And At the Home Of Great Jazz campaign entitles Tower customers who buy more than \$75 worth of jazz product to receive two admissions for an 11:30 p.m. Blue Note show. In return, the club gets prominent display space throughout the Tower outlet.

"Basically, we're reflecting the sophistication that all other segments of the industry have previously exhibited to their audience targets," says Bob Golden, Blue Note's marketing and talent director.

"A lot of us in jazz are just catching up to the marketing awareness

that our counterparts in other musical categories have shown for a very long time. Hopefully, our collaboration will innovate a new trend in our industry."

Ken Micallef, the participating

Ken Micallef, the participating Tower store's jazz buyer, says that while the store has similar arrangements with other clubs, the Blue Note promotion is substantially larger. It involves three window signs,

(Continued on page 61)

Club Offers Music Takeout Sound Warehouse Sets Ministore

BY CHARLENE ORR

DALLAS A free Monday-night concert series at outdoor venue Dallas Alley and club Boiler Room has given locally based Sound Warehouse a new venue for prerecorded music sales.

The 115-store publicly held chain has opened a ministore at the weekly outdoor shows that are sponsored by rock station KTXQ "Q102" and held at the downtown entertainment complex here.

Called Sound Warehouse Take-Out, the arrangement requires little more than a table, which is set up in a corner of the Alley.

"We do this for community involvement," says Sound Warehouse spokeswoman Julie Devereaux, who works the outpost with two other staffers. "We are more than a record store this way.

"Most of the bands who play here have new releases, and we carry them. So we take out a couple of boxes of [LPs], compact disks, and cassettes, along with Sound Warehouse and Q102 T-shirts and caps."

Q102, which is already involved in an LP Of The Week co-promotion with Sound Warehouse, tries to pick its featured album to coincide with the the band scheduled to play the Monday concert. Buyers can then purchase that title for a lower price by showing their Q-card, a plastic bonus card that the station distributes to its listeners. At the concert site, Sound Warehouse generally prices featured titles at \$8 for LPs and cassettes and \$14 for CDs. Sales tax is built into the prices, which are round-

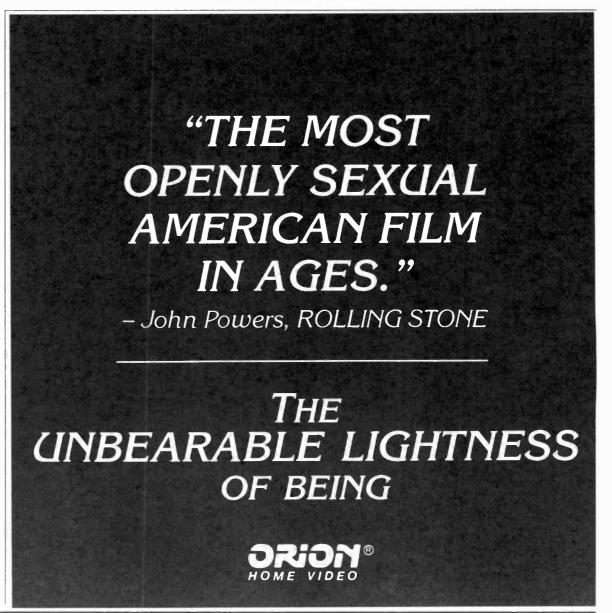
ed off to eliminate the need to make change at the booth.

The ministore idea came from Beaver Productions' Dallas promoter Ray Compton, who approached Sound Warehouse supervisors. Dallas Alley personnel, in particular marketing director Theresa Rynell, thought the idea was worth trying and donated the space to Sound Warehouse. The average number of sales is from 50-100 units per concert. The shows draw anywhere from 2,500-15,000 attendees.

For instance, an August Midnight Oil show pulled 15,000 into the Alley. Says Beaver's Compton, "What's so nice about the series is that bands of all styles come through. We've had jazz bands like the Rippingtons, Lee Ritenour, and Shadowfax. We've had new bands like Midnight Oil and Big Pig. We've had country, like Foster & Lloyd. Now we're doing some oldies bands, like John Kay and Steppenwolf and the Marshall Tucker Band. One of our best turnouts was for Timbuk 3, where we transformed the Alley into Eden Alley, the title of [the band's] latest album.

"It's just a great opportunity for Sound Warehouse. A lot of Alley patrons come out every Monday," he adds. "We hear them say, 'Oh, that's who sings that.' Bingo, the album is available. This arrangement is very beneficial to the bands. Q102 or some other station will usually air the band's release, they build an audience, and they can sell their music. It's a great point-to-point marketing idea."

In the case where an artist does
(Continued on page 61)



BILLBOARD NOVEMBER 5, 1988

www.americanradiohistory.com



by Earl Paige

ACKING IT UP: Rackjobbers approached the Oct. 23-27 National Assn. of Recording Merchandisers' third annual wholesale conference in Palm Springs, Calif., with great enthusiasm. Prior to the meet, David Lieberman, co-chairman of Lieberman Enterprises and chairman of the NARM rack program, said, "What's so optimistic for the rack community is that accounts once thought marginal in audio are now a totally new opportunity with video coming on." Moreover, while the core consumer in audio is age 15-22, Lieberman said, "the core video consumer is 22-50 and [is] naturally addressed by mass merchandisers. Video has become 30% of our market share," and in terms of outlets has grown beyond K marts and Wal-Marts "to the 7-Elevens and Circle Ks of the world."

Video is so important for racks that Joe Pagano, Lieberman VP, titled his address "The Dominance

Of The Rack In Sell-through Video." But even in audio, opportunities are mushrooming, said Lieber-"because the CD market is more mature and the cassette market is more than mature. In CD there is a finer lineup of midline and catalog that does not require so much weekly or every-otherweek service." More on the wholesaler conclave appears elsewhere in this issue, and next week's Billboard will feature further coverage.

FOR WEEK ENDING NOVEMBER 5, 1988

ON CHAR

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POP,

Compiled from a national sample of retail sales reports.

* * No. 1 * *

ISLAND 2-91003/ATLANTIC

ARISTA ARCD 8457

ELEKTRA 2-60827

GEFFEN 2-24148

ELEKTRA 2-60774

EPIC EK 44308/E.P.A.

CAPITOL C2-90803

WARNER BROS. 2-25750

CBS ASSOCIATED 44245/E.P.A

A&M CD 4980

VIRGIN 2-90946

I.R.S. IRSD 6262/MCA

ATLANTIC 2-81796

FLEKTRA 2-60812

EPIC EK 40767/E.P.A.

CAPITOL C2-90958

COLUMBIA CK 40867

FPIC FK 44210/F PA

WARNER BROS. 2-25732

COLUMBIA CK 40967

MEGAFORCE/ISLAND 2-91004/ATLANTIC

PROJAZZ CDJ 675

EMI E2-90868

MERCURY 830 675 2/POLYGRAM

EMI E2-48059

MERCURY 836 345-2/POLYGRAM

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SILHOUETTE

SOUNDTRACK

ANITA BAKER

DEF LEPPARD

TRACY CHAPMAN

TRACY CHAPMAN

KEITH RICHARDS

SOUNDTRACK

LABOUR OF LOVE

STEVE WINWOOD

OZZY OSBOURNE

NO REST FOR THE WICKED

.. AND JUSTICE FOR ALL

LITTLE FEAT

ROLL WITH IT

EPONYMOUS INXS

TIME AND TIDE DURAN DURAN BIG THING

GEORGE MICHAEL

DON'T BE CRUEL SADE

7TH AVENUE PET SHOP BOYS INTROSPECTIVE

VAN HALEN

DIESEL & DUST

STATE OF EUPHORIA

OU812 MIDNIGHT OIL

ANTHRAX

STRONGER THAN PRIDE JONATHAN BUTLER

UB40

R.E.M.

KICK **METALLICA**

FAITH BOBBY BROWN

LUTHER VANDROSS

IMAGINE: JOHN LENNON

MARKET SHARE: Do racks still enjoy 25% of the prerecorded audio business? When the NARM wholesale conference bowed in Phoenix, Ariz., in 1986, the NARM president at the time, Roy Imber, head of Elroy Enterprises, quoted that figure. Today, with audio heading past 1987's all-time high of \$5.56 billion in shipments, does the figure still hold? Frank Hennessey, head of NARM and president/ CEO of Handleman Co., says no. But Hennessey, who recently offered some "state of NARM" comments (Billboard, Oct. 22), says rack operations have not slipped, either. "All of our accounts are up, and I think we are typical in that regard," he says. In fiscal 1988, Handleman reported record total sales of \$531.8 million, of which music accounted for \$340.5 million, up 7%. What has happened is that there's been explosive growth in retail channels through, (Continued on page 61)

RELEASES

The following configuration abbreviations are used: LP-album; EP-extended play; CA-cassette; NA-price not available. Multiple records and/or tapes in a set appear within parentheses follow-

ing the manufacturer number. \blacktriangle =Simultaneous release on CD.

JAZZ/NEW AGE

MICHAEL BRECKER Don't Try This At Home

♠ LP MCA Impulse 42229/NA CA MCAC-42229/NA

HAROLD BUDD

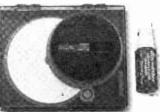
JOSE CHALAS Living On Avenue I LP SunJump SJR02/NA

JOHN COLTRANE Africa Brass

LP MCA impulse 42231/NA CA MCAC-42231/NA

(Continued on page 61)

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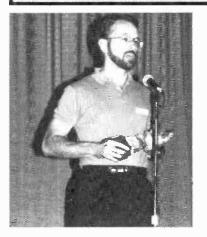
PAUL SIMON WARNER BROS. 2-25789 NEGOTIATIONS AND LOVE SONGS (1971-1986)

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Camelot's Nashville Meet

During Camelot Music's Sept. 30-Oct. 3 convention in Nashville, senior music buyer Bob Varcho, left, accepts his 15-year service award, while Cincinnati store manager Dana Whipp, center in photo above, gets her award from Larry Mundorf, left, senior VP of retail/administration, and Jim Bonk, executive VP and chief executive officer. In all, seven Camelot staffers received 15-year-service awards.



Vixen, greeted here by Lew Garrett, Camelot's VP of purchasing, was a popular attraction during the convention's fan fair. Shown, from left, are Jan Kuehnemund, Garrett, Share Pedersen, Roxy Petrucci, and Janet Gardner.

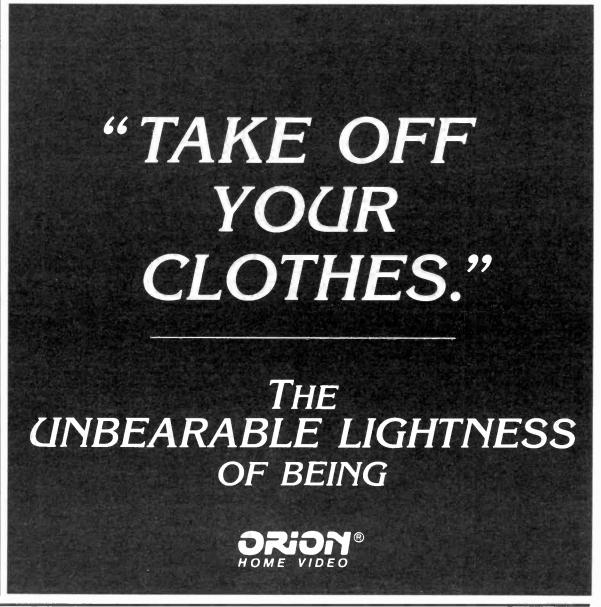


Camelot receives a plaque acclaiming multiplatinum sales of Geffen Records' Guns N' Roses. Lined up, from left, are Bob Varcho, senior music buyer; Jim Bonk, executive VP; Eddie Gilreath, Geffen VP of sales; Joe Bressi, senior VP of purchasing, marketing, and advertising; Lew Garrett, VP of purchasing; Iris Grubman, Geffen national sales manager; and Larry Mundorf, senior VP retail/administration.



RCA's Alabama caps off the cruise on the General Jackson, Opryland's river boat, and becomes the first act to play at two Camelot conventions.







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'50s Logo Is Ace Label For The '80s

BY BRUCE HARING

ACE IS THE PLACE: The majors have recently reactivated the likes of Reprise, Riverside, and Uni. Now one of the most active indies of the '50s, Ace, is back in business with a full slate of releases.

Formed in 1955 by Johnny Vincent, aka Impragulio, the label had a strong catalog of blues,

R&B, and rock'n'roll. Although the label was located in Mississippi, its forte was helping to popularize New Orleans' lazy sound. Artists like Huey Smith & the Clowns, Frankie Ford, and Jimmy Clanton all had their biggest hits on Ace.

The label wound down its operations in 1963 after an ill-fated part-

nership with Chicago's Vee Jay Records left both concerns bankrupt. Vincent has made half-

hearted attempts to get back into the record business over the years, but this time he claims he's here to stay.

stay.
"I've been leasing my line in Europe the last few years, but all I ever saw were advances, never any royalties," Vincent says. "I decided to do things right and make these things available again in the United States."

Vincent's first releases are five volumes of the "Ace Story," a collection that "has most of my best sides on them," Vincent says. The label will also release "The Best Of Jimmy Clanton," works from Earl King and Red Tyler, plus best-ofs from Huey Smith & the Clowns and Dr. John.

Ace's first batch of releases employs the same covers as the equivalent European issues, complete with extensive liner notes. Cassettes are also in the works. Vincent says that Gotham and City Hall are already distributing his product.

APACHE BIRTHDAY TO YOU: Apache Records, the Los Angelesbased indie with Capitol distribution, is about to celebrate its first year in business. The label, whose slogan is "Brave new music," has released two records since January: John Brannen's "Mystery Street" and a self-titled disk by

Ingram Distribution opens a new facility in Walnut, Calif. . . . see page 51

Hollywood Underground. Pending releases include an album by Berkeley, Calif., singer Ed Haynes. The founders of Apache are Burt Stein and David Malloy. Stein, you will recall, was VP of promotion at Elektra during the heyday of the Eagles, Jackson Browne, and Warren Zevon and was also co-founder of Gold

Mountain Records. Malloy was co-owner of Emerald

Sound Studios and Deb-Dave Music Publish-

ing in Nashville. He most recently produced Gregg Allman's hit, "Can't Get Over You," which he co-wrote with Fleetwood Mac's Billy Burnett.

N THE MAIL: Alan Michael, "Lost In Asia," a Passport jazz release with contributions from Keith Foley, Mitchel Forman, Will Lee, David Spinozza, and others. Contact Jem Records, South Plainfield, N.J. 07080 . . . Torn Pockets, "Trouble Again," a New York trio with all-star backing from Eddie Manion, Richard Brooks, and Bill Tello. Write Rocker Arm Records, J.A.F. PO Box 7220, New York, N.Y. 10116

brate 10 years of righteous rogga roll with "Live From Angel City" on Telegraph Records, the perfect introduction to one of Down Under's great live acts. Contact 213-204-5890 B.A.L.L. revives the Beatles' infamous butchered children cover on "Bird," its latest Shimmy Disc Records release. Head-pounding rock info is available at 212-334-4134. The delightfully named Jack Rubies are back with food for your gray mat-ter, "Fascinatin' Vacation," available on TVT Records, 5B, 59 W. 19th St., New York, N.Y. 10011 Hard and hot metal from all-female head bangers Mean Streak, "Roadkill." It features production by Alex Perialis (Anthrax) and Rob "Wacko" Hunter, Raven's madman drummer. Available on Mercenary Records through Celluloid, 212-741-8310 . . . Carl Verheyen, "No Borders," the first offering from the rock warhorse who has worked with Tiffany, Supertramp, and Robben Ford, among others. Chase Music Group of Glendale, Calif., has the word at 818-507-4240.

Coverage of Ace's reactivation was provided by Jeff Hannusch in New Orleans



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WaxWorks/VideoWorks Tipped On Store Displays

BY EDWARD MORRIS

OWENSBORO, Ky. An inventive imagination beats a big budget when it comes to creating video store displays that attract customers. That was the theme illustrated by merchandiser Robert Cox in his address to registrants at the WaxWorks/VideoWorks trade show here Oct. 4 (Billboard, Oct. 22).

Cox is a Nashville-based display artist for the Dillard's department store chain. He suggested store owners begin their approach to creating displays by planning what they want the store to look like each quarter

Themes, Cox explained, can be seasonal (snow, football, Valentine's Day) or topical (videos on exercise, action, horror, mystery) and can be keyed to special releases or sales promotions. He said the topical display is especially good for a store's slow times.

Cox noted that there are many ways to focus customers' attention once they are inside the store. "Something out of place attracts," he said, "such as a car bumper to highlight teen or '50s movies." Old lockers brightly painted are good for spotlighting sports videos, and

painted tires work for videos with racing or other automobile themes, he said.

An oversized object—such as an inflatable light bulb—or a series of undersized objects also attract attention, according to Cox. When oversized objects aren't readily available, he said, the display artist can make large cardboard cutouts—such as a gigantic tennis shoe to focus on sports or exercise videos.

Small objects will usually not attract sufficient attention, he warned, unless several of them are displayed together.

Thematically appropriate taped music or sound effects, such as eerie sounds for a Halloween display, can emphasize the visuals, Cox added.

"Don't let propping overpower the merchandise," he cautioned, suggesting that the right proportion of collateral point-of-purchase material to actual product should be "one-fourth collateral to three-fourths mechandise."

Ideas for displays can be "stolen" from print and television ads and from other stores, Cox advised. But to make the most of the display, he continued, designers should use good lighting and sufficient signage to indicate what the display wants the customer to know.

"Don't assume the customer will get the point," he said, "unless you use signs." "Try not to use hand-lettered signs," he added, "unless they have a professional look." Alternatives to hand lettering, he said, are rub-on letters, photocopies of other signs, and cutout letters of colored contact paper. Displays should not be kept up too long, Cox said, or they will lose their effect.

Among his other display tips:

- Keep p-o-p material instead of selling or giving it to customers. Much of it can be reused.
- Keep a source book of visuals that can be reproduced by photocopying.
 - Salvage stores are excellent

sources of cheap and effective display materials.

- Use foam core—available at art supply stores—in constructing displays, since the foam is both lightweight and durable.
- Risers on which to display videos can be made from bricks, glass blocks, wood, cardboard boxes, cigar boxes, crates, plastic milk crates, food cans, ice cream containers, oil drums, and inverted trash cans
- The hot spots for displaying product are to the left and right of the front door and by the cash register

FOR WEEK ENDING NOVEMBER 5, 1988

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	3	★ ★ NO. 1 ★ ★ CINDERELLA Walt Disney Home Video 410	1950	26.99
2	2	55	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	3	20	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
4	5	106	SLEEPING BEAUTY ◆ Walt Disney Home Video 476	1959	29.95
5	4	59	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA Home Video 80536	1986	29.95
6	7	162	DUMBO ▲ ◆ Walt Disney Home Video 24	1941	29.95
7	8	20	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
8	6	125	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
9	14	20	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Videc 662	1988	14.95
10	11	162	PINOCCHIO ♦ Walt Disney Home Videc 239	1940	29.95
11	12	20	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
12	13	20	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
13	10	125	ALICE IN WONDERLAND ▲ ◆ Walt Disney Home Video 36	1951	29.95
14	19	121	WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63	1968	14.95
15	9	74	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
16	17	20	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
17	RE-E	NTRY	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95
18	20	76	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
19	24	111	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
20	15	2	THE THREE CABALLEROS Walt Disney Home Viceo 411	1945	29.95
21	23	33	BUGS! MGM/UA Home Video M201233	1988	14.95
22	16	20	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
23	NE	wÞ	TEENAGE MUTANT NINJA TURTLES: HEROES ON Family Home Entertainment 23978	1988	14.95
24	18	2	DISNEY SINGALONG: VERY MERRY XMAS SONGS Walt Disney Home Video 412	1988	14.95
25	21	148	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. \$F short-form. LF long-form. C concert. D documentary.

R.I. Blue-Vid Law Lays Low

New Measures Called Old News

BY DAVID WYKOFF

BOSTON Despite the enactment of a law restricting the sale or rental of "obscene" tapes to minors this summer, Rhode Island video dealers have seen few changes in their business. In fact, some dealers surveyed were not aware that a bill regulating the distribution of "obscene" video was in effect in the state.

"Just about everybody that I know in the video business thinks that the law is redundant," says Jim Greenwood, owner of Flagship En-

tertainment Center in Cranston, R.I. "Just about everyone in the family-oriented video business was complying with the bill before it was passed. Anyway, given the economics of today's rental market, nobody's going to blow their business for a \$3 rental," he notes.

Arnold I. Kornstein, founder/president of the Warwick, R.I. based Movies And More web, echoes the same thought. "I'd be very surprised if it's had any effect at all. It certainly hasn't for us. Even with-

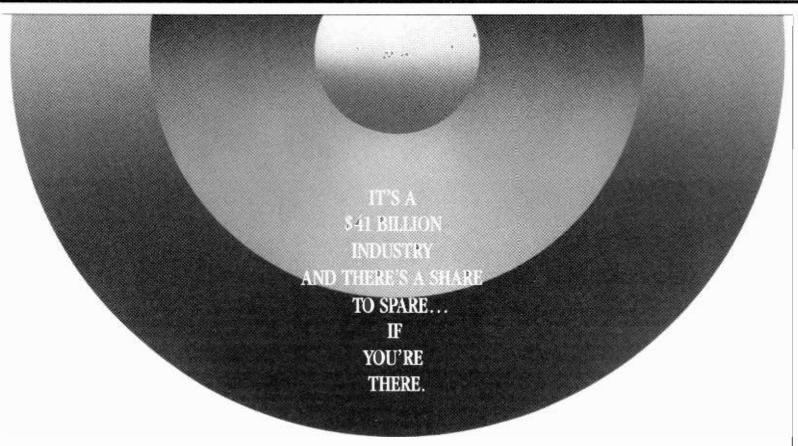
(Continued on page 51)



- Siskel & Ebert & THE MOVIES

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To register more than one qualified individual, please duplicate this Advance Registration Form and attach business cards. Complete Show information, including housing form, will be sent separately.

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badge category

- 1 🗌 Retailer
- 2 Distributor
- 3 ☐ Dept./Chain Store Buyer
- 4 ☐ Prem./Catalog Buver
 5 ☐ Manufacturer's Rep

Please check only one

- 6 Manufacturer
- Institutional Buyer
- 11 Adv./Mktg./PR/Consultant
- 12 Financial/Market Analyst



Shows are sponsored and produced by the **Electronic Industries Association** Consumer Electronics Group

New AC Power Interrupters Self-Resetting

Electronic Specialists' line of AC power interrupters now includes automatic reset models with integral reset delay. Should the AC line voltage be disrupted or exceed preset safety limits, the power interrupter disconnects AC power from the controlled apparatus. When AC power is restored, a four-minute time delay—followed by automatic self-reset—helps avoid wide voltage fluctuations associated with power-line malfunctions. An optional line voltage monitor is available.

The delayed self-reset power interrupter is intended for computer installations operating unattended for long periods. The device is connected to the AC line with a standard three-prong plug and can accommodate a 15-amp resistive or 10-amp inductive load. Twenty-amp options are available.

The suggested retail price for model PI-SR-15, the self-reset interrupter, is \$296.95. Model PI-SRV-15, the self-reset and voltage monitor interrupter, is listed at a suggested retail of \$329.95.

More information is available at 800-225-4876.

VIDEO RELEASES

Symbols for formats are $\blacktriangle = Beta, \blacktriangledown = VHS, and \blacktriangle = LV.$ Suggested list price, prebook cutoff, and street date are given when available.

THE ALIEN DEAD
Buster Crabbe, Linda Lewis

♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none

ALIEN FROM L.A. Kathy Ireland, Linda Kerridge ♠ ♥ Media/\$79.95
Prebook cutoff: 11/9/88; Street: 11/23/88

AND HOPE TO DIE Robert Ryan, Jean-Louis Trintignant

Wunicorn/\$49.95

Prebook cutoff: 11/2/88; Street: 11/16/88

THE ATTIC

Ray Milland, Carrie Snodgrass

W Unicorn/\$49.95

Prebook cutoff: 11/2/88; Street: 11/16/88

BARNUM

Burt Lancaster, Hanna Schygulla ♦ 7 Academy/\$79.95 Prebook cutoff: 10/31/88; Street: 11/22/88

CALL ME CALL ME
Patricia Charbonneau, Patti D'Arbanville

♦ ♥ Vestron/\$79.98
Prebook cutoff: 11/2/88; Street: 11/30/88

CARO BLANCO

Charles Bronson, Jason Robards, Dominique Sanda

♠ ♥ Media/\$59.98 Prebook cutoff: 10/26/88; Street: 11/9/88

CONCRETE BEAT John Getz, Ken McMillan ♥ Star Classics/\$9.95
Prebook cutoff; none; Street; none

(Continued on page 53)

NARM, VSDA panel looking for exec VP ... see page 45

Ingram Distrib Moves Its Calif. Plant, Boosts Size

BY DEBORAH RUSSELL

LOS ANGELES Bigger is better, according to Ingram Distribution Group Inc., which recently opened a new 200,000-square-foot distribution site in Walnut, Calif.

Nashville-based Ingram—which bills itself as the country's largest distributor of microcomputer hardware and software, books, prerecorded video and audiocassettes, compact disks, special-interest periodicals, and textbook materials—gained 80,000 square feet in the recent move from the City of Industry, the site of the company's previous Southern California facility. Those 80,000 square feet translate into growth in all product areas and improved on-site service to customers, says Mario Perez, VP/GM at Ingram.

"Each [Ingram] department profited from the move to the new site," Perez says, "but our ultimate commitment is to customer service. The extra space means bigger showrooms, extra overflow racking, and a shipping and receiving area that has grown from eight dock doors into 20."

Now video and computer retailers who come to the site to pick up will-call orders will have an expanded array of products to choose from, says Perez. The added overflow racking and increased manpower mean a greater number of products will be on hand to fill immediate need, he says—thus, more customers will be able to take advantage of Ingram's overnight-order system.

The Walnut facility is nearly twice the size of its City of Industry predecessor, with about 60 percent of the space—or 120,000 square feet—allotted to the company's book/periodical division. The growth allows for a significant increase in book inventory, particularly Superstock and Regional Book titles, says Perez, and the new periodical division has doubled in size.

About 20% of the space—40,000 (Continued on next page)

Billboard **Whatever Your Tracks The** Product, **Billboard** Whole **Covers Your Hit Making EXTENSIVE VIDEO** Market! Process In COVERAGE **Music And** Each week Billboard lists Video! Over 180,000* new videoclips, new video readers releases and offers a sampling of playlists (The Clip List) at national every week! video music outlets . . in addition to reviews of new videos. ABC Audit 1987

R.I. DEALERS CALL ANTI-OBSCENITY LAW REDUNDANT

(Continued from page 49)

out a state law of this kind, dealers are cognizant of the needs of their customers and have taken steps to keep these kinds of movies out of the hands of children," he says. Six of Movies And More's 31 units are located in Rhode Island, according to Kornstein.

"To be completely honest, I didn't even know that the law had been passed," says Ray Mucci, owner of Ray's Home Entertainment in Providence. "But it's nothing that would affect us. We only rent that kind of product to those 21 and older."

The Rhode Island General Law S 6-43-1 was passed in early June and makes the distribution of X-, double-X-, and triple-X-rated product to minors a misdemeanor punishable by a fine of not more than \$1,000 and up to one year in prison. It allows stores to require that customers furnish identification (a Rhode Island driver's license or a birth certificate, for example) and sign a log book to certify that they are not minors. According to the law, the presentation of such signature and identification sets out a legal pre-sumption in court that the dealer did act in good faith.

The bill, as originally proposed, prohibited the distribution of R-rated, X-rated, and unrated video product to minors. After much testimony by dealers, the MPAA, and the VSDA—both against the bill in general and against specific sections of its text—the wording was changed to cover only X-, double X-, or triple X-rated product.

A similar bill was passed by the House of Representatives in New Hampshire earlier this year but was tabled "for future study" in committee in the state Senate following a widely publicized hearing and daylong testimony. The bill may be reintroduced at any time.

All the Rhode Island dealers surveyed by Billboard reported that

they also "go to great lengths" to keep children from viewing the display boxes of adult product.

play boxes of adult product.

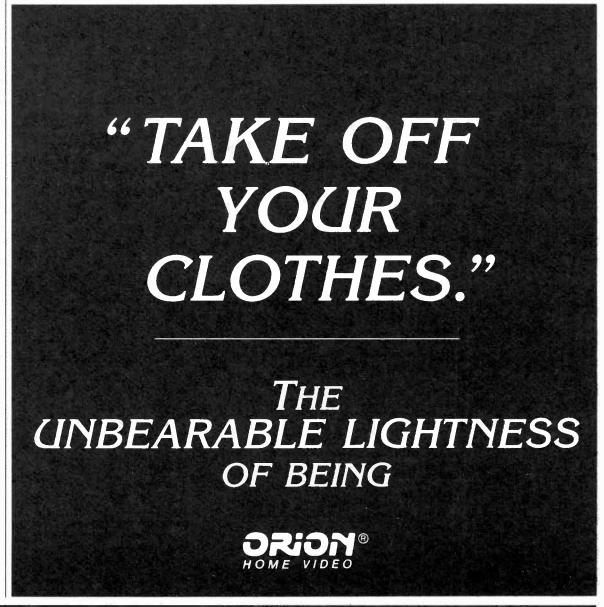
"Wherever there is sufficient space, we'll merchandise adult product in a separate room. Where there isn't space, they'll be displayed at the furthest end of the store from the children's section and even then only spine out, bookcase style," says Kornstein of Movies And More

"We work on a book system, so the display jackets are kept in a binder that you have to be 21 years old to look at," says Mucci at Ray's Home Entertainment.

Questions concerning the law's federal constitutionality remain, however. The law states, "Nothing contained in this chapter shall be construed as adopting ... the motion picture rating system of the Motion Picture Assn. of America." Gail Markels, an MPAA attorney, says, "Even if the law states it is not adopting the MPAA ratings, it is in effect doing that. Where are the ratings coming from? Moreover, designations such as R or X are not legal determinations. A state cannot delegate such powers to a private entity," she says, noting that the MPAA does share the goal of keeping obscene product out of the hands of children.

To date, there have been no reports of enforcement measures. Because the offense is defined as a misdemeanor, says Nicholaus Long of the Rhode Island attorney general's office, municipal governments (and not the attorney general) are charged with enforcement and prosecution.

"I've seen no move toward enforcement. Unlike up in Massachusetts, for example, where some town officials are willing to go in and shut down a store, we've seen nothing at all like that happen in Rhode Island," says Kornstein.





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TOP VIDEOCASSETTES, RENTALS



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MGM/UA Home Video M801369



Little's Feat. Master mimic Rich Little, left, plugs his Orion Home Video release "One's A Crowd" during a signing session at the flagship store of RKO Warner Theatres Video, located near Times Square in New York.

W. Germans Mull New Law To Crack Down On Pirates

BY WOLFGANG SPAHR

HAMBURG The West German government is considering introducing a law that would enable imported pirated product to be confiscated at the border. It would also provide for the impounding and destruction of equipment used to copy material illegally.

The bill would allow officials to seize imported pirated product at the border

Dr. Erich Schulze, GEMA president, estimates that imported product accounts for 70% of the pirated audio and video material circulating in this country. He believes the law would be of "immense help" in combating illegal video and sound product.

He says he hopes the confiscation provision would cover the retailers handling illegal product as well as the pirates producing it. He believes the law would sharpen public awareness of the need to protect intellectual property.

Schulze supports the European Economic Community's green paper that underlines the problems of piracy, and he has called repeatedly for the harmonization and extension of existing national protection measures to benefit all EEC member countries.

On the subject of amendment of the levy rates for blank tape caused by the advent of digital audiotape, the GEMA president says he welcomes the news that the take from the levy rose last year to \$50.5 million, compared with \$40.3 million in 1986, and the introduction of a charge on blank videotape in addition to the existing one on video recorders. But he maintains that the basic levy rates are too low.

Schulze also criticizes television and radio stations for facilitating home taping by making advance announcements of their programs.

"Program schedules are given out and the artists involved named in advance," he says. "This helps private copying to assume alarming proportions, which DAT will make worse.

"Copyright owners are losing large sums of money because the public doesn't need to buy sound and picture carriers if they're notified when they can copy the material off the air."

INGRAM DISTRIB EXPANDS WITH NEW PLANT

(Continued from preceding page)

square feet—is allocated to video product, compared with the 15,000 square feet devoted to those products at the City of Industry warehouse. A 1,400-square-foot area is devoted strictly to will-call and display, while office space has quadrupled.

The marked expansion in video was a logical response to an increasing customer base, says Deborah Blackburn, sales manager for Ingram Video.

"Ingram is making a major investment in the marketplace to stay competitive in the video in-

dustry," she says.

The remaining 40,000 square feet at the Walnut site goes to computer hardware and software, with emphases on diversifying business and personal computer product and on maintaining Ingram's commitment to state-of-the-art equipment, says Perez.

The new West Coast branch for the Ingram Distribution Group is one of 12 distribution centers in the U.S. and Canada. The company says it services more than 39,000 domestic and international accounts.

Laurence Harvey

1962

THE MANCHURIAN CANDIDATE

40 30 12



Since MAGIC was the name of the Erol's conference, the appearance of local magician Magical Doc Daugherty, shown here with sale tape manager Jenny "Skippy" Skipper, was entirely appropriate.



Among the many vendors on hand were Larry Hilford, left, chairman and CEO of Orion Home Entertainment. Also shown are Orion regional sales managers Shelly Gritz and Herb Dorfman.



IDEO RETAILING

Erol's Hosts 2nd Convention

Oct. 3-5, Morgantown, W. Va.

Making merry, from left, are store managers Maurice Owens, Sam Northington, and Lewis Austin.



Retail consultant Peter Glen, a star at last year's Erol's meet, returned for the 1988 affair.



Who needs a crutch? From left are store manager Karen Ripley, regional manager Pete Zuleba, and Bob Blair, marketing services director.



Grinning from ear to ear, from left, are Sarah Monsein, broadcast manager, and Buddy Wallace, operations manager.



"Hairspray" actress Ricki Lake, left, mugs with Erol's film researcher Liz

VIDEO RELEASES

(Continued from page 50)

CREATION OF THE HUMANOIDS Erica Elliot, Don Dolittle

▲ ♥ RaeDon/\$59.95 Prebook cutoff: none; Street: 11/7/88 DAY OF THE ASSASSIN Glenn Ford, Chuck Connors

Star Classics/\$9.95
Prebook cutoff: none; Street: none

THE DEAD Anjelica Huston, Donal McCann

♦ Vestron/\$89.98

Prebook cutoff: 11/2/88; Street: 11/30/88

FANTASY ISLAND Ricardo Montalban, Victoria Principal, Herve Villechaize

Star Classics/\$9.95
Prebook cutoff: none; Street: none

FEAR Frank Stallone, Kay Lenz

♠ ♥ Virgin Vision/\$79.95
Prebook cutoff: 11/1/88; Street: 11/16/88 KENNEDY

Martin Sheen, Blair Brown **♦ ♥** Prism/\$79.95 Prebook cutoff: 11/1/88; Street: 11/30/88

LBJ: THE EARLY YEARS

Randy Quaid, Patti Lupone

Fries/\$69.95
Prebook cutoff: 10/27/88; Street: 11/22/88

THE NIGHT THEY SAVED CHRISTMAS Art Carney, Jaclyn Smith, Paul Williams ◆ ♥ Prism/\$79.95 Prebook cutoff: 11/1/88; Street: 11/30/88

NINJA ASSASSINS Cameron Mitchell, Gene Wisner Star Classics/\$9.95
Prebook cutoff: none; Street: none

NO COMEBACKS
Dan O'Herlihy, Milo O'Shea

♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none

OPERA DO MALANDRO

◆ ♥ Virgin Vision/\$79.95
Prebook cutoff: 11/1/88; Street: 11/16/88

PAUL REISER: OUT ON A WHIM

PAUL THE Comedy

♦ ▼ Vestron/\$59.98
Prebook cutoff: 11/2/88; Street: 11/30/88

STAND AND DELIVER Edward James Olmos, Lou Diamond

Phillips

◆ ₩arner/\$89.95

Prebook cutoff: 10/31/88; Street: 11/16/88

THE SUICIDE CLUB
Mariel Hemingway, Robert Joy

◆ ♥ Academy/\$79.95
Prebook cutoff: 10/31/88; Street: 11/22/88

THE THIRST Chantal Contouri, David Hemmings

♠ ♥ Media/\$79.95
Prebook cutoff: 11/9/88; Street: 11/23/88

THREE MEN AND A BABY Tom Selleck, Steve Guttenberg, Ted Danson

♦ ▼ Touchstone/\$89.95 Prebook cutoff: 11/3/88; Street: 11/15/88

TOMORROW'S CHILD Stephanie Zimbalist, Arthur Hill **♦** ♥ Key/\$59.98 Prebook cutoff: 11/3/88; Street: 11/22/88

TORN ALLEGIANCE

Marius Weyers, Trevyn McDowell

Y Star Classics/\$9.95

Prebook cutoff: none; Street: none WHITE GHOST

William Katt, Roselind Chao

◆ ♥ Trans World/\$59.95

Prebook cutoff: 10/31/88; Street: 11/16/88

WILLOW Val Kilmer, Joanne Whalley ♠ ♥ RCA/Columbia/\$89.95
Prebook cutoff: 11/3/88; Street: 11/22/88

WONDERLAND COVE Clu Galager

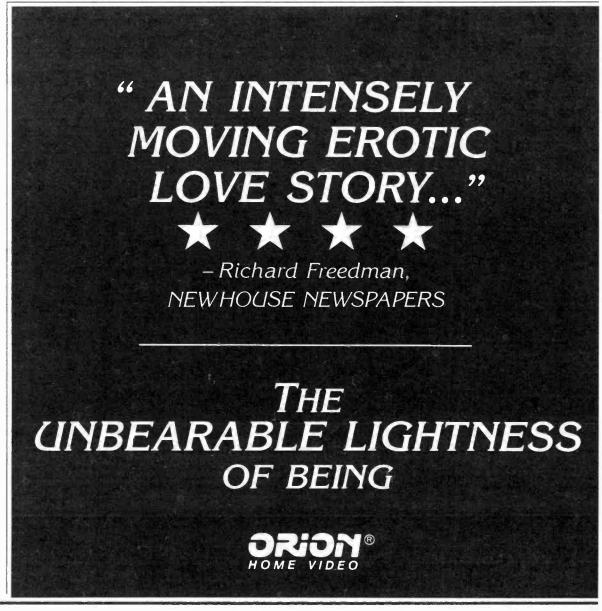
Star Classics/\$9.95
Prebook cutoff: none; Street: none THE YEAR IN BASEBALL-'88

◆ ♥ Vestron/\$19.98 Prebook cutoff: 11/2/88; Street: 11/30/88 YOU'LL STAY FOREVER FIT WITH ZAHAVA

Exercise

Thompson Productions/\$29.95
Prebook cutoff: none; Street: 9/15/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



Billboard

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TOP VIDEODISKS.

×	AGO	CHART	Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AC	WKS. ON C	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				** No.1 **				111
1	2	3	MOONSTRUCK ♦	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	39.95
2	6	3	THE LAST EMPEROR ♦	Hemdale Film Corp. Nelson Home Entertainment 7755	John Lone Joan Chen	1987	PG-13	39.95
3	NE	w	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	34.98
4	3	5	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	34.95
5	1	19	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
6	4 37		DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
7	NE	w	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R	34.95
8	NEW.		BROADCAST NEWS	BROADCAST NEWS CBS-Fox Video Image Entertainment C1654	William Hurt Albert Brooks	1987	R	49.98
9	7	33	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
10	NEW		BEST SELLER	Orion Pictures Image Entertainment ID6025VE	James Woods Brian Dennehy	1987	R	36.95

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THE UNBEARABLE LIGHTNESS OF BEING

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One Steamy Summer. Darryl Hannah, left, Peter Gallagher, center, and Valerie Quennessen find themselves in a love triangle in Nelson Home Entertainment's "Summer Lovers." The provocative love story will be released as part of Nelson's Ice Breakers promotion. A total of 12 titles will be priced at \$19.98. The street date for the sell-through promotion is Dec. 14.

Warner Grabs Holiday-Vid Spotlight With 9-Title Promo

LOS ANGELES Though media attention remains fixed on the Christmas releases of "E.T.—The Extra-Terrestrial" and "Cinderella," Warner Home Video is out to remind dealers and consumers that there are plenty of other titles hitting the stores this fall.

The studio plans a "sizable and significant" sales promotion that will include a full slate of broadcast and national print ads. In addition to hyping its rental product, Warner says the campaign is aimed at combating what some analysts perceive as a preholiday drop-off in store traffic.

The focal point of the campaign are the films "Beetlejuice," "Above The Law," "Stand And Deliver," "Funny Farm," "Arthur 2 On The Rocks," "Bloodsport," "Tokyo Pop," "Gor," and "Penitentiary III," all of which have street dates between Oct. 12 and Dec. 14.

Warner says the media schedule will primarily consist of network, syndicated, cable, and local spot television advertising in an effort to keep rental activity at peak levels.

Barbara O'Sullivan, VP of marketing and new product development, says the ambitious campaign is likely to generate some 500 million impressions while reaching 95% of all U.S. VCR households. She notes that the

average viewer is apt to see a spot about new Warner titles more than six times during the life of the campaign.

Warner is credited with championing the TV advertising approach after initially having met with considerable success on its "Lethal Weapon" campaign. Instead of simply pushing a title with consumer ads weeks before its street date—thus appealing to retailers but frustrating consumers—Warner initiated a program to stimulate rental demand several weeks after a title hits the stores. This way, the company says, the title continues to be a money maker after the first surge of interest.

To boost activity on the trade side, the program also includes an "incentivizing" program for participating Warner Home Video wholesalers that will feature a national sweepstakes for authorized sales representatives (including telemarketing personnel) and sales managers. To be eligible, the sales staffers must attain 110% of a unit-sales goal predetermined by Warner.

Among the sweepstakes winnings are three grand prizes of a 1989 Chrysler LeBaron convertible and 200 first prizes of a \$500 gift certificate for The Sharper Image merchandise catalog.

Feds Say 416 Tapes Worth \$14,000 Pirated Vids Seized In Ga. Stores

NEW YORK Federal law enforcement authorities report the seizure of 416 videocassettes during raids on three Star Video stores in the Greater Atlanta area. All of the videos taken in the raid, including copies of "Wall Street," "Broadcast News," "Cinderella," and "Fatal Attraction," were illegally duplicated, authorities say. Investigators estimate the total retail value of the cassettes taken

during the raids at \$14,000

Also seized during the Oct. 19 raids, which were executed by the FBI with assistance from the Motion Picture Assn. of America, were three VCRs, a television set, and two stabilizers that were apparently used to defeat anti-copy technology. The Star Video stores are located in the Georgia counties of Dunwoody, Cartersville, and (Continued on page 57)



Paramount To Distribute Band's Horror Classics

LOS ANGELES Charles Band, the producer of such notable horror films as "Re-Animator," and "Ghoulies," has inked an exclusive two-year distribution deal with Paramount Home Video.

Under the terms of the arrangement, films produced by Band's recently formed production arm, Full Moon Entertainment, will be marketed and distributed on video-

'There's a market for this material'

cassette by Paramount in the U.S., Canada, and several foreign territories.

Full Moon will provide Paramount with a mimimum of nine films, each averaging in the \$1 million-\$2 million budget range, over the next two years. Most of the films will be of the science fiction/horror type, a category that has proven to be extremely successful in the rental market.

The first film scheduled for release by Paramount under the deal is "Puppetmaster," an original

VIDEO REVIEWS

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

"Someday Me: It's A Dog's Life," Hi-Tops Video, 30 minutes, \$14.95.

Sometimes, being a kid isn't all it's cracked up to be. Take Max and Jennifer, the two carrot-top cartoon moppets who star in this, the first in a new series from toy maker Fisher-Price. In episode one, all Max and Jennifer want is someone to play with, but mom and dad are off to work, sis and bro are off to school, and grandma's off to the ironing board.

In one of the tape's many songs the twins pine for adulthood, convinced life will be much easier then. Two dogs arrive, don shades for a bluesy number called "It's A Dog's Life," and take Max and Jennifer for a ride around town on a rainbow. They return just in time for dinner with the whole family; lots of hugs, kisses, smiles, and laughs are exchanged. Being a kid isn't so bad after all.

This tape will strike a chord with young people, especially those who love music. The songs are pleasant, the lyrics imaginative; it's the kind of program children can watch over and over again, and the price should spur sell-though.

DAVID BUSHMAN (Continued on page 5?)

idea by Band about seven killer dolls created during World War II by a master puppeteer.

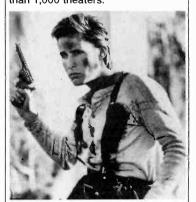
In addition to the two 1985 films "Re-Animator," and "Ghoulies" the Band horror-film track record includes "Crawlspace," "Eliminators," "Dolls," "Troll," "From Beyond" "Future Cop" (a film that was directed by Band and originally titled "Trancers,") and "Dungeonmaster."

Band, a video industry pioneer who founded and later sold Media Home Entertainment, says that Full Moon, created under the umbrella of his film production company, Bandcompany Inc., was specifically formed to target video and ancillary markets.

"We found there is a key market out there for this material and we are going after that market full blast," says Band.



The Guns Of January. Charlie Sheen, top, and Emilio Estevez star in the Western adventure film 'Young Guns," scheduled for release on videocassette Jan. 4. Vestron Video says it will launch a \$5 million advertising and promotion campaign, including national television advertising, on the title's release date and approximately six weeks after its debut on video. The company is also offering retailers a circular, life-size point-of-purchase display that can viewed from all sides. The film, which also stars Kiefer Sutherland and Lou Diamond Phillips, revolves around six rebellious young men in 1878 who are deputized to bring killers to justice. After a murderous rampage of revenge, they are branded outlaws and become the objects of the largest manhunt in Western history. Vestron says the film has earned more than \$40 million at the box office and is still playing in more than 1,000 theaters.



Billboard.

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TOP VIDEOCASSETTES SALES

EX	EK.	ON CHART	Compiled from a nat	ional sample of retail store sales repo	orts.			pa
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
1		3	CINDERELLA	* NO. 1 * *	Animated	1950	G	26.
1	1			Walt Disney Home Video 410 Vestron Pictures Inc.	Patrick Swayze	1987	PG-13	24
2	3	41	DIRTY DANCING	Vestron Video 60.13 Touchstone Pictures	Jennifer Grey			-
3	2	12	GOOD MORNING VIETNAM	Touchstone Home Video 660 Callan Productions Corp.	Robin Williams	1987	R	29
4	4	94	CALLANETICS & ♦	MCA Home Video 80429	Callan Pinckney	1986	NR	24
5	5	55	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	25
6	8	20	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14
7	6	33	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19
8	9	4	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19
9	7	14	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24
10	13	46	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19
11	21	18	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	1
12	39	3	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	2
13	10	107	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	3
14	16	85	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	2
15	14	18	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	1
16	12	83	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	2
17	11	170	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews	1965	G	2
18	15	55	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures	Christopher Plummer William Shatner	1986	PG	2
19	17	7	GEORGE MICHAEL-FAITH	Paramount Home Video 1797 CBS Music Video Enterprises 5301	Leonard Nimoy George Michael	1988	NR	1:
20	19	157	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent.	Jane Fonda	1985	NR	39
21	18	125	MARY POPPINS ● ◆	Valt Disney Home Video 23	Julie Andrews		G	2
-				Universal City Studios	Dick Van Dyke Hume Cronyn	1964		-
22		NTRY	*BATTERIES NOT INCLUDED	MCA Home Video 80770	Jessica Tandy	1987	PG	8
23	27	20	DUCKTALES: DAREDEVIL DUCKS KATHY SMITH'S ULTIMATE VIDEO	Walt Disney Home Video 694 JCI Video Inc.	Animated	1988	NR	1
24	29	151	WORKOUT A	JCI Video 8100	Kathy Smith	1984	NR	1
25	23	18	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	1
26	31	9	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	1
27	33	103	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	2
28	25	8	MOONSTRUCK ♦	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	8
29	22	54	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	2
30	26	23	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	1
31	34	59	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	2
32	28	21	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29
33	24	60	AN AMERICAN TAIL ♦	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	2
34	20	2	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	2
35	37	176	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39
36	32	38	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19
37	NE	wÞ	FRIDAY THE 13TH PART VII-THE NEW BLOOD	Paramount Pictures Paramount Home Video 32209	Lar Park Lincoln Kevin Blair	1988	R	8
38	30	2	RAMBO III	Carol Co. Int. N.V.	Sylvester Stallone	1988	R	89
39	40	53	KATHY SMITH'S WINNING	IVE 65922 Fox Hills Video FH1012	Richard Crenna Kathy Smith	1987	NR	29
		1	WORKOUT ♦		y onimi	-557	1	1

TA 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.

Billboard.

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

Compiled from a national sample of retail store sales reports.

TITLE

Copyright Owner,

Manufacturer, Catalog Number

LIEAL	TU	AND	CIT	'NESS™
ПЕАІ	-10	ARU	ГП	UE33. ™

ł				* * No. 1 * *		
1	1	95	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	95	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	95	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	33	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	13	37	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
6	6	95	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	14.95
7	5	95	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	7	95	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	14.95
9	NE	WÞ	SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	An advanced version of the Callanetics deep-muscle movement program.	24.95
10	18	41	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
11	16	91	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
12	11	81	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
13	9	57	KATHY SMITH'S WINNING WORKOUT ♦	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
14	12	95	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.	39.95
15	20	13	COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynold's leads this easy-to- follow program for the older exerciser.	29.98
16	8	15	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
17	19	95	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
18	NE	wÞ	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	Low-impact aerobic workout from warm- up to cooldown.	19.95
19	15	19	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
20	14	3	WALK AEROBICS	Parade Video 34	Leslie Tommelleo hosts this easy-to- follow workout.	19.95

BUSINESS AND EDUCATION TM

				** No.1 **		
1	2	95	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	4	83	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
3	1	91	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	RE-EI	NTRY	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	14	5	SAT-PSAT MATH REVIEW	Video Aided Instruction, Inc.	This valuable test aid will help students review for important exams.	29.95
6	RE-E	NTRY	WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
7	12	91	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
8	RE-E	NTRY	SAY NO TO DRUGS	Kidstuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
9	11	93	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
10	6	59	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IVO15	Famous events from the Civil War are recounted and analyzed.	29.95
11	3	93	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
12	13	17	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
13	10	5	SAT-PSAT VERBAL REVIEW	Video Aided Instruction, Inc.	This tape presents experienced instructors giving test-taking techniques.	29.95
14	15	57	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
15	8	51	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95

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FEOME VIDEO

Arrow Reps Meet In Ohio

Arrow Distributing's 14th annual sales convention drew about 100 sales representatives from 23 states as well as officials from many major video suppliers. During the meeting, held in Cleveland Oct. 5-7, video companies and record labels formally presented their plans for the coming holiday season as well as for 1989. At the end of three days of meetings, a group of Arrow staffers performed a humorous version of "Return To Sender" called "Return To Vendor, Salesman Unknown..."



Ken Corum, Arrow's VP of merchandising, addresses convention atlendees during an awards ceremony to honor vendors for outstanding service.



MCA artist Brenda K. Starr, second from right, hobnobs with Arrow staffers visiting the MCA booth. Pictured with Starr are, from left, Debbie Lewis, sales representative; Lew Zellman, branch manager; and Don Weiss, Arrow president.



CES recording star Deniece Williams meets with Arrow execs Tony Brenner, assistant VP, left, and Jim Freeman, executive VP.



Pop artist newcomer Grayson Hugh, right, greets showgoers at the BMG Distribution booth. With him are BMG staffers, from left, Linda Rowsey, branch manager, and Bob Kozlik, regional singles specialist.



Arrow staffers provide the entertainment on closing night after a presentation sponsored by MCA Home Video. Pictured, from left, are Bob Palocko, Chris Rhein, Mike Crosher, Mike Humpal, and Todd Huber.

VIDEO REVIEWS

(Continued from page 55)

"Yes! We're Walking With Anne Kashiwa," Fit Video, 40 minutes, \$19.95.

Walking has become an increasingly popular workout, primarily because it's one of the best forms of exercise and it places comparatively little stress on the body.

This video, which comes with a 16page guide to help viewers choose the level of exercise that's best for them—based on heart rate, pulse, age, sex, and weight-emphasizes that compared with running, walking places less "wear and tear" on the joints. There is more useful information on the tape, but let's face it: Except for youngsters trying to master their first steps, walking does not exactly require a high degree of skill. In addition to the race walk, the basic exercises shown here are the casual stride and the fitness walk-both encountered in everyday life. Also, the special segment on warm-ups-included, oddly, at the end of the program—seems to suggest that your warm-ups will take longer than the walk itself. Neither fitness buffs nor couch potatoes are likely to foot the bill for such obvious information. RENATE L. FOSTER

"Grandpa's Magical Toys," Price Stern Sloan, 60 minutes, \$21.95.

When three young children enter the room where Grandpa keeps his magical toys, they discover what it really means to be young at heart. Bushwhacked by "magic dust," they shrink to toy size. Naturally, Punchinello, Carl the Crayon, and other toys come to life to play jump rope, circle games, and other traditional diversions with their three friends. It's another musical video in the highly successful Wee Sing series created by

Pam Beall and Susan Nipp; the tape's high production and entertainment values should make it a hot item in the children's market.

CHRIS McGOWAN

"Bellysize With Tanya," TanaVision, 52 minutes, \$19.95.

Internationally renowned fitness expert Tanya George shows viewers how to combine exercise with belly dancing. Despite its name, this program offers a full workout for all parts of the body. At the same time, it provides a delightful alternative to the more traditional fitness regimes.

Although men may participate, all of the workout class members are female. Given the low price, provocative packaging and seemingly endless fitness craze that has engulfed America, this program just may catch on.

RICHARD T. RYAN

PIRATED TAPES SEIZED

(Continued from page 54)

Marietta

Two days prior to the raids in Georgia, authories executed a search warrant at Wally's Party Video in Hamtramck, Mich. Amoung the 24 videocassettes taken there, authorities say, are five titles that were being offered in the store prior to their respective street dates: "'Crocodile' Dundee II," "Colors," "Great Outdoors," "Red Heat." and "Beetlejuice."

The search warrants executed in Georgia and Michigan are tied to the FBI's ongoing undercover effort to curb of pirated videocassettes. Individuals found guilty of copyright infringement face up to five years in jail and a \$250,000 fine.



On Guard! The man Golf Digest called "the greatest show in golf," Chi Chi Rodriguez, appears in the new CBS/Fox Home Video release "Chi Chi's Bag Of Tricks." The 60-minute program, scheduled for release Nov. 10 for a list price of \$49.95, is designed to teach golfers how to get out of problem spots like bunkers or heavy rough.

newsline...

JANE FONDA'S VIDEOS WILL HAVE MORE MUSCLE now that her line of workout tapes is in the Warner Home Video stable, the company says. Warner, which has absorbed the Lorimar catalog, is promising a comprehensive marketing effort for all of the Fonda tapes, including television ads and co-op funds for dealers. The company is also dropping the price on the line to \$29.95. The next release, "Jane Fonda's Complete Workout," will be the first to debut at that lower price. The 70-minute tape, available beginning Jan. 11, is an all-around regimen designed to accommodate all fitness levels.

A SURVEY OF VCR SERVICE CENTERS reveals that no particular brand requires repairs more frequently than others. Of 487 VCR repair shops surveyed by the American Video Assn., 61% said no one brand turns up for repairs with greater frequency than others. The 39% who said there are certain brands that are apt to break down named companies that do high-volume sales at the lower end of the price spectrum—Emerson, Fisher, Gold Star, and Samsung—as the most troublesome.

CALIFORNIA VIDEO DEALERS are prohibited from revealing the rental history of their consumers. Gov. George Deukmejian has signed legislation designed to protect the privacy of video store customers. While several other states either have adopted or are considering adopting similar legislation, the House Judiciary Committee is in the process of deciding whether such a video-privacy law will be instituted on a federal level.

HIGHLIGHTS OF THE 1988 SUMMER OLYMPICS are being marketed in a fourtape gift pack emblazoned with the NBC peacock and the Olympic rings. Packaged in a leatherette coffee-table case and priced at \$99.95, the gift pack features a 90-minute highlights tape plus three 40-minute tapes on individual sports: men's track and field, women's track and field, and water sports. The tapes will also be sold separately, the highlights tape for \$29.95 and the other tapes for \$19.95 each. Wood Knapp Video, which is marketing the cassettes for NBC, is also offering tapes on boxing, volleyball, and gymnastics, also for \$19.95 each. While the highlights tape is currently available, the gift set and the other tapes have a Nov. 15 street date.

AL STEWART

VIDEO PEOPLE

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

Chris Windle is named VP, region director, Pacific, and managing director, Australia, for CBS/Fox Video, New York. He had been VP, international marketing, at CBS/Fox.

Phil Los

Philip Midiri joins Virgin Vision Inc., Los Angeles, as VP of finance. He had been with Paramount Pictures Corp. as executive director, management information systems/television.

Eileen Fitzpatrick joins the staff of Media Home Entertainment, Los Angeles, as public relations coordinator. 9

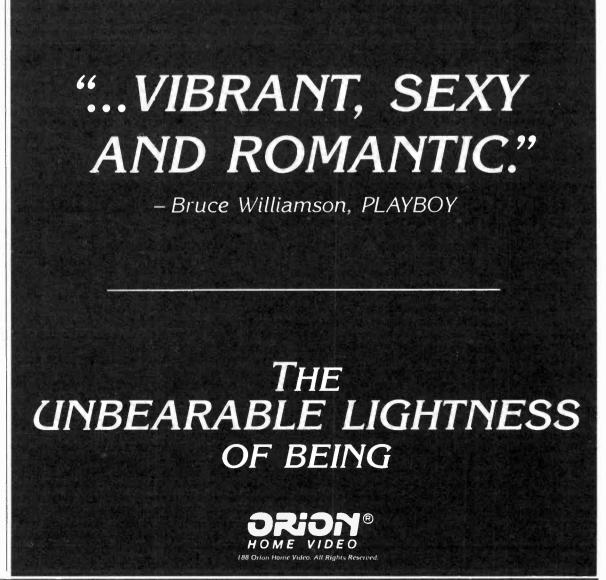
STEVENS

She had been a publicity assistant at Nelson Entertainment.

Dwight Hilson takes over the presidency of S.I. Video, Los Angeles. He succeeds Patricia Leonard, who has resigned. Hilson had been vice chairman and chief financial officer. At the same time, Roger Leonard, previously director of sales, has been promoted to VP of sales and merchandising and Gary Goldman, director of operations, is named president of operations and finance.

Joe Stevens is named head of Goldstar Electronics' newly created audio and video marketing division. Stevens, who will serve as director of marketing and sales for magnetic media, had previously been national sales and marketing manager of blank-tape product for Panasonic.

Michael Gutman is appointed national sales and marketing manager for JVC's magnetic-tape division. He was national sales and marketing manager for VidAmerica.



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- ☐ Display classified: 1 inch/1X \$89.00—1 inch/4X \$82.00 per
- 1 inch/12X \$76.00 per 1 inch/26X \$73.00 per—1 inch/52X \$59.00 per.
- ☐ REVERSE AD \$10.00 ADDITIONAL CHARGE

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Check the heading you want ...

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☐ Accessories ☐ Golden Oldies ☐ Novelties/Merchandise ☐ Services/Supplies/Equipment ☐ Wanted To Buy

☐ Comedy Material ☐ Computer ☐ Schools & Instructions ☐ Video ☐ Miscellaneous

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TDK - 60min	\$.90
TDK - SA 90min	S1.99
TDK SAX 90min	
MAXELL 90min	S.99
AA DURACELL (PK of 4)	\$1.49
FAMOUS BRAND T-120's	52.49
T-120: RCA, JVC, SONY,	
TDK MAXELL \$2.9	9 - \$3.99

\$10.99 to \$12.99

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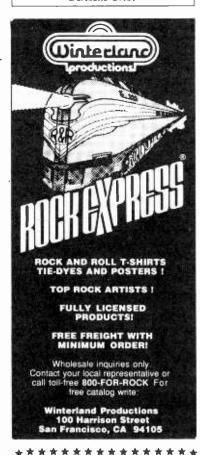
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TOP LATIN ALBUMS

	THIS WEEK	2 WKS. AGO	S. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
	Ŧ	2 V	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	3	27	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	2	7	9	ROBERTO CARLOS 88 CBS 80002
	3	1	25	CAMILO SESTO AMOR LIBRE GLOBO 7608-1
	5	4	9	YOLANDITA MONGE VIVENCIAS CBS 10552 EYDIE GORME DE CORAZON A CORAZON CBS 69305
	6	14	5	ANGELA CARRASCO BOCA ROSA EMI 8469
	7	6	3	ARMANDO MANZANERO 20 GRANDES EXITOS GLOBO 8484
	8	11	27	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	9	10	23	JUAN GABRIEL DEBO HACERLO ARIOLA 7619 DYANGO CAE LA NOCHE EMI 7609
	11	5	49	JOSE JOSE SOY ASI ARIOLA 6786
0	12	12	13	RAPHAEL SUS 20 GRANDES EXITOS EMI 8345
ō	13	16	53	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4/POLYGRAM
0	14 15	17	29 75	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956 JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	16	19 23	3	EMMANUEL 10 ANOS DE EXITOS GLOBO 8521
	17	22	51	FRANCO DE VITA FANTASIA SONOTONE 1405
	18	13	17	JOSE JOSE 20 TRIUNFADORAS ARIOLA 6063
	19 20	9 15	31	EMMANUEL ENTRE LUNAS RCA 6955 LOS BUKIS SI ME RECUERDAS LASER 3044
	21	10	3	FELITO FELIX BOLEROS DE AYER MEGA 3011
	22	20	17	TITO RODRIGUEZ RECORDANDO A TITO RODRIGUEZ GLOBO 7642
	23	_	1	LOS BRIOS PORQUE ESTAS ENAMORADA FONOVISA 8803
	24	21	29	YURI AIRE EMI7607
NAME OF TAXABLE PARTY.		2	17	MIJARES UNO ENTRE MIL EMI 8436
	1 2	2	17 27	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546 LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	3	3	45	EDDIE SANTIAGO SIGUE ATREVIDO TH 2497
	4	6	19	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
	5	5	15 27	FRANKIE RUIZ EN VIVO Y A TODO COLOR TH-RODVEN 2531 EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054
	7	8	3	GILBERTO SANTARROSA AMOR Y SALSA COMBO 2053
	8	9	27	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71
S	9 10	7 21	7	MAX TORRES SENSUALMENTE TROPICAL EMI 8463 OSCAR D'LEON DE AQUI PARA ALLA TH-RODVEN 2560
AL/SALSA	11	15	25	JOSE ALBERTO SUENO CONTIGO RMM 1664
S	12	_	1	CELIA CRUZ/RAY BARRETTO RITMO EN EL CORAZON FANIA 651
7	13	10	35	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138
$\overline{\mathbf{c}}$	14	19 11	3 17	RUBEN BLADES ANTECEDENTES ELEKTRA 60795 TITO NIEVES THE CLASIC RMM 1666
<u>_</u>	16		3	LA PATRULLA 15 LOS EXITAZOS BAILABLES TTH 1931
2	17	13		SERGIO VARGAS Y LOS HIJOS DEL REY SERGIO VARGAS KAREN 110
-	18 19		29	CANO ESTREMERA SALVAJE CEG 001 JOHNNY VENTURA EL CABALLO UNA LEYENDA CBS 80012
		17	7	GRUPO NICHE TAPANDO HUECOS LA CLAVE 13380
	21	14	9	ORQUESTA LA MULENZE TOCO MADERA HIT MAKERS 73
	22	12	15	SONORA PONCENA ON THE RIGHT TRACK INCA 8084
	23	18	41	HENRY HIERRO A MILLON KAREN 114 PAOUITO GUZMAN TU AMANTE ROMANTICO TH-RODVEN 2495
	25	24	7	WILLIE BERRIOS CON MAS EMPUJE SONOTONE 1138
	1	1	41	LOS BUKIS SI ME RECUERDAS LASER 3044
	3	3	7 19	FITO OLIVARES EL CABALLITO GIL 2012 VICENTE FERNANDEZ EL CUATRERO CBS 2833
	4	2	41	BRONCO SUPERBRONCO ARIOLA 6618
	5	6	13	RAMON AYALA UN PUNO DE TIERRA FREDDIE 1430
	6	5	29	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800
	7 8	7	11 1	LOS BRIOS PORQUE ESTAS ENAMORADA FONOVISA 8803 GRUPO PEGASO ADOLESCENTE Y BONITA REMO 1019
Z	9	12	5	SONORA DINAMITA/SONORA SANTANERA LA GUERRA DE LAS
3			,	SONORAS SONOTONE 1146
×	10	11	1 13	LOS CAMINANTES INCONTENIBLES ROMANTICOS LUNA 1173 JOAN SEBASTIAN CON TAMBORA MUSART 90014
¥	12	8	11	GRUPO TOPAZ GRUPO TOPAZ DE REY FLOREZ TH-MEX 2515
REGIONAL MEXICAN	13		l i	FITO OLIVARES LA GALLINA GIL 20001
A	14 15	9	97 11	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025 JUAN VALENTIN POR MI POBREZA CBS 10522
Z	16	1 .	45	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
K	17	20	25	BRONCO BRONCO ARIOLA 56088
M	18	l .		ELISEO RÓBLES POBRE BOHEMIO RAMEX 1201
1	19 20		7 47	GRUPO LA SOMBRA CHICAGO'S WILD SIDE FREDDIE 1427 LOS YONICS PETALOS Y ESPINAS LASER 3041
	21		1	DAVID LEE GARZA TOUR 88 CBS 84350
	22		17	DAVID MARES SOLD OUT CBS 84347
	23	1	23	LOS CAMINANTES LOS IDOLOS DEL PUEBLO LUNA 1161
	24	19 21	5 27	LOS HURACANES DEL NORTE CLAVELES DE ENERO GARMEX 1019 JOAN SEBASTIAN MASCARADA MUSART 6024
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by Carlos Agudelo

GLEN MONROIG IS A passionate performer with a strong, almost mesmerizing delivery, a singer who stretches his vocal chords to the limit in order to convey his messages. As a composer, Monroig writes songs with themes that go beyond those of the conventional ballad. They are deep explorations of situations and circumstances, carefully crafted, thought provoking, and not without some autobiographical elements. Monroig's emotional involvement in his music has become his trademark, recognized by his loyal Puerto Rican fans, many of whom went to see him at three sellout concerts Oct. 21 and 23 at Bellas Artes in San Juan.

The performances were Monroig's first since he signed with WEA Latina; his debut album for the label is "Apasionado." Never a big star outside his native island, this album marks Monroig's first serious incursion into the rest of the Hispanic U.S. and Latin America. The album had been set for release by A&M, but the label subsequently shut down its Latin division. The single "Causa Perdida" is already receiving considerable airplay in Puerto Rico. The album features five more Monroig copositions, including the fast-paced "Pacto Con El Diablo," an anti-crack song.

DESPITE HAVING BEEN UPSTAGED in recent months by the revitalization of salsa, merengue music is being given new impetus by several major transnational and independent labels in the U.S.

Recent moves include the signing of Dominican singer Sergio Vargas by CBS Records International. The worldwide five-album deal marks the first

signing of a tropical act by CRI's A&R development department, and it's being touted as a major event. It includes an ambitious transcontinental marketing plan for the 27-year-old Dominican singer, starting with his first CBS album, "Sergio Vargas." The album—whose first single will be yet another version of "Bamboleo," the tune, popularized first by the Gipsy Kings and then by Celia Cruz—will be presented to the public at an international press conference in Puerto Rico in early November.

EMI's Latin division has jumped on the bandwagon by signing Dominican Sammy Valente, its first merengue act and its second tropical act (salsa singer Max Torres signed with the label a few months ago). The first album under the company's three-

Glen Monroig aims for fame beyond Puerto Rico

record deal with Valente, "La Fruta," has just been released and is being heavily promoted.

released and is being heavily promoted.

New label RMM Records is also making a push for merengue. RMM now has eight merengue acts on its roster, including the New York Band, which recently released its first album on the label. Chery Jimenez, the band's owner as well as RMM's A&R man, says the band's videoclip of the tune "Si Tu Te Vas" will be the first to be shown on MTV Internacional. The album, already on the market, was to be formally presented at the Palladium Thursday (3).

Both the New York Band and Vargas were among the more important acts on Karen Records, a Dominican label.

Classical KEEPING SCORE



by Is Horowitz

WOMEN IN MUSIC: It's a lot easier now for women to pursue careers in music other than as performers, concluded panelists at a symposium Oct. 20 at the Juilliard School in New York. Elizabeth Ostrow, director of A&R at New World Records, was among the group of female achievers who passed on tips to students at the school. Others who participated included Dorothy Delay, teacher of Itzhak Perlman and other leading concert violinists; Lee Lamont, head of ICM Artists; and Pulitzer Prize-winning composer Ellen Taaffe Zwillich.

It seems a little bit late in the game to discuss breaking down barriers for women in the classical music industry. That fight was won long ago, especially in recording. Wilma Cozart headed up the classical division at Mercury Records more than 30 years ago, to be followed by Scott Mampe at Mercury's successor label Philips. And for some years now, Nancy Zannini at Philips, Alison Ames at Deutsche Grammophon, and Lynne Hoffman-Engel at London have held the distaff banner high. And how about Angel producer Patti Laursen, and indie producers Johanna Nickrenz and Judith Sherman, who have directed literally hundreds of recordings for dozens of labels? Many more can be cited.

ARABESQUE RECORDS has entered into a license deal with EMI for worldwide distribution rights (except for the U.K) to the Beecham Legacy, a series of recordings by Sir Thomas Beecham and the Royal Philharmonic Orchestra dating, for the most part, from the pre-LP era. CD releases will begin early next year, says Arabesque president Ward Botsford, who plans to issue at least four Legacy disks each year. Works by Tchaikov-

sky and Delius will be included in the first batch.

Most of the Beecham material Arabesque will reissue has never been released on LP, says Botsford. Processing is being handled by EMI technicians who on occasion have had to seek out acceptable shellac pressings to replace damaged or missing metal parts. With international sales looming larger in Arabesque activities, the label has recently set up its own warehouse facilities in the U.K., says Botsford.

PASSING NOTES: Michael Fine of Stradivari Records is back from New Zealand, where he recorded Barber and Respighi albums with Andrew Schenck and the New Zealand Symphony Orchestra. A feature of the Barber disk was the inclusion of the composer's Second Symphony, withdrawn from performance by Barber after the composer himself had conducted a recording, now long out of print. Special permission for the recording is said to have been secured by Schenck from trust-

Women won the fight in classical music long ago

ees of the Barber estate. The album will be rush released, says Fine.

The Nimbus boxed set of the Beethoven Symphonies, as performed by Roy Goodman and the Hanover Band (the first complete cycle by a period instrument orchestra) has nine weeks of special promotion scheduled over WQXR New York. The set hits the stores Nov. 1; beginning Oct. 30 a different symphony from the package will air each Sunday through Christmas Day.

The Juilliard Quartet had to cancel a few October concerts while first violinist Robert Mann recuperated from Lyme disease . . . Jesus Lopez-Coboz has extended his contract with the Cincinnati Symphony for another three years

er three years.

Some 900 concert presenters and as many artist managers are expected to attend the Assn. of College, University & Community Administrators conference at the New York Hilton Dec. 16-19.

(CD) Compact disk available.

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

RIAA certification for sales of 1 million units.

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TALENT IN ACTION

(Continued from page 26)

finally grown beyond the usual crowd of enthusiasts who typically follow the careers of cult artists.

Hiatt's set initially followed the side-one sequence of his latest album, "Slow Turning," with "Drive South," "Trudy And Dave," "Ten-nessee Plates," and "Icy Blue Heart." His other selections—except the excellent new song "Real Fine Love"-appeared on his previous A&M release, 1987's "Bring The Family," and included "Memphis In The Meantime," "Tip Of My Tongue," "Your Dad Did," and "Have A Little Faith In Me." (A small argument could have been made for a wider chronological range of material, he has nine albums under his belt.)

Hiatt was expertly backed by Sonny Landreth on guitar, David Ranson on bass, and Ken Blevins on drums-a band dubbed the Goners (as a possible poke at Hiatt's resurrected career). Hiatt hopped animatedly about the stage as if enchanted by some hoedown only he could hear. With monologs about his home life and childhood, he proved that classic American folk humorists can be every bit as hip as urbanites. He even used his encore of "Slow Turning" to show how pop songwriters use simple chords in their best songs. Calling the song "Pink Bedroom '88" in reference to an older Hiatt fave, he added vocal snippets of too-similar classics "Glo-"Dirty Water," and "Cherry Baby." At that, no one laughed harder than Hiatt himself.

DREW WHEELER

ALLA PIIGACHOVA Carnegie Hall, New York

SOVIET SUPERSTAR Alla Pugachova climaxed her first U.S. tour with a Sept. 23 concert at Carnegie

Hall, filling the venue with Russian émigrés who comported themselves more like old friends than concert patrons.

Singing almost entirely in her native tongue (a peace plea titled "Every Night," which she sang in English, was the one exception), Pugachova infused her poignant, universally appealing songs about the vagaries of life with a theatrical stage flair more akin to American chanteuses such as Liza Minnelli, than to most domestic pop rockers. When she did affect a U.S. rock style, as in "Moscow Rock" (a direct steal of Chuck Berry's "Living In The U.S.A."), the '40s-style diva fell hopelessly short.

Still, when she kept to lengthy, far-reaching art songs incorporating various Russian ethnic folk elements (one tune inserted the chorus of what we remember as "Those Were The Days"), it was easy to understand the hold she has on the home front.

Among the highlights were the period piece "I Will Return To Leningrad," in which she conjured up the '30s à la Kurt Weill/Lotte Lenya; the melancholic "The Antique Clock," about the passage of time; and "A Million Roses," during which she sorted out the many bouquets offered her throughout the

Songwriter Igor Nikolev joined her briefly toward the end but failed to get his sought-after singalong. And Pugachova's son-in-law Vladimir Presniakov, whom she has groomed in a Diana Ross/Michael Jackson manner, opened the show with high-pitched balladeering and an approximation of Jackson's dance moves, proving that the Russians are way behind in the moonwalk race.

JIM BESSMAN

SOUTH FLORIDA VENUES

(Continued from page 27)

ready to embrace the extra business, says director Jerry McDonald. As a state-of-the-art facility, the arena far surpasses the much-maligned, 19year-old Sportatorium. The new building has presented 13 shows, including 10 reported sellouts, since it opened. "Frankly, some of those acts said if it wasn't for the new arena, they would have bypassed the South Florida market," says McDonald.

But the Miami Arena will present heavy metal fans with a very different environment from the Sportatorium's. The building will not permit general admission seating, still characteristic of most metal shows throughout Florida and preferred by younger fans. "We wanted them to have a good time but we're strictly by the rules and we enforce the rules, says McDonald.

Jon Stoll of Fantasma Productions in West Palm Beach, another leading South Florida promoter, says the closing of the Sportatorium "hasn't been a problem yet. There are other facilities," he says, citing such outdoor venues as the Miami Marine Stadium and halls like the Knight Center, the Sunrise, and the 6,200-capaci-

ty West Palm Beach Auditorium.
"The Sportatorium obviously was a good venue for heavy metal and rock'n'roll," says Stoll, "but you've got the arena and a lot of acts will schedule their shows accordingly.'

But the Miami Arena will present

concert promoters with some scheduling restrictions during the basketball season, when it hosts 42 games of the Miami Heat basketball team.

The city of Miami, which owns the arena, has leased signage and advertising rights within the building to the NBA. That agreement also allows temporary banners and ads by tour sponsors, says McDonald.

Another new outdoor facility, the Bayfront Park Amphitheater, opened in April in downtown Miami on Biscayne Bay, heralded by the city as a "major new concert venue." The site can accommodate up to 10,000.

Oddly, the developer of the Miami Arena, Dakoma Ventures, has the right to restrict admission to 4,000, says McDonald. That prevents a promoter from booking a show at the amphitheater that would compete with concerts at the arena six blocks away. A lack of security structures at the park, which was primarily designed for free events, has further hampered paid concerts.

Demographic changes in South Florida, may have the most lasting effect on concert bookings here. While metal-loving teens in the area lament the loss of the Sportatorium, a growing number of older pop fans may be ready to embrace the relative

intimacy of auditorium shows.
"I sure as hell hope so," says Boyle. "That's what we're counting

ALBUM RELEASES

(Continued from page 46)

JOHN COLTRANE Africa Brass Vol. 2 LP MCA Impulse 42232/NA CA MCAC-42232/NA

JACK DE JOHNETTE

♠ LP MCA Impulse MCA2-8029/NA CA MCAC2-8029/NA

DUKE ELLINGTON & JOHN COLTRANE Duke Ellington & John Coltrane

♠ LP MCA Impulse 39103/NA CA MCAC-39103/NA

ROGER ENO Between Tides

♠ LP Opal 1-25767/NA CA 4-25767/NA

GIL EVANS ORCHESTRA

♠ LP MCA Impulse 39104/NA CA MCAC-39104/NA

DON HARRISS Vanishing Point

♠ CD Sonic Atmos CA CS80023/NA heres CD80023/NA

JOHNNY HARTMAN I Just Dropped By To Say Hello

♠ LP MCA Impulse 39105/NA CA MCAC-39105/NA

JULIUS HEMPHILL BIG BAND Julius Hemphill Big Band

♠ LP Elektra 60831-1/NA CA 60831-4/NA

JOE HENDERSON

♠ LP Blue Note B1-84140/NA CA B4-84140/NA

HILTZIK & GREENWALD Views From A Distance

♠ CD Sonic Atmospheres CD80022/NA CA CS80022/NA

JIM HORN Neon Nights

♠ LP Warner Bros. 1-25728/NA CA 4-25728/NA

CRAIG HUXLEY

♠ CD Sonic Atmospheres CD305/NA CA CS205/NA

KEITH JARRETT Treasure Island

♠ LP MCA Impulse 39106/NA CA MCAC-39106/NA

J.J. JOHNSON & KAI WINDING Great Kai & J.J.

♠ LP MCA Impulse 39109/NA CA MCAC-39109/NA

KENT JORDAN Essence

♠ LP Columbia FC-40868/NA **CA** FCT-40868/NA

STANLEY JORDAN Flying Home

♣ LP EMI 1-48628/NA CA 4-48628/NA

LAST EXIT

♣ LP Venture Virgin 91015-1/NA CA 91015-4/NA

LYLE MAYS Street Dreams

♠ LP Geffen GHS-24204/NA CA M5G-24204/NA

FLORA PURIM

♠ LP Venture Virgin 90995-1/NA CA 90995-4/NA

SONNY ROLLINS

♠ LP MCA Impulse 39107/NA CA MCAC-39107/NA

MASAHIKO SATOH/EDDIE GOMEZ/STEVE Amorphism

LP Portrait OR-44194/NA CA ORT-44194/NA

DOC SEVERINSEN

♠ LP Amherst AMH-53319/NA CA AMH-53319/NA MEL TORME & THE MARTY PAICH DEK-

♠ LP Concord CJ-360/NA CA CJ-360-C/NA

McCOY TYNER

LP MCA Impulse 42233/NA CA MCAC-42233/NA

McCOY TYNER Inception/Nights Of Ballads And Blues

♠ CD MCA impulse MCAD-4200/NA

VARIOUS ARTISTS
Feeling Of Jazz—The Best Of Impulse Vol.

♠ LP MCA impulse MCA2-8028/NA Ca MCAC2-8028/NA

SARAH VAUGHAN Divine Sarah Vaughan: The Columbia Years 1949-1953

♠ LP Columbia C2-44165/NA CA C2T-44165/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.

RETAIL TRACK

(Continued from page 46)

for example, CD specialty outlets, continuing chain expansion, and video specialty stores adding audio. It all adds up. But does it worry Hennessey? Not at all. "Change is the norm," he says. "That's what makes this industry so exciting.

NDEPENDENT'S DAY: Even more upbeat these days are independent distributors, who say the NARM wholesalers' event is finally recognizing the indie community. "We're first this year, not last," says Joyce Heider-Lynn, president of Great Bay Distributing, Baltimore, and chair of the NARM indie distributor and label program, which led off the NARM event this year rather than coming at the end, as it did during the first two years of the conference.

Heider-Lynn says indies got the ball rolling a year ago at the wholesaler event when an Independent Action Committee was formed with Phil Jones, executive VP at Fantasy, as chairman. The

group, comprising 35 distributor and label representatives, huddled again early this year during NARM's operations conference.

"We've proven we can go gold and platinum, too," says Heider-Lynn of an every-other-week marketing conference call chaired by John Salstone, co-owner of M.S. Distributing, who heads up the promotion subcommittee. Also pleased is Mel Furman, president of Little Major Records. He points to a number of acts that have made the Top Pop Albums chart, including Salt-N-Pepa, Rob Base & D.J. E-Z Rock, Joe Satriani, Hurricane, EPMD, Stevie B, and Run-D.M.C., one of the first indie acts to earn industry attention after NARM's old Florida indie conference was merged into a total wholesaler event in 1986.

How many times have you thought about calling Retail Track but then been interrupted by something? Do it anyway; dial Earl Paige at 213-273-7040.

SOUND WAREHOUSE OFFERS MUSIC TO GO AT DALLAS CLUB

(Continued from page 45)

not have a recent recording, as with Steppenwolf, Devereaux stocks her ministore with "best of" records. When Elvis Presley emulator Johnny Hara performed on the anniversary of Presley's death, Sound Warehouse sold a fair amount of Presley catalog.

Other businesses tie into the Dallas Alley/Sound Warehouse promotion. For example, Honeymoon Suite performed Sept. 19. A local hotel, the Fairmont, donated a suite to the winner of a Sound Warehouse drawing that was announced at the show.

Devereaux and Compton also try to set up autograph-signing parties after the concerts. Timbuk 3 signed more than 400 autographs for the fans who were willing to wait in line. The albums are one of the most popular items for signing.

Though the venture does not sell an overwhelming amount of merchandise, Devereaux says the project is worthwhile and that Sound Warehouse will continue to set up shop when cool weather chases the Monday night concerts into the Boiler Room, a pop music club that is owned

by Dallas Alley. Says Alley's Theresa Rynell, "These shows are going over very well with the Alley's visitors. We offer the hottest music at the most affordable price-free-and it gives us the chance to work with all aspects of the industry: the promoters, the retailers, and the record la-

The concert lineup for the rest of 1988 includes an appearance by Joe

Ely, a particularly hot artist in Texas right now, who will release his new album at the Alley, and dates by Elvin Bishop and Columbia newcomers Tommy Conwell & the Young Ramblers. The Oct. 24 show with Johnny Winter will probably be the first in the Boiler Room. Dallas is the only market in which

Sound Warehouse operates its ministore concept.

BLUE NOTE LINKS UP WITH TOWER FOR PROMOS

(Continued from page 45)

seven signs on interior walls, and a pair of Blue Note club "Now Playing" bins in the jazz section.

According to Micallef, titles in the Blue Note bins usually sell out. "They only hold 10 records apiece, but that's still pretty doggone good," he savs.

Golden says the Tower promotion reflects the Blue Note's stature as a jazz club and the city's strong music focus. He notes that the Blue Note

has traditionally been a club that exploits its market to the fullest, citing radio giveaways and other recent promotions, such as complimentary drinks for ticketholders of the Off-Broadway musical "Blues In The Night." Also, the club is now affiliated with the American Express Collection, which gives preferred cardholders coupons worth 20% off their Blue Note checks.

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'Big 3' To Stop Single Production In South Africa

BY JOHN MILLER

JOHANNESURG, South Africa The three major record companies in South Africa-EMI, the Gallo Group, and Tusk (formerly WEA)—have decided stop commercial production of vinyl singles here after December.

Derrick Hannan, chairman of the South African industry trade group, says the decision was made following a "drastic decline" in sales of singles this year.

He says: "The single has been hit

by a fast-increasing demand for various lines of compilation albums, which include most of the top 20 sin-

In this country, singles retail at the rand equivalent of \$3. Sales have dipped from about 4 million in 1985 to under 1 million so far this

The growing popularity of the Walkman here has also helped sound the death knell for the vinyl single. Between two and three prerecorded cassettes are now sold for every one LP.

Hannan says the future of the single became even more bleak when the two major retail chains. with some 600 outlets between them nationwide, decided not to rack singles any more. Instead, they now use the space for albums and CDs.

"The single is still seen as a very attractive promotional tool and will continue to be pressed in limited numbers for supply to radio stations, reviewers, and clubs," says Hannan. "And the decision of the three majors to stop commercial production of singles does not mean the numerous independents in this country will all follow suit."

For the past few years, the singles charts featured by various black and white state-run radio stations, along with the two independent stations, Radio 702 and Capital, have based their listings on the popularity of songs.

A subcommittee of the South African industry association has for some time been working on the formation of a full national chart, to be based on sales, street surveys, market research, and radio airplay.

Hannan stresses that the no-singles policy of the big three here has nothing to do with the "few artists who have refused to allow their records to be released in South Africa. These records and CDs are still

freely available on import '

He adds: "It's my view that by this time next year, the U.K. will also be close to abandoning the singles market.

"With the steady increase in demand for CD and with the earning power of the black consumer going up, we'll have enough local CD ac tion to justify setting up a South African CD-manufacturing plant. Currently all CDs are imported and subject to excessive import duties.'

John Sturgeon, Gallo Group chairman, says that even a No. 1 single that stays on top for several

weeks in South Africa is lucky to sell 20,000 units. Some sell only 4,000. Not so long ago, a No. 1 single sold at least 25,000 copies.

"We considered the alternative of a cassette single, but industry consensus is that it wouldn't work in

Mike Edwards, EMI South Africa managing director, says that Climie Fisher's album "Everything" has sold more than 40,000 units here, whereas the first two singles from it, which went to No. 1 and No. 2 respectively, sold fewer than 15,000 units between them

Amnesty Shows A Hit In India, Zimbabwe Behind-The-Scenes Controversy Mars Presentations

LONDON Two Amnesty International concerts have taken place in India and Zimbabwe with outstanding success, although not without some controversy and ill feeling behind the

Headlining both dates on the Human Rights Now! tour were Bruce Springsteen, Peter Gabriel, Sting, and Tracy Chapman.

Organizing the New Delhi event was The Times Of India, which is celebrating its 150th anniversary. However, the advertisements published in the newspaper omitted reference to Amnesty International, giving the impression that the concerts were to be presented solely by The Times.

This displeased Jack G. Healey, president of AI and executive producer of the tour. He disclosed at a preconcert press conference that he had reprimanded the newspaper, which made amends by altering the advertisement wording in its last issue before the event.

Healey also expressed concern about the pricing of the concert tickets, which ranged from \$7 to as much as \$140. The Times has responded by paying Amnesty the equivalent of \$50,000 in fees.

Lack of harmony continued when the AI road crew covered up the newspaper's anniversary slogan on the synthetic surface of the Jawaharlal Nehru Stadium, where the concert took place.

And The Times alleged that its photo editor, Sondeep Shankar, was assaulted by associates of tour director Bill Graham because he wanted one more shot of the performers on stage. The photographers covering the event walked out following the incident, and no photographs of the concert are being made available until their union lifts a ban it imposed.

Shankar seems to have breached the ground rules laid down for the photographers before the concert, permitting a certain number of shots per artist. He was the only photographer to insist on taking one more pic-

AI was also unhappy about the attitude of the Indian government concerning the staging of the event; apparently it was uncertain whether permission would be granted until the last minute.

Graham refused to comment on this beyond saying that the local sponsor, The Times Of India, had made the arrangements and the concerts were only made possible through its efforts and those of many other people. He added that he was sure that staging the concert in India was not as simple as it had been in

Despite these frictions, the eighthour concert went well, attracting an audience of 50,000 people from as far away as Bombay. There were 45-minute intervals between the acts, and Springsteen received the biggest ova-

(Continued on page 64)

Irish Radio/TV Network To Sue **Bootleggers Who Sell In The U.S.**

DUBLIN, Ireland Radio Telefis Eireann, Ireland's national radio/television network, is to take court action in the U.S. against bootleggers selling videos of RTE's programs. The pirated tapes, sold through advertisements in Irish-American publications, include a tribute to the Chieftains and a 25th-anniversary package of the Dubliners, featuring U2's Bono. RTE claims that five U.S. distributors are involved, that the network has lost millions of dollars in revenue, and that some illicit tapes are available in the U.S. within a day of RTE transmission.

1989 MIDEM To Show More Night TV

PARIS The 1989 MIDEM, set for Cannes on a Saturday through Wednesday (Jan. 21-25) rather than Monday through Friday as in previous years, will have many more shows televised nightly. The main concerts will still come from the Palais des Festivals, but nightly music showcases will be held in other venues. MIDEM has linked with SBK Songs in the U.S. to co-present top names. PHILIPPE CROCQ

Geldof To Make TV Environment Series

LONDON Live Aid organizer Bob Geldof is to spend 18 months traveling to more than 30 countries to make a \$4 million TV series on environmental dangers facing the planet. He unveiled his plans at Mipcom in France and now says, "We have to do something about restructurin France and now says, "We have to do something about restructuring our management of planet Earth. If we don't, it's not a case of living to regret it but dying to regret it."

Edith Piaf Wins A Posthumous Platinum

PARIS Edith Piaf, the legendary Parisian singer, has achieved platinum-album status here 25 years after her death. The double compila-tion of songs recorded from 1937 to 1963, released by EMI-Pathe Marconi last spring, has sold more than 300,000 units. Other platinum sellers in France this year include Pink Floyd's "Momentary Lapse Of Reason" (EMI), Depeche Mode's "Music For The Masses" (Mute/Virgin), and George Michael's "Faith" (CBS).

PHILIPPE CROCQ

Japanese CD Production Almost Doubles

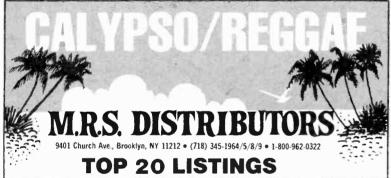
TOKYO Japanese production of CDs in August totaled 8.16 million units (including 1.8 million 3-inch disks), up 83% from the same month in 1987, while production of records was down 45% to just 2.35 million. Of the total 10.5 million records and CDs produced, 7.3 million were of domestic repertoire. In the first eight months of '88, records were down 39% from 1987, CDs up 81%, and music cassettes up 11%. SHIG FUJITA

Finnish Rock Group Signs With USSR

HELSINKI, Finland Finnish rock group Boycott, which records here on Amulet/Polarvox, has become the first domestic pop act to sign a record deal with the Soviet Union's state record company, Melodiya. An initial pressing of 50,000 of the band's debut album will be on sale in Russia before year's end. KARI HELOPALTIO

New Radio Stations Multiply In Denmark

COPENHAGEN, Denmark New local radio stations have mushroomed here following the Danish Parliament's go-ahead for the use of commercials in programming. Recent additions have cropped up in Aalborn, Frederiksberg, and Odense, among other locations. The U.K.'s Network Chart Show, produced by Capital Radio in London, is to go national here by December. KNUD ORSTED



	TOP 20 LI	
This Week	CALYPSO Title Artist Label No.	
	GYPSY M.R.S. 3588 Sian Rhapsody Baron J.W.B 003	

- 3 HAITI D. RUDDER WEA -4 SHAKA SHAKA BALLY LUV PEPL. 004
- 5 SOCA IN PALACE ROOTSMAN LUV PEPL. 008 6 DR. BIRD SPARROW CHARLIES M0018
- 7 HIGH TENSION SHADOW STRAKER 2279 8 SOCA INVASION LESTON PAUL J.W 005 9 MUSIC HOT MAMA BYRON LEE V.P. DY3459
- 10 KNOCK DEM DEAD ARROW MANGO 029 11 WAVE & JUMP BURINING FLMS DR. G.
- 12 OUR ON EDGE W. SOSO STRAKER 13 CULTURE TAMBU WEA 007
- 14 SOCA DANCE PTY BECKET COCOA 0010 15 BOSS D. PLUMBER WELDON W
- 16 DRIVE IT CRAZY CLIFF 011 17 PARTY LOVER SCRUNTER T.C.A 001
- 18 WET ME DOWN J. KING HIBS -19 MY GRENADA AJAMU ALI J ---
- 20 MOVIN' UP BLK, STALN, B'S -FEATURE ALBUM

LIFE Including the Hit Single RESPECT ME CALYPSONIAN



REGGAE Title Artist Label 1 CONSCIOUS PARTY ZIGGY MARLEY VIRGIN 2 NUCLEAR WAR PETER TOSHI E.M.I EH46700 3 DISTANT THUNDER ASWAD MANGO 4 DON'T TURN AROUND O GREY MOODIES LOO1 5 TELEPHONE LOVE J.C. LODGE V.P 6 HANGING FIRE JIMMY CLIFF C.B.S. JC40845

13 INSEPPERABLE D BROWN J & W WKSLP007

15 POLITICAL CRISIS GRIFFITH SPICE MG001-12

16 LOVE OVERDUE J. MOWATT SHANCHIE 43044

17 EXCUSE ME CHRIS STANLEY MTN. SD M-0020

20 POP STYLE HUGH MUDDO JAMAZIMA HM777

FEATURE ALBUM

SHINEHEAD

RAP

14 STUMBLING THRU GYPSY M.R.S 3487

19 MAD OVER ME NAHKI WACKIES A12E-1

18 BAM BAM TIGER RAS

7 TROD, THRU CREAT, NAMI JAMAZIMA NC002 8 GIVE ME THE FEELING F PAUL MOOD MR1004 9 STATE EMERGENCY STEEL PULSE M.C.A 42192 10 TIME IS NOW NO DISCIPLINE A.G.S CND002 11 MAXI PRIEST MAXI PRIEST VIRGIN 9095 12 AM I LOSING YOU C. SCHLOSS V.P.

London.

UNITY Including the Hit Single CHAIN-GANG tion.

Mick's Picks. Mick Jagger, right, receives Australian platinum certification for both his solo album "She's The Boss" and the Rolling Stones' "Dirty Work," released on CBS Records. Shown at left is Denis Handlin, managing director, CBS Australia

Firm Advises Composers

LONDON The changing face of music publishing is exemplified by Westbury Music, a consultancy set up in 1985. Its purpose is to advise songwriting clients on how they can maximize their earnings internationally without the cake being sliced too many times before it reaches them.

Westbury was founded by Caroline Robertson, former head of member services at the Mechanical Copyright Protection Society. It currently has six staffers; their expertise covers all aspects of copyright, royalty collection, music publishing, and music industry practice. One of its executives is Francis Pettican, who joined in 1986 after 12 years with Island Records, including a stint as GM.

"We felt that music publishers had become greedy in some respects," Pettican explains. "Even with the advent of 'source' deals, the writers do not normally receive any proportions of society rebates or 'black box' income, the revenue held in escrow by the societies because they cannot identify to whom it belongs.

"If you are a direct member of local mechanical societies, you enjoy these benefits, with the extra advantage of receiving the income on the same day as the subpublisher would if you had taken the more traditional route. Also, writers must bear in mind the coming of central European accounting, often with double society deductions and lengthy time delays."

Westbury claims to have established a formula whereby middlemen costs are largely eliminated.

"You can use subpublishers to do two things: register your songs in their territory and collect the income on them," Pettican says. "Westbury offers a complete administration service for copyright registration, ensuring timely receipt of all income from each territory by the client, negotiating synchronization rights, and preparing royalty statements."

The company gets most of its clients by referral from attorneys and accountants.

Westbury's policy is to enroll clients as direct members of these societies, thereby generating an average of more than 20% in additional mechanical royalty income in bypassing subpublishing deductions.

"In most European territories you have to use a society to collect your income," comments Pettican.

On April 1, Westbury opened a Los Angeles office with a staff of three, largely as a result of inquiries from the States and the realization that there is considerable scope there for the services it provides.

Soviet Acts Showcased

BY VADIM YURCHENKOV

MOSCOW The Soviet Union's Ministry of Culture, along with the VAAP copyright agency, has completed the presentation of a series of concerts featuring top local pop and rock acts.

The series, specifically devised to attract the interest of talent agencies and record companies in the West, was the first of its kind in Russian entertainment-business history.

The project was supported by the

The project was supported by the Soviet Musical Society and staged by the Muzkya experimental theater studio, directed by Igor Granov.

The concerts attracted several national sponsors here, including the

Katchkanarski consumer electronics company. Sponsorship is also a new phenomenon in Soviet show business.

The series showcased top national talent to many foreign guests, including booking agents, promoters, music publishers, and record companies. Among the labels were CBS (U.S.), Ariola (West Germany), and Polar Vox (Finland).

In addition to established artists, the concerts introduced several talented newcomers, with each act performing five or six songs. The roster included Vladimir Kuz'min, Dinamik band singer Anni Veski, Yalla, and Electroclub, led by composer David

Maclean Hunter Bids For Selkirk CRTC Must Approve Media Takeover

BY KIRK LaPOINTE

OTTAWA Media giant Maclean Hunter Ltd. has offered \$540 million (Canadian) for Selkirk Communications Ltd., a chain of 14 radio stations, three television outlets, and a cable operation.

The offer, which must be accepted by shareholders and approved by the federal broadcast regulator, would make Maclean Hunter a much more significant player in Canadian communications.

The company has tried to quell speculation that it is interested in buying the firm and divesting some of its holdings. Instead, says Maclean Hunter president Ronald Osborne, his company wants to hang on to as much of Selkirk as authorities will allow.

Authorities may not find the Selkirk purchase entirely in the public interest. Maclean Hunter would find itself the owner of once-competing radio and TV outlets in a couple of cases. What's more, the Canadian Radio-television and Telecommunications Commission may find the concentration of ownership not entirely to its liking.

The offer includes a \$45-pershare bid for Selkirk's nearly 12 million class A nonvoting shares. Maclean Hunter is also offering \$5 per share for the 2,000 privately held class B shares through which Selkirk is controlled.

Southam Inc., whose earlier announcement of an interest in divesting its Selkirk holdings prompted the Maclean Hunter bid, has already agreed to tender its 47% holding of class A shares and 20% of the B stock to Maclean Hunter.

Maclean Hunter has agreed to pay for the class A shares regardless of whether the CRTC approves the deal. Such a move is uncommon because it means that investors would get their cash soon and Maclean Hunter has to wait with bated breath for the transaction approval.

The cable outlets in Ottawa and Fort Lauderdale, Fla., are the jewels in the Selkirk crown. But not far behind, and perhaps ahead in terms of prestige, is CHCH-TV Hamilton, Ontario, a Toronto-area independent station whose signal is transmitted nationally by satellite to remote regions.

Maclean Hunter, meanwhile, has extensive magazine, newspaper, and publishing interests (Maclean's magazine, English-speaking Canada's only weekly news magazine, is among them); 15 radio stations; and sizable cable operations in Canada and the U.S.

Selkirk says it has set up a committee of its independent directors to examine the deal. The acquisition of the class B voting shares is dependent upon CRTC approval.

Southam, however, has an out from the deal. It can withdraw the shares it has tendered if a higher hid comes along.

bid comes along.

Last year, it was thought that Rogers Communications would attempt to buy the company. Rogers was set to pay \$35 per share for Selkirk, but Southam wouldn't budge its holdings.

However, Southam has recently opted to put the Selkirk holdings on the market. Some speculate that Southam itself is worried about a takeover. A standstill pact it had with media giant Torstar Corp. expires in 1990, five years sooner than anticipated, and Torstar may swallow more of Southam at that time. As a result, Southam needs to make itself seem a less attractive purchase in a way that still keeps it financially vibrant.

Maclean Hunter said Oct. 21 that it would mail the offer to shareholders within 10 days and allow them 20 more days to tender their shares.

The Case Is The First Of Its Kind In The Country's History Record Maker Faces Obscenity Charge

OTTAWA For the first time in Canadian history, a record manufacturer has been charged with distributing obscene material.

Toronto manufacturer Fringe Product and a numbered Ontario company that operates a Record Peddler retail outlet in Toronto were charged by police in Neapean, Ontario. a suburb of Ottawa.

Fringe Product was also charged

in provincial court, where the company's 34-year-old owner, Ben Hoffman, appeared Oct. 19. A second court date hadn't been set at press time.

The Canadian Independent Record Production Assn., the 150-member trade group for Canadian-owned firms, denounced the police action, saying it would limit free expression.

The police spent four months investigating a complaint, that led to the seizure of several hundred copies of "Feed Us A Fetus" and "Here Today Guano Tomorrow" by the Victoria, British Columbia, punk band DayGlo Abortions.

Hoffman was quoted as saying he'd been aware of the police investigation since May but was surprised charges were filed.

The cover of the band's first album shows a painting of U.S. President Ronald Reagan and his wife, Nancy, in front of a baked human fetus on a

The charges are unlawful possession and distribution of obscene material. A new law governing obscenity and pornography was introduced a couple of years ago by the federal government but never passed in the House of Commons. It died when the election was called.

KIRK LaPOINTE

MAPLE BRIEFS

BRYAN ADAMS, winner of the first-ever Canadian-entertainer-ofthe-year Juno Award in 1987, is in the running for the same award at the Junos in early 1989 (the rescheduling of the awards show from fall to spring means there will be no 1988 Junos). In fact, five of this year's 10 nominees for the award were also nominated in 1987: Adams, Tom Cochrane & Red Rider, Bruce Cockburn, k.d. lang, and Glass Tiger. Joining them in the hunt are Robbie Robertson, Blue Rodeo, Colin James, Leonard Cohen, and Barney Bentall & the Legendary Hearts.

AUTHORITIES probing the death of a teenager following a concert have urged that security guards be better trained before they're allowed to work at concerts.

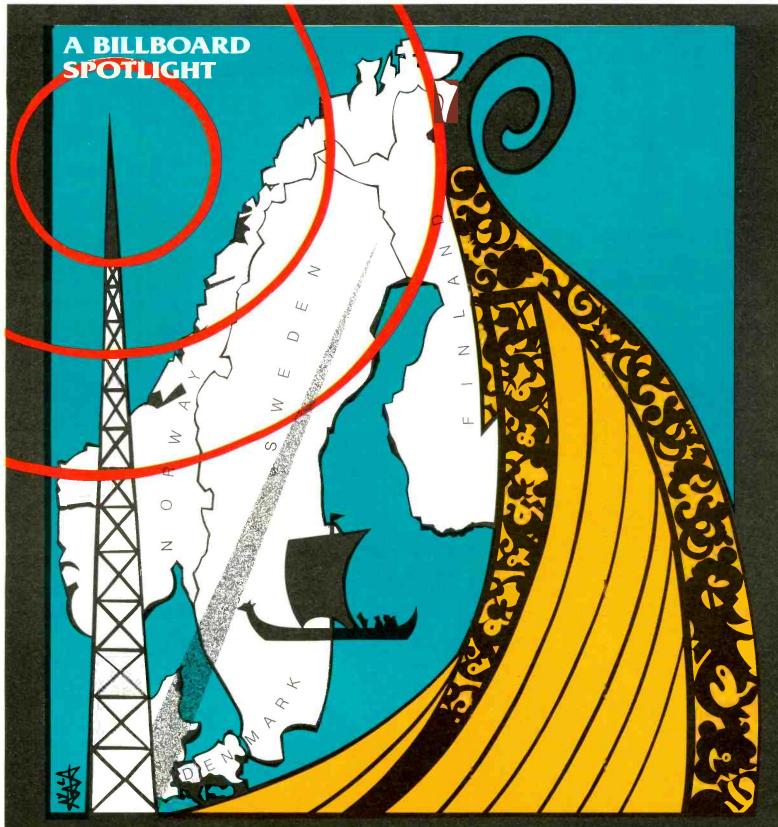
www.americanradiohistory.com

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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

From the Chief Executive's Chair—a round-up of Scandinavian opinion on market developments • Music Publishing in Scandinavia

ISSUE DATE: December 3

AD CLOSING: November 3

FOR AD DETAILS CONTACT: Ron Betist, Amsterdam 31-20-662-84-83

AMNESTY INT'L TOUR

(Continued from page 62)

The crowd rose as one when he appeared on stage for his 90-minute set and sang along with "Born In The U.S.A." Chapman also triumphed, striking a responsive chord in much of the audience with her folkloric style.

The Zimbabwe leg of the AI tour took place in the capital, Harare, before an audience of 70,000, including 15,000 South Africans and many others who had traveled from Kenya, Zambia, and Mozambique.

Concert tickets had gone on sale at about \$5 each six weeks before the date. The student council of the Univ. of Witwatersrand in Johannesburg, South Africa, was allocated 20,000 tickets priced at 25 rand each, or about \$12, by the Zimbabwe organizers of the concert.

South African citizens who purchased tickets from the student council were able to obtain visas through the council at additional cost. Tickets were also advertised for sale in South African newspapers by people who had obtained them in Zimbabwe.

Springsteen attacked the South African government during his act, describing it as "at war with itself," and welcomed the 15,000 South Africans present.

He said he was glad and proud they were there as they could carry the human rights message home with them. He recalled how the Vietnam War had affected some of his friends, read from the human rights charter, and suggested how South African citizens should try to change the system from within.

Gabriel, who sang his tribute song "Biko," said he was proud to perform it so close to its source. Capital Radio, the first independent station to operate in the Transkei, South Africa, was allowed to take a live feed of the song from Harare to broadcast in Natal and the eastern Cape area of South Africa.

Gabriel and Chapman both dedicated a song to Nelson Mandela, the imprisoned black leader, and Chapman told the crowd to sing loud so that it would be heard in South Africa.

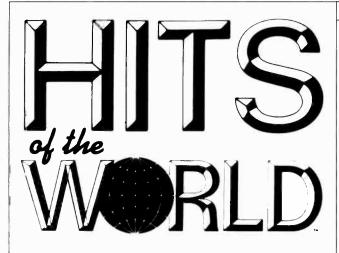
There was controversy when a Johannesburg newspaper revealed just hours before the concert that the Zimbabwean promoter Neil Dunn had allowed his stepfather to help sell tickets in South Africa.

His stepfather is ex-Gen. Peter Walls, commander of the Rhodesian Army during the war between Ian Smith's government and the guerrilla forces of Robert Mugabe and Joshua Nkomo before Rhodesia became officially independent under the name of Zimbabwe.

There were also adverse comments about the sound system for the concert, which was on loan from Lesotho, the mountain kingdom enclave within South Africa, but allegedly made available through a front company for South African business interests.

The friendly, trouble-free atmosphere of the Harare concert has led to speculation that the Zimbabwean capital could become the rock music center of Africa.

This story was compiled by Jerry d'Souza in India and John Miller in South Africa.



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BRIT	AIN	(Courtesy Music Week/Gallup) As of 10/29/88
This	Last	
₩eek	Week	SINGLES
1	5	ORINOCO FLOW ENYA WEA
2	11	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
3	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
4	3	WE CALL IT ACIEED D. MOB FEATURING GARY HAISMAN FFRR/LONDON
5	4	A LITTLE RESPECT ERASURE MUTE
6	2	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN/EMI
7	6	WEE RULE WEE PAPA GIRL RAPPERS JIVE
8	9	HARVEST FOR THE WORLD THE CHRISTIANS ISLAND
9	7	NEVER TRUST A STRANGER KIM WILDE MCA
10	20	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
11	NEW	STAND UP FOR YOUR LOVE RIGHTS YAZZ BIG LIFE
12 13	10	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
14	15	BURN IT UP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE
15	16	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10
	••	RECORDS/VIRGIN
16	13	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
17	30	CAN YOU PARTY ROYAL HOUSE CHAMPION
18	38	SHE MAKES MY DAY ROBERT PALMER EMI
19	NEW	KISS ART OF NOISE/TOM JONES CHINA
20	12	NOTHING CAN DIVIDE US JASON DONOVAN PWL
21	29	REAL GONE KID DEACON BLUE CBS
22	32	I'LL HOUSE YOU JUNGLE BROTHERS GEEST.
23	18	SECRET GARDEN T'PAU SIREN/VIRGIN
24 25	19 22	RIDING ON A TRAIN THE PASADENAS CBS
26	14	I DON'T BELIEVE IN MIRACLES SINITTA FANFARE HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
27	25	ALL OF ME SABRINA PWL/MEGA
28	37	ACID MAN JOLLY ROGER 10 RECORDS/VIRGIN
29	36	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
30	17	DESIRE U2 ISLAND
31	NEW	WELCOME TO THE JUNGLE/NIGHTRAIN GUNS N' ROSES GEFFEN
32	23	LOVE, TRUTH & HONESTY BANANARAMA LONDON
33	21	DOMINO DANCING PET SHOP BOYS PARLOPHONE
34	NEW	TAKE A LOOK LEVEL 42 POLYDOR
35	NEW	THE PARTY KRAZE BIG BEAT/MCA
36	NEW	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
37	24	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS
38	NEW	NOTHIN' AT ALL HEART CAPITOL
39	NEW	THE FIRST TIME ROBIN BECK MERCURY/PHONOGRAM
40	27	TURN IT INTO LOVE HAZELL DEAN EMI
1	NEW	ALBUMS DIRE STRAITS MONEY FOR NOTHING VERTIGO/PHONOGRAM
2	1	U2 RATTLE AND HUM ISLAND
3	NEW	LUTHER VANDROSS ANY LOVE EPIC
4	2	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
5	7	KYLIE MINOGUE KYLIE—THE ALBUM PWL
6	3	PASADENAS TO WHOM IT MAY CONCERN CBS
7	4	BANANARAMA THE GREATEST HITS COLLECTION LONDON
8	NEW	CHRIS REA NEW LIGHT THROUGH OLD WINDOWS WEA
9	NEW	ANITA BAKER GIVING YOU THE BEST THAT I GOT ELEKTRA
10	24	ENYA WATERMARK WEA
11	6	CHRIS DE BURGH FLYING COLOURS A&M
12		VARIOUS SMASH HITS PARTY '88 DOVER/CHRYSALIS
13 14	NEW 5	THE WATERBOYS FISHERMAN'S BLUES ENSIGN/CHRYSALIS JEAN MICHEL JARRE REVOLUTIONS POLYDOR
15	NEW	DURAN DURAN BIG THING EMI
16	35	VARIOUS THE GREATEST LOVE TELSTAR
17	13	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
18	26	ERASURE THE INNOCENTS MUTE
19	17	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
20	21	VARIOUS RARE GROOVE MIX STYLUS
21	9	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
22	11	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
23	29	TANITA TIKARAM ANCIENT HEART WEA
24	12	TRANSVISION VAMP POP ART MCA
25	28	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
26	20	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
27		WHITNEY HOUSTON WHITNEY ARISTA
28		VARIOUS RAP TRAX STYLUS
29 30	10 14	VARIOUS ONES ON 1 BBC
30 31	NEW	VARIOUS AND THE BEAT GOES ON TELSTAR VARIOUS THE CLASSIC EXPERIENCE EMI
32	NEW	BLACK COMEDY A&M
33	19	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM
34	18	BOMB THE BASS INTO THE DRAGON RHYTHM KING/MUTE
35	22	MICHAEL JACKSON BAD EPIC
36	8	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA
37	NEW	VARIOUS SOFT METAL STYLUS
38	16	LEVEL 42 STARING AT THE SUN POLYDOR
39	INFW	VARIOUS MOTOWN IN MOTION K-TEI

CAN	ADA	(Courtesy The Record) As of 10/31/88	ML	ISIC	PAN-EUROPEAN CHARTS 10/29/88
		SINGLES			
1	1	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL			HOT 100 SINGLES
2	3	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA	1	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
3	2	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM	2	12	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
4	8	DESIRE U2 ISLAND/MCA	3	3	DOMINO DANCING PET SHOP BOYS PARLOPHONE
5	6	SWEET CHILD O'MINE GUNS N' ROSES GEFFEN/WEA	4	7	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
6	4	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL	5	2	DESIRE U2 ISLAND
7	11	THE LOCO-MOTION KYLIE MINOGUE GEFFEN/WEA	6	4	HAND IN HAND KOREANA POLYDOR
8	7	SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL	7	8	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
9	5	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG	8	10	GIRL YOU KNOW IT'S TRUE MILLI VANILLE HANSA/ARIOLA/BMG
10	13	DON'T BE CRUEL CHEAP TRICK EPIC/CBS	9	11	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
11	9	FOREVER YOUNG ROD STEWART WARNER BROS./WEA	10	5	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
12	15	TRUE LOVE GLENN FREY MCA/MCA	11	13	NUIT DE FOLIE DEBUT DE SOIREE CBS
13	NEW	BAD MEDICINE BON JOVI MERCURY/POLYGRAM	12	9	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
14	10	HANDS TO HEAVEN BREATHE VIRGIN/A&M	13	NEW	WE CALL IT ACIEED D MOB FEATURING GARY HAISMAN
15	12	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA			FFRR/LONDON
16	19	DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD	14	6	YOU CAME KIM WILDE MCA
		VIRGIN/A&M	15	20	A LITTLE RESPECT ERASURE MUTE
17	16	ALL FIRED UP PAT BENATAR CHRYSALIS/MCA	16	14	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
18	NEW	VOODOO THING COLIN JAMES VIRGIN/A&M	17	17	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
19	14	FAST CAR TRACY CHAPMAN ELEKTRA/WEA	18	16	MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG
20	NEW	KOKOMO BEACH BOYS ELEKTRA/WEA	19	15	GO FOR GOLD THE WINNERS CBS
		ALBUMS	20	NEW	ORINOCO FLOW ENYA WEA
1	NEW	U2 RATTLE AND HUM VERTIGO/POLYGRAM			HOT 100 ALBUMS
2	4	BON JOVI NEW JERSEY MERCURY/POLYGRAM	1	NEW	U2 RATTLE AND HUM ISLAND
3	2	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA	2	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	1	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM	3	2	BON JOVI NEW JERSEY VERTIGO
5	3	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA	4	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
6	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA ASYLUM/WEA	5	5	LEVEL 42 STARING AT THE SUN POLYDOR
7	6	INXS KICK ATLANTIC/WEA	6	3	CHRIS DE BURGH FLYING COLOURS A&M
8	7	ROD STEWART OUT OF ORDER WARNER BROS./WEA	7	4	MICHAEL JACKSON BAD EPIC
9	12	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS	8	7	JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
10	8	GEORGE MICHAEL FAITH COLUMBIA/CBS	9	NEW	JACQUES BREL 15 ANS D'AMOUR BARCLAY
11	9	METALLICA AND JUSTICE FOR ALL ELEKTRA/WEA	10	6	BAP DA CAPPO EMI
12	10	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG	11	11	KYLIE MINOGUE KYLIE—THE ALBUM PWL
13	13	COLIN JAMES VIRGIN/A&M	12	9	SOUNDTRACK LE GRAND BLEU VIRGIN
14	18	BOBBY McFERRIN SIMPLE PLEASURES EMI/CAPITOL	13	8	EUROPE OUT OF THIS WORLD EPIC
15	11	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M	14	NEW	JENNIFER RUSH PASSION CBS
16	14	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL	15	10	SOUNDTRACK DIRTY DANCING RCA
17	20	HOTHOUSE FLOWERS PEOPLE LONDON/POLYGRAM	16	NEW	THE PASADENAS TO WHOM IT MAY CONCERN CBS
18	16	ROBERT PALMER HEAVY NOVA EMI/CAPITOL	17	20	STING NOTHING LIKE THE SUN A&M
19	NEW	KEITH RICHARDS TALK IS CHEAP VIRGIN/A&M	18	16	KIM WILDE CLOSE MCA
20	15	CHEAP TRICK LAP OF LUXURY EPIC/CBS	19	13	HERBERT GROENEMEYER OE EMI
			20	12	METALLICA AND JUSTICE FOR ALL PHONOGRAM
WES	GE	RMANY (Courtesy Der Musikmarkt) As of 10/24/88	AUST	RAL	(Courtesy Australian Music Report) As of 10/31/88
		SINGLES	T		SINGLES
1	2	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	1	1	DESIRE U2 ISLAND
2	1	HAND IN HAND KOREANA POLYDOR/DGG	2	5	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	4	DOMINO DANCING PET SHOP BOYS PARLOPHONE	3	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
4	3	GO FOR GOLD THE WINNERS CBS	4	2	SIMPLY IRRESISTIBLE ROBERT PALMER EMI

A GROOVY KIND OF LOVE PHIL COLLINS WEA

TEARDROPS WOMACK & WOMACK ISLAND
DESIRE U2 ISLAND

GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA THE ONLY WAY IS UP YAZZ BLOW UP

SECRET LAND SANDRA VIRGIN
DER BLONDE HANS HANNES KROEGER HANSA

INDESTRUCTIBLE FOUR TOPS ARISTA
STOP YOUR FUSSIN' TONI CHILDS A&M/DGG

SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA

JUST FOR YOU MIXED EMOTIONS ELECTROLA BIG BUBBLES, NO TROUBLES ELLIS BEGGS & HOWARD RCA

NEW

10

NEW 9

MACHO MACHO RAINHARD FENDRICH ARIOLA
DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN

	20	12	METALLICA AND JUSTICE FOR ALL PHONOGRAM
1	AUST	RAL	(Courtesy Australian Music Report) As of 10/31/88
			SINGLES
	1	1	DESIRE U2 ISLAND
	2	5	A GROOVY KIND OF LOVE PHIL COLLINS WEA
	3	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
	4	2	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
	5	NEW	DON'T WORRY, BE HAPPY BOBBY MCFERRIN MANHATTAN
	6	3	TWO STRONG HEARTS JOHN FARNHAM RCA
	7	NEW	NOTHING CAN DIVIDE US JASON DONOVAN MUSHROOM
	8	7	PUSH IT SALT-N-PEPA LONDON
	9	6	BAD MEDICINE BON JOVI VERTIGO
	10	4	ALL FIRED UP PAT BENATAR CHRYSALIS
	11	16	WILD, WILD WEST THE ESCAPE CLUB WEA
	12	9	THAT'S WHEN I THINK OF YOU 1927 WEA
	13	20	I WANT YOUR LOVE TRANSVISION VAMP MCA
	14	NEW	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
	15	10	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN
	16	17	STOP YOUR FUSSIN' TONI CHILDS A&M
	17	11	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
	18	13	OH YEAH YELLO MERCURY
	19	12	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
	20	14	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
			ALBUMS
	1	NEW	U2 RATTLE AND HUM ISLAND
	2	1	INXS KICK WEA
	3	3	BON JOVI NEW JERSEY VERTIGO
	4	4	JOHN FARNHAM AGE OF REASON RCA
	5	2	VARIOUS '88 THE WINNERS WEA
	6	5	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
	7	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
	8	6	VARIOUS 1988 WHAT'S HOT EMI
	9	NEW	DIRE STRAITS MONEY FOR NOTHING VERTIGO
	10	7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
	11	9	KYLIE MINOGUE KYLIE MUSHROOM
	12	15	POISON OPEN UP AND SAY AHH! ENIGMA/LIBERATION
	13	12	TONI CHILDS UNION A&M
	14	18	CHANTOOZIES CHANTOOZIES MUSHROOM
	15	10	ROBERT PALMER HEAVY NOVA EMI
	16	11	BROS PUSH CBS
	17	13	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
	18	14	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
	19	19	VARIOUS CLUB MIX '88 POLYSTAR
	20	16	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY

18	NEW	STOP YOUR FUSSIN' TONI CHILDS A&M/DGG	18	13	OH YEAH YELLO MERCURY
19	NEW	DON'T TALK DIRTY TO ME JERMAINE STEWART VIRGIN	19	12	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
20	NEW	AGE OF REASON JOHN FARNHAM RCA	20	14	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
		ALBUMS			ALBUMS
1	NEW	U2 RATTLE AND HUM ISLAND	1	NEW	U2 RATTLE AND HUM ISLAND
2	1	BAP DA CAPO EMI	2	1	INXS KICK WEA
3	9	JENNIFER RUSH PASSION CBS	3	3	BON JOVI NEW JERSEY VERTIGO
4	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA	4	4	JOHN FARNHAM AGE OF REASON RCA
5	3	HERBERT GROENEMEYER OF EMI	5	2	VARIOUS '88 THE WINNERS WEA
6	4	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM	6	5	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
7	7	CHRIS DE BURGH FLYING COLOURS A&M/DGG	7	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	6	EROS RAMAZZOTTI MUSICA E' DDD	8	6	VARIOUS 1988 WHAT'S HOT EMI
9	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE	9	NEW	
10	NEW	MIXED EMOTIONS JUST FOR YOU ELECTROLA	10	7	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
11	5	MICHAEL JACKSON BAD EPIC	11	9	KYLIE MINOGUE KYLIE MUSHROOM
12	8	LEVEL 42 STARING AT THE SUN POLYDOR/DGG	12	15	POISON OPEN UP AND SAY AHH! ENIGMA/LIBERATION
13	10	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE	13	12	TONI CHILDS UNION A&M
14	14	JOHN FARNHAM AGE OF REASON RCA	14	18	CHANTOOZIES CHANTOOZIES MUSHROOM
15	11	SOUNDTRACK DIRTY DANCING RCA/ARIOLA	15	10	ROBERT PALMER HEAVY NOVA EMI
16	18	SOUNDTRACK ONE MOMENT IN TIME ARISTA	16	11	BROS PUSH CBS
17	12	METALLICA AND JUSTICE FOR ALL VERTIGO/PHONOGRAM	17	13	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
18	19	DIE FLIPPERS NUR FUER DICH BELLAPHON	18	14	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
19	NEW	SOUNDTRACK BUSTER WEA	19	19	VARIOUS CLUB MIX '88 POLYSTAR
20	13	JULIANE WERDING TAROT WEA	20	16	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY
1					
	(Cc	ourtesy Musica & Dischi) As of 10/23/88	FRAI	NCE	(Courtesy of Europe 1) As of 10/23/88
	(Cc	surtesy Musica & Dischi) As of 10/23/88 SINGLES	FRAI	ICE	(Courtesy of Europe 1) As of 10/23/88 SINGLES
	4 (Cd		FRAI	ICE 1	SINGLES
ALY		SINGLES			SINGLES
AL\	4	SINGLES DESIRE U2 ISLAND	1	1	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY
1 2	4 2	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI	1 2	1 3	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS
1 2 3	4 2 1	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA	1 2 3	1 3 4	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM
1 2 3 4	4 2 1 9	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA	1 2 3 4	1 3 4 2	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
1 2 3 4 5	4 2 1 9	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE	1 2 3 4 5	1 3 4 2 5	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
1 2 3 4 5 6	4 2 1 9 3 16	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA	1 2 3 4 5 6	1 3 4 2 5	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR
1 2 3 4 5 6 7	4 2 1 9 3 16	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR	1 2 3 4 5 6	1 3 4 2 5 12 7 6	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA
1 2 3 4 5 6 7 8	4 2 1 9 3 16 7	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS	1 2 3 4 5 6 7 8	1 3 4 2 5 12 7 6	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL
1 2 3 4 5 6 7 8	4 2 1 9 3 16 7 10 8	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD	1 2 3 4 5 6 7 8	1 3 4 2 5 12 7 6 NEW	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM
1 2 3 4 5 6 7 8 9	4 2 1 9 3 16 7 10 8 15	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS	1 2 3 4 5 6 7 8 9	1 3 4 2 5 12 7 6 NEW 15	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAN SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI
1 2 3 4 5 6 7 8 9 10	4 2 1 9 3 16 7 10 8 15 NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD	1 2 3 4 5 6 7 8 9 10	1 3 4 2 5 12 7 6 NEW 15 NEW	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM
1 2 3 4 5 6 7 8 9 10 11 12	4 2 1 9 3 16 7 10 8 15 NEW 17	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR	1 2 3 4 5 6 7 8 9 10	1 3 4 2 5 12 7 6 NEW 15 NEW 11	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCUR' NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA MEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR
1 2 3 4 5 6 7 8 9 10 11 12 13 14	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM	1 2 3 4 5 6 7 8 9 10 11 12 13	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5 NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM SPARE PARTS BRUCE SPRINGSTEEN CBS	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13 8	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOTTO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE CALLING YOU BAGHDAD CAFE CLEVER
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5 NEW NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM SPARE PARTS BRUCE SPRINGSTEEN CBS ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG	1 2 3 4 5 6 7 8 9 10 11 12 12 13	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13 8 16	SINGLES UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAN SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE CALLING YOU BAGHDAD CAFE CLEVER MY LADY BLUE (LE GRAND BLEU) ERIC SERRA VIRGIN
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5 NEW NEW NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM SPARE PARTS BRUCE SPRINGSTEEN CBS ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13 8 16 NEW	UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAN SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE CALLING YOU BAGHDAD CAFE CLEVER MY LADY BLUE (LE GRAND BLEU) ERIC SERRA VIRGIN POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5 NEW NEW NEW NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM SPARE PARTS BRUCE SPRINGSTEEN CBS ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG RAG DOLL AEROSMITH GEFFEN	1 2 3 4 5 6 7 8 9 10 11 12 2 13 14 15 16 17 18	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13 8 16 NEW 17	UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUTE DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE CALLING YOU BAGHDAD CAFE CLEVER MY LADY BLUE (LE GRAND BLEU) ERIC SERRA VIRGIN POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR IM NIN'ALU OFRA HAZA HEDARZI
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17	4 2 1 9 3 16 7 10 8 15 NEW 17 NEW 5 NEW NEW NEW	SINGLES DESIRE U2 ISLAND I DON'T WANT YOUR LOVE DURAN DURAN EMI GIMME FIVE II JOVANOTTI YO PRODUCTIONS/IBIZA YOU CAME KIM WILDE MCA SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE A GROOVY KIND OF LOVE PHIL COLLINS WEA HEY BIONDA GIANNA HANNINI POLYDOR ALZATI LA GONNA STEVE ROGERS BAND CBS YO GINO LATINO IBIZA LA MIA BANDA SUONA IL ROCK CIAO FELLINI DDD RAW SPANDAU BALLET CBS HEAVEN IN MY HANDS LEVEL 42 POLYDOR DIMME DIMME LUCIO DALLA & GIANNI MORANDI BMG/ARIOLA MY CHICO SABRINA VIDEOGRAM SPARE PARTS BRUCE SPRINGSTEEN CBS ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16	1 3 4 2 5 12 7 6 NEW 15 NEW 11 10 13 8 16 NEW	UN ROMAN D'AMITIE GLENN MEDEIROS/ELSA AMHERST/MERCURY NUIT DE FOLIE DEBUT DE SOIRÉE CBS AMOR DE MIS AMORES PACO AVREP/POLYGRAM THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC I MASHI GIANNA NANNINI POLYDOR YOU CAME KIM WILDE MCA HEAVEN CAN WAIT SANDRA VIRGIN GOT TO BE CERTAIN KYLIE MINOGUE PWL ESSA MOCA TA DIFERENTE CHICO BUARQUE PHILIPS/PHONOGRAM SKETCH OF LOVE THIERRY MUTIN PATHE MARCONI MARILYN & JOHN VANESSA PARADIS POLYDOR GIMME HOPE JO'ANNA EDDY GRANT ICE AVIATEUR VERONIQUE JANNOT CARRERE CALLING YOU BAGHDAD CAFE CLEVER MY LADY BLUE (LE GRAND BLEU) ERIC SERRA VIRGIN POURVU QU'ELLES SOIENT DOUCES MYLENE FARMER POLYDOR IM NIN'ALU OFRA HAZA HEDARZI I'M NOT SCARED EIGHTH WONDER CBS

BILLBOARD NOVEMBER 5, 1988

VARIOUS MOTOWN IN MOTION KITEL

BROS PUSH CBS

Spain Hosts BMG Marketing Meeting

BMG Music International brings together marketing and product executives—representing the Arista, RCA, and Ariola labels—from around the world in Marbella, Spain, Sept. 4-8. The first such event in the company's 18-month history, the BMG meet featured product presentation from LaToya Jackson. Tom Cochrane, the Silencers, and Rick Astley, with artist performances by Jackson, Kings Of The Sun, Grayson Hugh, Dave Stewart's London Beat, Blue Zone, Strength, Mark Germino, Cowboy Junkies, Glen Goldsmith, and other international BMG artists



Roy Lott, Arista senior VP of operations, shares a laugh with the Four Tops. Shown, from left, are the Four Tops' Abdul Fakir and Renaldo Benson; Lott; and the Four Tops' Lawrence Payton and Levi Stubbs.



RCA Records artist LaToya Jackson relaxes at Marbella with Heinz Henn, VP of international A&R/marketing for BMG Music International.



Rudi Gassner, president and CEO of BMG Music International, is shown with fellow executive Jean Michel Fava. GM of BMG France.



KISS-man Gene Simmons, president of the new BMG label Simmons Records, chats with friends at the Marbella meet. Shown, from left, are Simmons; Levi Stubbs of the Four Tops; and Heinz Henn, VP of international A&R/marketing for BMG Music International.



Executives of BMG Music International make a show of global solidarity. Pictured, from left, are Rudi Gassner, president and CEO; Heinz Henn, VP of international A&R/marketing; and Chris Stone, senior director of A&R/marketing for Europe.

ROCK HALL INDUCTIONS

(Continued from page 6)

Thompson's appointment as director of the hall's Cleveland complex was announced Oct. 12 by museum board chairman Robert R. Broadbent, who describes the new executive as "a skilled all-around manager with a thorough understanding of budgeting of major projects [and] fund-raising."

Thompson, 41, was selected by a task force of Cleveland and New York board members following a sixmonth search. Former project coordinator Christopher O. Johnson resigned in April.

For the past seven years, Thompson has been special assistant to OSU president Edward Jennings. His purview has included fund-raising, monitoring the OSU radio and television stations, overseeing administrative units, and negotiating contracts. He was also secretary to the OSU Foundation, a fund-raising unit.

Thompson says his salary will be "a little more" than the \$77,750 he

was earning by the end of his tenure at OSU.

His first challenge will be raising the \$35 million still needed to meet the projected \$48 million cost of the hall. On Sept. 26, hall officials announced that \$9 million in contributions from Cleveland corporations and foundations had been raised during the previous six months. Altogether, \$13 million has been pledged.

Thompson plans to hire a development director and a construction manager. Construction is due to start in 1990 and end in 1991.

Thompson, a native of the Dayton, Ohio, area, used to play trombone in a high school dance band and calls himself an "ardent rock'n'roll fan."

"I really loved and still do love the Motown sound," he adds. "That's sort of my first love in terms of rock'n'roll. I also love the Beatles and the Beach Boys. As for current artists, I enjoy Michael Jackson, Whitney Houston, Bruce Springsteen."

CALIF. AGENCIES ACT NEEDS REVISION

(Continued from page 9)

The commission's report makes it clear that neither it nor the California legislature ignored the realities facing personal managers. Indeed, the report considered whether there should be exemptions to the law that would allow personal managers to act as talent agents in certain cases. It concluded, however, that there should be no exceptions. Thus, unlike the similar New York state statute, California law allows no "incidental" booking of artists by their managers.

So what activities can a personal manager engage in in the area of concert procurement without risking his or her contract and commissions? The law provides that a personal manager can act "...in conjunction with, and at the request of, a talent agent in the negotiation of an employment contract." The obvious trick here is determining what is meant by the phrase "in conjunction with" and understanding what a manager should do to document his work "in conjunction with" a talent agent.

It could be argued that the Talent Agencies Act can hurt the very people it presumably is intended to protect—the artists. After all, it is quite common to find artists that have personal managers but can't get a talent agent. What are they to do about booking personal appearances and other employment? It's a Catch 22 type of situation. The manager can't book dates for the artist to showcase his talents for talent agents or record companies, and it's tough to get an agent or a record deal if you don't showcase your talents. In this sense, the law appears to restrict an artist's opportunities to exploit his or her talents

I believe the law should be amended again to remedy some of the problems discussed here. However, any change that would permit personal managers to obtain employment for artists must establish some objective standard of permitted procurement activities that would be exempted from the Talent Agencies Act.

It's not enough to simply exempt "incidental" activities. This leaves too much room for interpretation. I would, for example, permit personal managers to engage in procurement activities on behalf of artists for a specified, limited period of time from

the inception of the personal-management relationship. This exemption would require a written personal-management contract and would exist only if the artist does not have a talent agent. In addition, the manager would not be allowed to receive a commission from such procurement activities.

The current law is well-intentioned in that it seeks to protect artists from the unfair and sharp practices of some unscrupulous personal managers. Moreover, it is the artist just starting a career who benefits the most from the protections the act provides. As we know, some unsavory characters parading as managers have signed artists to long-term management contracts on the strength of unrealistic promises that are never fulfilled. Moreover, as a matter of simple fairness, personal managers should not be permitted to receive more in commissions from procurement activities than do licensed talent agents.

As to the question of the current law's fairness to personal managers, I think that the statute as recently amended is fairer than it was before. The recording contract exemption, the one-year statute of limitations. and the exemption allowing the manager to work in conjunction with a talent agent are particularly important changes that favor the manager. Unless we are going to do away with licensing talent agents altogether (which I don't advocate), the act is essential in maintaining the integrity of the licensing requirements for agents.

Finally, it should be understood that the law represents a balancing of interests. The state has an interest in regulating the talent agency industry, in protecting artists, and in permitting personal managers to conduct business effectively on behalf of their clients.

As political decisions go, I believe the statute generally achieves this balance of interests. However, in view of real-life Artie Artist/Mary Manager situations, the California legislature should consider yet another review of the act. Until then, I support its vigorous enforcement and recommend that managers be certain to understand the act so that their activities comply with its requirements.

Intense Lobbying By Trade Groups Pays Off

Solons OK Tax Break For Writers

BY MARK MEHLER

NEW YORK It was touch and go in the final days, but the federal tax bill, containing a provision allowing songwriters, video artists, and other creative professionals to deduct expenses as they are incurred, finally passed Congress in the early morning hours of Oct. 22. President Reagan is expected to sign the bill.

The provision exempting writers and artists (and some livestock producers) from the 1986 Tax Reform Act rule barring taxpayers from deducting production expenses before a project generates income was the result of a lengthy lobbying battle waged by such organizations as BMI, ASCAP, the Authors Guild and the Songwriters Guild of America. These groups claimed that treating works of art like manufactured goods was unfair to creators and that requiring expenses on each creative project to be broken out individually presented an accounting nightmare for thousands of artists (Billboard, Oct. 10, 1987).

The lobbying effort resulted in a "noncontroversial" technical tax correction (the House and Senate language was identical), one of many tax breaks in the bill, which overall will increase taxes by \$4.1 billion over three years.

'It was a squeaker'

However, several outside issues had threatened to derail the tax measure as Congress neared adjournment.

"It was a squeaker," says ASCAP managing director Gloria Messinger. "One issue involved [treatment of] defense contractors, another involved judges. We already had agreement [between both houses] on our provision, but it looked for a while like these independent issues would torpedo the bill."

Messinger says that in the final

days of the 100th Congress, ASCAP's grass-roots membership launched an intensive telephone campaign, urging senators to give the songwriter exemption serious consideration. She says this effort helped push through the measure.

Lewis Bachman, executive director of the Songwriters Guild, adds, "We're obviously happy that justice prevailed. But we almost didn't get it through because of the problem with tax [deferrals] for defense contractors. We weren't confident about the outcome until we got the final word."

Bachman, who is also a certified public accountant, notes that artists who filed their 1987 taxes before the final deadline, Oct. 17, can now file an amended return. In May, the Internal Revenue Service issued a ruling permitting writers and artists to deduct half of their expenses in the year they are incurred and the remaining 50% over the next 2 years (Billboard, May 28).

Malrite Accepts \$180 Million Buyout Offer

NEW YORK Malrite Communications Group, which operates six television and 11 radio stations, has become the latest broadcasting company to take the buyout path, agreeing to a \$180 million offer from a management group led by chairman/CEO Milton Maltz.

The proposal calls for all shareholders to receive either \$11.125 per share in cash or \$9 in cash and debt securities issued by Malrite with a market value of \$2.50. If fewer than 25% of the Class A shareholders, excluding corporate holders, choose to accept the combination cash-and-debt payment, all holders will receive \$11.125, the company says.

An earlier bid of \$10.25 by management was rejected by Malrite.

Maltz's current stake in the company represents 74% of its total voting power.

In going private, Malrite joins the growing list of major radio station operators that have undergone buyouts in recent months. These include Infinity Broadcasting, which was taken private in a \$500 million leveraged buyout, and Metropolitan Broadcasting, which was acquired last spring by Sillerman Acquisition Corp.

Blockbuster Has Blockbusting Quarter

NEW YORK Blockbuster Entertainment Corp., the Fort Lauderdale, Fla.-based video retailer, reports steep increases in net income and revenue for the quarter and the nine months ended Sept. 30.

Net income for the three months was \$4.8 million, or 17 cents a share, up about 245% from \$1.4 million, or 8 cents a share, in the comparable 1987 period.

Three-month revenues more than tripled, from \$12.1 million last year to \$36.6 million in the just-concluded quarter.

For the nine months, Blockbuster reported net income of \$10 million, or 38 cents a share, compared with \$2.8 million, or 20 cents a share, last year.

Revenues were \$83.5 million, compared with last year's \$28.4 million.

As of Sept. 30, the chain consisted of 279 stores, including 173 company-owned and 106 franchised outlets. On Sept. 30, 1987, Blockbuster had a total of 94 retail outlets.

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Study Finds U.K.'s Inland Revenue Rigid Arthur Young Questions Policies For Entertainers

LONDON The Inland Revenue's interpretation of the 18-month-old income tax regulations for entertainers and sportsmen is "rigid" and "open to question," according to a new study by the accounting firm of Arthur Young.

Under the regulations, the U.K. deducts withholding tax from income that stems directly or indirectly from a performance by an entertainer or sportsman, even if he or she is not a U.K. resident.

The Arthur Young study says, "After the government conceded that record royalties were not within the scope of the regulations, one might have been forgiven for generally viewing the actual calculation of any withholding tax, at least as far as the music industry is concerned, as a simple arithmetical exercise.

"However," the study continues, "experience to date shows the Revenue's interpretation and application of the regulations to be somewhat rigid and open to question."

In the absence of a reduced withholding agreement, the payer must not only deduct basic-ratetax, currently 25%, from payments, but must also total any so-

Canada's Maclean
Hunter Ltd. seeks a
higher media profile
by purchasing Selkirk
Communications
... see page 63

called "transfers," such as hotel expenses and airfares, which together with expense allowances and fees constitute the "full measure of income" for which the payer is liable under withholding tax regulations.

The study notes that this has enabled the Revenue to tax a number of expenses.

An application for a reduced withholding agreement can be made by the entertainer, the party making the payment, or the recipient, which need not be the entertainer. Where the music industry is concerned, the agreements are usually among the Revenue, the promoter, and the artist or his representative.

The survey says that when calculating the reduced withholding tax, net income is taxed in accordance with the income tax rates that generally apply. In the case of high earners, the bulk of their income in the current tax year will be taxed at 40%.

For such earners, whose allowable expenditures are low, low withholding can be achieved by not seeking a reduced withholding agreement but rather accepting a basic-rate tax deduction on gross income, says the study.

In order to clinch a reduced withholding agreement with the Revenue, the report lists the following requirements:

• A budget of U.K. performance income and expenditures. If the Revenue does not regard it as commensurate with the artist's standing and performances, the reduction will not be granted. The Revenue does not to accept the

proposition that a tour can lose money.

• Draft, or preferably final, contracts, which will be carefully scrutinized.

• A list of dates the artist will be in the U.K., together with dates of visits made prior to the forthcoming trip and further visits planned for the current fiscal year.

• Details of the composition of the artist's entourage, showing for each individual the country of residence for tax purposes and his or her position (backup musician, lighting technician, etc.).

Furthermore, the Revenue will request details from individuals traveling in a purely personal canacity

The report says, "On receipt of the application the Revenue will invariably attempt to make adjustments which increase the tax withholding."

Typical adjustments include:

• Disallowance of half the travel costs; the Revenue figures that flights from the U.K. may take the artist to another place of work or on vacation. The Revenue does not differentiate between individuals who visit only to work in the U.K. and those who travel to projects elsewhere.

• Reasonable and thus nontaxable hotel expenditures of up to \$437.50 per day for higher-paid performers and \$57 for all others—using an exchange rate of \$1.75 to the pound. The report says these amounts are not statutory limits. The actual expenditure, if greater, should be allowable in computing tax liability at the end of the tax year.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

SILLBOARD CHARTS THE TOP				
COURTES'		of the American		
PAINE WEBBER RESEARCH, 12 New York, N.Y. 10019,			•	
11cw 10tx, 11.1. 10013,				
Company	Sale/ 1000's	Open	Close	Channa
Company NEW YORK STOCK		10/18	10/24	Change
CBS Inc.	320.6	1761/2	1761/2	
Cannon Group	104.7	41/4	41/2	+1/4
Capital Cities Communications	135	352%	3537	+11/4
Coca-Cola	4018.8	421/4	44	+13/4
Walt Disney	1715	66	68	+2
Eastman Kodak	4889.4	47 1/4 39 1/4	491/ ₄ 40	+13/6
Gulf & Western	1138.6 306.5	343/	241/	+ 1/ ₆ -101/ ₄
MCA Inc.	2028	467	49%	+21/2
MGM/UA	142.9	111/2	11 1/2	- ³ / ₆
Orion Pictures Corp.	79.6	151/4	151/	-1/.
Primerica	1210.3	281/2	28%	+3/
Sony Corp	250	471/2	471/4	-1/2
TDK	6.5	64	62 1/4	-11/4
Vestron Inc.	178.3	4	41/	+1/0
Warner Communications Inc	1016.4 1110.3	37 1/4 53 1/4	36 ½ 54 ¾	-1/4 +7/4
_		-	34 74	T/8
AMERICAN STOCK		IGE	4.00	
Commtron	25.8	41/2	4 3/4 3 3/4	+1/4
Electrosound Group Inc	2.8 549.7	3 1/4 12 1/4	111/2	+ 1/8 -5/6
New World Pictures	29.7	3 3/	31/	_1/.
Price Communications	37.3	7 "	6 %	-3/,
Prism Entertainment	1.6	31/4	31/2	+1/4
Turner Broadcasting System				*****
Unitel Video	8.3	91/4	9%	-1/4
		October 24		
Company		October 24 Open	Close	Change
OVER THE CO		Open	Close	
OVER THE CO		Open 3 1/4	Close	Change
Acclaim Entertainment		Open 3 1/4 18 1/4	Close 3 1/4 1 8 1/4	Change 1/a
Acclaim Entertainment Blockbuster Entertainment Certron Corp.		Open 3 1/4 18 1/4 1 7/4	Close 3 1/4 18 1/6 1 1/4	Change
Acclaim Entertainment		Open 3 1/4 18 1/4 1 7/4 4 1/4	Close 3 1/4 1 8 1/4	Change
OVER THE CO Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting		Open 3 1/4 18 1/4 1 7/6 4 1/4	Close 3 1/4 18 1/6 1 1/6 4 3/6	Change
OVER THE CO Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting		Open 3 1/4 18 1/4 17/6 4 1/4 58 7/6 20 1/4	Close 3 1/4 18 1/6 1 7/6 4 3/6 58 1/6	Change1/6
OVER THE CO Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Lieberman Enterprises Major Video		0pen . 3 1/4 . 18 1/4 . 1 1/4 . 4 1/4 58 1/4 20 1/4 12 1/5	Close 3 1/4 18 1/6 1 1/6 4 3/6 58 1/6 19 3/4 12 5/6	Change -1/a -1/a -1/a -1/a -1/a -1/2 +1/a
Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Lieberman Enterprises Major Video Malrite Communications Group		0pen 3 ½ 18 ½ 17/ 4 ½ 20 ½ 12 ½ 10 ½	Close 3 ½ 18 ½ 4 ½ 4 ¾ 6 ¾ 19 ¾ 4 12 ½ 10 ½	Change
Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Liberman Enterprises Major Video Malrite Communications Group Recoton Corp.		0pen 3 ½ 18 ½ 17/ 4 ½ 58 ½ 20 ½ 12 ½ 10 ½ 5 ½ 5 ½	Close 3 ½ 18 ½ 1 ½ 4 ½ 58 ½ 19 ½ 12 ½ 50 ½ 50 ½	Change1/4 +1/62/4 -1/2 +1/6 -1/6 -1/6 -1/6
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Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Linb Broadcasting Liberman Enterprises Major Video Malrite Communications Group Recoton Corp. Reeves Communications Satellite Music Network, Inc. Scripps Howard Broadcasting		Open . 3 1/4 . 18 1/4 . 1 1/4 . 4 1/4 20 1/4 . 12 1/2 . 10 1/4 . 6 1/4 . 3 1/4 . 7 9	Close 3 1/4 18 1/6 4 3/4 19 3/4 12 3/6 10 1/6 6 3 7/6	Change -1/a +1/a -2/4 -1/2 +1/4 -1/4 -1/4 -1/4 -1/4
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Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Linb Broadcasting Liberman Enterprises Major Video Malrite Communications Group Recoton Corp. Reeves Communications Satellite Music Network, Inc. Scripps Howard Broadcasting		Open 3 1/4 18 1/4 17/4 4 1/4 58 1/4 10 1/4 58 1/4 10 1/4 5 1/4 5 1/4 10 1/4 5 1/4 10 1/4	Close 3 ½ 18 ½ 1 ½ 4 ½ 4 ½ 4 ½ 58 ½ 10 ½ 6 3 ½ 7 9 16 17 ½ 8	Change -1/a +1/a -2/4 -1/2 +1/4 -1/4 -1/4 -1/4 -1/4
OVER THE CO Acclaim Entertainment Blockbuster Entertainment Certron Corp. Dick Clark Productions Infinity Broadcasting LIN Broadcasting Liberman Enterprises Major Video Malrite Communications Group Recoton Corp. Reeves Communications Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Starstream Communications Group, Inc.		Open 3 1/4 18 1/4 18 1/4 17/5 4 1/4 20 1/4 10 1/4 5 5/4 6 1/4 3 1/4 7 9 18 1/2 18 1/2 8 8 2 1/4	Close 3 ½ 18 ½ 4 ½ 4 ½ 4 ½ 58 ½ 10 ½ 10 ½ 5 6 3 ½ 7 9 16 17 ½ 8 2 ½	Change1/6 +1/62/4 -1/2 +1/6 -1/4 -1/4 -1/4 -1/4 +1/2 -3/6
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ROBBIE NEVIL

A Place Like This
PRODUCERS: Robbie Nevil, Chris Porter. Tom Lord Alge EMI-Manhattan E1-48359

Blues-eyed soulster who hit first time out with "C'est La Vie" is back with a strong second showing that again highlights his funked-up stylings and solid-sending singing. Good bets for pop and crossover success are 'Somebody Like You" and sweet ballad "Getting Better."

DIRE STRAITS Money For Nothing PRODUCERS: Various Warner Bros. 25794

Straits' hits package includes chart winners from "Sultans Of Swing" on down. Hook is baited here with a remix of the EP-only "Twisting By The Pool" and a previously unreleased live version (circa "Alchemy") of "Portobello Belle." Will show certain holiday strength.

MIKE & THE MECHANICS

Living Years
PRODUCERS: Christopher Neil & Mike Rutherford
Atlantic 81923

Second stanza by Genesis' Rutherford and band features soulful vocalizing by Paul Carrack and Paul Young and carefully tailored sound that can play both tough and tender. Title ballad, "Nobody Knows," and harder-rocking "Poor Boy Down" should capture album rock and top 40 play.

JULIAN COPE My Nation Underground PRODUCER: Ron Fair Island 91025

British genius/lunatic refines his idiosyncratic pop vision with a joyous barrage of inescapable hooks and delicious '60s mannerisms. Highlights of a strong set include the horn-section splendor of "5 O'Clock World" and "The Great White Hoax," the smooth midtempo gait of "Charlotte Anne," the garage rock of "Someone Like Me," and the relentless dance groove of "My Nation Underground."

SHEENA EASTON The Lover In Me PRODUCERS: L.A. & Babyface, Angela Winbush,

Jellybean, Prince MCA 42249

Easton's first album in three yearsher first for MCA—is well worth the wait. Unquestionably her strongest output to date, the package includes five hook-laden cuts helmed by the hot writing/production team of L.A. & Babyface and two Prince-penned-and-produced numbers, including the outstanding "101." And Winbush's contribution on the ballad front shouldn't be overlooked. A fine collection of dance, funk, R&B, and pop sounds—Easton's comeback is a winner.

HI MI SHE HELD

PRIVATE LIFE

Shadows
PRODUCERS: Edward Van Halen & Donn Landee
Warner Bros. 25803

Newcomers won't be hurt by Van Halen's name, the strong Ann Wilson-style vocalizing of Kelly Breznik, the zooming axe work of Danny Johnson, or a tough-enough repertoire of heavy pop material. "Put Out The Fire," "Don't Blame It On Love," and "Don't Let Go" all stand to make their mark at album rock and even top

THE PURSUIT OF HAPPINESS Love Junk PRODUCER: Todd Rundgren Chrysalis FV 41675

Coed Canadian band flashes lots of sarcastic smarts and blunt rock'n'roll

power on clever and funny debut album. Songs like "I'm An Adult Now" and "She's So Young" could make a dent with jocks who like wit in their songs. Group boasts best promo gimmick of the year—the album has been issued on a noncommercial DAT

.

TALK TALK Spirit Of Eden PRODUCER: Tim Friese-Greene EMI-Manhattan E1-46977

Fourth album by English band is most ambitious outing yet; lengthy, moody material incorporates a variety of interesting sounds, from harmonica to dobro to a full church choir. Airplay possibilities are slim, but sharper retailers should think about giving this an in-store spin.

NATIONAL VELVET PRODUCER: John Naslen EMI-Manhattan E1-90336

Canadian foursome is fronted by a pretty potent lead vocalist, Maria Del Mar, but band's music, which bears the heavy imprint of early Siouxsie & the Banshees, is too undistinguished for ready cutting-edge acceptance. Still, "Another Day (In The Life Of You)" pounds hard enough to gain some alternative radio buy-ins.

OFRA HAZA

Shaday PRODUCERS: Izhar Ashdot, Wally Brill Sire 25816

Israeli thrush has been an underground item for a while; first U.S. album showcases her lush vocals against formidable dance-oriented productions. Yemenite lyrics (including an adaptation of the Song of Songs, no less) won't send this set racing up the charts, but cognoscenti already familiar with Haza from "Pump Up The Volume" samples and other dance mixes will sign on.

LUCINDA WILLIAMS PRODUCERS: Lucinda Williams & Gurf Morlix Rough Trade US 47

Texas-born, L.A.-bred singer/ songwriter with a couple of fine blues-based albums on Folkways to her credit returns with this superior indie effort. Williams has a gutsy yet understated style, and her songs are distinguished by sensitivity and good humor; jockeys should especially check very funny "Changed The

CLIVE GREGSON & CHRISTINE COLLISTER Mischief

PRODUCER: Clive Gregson Rhino R1 70842

Much-acclaimed Topic import album from former Any Trouble leader Gregson and partner Collister finally sees American release. Duo's intelligent, hard-edged writing and Gregson's instrumental work recall the partnership of Richard Thompson (whom the pair are currently supporting on his stateside tour) and ex-wife Linda. Contemporary English folk rock at its finest.

DAVID KNOPFLER Lips Against The Steel PRODUCER: David Knopler Cypress YL0120

First domestically released album by the Dire Straits co-founder bears a distinctively gruff vocal sound reminiscent, not surprisingly, of his brother. Here, however, keyboards take precedence over guitars in an understated mix ideally suited to pensive material. The lead track, "Heat Come Down," one of several with mystical/spiritual leanings, stands out with the addition of an emphatic, gospel-type chorus.

SPOTLIGHT



ROBERTA FLACK OROSIO PRODUCERS: Marcus Miller, Jerry Hey, Andy Goldmark, Michael Omartian, Barry Miles Atlantic 81916

The first album since '82's "I'm The One" proves to be Flack's most satisfying work to date. Top-notch producers effectively enhance the talents of the soloist and the compositions written by Flack and Ashford & Simpson, Brenda Russell, and Marvin Hamlisch & Siedah Garrett. Tasteful song selection complements a comforting delivery that will undoubtedly be embraced by dedicated fans while serving as the perfect introduction to new ones. All selections shine, but pay particular attention to the title cut; "All Caught Up In Love"; "Shock To My System," a duet with Simon Climie of Climie Fisher; "Uh-Uh Ooh-Ooh Look Out (Here It Comes)"; and "You Know What It's Like." There's something here for everyone.



RATT Reach For The Sky PRODUCERS: Beau Hill & Mike Stone Atlantic 81929

L.A.-based hard rockers stand to elongate their solid-platinum track record with their fifth album, which finds the quintet continuing to hone inds the quinter continuing to none its stomping attack in the context of some highly melodic songs. "I Want A Woman," "Way Cool Jr.," and "I Want To Love You Tonight" sound like surefire album rock tracks.

BLACK

ACHIE ELECTION

DONNA ALLEN

Heaven On Earth PRODUCERS: Lou Pace, Peter Lord & V. Jeffrey Smith, Raymond Jones Oceana/Atlantic 91028

With her second release, "Serious," Allen is back with a stronger and more consistent effort than her debut. Allen's vocal strength is more than Aften's vocal strength is more than prominent here and is best captured on the slick ballads "Come For Me," "Renew The Love," and the killer title track, which is finding a close friend in radio. Among the indistinguishable up-tempo numbers, "You Move, You Lose" stands out.

STARPOINT Hot To The Touch PRODUCERS: Lionel Job, Bernard Edwards, Ernesto Phillips & Starpoint Elektra 60810

Led by the single "Say You Will," this talented six-piece outfit offers an album of indistinguishable and commercially tailored R&B tracks. The potential for something great is here, but the act misses the mark with material that for the most part, it has done plenty of times before. All's not lost, however; do put the needle on "Hot To The Touch" and "Tough Act To Follow."

ANGELA BOFILL PRODUCERS: Various Capitol 48335

Bofill's label debut boasts a clearer artistic vision than past disco flirtations. Fans will welcome back her delicate yet technically selfassured vocals on the sassy title track, the seductive "Long Gone," and the jazzy "Special Lover." Also features a cover of Gino Vannelli's "I Just Wanna Stop" and a Peabo Bryson duet on "For You And I."

ROBERT IRVING III Midnight Dream PRODUCER: Robert Irving III Verve Forecast 837 034

Solo debut from young Miles Davis keyboardist/writer/arranger includes some tasty surprises, especially Irving's refreshing attachment to the acoustic piano sound. Pop-oriented jazz standouts include "All Is Well," "Margaret," and "Seeds." The crisp funk edge of the anti-apartheid "Let's Not Wait" could make it a winner.

JAZZ

GERALD ALBRIGHT Bermuda Nights PRODUCER: Gerald Albright Atlantic 81919

Albright's debut surprised the industry with multiformat success. New effort should climb high, too, but this time it won't be a surprise. Like Grover Washington Jr. and David Sanborn, Albright has found comfortable formulas and grooves, to which his fans should be happy to

COUNTRY

LARRY GATLIN & THE GATLIN BROTHERS Biggest Hits PRODUCERS: Various Columbia 44471

A roundup of the group's chart material from 1984 on, including "Talkin' To The Moon," "Runaway Go Home," "Denver," and "The Lady Takes The Cowboy Everytime."

THE CHARLIE DANIELS BAND Homesick Heroes PRODUCER: James Stroud Epic 44324

A breezy collection of redneck rock and country-oriented folk tales. While the whole album is quite listenable, Daniels' mock-woeful culture-shock saga, "Uneasy Rider '88," merits particular attention.

JOHNNY CASH Classic Cash: Hall Of Fame Series PRODUCER: Johnny Cash Mercury 834 526

Twenty rerecorded hits define Cash's writing and performing genius.
Includes "Don't Take Your Guns To
Town," "Ballad Of Ira Hayes," "Lon
Black Veil," "Sunday Morning
Coming Down," and "I Still Miss
Someone" Someone."

THE SELDOM SCENE 15th Anniversary Celebration PRODUCERS: John Starling, Bill Wolf, the Seldor Scene Sugar Hill SH-2202

Even great bluegrass albums face modest sales prospects, but this tworecord set, recorded live at the Kennedy Center, is so permeated with big-name guest artists (Linda Ronstadt, Emmylou Harris, Ricky Skaggs, and Sharon White, among many others) that the project transcends the usual. An acoustic triumph.

NANCI GRIFFITH One Fair Summer Evening PRODUCERS: Nanci Griffith, Tony Brown MCA 42255

Acclaimed folk/country songstress offers a nice change of pace in a live acoustic set, with only keyboards and bass augmenting her guitar work and bittersweet soprano. Recorded at the Anderson Fair singer/songwriter haven in Houston, the concert includes such Griffith faves as "Once In A Very Blue Moon," "Love At The Five And Dime," and "From A Distance." Perhaps more notable, though, are the artist's evocative spoken song intros—always a delight in her performances.

CLASSICAL

BARTOK: THE SIX QUARTETS Emerson String Quartet Deutsche Grammophon 423 657

No longer forbidding to modern ears, these works have won a substantial connoisseur following. Through many concerts, some featuring the complete Bartok cycle, the Emerson ensemble has knitted tight its identification with the quartets, strengthened further in these absorbing readings. Their complete appearance in a two-CD package, compared with competing three-CD versions, is a commercial plus.

WINTER WAS HARD

Winter Was hard
Kronos Quartet
Nonesuch 9 79181
The Barber "Adagio" stands out as a calm interlude in a collection of 10 works by contemporaries Riley, Pärt, Zorn, Schnittke, and others that tease, startle, and stimulate. At least as effective, and probably more durable, are a set of Bagatelles by Webern. Kronos aficionados, who straddle a number of genre lines, will respond

MAHLER: SYMPHONY NO. 1 Berlin Philharmonic, Haitink Philips 490 936

An auspicious start to yet another Mahler cycle. Haitink is more relaxed than some, letting the music run its course naturally. The orchestral playing is superior and the sound refulgent.

SPOTLIGHT: Predicted to hit top 10 on Bill-board's Top Pop Albums chart or to earn plati-

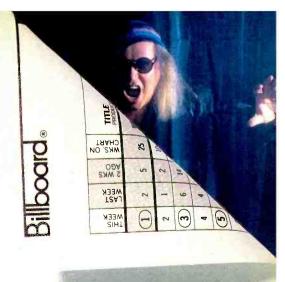
NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.
PICKS: Releases predicted to hit the top half of the chart in the format listed.
RECOMMENDED: Other releases predicted to half in the respective format; also other al-

to chart in the respective format; also, other albums of superior quality.

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.

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HAVE YOU SEEN ME LATELY? (4/2/1-25748)

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PRODUCED BY SAM KINISON

Management: Trudy Green, Front Line Management

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WESTERN MERCHANDISERS

(Continued from page 4)

company," Marmaduke told Billboard, referring to his company's victory over adversity. "This year is the culmination of the right things done by good people." He added that an improved management system and emphasis on computerization—"our research and development"—has prompted the company's growth. Western recently added a new high-speed IBM system, becoming one of the world's first dozen outlets to install the new machine.

Marmaduke anticipates the possibility of doubling the company's market share in its present Southern and Western territories, which stretch from Florida, where there are five stores, up through Washington state Wal-Mart, K mart, and Target (for books only) are the rack division's major customers.

Company profits are about evenly divided between the rack and retail outlets, unlike the past, when rack accounts generated a larger share, company officials say.

Western plans to grow at a rate of 12 stores per year, according to Phil Hill, director of retail administration. The average new store will be 10.000-12.000 square feet, with 12.300-square-foot stores in Albuquerque, N.M., and Great Falls. Mont., leading the parade.

Robin Blanchard, director of store planning and fixturization, says remodeling of older stores will also be a part of Hastings' growth,

with the chain "updating and modernizing" about 70-75 stores next year. The newest feature of the remodeled stores, Blanchard says, will be the "power aisle," a wide space filled with impulse items retailing for less than \$10. The chain will emphasize new color and lighting schemes to "make the product pop," Blanchard says.

The chain will also increase its video sell-through presence next vear. Blanchard adds. Hastings offers sell-through-priced video product in 80 of its 117 outlets and expects to stock it throughout the chain within six months.

LPs are moving in the opposite direction. With vinyl accounting for less than 5% of Hastings' prerecorded music stock, Marmaduke calls the chain one of the leaders in the phaseout of vinyl.

"It is completely gone as far as racks," Marmaduke says. "It's now a specialty item. To give you an idea, this month we did more units of Spanish [-language] cassettes

than English vinvl."

The move away from vinvl does not mean that the CD age has arrived, Marmaduke says. "[CDs] cost too much for popular consumption, he says. The statement is borne out by one district manager, who reports that up to 95% of the inventory of some rack accounts consists of cassettes. CD players, he adds, are such slow sellers that they have been removed by some Wal-Mart ac-

GEMA. STEMRA MAKE AMENDS AFTER LICENSING FLAP

(Continued from page 1)

The agreement "takes market conditions into consideration and is designed to avoid any future competitive distortions," the statement goes on. "GEMA thus fulfills in every respect its trustee responsibility toward German and foreign rights owners represented by GEMA and to whom it guarantees that the royalties due to them are not dimin-

One result of the resumed agreement is that GEMA's accounting and settlement procedures will now be on a quarterly basis instead of every six months, in line with the STEMRA system.

Mechanicals due in respect of sales of PolyGram and CBS product

in the German Federal Republic, including West Berlin, will be paid to GEMA regardless of where the sound carriers are manufactured on the basis of the agreement reached between BIEM and IFPI on Sept.14 (Billboard, Oct. 8).

Licensed and royalty-free exports of product to third countries are subject to previous proof of rights acquisitions and to the agreed distribution of revenues.

The announcement of GEMA's resumed accord with STEMRA came shortly after the central licensing agreement between GEMA and the Bertelsmann Music Group (Billboard, Oct. 1).



A weekly look behind the Hot 100 with Michael Ellis.

HE BEACH BOYS return to the top of the Hot 100 chart with "Kokomo" (Elektra), which holds a wide lead in airplay points and a narrow edge in sales over "Wild, Wild West" by the Escape Club (Atlantic), bulleted at No. 2. 'West'' will contend for No. 1

next week if it narrows the airplay gap, with "The Loco-Motion" "Bad Medicine" by Bon Jovi (Mercury) in the wings but still

HERE ARE seven bullets in the teens; with this competition, "Another Lover" by Giant Steps (A&M) holds at No. 16 with a bul-

by Kylie Minogue (Geffen) and far behind.

FOR WEEK ENDING NOVEMBER 5, 1988

l	THIS	LAST	2 WKS. AGO	WKS. O CHART	TITLE Top 40, Dance and Urban Music. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
ı	①	2	5	6	★ NO. 1 ★★ GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371 ANITA BAKER 1 week at No. One
l	2	4	9	6	MY PREROGATIVE BOBBY BROWN
ı	3	3	3	7	THE WAY YOU LOVE ME KARYN WHITE WARNER BROS, 7-27773
ı	4	1	1	9	RED RED WINE A&M 1244 UB40
ı	5	6	15	4	BABY, I LOVE YOUR WAY/FREEBIRD WILL TO POWER EPIC 34-08034/E.P.A.
ı	6	10	16	5	ANY LOVE LUTHER VANDROSS EPIC 34-08047/E.P.A.
ı	7	5	11	5	GROOVY KIND OF LOVE ATLANTIC 7-89017 PHIL COLLINS
ı	8	13	14	5	THE LOCO-MOTION KYLIE MINOGUE GEFFEN 7-27752
ı	9	9	12	7	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA 1-9743
ı	10	8	10	8	NEVER LET YOU GO SWEET SENSATION ATCO 7-99284/ATLANTIC
ı	<u> </u>	18	23	3	THANKS FOR MY CHILD CHERYL "PEPSII" RILEY COLUMBIA 38-07996
ı	12	21	24	3	KISSING A FOOL GEORGE MICHAEL COLUMBIA 38-08050
ı	13	15	13	8	CARS WITH THE BOOM ATLANTIC 7-89005 L'TRIMM
ı	14	16	17	7	BOY, I'VE BEEN TOLD SA-FIRE CUTTING 870 514-7/POLYGRAM
ı	15	19	20	5	THE PROMISE WHEN IN ROME VIRGIN 7-99323
ı	16	23	27	4	YOU'RE NOT MY KIND OF GIRL NEW EDITION MCA 53405
ı	17	20	21	4	WILD, WILD WEST ATLANTIC 7-89048 THE ESCAPE CLUB
ı	18	26	22	5	I CAN'T WAIT DENIECE WILLIAMS COLUMBIA 38-08014
۱	19	12	6	17	I'LL ALWAYS LOVE YOU TAYLOR DAYNE ARISTA 1-9700
ı	20	7	4	14	WHAT'S ON YOUR MIND INFORMATION SOCIETY TOMMY BOY 7-27826/REPRISE
ı	21	25	26	8	ANOTHER LOVER A&M 1226 GIANT STEPS
ı	22	27		2	KOKOMO (FROM "COCKTAIL") THE BEACH BOYS ELEKTRA 7-69385
l	23	11	2	10	DON'T WORRY, BE HAPPY BOBBY MCFERRIN
١	24	17	7	17	DON'T BE CRUEL BOBBY BROWN MCA 53327
I	25	14	8	11	IT TAKES TWO ROB BASE & D.J. E-Z ROCK PROFILE 5186
١	26	22	19	9	CHAINS OF LOVE ERASURE SIRE 7-27844/REPRISE
I	27)	NE	w>	l	I DON'T WANT YOUR LOVE DURAN DURAN CAPITOL 44237
١	28	28	30	3	DON'T ROCK THE BOAT MIDNIGHT STAR FEAT. ECSTACY SOLAR 70027/CAPITOL
I	29	NE	WÞ	1	RESCUE ME WARNER BROS. 7-27762
1					VOLUMAKE ME WORK CAMEO

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

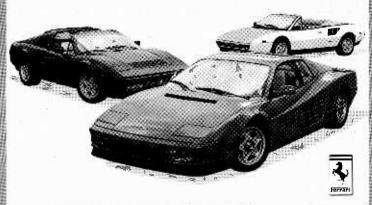
let despite strong gains in both sales and airplay points. Several other records are also caught in tight parts of the chart. "Boy, I've Been Told" by Sa-Fire (Cutting) gains points, although not enough to gain a bullet, but holds at No. 51 because of the competition. It has 13 top 20 radio reports, including 12-9 at Z-100 New York and 8-7 at B-96 Chicago. Similarly, "Cars With The Boom" by L'Trimm (Atlantic) holds at No. 56 despite point gains and 11 top 10 radio reports, including No. 2 at KLUC Las Vegas; 13-9 at KIIS-FM Los Angeles; 24-15 at KZZP Phoenix, Ariz.; and 20-10 at KWOD Sacramento, Calif. 'Didn't Know It Was Love" by Survivor (Scotti Bros.) moves up only one place to No. 62 despite 11 adds and such early radio action as 22-19 at WOKI Knoxville,

"EVERY ROSE Has Its Thorn" by Poison (Enigma) nabs the Power Pick/Airplay by a wide margin, giving the group an 89% chance of scoring its first top five single. The record jumps 18 places to No. 42 on the strength of 78 adds, the most of any record, and excellent early moves, including 35-20 at WLRS Louisville, Ky.; 25-17 at BJ-105 Orlando, Fla.; and 27-20 at Q-104 Kansas City. "My Prerogative" by **Bobby Brown** (MCA) is the airplay runner-up as well as the second-most-added record, with 51 adds. The record is already a smash in Phoenix (11-3 at KKFR); San Antonio, Texas (7-1 at KITY); and San Francisco (2-1 at KMEL).

UUICK CUTS: Eleven records enter the Hot 100 this week, led by Taylor Dayne's "Don't Rush Me" (Arista), the fourth single from her debut album. The pace of new entries is intensifying as the labels rush to get their remaining 1988 releases established before the holiday season . . . Two records that lose bullets this week are doing well in some markets. "Dancing Under A Latin Moon" by Candi (I.R.S.) moves five places on the chart to No. 69, with jumps of 22-15 at Power 99 Atlanta and 28-19 at Z-93 El Paso, Texas. "Peek-A-Boo" by Siouxsie & the Banshees (Geffen) moves 73-71 nationally but is strong in Texas; it's No. 1 at K-106 Beaumont and No. 3 at Y-95 Dallas.

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Billboard. HOT 100. SALES &

ence to each title's composite position on the main Hot 100 Singles chart.

A ranking of the top 40 singles by sales and airplay, respectively, w								
		SALES	00 00					
THIS	LAST WEEK	TITLE ARTIST	HOT 100 POSITION					
	-		1					
1 2	2	KOKOMO (FROM "COCKTAIL") THE BEACH BOYS	1					
3		WILD, WILD WEST THE ESCAPE CLUB	2					
4	6	THE LOCO-MOTION KYLIE MINOGUE	4					
-	7	ONE MOMENT IN TIME WHITNEY HOUSTON	6					
6	1	GROOVY KIND OF LOVE PHIL COLLINS	3					
\vdash	10	BAD MEDICINE BON JOVI	5					
7	12	DESIRE U2	8					
9	11	NEVER TEAR US APART INXS	7					
-	4	RED RED WINE UB40	9					
10	13	CHAINS OF LOVE ERASURE	14					
	18	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELLA	18					
12	9	WHAT'S ON YOUR MIND (PURE ENERGY) INFORMATION SOCIETY	10					
13	5	DON'T BE CRUEL BOBBY BROWN	19					
14	20	ANOTHER LOVER GIANT STEPS	16					
15	8	DON'T YOU KNOW WHAT THE NIGHT CAN DO? STEVE WINWOOD	11					
16	25	KISSING A FOOL GEORGE MICHAEL	15					
17	26	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWER	13					
18	23	HOW CAN I FALL? BREATHE	12					
19	22	A WORD IN SPANISH ELTON JOHN	24					
20	27	GIVING YOU THE BEST THAT I GOT ANITA BAKER	22					
21	32	LOOK AWAY CHICAGO	17					
22	16	DON'T WORRY, BE HAPPY (FROM "COCKTAIL") BOBBY MCFERRIN	29					
23	34	I DON'T WANT YOUR LOVE DURAN DURAN	20					
24	17	LOVE BITES DEF LEPPARD	21					
25	31	WAITING FOR A STAR TO FALL BOY MEETS GIRL	23					
26	28	DANCE LITTLE SISTER TERENCE TRENT D'ARBY	34					
27	15	DON'T BE CRUEL CHEAP TRICK	28					
28	19	FOREVER YOUNG ROD STEWART	25					
29	36	EDGE OF A BROKEN HEART VIXEN	30					
30	24	IT TAKES TWO ROB BASE & D.J. E-Z ROCK	46					
31	21	TIME AND TIDE BASIA	38					
32		WALK ON WATER EDDIE MONEY	26					
33	38	THE PROMISE WHEN IN ROME	27					
34	14	TRUE LOVE GLENN FREY	36					
35	_	DOWNTOWN LIFE DARYL HALL JOHN OATES	31					
36	30	PLEASE DON'T GO GIRL NEW KIDS ON THE BLOCK	44					
37	33	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	39					
38	39	SPY IN THE HOUSE OF LOVE WAS (NOT WAS)	40					
39	_	DOMINO DANCING PET SHOP BOYS	32					
40		FINISH WHAT YA STARTED VAN HALEN	35_					

		AIRPLAY	00I
THIS	LAST WEEK	TITLE ARTIST	HOT 100 POSITION
1	_2	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) THE BEACH BOYS	1
2	1	GROOVY KIND OF LOVE PHIL COLLINS	3
3	3	WILD, WILD WEST THE ESCAPE CLUB	2
4	8	THE LOCO-MOTION KYLIE MINOGUE	4
5	9	BAD MEDICINE BON JOVI	5
6_	7	NEVER TEAR US APART INXS	7
7	10	ONE MOMENT IN TIME WHITNEY HOUSTON	6
8	4	WHAT'S ON YOUR MIND (PURE ENERGY) INFORMATION SOCIETY	10
9	6	DON'T YOU KNOW WHAT THE NIGHT CAN DO? STEVE WINWOOD	11
10	15	HOW CAN I FALL? BREATHE	12
11	16	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY WILL TO POWER	13
12	19	KISSING A FOOL GEORGE MICHAEL	15
13	20	LOOK AWAY CHICAGO	17
14	18	DESIRE U2	8
15	17	ANOTHER LOVER GIANT STEPS	16
16	5	RED RED WINE UB40	9
17	12	CHAINS OF LOVE ERASURE	14
18	21	I DON'T WANT YOUR LOVE DURAN DURAN	20
19	11	LOVE BITES DEF LEPPARD	21
20	13	DON'T BE CRUEL BOBBY BROWN	19
21	22	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) CINDERELLA	18
22	14	FOREVER YOUNG ROD STEWART	25
23	25	WAITING FOR A STAR TO FALL BOY MEETS GIRL	23
24	26	WALK ON WATER EDDIE MONEY	26
25	27	GIVING YOU THE BEST THAT I GOT ANITA BAKER	22
26	29	THE PROMISE WHEN IN ROME	27
27	30	A WORD IN SPANISH ELTON JOHN	24
28	36	WELCOME TO THE JUNGLE GUNS N' ROSES	33
29	34	SMALL WORLD HUEY LEWIS & THE NEWS	37
30	37	DOMINO DANCING PET SHOP BOYS	32
31	38	FINISH WHAT YA STARTED VAN HALEN	35
32	35	DOWNTOWN LIFE DARYL HALL JOHN OATES	31
33		EVERY ROSE HAS ITS THORN POISON	42
34	40	IN YOUR ROOM BANGLES	41
35	24	TRUE LOVE GLENN FREY	36
36		EDGE OF A BROKEN HEART VIXEN	30
37	23	DON'T BE CRUEL CHEAP TRICK	28
38	28	I'LL ALWAYS LOVE YOU TAYLOR DAYNE	39
39		TILL I LOVED YOU BARBRA STREISAND & DON JOHNSON	43
40	_	EARLY IN THE MORNING ROBERT PALMER	48

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- ALL THIS TIME (George Tobin, BMI)
 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane,
 BMI/Sizzling Blue, BMI) CPP/WBM
- BMI) SIZZINIG BIUE, BMI) CPP/MBMI
 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's,
 ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
 BABY CAN I HOLD YOU (SBK April, ASCAP/Purple
 RABVI, LLOVE YOUR WAY/FREBIRD MEDLEY (Almo,
- BABI, I LOVE YOUN WAT/THEBIND MEDICEY (AIM ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) ML/CPP
 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
 BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma BMI) WRM
- BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting,
- 56 CARS WITH THE BOOM (Musicworks, BMI/Henstone,
- DMI)
 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
- Diamond, BMI/Kinaalda, BMI) CPP
 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI)
- WBM
 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin,
- 19 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He,
- 28 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell,
- BMI) HL
 DON'T BREAK MY HEART (Zomba, ASCAP)
- DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL DON'T RUSH ME (Almo, ASCAP)
- DON'T RUSH ME (Almo, ASCAP)
 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob
 Noblem, BMI) HL
 DON'T YOU KNOW WHAT THE NIGHT CAN DO?
 (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider,
 BMI/Warner-Tamerlane, BMI) WBM
- DOWNTOWN LIFE (Hot-Cha. BMI/Careers, BMI/First

BILLBOARD NOVEMBER 5, 1988

- DOWNTOWN LIFE (HOT-UNB, BMI)/Careers, BM BUZZB, BMI/Delightful, BMI) CPP EARLY IN THE MORNING (Temp Co., BMI) EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI) EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI) (MIJEGRAD, BMI).
- BMI/Willesden, BMI)
 77 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI)

- FINISH WHAT YA STARTED (Yessup, ASCAP) CLM FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt
- Musikverlag Gmbh, ASCAP/Warner-Tamerlane, BMI)
- GHOST TOWN (Consenting Adult, BMI/Realsongs, 83
- 79 GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
 22 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)

- 66 HANDLE WITH CARE (Not Listed)
 65 HIPPY HIPPY SHAKE (FROM "COCKTAIL") (Jonware,

HOT 100 SINGLES ACTION RADIO MOST ADDED

ı	11/10	I WING	שמחוי			
		PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 239 REF	TOTAL ON ORTERS
	EVERY ROSE HAS ITS THORN POISON ENIGMA	6	20	52	78	167
	MY PREROGATIVE BOBBY BROWN MCA	4	17	30	51	75
	CHEAP TRICK EPIC	2	9	37	48	51
	TAYLOR DAYNE ARISTA	6	6	34	46	46
	NOBODY'S PERFECT MIKE + MECHANICS ATLANTIC	. 1	5	33	39	39
	ALL THIS TIME TIFFANY MCA	2	8	25	35	36
	SILHOUETTE KENNY G ARISTA PUT A LITTLE LOVE	1	5	28	34	88
	A.LENNOX/A.GREEN A&M EARLY IN THE MORNING	2	9	22	33	36
	ROBERT PALMER EMI	0	6	26	32	147
ĺ	PETER CETERA FULL MOON	1	3	23	27	67

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.

BMI) CPP

- BMI) CPP
 HOW CAN I FALL? (Virgin, ASCAP) CPP
 I BLILEVE IN YOU (Stryper, BMI)
 I CANT WAIT (Welbeck, ASCAP/Sputnik Adventure,
 ASCAP/SBK April, ASCAP) HL
 I DONT WANT YOUR LOVE (Skintrade,
 ASCAP/Colgems-EMI, ASCAP) WBM
 I HATE MYSELF FOR LOVING YOU (Lagunatic,
- I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Beach, ASCA) WI. Break, ASCAP) HL
- I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass,
- IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
- IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- IT'S MONEY THAT MATTERS (Twice As Nice, ASCAP)
 JEALOUS GUY (SBK Blackwood, BMI/Lenono, BMI)
- HL
 KISSING A FOOL (Chappell-WA, ASCAP/Morrison
 Leahy, ASCAP) HL
 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)
 (Walt Disney, ASCAP/Monest John ASCAP/Clair
 Audient, ASCAP/Daywin, BMI) HL
- Audient, ASCAP/Daywin, BMI) HL
 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK
 April, ASCAP/Virgin Songs, BMI) HL/CPP
 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
 LOOK AWAY (Realsongs, ASCAP) WBM
 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba,
 ASCAP) HL
 THE LOVER JM ME (Hin Trin, BMI/Kare, BMI/Kreen

- 99 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- Skirt, BMI)
 MY PREOGATIVE (Cal-Gene, BMI/Bobby Brown,
 ASCAP/Unicity, ASCAP/Virgin Songs, BMI) HL/CPP
 NEVER LET YOU GO (Shaman Drum, BMI)
 NEVER TEAR US APART (Tol Muziek Music/MCA,
- A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- A NIGHTMARE ON MY STREET (Zomba, ASCAP)
 NOBODY'S FOOL (THEME FROM "CADDYSHACK II")
 (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane,
 BMI/Tiger Bay, BMI) WBM
 NOBODY'S PERFECT (Michael Rutherford, BMI/R&BA,
 BMI/Hit & Run Music/Hidden Pun, BMI)
 NOT JUST ANOTHER GIBL (PolyGram Songs,
 BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM

- ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny
- Yuma, BMI) WBM
 ONE MOMENT IN TIME (Albert Hammond,
 ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL
 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP/SBK

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

ATLANTIC (9)	12
Atco (1)	
Island (1)	
Ruthless (1)	
COLUMBIA	10
MCA (9)	10
I.R.S. (1)	
E.P.A.	9
Epic (6) Blackheart (2)	
Scotti Bros. (1)	
WARNER BROS. (4)	9
Full Moon (2)	,
Paisley Park (1)	
Sire (1)	
Wilbury (1)	
POLYGRAM	6
Mercury (3)	
Atlanta Artists (1) Cutting (1)	
Polydor (1)	
A&M	5
ARISTA	5
CAPITOL (3)	5
Enigma (2)	
EMI	5
ELEKTRA	4
GEFFEN	4
RCA (1)	4
Jive (3)	
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	3
CHRYSALIS	2
ENIGMA	1
LMR	1
PROFIL F	1

- April, ASCAP) HL
 THE PROMISE (Virgin Songs, BMI) CPP
 PUT A LITTLE LOVE IN YOUR HEART (SBK Unart,
- PUT THIS LOVE TO THE TEST (BMG Music/Real Life Music) CPP RED RED WINE (Tallyrand, ASCAP) HL
- ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker,
- ASCAP)

- ASCAP)
 SILHOUETTE (Brenee, BMI)
 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee,
 ASCAP) WBM
 SMALL WORLD (Hulex, ASCAP) CLM
 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T. BMI) HL
- SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper
- SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
 STRANGELOVE (Emile, ASCAP)
 SWERSTITIOUS (Screen Gems-EMI, BMI) WBM
 SWEET CHILD O' MINE (Buns N' Roses, BMI) CLM
 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf

- Budde, GmbH) WBM 67 THANKS FOR MY CHILD (Forceful, BMI/Willesden
- TILL I LOVED YOU (Yeston, BMI)
 TIME AND TIDE (Cornevon, BMI) CPP
 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP)

87

- WAITING FOR A STAR TO FALL (Irving, BMI/Boy
- Meets Girl, BMI) CPP
 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP)
- WBM
 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, 61 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip,
- BMI/Green Skirt, BMI) CPP
 WELCOME TO THE JUNGLE (Guns N' Roses, BMI)

- CLM
 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy,
 ASCAP/INSOC, ASCAP)
 WHEN IT'S LOVE (Yessup, ASCAP) CLM
 WHEN THE CHILDREN CRY (Vavoom, ASCAP)
 WILD, WILD WEST (EMI, BMI) WBM
 WILD WORLD (Salafa, ASCAP/Westbury, ASCAP)
 A WORD IN SPANISH (Intersong-USA, ASCAP/Big
 Pig, ASCAP) HL
 YEAN, YEAN, YEAN (Judson Spence,
 ASCAP/Wholemeal BMI) HI
- 55
- ASCAP/Wholemeal, BMI) HL YOU CAME (Unicity, ASCAP/Rickim, BMI) HL YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP)

SHEET MUSIC AGENTS

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

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

www.americanradiohistory.com



LIFELINES

Girl, Samantha Leah, to George Reisz and Daria Brandt, Sept. 12 in New York. He is president of Invue Sound Inc.

Boy, Timothy Jerome, to Rupert and Liza Holmes Sept. 30 in White Plains, N.Y. He is a singer/writer/ producer.

Boy, Michael Evan, to Andy and Martha Siditsky, Sept. 30 in Los Angeles. He is creative services manager at Buena Vista Home

Boy, Joseph III, to Joseph and Rosemary Cain, Oct. 4 in New York. He is a veteran record executive/producer.

Girl, Stacey Claire Louise, to Bruce Allen and Jane Macdougall, Oct. 7 in Vancouver, British Columbia. He is president of Bruce Allen Talent, a management firm whose roster includes Bryan Adams, BTO, and Loverboy.

Boy, Sean Michael, to Jeff and Janine Newman, Oct. 12 in Arlington. Va. He is senior producer of music video programming for Black Entertainment Television.

Boy, Joshua Aaron, to Ron and Mimi Kaplan, Oct. 17 in Chicago. He is VP of American Famous Tal-

Boy, Anatole, to Bruce and Janin

FOR THE RECORD

In the Oct. 29 issue of Billboard, the Grass Route column gave the wrong release date for 'Radio One," the new 17-track Jimi Hendrix Experience collection from Rykodisc. The correct release date is Oct. 21.



Paine, Oct. 18 in Los Angeles. He is a pop vocalist with the group Iguana. She is a music manager.

Girl. Mary Katherine, to Denis and Emily McNamara, Oct. 18 in Huntington, N.Y. He is program director at WDRE Long Island, N.Y.

Girl, Jody, to Jonathan and Barenese Butler, Oct. 21 in London. He is a recording artist and songwriter for the Zomba Group (Jive

LPs maintained a slight edge last

year in terms of units shipped, but first-half results in 1988 make it clear

that CD units will surpass LP units

this year for the first time-by far.

First-half figures show 70.4 million

(Continued from page 1)

lar value rose 18%.

Girl, Kate Carlyle, to Kathy Smith and Steve Grace, Oct. 24 in Los Angeles. She is a fitness expert who hosts a total of six exercise videos on the Fox Hills and JCI home video labels. He is West Coast producer of NBC-TV's "Todav.'

MARRIAGES

Richard Sterban to Donna Summers, Sept. 21 in Nashville. He is a member of the Oak Ridge Boys.

CD units shipped, compared with 43.5 million LPs. CD units shipped rose

64% in the first half, with dollar value

increasing 46.8% to slightly more

than \$1 billion. LP shipments slipped

22.4%, with a dollar value slide of

John Hendricks to Susan Badger, Sept. 24 in Lansdale, Pa. He is a former air personality for WESS East Stroudsburg, Pa.

Bill Borden, 73, of cancer Oct. 21 at his home in Rumson, N.J. Borden was the president of New York-based Monmouth-Evergreen Records, which marketed a series of nostalgia and jazz albums, including original-cast and show-music albums licensed from labels

based in the U.K. Two daughters and two grandchildren survive.

Send information to Lifelines. Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 1, 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 3-4, American Bar Assn. 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, 2nd Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 10. NARAS And ASCAP Present: A&R Wars: Is A&R Holding The Record Industry Back?, Beverly Garland Hotel, North Hollywood, Calif. Billy James, 818-843-8253.

Nov. 12, American Music Week Songcraft Seminar: Song By Song By Sondheim, Singers Forum Foundation, New York. 212-674-1143.

Nov. 22. International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620

DECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 10-20, Music Business Workshop, Full Sail Center For Recording Arts, Altamonte Springs, Fla. 407-788-2450.

Dec. 12-16, Video Expo Orlando, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

As expected, vinyl singles continued to lose ground, with first-half drops of 12.5% in units shipped and 1.5% in dollar value. That the dollar value of vinyl singles saw only a slight decline indicates, observers say, that the 12-inch dance single has been holding up well. (The RIAA re-

Doing their modest bit in the early stages of market penetration are two new configurations, the cassette single and the 3-inch CD single.

port does not break out 12-inch num-

hers.)

In their second year of documentation by RIAA's market research committee, cassette singles generated shipments of 5.5 million with a dollar value of \$14.8 million in the first half of this year. That's slightly better than the configuration did in all of 1987.

In its first report on the CD-3 single, the RIAA says the configuration moved 435,000 units with a dollar value of \$2.9 million during the first half of 1988.

Cassettes remain the preferred configuration among consumers, with the six-month report showing 208.1 million units shipped with a dollar value of \$1.5 billion.

Jay Berman, president of the RIAA, agrees the first-half numbers indicate that the industry is headed toward its best year ever in unit shipments and dollar value. "We beat 1978 last year in dollar value, and now unit shipments are about to set a new record, too," he says.



The Virgin Land. Virgin Music Publishing celebrates the opening of its new U.S. headquarters in West Hollywood, Calif. The company represents such artists as XTC, Russ Ballard, Nicki Holland, Ellen Shipley, Jon Lind, and Miles Jaye. Shown, from left, are Richard Griffiths, president, Virgin Music America; Andy Partridge, XTC; David Steel, VP, Virgin Music East Coast; and David Gregory,

Music Industry Scorecard, Jan.-June, 1987-88 Manufacturers' Unit Shipments (millions)

RIAA: MUSIC BIZ ON TRACK FOR BANNER YEAR

Manufacturers Unit Snipments (millions)							
	1987	1988	% chg '87-88				
Vinyl Singles	41.7	36.5	-12.5%				
Cassette Singles	.842	5.5	+547%				
CD Singles	-	.435	NA				
LPs/EPs	56.0	43.5	-22.4%				
CDs	43.0	70.4	+64.0%				
Cassettes	188.0	208.1	+11%				
Totals	330.0	364.4	+11.0%				

Manufac	turers' Doll	ar Value (m	nillions)	
	1987	1988	% chg '87-88	
Vinyl Singles	101.7	100.2	-1.5%	
Cassette Singles	2.9	14.8	+411%	
CD Singles	-	2.9	NA	
LPs/EPs	395.0	302.7	-23.4%	
CDs	687.5	1,009.3	+46.8%	
Cassettes	1,320.0	1,531.6	+16%	
Totals	2,509.0	2,961.4	+18.1%	

Source: RIAA Market Research Commitee

NOVEMBER'S ALBUM OUTPUT FEATURES CSNY, SOUNDTRACKS, COMPILATIONS

(Continued from page 6)

dio album by Crosby, Stills, Nash & Young since 1970's "Deja Vu," hits the streets Nov. 7; unlike their last album, "American Dream" seems to be dominated by Young, who wrote five of the album's 14 songs and co-wrote two others with longtime partner Stephen Stills. The title track will be the album's first single.

What's November without a gaggle of greatest-hits compilations? Columbia, for example, releases "Love Songs," a Johnny Mathis collection, Tuesday (1), and "Gems," an Aerosmith package containing the band's CBS-era album rock hits is due Nov. 15. Also coming from the label are a second volume of Earth, Wind & Fire hits and a Journey collection, both due Nov. 15.

From PolyGram, hits collections include Kiss' "Smashes, Thrashes & Hits" and a Bananarama compilation, both due Nov. 14. One week later comes a hits set from the Art Of Noise, which moves to PolyGram from Chrysalis and whose album will include a remake of Prince's "Kiss" sung by none other than Tom Jones. Other collections will include one from the Human League, due Nov. 15 from A&M, and "The Best Of Berlin 1977-1988," due from Geffen Nov. 8.

Most interesting of all may be the Atlantic commemorative series—four anthologies devoted to various genre jewels in the Atlantic archives. "Atlantic Records: Classic Rock" is a boxed set (four LPs, four cassettes, or three CDs) purporting to trace "the label's rock'n'roll years from the Young Rascals and Buffalo Springfield to INXS and White Lion." Also included are hits by Led Zeppelin, Cream, Iron Butterfly, Yes, Emer-

son, Lake & Palmer, Phil Collins, and Ratt. Also due is "Atlantic Records: Great Moments In Jazz," another boxed set (three LPs, two cassettes, or two CDs) featuring work by the Modern Jazz Quartet, Charles Mingus, and John Coltrane alongside work by Passport and Gerald Albright. Two other retrospectives in the series will be not boxed but sold individually: "Atlantic Records: Hit Singles" and "The Golden Age Of Black Music."

For the holiday season, Alexander O'Neal will follow up his gold "Hearsay" album on Tabu in a timely manner: Due Nov. 14 is O'Neal's "My Gift To You," a Christmas set produced by old friends Jimmy Jam & Terry Lewis, among others.

When there's a holiday season for films, there's a holiday season for soundtracks. A&M Records is banking on the "Scrooged" film; Bill Murray's presence on the screen will be bolstered by a high-class soundtrack featuring Al Green and Annie Lennox's duet, "Put A Little Love In Your Heart," the album's first single. Other artists involved on the album. due Nov. 15, include Miles Davis, David Sanborn, Robbie Robertson, Buster Poindexter, and A&M newcomers the New Voices Of Freedom, who provide "Sweetest Thing," a gospel-tinged track written by U2 and coproduced by Jimmy Iovine.

From Arista comes the soundtrack to the curiously named "I'mo Git U Sucka!," a parody of the "blaxploitation" films of the '70s. The album, slated for a Nov. 15 release, features a hotbed of musical talent, including the Gap Band, which performs the title track, the Four Tops with Aretha Franklin, Jermaine Jackson, Jennifer

Holliday, and many others.

Epic will be offering the soundtrack to "Iron Eagle II" Nov. 14; involved are Britny Fox, Doug & the Slugs, Loverboy's Mike Reno, Henry Lee Summer, Rick Springfield, and Alice Cooper, who with "Got A Line On You" will provide the album's first single.

WTG Records, the new CBS Records label, introduces itself this month with both a soundtrack and a new artist. Coming Nov. 28 is the soundtrack

to "Twins" starring Arnold Schwarzenegger and Danny DeVito; the first single from the album is "Twins" by Little Richard and Philip Bailey. Due two weeks earlier is the label's initial release—"Fearless" by Eighth Wonder, featuring singer/actress Patsy Kensit. The album includes the international hit "I'm Not Scared," produced by the Pet Shop Boys.

Among other hopefuls in November will be new efforts by the Waterboys (their first in three years, due

Nov. 9 on Chrysalis), the Go-Betweens, former Soft Cell vocalist Marc Almond (both now on Capitol and due Nov. 22), hip world-music practitioners the Gipsy Kings (debuting on Elektra Nov. 18), and Mory Kante (PolyGram, Nov. 7).

Assistance in preparing this story was provided by Deborah Russell in Los Angeles, Stuart Meyer in New York, and Debbie Holley in Nashville.

Brits Bar Some Albums From Chart

BY NIGEL HUNTER

LONDON The British Phonographic Industry council decided at its Oct. 26 meeting that TV-advertised multiartist compilation albums will be excluded from the main U.K. albums chart starting Jan. 1. The excluded albums will instead be listed separately.

The BPI's charts committee will now confer on "matters of definition" regarding such albums in preparation for the change, according to a BPI spokesman.

Major U.K. record companies contacted after the meeting were reticent on the subject. Peter Jamieson, chairman of BMG Records and the BPI group, had no comment.

Sean O'Brien, chairman and managing director of compilation specialist company Telstar Records, was more forthcoming. "The whole thing is unbelievable," he said. "Telstar is a member of the BPI and we haven't even been consulted."

O'Brien had written to Jamieson as

BPI chairman before the council meeting to "voice my disappointment at the extraordinary events that are taking place behind closed doors."

O'Brien alleged that BPI is seeking to weaken the chart to create a false picture for the public that an act has more popularity than it really has by inflating its chart position.

"To arbitrarily choose multi-artist compilations to be excluded while keeping 'best of' compilations is a strange anomaly," O'Brien said. He admitted that he was as "frustrated as everyone else" that specialist compilation companies no longer have the chance to reach the No. 1 spot on the album chart due to the dominance of the "now" and "hits" compilations put together by three of the major record companies.

He said he is also concerned about the possible effect of the decision on the specialist compilation section of the business.

IFPI HEAD BLASTS ERASABLE CD

(Continued from page 6)

pared with the prerecorded market of only 50 million.

"I was in Japan a month ago and I discussed these matters in informal talks with the hardware manufacturers. I also saw the minister of international trade and industry and the minister of education and science. Among other things I asked for was the extension of the duration of pro-

tection of sound carriers in Japan from 20 years to 50 years. I learn now that the period has been extended to 30 years, but this is still not good enough."

The IFPI, Ertegun said, is repeating its call for both technical protection against copying and a levy on blank digital recording media.

TOP 40'S BIAS SLAMS THE DOOR ON COUNTRY CROSSOVER HITS

(Continued from page 1)

tional director of country promotion, speaks for many when he says, "We don't have any major plan to cross over an artist at the present time. Right now we feel that country music is alive and well, and we're dealing with country music."

Similarly, many country PDs are happy to have the format's stars to themselves. Bob Moody, PD of WPOC Baltimore and group PD for Nationwide Communications, says, "AC and top 40 are missing out on some great music, and I hope they keep missing out. I hope I keep having exclusive rights to Lyle Lovett, K.T. Oslin, and David Lynn Jones."

The country-top 40 separation is so complete these days that some country PDs are even purging the handful of pop oldies that have become standard library fare. Still, after a four-decade relationship that includes such decidedly country crossovers as "Harper Valley P.T.A.," "Flowers On The Wall," "Stand By Your Man," and "Lucille," even an amicable d-i-vo-r-c-e is curious.

One problem is that the labels' traditional country-to-AC-to-top-40 route has been relatively dry for several years. Only one song on last week's AC top 50, Kenny Rogers' "When You Put Your Heart In It," came from the country charts; that song, by a onetime stalwart of both formats, peaked at No. 17 AC and No. 26 country. Several weeks earlier, MCA took Steve Wariner's "I Should Be With You" to No. 43—notable compared with other country product but not high enough to generate top 40

interest.

And despite the proliferation of country acts with rock leanings, few have been successful at album radio. Those who have crossed have usually done so with material aimed specifically at that format. MCA managed to debut Steve Earle's "Copperhead Road" at No. 35 on last week's Album Rock Tracks chart but only by targeting an Earle single to the format last year and then transferring Earle to its Uni label and reclassifying him as a rock artist.

Similarly, the Charlie Daniels Band has been on both formats within the last two years with similar material, but thus far not with the same song. (CDB's upcoming "Uneasy Rider '88" has received significant country airplay as an album cut and is being pitched to album and top 40.)

Leffel says, "I think the top 40 people are totally disinterested in country. I think they just don't care." And Bob Saporiti, national promotion director for Warner Bros./Nashville, views country-to-top-40 crossover as "not beyond the realm of possibility" but "unapproachable at this point."

"Country serves a much broader demographic," says MCA/Nashville executive VP/GM Bruce Hinton. "Top 40 shoots for young demographics to the possible exclusion of the older demographics. And top 40 is very image conscious."

Mike Sirls, RCA's national country promotion manager, says, "When you deal with top 40, you're competing with INXS, Def Leppard, and Cheap Trick. How do you get in there and not stand out?"

For their part, even top 40 PDs in the markets that used to break country records say they aren't being promoted on country music and have no incentive to seek it out. In Louisville, Ky., where country WAMZ is usually No. 1 or No. 2 overall, top 40 WDJX PD Chris Shebel has "never really been approached except on Restless Heart."

Does Shebel even watch WAMZ? "I really don't. I've got an album rock station, an album rock/top 40 hybrid, an urban, and two ACs that I share audience with. WAMZ is the only country station in town; I could never serve their listener unless I went full country."

"You'd think Houston would be where country records broke out," says John Lander, VP/programming of top 40 KKBQ. Before Restless Heart, KKBQ had local success with Willie Nelson & Merle Haggard's "Pancho And Lefty" and almost broke Dan Seals' "Bop" nationally. Now Lander says, "I don't think the melodies in country songs are strong enough to cross over."

Although Houston's two country FMs—KIKK and KILT—are major forces in town, Lander estimates their audience sharing with KKBQ is less than 5%. WZYP Huntsville, Ala., PD Chris Andrews does share audience with country WDRM but doesn't monitor them either. Those who listen to both stations "don't call us to hear Randy Travis because they know we're not going to play it. All they have to do is turn to another sta-

tion to hear it."

Ironically, by not being a bigger top 40 hit, "I'll Still Be Loving You" may have lessened top 40 interest in country. Both Andrews and Shebel played Restless Heart to little local effect. Listeners who heard it amid WDJX's regular fare "didn't freak out," says Shebel, but the song "didn't do anything."

"It didn't generate significant requests. The sales were OK but nothing to write home about. There was a lot of hype about how it was the record that was going to make a difference. When it didn't pan out, I'm sure it made people a little hesitant."

"We test entire categories of records;" says Andrews. "In the last three to four years, country has always had the smallest percentage of favorability. People know these records, they just don't like them. Until our research turns around, we won't be playing a lot of country music."

Both country PDs and record people say the consumer media—especially USA Today and "Entertainment Tonight"—have picked up much of the slack from top 40.

"There's a proliferation of entertainment programs and not enough celebrities to go around," says WYRK Buffalo, N.Y., PD Ken Johnson. "How many times can you interview Madonna or Sean Penn or Cher? They have to go beyond the mainstream, and that's helping country."

And Rich Schwan, CBS/Nashville's director of national promotion, praises USA Today for "treating country like any other music." Only Langford is less than enthusiastic, accusing the national media of being "two years behind what's going on. Randy Travis has won every major award there is for years, and he's just now in Time?" Langford says there is "still a lot of national bias against country."

Not everyone is ready to challenge that bias. RCA doesn't have any crossover plans for the remainder of the year; neither does Warner's Saporiti or Mercury's Leffel.

MCA is encouraged by even the limited reception Wariner has received at AC; some cuts on his next album are being geared toward that format. MCA also cites AC support for Kim Carnes' Nashville-produced "Crazy In Love" single (indeed, the few artists being discussed as potential crossovers are those with some previous pop credentials).

Columbia's pairing of Nelson & Julio Iglesias produced one of the last major crossovers, "To All The Girls I've Loved Before." Columbia is now considering a crossover push for the pair's current "Spanish Eyes" as well as Rosanne Cash's rock-leaning

"Runaway Train."
Capitol VP of national country promotion Paul Lovelace says, "We have three or four acts who would sincerely like to have a crossover record, especially the people who have had hits before. We will probably pursue Dan Seals and Anne Murray crossovers in the coming months."

Assistance in preparing this story was provided by Debbie Holley.

Billboard.

TOP POP ALBUMST

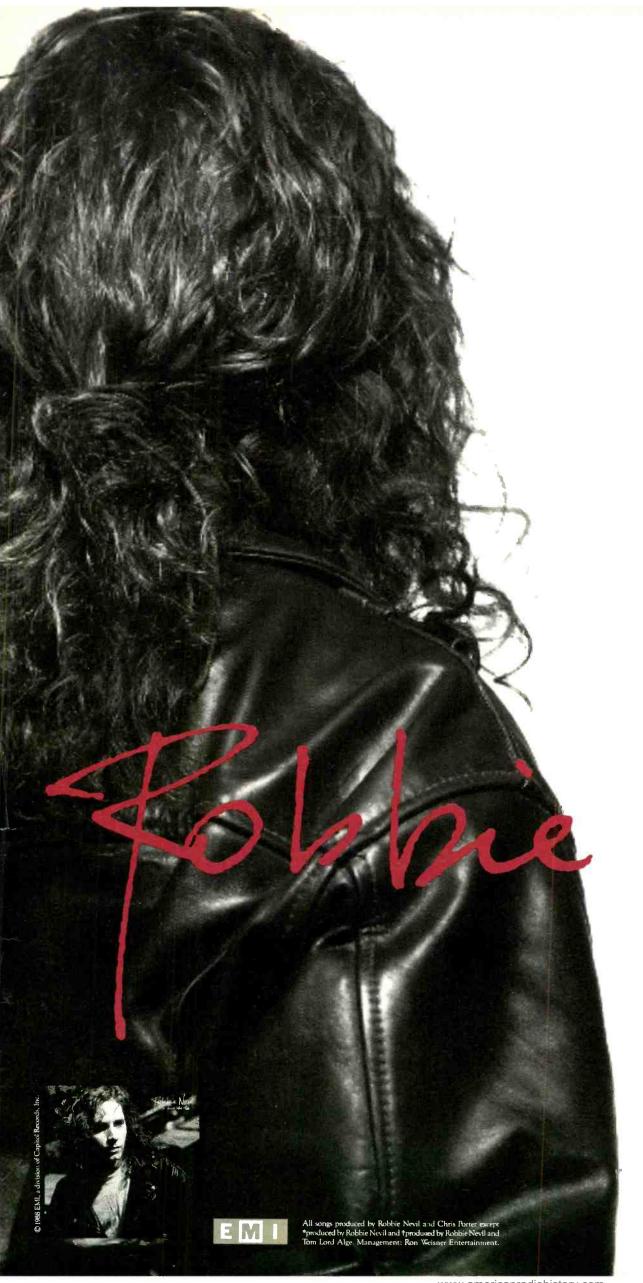
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					200
			CHART	Compiled from a national sample of retail store,	
EEK	WEEK	AGO	ON CH	one-stop, and rack sales reports.	
THIS WEEK	LAST W	WKS.	WKS. 0	ARTIST	ITLE
F	٥	7	>	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	1	1	5	BON JOVI MERCURY 836 345 1/POLYGRAM (CD) 4 weeks at No. One NEW JER	SFV
2	2	2	63	GUNS N' ROSES 45 GEFFEN GHS 24148 (8.98) (CD) APPETITE FOR DESTRUCT	
3	3	4	13	SOUNDTRACK & ELEKTRA 60806 (9.98) (CD) COCKT	
4	4	3	64	DEF LEPPARD ▲? MERCURY 830 675 1/POLYGRAM (CD) HYSTE	
(5)	14	_	2	U2 ISLAND 91003/ATLANTIC (14.98) (CD) RATTLE AND H	
6	6	8	16	BOBBY BROWN ▲ MCA 42185 (8.98) (CD) DON'T BE CRI	
7	5	5	29	BOBBY MCFERRIN ▲ EMIE1 48059 (9.98) (CD) SIMPLE PLEASUI	RES
(8)	9	11	51	GEORGE MICHAEL ▲6 COLUMBIA OC 40867 (CD) FA	ITH
9	7	6	28	TRACY CHAPMAN ▲2 ELEKTRA 60774 (9.98) (CD) TRACY CHAPN	/AN
10	8	7	7	METALLICA ELEKTRA 60812 (9.98) (CD) AND JUSTICE FOR	ALL
11	10	13	16	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD) LONG COLD WIN	TER
12	11	10	52	INXS ▲3 ATLANTIC 81796 (9.98) (CD)	(ICK
13	12	14	18	NEW EDITION ▲ MCA 42207 (8.98) (CD) HEART BRE	EAK
14	15	15	48	UB40 ▲ A&M SP 4980 (8.98) (CD) LABOUR OF LO	OVE
15	13	9	18	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD) ROLL WITI	HIT
16)	28	≈ 56	3	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD) ANY LO	OVE
17)	19	55	3	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD) NO REST FOR THE WICH	KED
18	- 25	63	3	KENNY G ARISTA AL 8457 (9.98) (CD) SILHOUE	TTE
19	16	12	29	D.J. JAZZY JEFF & THE FRESH PRINCE A ² JIVE 1091-1-J/RCA (8.98) (CD) HE'S THE D.J., I'M THE RAPI	PER
20	18	17	25	POISON ▲2 ENIGMA C1-48493/CAPITOL (9.98) (CD) OPEN UP AND SAY A	HH!
21	17	16	21	VAN HALEN ▲² WARNER BROS, 25732 (9.98) (CD) OU8	812
22	NE	WÞ	1	ANITA BAKER ELEKTRA 60827 (9.98) (CD) GIVING YOU THE BEST THAT I C	GOT
23	22	21	23	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD) OUT OF ORE	DER
24	20	- 19	24	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD) UP YOUR AL	LEY
25	21	23	41	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD) TELL IT TO MY HEA	ART
26	26	27	12	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD) INFORMATION SOCI	ETY
27	24	18	17	ROBERT PALMER ● EMI 48057 (9.98) (CD) HEAVY NO	OVA
28	23	20	27	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD) LAP OF LUXU	JRY
29	27	22	11	EUROPE EPIC OE 44185/E.P.A. (CD) OUT OF THIS WOI	RLD
30	35	29	26	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD) IN EFFECT MC	ODE
31)	36	75	3	KEITH RICHARDS VIRGIN 90973 (9.98) (CD) TALK IS CH	EAP
32	45	144	3	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD) IMAGINE: JOHN LENN	10N
33	32	26	60	SOUNDTRACK ▲9 RCA 6408-1-R (9.98) (CD) DIRTY DANC	ING
34	30	30	5	ANTHRAX MEGAFORCE/ISLAND 91 004/ATLANTIC (9.98) (CD) STATE OF EUPHO	RIA
35	29	28	18	ELTON JOHN ● MCA 6240 (8.98) (CD) REG STRIKES BA	ACK
36	37	37	10	GLENN FREY MCA 6239 (8.98) (CD) SOUL SEARCH	ING
37	39	41	11	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD) WILD, WILD, WILD W	EST
38	38	39	6	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD) POV	WER
39	34	24	12	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD) SMALL WOI	RLD
40	33	25	42	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD) WHENEVER YOU NEED SOMEB	ODY
41	41	42	38	BASIA EPIC BFE 40767/E.P.A. (CD) TIME AND T	IDE
42	31	31	7	VARIOUS ARTISTS ARISTA AL 8551 (9.98) (CD) 1988 SUMMER OLYMPICS-ONE MOMENT IN T	IME
43	40	34	23	SADE ▲ EPIC DE 44210/E.P.A. (CD) STRONGER THAN PR	≀IDE
44)	50	57	5	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD) IT TAKES T	WO
45	43	36	39	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD) DIESEL AND DI	UST
46	46	46	11	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD) HANGIN' TOU	JGH
47	42	32	73	RICHARD MARX ▲2 EMIST 53049 (8.98) (CD) RICHARD MA	ARX
48	49	40	12	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	OLL
49	. 44	35	62	DEBBIE GIBSON ▲² ATLANTIC 81780 (8.98) (CD) OUT OF THE BI	LUE
50	53	105	3	R.E.M. Lr.S. 6262/MCA (9.98) (CD) EPONYMC	
(51)	56	53	23	BREATHE A&M SP 5163 (8.98) (CD) ALL THAT J	AZZ
52	48	38	11	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD) DON'T BE AFRAID OF THE DAY HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	ARK
53	47	33	73	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲2 EPIC DE 40769/E.P.A. (CD) LET IT LO	OSE
54	51	43	16	BRITNY FOX COLUMBIA BFC 44140 (CD) BRITNY	FOX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*
<u>(55)</u>	63	76	8	WINGER ATLANTIC 81867 (8.98) (CD) WINGER
56	61	54	15	GUY UPTOWN 42176/MCA (8.98) (CD) GUY
57	55	51	12	UB40 A&M SP 5213 (8.98) (CD) UB40
58	58	50	59	MICHAEL JACKSON ▲6 EPIC OE 40600/E.P.A. (CD) BAD
59	59	66	4	SOUNDTRACK ATLANTIC 81905 (9.98) (CD) BUSTER
60	52	49	21	ERASURE SIRE 25730/REPRISE (8.98) (CD) THE INNOCENTS
61	54	48 *	44	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD) MAKE IT LAST FOREVER
62	57	45	55	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
63	60	44	16	COLUMBIA BFC 40964 (CD) PAT BENATAR ● CHRYSALIS OV 41628 (CD) WIDE AWAKE IN DREAMLAND
64	62	47	13	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD) A SALT WITH A DEADLY PEPA
65	65	74	4	READY FOR THE WORLD MCA 42198 (8.98) (CD) RUFF 'N' READY
66	66	72	6	VIXEN EMI 46991 (9.98) (CD) VIXEN
67)	71	67	8	BAD COMPANY ATLANTIC 81884 (9.98) (CD) DANGEROUS AGE
68	73	121	3	EDDIE MONEY COLUMBIA OC 44302 (CD) NOTHING TO LOSE
69	70	60	16	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD) SUPERSONIC—THE ALBUM
70	67	52	27	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD) SAVAGE AMUSEMENT
				EDIE BRICKELL & NEW BOHEMIANS SHOOTING RUBBERBANDS AT THE STARS
(71)	87	93	7	GEFFEN GHS 24192 (8.98) (CD)
72	77	83	9	KYLIE MINOGUE GEFFEN GHS 24195 (8.98) (CD) KYLIE CHOLYGUE AND THE DANGUETE CONTROL OF THE PROPERTY OF THE PR
73	75	77	6	SIOUXSIE AND THE BANSHEES GEFFEN GHS 24205 (8.98) (CD) PEEPSHOW
74	68	58	15	RANDY TRAVIS ▲ WARNER BROS, 25738 (8.98) (CD) OLD 8 X 10
75	89	109	7	K.T. OSLIN RCA 8369-1-R (8.98) (CD) THIS WOMAN
76	69	65	21	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD) LIFE'S TOO GOOD
77	64	61	34	SOUNDTRACK ▲3 RCA 6965-1-R (9.98) (CD) MORE DIRTY DANCING
78	100	[*] 91	18	CHICAGO ● REPRISE 25714 (9.98) (CD) 19
79	84	80	21	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD) MELISSA ETHERIDGE
80	76	69	16	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD) IT TAKES A NATION OF MILLIONS TO HOLD US BACK
81	94	104	3	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD) MAN IN MOTION
82	79	62	60	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD) IN MY TRIBE
83	83	78	35	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD) NOW AND ZEN
84	78	73 ′	13	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD) DON'T LET LOVE SLIP AWAY
85	· 72	59	25	BRUCE HORNSBY & THE RANGE ▲ SCENES FROM THE SOUTHSIDE RCA 6686-1-R (9.98) (CD)
86	80	71	29	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD) CONSCIOUS PARTY
87	99		2	RICKY VAN SHELTON COLUMBIA FC 44221 (CD) LOVING PROOF
88 .	88	89	11	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD) PEOPLE
89	82	70	20	TONI CHILDS A&M SP 5175 (8.98) (CD) UNION
90	90	103	3	OINGO BOINGO MCA 2-8030 (10.98) (CD) BOINGO ALIVE
91	91	94	4	KIX ATLANTIC 81877 (9.98) (CD) BLOW MY FUSE
92	92	86	11	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD) GREATEST HITS
93	86	79	51	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD) SURFING WITH THE ALIEN
94	74	68	60	AEROSMITH ▲2 GEFFEN GHS 24162 (9.98) (CD) PERMANENT VACATION
95	115	126	5	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD) SEE THE LIGHT
96	97	₹ 9 9	8	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD) SHORT SHARP SHOCKED
97)	104	157	4	RANDY NEWMAN REPRISE 25773 (8.98) (CD) LAND OF DREAMS
98	81	81	7	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD) TWICE THE LOVE
99	121	138	4	WHEN IN ROME VIRGIN 90994 (8.98) (CD) WHEN IN ROME
100	NE	w	1	BANGLES COLUMBIA OC 44056 (CD) EVERYTHING
101	93	88	12	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD) BUENOS NOCHES FROM A LONELY ROOM
102	95	82	12	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD) ONE MORE STORY
103	114	118	4	KARYN WHITE WARNER BROS. 25637 (8.98) (CD) KARYN WHITE
104	112	175	3	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD) ROCK & ROLL STRATEGY
105	113	92	28	HURRICANE ENIGMA 73320 (8.98) (CD) OVER THE EDGE
106	85	64	13	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD) FOLLOW THE LEADER
\vdash		143	4	WAS (NOT WAS) CHRYSALIS 41664 (CD) WHAT UP, DOG?
(107)	129	143		THE (TEST TOTALS TIDES (OD)
108	129	146	3	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD) REEL LIFE

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.





Back On Holiday* Mary Lou Getting Better Love And Money Love Is Only Love Here I Go Again Holding On Too Soon Can I Count On You Dreams**

The Only Place To Be

Includes the first hit single and video "Back On Holiday"

Available on EMI Cassettes (E4-48359), CDs (E2-48359) and Albunis (E1-48359).

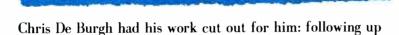
**Bonus Track included on cassette and CD.

The EMI Commitment



How does Chris De Burgh top his best work yet?

...with flying colours.



the internationally multi-platinum album Into The Light.

which earned him his first American gold record and included

the worldwide smash #1 single "The Lady In Red." With his new album, Chris De Burgh has already answered

that challenge with Flying Colours. It debuted in

the English charts at #1, and the first single

"Missing You" is poised to carry his recent successes to

even greater heights.



Flying Colours, the new album from Chris De Burgh. Featuring the single "Missing You." Produced by Paul Hardiman and Chris De Burgh.



Billboard. TOP POP. ALBUMS THE CONTINUED

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ŤHIS WEEK	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(110)	126	120	134	ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
111	111	113	6	SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW
112	96	85	23	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
113	108	108	5	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
114	103	107	10	TOMMY CONWELL AND THE YOUNG RUMBLE	RS COLUMBIA FC 44186 (CD) RUMBLE
115	105	87	16	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
116	123	131	9	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
117)	119	139	4	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
118	NE	WÞ	1	PET SHOP BOYS EMI 90868 (9.98) (CD)	INTROSPECTIVE
119	138		2	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
120	98	98	7	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
(121)	135	124	8	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
122	107	101	11	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVEONE DREAM
123	101	90	8	VARIOUS ARTISTS COLUMBIA OC 44034 (CD)	FOLKWAYS
124	124	145	3	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
125	125	134	5	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
126	102	100	18	FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
127	110	96	20	REO SPEEDWAGON ● EPIC OE 44202/E.P.A. (CD)	THE HITS
128	122	110	17	STRYPER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
129	117	95	18	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
130	118	112	55	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (0	
131	131	151	4	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
132	132	142	17	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER	
(133)	136	156	5	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
(134)	164		2	LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
135	106	84	6	THE SMITHS SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
136	130	123	72	WHITNEY HOUSTON ♣6 ARISTA AL 8405 (9.98) (CD)	WHITNEY
(137)	NE	WÞ	1	KANSAS MCA 6254 (8.98) (CD)	IN THE SPIRIT OF THINGS
138	133	106	16	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
(139)	146	135	59	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
140	120	115	7	TRANSVISION VAMP UNI 5/MCA (8.98) (CD)	POP ART
141	116	116	17	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
(142)	155		2	SANTANA COLUMBIA C3X 44344 (CD)	VIVA SANTANA
143	109	97	18	JIMMY PAGE ● GEFFEN GHS 24188 (9.98) (CD)	OUTRIDER
144	127	129	49	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/PO	
(145)	NE		1	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98) (CD)	MIDNIGHT STAR
146	139	128	23	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
(147)	150	160	5	THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD)	
148	137	114	6	KIM WILDE MCA 42230 (8.98) (CD)	
(149)	NE		1	JONATHAN BUTLER JIVE 1136-1-J/RCA (8.98) (CD)	CLOSE MORE THAN FRIENDS
(150)	157	172	76	RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
(151)	162	195	3	NOEL 4TH & B'WAY 4009 (8.98) (CD)	
152	152	161	5	TOM WAITS ISLAND 90987/ATLANTIC (9.98) (CD)	NOEL PIG TIME
153	144	122	18		BIG TIME
154			84	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
	142	137		U2 ▲ ⁵ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
155	158	153	16	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL

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THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	149	152	103	DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
(157)	175	177	10	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
158	167	164	17	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (C	LONG LIVE THE KANE
159	134	102	7	PSYCHEDELIC FURS COLUMBIA FC 44377 (CD)	ALL OF THIS AND NOTHING
160	154	130	24	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
161	141	111	12	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
162	143	127	14	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
163	180		2	BULLETBOYS WARNER BROS. 25782 (8.98) (CD)	BULLETBOYS
164	140	117	9	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
165	166	141	12	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
166	147	148	24	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
167	148	125	50	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
168	161	140	18	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
169	145	133	11	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
170	160	155	25	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
171	169	150	35	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
172	170	154	13	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
173	153	197	6	FISHBONE COLUMBIA FC 40891 (CD)	TRUTH AND SOUL
174	165	168	24	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
175	151	149	59	TIFFANY ▲4 MCA 5793 (8.98) (CD)	TIFFANY
176	176		2	SOUNDTRACK RCA 8533-1-R (9.98) (CD)	HEARTBREAK HOTEL
177)	NE	W	1	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
178	NE	WÞ	1	MINISTRY SIRE 25799/WARNER BROS. (8.98) (CD)	THE LAND OF RAPE AND HONEY
179	156	119	38	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
180	173	165	20	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
(181)	185		2	THE ALARM I.R.S. 39108/MCA (6.98)	ELECTRIC FOLKLORE LIVE
182	197	_	11	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
183	NE	N >	1	LOS LOBOS SLASH 25790/WARNER BROS. (9.98) (CD)	LA PISTOLA Y EL CORAZON
184	177	181	13	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
185	190	_	2	BIG COUNTRY REPRISE 25787 (8.98) (CD)	PEACE IN OUR TIME
186	189	_	3	GRAYSON HUGH RCA 7661-1-R (8.9B) (CD)	BLIND TO REASON
(187)	NE	NÞ	1	SURVIVOR SCOTTI BROS, OZ 44282/E.P.A. (CD)	TOO HOT TO SLEEP
188	NE	NÞ	1	DAVID LANZ NARADA LOTUS 60121/MCA (8.98) (CD)	CRISTOFORI'S DREAM
189	163	163	5	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS, (8.98) (CD)	IN CONTROL, VOLUME I
190	159	147	56	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTI	IC (8.98) (CD) LEGEND
191	183	176	5	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
192	195	190	31	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
193	R	E-ENTR'	Y	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
194	174	167	7	FOUR TOPS ARISTA AL 8492 (8.98) (CD)	INDESTRUCTIBLE
195	171	158	11	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
196	NE	NÞ	1	SHINEHEAD ELEKTRA 60802 (9.98) (CD)	UNITY
197)	NEW 1		1	RICHARD THOMPSON CAPITOL C1-48845 (8.98) (CD)	AMNESIA
198	NE\	N	1	BILLY BRAGG ELEKTRA 60824 (9.98) (CD)	WORKERS PLAYTIME
199	187	166	15	PATTI SMITH ARISTA AL 8453 (9.98) (CD)	DREAM OF LIFE
200	192	191	61	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10. 000 Maniacs 79
2 Live Crew 139

Paula Abdul 158
Aerosmith 74
Alabama 199
The Alarm 185
Anthrax 30
Joan Armatrading 166
Rick Astley 33

Bad Company 71
Anita Baker 126
Rob Base & D.J. E-Z Rock 50
Basia 41
Pat Benatar 60
George Benson 81
Big Country 190
Big Audio Dynamite 193
Bon Jovi 1
Boy Meets Girl 128
Breathe 56
Edie Brickell & New Bohemians 87
Brithy Fox 51
Bobby Brown 6
Bulletboys 180

Peter Cetera 95
Tracy Chapman 7
Cheap Trick 23
Chicago 100
Toni Childs 82
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Guns N' Roses 'Undercover' Artwork Triggers New Controversy

BY CHRIS MORRIS

LOS ANGELES The controversial cover artwork expunged last year from Guns N' Roses' best-selling album, "Appetite For Destruction," is making waves again in the California coastal town of Santa Cruz, even though the offending work is now "under cover."

A retail store in that city has been picketed by a local chapter of a national women's organization, which objects to the inclusion of Robert Williams' painting—also titled "Appetite For Destruction"—in the record's interior packaging. The protest spurred other Santa Cruz retailers to yank the album, currently No. 2 on Billboard's Top Pop Albums chart, from their shelves, and the confrontation has

led to a storm of local media cover-

A representative of the women's group indicates that a similar protest is scheduled for Berkeley, Calif., in mid-November and that another could take place in Los Angeles

Last year, Geffen Records offered an alternative to the cover bearing the Williams art, which depicts a seminude woman who has apparently been assaulted by a towering robotlike creature, after protests from rackjobbers and retailers that refused to stock the record. However, the picture appears on the inner sleeve of the current LP version as well as inside the cassette and CD packages, all of which have the alternative cover.

On Oct. 22, between 150 and 200

protestors—representing a group known as Media Watch, founded by activist Ann Simonton—picketed Cymbaline Records in Santa Cruz, which stocks the record with the new cover and sleeve.

According to Ron Prilliman, who operates two Cymbaline outlets in the town, the protestors, who were covered in mock blood, chanted "Cymbaline supports rape" and "Cymbaline supports child molestation."

Prilliman says of Simonton, "She's essentially set out to shut me down because she thinks the record industry is bad. She wants no sexist promotion whatsoever, which means that 90% of the rock albums must go."

According to Prilliman, the protest was covered on local news broadcasts and has received frontpage coverage in the Santa Cruz Sentinel, the local daily paper, and less prominent coverage in the San Jose Mercury News.

Jamie Evans, the Media Watch member who organized the Cymbaline protest, describes her group as a Santa Cruz-based national organization "dedicated to the promotion of healthy images of women and children in the media."

According to Evans, Media Watch targeted the Guns N' Roses album for a protest specifically because of its sales of more than 5 million copies.

million copies.

She adds, "We want people to take a look at it and say, 'Hey, what does this mean? If this per-

petuates rape in our society, what does this mean?' I think we live in a dangerous society, and we can't afford to have images like this out there."

Evans says that the group "targeted all the record stores in Santa Cruz city." She says that while three other independents and the Rainbow Records chain outlet in the town removed the Guns N' Roses album from their shelves, Cymbaline refused and so became the focal point of the protest.

The manager of the Rainbow outlet says he pulled the album after being contacted by Media Watch representatives.

"I had no reason to look inside—it's not my kind of music," says the manager, who goes by the name of Michael Infinity Rainbow. "I looked, and I understood what the controversy was about.

"[Pulling the record] is my response to a community uproar," he continues. "Rainbow Records prides itself on fitting into the community."

Rolf Filosa, VP of finance for the 30-store San Francisco-based Rainbow chain, says that his Santa Cruz manager acted autonomously and that the web has no standard policy concerning the album.

"It's a big issue that goes beyond Guns N' Roses, and we are in the process of formulating a policy," Filosa says. "With respect to that record, we have not come to a conclusion about what we will do."

A decision on whether to stock

Roses found the Williams work on a postcard in a Chicago art museum. She says that Williams calls the piece a depiction of "the media rape of the public."

"This is a very famous artwork, and it does not in any way sub-

the record may have to be made

soon: Evans of Media Watch says

that a protest similar to the Santa

Cruz action, sponsored by Women

Against Imperialism, is set for

Nov. 16 in Berkeley. "Three of the

big [record stores]" in the city are

the tentative targets, although Ev-

ords have prominent stores in

in Los Angeles," she adds.

stand by its band.

Berkeley.

Both Rainbow and Tower Rec-

"We're considering [a protest]

Geffen Records, possibly experi-

encing a sense of déjà vu regard-

ing the controversy, continues to

denthal points out that Guns N'

Geffen spokeswoman Bryn Bri-

ans could not give them by name.

and it does not in any way subscribe to violence against women," Bridenthal says. "The artwork reflects the concerns of the band with technology and media."

Meanwhile back in Santa Cruz

Meanwhile, back in Santa Cruz, Prilliman says that his stores will continue to stock "Appetite For Destruction."

"My point of view is, if we give in here, we don't have a leg to stand on," Prilliman says. "We've got to take a united front on this or we're going to be the target of anyone who uses these tactics."

MCA MUSIC UNIT SETS PROFIT HIGH

(Continued from page 4)

ny's Universal City, Calif., venue, and MCA Concerts; Frontline Management; Facility Merchandising; and Winterland Concessions, which MCA purchased in April.

MCA's official statement says the Music Entertainment Group's revenues and operating income "were enhanced by the acquisition of Winterland Concessions ... and the expansion of amphitheater operations in Denver and Dallas during the third quarter of 1988."

While the company's statement does not specifically address its recording acts, MCA Records enjoyed success during the most recent quarter with platinum albums by black acts Bobby Brown and New Edition and a gold set by resurgent label star Elton John.

Total Filmed Entertainment Group operating income for the quarter rose to \$62.8 million, vs. \$56.5 million for the quarter last year. However, revenues for the quarter declined from \$426 million last year to \$400 million.

The rise in Filmed Entertainment operating income was attributed to "substantially higher videocassette sales." For the quarter, home video and pay television revenues climbed

to \$94.7 million, up from \$71.5 million in 1987's third quarter. (As noted, these figures exclude home video distribution dollars.)

The impact of the recent boom in video games was reflected during the most recent quarter in a leap into profitability for MCA's Toy Products division. Operating income for the quarter shot to \$2.1 million, vs. a loss of \$4.8 million during the same period last year. MCA says the division's gains stemmed from "very favorable acceptance of the Enteractive game cartridges marketed for the popular Nintendo Entertainment System."

Overall, MCA Inc. reported thirdquarter net income of \$54.2 million, or earnings of 74 cents a share, on revenues of \$806.7 million. This represents a 15% increase over the third quarter of 1987, when the company recorded net income of \$47.3 million, or 62 cents a share, on revenues of \$770.5 million.

The nine-month corporate net income figure of \$89.2 million (\$1.22 per share, on revenues of \$2 billion) represents a 23% decline from the 1987 mark of \$115 million (\$1.52 a share, on smaller total revenues of \$1.9 billion).

INSIDE TRACK

 $(Continued\ from\ page\ 80)$

B'nai B'rith, Nov. 7 in New York. Bone's company, as Track mentioned last week, just put out a promo DAT of an album by its new act The Pursuit Of Happiness. The meeting will be held at the Sutton Place Synagogue, 225 E. 51st St., at 6 p.m.

FOREIGN EXCHANGE: Eight young composers from the Soviet Union toured A&M Studios Oct. 19 as part of the U.S./U.S.S.R. Young Composers Exchange. Their hosts were none other than label founders Herb Alpert and Jerry Moss. Alpert is in the process of negotiating a three-week tour of the Soviet Union for next fall that would feature the trumpeter performing with various Soviet symphony orchestras, much as he did in the U.S. this summer.

A FEDERAL COURT jury in San Francisco has awarded Winterland Productions and a number of artists damages in excess of \$450,000 in the company's suit against NEA Enterprises of Walnut Creek, Calif. The Oct. 13 verdict came after Winterland had charged that NEA was distributing unauthorized posters of the Bangles, Beastie Boys, Dokken, the Grateful Dead, L.L. Cool J, Madonna, Run-D.M.C., and the Smiths and had won an initial liability judgment and a permanent injunction against NEA in March. Winterland stands to collect \$162,500 in actual damages, \$48,453 in profits realized by NEA, and \$234,000 in punitive awards; the artists' share comes to \$17,245.

NTERESTED SUITOR: Airborne Records, the penny-stock-financed label launched last year, confirms that it is interested in buying MTM Music Group. Airborne VP John Lomax III adds, however, that his label has yet to make a firm offer for the record and publishing company whose roster includes Holly Dunn, Judy Rodman, and the Girls Next Door.

GOURT REPORT: The preliminary injunction hearing in a U.S. District Court case filed in Rhode Island by Major Video franchisee Northwest Management Inc. in its effort to block Major's proposed merger with Blockbuster Video has been postponed a second time. Originally slated for Oct. 13 and later postponed to Oct. 27, the hearing is now set for Nov. 7. According to Blockbuster, the parties involved in the suit requested

the postponement to allow settlement negotiations to continue without interruption.

DESPITE THE WALL STREET boost on Oct. 19 that sent stock of Dallas-based superstore chain Sound Warehouse soaring to a one-day high of more than \$4, all appears quiet on the takeover front. President Terry Worrell says the company will continue to investigate the unsolicited expressions of interest "over a period of time." On Oct. 26, the stock closed at 18³/₈, down from the 19³/₈ peak reached Oct. 19. For now, Worrell anticipates "no changes."

SURPRISE SHUFFLE: Moves at Erol's, the Springfield, Va.-based video store chain, leave one of the company's more visible executives in limbo. At press time, Dick Kerin, VP of video club sales, was on a two-week leave, after which he will either set up shop as a consultant or assume a position of lesser responsibility within Erol's. Track hears the changes follow a head-to-head discussion between Kerin and chain founder Erol On-

DESPITE PUBLISHED REPORTS of a settlement between indie promoter Joe Isgro and both MCA Records and the Warner Communications Inc. labels in their longstanding legal entanglements, it hasn't happened yet, Track heard at press time. From an attorney in the Isgro camp: "There's nothing really concrete I can comment on." From an MCA lawyer: "I won't say that it's impossible, that it won't settle, but it's not settled as of today." From a WCI lawyer: "No."

E'LL MANAGE: Ray Anderson, who recently left his post as senior VP of marketing at CBS' Epic/Portrait Associated Labels unit, has formed an artist management company, Ray Anderson Entertainment, in Los Angeles, where he has recently relocated. He can be contacted at 213-454-9892.

MUMOR HAS IT that veteran A&R man and former Blood, Sweat & Tears drummer Bobby Columby is set to assume a senior A&R post at CBS Records' West Coast office. Is this why Columby was chatting with CBS chief Tommy Mottola in New York a few weeks ago?

DEALERS JUMP 'E.T.' STREET DATE

(Continued from page 1)

attle

MCA had threatened that if a store serviced by a rackjobber violated street date, the rack would lose preshipment privileges for six months.

One source charges that a Krogers store in Columbus, Ohio, also violated street date, although one area Krogers store contacted by Billboard said the tape would not be available until Oct. 27.

Street-date violations notwithstanding, the "E.T." release on home video is clearly the most significant title in the industry's history. As consumers teem into video stores to pick up their copies of "E.T.—The Extra-Terrestrial," suppliers and dealers are pondering the long-term implications for a videocassette that will post astronomical numbers and break all existing video sales records.

With unit volume predicted to go as high as 12 million, industry insiders wonder just how many people will make a meaningful profit from the long-awaited sci-fi classic. Price slashing appears to be common among mass merchants who have turned "E.T." into a loss leader, while distributors and dealers have also been pressured into offering the MCA Home Video release for less than its \$24.95 suggested list price.

The Target mass merchant chain, for example, is offering the video at four separate price points, each under \$20, depending on the competition in a given area. "I know we're accused by rental stores as perpetrators of low pricing, but we can't afford to get embarrassed," says Doug Harvey, director of Target's internal rack division Jetco.

Target's philosophy is "to charge as much as we can get for it without being embarrassed by the competition," says Harvey. Even in the face of extremely slim margins, he notes that the 342-store chain will "absolutely" earn a profit on "E.T."

BILLBOARD NOVEMBER 5, 1988

Congress Extends Record-Rental Law For 8 Years

BY BILL HOLLAND

WASHINGTON Just as it was ready to adjourn, the 100th Congress passed the long-awaited record-rental bill, which extends for eight years the current law granting owners of a sound recording and its songs the exclusive rights to authorize record rentals.

The current record-rental law will expire next year. Until the final hours of the session, industry lobbyists feared that an unrelated amendment

added by Sen. Robert Dole, R-Kan., which would have authorized a grant to the Univ. of Kansas, would result in the tabling of the bill by legislators anxious to adjourn.

But Recording Industry Assn. of America officials were successful in engaging the last-minute help of Sen. Pete Wilson, R-Calif., and Sen. Dennis DeConcini, D-Ariz., copyright subcommittee chairman. The senators convinced Dole to attach his amendment to another measure, with the stipulation that even if that measure failed, he would leave the record-rental bill unencumbered. The "straw man" bill did not pass, but the record-rental bill did.

Also breathing a postadjournment sigh of relief were lobbyists for songwriters and performing rights societies, who felt belpless until the closing hours of the session as legislators wrangled over controversial defensecontractor tax-break provisions of the 1988 Technical Corrections Act.

That bill contained a provision that would restore for songwriters, lyriartists the traditional practice of deducting work expenses during the tax year in which they are incurred.

That deduction method was inadvertently taken away from artists by the 1986 Tax Reform Act, and ASCAP and BMI worked for its reinstatement in both sessions of the 100th Congress. As it turned out, the lawmakers untangled the controversial provisions as the gallery clock ticked close to 3 a.m.

Recalls BMI lobbyist Jim Free: "I just decided, what the hell, I'm going up to the gallery and sit there until the very last minute to see what will happen to us after all that work. When it finally happened, I said to myself, 'Hallelujah.'

Broadcasters weren't feeling quite so elated after Congress passed its big drug bill, which contains a provision stipulating that if a station owner is convicted of using or possessing drugs, the government can strip the station's license at renewal timeeven if the conviction is a misdemean-

The National Assn. of Broadcasters, facing the political impossibility of opposing the provision that cuts off most federal benefits to drug users and distributors, "steered clear of that one," as one official said.

NAB President Eddie Fritts also ducked reporters' questions afterward, saying only that "right now, felons can't hold broadcast licensesit's not a major change in the law." He declined to comment on the possibility that even a misdemeanor conviction for smoking marijuana could be considered just cause under the new law for the government not to renew a broadcast license.

Also receiving final congressional approval was legislation allowing the U.S. to join the Berne Convention, the international copyright treaty (see separate story, page 4).

Berne adherence will give the U.S. greater protection in its anti-piracy efforts and end growing international resentment over the fact that the U.S. is not offering the protection it is demanding overseas. President Reagan was to sign the treaty Monday (31) in a ceremony in Los Angeles.

The so-called "Bork Bill" also won final approval. The Video Piracy Act requires that video stores and libraries obtain permission from customers before divulging rental or sales histories; the legislation stemmed from a Washington, D.C., newspaper report that the names of movies rented by former Supreme Court nominee Robert Bork had been obtained from a video dealer.

Many video store chains already require such written permission.

CONGRESS COMPROMISES ON KIDDIE-PORN ISSUE

(Continued from page 1)

House and Senate negotiators reached an agreement to-delete or limit the most damaging sections of the child-protection bill, which would have imperiled video and record dealers as well as record companies, video, film, and book suppliers, and distributors with wide-ranging civil fines and forfeiture penalties.

Even with the most dangerous sections deleted or modified, however, the new bill poses a threat to video shops with large X-rated inventory, although penalties are now less severe and standard-of-proof protections in prosecutions are stronger.

In the original Senate version, such legitimate businesses would have faced fines of up to \$250,000 and mandatory civil and criminal forfeiture of all fixtures and goods if convicted of possessing or selling even one or two items deemed obscene.

House members had been under tremendous pressure from conservatives and the religious right to pass the bill intact. But a coalition of entertainment trade groups was able to convince the House leadership that the scope of the original legislation was too broad and that the measure endangered businesses not in the regular trade of selling or distributing obscene material.

The compromise language eliminates both the civil-fine and civil-forfeiture sections, under which dealers and others would have faced drastic penalties without a so-called highstandard-of-proof protection against criminal prosecutions.

The deleted forfeiture and fine provisions would also have permitted the Justice Department to use an obscenity judgment from any part of the country, including a rural, backwater community, as a basis for prosecu-

The compromise also restricts the forfeiture provisions in criminal pros-

ecutions, removing the clause that called for the automatic forfeiture of all goods and replacing it with one that leaves it up to the discretion of the court whether to seize property beyond the offending items. It also requires that the forfeiture of assets be proportional to the extent of the offense-a major change.

Finally, the compromise changes the section on possession or receipt with intent to distribute obscene materials. The section now includes only

businesses and companies whose regular trade is the business of distributing obscene materials. Lobbyists from the video industry are concerned, however, that the new language still leaves video stores with large X-rated inventory at risk.

"It's a case where the more X-rated product a store has, the more it could get into trouble," says one in-The worst features of the bill have been cut or modified, but there are still problems."

BERNE: WHAT'S IN STORE FOR COPYRIGHT OWNERS

(Continued from page 4)

here within five years of the work's issuance

In addition, she points out, owners of unregistered foreign works could not request statutory damages for infringements and would have to prove actual damages to receive anything.

Civil penalties for copyright infringement have been doubled. For ordinary infringement, says Schrader, the minimum fine will be increased from \$250 to \$500 and the maximum fine from \$10,000 to \$20,000 per count. For willful infringement, she says, the maximum levy will jump from \$50,000 to \$100,000. The maximum criminal penalty of up to five years imprisonment and \$250,000 in fines will remain unchanged.

Schrader predicts that the effects of the changes in the registration field will be mainly cosmetic. "If people think the copyright office will register a claim, they will register it," she says

This should be true, she adds, even for owners of foreign-origin works, despite the lack of registration procedures in other Berne countries. "Certainly many if not all foreigners are going to file for registration [with the U.S. Copyright Office] before they she contends. "Because if they don't, they go to court naked, so to speak.

Entertainment attorneys agree with this proposition. Leonard Marks of Gold, Farrell & Marks states, "I think most sophisticated lawyers are going to advise foreign clients to take advantage of these provisions. Why shouldn't they get statutory damages and the benefits of evidentiary presumptions that flow from copyright registration?

Michael Sukin of Carro, Spanbock, Kaster, & Cuiffo and Andy Feinman of Feinman & Krasilovsky, two other New York law firms, also say they would advise their foreign clients to register their works in the U.S. if they plan to release them here.

Sukin predicts that in the future, other Berne countries will pressure the U.S. to enact a "moral rights" law that would restrict the rights of publishers and record and video companies to alter creative works. A proposed moral rights clause was stoutly resisted by the entertainment and publishing industries during the debate that prefaced passage of the Berne bill.

NARM WHOLESALERS CONFERENCE

(Continued from page 4)

subcommittee was a freewheeling affair, with indies agreeing to combine advertising efforts and poll distributors on product movement.

A new steering committee formed to implement these ideas includes Eric Paulson, president of Navarre Corp.; Don Gillespie, president of Music Distributors Inc.; Larry Howell, supervisor of sales at Big State Distributing; and Robin Cohn, president of City Hall Records.

The IAC also agreed to meet March 1 in New Orleans, the day before the start of the annual NARM convention.

In other developments, the U.S. rackjobber community and home video studios are poised to expand the sell-through market.

Ann Daly, VP of domestic marketing for Lieberman Enterprises, cautioned racks not to become complacent because of the rising video tide.

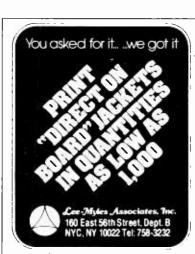
'We cannot rest on our laurels" in a business booming at a clip of \$6.6 billion in home video spending, Daly said. Daly put the sell-through figure of home video at \$2 billion but warned of "slowing growth" at wholesale, noting that growth is running only 6% over 1987.

In one keynote address, Steve Libman, owner of Nova Distributing in Norcross, Ga., sounded the battle trumpet for one-stops, noting that 'it's time the one-stops receive the full recognition we have earned by

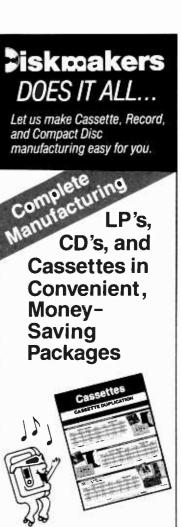
virtue of the many services we perform on a daily basis."

Libman asked the industry to recognize the service provided by onestops, requesting that they no longer be lumped into a general wholesaler category with racks, chain retail, and mass merchandisers.

"We perform a very specific service and in return all we ask is the ability to render this service and remain liquid and profitable," Libman said. "It costs us a lot of money to shelve catalog year round, and we ask for support through continuous, ongoing midline programs similar to those that some have instituted on budget lines.

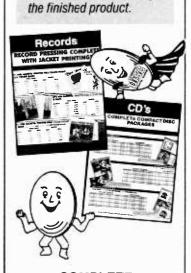


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Tommy's Guns. Epic artist Michael Jackson greets special friends backstage after one of his sellout shows at New Jersey's Meadowlands Arena. Pictured, from left, are Columbia artist Billy Joel, CBS Records Division president Tommy Mottola, and Jackson.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joe Keiner is named executive VP of Chrysalis in New York. He was president and CEO of Adidas USA.

PolyGram Records in Nashville appoints Harold Shedd creative VP (see

story, this page). He was head of Music Mill in Nashville.

Lou Mann is named VP of sales at Capitol Records in Los Angeles. He

was VP of marketing at MCA Records.

Epic/Portrait/CBS Associated Labels in New York appoints Pete Ander-

son VP of sales. He was Midcentral sales manager, CBS Records.

Walt Wilson is promoted to VP of marketing for MCA Records in Nash-







ville. He was director of marketing for the label in Los Angeles.

Motown Records in Los Angeles promotes James Cochran to co-national director, East Coast, and Eric Thrasher to co-national director, West Coast. They were, respectively, regional manager, Midwest, and regional manager, Southwest, both for the label.

PolyGram Records in New York appoints Gloria Feliciano VP of human resources and administrative services and Kerry Wood national director, adult contemporary promotion, for Mercury, Polydor, and Associated Labels. They were, respectively, VP, human resources, and director, adult contemporary/top 40 secondaries, both for the label.

WTG Records in Los Angeles appoints Joey Carvello director of dance music and Linda Murdock manager of national top 40 promotion. They were, respectively, owner and operator of an independent promotion firm and in promotion for Atco Records.

EMI Music Worldwide in Los Angeles promotes Paul Donahoe to man-









FONOROW

THRASHER

ager, international promotion, for EMI Music's international marketing di-

vision. He was coordinator of marketing and promotion for the label. CBS Records in New York appoints Tom Simonson director of college marketing and Jill Richmond manager of college marketing. They were, respectively, manager of college marketing and coordinator of college marketing, both for the label.

Hank Spann is named promotion manager, Gulf Coast region, black music, for Warner Bros. Records in Los Angeles. He was promotions director for WXOK radio in Baton Rouge, La.

Virgin Records in Los Angeles appoints Cynthia Bryce director of contract administration. She was a legal assistant at the firm of Fischbach, Medow & Pearlstein.

PUBLISHING. Cherie Fonorow is named VP of music publishing/creative operations for PolyGram's Music Publishing Cos. in New York. She was director, creative operations, for PolyGram Music Publishing USA.

• VIDEO PEOPLE on the move, see page 57



Edited by Irv Lichtman

BON VOYAGE: Bon Jovi manager Doc McGhee tells Track that the PolyGram superstar act is planning to play a big concert in the Soviet Union next summer. Negotiations are now under way. Bon Jovi was set to launch its global tour Monday (31) in Dublin, Ireland. U.S. dates start in January.

BAGS PACKED: At press time, Derek Shulman, who signed Bon Jovi, was literally packing his things at PolyGram in New York to make the move to 75 Rock, where he will reportedly helm a refurbished Atco label.

KCA MOVES: Mike Becce, longtime RCA Records staffer, leaves his post as national director of top 40 promotion Jan. 1. Expected to arrive at the label is Skip Miller, former president of Motown, who is likely to join the label in Los Angeles as VP of the black

ESHEL EXITS: Billy Meshel has resigned as president of the Arista Music Publishing Group, which is part of the BMG Music complex. Meshel has worked for the company out of Los Angeles for the past 12

MOOM AT THE TOP: Randy Travis' "Old 8 x 10" stood atop the Top Country Albums chart for eight weeks. But since Travis relinquished the No. 1 spot three weeks ago, the chart has had a revolving door, with Dwight Yoakam, the Judds, and this week Ricky Van Shelton in the No. 1 spot. To reach the top, each of these artists has had to leapfrog over Travis, who has has held tight at No. 2.

NO CONTEST: Local 802 of the American Federation of Musicians will not hold its biannual election this fall because "nobody's running against our 'says John Glasel, president of the New York local. Uncontested are four administrative offices and nine memberships each on the executive board and the trial board. Glasel, who became Local 802 president six years ago after defeating longtime incumbent Max Arons, notes that skipping the election will save the union about \$36,000, assuming that there are 13,000 members eligible to vote, as there were in the last election.

A&R WARS: On Nov. 10, the Los Angeles chapter of

the National Academy of Recording Arts & Sciences and ASCAP will co-sponsor a panel discussion in which top industry personnel will debate the current state of label A&R. The panel, "A&R Wars: Is A&R Holding The Record Industry Back?," will pit music consultant Thomas White, author of a controversial Commentary (Billboard, April 23) that was critical of A&R, against such industry representatives as MCA president Al Teller, Warner Bros. president Lenny Waronker, Columbia West Coast A&R VP Ron Oberman, A&M VP of promotion Charlie Minor, former Motown and Stax executive Al Bell, and Geffen A&R exec Tom Zutaut. The program, to be moderated by KMPC FM Los Angeles program director and former MTV VJ J.J. Jackson, will be held at the Beverly Garland Hotel in North Hollywood. For further information, call NARAS at 213-843-8253

APPY CHARTS! One memorable present received by William Hammerstein on his 70th birthday (Oct. 26) was seeing two new recordings of classic works associated with his father, lyricist/librettist Oscar Hammerstein II, achieve rather impressive (and interesting) chart status. "Show Boat" (Angel-EMI), with music by Jerome Kern, and "The Sound Of Mu-(Telarc), with music by Richard Rodgers, are at Nos. I and 2 on the classical crossover charts, respectively. For the record, the previous week saw the chart positions of the two releases reversed. William Hammerstein, a producer/director, served as a consultant on the new "Show Boat" album. Oscar Hammerstein died in 1960, less than a year after the opening of "The Sound Of Music" on Broadway.

HILD CARE: George Michael completed his sellout six-night stand in Southern California Oct. 9 with a benefit concert for the Adam Walsh Resource Centers that raised \$550,000 in ticket sales and contributions from CBS Records, Sony Corp., and the Coca-Cola Co. The centers provide educational child-safety programs and lobby for legislative initiatives that aid children in general.

SELECT COMPANY: Smokey Robinson becomes the fourth writer to be honored with ASCAP's Founders Award when society president Morton Gould makes a presentation at a special dinner Wednesday (2) at Chasen's in Los Angeles. Other recipients are Bob Dylan, Stevie Wonder, and Jule

BONE TALKS: Mike Bone, president of Chrysalis Records, will speak on the topic of DAT at the monthly meeting of the music and performing arts unit of (Continued on page 80)

Shedd To Stress Young Acts At Merc

BY ED MORRIS

NASHVILLE Producer Harold Shedd, who is set to take over A&R duties from departing Steve Popovich at Mercury/PolyGram here, says he will emphasize the label's younger and developing acts in fighting for a bigger share of the country market.

Although Popovich signed such newcomers as David Lynn Jones, Larry Boone, and Donna Meade, he spent much of his energy during his nearly three years at Mercury working to revive the recording careers of Johnny Cash, Kris Kristofferson, Lynn Anderson, and other established artists.

'Based on the foundation Popovich has built in the last two or three years-especially with Kathy Mattea and Larry Boone—I think we'll probably lean more toward the leading edge or the cutting edge of the country scene,'

Shedd says. Mattea, who was already on the label when Popovich arrived, recently won the Country Music Assn.'s single-of-the-year award for "18 Wheels And A Doz-en Roses." Boone, who is also a songwriter, was one of Popovich's first signings. His chief effort has been the top 10 single "Don't Give Candy To A Stranger."

Shedd, who begins his new job as creative VP/Nashville the first week of November, will report directly to PolyGram president and CEO Dick Asher.

A former jingle producer, Shedd hit the big time in country music in 1979 when he agreed to co-produce Alabama, then emerging from its status as a regional act. He has since co-produced 11 of the act's albums, which have sold a total of more than 30 million copies. This year Alabama replaced him, opting to work with Josh Leo and Barry Beckett.

Shedd is also responsible for helping to bring K.T. Oslin to fame. He produced both "80's Ladies," Oslin's first album, which went gold early this year, and "This Woman," which is likely to go gold by year's end. Oslin won the song-of-the-year and femalevocalist-of-the-year prizes at the recent CMA ceremonies.

Shedd says he's negotiating for the right to continue producing acts not on Mercury: "I might be able to retain a couple, but I'm going to be working for PolyGram."
Whether Shedd will pare or add

to the roster is still up in the air. He says, "I want to get over there and get inside and really see what we are working with."

Shedd is part owner of Music Mill Recording Studio and several music publishing companies that are now administered by the Welk Music Group, which was recently purchased by PolyGram.

BILLBOARD NOVEMBER 5, 1988





"WAY COOL JR." (7-88985)

(81929)

Produced by Beau Hill and Mike Stone A Ratt N Roll/Berle Company Production Personal Management: Marshall Berle

TWO THINGS TO DO NOVEMBER 8:

