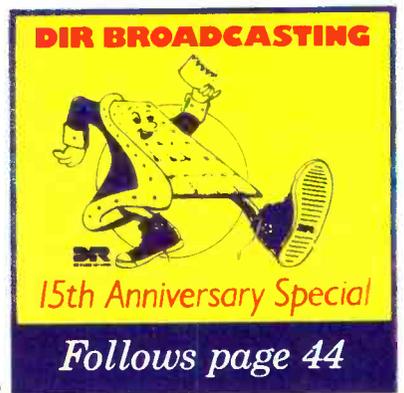


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VOLUME 100 NO. 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 17, 1988/\$3.95 (U.S.), \$5 (CAN.)

Record Industry Mixed On MTV Plan To Daypart Videos

BY STEVEN DUPLER

NEW YORK Record company video executives are voicing mixed reactions to MTV's decision to begin dayparting its videoclip programming for a 90-day trial period beginning this month. The move will place specific musical genres into regimented time slots plotted according to MTV's demographic research.

MTV, which uses one feed for the whole country, will gear the dayparting experiment toward the Eastern and Central time zones because of the large number of its subscribers concentrated there. However, Billboard has learned that MTV is considering a separate feed for the Pacific and Mountain time zones in 1989.

Music Dealers Report Modest Summer Gains

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK What did music retailers do over the summer vacation months? Some boast of bountiful sales from June through August, but in a summer that was prone to odd industry twists, most chains report more modest gains.

Many chains report that sales were erratic during June, July, and August, although most appear to have ended up ahead of last summer's figures.

"It has been the most unusual shopping pattern for a summer that I've ever seen," says Steve Bennett, VP of marketing for 140-store Dur-

(Continued on page 79)

Only 18% of the households reached by MTV are located in those time zones.

Under the dayparting trial run, hardcore rock'n'roll will become a rare sight during weekday mornings and afternoons on the channel.

Instead, softer rock, ballads, and

(Continued on page 82)

RIAA Study: Listeners Want More Info On Disks PDs Warm Up To Back-Announcing

BY SEAN ROSS

NEW YORK As the Recording Industry Assn. of America prepares to issue an independently conducted study on consumer attitudes toward radio's identification of music, mounting evidence exists that the attitude of programmers toward

the back- and front-announcing of songs is softening.

The RIAA study of 1,014 radio listeners between 12 and 49 years old, conducted by Mike Shalett's Sound Data Group, was scheduled to be released Sept. 9. At press time, RIAA officials were still mulling its findings, but among them will reported-

ly be the conclusion that nearly two out of three respondents would like DJs to give them more information about records.

That follows by several weeks an impassioned open letter to the industry by National Academy of Recording Arts & Sciences president Michael Greene. He wrote, "Less talk, more music" is a valid radio concept, but it appears in many cases to see artist identification as part of the talk rather than a vital part of the music."

Greene cited radio's recent tendency toward long music sweeps—the construction of which tends to discourage back-selling—as part of the problem. But most of the PDs

(Continued on page 76)

Majors Accelerate Vinyl Phase-Out

This story was prepared by Ken Terry in New York and Dave DiMartino in Los Angeles.

NEW YORK Within the past year, most major labels have begun deleting LP versions of many catalog releases and reissues, and the trend

seems bound to accelerate as demand for vinyl further diminishes.

Although LPs still account for 10%-20% of industry unit sales, according to several estimates, retailers have for some time been cutting back on their LP orders, especially on slower-moving catalog. Now the majors are

responding by eliminating vinyl on titles that do not sell above a certain minimum level.

The move to phase out vinyl began with independent and classical labels; today, the larger classical imprints release LP equivalents only on their

(Continued on page 85)

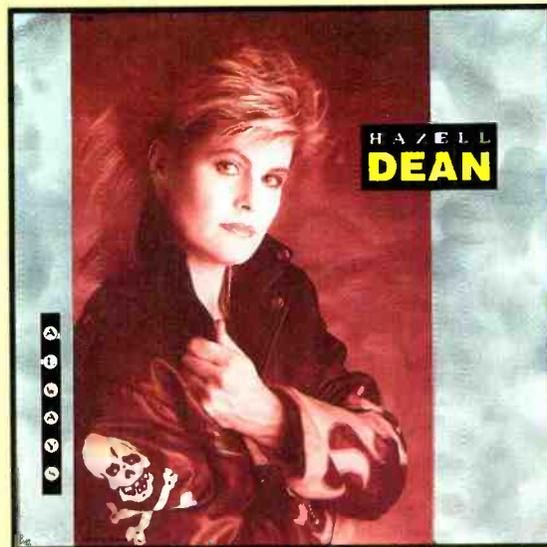
Tops In Radio Honored By Billboard

NEW YORK After two rounds of voting and more than four months of competition, 48 stations, seven record labels, and three syndicators have been chosen as the winners in the 1988 Billboard Radio Awards.

The winners will receive their awards Thursday (15) at an invitation-only reception sponsored by Billboard and DIR Broadcasting at the J.W. Marriott Hotel in Washington, D.C., during the National Assn. of Broadcasters convention.

This year's big winners, with three awards each, are top 40s WHYZ "Z100" New York and KZZP Phoenix, Ariz.; AC-formatted WEBE Bridgeport, Conn.; and black/urban WGCI Chicago. For complete coverage of all the winners, see pages 19-22.

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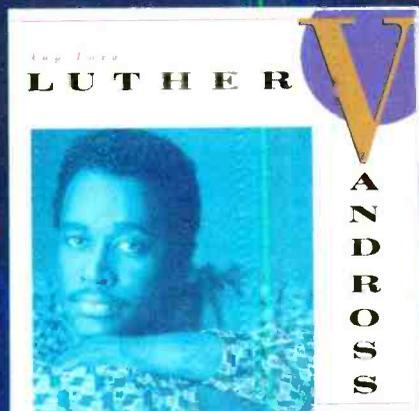
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NAB Readies Radio '88 In D.C.

Confab Locale Suggests Political Focus

BY BILL HOLLAND

WASHINGTON The National Assn. of Broadcasters hopes to deliver on its promise that Radio '88 will be bigger and better than ever when the four-day event kicks off here Wednesday (14).

NAB expects 6,500 attendees at this year's fete, an increase of 800 over Radio '87, held in Anaheim, Calif. Also, the 37,000 square feet of exhibition space sold to 180 firms

top the 27,000 square feet sold to 143 exhibitors last year.

While NAB staffers, industry pundits, and attendees search to pinpoint the potential touchstone of Radio '88—last year it was the emergence of the new age format—the very location of this year's convention during an election year suggests a major political focus for the event.

While not all attendees will be interested in grabbing a cab to visit

Capitol Hill, there will certainly be much attention paid to the nation's lawmakers by those broadcasters concerned with next year's congressional agenda—particularly with the chances of forging a radio-only license-renewal reform bill and of defeating attempts by some legislators to codify the controversial fairness doctrine.

Outside the political arena, the four-day schedule is staggeringly full, illustrating the NAB's response to criticism that prior convention sessions were poorly planned. Sales, programming, engineering, and promotion sessions as well as format discussion workshops look strong.

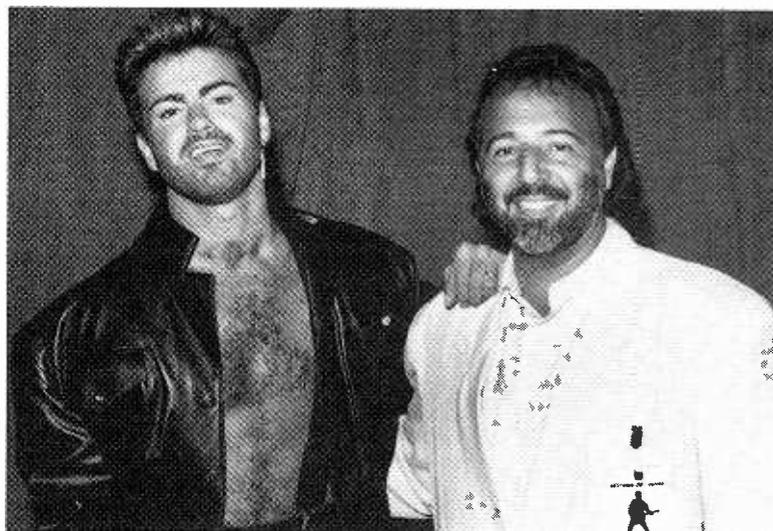
The spotlight will also shine on industry public service—with AIDS education, drug and alcohol abuse campaigns, and voter education highlighted in several booths and sessions.

Most of the action will take place at the Convention Center, where the sessions and exhibitor space will be housed. The nearby Grand Hyatt and J.W. Marriott hotels will house the hospitality suites—100 at the moment. NAB admits there were not enough hotel suites for all who requested them.

Billboard and DIR will be co-hosting an invitation-only reception at the Marriott on Thursday (15) to honor the winners of the 1988 Billboard Radio Awards (details, pages 19-22).

Wednesday and Thursday will see opening celebrations as well as workshops in dizzily varying topics, from "EEO Hiring And Firing: Getting Things Right The First Time" to "Selling Spanish Radio." For programmers, Friday and Saturday are heavy with format discussions.

Urban, country, soft adult contemporary, easy listening, nostalgia, classic rock, and news/talk sessions take place from 10:15-11:30 a.m. Friday; album rock, full-service, adult contemporary, oldies, top 40, Spanish, new age, and classical fine arts sessions are scheduled for 8:15-9:30 a.m. Saturday.



Faith Partners. George Michael, left, joins Tommy Mottola, president, CBS Records Division, to mark Michael's three SRO performances at New York's Madison Square Garden and the success of his "Monkey" single, the fifth No. 1 hit from the "Faith" album.

Opryland Plans 24-Hour Country Radio Network

BY GERRY WOOD

NASHVILLE A major new source for country music radio programming will be launched in December by Opryland USA Inc. and Group W Satellite Communications. The new satellite-delivered radio network, called TNNR, will broadcast live in stereo from Nashville studios 24 hours a day, seven days a week.

Details of the new service will be announced at the National Assn. of Broadcasters convention in Washington, D.C. It's a joint venture of the two companies that created The Nashville Network, a highly successful cable television network available in 42 million cable households. Opryland USA is a division of Gaylord Broadcasting Co., which also owns the Opryland complex, WSM-AM-FM Nashville, WKY-AM Oklahoma City, and seven television stations.

TNNR will be transmitted on the audio subcarrier of Galaxy 1, transponder 2, TNN's satellite. A purchase plan has been established for radio stations needing new dishes to receive the satellite signals.

The format will stress live interviews with top country music talent, commentary by DJs and TNN personalities, record countdowns, entertainment news, concerts, rec-

ord reviews, features, and recorded music slanted toward "personality-intensive hit country" radio.

"There are a lot of opportunities, not just from the stations that are already country but from stations that aren't country," comments Bob Meyer, group radio manager, Opryland USA Inc., who announced the new service along with Lloyd Werner, senior VP, sales and marketing, Group W. "You're looking at over 2,000 country stations to begin with."

Meyer expects the network to start with at least 50 stations, and TNNR officials say they believe hundreds of stations will be in the fold shortly thereafter. Localization will be stressed, he emphasizes. "This system is as automated as a local station wants to be. We'll be able to send down nine different [cue] tones that will activate local promos, commercials, IDs, weather, news—you'll never hear 'TNNR' on the air." Affiliates will also have the opportunity to tie in with their local cable operators for cross promotions with TNN.

Radio stations will be offered the service on a monthly fee basis plus barter agreement. TNNR—the first full-time radio network based in Nashville—will retain two min-

(Continued on page 86)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ted Bleymaier is appointed VP, international, by Word Inc. in Waco, Texas. He was international director for the label's record and music division.

Virgin Records in New York names Douglas Currie label manager for Virgin Classics. He was the classical buyer for Tower Records in the U.S. and London.

Michael Brown is named associate director of A&R, black music division, for Capitol Records in Los Angeles. He was assistant professional manager at Unicorn Music.

I.R.S. Records in Los Angeles names Annie Fort manager, East Coast publicity. She was an office manager for the label.

EMI-Manhattan Records in New York promotes Joyce Harding to senior coordinator/secondaries and Michele Taylor to jazz promotion coordinator.



BLEYMAIER



CURRIE



KING



ROSENTHAL

They were, respectively, executive secretary, R&B, for the label and secretary for Blue Note Records.

Columbia House Division of CBS Records Inc. in New York names Marita Haynes manager, catalog master, A&R administration, and Lois Wright supervisor, A&R administration. They were, respectively, supervisor, catalog master, and compact disk coordinator, both for the division.

Katherine Taylor is named VP of Carol Records in Cleveland. She was in sales and artists' representation for the label.

Mobile Fidelity Sound Lab in Petaluma, Calif., appoints Rick Kelly national sales manager. He was with audio/video accessories manufacturer The Last Factory.

Bernie Grossman is named national sales/marketing manager for the Welk Record Group in Los Angeles. He was national marketing manager for the label.

K-tel International in Plymouth, Minn., makes the following appointments: Demae De Rocher, coordinator of national publicity; Ron Cataldi, Northeast regional sales manager; Ralph Kampshoff, West Coast regional sales manager; Michael Mowers, Midwest regional sales manager; and Mike Pack, Southern regional sales manager. De Rocher was publicity representative for the Minnesota Music Academy; Cataldi was with Malvern Distributing; Kampshoff was with Navarre Distributing; Mowers was with Total Music Service; and Pack was with Motown Records.

Jay Harding is named assistant director, West Coast promotion, for Frontier Records in California. He was in promotions at Geffen Records.

DISTRIBUTION/RETAILING. Warehouse Entertainment in Los Angeles promotes Ralph King to VP, marketing, and appoints Bruce Jesse VP, advertising and sales promotion. King was VP, advertising and sales promotion, for the company; Jesse was VP, advertising and sales promotion, for the Musicland Group.

RELATED FIELDS. Phil Rosenthal is appointed VP of the event marketing division of the MCA Music Entertainment Group in Los Angeles. He was VP, marketing, for Shopping Center Network in Miami.

Elaine Z. Katsulos is appointed director of West Coast publicity at Hervey & Co. public relations/management consultants. She was on the West Coast publicity staff of RCA Records.

Tom Willits is appointed executive VP/artist manager for Broadbeard Productions in New York. He was the owner of Wildcard Entertainment.

• VIDEO PEOPLE on the move, see page 64

Video, Record Industries Brand Act Threat To Free Speech Coalition Moves To Block Child Porn Bill

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

LOS ANGELES As the controversial Child Protection and Obscenity Enforcement Act moves forward on Capitol Hill, a panindustry coalition of groups representing songwriters, publishers, and record companies is planning to meet to consider the ramifications of the bill and discuss strategy to oppose crucial sections of the legislation.

The bill has been criticized as a vaguely written and too-sweeping outgrowth of the 1986 Meese Commission on Pornography. It is also attacked as an attempt to federalize a crackdown on protected speech under the guise of a child pornography and obscenity bill (see Commentary, page 9, and Billboard, June

25).

The National Assn. of Recording Merchandisers and the Video Software Dealers Assn. have been actively urging their members to call or write their congressmen to express opposition to the current version of the bill. A number of retailers around the country have already met with legislators or their aides.

According to a source close to the situation, a strategy meeting will be convened later this month, involving representatives of the Recording Industry Assn. of America, the National Music Publishers Assn., the Songwriters Guild of America, the National Academy of Songwriters, ASCAP, and BMI.

The source notes that the coalition's entry into the debate over the bill will be low-key, since ongoing discussions between Senate Judiciary Committee staffers and NARM

and VSDA lobbyists have been productive.

During the August recess, according to insiders, Judiciary Committee staff, after listening to lobbyists' comments, began to look closely at sections of the bill dealing with civil penalties, seizure, and forfeiture—those considered most dangerous by opponents.

However, one insider says that as the bill reads now, legitimate music industry businesses are "still at risk."

Normally, Senate action would require committee approval of the Child Protection and Obscenity Enforcement Act; this is what the bill's opponents are hoping for. There are fears, however, that the bill might leapfrog Judiciary Committee consideration and appear in its original language on the Senate floor before

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BOSTON JOCK FIGHTS APARTHEID

WBCN morning man Charles Laquidara is asking listeners to destroy their Shell Oil credit cards to protest the company's business dealings in South Africa. Radio correspondent Peter Ludwig reports that Shell was once a WBCN advertiser, but the Infinity Broadcasting station has made no move to stop the campaign. **Page 17**

Shocked Does It Her Way—Again

Maverick singer/songwriter Michelle Shocked is at it again: The video for "Anchorage," the first single from her new Mercury album, combines footage from three unrehearsed live shoots; PolyGram is touting it as the first "completely live-audio/live-concept video." **Page 54**

'PETER, PAUL AND MARY' ON CD

Peter Yarrow of the legendary folk trio takes a trip down memory lane and a look at state-of-the-art audio technology as he recounts his adventures in remixing PP&M's first Warner Bros. album for its recent rerelease on CD. **Page 58**

Atlantic-Prism Merger Kaput

The Atlantic Entertainment Group and the Prism Entertainment Corp. dealt the home video industry a big surprise this week: The two companies, which had been on the verge of merging, announced that the deal is off. Home entertainment editor Jim McCullaugh explains why. **Page 63**

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Settlement Leaves Legal Questions Unanswered MPI Won't Market Rev. Jackson Vid

BY AL STEWART

NEW YORK An out-of-court settlement that shelve the home video release of the Rev. Jesse Jackson's speech before the Democratic National Convention leaves open the question of whether a commercial video release is protected by the First Amendment.

Entertainment attorneys say that had the case been pursued it might have resulted in a landmark decision with far-reaching implications for suppliers interested in marketing news-related videos. The settlement does not resolve the issue of a home video supplier's role as a news-gathering organization. If video companies can in fact disseminate news like a television station or newspaper, programming options could be significantly expanded.

Despite the Sept. 7 settlement, Jaffer Ali, MPI Home Video's VP of sales, maintains that his company was within its rights to release "Jesse Jackson: We Can Dream Again" without Jackson's approval (Billboard, Aug. 13). Nevertheless, he adds that the company has already spent some \$85,000 on legal fees and that the unit volume expected did not justify continuing a costly legal fight over the video.

Prior to the settlement, Jackson's attorney, Henry Morgan, called the MPI video "a commercial rip-off that was appropriated without consent. It's not a question of whether they are a news-gathering organization, it is a question of fair use." Neither Jackson nor his attorneys could be reached for comment on the settlement. At press time it remained unclear if a home video release of Jackson's speech will be marketed by another company.

During a hearing on Jackson's motion for a preliminary injunction, the former presidential candidate acknowledged that his speech was "news" occurring at a "historical event." Judge James B. Zagel of the U.S. District Court in Illinois noted that Jackson imposed no restrictions on the use of the speech by news media, even those that printed it verbatim. "He desired the speech to receive the widest possible audi-

ence," wrote Zagel. Still, Zagel granted the injunction because Jackson had copyrighted his speech.

When the preliminary injunction expired, MPI agreed to keep the tape off of the market and Jackson's attorneys dropped their copyright suit against the Oak Forest, Ill., supplier (Billboard, Sept. 10). Under the terms of the settlement, MPI will not pay any compensation to Jackson for the legal expenses he incurred.

"We would have prevailed if we kept fighting," says MPI's Ali. "But

the enormous legal expense involved was just too much. The judge recognized the fact that we were disseminating news but said it was a copyright issue.

"It is a question of law that has not been decided," continues Ali. "There should be legislation enacted to protect the public's right to know. We're talking about a political speech here, not a Woody Allen monologue."

Ali contends that profit was not MPI's sole motive in issuing the vid-

(Continued on page 82)

Firm To Broadcast New Video Titles Via Satellite

BY JIM McCULLAUGH

LOS ANGELES A potential new avenue for ancillary movie distribution is shaping up as Touchtone Video Network gets set to offer hit movies day and date with their videocassette counterparts via direct broadcast satellite (DBS) to consumers with home dishes.

The TVN concept is similar to pay-per-view, which is offered to cable television subscribers. Typically, PPV offers films on one to four channels; TVN will be offering 10 films at a time.

Los Angeles-based TVN has contracted with the American Telephone & Telegraph Co. for 17 transponders on its Telesat 303 Satellite. This will enable home satellite dish owners to dial an 800 number and order movies from TVN. The company estimates that there are at least 2 million U.S. households with dishes.

TVN also estimates that there are 10 million-15 million U.S. homes that do not have cable now and will never be offered cable services; these homes represent an ideal market for TVN. The service becomes even more attractive, says TVN, when combined with advances in satellite technology that are reducing the size and expense

of the dishes.

In announcing the service's debut, TVN is eyeing the home video consumer rather than presenting its service as an alternative to cable programming.

"No more driving down to a videocassette rental store only to find that they're out of the hot new film you want to see," says Stuart Levin, president and chief executive officer of TVN. "By means of AT&T's new 800 INFO-1 service, developed by AT&T and used by TVN, consumers can dial up the film of their choice any hour of the day or night from the privacy of their own TV viewing room. This will be the first and only true electronic videocassette rental." Billing to users will also be handled through AT&T.

PPV has been an emotional issue for the videocassette business because video specialty stores claim it erodes video rentals and encourages home taping. Some studios have responded to the concern by holding back on PPV releases. Typically, there is also a window between videocassette availability for major movies and pay cable availability on such services as HBO and Showtime.

(Continued on page 86)

Wherehouse Sets Expansion Strategy Retail Giant Revitalized Under New Management

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment, revealing its first planned strategy in a year of near-constant and tumultuous change, is serving notice that it intends to remain the "dominant player on the West Coast" with both freestanding and mall sites.

Those are the challenging words of Scott Young, who took over in April as president and chief operating officer and who adds that Wherehouse stores will likely extend eastward "through new stores and acquisitions" as early as 1990.

Currently operating 217 stores, Wherehouse expects to total 230 units by year's end and to complete a West Coast expansion plan that will add 45-50 units to that total in 1989.

A surprising revelation is Young's

view on mall operation. Persistent trade rumors have had the audio/video retailer bowing out of malls, when in fact 22 of its 44 mall units are currently being remodeled.

Referring to himself and the two members of Wherehouse's new triumvirate, Ralph King, VP of marketing, and Bruce Jesse, VP of advertising and sales promotion, Young says, "You're looking at three people who built over 1,000 mall stores, very profitable ones."

But all three concur that Wherehouse's mall units had become "weak sisters," in Jesse's words, due to a period of aggressive invasion by Musicland; the establishment in San Francisco of mall-only chain The Record Shop; and, most recently, incursions by Ohio-based mall-oriented Camelot Music into the Seattle market (Billboard, Aug. 20).

A key element in Wherehouse's new positioning, Young emphasizes, is management's close fit, represented by Young, who joined the firm 18 months ago, and the recently hired King and Jesse.

King spent 11 years with Record Bar, including three months in 1976 when Young was also there. Jesse spent four years at Musicland, which had been headed by Young before he went on to found his own chain in 1980.

Emphasizing that Wherehouse is now a private company and thus will not disclose financial data, Young instead defers to the latest, publicly disclosed annual-sales-volume estimate of \$275 million at the chain's present size.

Young identifies four growth factors for Wherehouse that he claims

(Continued on page 84)

U.K. Kicks Off Human Rights Now! 72,000 At Opening Date Of Benefit Tour

BY NICK ROBERTSHAW

LONDON The Human Rights Now! concert tour organized by Amnesty International began its six-week, 21-date swing through five continents at this city's Wembley Stadium Sept. 3 before a capacity audience of 72,000.

The tour's lineup includes Bruce Springsteen, Peter Gabriel, Tracy Chapman, Sting, and Senegalese artist Youssou N'Dour. Their 35,000-mile itinerary takes in Budapest, Hungary; San José, Costa Rica; Buenos Aires, Argentina; and New Delhi, India.

The tour marks the 40th anniversary of the Universal Declaration of Human Rights. One million copies of

the document have been printed for audience distribution, signing, and return to the United Nations.

The tour is not intended to raise funds for Amnesty: Its operating costs of more than \$20 million will far outstrip ticket receipts. At Wembley, tickets were priced at about \$37.50, but in Budapest they are less than \$4. Sportswear manufacturer Reebok, the tour's sponsor, will underwrite the deficit.

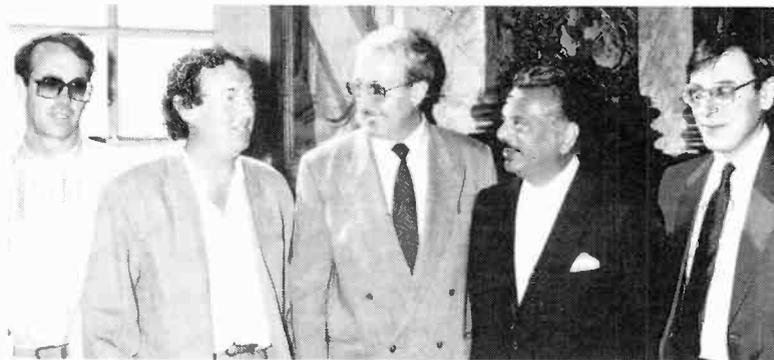
Says U.K. Amnesty director Marie Staunton: "You can go for a handful of big concerts in places like Britain and America where you can make a lot of money, or you can decide, as we have done, to go to countries in Africa and Latin America where people

can't afford high prices and it is expensive to put shows on."

The aim of the tour, Staunton adds, is to raise consciousness, not funds.

Amnesty's 1986 Conspiracy of Hope tour in the U.S., also featuring Peter Gabriel and Sting, first demonstrated to the organization the value of rock music links; in its wake, the number of Amnesty's stateside members rose from 150,000-250,000. Leaf-letting at a recent U2 concert here produced 400 new Amnesty members.

Some observers believe the Reebok
(Continued on page 86)



Floyd En Français. International EMI executives join Pink Floyd for a concert at France's Palace Of Versailles. The group was presented with a special plaque as the first rock band ever to perform there. Pictured, from left, are Jim Fifield, president and chief operating officer, EMI Music Worldwide; Nick Mason, Pink Floyd; Guy Deluz, president, Pathe Marconi EMI; Bhaskar Menon, chairman and CEO, EMI Music Worldwide; and Alexis Rotelli, managing director, EMI Music Europe.

Michael Jackson Quitting Live Shows After 'Bad' Tour

NEW YORK In bona fide superstar tradition, Michael Jackson will retire from the live concert scene when his worldwide Bad tour ends Dec. 26 in Tokyo.

Jackson's decision to quit touring was announced Aug. 30 by his personal manager, Frank DiLeo. "Michael Jackson does not want to do concerts again, of any size," said DiLeo, adding that his client plans to concentrate on making films and records.

According to DiLeo, Jackson is exhausted from his current global trek, which started Sept. 12, 1987, in Japan and has already attracted more than 3.5 million concertgoers.

During his initial Japanese and Australian dates, the superstar drew 570,000 fans; another 500,000 caught his 30 U.S. sellouts earlier this year; and a staggering 2.5 million people attended his European summer stadium dates in Italy, Austria, Holland, Sweden, Switzerland, Germany, France, Spain, Belgium, and the U.K.

The U.K. dates were highlighted by a record-breaking seven-night stand at London's Wembley Stadium,

which drew 504,000 fans. Jackson was scheduled to end his European swing Sept. 11 at the Aintree Racecourse, Liverpool, England, before a 125,000 sellout crowd.

Following a two-week break, Jackson will return home for a second leg of U.S. dates, starting Sept. 26 in Pittsburgh. Box-office reports indicate that most of the shows have already sold out.

There will be no further additions to Jackson's U.S. itinerary, which is as follows: Sept. 26-28, Pittsburgh Civic Arena; Oct. 3-5, the Meadowlands Arena, East Rutherford, N.J.; Oct. 10-11, Richfield (Ohio) Coliseum; Oct. 13 and 17-19, Capitol Centre, Landover, Md.; Oct. 24-26, Palace of Auburn Hills, Rochester, Minn.; Oct. 31-Nov. 2, Tacoma (Wash.) Dome; Nov. 7-9, Irvine Meadows, Laguna Hills, Calif.; and Nov. 13-15 and Nov. 20-22, Los Angeles Sports Arena.

The final stop on the Bad tour is the Tokyo Dome, where Jackson will give nine concerts from Dec. 9-26.

Worldwide sales of Jackson's "Bad" album have topped the 16 million mark.

STEVE GETT

As Of '89, 8 New Awards Will Be Given GMA Ups Dove Categories

NASHVILLE The Gospel Music Assn. has added eight categories to its Dove Awards slate for 1989, all of them under the new recorded-song-of-the-year division. Beginning with next year's ceremonies, Doves will be given for the best gospel record in metal, rock, country, contemporary, inspirational, Southern gospel, contemporary black gospel, and traditional black gospel.

The new awards will not replace the current song-of-the-year slot. That category will continue to have 10 finalists contending for the top spot, while the new categories will admit only five finalists each. Under the new rules, adopted by the GMA board in its Aug. 22 meeting in Los Angeles, any finalist song competing unsuccessfully two years in a row for song of the year will be ineligible the following year. Eligibility returns, however, in the fourth year.

Metal, rock, and country divisions in the album-of-the-year category

were added last year.

To be eligible for recorded song of the year this time around, a song must have been released between Dec. 1, 1987, and Oct. 31, 1988.

The board also altered some Dove voting procedures. Starting in 1989, GMA professional members will be allowed to vote in only five of the eight album-of-the-year divisions instead of in all of them, as had been permitted. The same rule will now apply to voting for recorded song of the year.

In addition, the board agreed that associate members, who previously voted only for artist of the year and the Horizon award, may also vote for song of the year.

The board also voted to change the name of the Horizon award to new artist of the year.

The Dove for recorded song of the year will be awarded to both the artist and songwriter.

Veterans Battle The Youth Brigade; Jackson Gains On Black, Drops On Pop

IT'S NEVER EASY for established veterans to hang on year after year, fending off waves of newcomers eager to take their place in the pop pantheon. But these days it's especially hard for older acts, since so many of the current crop of newcomers are youngsters in their teens and early 20s. Stand next to **Debbie Gibson**, **Tiffany**, **Pebbles**, or **Rick Astley** and you'll look older, too.

The sudden return to an emphasis on youth in the pop market may be one reason that albums by **Olivia Newton-John**, **Boz Scaggs**, **Pat Benatar**, **Jimmy Page**, **Brian Wilson**, **Patti Smith**, and the **Moody Blues** are apparently struggling—to varying degrees—on this week's chart.

Albums by **Chicago**, **Kenny Loggins**, **Peter Dinklage**, and **Daryl Hall & John Oates** are also meeting with resistance—even though they have all generated major hit singles.

To be sure, some veteran acts are holding up well, including **Steve Winwood**, **Robert Palmer**, **Robert Plant**, and **James Taylor**. A few are even doing better than expected, including **Elton John** and the resurgent **Aerosmith** and **Cheap Trick**.

But there seems to be an extra dose of pressure on veteran acts these days. They can only hope their video doesn't come on right after **Bobby Brown's** or **Kylie Minogue's**—and be sure to have their publicity photos retouched.

THERE'S GOOD NEWS and bad news this week for **Michael Jackson**. The good news is that "Another Part Of Me" jumps to No. 1 on the Hot Black Singles chart. It's the fifth No. 1 black hit from "Bad," tying a record set last year by sister **Janet Jackson**, who scored five No. 1 black hits from "Control."

But "Another Part Of Me" drops from No. 11 to No. 12 on the Hot 100. Unless it does a quick about-face, it will snap a string of 17 straight top 10 hits for Jackson and go down as his first single to fall short of the top 10 since he signed with CBS a decade ago.

This setback, coming just three weeks after **Whitney Houston's** "Love Will Save The Day" peaked at No. 9, suggests that radio and/or the public is starting to rebel against the current record-industry practice of milking albums for four, five, or six hit singles.

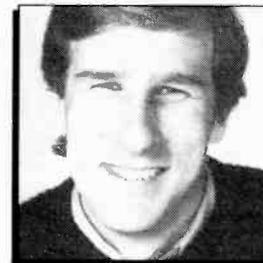
FAST FACTS: **Bobby McFerrin's** "Don't Worry, Be Happy" jumps to No. 4 on the Hot 100, becoming the first a cappella single to crack the top five. McFerrin's "Simple Pleasures" album leaps to No. 20 on the pop album chart. The singer first cracked that

chart last year with "Spontaneous Inventions," which peaked at No. 103.

Def Leppard's "Love Bites" jumps to No. 9 on the Hot 100, making "Hysteria" the first metal album to generate four top 10 singles. The album holds at No. 1 for the sixth week.

The **Beach Boys** appear to have bested their longtime leader and mastermind, **Brian Wilson**, in the chart wars. The Boys' "Kokomo" jumps 20 notches to No. 58 on the Hot 100, while neither of Wilson's solo singles, "Love And Mercy" and "Nighttime," has cracked the survey. "Kokomo" is from the "Cocktail" soundtrack, which jumps to No. 12 on the Top Pop Albums chart.

Huey Lewis & The News can't be too happy about the fact that their "Small World" album holds at No. 11 on the Top Pop Albums chart. The band's two previous albums, "Sports" and "Fore!," both made No. 1.



by Paul Grein

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that **UB40's** "Red, Red Wine" is only the third single first released in the last 20 years to hit the top 40 on two different occasions. The record climbed to No. 34 five years ago and this week leaps to No. 19. The other singles from the last 20 years to achieve the feat: **Judy Collins'** "Send In The Clowns" (No. 36 in 1975, No. 19 in 1977) and the **Pointer Sisters'** "I'm So Excited" (No. 30 in 1982, No. 9 in 1984).

Alphonso M. Mason of Mobile, Ala., notes that **Guns N' Roses'** "Sweet Child O' Mine" is the longest No. 1 hit so far in 1988. The single runs 5:55, which tops **George Michael's** "Father Figure" by 18 seconds.

Christopher Arndt of Kinderhook, N.Y., notes that **Gloria Estefan & Miami Sound Machine's** "1-2-3" is that rare record whose title predicted its chart fate. The song peaked at No. 1 on the Hot Adult Contemporary chart, No. 2 on the Hot Cross-over 30 chart, and No. 3 on the Hot 100.

Dan Kraft, 7-inch singles buyer at Tower Records in Boston, notes that **Natalie Cole's** "When I Fall In Love" was once sung by her father, the late, great **Nat "King" Cole**. She's the first artist to hit the Hot 100 with a song popularized by a parent since the **Reddings**. That group, consisting of two sons and a cousin of the late **Otis Redding**, scored in 1982 with "Dock Of The Bay."

Mike Logan of Topsfield, Mass., notes that while "Roll With It" was **Steve Winwood's** first No. 1 solo album, he had previously topped the album chart as part of **Blind Faith**. That group, consisting of **Eric Clapton**, **Ginger Baker**, and **Rick Grech**, hit No. 1 with its first and only album in 1969.

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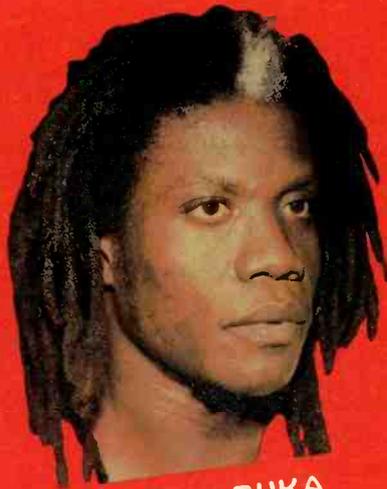
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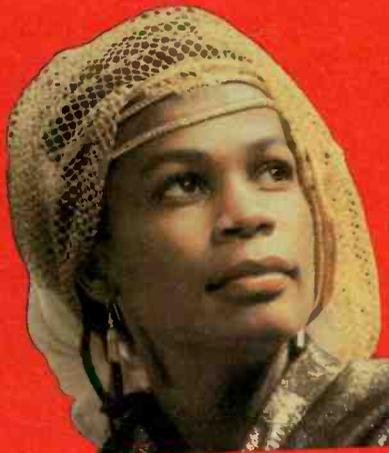
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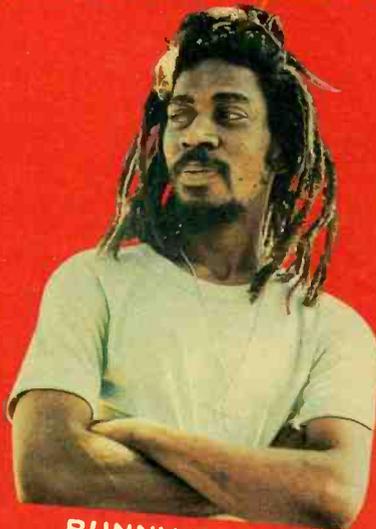
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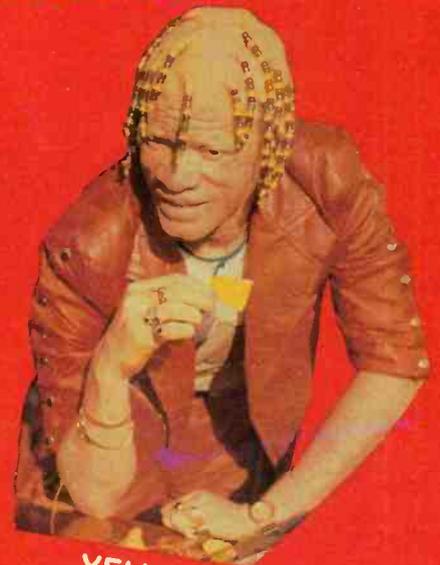
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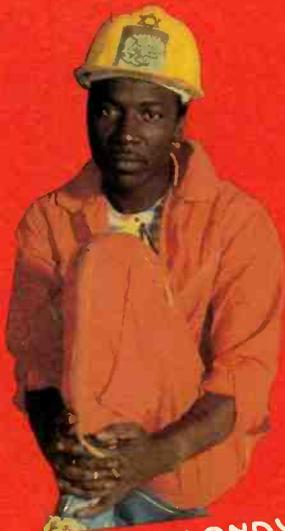
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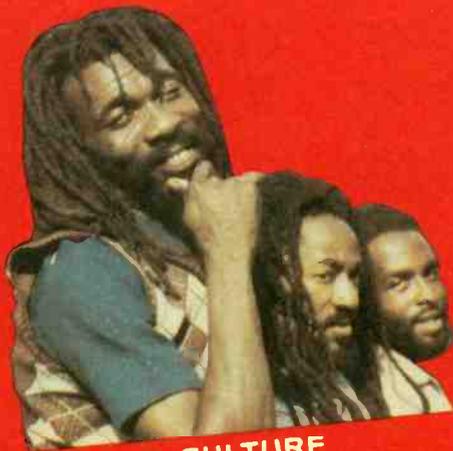
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YOUR ONE STOP SOURCE FOR THE HOTTEST SELLING REGGAE

Censorship May Be Around The Corner

WHY ARE THESE PEOPLE LAUGHING?

BY MICHAEL GREENE

Two years ago, the Associated Press conducted a survey of the public's attitudes toward rock music. They found that 38% of the 18-34 age group—a prime demographic target of our industry—thought that rock had a “bad effect” on children. Many from this same age group said they “liked” rock but felt it encouraged violent behavior, laziness, drug use, sexual activity, disobedience, and disregard for authority.

To me, this survey means one thing: The message of the current group of rock bashers, the antirock people from Washington, D.C., the far right, and elsewhere—the would-be and future censors—is getting through.

One particularly seedy and deceitful example of their cause is HR 3889, the Child Protection and Obscenity Enforcement Act currently before Congress. While it is aimed at the entertainment media in general, it also poses a direct threat to rock music and to suppliers and dealers of rock records.

Due to the bill's confiscatory implications, it may be amended before it is voted on, and it remains to be seen what the courts will make of it. Nevertheless, it is a dangerous piece of work with formidable support in Congress.

Today's rock bashers grew up in the age of rock. They may not know the music or the music's intent, but they know the names and do their homework about the business of music. They are great at organizing and getting to the power elite. And despite what Frank Zappa says, they project a positive image to the public at large.

In the '70s, then-Vice President Spiro Agnew assembled a group of state governors to listen to rock lyrics for drug references—with words flashed onscreen bouncing-ball fashion. The effect was ludicrous, and people laughed.

At the New Music Seminar this summer in New York, a film about the activities of the Parents' Music Resource Center was shown, and

everybody in the audience laughed through the presentation. That's a problem right there—why are these people laughing?

In the record, film, and television industries, there remains an acute failure to understand how serious the right-wingers are about restricting our freedoms. History tells us that one victory in a skirmish will prompt these people to wage a war.

Nobody should be laughing at the current critics of the music. Not

it for our protection.

Yet rock survives. In fact, it's the biggest, most powerful musical genre in the world, so why should we worry?

We should worry about the rock bashers who consider they are on a mission from God, who feel they must protect the children, who bluntly wish to limit freedom of expression.

Rock music has always been a mouthpiece to express ideas that

However, the proponents of the Child Protection Act would throw a chill on the exercise of free speech in this country. Under the bill as currently drafted, if a recording were found obscene in any court, the federal government would be empowered to seize the assets of the record company that manufactured it, the retail chain that sold it, and the artist who created it. That's a direct line from the store counter to the songwriter! The bill would allow the government to seize not only the profits from a particular work that was found obscene, but also any property used to “commit the offense” or to “promote” the obscene material.

There is, of course, no federal standard of obscenity, and this measure does not attempt to establish one. Therefore, it can be expected that standards will vary: What is smut in Idaho may just reflect a commonly accepted manner of expression in another part of the country.

Who's to say what is and what is not obscene? This argument has been in and out of the courts for decades.

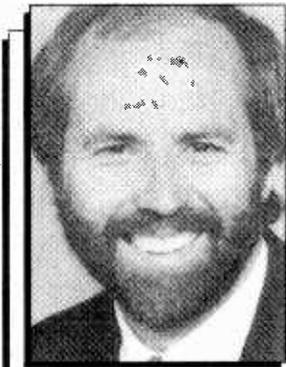
Who's to say who should “protect” the child? The sponsors of HR 3889? I say no. The dentist should protect the child's teeth, the school crossing guard should protect the child crossing the street, and the parents should do the job of moral protection—according to their own system of moral beliefs.

They shouldn't rely on the government for judicial surrogate parenting to enforce and patrol their morals.

The Child Protection Act is an attempt to disguise censorship—which includes rock bashing—as “child protection.” As an industry, we owe it to ourselves to become as well organized as the PRMC and to fight this common threat.

By laughing at the censorship zealots, we make ourselves ridiculous for failing to respond to their challenge. It is a sobering responsibility we must shoulder; the protection of our country's cultural freedoms demands our full attention.

'To enjoy freedom of choice, I must give other people the same freedom'



Michael Greene is president of the National Academy of Recording Arts & Sciences Inc.

with legislation like HR 3889 on its way through Washington and the accompanying political power of nuptial pillow talk in the congressional bedroom.

Politicians love rock'n'roll. When they smear it, they get great headlines. President Reagan links record companies with pornographers “hiding behind the First Amendment.” The Rev. Jesse Jackson started his run for the presidency with a campaign against what he termed “sex rock.” Massachusetts Gov. Michael Dukakis picked a running mate whose wife is a charter member of the PMRC.

Rock has been under siege from the very first. In the '50s, the anti-rock brigade blamed the music for juvenile delinquency. In the '60s and '70s, drug abuse was the obsession, plus the fact that rock'n'roll was allied with the antiwar movement. Today it is pornography, teenage suicide, satanism, and deafness! The excuses change, but the bigots always have the same thing in mind—to make rock'n'roll safe, to sanitize

some people find objectionable. Today, perhaps, rap music and metal are saying things that society would rather not hear.

I don't agree with the lyrical content of a lot of songs and there exists music that I would not release if I were a label executive. I have the right, as an American, to keep those songs out of my home if I wish. I don't have to buy them or listen to them. But in order to enjoy this freedom of choice, I must give other people that same freedom—to listen or not to listen, to express themselves in whatever way they prefer.

In a free society, there is bound to be a certain percentage of books and music and movies that will stir controversy—some actually will be damaging to those individuals who are predisposed to indulge their problems with the media. But it is important to have these extreme expressions. Between the right and the left, our society finds a balance—and that's healthy.



CASSETTE SINGLE 'RIP-OFF'

I feel like I'm being ripped off. Record companies are saying they are trying to change over to the cassette single from the vinyl 45 because it would save them money. No wonder—the price of a cassette single at the record store that I go to is \$2.49, compared with \$1.79 for a 45 disk. The cost of two cassette singles is about what I would pay for a full-length album on cassette when it's put on sale.

Are we the customers supposed to pay that much more for the convenience of being able to carry a song with us? I hope not.

On another matter, why are records that hit Billboard's top 10 no longer being manufactured by record companies in many cases? It's become a major irritation not to be able to find songs that were hits only 10 years ago.

Russ Seeger
Parma, Ohio

SHORTCHANGED BY CDS

I have a complaint about CD versions of double live albums. Invariably one or more songs are left off the CD, distressing the CD buyer. Examples include both of the “Rush” live albums, where the CD versions lost one song each. The recently released “Deep Purple—Nobody's Perfect” live set has two fewer songs on the CD.

What's wrong with packaging a CD-3 along with the regular CD to

stop the loss of tracks?
Randy Sarbacher
The Video Shoppe
Clarkston, Wash.

12-INCHERS OUTSELL LPS

Bravo to Jim Callon for a forceful and long overdue Commentary on the labels' attitudes toward the 12-inch single (Billboard, Aug. 20).

We have been successful retailers for 42 years and offer music in all of its formats. However, the 12-inch single has been outselling LPs in our store over the past 12 years at a ratio of 10-to-1.

At a time when the 12-inch single was virtually unknown, in the late '70s and early '80s, we sold over 2,000 copies of Antonia Rodriguez's “La Bamba”; this in spite of the fact that we were located in a hole in the wall in a middle-class

neighborhood on the outskirts of Seattle.

The major labels have kept most hit 45s from the past in print, albeit grudgingly. Why not keep hit 12-inchers around, too? There is a large (and largely untapped) market for these records, and the labels should be doing more to see that the public is able to purchase these items in their 12-inch format.

Gary Del Mastro
Platters
Seattle

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.

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Billboard's 1978 Winners Recall Career Impact Of Awards

BY SEAN ROSS

NEW YORK What kind of effect does a Billboard Radio Award have on a radio person's life? Ten years ago, the award helped Phil Redo's mother accept his career in broadcasting.

Redo, now operations manager at WMEX/WMJX Boston, was on his first full-time job at WLOM Cape Cod, Mass. (now WKPE), when he won the best-small-market-AC-personality award in 1978. When Redo told his local paper that WOR New York morning legend John Gambling was one of his influences, a handful of summering New Yorkers sent Gambling the clipping.

"Gambling wrote me a letter and invited me to visit him in New York," says Redo. "Up until then, my mother couldn't understand what I did for a living. When I showed her the letter from John Gambling, who she still listens to re-

ligiously, she realized I must really be good. That was more important than winning the award."

Redo is one of a number of 1978 Billboard Radio Award winners to go on to greater prominence in the intervening decade. Both major-market PDs of the year, for example, WHN New York's Ed Salomon and WASH Washington, D.C.'s Bob Hughes, have major corporate duties now: Salomon with United Stations and Hughes with the Ragan Henry stations.

Best medium-market top 40 PD was WSGN Birmingham, Ala.'s Jan Jeffries, recently named PD at WQXI-FM "94Q" Atlanta. In AC, the medium-market PD of the year was WFTL Fort Lauderdale, Fla.'s Mike Harvey, still several years away from Transtar and Saturday-night national-olddies fame.

The categories in which stations were nominated back in 1978 were a lot different. Only three formats—

rock, country, and MOR—were recognized. Other stations were lumped into a category called "unique formats," where the co-PD winners were classical WFMT Chicago's Norm Pellegrini and "disco jazz" (as it was then called) KMJQ Houston's Jack Patterson. Ironically, Patterson, as PD of KDAY Los Angeles, is one of the few 1988 nominees with any tie to 1978's winners.

There was no mention of album

rock in the 1978 awards except for a public-affairs award that went to KNX-FM Los Angeles for a show called "Days Of Lines And Noses." There was, on the other hand, a military-air-personality category, won by Athens, Greece-based Forest N. Corsley.

The winners in the best-station categories have changed also. Medium-market top 40 champion WSGN is now simulcasting country WZZK,

although its major-market counterpart, KFRC San Francisco, actually fought the AM top 40 battle until 1986. Small-market winner WSPT Stevens Point, Wis.—one of a surprisingly small number of FM winners that year—recently went to Transtar's Niche 29 service.

Medium-market AC winner WBT Charlotte, N.C., is still plugging along and its then-PD, Andy Bickle, (Continued on page 17)

Consultant Sings Own Tune Clifton Leaves Mark On Stations

BY SEAN ROSS

Part one of a two-part interview with consultant Jerry Clifton.

NEW YORK "I'm a total believer that every single station is unique and has a unique format all its own," says Jerry Clifton. "Many of the people who call themselves consultants are actually syndicators of a live radio format—they send out playlists that stations plug in. I don't do that.

"I want people to be excited when I come to town, instead of freaking out and worrying that they're going to get fired. I don't want to get my own ego off by having so much power that I can push people around.

"When I go into a market, we go out and party and we do a lot of creative thinking. Unless I'm kidding myself, I think the other people are looking forward to it and want the visits to go on longer."

Those are unusual statements for any nationally recognized consultant. They're that much more unusual coming from Clifton. As the national PD of Bartell Broadcasting in the '70s, then as head of his own New World Communications in the '80s, Clifton has traditionally made his stations recognizable by a few basic trademarks: distinctive, multiple-tracked production; heavy contesting; an unusual, urban-slanted music mix heavy on a handful of image artists and novelty records; and the use of the phrase "continuous music" as the station's chief selling point.

If Clifton's stations haven't exactly been live satellite radio, they were all, until recently, identifiable as his clients and the last major bastions of the Q-format developed by his Bartell predecessor, Buzz Bennett. During the mid-'80s, for example, Clifton was one of the last PDs still using listener actualities (of the old "KCBQ plays less commercials" variety) over song intros.

Given the cohesiveness of Clifton's stations, you wouldn't expect individual PDs to have a lot of free-

dom. But Duff Lindsey, PD of Clifton-consulted WJHM "102 Jamz" Orlando, Fla., says Clifton "was very adamant about not wanting a yes man" when he was hired and repeatedly told him, "Don't let us screw up your radio station."

So has Clifton changed or mellowed in recent years? "No, this is always the way I've been; I may have gotten a little bit better at it. We've always operated as a gang, rather than me standing on top of the mountain looking down at the sheep. I have a lot of respect for people who are coming up through the same channels I came through; it only makes me older and more experienced."

Clifton's New World Communications has been an exponentially busier place since 1986. From only a handful of stations in the mid-'80s, Clifton now has up to 12 publicly acknowledged clients, the latest being KNMQ Albuquerque, N.M. (Like most consultants, Clifton has a handful of stations and companies on "silent consultancies," bringing his total, some estimate, into the 30s.)

In the spring Arbitrons, eight Clifton clients were up and five were down. (That figure includes two stations not publicized by Clifton but generally known in the business to be his.) Among the bigger successes: urban WJHM—up from 3.0 to 7.0 in one book (and up to a market-leading 12.0 share in the first summer Arbitrend); crossover WQUE-AM-FM "Q93" New Orleans, moving from 15.0 to 15.6; and similarly formatted WCKZ "Kiss 102" Charlotte, N.C., up from 6.6 to 9.9 for second place in the market, passing urban leader WPEG after two books.

When Clifton's New World Communications dwindled to a handful of clients in the mid-'80s, it was because "I went through a phase where I had some other business investments in other areas, and I was concentrating some of my energy in other places besides the consulting business.

"About two years ago, I decided (Continued on page 14)

Is Top 40 Cooling To Urban Crossover? Kelly To KNX-FM; Linden Rides Again

REMEMBER THESE R&B HITS from the summer of '81? "Double Dutch Bus" by Frankie Smith, "Super Freak" by Rick James, "I Love You More" by Rene & Angela, "On The Beat" by the BB&Q Band, "Whatcha Gonna Do For Me" by Chaka Khan, "I'll Do Anything For You" by Denroy Morgan, "Burn Rubber On Me" by the Gap Band.

Anybody who spent time with black radio that summer probably remembers those songs. They were all considerable urban hits; a few helped set the sound (or at least the major producers) of R&B for the next few years. But if you weren't working in urban radio, you probably didn't get to play them.

In the summer of '81, very little made it across from urban to top 40. That format was still very much gripped by the ongoing post-disco backlash that didn't really give way until the release of "Billie Jean" and "Sexual Healing" 18 months later. Not a lot of rock'n'roll made it across either that summer; what *did* populate top 40 was ballads and not a lot else.

As the summer of '88 draws to a close, there are two—count 'em two—songs in the top 40 that crossed over from the urban chart: Bobby Brown's "Don't Be Cruel" and the New Edition's "If It Isn't Love." And there are *lots* of top-five urban hits that didn't cross over: "Mamacita" by Troop, "Loosey's Rap" by James, "Joy" by Teddy Pendergrass, "Roses Are Red" by the MAC Band, "The Right Stuff" by Vanessa Williams, and "Little Walter" by Tony! Toni! Toné! among them.

A couple of things are different this summer. One is that there has been enough rock'n'roll to keep top 40's testosterone level up, at least at night, so the omissions haven't been quite as noticeable. And unlike in 1981, there are indeed black artists on the charts, but they're artists like Tracy Chapman and Bobby McFerrin, whose records are crossing to instead of from urban. Or they're Michael Jackson, Whitney Houston, and Terence Trent D'Arby—the acts that usually hit both formats simultaneously.

Has rap taken the crossover slots that might have gone to Williams or Pendergrass this summer? There would be a major irony in top 40 PDs becoming more comfortable with rap than its mainstream counterpart, but even in rap there were plenty of hit artists that never got anywhere near the pop side—for example, EPMD, Public Enemy, Doug E. Fresh. There were acts that started in the middle of the road and went both ways (D.J. Jazzy Jeff & the Fresh Prince); only Rob Base & DJ EZ-Rock's "It Takes Two" has even come close to making the trip all the way from the streets to the suburbs in recent months.

A couple of things have happened since 1981 to change the way songs do or don't cross over. The first is the rise of crossover radio: It's a small, relatively cohesive format with programmers who pass a lot of records among themselves, as they did with "A Nightmare On My Street" or "Please Don't Go

Girl." It's an easy format for top 40 programmers to watch and understand, especially since many of its PDs came from their ranks.

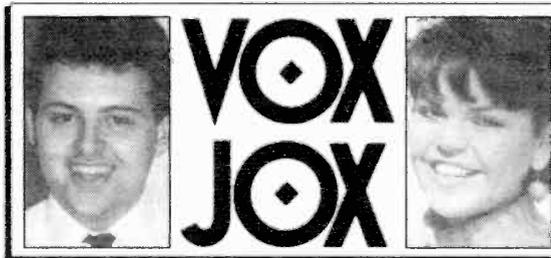
The other change has been in the R&B charts. While the murmuring about the black-chart crisis has fortunately died down for now, songs are still coming and going a lot faster than they were two years ago. That could certainly lessen the impact of a black chart record. It definitely changes the timing. As Brown and the New Edition ride the pop charts, it's their follow-up singles that are playing on urban radio. Both these trends mean that the top 40 PD who ventures past the local crossover outlet is going to have a much harder time finding potential hits.

As it was four months ago when everybody was writing about the ballad glut, the key is still balance. The Nashville label people whose Rosanne Cash, Rodney Crowell, Highway 101, and Desert Rose Band singles have yet to capitalize on top 40's new appetite for rock'n'roll probably have limited sympathy for the R&B community's having only *two* home-grown songs. But there's never enough legitimately great music out there for people to snub entire genres. And after seven years of sending entire clumps of artists away for several years, the pattern should be easy enough to break, if we felt like it.

KNX-FM Los Angeles GM **Charlie Seraphin** cites "diversity of experience" in explaining Transtar Niche 29 PD **Kurt Kelly's** appointment to KNX-FM's PD post, which has been vacant since **Andy Beaubien's** departure for WCXR Washington, D.C. Kelly was previously APD at KNX-FM's album rival **KLOS** but also has a wide range of top 40 experience, including MD posts in Chicago and Dallas. As for the future of KNX-FM's format, Seraphin and Kelly say there are at least five possibilities. KNX-FM *has* added more currents and brightened its sound overall in recent weeks.

AFTER SHORT, MUCH-PUBLICIZED stints at WQCD New York and WQXI-FM Atlanta, **Bob Linden** is now PD at adult alternative **KNUA** Seattle, replacing **Maureen Matthews**. GM **Marc Kaye** says Linden's philosophy is "very much in line" with KNUA's recent change to live announcers and more vocals. Another major adult alternative opening is filled this week with **Steve Casey's** promotion from afternoons to PD at **KGRX** Phoenix, Ariz.

PROGRAMMING: PD/mornings **Brute Bailey** and APD/MD **Chris Barry** are out at UBC's urban **WDJY** Washington, D.C., as that station becomes **Don Kelly**-consulted "Hot 100." **Ty Bell**, most recently at **WYLD-FM** New Orleans, is the new PD/afternoons; **Beej Johnson** (formerly of **WRKS** New York) is doing mornings. New call letters are expected as the station modifies its music to counter (Continued on page 15)



by Sean Ross and Yvonne Olson

Bruce Springsteen

"Chimes Of Freedom"

44K-44445

Music in support of Amnesty International.

4 new live tracks

featuring never before released

in-concert performances of

"Chimes Of Freedom,"

"Tougher Than The Rest,"

"Be True"

and a new acoustic version of

"Born To Run."

Recorded during the recent

Tunnel Of Love Express Tour.

On Columbia CD3s, Cassettes and 12" Records.

Bruce Springsteen & The E Street Band.

A part of the worldwide tour for "Human Rights Now!"

September	2	London, England
September	4-5	Paris, France
September	5	Budapest, Hungary
September	3	Torino, Italy
September	10	Barcelona, Spain
September	13	San Jose, Costa Rica
September	15	Toronto, CN
September	17	Montreal, CN
September	19	Philadelphia, PA
September	21	Los Angeles, CA
September	27	Tokyo, Japan
September	30	New Delhi, India
October	7	Harare, Zimbabwe
October	9	Abidjan, Ivory Coast
October	12	Sao Paulo, Brazil
October	14	Mendoza, Argentina
October	15	Buenos Aires, Argentina



Produced by Bruce Springsteen, Jon Landau, Chuck Plotkin.
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POWERPLAYISTS

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

WHTZ FM 400

New York O.M.: Steve Kingston

1	2	Tracy Chapman, Fast Car
2	3	Guns N' Roses, Sweet Child O' Mine
3	1	George Michael, Monkey
4	1	Taylor Dayne, I'll Always Love You
5	5	Stevie B, Spring Love (Come Back To M)
6	6	Elton John, I Don't Wanna Go On With Chicago, I Don't Wanna Live Without Y
7	8	Breathe, Hands To Heaven
8	9	Terence Trent D'Arby, Sign Your Name
9	13	Rob Base & D.J. E-Z Rock, It Takes Tw
10	12	Van Halen, When It's Love
11	12	D.J. Jazzy Jeff & The Fresh Prince, A
12	16	New Edition, If It Isn't Love
13	19	Def Leppard, Love Bites
14	15	Michael Jackson, Another Part Of Me
15	15	Bobby McFerrin, Don't Worry, Be Happy
16	22	UB40, Red, Red Wine
17	18	The Cover Girls, Inside Outside
18	14	Huey Lewis & The News, Perfect World
19	20	Aerosmith, Rag Doll
20	10	Gloria Estefan & Miami Sound Machine, Exc
21	7	Robert Palmer, Simply Irresistible
22	25	Debbie Gibson, Staying Together
23	29	Cheap Trick, Don't Be Cruel
24	29	Kenny Loggins, Nobody's Fool (Theme F
25	27	Information Society, What's On Your M
26	30	Poison, Fallen Angel
27	30	Phil Collins, Groovy Kind Of Love
28	EX	New Kids On The Block, Please Don't G
29	EX	Whitney Houston, One Moment In Time

13	16	New Edition, If It Isn't Love
14	24	Bobby Brown, Don't Be Cruel
15	2	George Michael, Monkey
16	7	Terence Trent D'Arby, Sign Your Name
17	15	Al B. Sure!, Off On Your Own (Girl)
18	20	Johnny Hates Jazz, I Don't Wanna Be A
19	23	Erasure, Chains Of Love
20	17	Dense Lopez, Sayin' Sorry (Don't Mak
21	18	Gloria Estefan & Miami Sound Machine, Exc
22	19	The Fat Boys, The Twist
23	30	Sweet Sensation, Never Let You Go
24	32	Rick Astley, My Arms Keep Missing You
25	33	Blue Zone U.K., Jackie
26	27	Guns N' Roses, Sweet Child O' Mine
27	21	Steve Winwood, Roll With It
28	25	D.J. Jazzy Jeff & The Fresh Prince, A
29	31	Pebbles, Take Your Time
30	22	Vanessa Williams, The Right Stuff
31	29	Lisa Lisa & Cult Jam Featuring Full Force, Exc
32	39	When In Rome, The Promise
33	26	Kate Gendo, Tell Me
34	28	Siedah Garrett, K.I.S.S.I.N.G.
35	36	Tina Turner, Bodyguard
36	37	Terence Trent D'Arby, Dance Little Si
37	38	Johnny O, Fantasy Girl
38	40	Marshall Jones, I Burn
39	EX	The Giant Steps, Another Lover
40	EX	Deniece Williams, I Can't Wait
A39	A	Kim Wilde, You Came
A	A	Noel, Out Of Time
A	A	New Kids On The Block, Please Don't G
A	A	Sade, Nothing Can Come Between Us
A	A	Loose Touch, Bad Of The Heart
A	A	Michael Jackson, Another Part Of Me
A	A	Boy Meets Girl, Waiting For A Star To
A	A	The J. J. Fads, Way Out
A	A	Glenn Frey, True Love
A	A	When In Rome, The Promise
A	A	Brenda K. Starr, What You See Is What
A	A	Olivia Newton-John, The Rumour
A	A	Robert Palmer, Simply Irresistible
A	A	Boy Meets Girl, Waiting For A Star To
A	A	Freddie Jackson, Nice 'N' Slow
A	A	Whitney Houston, One Moment In Time
A	A	Europe, Superstitious
A	A	The Fabulous Thunderbirds, Powerful S
A	A	Sweet Sensation, Never Let You Go

POWER 95

New York P.D.: Larry Berger

1	3	Guns N' Roses, Sweet Child O' Mine
2	2	Tracy Chapman, Fast Car
3	1	George Michael, Monkey
4	10	Taylor Dayne, I'll Always Love You
5	5	Gloria Estefan & Miami Sound Machine, Exc
6	11	Bobby McFerrin, Don't Worry, Be Happy
7	13	Breathe, Hands To Heaven
8	19	UB40, Red, Red Wine
9	17	Stevie B, Spring Love (Come Back To M)
10	9	Brenda K. Starr, I Still Believe
11	7	Elton John, I Don't Wanna Go On With Chicago, I Don't Wanna Live Without Y
12	12	Chicago, I Don't Wanna Live Without Y
13	14	New Edition, If It Isn't Love
14	20	Rick Astley, It Would Take A Strong S
15	14	Terence Trent D'Arby, Sign Your Name
16	18	Van Halen, When It's Love
17	21	D.J. Jazzy Jeff & The Fresh Prince, A
18	16	Huey Lewis & The News, Perfect World
19	25	Robert Palmer, Simply Irresistible
20	22	Debbie Gibson, Staying Together
21	22	Dense Lopez, Sayin' Sorry (Don't Mak
22	15	Eric Carmen, Make Me Lose Control
23	28	Phil Collins, Groovy Kind Of Love
24	28	Kylie Minogue, The Loco-Motion
25	27	Rob Base & D.J. E-Z Rock, It Takes Tw
26	24	The Cover Girls, Inside Outside
27	23	Richard Marx, Hold On To The Nights
28	30	Peter Cetera, One Good Woman
29	31	Whitney Houston, One Moment In Time
30	EX	New Kids On The Block, Please Don't G
A31	EX	Whitney Houston, One Moment In Time

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

1	6	New Edition, If It Isn't Love
2	2	Paula Abdul, Knocked Out
3	3	Tracie Spencer, Symptoms Of True Love
4	1	Brenda K. Starr, I Still Believe
5	9	Stevie B, Spring Love (Come Back To M)
6	10	Bobby Brown, Don't Be Cruel
7	5	Michael Jackson, Another Part Of Me
8	8	Dino, Summergirls
9	15	Information Society, What's On Your M
10	16	Taylor Dayne, I'll Always Love You
11	12	Vanessa Williams, The Right Stuff
12	14	The Cover Girls, Inside Outside
13	11	George Michael, Monkey
14	4	Will To Power, Say It's Gonna Rain
15	20	Al B. Sure!, Off On Your Own (Girl)
16	5	The J. J. Fads, Way Out
17	13	Gloria Estefan & Miami Sound Machine, Exc
18	17	Sam Russell, For Me
19	27	Bobby McFerrin, Don't Worry, Be Happy
20	23	Brenda K. Starr, What You See Is What
21	24	Johnny Hates Jazz, I Don't Wanna Be A
22	28	Erasure, Chains Of Love
23	30	D.J. Jazzy Jeff & The Fresh Prince, A
24	EX	Terence Trent D'Arby, Sign Your Name
25	32	When In Rome, The Promise
26	29	Cheap Trick, Don't Be Cruel
27	31	Sweet Sensation, Never Let You Go
28	19	The Contours, Do You Love Me
29	22	Debbie Gibson, Foolsish Beas
30	24	Debbie Gibson, Staying Together
31	34	Rick Astley, It Would Take A Strong S
32	35	The J. J. Fads, Way Out
33	31	New Kids On The Block, Please Don't G
34	37	Nia Peeples, High Time
35	33	Johnny Kemp, Just Got Paid
36	40	The Giant Steps, Another Lover
37	EX	Terence Trent D'Arby, Dance Little Si
38	EX	Kylie Minogue, Do The Locomotion
A39	EX	Jeffrey Osborne, She's On The Left
A40	EX	Whitney Houston, Love Will Save The D
EX	EX	Elsa Fiorillo, You Don't Know

KIIS FM 102.7

96.1 FM

Los Angeles P.D.: Steve Rivers

1	1	Guns N' Roses, Sweet Child O' Mine
2	3	Robert Palmer, Simply Irresistible
3	2	Bobby McFerrin, Don't Worry, Be Happy
4	2	New Edition, If It Isn't Love
5	6	Tracy Chapman, Fast Car
6	10	Huey Lewis & The News, Perfect World
7	4	Michael Jackson, Another Part Of Me
8	12	Stevie B, Spring Love (Come Back To M)
9	13	Dense Lopez, Sayin' Sorry (Don't Mak
10	5	Elton John, I Don't Wanna Go On With Chicago, I Don't Wanna Live Without Y
11	15	Taylor Dayne, I'll Always Love You
12	16	Brenda K. Starr, What You See Is What
13	18	D.J. Jazzy Jeff & The Fresh Prince, A
14	19	Erasure, Chains Of Love
15	8	George Michael, Monkey
16	20	Def Leppard, Love Bites
17	9	Whitney Houston, Love Will Save The D
18	22	Vanessa Williams, The Right Stuff
19	24	Bobby Brown, Don't Be Cruel
20	25	Information Society, What's On Your M
21	13	Gloria Estefan & Miami Sound Machine, Exc
22	26	New Kids On The Block, Please Don't G
23	14	Van Halen, When It's Love
24	EX	Salt-N-Pepa Featuring E.U., Shake You
25	EX	J.J. Fads, Way Out
26	31	Cheap Trick, Don't Be Cruel
27	30	Phil Collins, Groovy Kind Of Love
28	31	Glenn Frey, True Love
29	32	Peter Cetera, One Good Woman
30	33	Rob Stewart, Forever Young
31	EX	INXS, Never Tear Us Apart
32	34	Information Society, What's On Your M
33	34	Jeffrey Osborne, She's On The Left
34	35	Phil Collins, Groovy Kind Of Love
35	EX	Blue Zone U.K., Jackie
36	EX	Def Leppard, Love Bites
37	EX	UB40, Red, Red Wine
38	EX	Jane Wiedlin, Inside A Dream
A	A	Poison, Fallen Angel
A	A	Terence Trent D'Arby, Dance Little Si
A	A	When In Rome, The Promise
A	A	Basia, Time And Tide
A	A	Whitney Houston, One Moment In Time
A	A	Europe, Superstitious
A	A	The Escape Club, Wild, Wild West
A	A	Erasure, Chains Of Love
A	A	Four Tops, Indestructible
A	A	Giant Steps, Another Lover

96.1 FM

Hartford P.D.: Dave Shakes

1	1	Guns N' Roses, Sweet Child O' Mine
2	3	New Edition, If It Isn't Love
3	5	O.J. Jazzy Jeff & The Fresh Prince, A
4	6	Taylor Dayne, I'll Always Love You
5	2	Robert Palmer, Simply Irresistible
6	2	George Michael, Monkey
7	9	Huey Lewis & The News, Perfect World
8	14	Bobby McFerrin, Don't Worry, Be Happy
9	10	Steve Winwood, Don't You Know What Th
10	12	Kenny Loggins, Nobody's Fool (Theme F
11	17	Chicago, I Don't Wanna Live Without Y
12	15	Van Halen, When It's Love
13	16	New Kids On The Block, Please Don't G
14	19	Cheap Trick, Don't Be Cruel
15	21	Dino, Summergirls
16	20	Elton John, I Don't Wanna Go On With Chicago, I Don't Wanna Live Without Y
17	18	Rick Astley, It Would Take A Strong S
18	19	Debbie Gibson, Staying Together
19	27	Al B. Sure!, Off On Your Own (Girl)
20	21	Peter Cetera, One Good Woman
21	22	Gloria Estefan & Miami Sound Machine, Exc
22	25	Vanessa Williams, The Right Stuff
23	24	Information Society, What's On Your M
24	24	Paula Abdul, Knocked Out
25	24	Jeffrey Osborne, She's On The Left
26	31	Phil Collins, Groovy Kind Of Love
27	30	Blue Zone U.K., Jackie
28	34	Def Leppard, Love Bites
29	35	UB40, Red, Red Wine
30	32	Brenda K. Starr, What You See Is What
31	33	Glenn Frey, True Love
32	33	Stevie B, Spring Love (Come Back To M)
33	36	Giant Steps, Another Lover
34	36	Basia, Time And Tide
35	EX	Whitney Houston, One Moment In Time
36	39	The Escape Club, Wild, Wild West
37	39	Erasure, Chains Of Love
38	EX	Rod Stewart, Forever Young
A39	A	Breathe, How Can I Fall?
A40	A	Boy Meets Girl, Waiting For A Star To
A	A	Was Not Was, Spy In The House Of Love

HOT 103 FM

New York P.D.: Joel Salkowitz

1	1	Stevie B, Spring Love (Come Back To M)
2	3	Will To Power, Say It's Gonna Rain
3	4	Taylor Dayne, I'll Always Love You
4	5	The Cover Girls, Inside Outside
5	6	Information Society, What's On Your M
6	8	Debbie Gibson, Staying Together
7	10	Sa-Fire, Boy I've Been Told
8	9	Dino, Summergirls
9	7	Rob Base & D.J. E-Z Rock, It Takes Tw
10	11	India, Dancing On The Fire
11	13	Salt-N-Pepa Featuring E.U., Shake You
12	14	Rick Astley, It Would Take A Strong S

108 FM

Boston P.D.: Sunny Joe White

1	6	Guns N' Roses, Sweet Child O' Mine
2	2	Michael Jackson, Another Part Of Me
3	3	Rick Astley, It Would Take A Strong S
4	4	10,000 Maniacs, What's The Matter Her
5	5	Joan Jett And The Blackhearts, I Hate
6	14	Bobby McFerrin, Don't Worry, Be Happy
7	9	New Edition, If It Isn't Love
8	8	Huey Lewis & The News, Perfect World
9	11	Lime, Cutie Pie
10	10	Jeffrey Osborne, She's On The Left

WZLX 94.3

Boston P.D.: Tom Jeffries

1	1	Huey Lewis & The News, Perfect World
2	2	George Michael, Monkey
3	3	Tracy Chapman, Fast Car
4	4	New Kids On The Block, Please Don't G
5	5	Taylor Dayne, I'll Always Love You
6	5	Michael Jackson, Another Part Of Me
7	7	Guns N' Roses, Sweet Child O' Mine
8	8	Chicago, I Don't Wanna Live Without Y
9	9	Van Halen, When It's Love
10	10	Kenny Loggins, Nobody's Fool (Theme F
11	11	Johnny Hates Jazz, I Don't Want To Be
12	12	Johnny Hates Jazz, I Don't Want To Be
13	13	Peter Cetera, One Good Woman
14	14	Bobby McFerrin, Don't Worry, Be Happy
15	15	Michael Jackson, Another Part Of Me
16	16	Steve Winwood, Don't You Know What Th
17	17	Poison, Fallen Angel
18	18	Cheap Trick, Don't Be Cruel
19	19	Bruce Hornsby & The Range, Look Out A
20	20	Rod Stewart, Forever Young
21	21	Joan Jett And The Blackhearts, I Hate
22	22	Rick Astley, It Would Take A Strong S
23	23	Def Leppard, Love Bites
24	24	Midnight Oil, The Dead Heart
25	25	Four Tops, Indestructible
26	26	Blue Zone U.K., Jackie
27	27	Cinderella, Don't Know What You Got (
28	28	Holly Knight, Heart Don't Fail Me Now
29	29	Vanessa Williams, The Right Stuff
30	30	Paul Carrack, Button Off My Shirt
31	31	10,000 Maniacs, What's The Matter Her
32	32	Erasure, Chains Of Love
33	33	Al B. Sure!, Off On Your Own (Girl)
34	34	Toni Childs, Groovy Kind Of Love
35	35	Phil Collins, Groovy Kind Of Love
36	36	Basia, Time And Tide
37	37	Jeffrey Osborne, She's On The Left
38	38	Kylie Minogue, The Loco-Motion
39	39	Whitney Houston, One Moment In Time
40	40	Vixen, Edge Of A Broken Heart
EX	EX	Ziggy Marley, Tumbin' Down
EX	EX	INXS, Never Tear Us Apart
EX	EX	Huey Lewis & The News, Perfect World
EX	EX	D.J. Jazzy Jeff & The Fresh Prince, A
EX	EX	New Kids On The Block, Please Don't G
EX	EX	Robert Gray, Don't Be Afraid Of The D
EX	EX	Freddie Jackson, Nice 'N' Slow

Power 94.3

Boston P.D.: Tom Jeffries

1	1	Huey Lewis & The News, Perfect World
2	2	George Michael, Monkey
3	3	Tracy Chapman, Fast Car
4	4	New Kids On The Block, Please Don't G
5	5	Taylor Dayne, I'll Always Love You
6	5	Michael Jackson, Another Part Of Me
7	7	Guns N' Roses, Sweet Child O' Mine
8	8	Chicago, I Don't Wanna Live Without Y
9	9	Van Halen, When It's Love
10	10	Kenny Loggins, Nobody's Fool (Theme F
11	11	Johnny Hates Jazz, I Don't Want To Be
12	12	Johnny Hates Jazz, I Don't Want To Be
13	13	Peter Cetera, One Good Woman
14	14	Bobby McFerrin, Don't Worry, Be Happy
15	15	Michael Jackson, Another Part Of Me
16	16	Steve Winwood, Don't You Know What Th
17	17	Poison, Fallen Angel
18	18	Cheap Trick, Don't Be Cruel
19	19	Bruce Hornsby & The Range, Look Out A
20	20	Rod Stewart, Forever Young
21	21	Joan Jett And The Blackhearts, I Hate
22	22	Rick Astley, It Would Take A Strong S
23	23	Def Leppard, Love Bites
24	24	Midnight Oil, The Dead Heart
25	25	Four Tops, Indestructible
26	26	Blue Zone U.K., Jackie
27	27	Cinderella, Don't Know What You Got (
28	28	Holly Knight, Heart Don't Fail Me Now
29	29	Vanessa Williams, The Right Stuff
30	30	Paul Carrack, Button Off My Shirt
31	31	10,000 Maniacs, What's The Matter Her
32	32	Erasure, Chains Of Love
33	33	Al B. Sure!, Off On Your Own (Girl)
34	34	Toni Childs, Groovy Kind Of Love
35	35	Phil Collins, Groovy Kind Of Love
36	36	Basia, Time And Tide
37	37	Jeffrey Osborne, She's On The Left
38	38	Kylie Minogue, The Loco-Motion
39	39	Whitney Houston, One Moment In Time
40	40	Vixen, Edge Of A Broken Heart
EX	EX	Ziggy Marley, Tumbin' Down
EX	EX	INXS, Never Tear Us Apart
EX	EX	Huey Lewis & The News, Perfect World
EX	EX	D.J. Jazzy Jeff & The Fresh Prince, A
EX	EX	New Kids On The Block, Please Don't G
EX	EX	Robert Gray, Don't Be Afraid Of The D
EX	EX	Freddie Jackson, Nice 'N' Slow

Power 94.3

Pittsburgh P.D.: Jim Richards

1	2	Van Halen, When It's Love
2	4	Huey Lewis & The News, Perfect World
3	8	Taylor Dayne, I'll Always Love You
4	7	Johnny Kemp, Just Got Paid
5	7	Kenny Loggins, Nobody's Fool (Theme F
6	9	Poison, Fallen Angel
7	1	Robert Palmer, Simply Irresistible
8	12	Rick Astley, It Would Take A Strong S
9	13	D.J. Jazzy Jeff & The Fresh Prince, A
10	11	Toni Childs, Groovy Kind Of Love
11	11	Phil Collins, Groovy Kind Of Love
12	15	INXS, Never Tear Us Apart
13	17	Steve Winwood, Don't You Know What Th
14	14	Brenda K. Starr, What You See Is What
15	18	REO Speedwagon, Here We Come
16	19	Def Leppard, Love Bites
17	19	Debbie Gibson

all hit 97.1 KECL

The Eagle

Dallas P.D.: Joel Folger. List of songs and artists including Robert Palmer, Pat Benatar, Poison, etc.

195

Dallas P.D.: Buzz Bennett. List of songs and artists including Def Leppard, UB40, Poison, etc.

93Q

Houston P.D.: Bill Richards. List of songs and artists including Erasure, Guns N' Roses, Def Leppard, etc.

POWER 104

Houston P.D.: Paul Christy. List of songs and artists including Erasure, Robert Palmer, etc.

12-19 Guns N' Roses, Sweet Child O' Mine, Midnight Oil, The Dead Heart, etc.

KMET 106.7 FM

San Francisco P.D.: Keith Naftaly. List of songs and artists including Bobby Brown, Al B. Sure!, etc.

92 PRO FM

Providence P.D.: Mike Osborne. List of songs and artists including Guns N' Roses, Robert Palmer, etc.

B104 MEANS MUSIC

Baltimore P.D.: Chuck Morgan. List of songs and artists including George Michael, Richard Marx, etc.

16-19 New Edition, If It Isn't Love, Poison, Fallen Angel, Tracy Chapman, etc.

KHTR 103.5

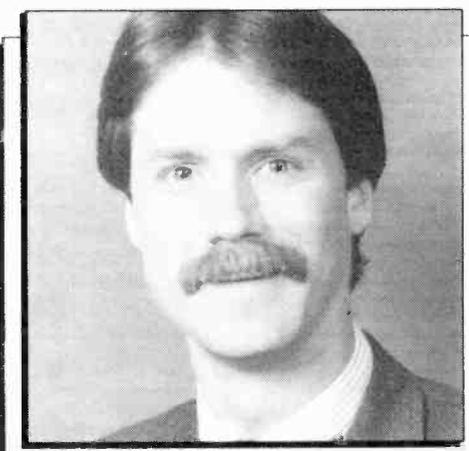
St. Louis P.D.: Kevin Young. List of songs and artists including Huey Lewis & The News, Guns N' Roses, etc.

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon. List of songs and artists including Bobby McFerrin, Guns N' Roses, etc.

KUBE 93.3 FM

Seattle P.D.: Gary Bryan. List of songs and artists including George Michael, Huey Lewis & The News, etc.



Billboard's 100 of the week Scott Husky KCYY San Antonio

"I KNOW THAT it's going to sound like a cliché, but we've followed a well-traveled path," says Scott Husky, OM/PD of New-City Broadcasting's new country leader...

In the last 15 years various stations—WHN New York and WMAQ Chicago chief among them—have crossbred country music and top 40 formatics...

'N-n-n-nobody plays more country favorites'

"It's an odd blend, but we've been able to pull it off," says Husky. Since switching from AC in October 1987, Y100's 12-plus overall Arbitron share has risen from 4.4 to 6.6 to 7.7...

Husky's ascent was a lot more gradual. After "bouncing around as a DJ at a bunch of stations," he programmed KRNT/KRNQ Des Moines, Iowa, then moved to Phoenix, Ariz., to program KARZ and teach broadcasting classes at Arizona State Univ. In 1983 he moved to Fresno, Calif.—he calls it "a city very similar to San Antonio"—to program country/AC KNKS/KLTK (now classic rock KCLQ).

"The experience that I gained in Fresno, where we took what had been a satellite station and got it rolling with its own staff and programming, was directly pertinent to the kinds of things we've done in switching format here," says Husky, who also serves as OM for KKYX.

"We've built our reputation on the amount of music we play; there are enough other country stations in town for people to turn to if we don't deliver on that. But to keep the energy up throughout the day while we're playing 12 songs back to back... we encourage listeners to get on the phone with us. Personal exchanges project a sense of outreach, which doesn't always come through

when you sweep through 30 or 40 minutes of music. If nothing else, listeners should feel like they're helping to choose the songs in those sweeps."

Jock or production breaks during music sweeps are limited to four seconds apiece. "Most of our IDs are produced in a showy, aggressive manner, as are DJ's remarks," Husky says. "But whatever it is, it has to fit into those four-second breaks, because we need to make sure the music never stops. If they run over, the music runs over them."

"We've had real success with some of radio's most tried-and-true schemes. For instance, our afternoon DJ Almo Jones hosts a birthday club, and around 4 p.m. or so the phones just take off with calls telling us whose birthday it is. Even when we've made the birthday calls and run them on the air, people are still calling," he says.

Another regular Y100 promotion is the morning show's Pay Phone Payoff. The location of a pay phone is announced; the first person to answer it and say that they spell the word country "C-O-U-N-T-R-Y 100" wins.

Musically, KCYY stands midway between KBUC and KAJA. KBUC goes as far back as Bob Wills and Hank Williams Sr.; KAJA leans more progressive. Y100, which imagines around "real country music," runs a fairly conservative playlist.

Heard in a recent half-hour stretch, for instance, were Steve Wariner's "I Should Be With You," the Eagles' "Best Of My Love," George Strait's "Am I Blue," the Bellamy Brothers' "Crazy From The Heart," Johnny Duncan's "Come A Little Bit Closer," Pure Prairie League's "Let Me Love You Tonight," Alabama's "Feels So Right," and Tanya Tucker's "I Won't Take Less Than Your Love."

Image gold on Y100 goes back to the megahits of the early '70s—for example, Cal Smith's "Country Bumpkin" or Freddy Hart's "Easy Lovin'." Major artists, such as Strait or Wariner, can come up within six to seven songs of each other. "Anything that George Strait does will be huge because he's both an area native and taps into that traditional swing sound. As soon as any record of his hits the store around here, it's the big seller. That's why we can go as many as five or six cuts deep on any of his records."

Songs with a "Southwestern motif or swing influence" are often quick adds. "People around here knew that it's Flaco Jimenez [a San Antonio native] who plays accordion on 'Streets Of Bakersfield' before we even told them, and that song just jumped like crazy for us."

"[This town is] a country music hotbed. Not only do people know a lot about music, but they also seem to view it as an important part of their life and lifestyle. The people here in San Antonio don't just turn on the radio for background sound, and we have to be aggressive in what we do to keep their attention." DAVID WYKOFF

newsline...

RKO RADIO has agreed to sell WOR New York to Buckley Broadcasting for approximately \$24 million and WFYR Chicago to Atlantic Ventures for an unspecified price. The deals leave RKO with just two stations, WAXY Fort Lauderdale, Fla., and KFRC San Francisco, to sell. These deals, like the recently announced sales of WRKS New York and KRTH-AM-FM Los Angeles, are dependent on Federal Communications Commission approval and on RKO's ability to settle with its challengers.

KEVIN MASHEK has been promoted to GM at KWSS San Jose, Calif., where he replaces Jim Smith, who recently exited for KYUU San Francisco. Mashek was previously GM at KRQQ Tucson, Ariz. His replacement is KISW Seattle GSM Clancy Woods.

WUST WASHINGTON, D.C., a religious-formatted AM station currently in receivership, has been sold to local developers Gary Israel and Mark Vogel for \$1.4 million.

PRICE COMMUNICATIONS has named Joe Buys VP/GM of WOWO-AM-FM Fort Wayne, Ind. Buys, previously GM at WKSG Detroit, replaces Steve Schram.

PINNACLE BROADCASTING has purchased WSOY-AM-FM in Decatur, Ill., from Trumper Communications for \$8.4 million. Decatur is an unrated market between two other Illinois cities, Springfield and Champaign.

GREG HALE is the new GM at KQFX Austin, Texas, replacing Eric Stenberg. Hale was previously GSM.

GEORGE PONTE has joined the executive recruiting firm Bornholdt Shivas & Friends as VP/director, electronic media. His background includes stints at CBS Radio Networks and ABC's Lifetime Cable Television.

RADIO CONSULTANT CLIFTON SAYS NO TO PD YES MEN

(Continued from page 10)

that this is what I really enjoyed doing. Concentrating totally on consulting gave me more time to get involved with more stations. I began to pursue the calls I would get from potential clients."

Despite the decreasing homogeneity of his clients, Clifton says, "Everything I've done has been pretty much modeled from the same programming mindset. All my stations come out of a top 40 way of thinking. Top 40 has, in my mind, stopped being a format and started being a conceptual programming philosophy. Every real, successful format is an offshoot of top 40, whether it's country or album rock."

Clifton's initial clients were Southwestern outlets such as KGGI "99.1" Riverside, Calif., and KAMZ "93Z" El Paso, Texas. Those stations targeted an unusual AC/urban blend to their Hispanic-leaning markets, but Clifton says now that it was never the only approach he advocated.

"That model of station just happened [because] I started with about five stations in heavily Hispanic Southwestern markets. If you're successful there, people tend to call and ask if you're interested in their Latin population."

The turning point for Clifton came in 1986 with the addition of two particular stations. When WQUE passed longtime urban leader WYLD-FM in six months, it gave

Clifton a second constituency of urban/crossover stations in less Hispanic markets. Meanwhile, KROY Sacramento, Calif., which was more mainstream than other clients, reopened Clifton's connections to traditional top 40 stations.

Since then, Clifton says, "Every time I've had the time to bring a station on correctly, I've added one every couple of months over the last few years."

This summer, Colleen Cassidy—previously MD at WPOW "Power 96" Miami—became New World's national music coordinator. "Early in the consultancy, I tried to add a bunch of people, and what I had then was just a bunch of people, not ones who could make a major contribution," Clifton says.

"Recently, I began to realize that it was hard to do music meetings and be in the stations every day, but I didn't want to add some warm body just to do music calls. I didn't think there was much possibility that Colleen would be interested, but it became obvious that it was exactly the right thing for both of us."

One of the unusual aspects of the Clifton/Cassidy arrangement is its geography. New World is headquartered in San Diego. Cassidy works out of her home in Alabama. "There's no need in today's world to have people under the same roof. She's not somebody that I need to hover over; she's one of the most professional people I know."

With the addition of Cassidy, Clifton says, "I can have a few more clients than I had when it was only me. I'm sure that in the future I will find another person who can also be a contributor, someone who's coming from the same direction I'm coming from to expand on the amount of business that I do."

That person will more than likely come from the ranks of Clifton's local PDs. Throughout Clifton's career, various jocks or programmers have worked with him several times. Recently arrived WQUE PD Bob West worked at Clifton's KROY and KAMZ. And KNMQ's new GM, pending an ownership change, is Steve Humphries, who programmed Bartell's WDRQ Detroit as Steve Rivers.

Clifton's recent prominence means that "it's gotten easier to find personnel lately. The more stations you have, the more people find out that there's a key place to send tapes and resumés when they're looking for a job."

"There are more people calling and communicating with each of the PDs around the country who are passing around information when they run into somebody good. I have more of a farm system going than I had at Bartell."

Next week: the ballad glut, "continuous music," and the racial politics of "crossover."

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Adult Contemporary Panel Revised

NEW YORK Effective with this week's issue, Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 94 stations reporting to the airplay-only chart.

Stations are divided into five weighted categories based on weekly cumulative audience, Monday-Sunday, 6 a.m.-midnight, in the Arbitron total survey area.

The categories are: **platinum**: weekly come of more than 1 million; **gold**: weekly come of 500,000-999,999; **silver**: weekly come of 250,000-499,999; **bronze**: weekly come of 100,000-249,999; and **secondary**: weekly come of 35,000-99,999. An asterisk indicates a new reporter:

- PLATINUM**
 KOST-FM Los Angeles, Calif.
 WGN-AM Chicago, Ill.
 WNSR-FM New York, N.Y.
- GOLD**
 KVIL-FM Dallas, Texas
 WCCO-AM Minneapolis, Minn.
 WSNL-FM Philadelphia, Pa.
- SILVER**
 KFMB-AM San Diego, Calif.
 KFMB-FM San Diego, Calif.
 KMGC-FM Dallas, Texas
 KOAQ-FM Denver, Colo.
 KSTP-FM Minneapolis, Minn.

- KYKY-FM St. Louis, Mo.
 WALK-FM Long Island, N.Y.
 WGY-AM Albany, N.Y.
 WHAS-AM Louisville, Ky.
 WLTP-FM Cleveland, Ohio
 WLTT-FM Washington, D.C.
 WMJI-FM Cleveland, Ohio
 WOMC-FM Detroit, Mich.
 WQXI-FM Atlanta, Ga.*
 WSB-FM Atlanta, Ga.
 WSNY-FM Columbus, Ohio
 WVBF-FM Boston, Mass.

- BRONZE**
 KEZR-FM San Jose, Calif.
 KFVR-AM Bismarck, N.D.
 KHOW-AM Denver, Colo.
 KHHT-FM Houston, Texas
 KKJ-FM Austin, Texas
 KKYY-FM San Diego, Calif.
 KLCY-FM Salt Lake City, Utah
 KLSI-FM Kansas City, Mo.
 KLSY-FM Seattle, Wash.*
 KLTE-FM Oklahoma City, Okla.
 KMJI-FM Denver, Colo.
 KRAV-FM Tulsa, Okla.
 KRFB-FM Lubbock, Texas
 KWFM-FM Tucson, Ariz.
 WARM-FM York, Pa.
 WENS-FM Indianapolis, Ind.
 WEZS-FM Charlotte, N.C.
 WEZS-FM Richmond, Va.
 WHNN-FM Saginaw, Mich.
 WHTX-FM Pittsburgh, Pa.
 WIVY-FM Jacksonville, Fla.
 WKRC-AM Cincinnati, Ohio
 WLEV-FM Allentown-Bethlehem, Pa.
 WLHT-FM Grand Rapids, Mich.
 WLTS-FM New Orleans, La.
 WMAG-FM Greensboro, N.C.
 WMJJ-FM Birmingham, Ala.
 WMYU-FM Knoxville, Tenn.
 WMYX-FM Milwaukee, Wis.
 WNLT-FM Tampa, Fla.

- WRKA-FM Louisville, Ky.
 WRMF-FM West Palm Beach, Fla.
 WRRM-FM Cincinnati, Ohio
 WRVA-AM Richmond, Va.
 WRVR-FM Memphis, Tenn.
 WSLQ-FM Roanoke, Va.
 WTFM-FM Johnson City, Tenn.
 WTPI-FM Indianapolis, Ind.
 WWDE-FM Norfolk, Va.
 WWWW-FM Toledo, Ohio
 WZNY-FM Augusta, Ga.

- SECONDARY**
 KBOI-AM Boise, Idaho
 KEFM-FM Omaha, Neb.
 KELT-FM McAllen-Brownsville, Texas
 KEYI-FM Austin, Texas
 KMGQ-FM Santa Barbara, Calif.
 KPNW-AM Eugene, Ore.
 KTYL-FM Tyler, Texas
 KVUU-FM Colorado Springs, Colo.
 KWAV-FM Monterey, Calif.
 KZII-FM Lubbock, Texas
 WACO-FM Waco, Texas
 WAEB-AM Allentown, Pa.
 WAEV-FM Savannah, Ga.
 WBGW-FM Tallahassee, Fla.
 WFMK-FM Lansing, Mich.
 WHBC-AM Canton, Ohio
 WHP-FM Harrisburg, Pa.
 WIZD-FM Mobile, Ala.
 WJBC-AM Bloomington, Ill.
 WKGW-FM Utica/Rome, N.Y.
 WKXW-FM Trenton, N.J.*
 WKYE-FM Johnston, Pa.
 WMB-FM Lexington, Ky.
 WPEZ-FM Macon, Ga.
 WQHQ-FM Ocean City, Md.
 WTRX-FM Flint, Mich.
 WWMJ-FM Bangor, Maine
 WXTC-FM Charleston, S.C.
 WYKZ-FM Savannah, Ga.

VOX JOX

(Continued from page 10)

crossover WPGC.

With **Bob Bruno's** move from PD to GM at n/t WOR New York, ND **Ed Walsh** takes the newly created director of programming and news position... **KMEL** San Francisco MD **Kevin Weatherly** is the new MD at top 40 **KIIS-FM** Los Angeles; his replacement is **Hosh Gureli** from **WXKS-FM** "Kiss 108" Boston... After five months, **John Roberts** exits the PD slot at **KZEW** Dallas as that station continues its move toward classic rock.

With the ownership change at urban **WBMX** Chicago, PD **Lee Michaels** is gone—perhaps to pursue station ownership. Owner/GM **Barry Mayo** says he'll spend the next few weeks interviewing "experienced PDs with good leadership skills and a research background." Meanwhile, **WBMX's** musical tempo—soft of late—has apparently picked up with Mayo's arrival.

Michael Kay is the new PD at Capitol Broadcasting's **AC WRKA** Louisville, Ky. He previously programmed **WLLT** Cincinnati (now **WOFX**). Meanwhile, at Capitol's oldies **KQFX** Austin, Texas, former **WAPI-FM** Birmingham, Ala., PD **Kevin McCarthy** is PD, at least on an interim basis and perhaps permanently. He replaces **Tom Connelly**.

In a complicated series of changes in Albany, N.Y., APD **John Cooper** is the OM at oldies/album combo **WFLY/WPTR** following **Ed Levine's** move to Houston. Neither station has a PD per se at this point, since **WFLY** PD **Fred Horton** is moving across town to country **WGNA** as OM/mornings. With country rival **WPTR** expected to go to a n/t format in the near future, **WGNA's** oldies AM **WOKO** has become

WGNA-AM, simulcasting **WGNA** in drives and running **Transtar** country in the other dayparts.

Twenty-year n/t outlet **CJOR** Vancouver, British Columbia, is now **Fred Jacobs**-consulted classic rock outlet **CHRX**. **Bob Morris**, who had been involved with **CJOR** and n/t rival **CKO**, is the new PD. Besides being **Jacobs'** first AM client, **CHRX** also claims to be Canada's first classic rock station... **Transtar** "AM Only" client **WRTH** St. Louis has gone to a live '50s-'60s oldies format as **WKLL** "Kool 590."

After six months, **Will "Willobee" Carlan** is upped from MD to PD at album **WMJY** "Y107" Long Branch, N.J. **Mike Jones**, who ironically was **Willobee's** replacement at **WLIR** Long Island, N.Y. (now **WDRE**), joins for nights; **Dave Cervini** comes from **WBAB** Long Island for promotions/swing... **Jeff Davis**, previously PD at top 40 **KYNO-FM** Fresno, Calif., is named PD across town at crossover **KBOS**, replacing **Barry Richards**.

PEOPLE: Crossover **WGHT** "Hot 95.9" Baltimore p.m. driver **Tom Kent** returns to Cleveland to start his own business... **Scott West**, previously in afternoons at urban **KKDA-FM** Dallas, jumps formats, going to top 40 **KHYI** "Y95" Dallas... Local veteran **Diana Lynn** joins the morning show at album **WWRB** "Rebel 100" Nashville... N/T **WIOD** Miami adds **Alan Burke** in middays and **Sharon Mahony** as senior producer.

ALSO: Four hours of the final six-hour **Amnesty International Human Rights Now!** concert from Buenos Aires, Argentina, will be broadcast Oct. 15 by Westwood One. **WW1** will broadcast the open-

ing and closing sets by all five of the tour's artists but is limited by **Amnesty International** to 20 minutes of each performer's individual set. Artists include **Bruce Springsteen**, **Peter Gabriel**, **Tracy Chapman**, and **Sting** as well as previous tour performances by **Bryan Adams** and **Jackson Browne**.

Easy **KMEZ** Dallas opened an **Emergency Blood Donor Information Line** immediately after the Aug. 31 crash of **Delta** flight 1141. Callers were referred to the area's two major blood centers... **Urban WRKS** New York celebrated its seventh anniversary Sept. 2 with a party at the **Plaza Hotel**. **Gregory Hines** served as MC locally; **Anita Baker** helped out from Los Angeles via satellite. Acts included **Bobby Brown**, **Levert**, and the **Force M.D.'s**. The following night, **Stevie Wonder** played an anniversary show for **WRKS** at **Radio City Music Hall**.

Art Vuolo's videos, banned at last year's **National Assn. of Broadcasters** convention, will be showing at two **NAB** booths this year: **Fidelipak Cartridges** and **Delta Communications**... Also at **NAB** will be a sign-up for a simultaneous sing-along of the "Mickey Mouse Club March," to be held Nov. 18 for **Mickey's** 60th birthday. For more information, call 818-840-2188.

CLASSIFIEDS: Classic rock **WGFX** Nashville is looking for a morning sidekick. Call PD **Bob Chrysler** at 615-383-0104... Oldies **KGW** Portland, Ore., is still looking for a PD; contact **Bob Hamilton** at **KSFO/KYA** San Francisco.

Assistance in compiling this column was provided by **Peter Ludwig**, **Bill Holland**.

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	ONE GOOD WOMAN FULL MOON 7 7824 WARNER BROS.	PETER CETERA 3 weeks at No. One
2	3	6	13	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
3	2	4	9	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
4	5	7	8	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
5	4	3	14	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN
6	11	20	5	TRUE LOVE MCA 53363	GLENN FREY
7	10	17	8	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
8	8	10	10	MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
9	9	15	11	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
10	6	2	15	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
11	7	5	15	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
12	16	24	6	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
13	15	22	9	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	THE BEACH BOYS
14	23	30	3	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
15	20	26	4	DON'T YOU KNOW WHAT THE ... VIRGIN 7-99290	STEVE WINWOOD
16	13	18	13	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
17	22	25	10	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
18	12	9	17	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
19	14	8	15	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
20	19	14	17	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
21	18	13	27	HANDS TO HEAVEN A&M 2991	BREATHE
22	17	11	20	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
23	27	28	7	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
24	24	16	11	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
25	40	—	2	★★★ POWER PICK ★★★ ONE MOMENT IN TIME ARISTA 1-9783	WHITNEY HOUSTON
26	25	19	16	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
27	26	23	15	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
28	29	32	5	LOVIN' ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR
29	21	12	12	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
30	30	31	7	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
31	35	41	3	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	SADE
32	34	42	3	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
33	33	38	5	THE RUMOUR MCA 53294	OLIVIA NEWTON-JOHN
34	31	27	16	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
35	28	29	10	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
36	36	39	5	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
37	37	48	3	HOW CAN I FALL? A&M 1224	BREATHE
38	32	21	12	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
39	39	47	3	INDESTRUCTIBLE ARISTA 1-9706	FOUR TOPS
40	38	34	13	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
41	50	—	2	I WILL (TAKE YOU FOREVER) REPRISE 7-27795	CHRISTOPHER CROSS
42	41	33	21	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
43	46	49	3	COOL RUNNING COLUMBIA 38-07981	BOZ SCAGGS
44	42	36	20	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
45	44	44	5	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
46	48	—	2	NOBODY'S FOOL COLUMBIA 38-07971	KENNY LOGGINS
47	RE-ENTRY	—	—	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
48	49	43	12	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
49	45	37	18	PARADISE EPIC 34-07904/E.P.A.	SADE
50	NEW	—	1	WAITING FOR A STAR TO FALL RCA 8691	BOY MEETS GIRL

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

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	12	★ ★ NO. 1 ★ ★ DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	S. WINWOOD 1 week at No. One
2	1	1	8	HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT
3	5	8	7	I'M NOT YOUR MAN COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
4	4	3	10	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
5	7	12	6	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
6	3	2	14	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
7	6	4	8	DON'T BE AFRAID OF THE DARK MERCURY LP CUT/POLYGRAM	ROBERT CRAY
8	10	16	6	NEVER TEAR US APART ATLANTIC 7-89038	INXS
9	14	20	5	NO SMOKE WITHOUT A FIRE ATLANTIC LP CUT	BAD COMPANY
10	8	9	7	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
11	19	24	5	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
12	13	15	7	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
13	15	19	9	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
14	9	11	14	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
15	18	21	5	TRUE LOVE MCA 53363	GLENN FREY
16	12	13	8	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
17	20	27	5	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE
18	17	14	15	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
19	11	6	11	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
20	27	38	4	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
21	25	33	3	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
22	24	25	5	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
23	29	34	4	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
24	22	23	8	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
25	31	—	2	★ ★ ★ POWER TRACK ★ ★ ★ YA YA CAPITOL 44222	STEVE MILLER
26	16	7	12	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
27	23	22	8	BACK TO THE CAVE RCA 8640	LITA FORD
28	30	30	6	HANDS ON THE RADIO EPIC LP CUT/E.P.A.	HENRY LEE SUMMER
29	37	—	2	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
30	36	42	4	SMALL WORLD (PART I) CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
31	21	10	13	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
32	32	35	5	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
33	26	17	12	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
34	34	40	3	VOODOO THING VIRGIN LP CUT	COLIN JAMES
35	46	—	2	PRISON BLUES Geffen LP CUT	JIMMY PAGE
36	33	39	3	DON'T PASS ME BY ELEKTRA LP CUT	GEORGIA SATELLITES
37	48	—	2	SLOW TURNING A&M LP CUT	JOHN HIATT
38	38	—	2	JESUS CHRIST COLUMBIA LP CUT	U2
39	NEW	1	1	★ ★ ★ FLASHMAKER ★ ★ ★ FIGHT ARISTA LP CUT	THE BUNBURYS
40	41	49	3	EARLY IN THE MORNING EMI-MANHATTAN LP CUT	ROBERT PALMER
41	39	36	5	GREEN, YELLOW, RED Geffen LP CUT	JOHN KILZER
42	47	—	2	YOU NEVER LISTEN TO ME WARNER BROS. LP CUT	PETER CETERA
43	40	46	3	DROWNED IN MY OWN TEARS ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
44	44	45	3	ROUND AND ROUND ATLANTIC LP CUT	FROZEN GHOST
45	45	—	2	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
46	NEW	1	1	CHIMES OF FREEDOM COLUMBIA LP CUT	BRUCE SPRINGSTEEN
47	28	18	12	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
48	49	—	2	RAVE ON ELEKTRA LP CUT	JOHN COUGAR MELLENCAMP
49	35	26	12	BELIEVE IN LOVE MERCURY 870 559-7/POLYGRAM	SCORPIONS
50	42	29	16	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN

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

Billboard Updates Black Singles Panel

NEW YORK Effective with next week's chart, Billboard has revised the Hot Black Singles radio panel. There are now 102 reporting stations. The panel is revised after Arbitron ratings periods by Black Singles Chart manager Terri Rossi to adjust station weights to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: **platinum**, stations with a weekly cume of at least 500,000; **gold**, 250,000-499,999; **silver**, 100,000-249,999; **bronze**, 50,000-99,999; and **secondary**, 20,000-49,999. On the following list, new reporters are indicated by an asterisk.

PLATINUM
KJLH-FM Los Angeles, Calif.
KSOL-FM San Francisco, Calif.
WBMX-FM Chicago, Ill.
WGCI-FM Chicago, Ill.
WUSL-FM Philadelphia, Pa.

GOLD
KACE-FM Los Angeles, Calif.
KDAY-FM Los Angeles, Calif.
KKDA-FM Dallas, Texas
WDAS-FM Philadelphia, Pa.
WDJY-FM Washington, D.C.
WHRK-FM Memphis, Tenn.
WHUR-FM Washington, D.C.
WVEE-FM Atlanta, Ga.
WXYV-FM Baltimore, Md.
WZAK-FM Cleveland, Ohio

SILVER
KDIA-FM Oakland, Calif.
KDLZ-FM Fort Worth, Texas
KMJM-FM St. Louis, Mo.
KPRS-FM Kansas City, Mo.
KQXL-FM Baton Rouge, La.
KRNB-FM Memphis, Tenn.
WAMO-FM Pittsburgh, Pa.*
WBLK-FM Buffalo, N.Y.
WBLX-FM Mobile, Ala.
WBLZ-FM Cincinnati, Ohio.
WCDX-FM Richmond, Va.
WDIA-FM Memphis, Tenn.
WEBB-FM Baltimore, Md.
WEDR-FM Miami, Fla.

WEKS-FM Atlanta, Ga.
WENN-FM Birmingham, Ala.
WGPR-FM Detroit, Mich.
WIKS-FM New Bern, N.C.
WILD-FM Boston, Mass.
WJHM-FM Orlando, Fla.*
WJMI-FM Jackson, Miss.
WLUM-FM Milwaukee, Wis.
WMYK-FM Norfolk, Va.
WNJR-FM Newark, N.J.
WOWI-FM Norfolk, Va.
WPEG-FM Charlotte, N.C.
WPLZ-FM Richmond, Va.
WQMG-FM Greensboro, N.C.
WQOK-FM Raleigh, N.C.
WRAP-FM Norfolk, Va.
WTLC-FM Indianapolis, Ind.
WVDM-FM Columbia, S.C.
WYLD-FM New Orleans, La.
WZFX-FM Fayetteville, N.C.
XHRM-FM San Diego, Calif.

BRONZE
KATZ-FM St. Louis, Mo.
KCOH-FM Houston, Texas
KDKO-FM Denver, Colo.
KDKS-FM Shreveport, La.
KHYS-FM Port Arthur, Texas
KIPR-FM Little Rock, Ark.
KKFX-FM Seattle, Wash.
KPRW-FM Oklahoma City, Okla.
KYEA-FM Monroe, La.*
WATV-FM Birmingham, Ala.
WCKX-FM Columbus, Ohio
WDKS-FM Fayetteville, N.C.
WDXK-FM Rochester, N.Y.
WDZZ-FM Flint, Mich.
WEAS-FM Savannah, Ga.
WFXA-FM Augusta, Ga.

WFXC-FM Durham, N.C.
WFXE-FM Columbus, Ga.
WGOK-FM Mobile, Ala.
WJZF-FM Cincinnati, Ohio
WJIZ-FM Albany, Ga.
WJMO-FM Cleveland, Ohio
WJYL-FM Louisville, Ky.
WLOU-FM Louisville, Ky.
WLWZ-FM Greenville, S.C.
WPDQ-FM Jacksonville, Fla.
WQIM-FM Montgomery, Ala.
WQKQ-FM Nashville, Tenn.
WRBD-FM Fort Lauderdale, Fla.
WVKO-FM Columbus, Ohio*
WWWZ-FM Charleston, S.C.
WXOK-FM Baton Rouge, La.

SECONDARY
KROZ-FM Tyler, Texas
KXZZ-FM Lake Charles, La.
WAAA-FM Winston-Salem, N.C.
WANM-FM Tallahassee, Fla.
WDAO-FM Dayton, Ohio
WIBB-FM Macon, Ga.
WJTT-FM Chattanooga, Tenn.
WKIE-FM Richmond, Va.
WKND-FM Hartford, Conn.
WMGL-FM Charleston, S.C.
WNHC-FM New Haven, Conn.
WNOV-FM Milwaukee, Wis.
WOIC-FM Columbia, S.C.
WORL-FM Orlando, Fla.
WPAL-FM Charleston, S.C.
WQFX-FM Gulfport, Miss.
WRXB-FM St. Petersburg, Fla.
WTMP-FM Tampa, Fla.
WWSW-FM Saginaw, Mich.
WZAZ-FM Jacksonville, Fla.

FOR WEEK ENDING SEPTEMBER 17, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	—	2	★ ★ NO. 1 ★ ★ JUST PLAY MUSIC! COLUMBIA 38 07953	BIG AUDIO DYNAMITE 1 week at No. One
2	1	—	2	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
3	7	—	2	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS
4	3	—	2	CRASH RCA 8682	THE PRIMITIVES
5	4	—	2	BREAKFAST IN BED A&M LP CUT	UB40 & CHRISSIE HYNDE
6	12	—	2	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH
7	8	—	2	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
8	11	—	2	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
9	6	—	2	INTOXICATION ISLAND LP CUT/ATLANTIC	SHRIEKBACK
10	15	—	2	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
11	NEW	1	1	JESUS CHRIST COLUMBIA LP CUT	U2
12	18	—	2	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTERS
13	5	—	2	TUMBLIN' DOWN VIRGIN 7-99299	ZIGGY MARLEY & THE MELODY MAKERS
14	21	—	2	WHAT I AM Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
15	10	—	2	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
16	NEW	1	1	ANCHORAGE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
17	20	—	2	ALL I WANTED VIRGIN LP CUT	IN TUA NUA
18	NEW	1	1	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
19	NEW	1	1	SHARK WALK ISLAND LP CUT/ATLANTIC	SHRIEKBACK
20	9	—	2	WHAT'S THE MATTER HERE? ELEKTRA 7-69388	10,000 MANIACS
21	17	—	2	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
22	25	—	2	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
23	19	—	2	DON'T WALK AWAY A&M 1237	TONI CHILDS
24	22	—	2	GLAD I'M NOT A KENNEDY TVT LP CUT	SHONA LAING
25	NEW	1	1	TELL THAT GIRL TO SHUT UP UNI 50001/MCA	TRANSVISION VAMP
26	13	—	2	HIGH TIME BEGGAR'S BANQUET LP CUT/RCA	ICICLE WORKS
27	NEW	1	1	JUMP IN THE RIVER REPRISE LP CUT	SINEAD O'CONNOR
28	NEW	1	1	OTHER 99 COLUMBIA LP CUT	BIG AUDIO DYNAMITE
29	NEW	1	1	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
30	NEW	1	1	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN

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WBCN Boston Morning Man Laquidara Attacks Apartheid's Shell

BY PETER LUDWIG

NEW YORK Most of us only need a few credit cards, but WBCN Boston morning man Charles Laquidara wants 1,004—all cut in half. Laquidara is now into the fifth week of his Shellshock campaign to solicit listeners' destroyed Shell Oil credit cards as a protest against apartheid. Royal Dutch/Shell is the supplier of the white South African government's refined oil and owns half of a large South African coal mine.

Although Shell Oil is a previous WBCN advertiser, the Infinity Broadcasting station is tolerating the once-daily, two-minute spots Laquidara is producing—at least for now. Neither Laquidara nor the station view the Shellshock effort as a promotion: no mention of it is made in any other daypart and WBCN management won't comment on it.

The campaign began with an on-air call Laquidara received while

PROMOTIONS

doing one of his tongue-in-cheek "Geraldo Laquidara, Investigative Reporter" bits. "Geraldo" calls companies on behalf of disgruntled listeners who've gotten bad service and tries to get the offenders to settle with them. After a subsequent on-air call to a Shell spokesman in Houston elicited a pat response, Laquidara began telling listeners to send their cut-up cards to P.O. Box 104, Boston, Mass. 02215. Laquidara does not mention WBCN and the mail does not go to the station.

Except for a year's hiatus, Laquidara has been at 'BCN for almost 19 of its 20 years as an album rock outlet. Although far from mild mannered, Laquidara is not considered a "shock jock." "I believe Charles really feels this from the heart," said WBCN promotions director David Bieber, who

otherwise would not comment on the promotion.

Since WBCN's GM Tony Berardini won't comment either, it must be assumed that the station is watching listener and advertiser response while allowing Laquidara to continue. Laquidara says, "We were averaging only 10 letters a day when we started, which was five more than I expected. We're now up to 40 letters a day and [getting] twice as many cut credit cards." Laquidara says he's unaware of any adverse effect on WBCN's ad sales thus far.

Laquidara wants to run the campaign at least through the November elections, estimating that it will take until then to get 1,004 cards, a number that matches WBCN's 104 FM frequency. He plans to take the cards to Shell Oil's Houston headquarters and says, "We hope to persuade Jesse Jackson and Ted Kennedy to go, and I would like to get a good Republican with a conscience to be in there as well."

Laquidara admits there's something of a typical radio promotion about his campaign but says, "Since I'm fighting a multibillion-dollar corporation and the me-first attitude of the '80s, anything that works is fair. Travel agencies have donated travel packages so I'm of-



They Can't Lego. When Baltimore's Save-A-Heart program sponsored a fund-raising auction of Lego sculptures, country outlet WCAO entered a Lego bust of MCA recording artist Lyle Lovett on wheels, a reference to the title of his "Pontiac" album. The auction raised \$2,500; posing by their masterwork are WCAO's Brenda Bissett, left, and Diana Zeiger.

fering the person who sends in the most cut cards a trip to anywhere in the world *except* South Africa.

"I'm also giving away good CDs and albums, not throwaway promo copies. I'm calling a lot of my markers in for this one. I'm asking musicians, sports figures, and poli-

ticians to make a stand, no matter what their political persuasion—as long as they're against apartheid."

Laquidara won't say what his decision will be if WBCN decides to pull the spots, but he does say that his attitude has changed
(Continued on next page)

OUTTA' THE BOX

TOP 40

"We like to stay fresh, and we like to rib our competition on the air about how stale they sound," says WKXX "KXX106" Birmingham, Ala., PD **Jim Prewitt**. In an average week, KXX adds eight to 10 songs and tests an additional 20 to (gulp) 40. "I know record companies won't like to hear that," says Prewitt. "But on the other hand, we're giving an awful lot of records much-needed exposure." Prewitt, who was a conservative programmer when working at KITY San Antonio, Texas, says he has a healthier, quality-intensive market from which to choose nowadays. "Music has changed. If there's a good song out there—and there are plenty—then it needs to be played. A lot of stations are missing the boat these days because they're afraid to take chances. We're not afraid." A winner with females this week is Will To Power's remake medley "Baby, I Love Your Way/Freebird" (Epic), which is getting "tons of requests," as is an album cut by Keith Sweat, "How Deep Is Your Love" (Vintertainment/Elektra), and Deniece Williams' "I Can't Wait" (Columbia). With a 40% black audience, KXX is also early on the latest from Teddy Pendergrass, "2 AM" (Elektra). Keeping tabs on the imports, Prewitt is playing "Rigor Mortis" (Wax Trax) by Split Second, which he says was discovered by KRBE Houston's **Paul Christy**, and has just added "Spy In The House Of Love" (Chrysalis) from Was (Not Was). And if you're tired of George Michael's "Monkey" already, Prewitt recommends trying the live "Sexual Healing" or "Love's In Need Of Love Today" (Columbia).

YVONNE OLSON



Labor Unrest Over Holiday Delivery. KAYI Muskogee, Okla., followed its recent Show Us Your Kay 107 campaign with a Labor Day promotion that awarded any pregnant listener who went into labor—and delivered on the holiday, Sept. 5—with 107 diapers and housecleaning service for a month. At press time, four listeners had entered a birth certificate for the drawing. From left are KAYI PD Steve Stucker, midday air personality Merry Kay, and morning driver Jim Marbles.

'78 RADIO AWARD WINNERS LOOK BACK

(Continued from page 10)

has since returned to the station. Also still doing AC is small market titan WCHV Charlottesville, W. Va. Major market AC winner WASH is a soft AC today but it spent some rough years in the mid-'80s as a top 40 outlet before returning.

WILD Boston, a winner as "unique format station of the year" remains its market's only major urban outlet 10 years later. Medium and small market country stations didn't last as long, however. WGTO Cypress Gardens, Fla., is now a religious station; KEED Eugene, Ore., is still country, but it's now a satellite outfit.

The 1978 winners were announced at an awards dinner in New York during the Billboard Radio Programming Forum. Transtar's Harvey remembers being seated with the other PD candidates: "Michael O'Shea, Chick Watkins, Eric Norberg, and Andy Bickle were all sitting at the same table trying to be polite and saying, 'I don't care' or 'I hope you win.'"

"I told my wife, 'I don't know why I'm nervous, because I'm not going to win against these guys.'" When Harvey did win, "it was like a bolt of electricity going through me. I'd been nominated for other awards before, but this was the first one I'd won and it was more important because I'd just stepped down from management to programming."

Jeffries, on the other hand, stayed away from the awards banquet because of a disappointment the previous year when he and WERC had been nominated for the same awards 1977. "I felt so good about what the station had done that year that I jumped on an air-

plane. I went to the awards banquet at the Harbor Castle Hotel in Toronto and did not win. It was such a let-down that I got back on a plane the next day, two days before the convention was over.

"The following year, I sent in the station's material, but I didn't go. I was watching TV in Birmingham, not really thinking about it when Bill Garcia called me from New York and told me 'you're a winner!' At first I said, 'Yeah, sure.'" Despite not being in New York, Jeffries says it was a great night for him anyway.

M.G. Kelly, nominated in 1988 as producer of Premiere's "Live From The '60s" was the best major market air personality of 1978 for his work at KTNQ "10Q" Los Angeles. Despite five previous years at the legendary KHJ Los Angeles, Kelly says it was his first major award. He also says he took the occasion of his acceptance speech to announce his retirement from radio so he could "go out on top." That retirement lasted about five years.

One programmer who did not win any awards in 1978 but seems to figure in a lot of the winners' anecdotes anyway is O'Shea, then PD of KMPC Los Angeles. Besides sitting at Harvey's table that night, O'Shea had been one of the people who encouraged Harvey to go back into radio programming at WFTL after four years of corporate duties. And it was O'Shea who called Bob Hughes, sidelined in Washington on family business, to tell him about his award.

O'Shea is now GM at top 40 KUBE Seattle. Hughes remembers that "one of the things that was talked about a lot back then was

whether PDs could ever become GMs; at every industry convention, there was at least one panel on becoming a GM. Now there are former programmers like Jay Cook, Dan Mason, Bruce Holberg, Carl Brazzell, and Dave Martin who are running whole groups of stations."

The late singer Harry Chapin also figures in several awards stories. Hughes recalls another year when WASH won an award for an anti-hunger telethon and Chapin came with station personnel to accept. And in 1978, AC WSPD Toledo won the medium market "top special program" award for something called "Harry Chapin Visits Toledo."

WSPT PD Pat Martin, now a consultant, recalls the "major irony" of winning awards in the same year as WGTO, then programmed by Terry Slane. Slane and Martin both grew up in the small town of Yates City, Ill. "We were the only two people in that town who were ever seriously interested in broadcasting as a career. Both of us winning had to be a million-to-one shot."

Besides the personal prestige, did winning the 1978 awards help anybody's career? "Absolutely," says Jeffries. "The best thing you can put on a resumé is winning Arbitron numbers, but when you can couple that with national recognition, it's very good."

"It had an awful lot of prestige," says Redo. "I know it certainly made me feel better about myself to be in the same company with nominees like Don Imus and John Landecker. People who work for me now forget that I was on the air; having the award in my office is a nice reminder for them."

Tales Of NABs Past As '88 Confab Gets Under Way

BY PETER LUDWIG

NEW YORK The network people who call on the press (or fend it off, as circumstances dictate) are also the ones who usually work several 70-hour weeks prior to the annual National Assn. of Broadcasters convention, which takes place Wednesday-Saturday (14-17) at the Washington, D.C., Convention Center this year. Whether they're in public relations, creative services, or advertising, they're the ones who make sure all the pieces come together for the network presentations at each NAB convention.

Everyone has war stories. Westwood One's Cathy Lehrfeld recalls setting up a real phone booth at a convention so guests could call into NBC's Talknet broadcasts. Everyone loved the idea until they realized the booth wouldn't fit through the door. The solution was to take the door off its hinges and dismantle the frame. Lehrfeld also remembers another convention when the local fire marshal showed up at a hospitality suite barbecue on the hotel's terrace looking for a fire.

At last year's NAB, United Stations had lined up New York Gov. Mario Cuomo to speak at its invitation-only dinner, says VP/creative services Janice Burenga, but found out the room it had reserved was filled with the convention's lighting and sound towers.

Fortunately, half of the large room across the hall was available, but it came with some unexpected entertainment. Burenga remembers, "As Gov. Cuomo was speaking, the undertakers—or Mary Kay conventioners, I'm not sure which—began enthusiastically singing 'You Light Up My Life' on the other side of the room divider. It wasn't funny at the time."

ABC's director of advertising and promotion, Sam Patterson, who is another veteran of the convention circuit, says, "I've never been to a convention yet where people didn't think it was the best one yet. There's a one-upmanship battle always going on between the network creative people, and it's fun to watch the other networks coming in and comparing hospitality suites and parties."

One of Patterson's favorite convention stories comes from an outdoor ABC luncheon. The weather was excellent, so tents were considered extraneous—until the food arrived and the silverware was so hot from the sun that no one could pick it up. Everyone was frantically dunking their forks in their water glasses.

Here's a short list of the majors' plans for this year's NAB convention in Washington, D.C.

WESTWOOD ONE

Westwood One is hosting the opening night Welcome Gala Wednesday (14) at the Marriott as well as broadcasting both "The Larry King Show" and "The Bruce Williams Show" live from the hotel's Capitol Foyer. King will be there 11 p.m.-2 a.m. Wednesday (14) and Thursday (15), with Jim Bohannon hosting King's Friday night (16)

FEATURED PROGRAMMING

show. King's Thursday night topic will be AM radio. Williams will broadcast Thursday from 7-10 p.m.

DIR BROADCASTING

DIR will co-host the 1988 Billboard Radio Awards Ceremony at the J. W. Marriott Hotel Thursday evening (15). The invitation-only event will begin in the Grand Ballroom at 6 p.m. WNEW-FM New York's Scott Muni is master of ceremonies; other radio personalities and artists will be on hand to present the awards.

DIR will celebrate the 15th anniversary of DIR's "King Biscuit Flower Hour" at the convention and will introduce its "This Is The NFL" daily shortform with the show's host, Steve Sabol, in attendance at DIR's Grand Hyatt hospitality suite. Also greeting affiliates will be Muni, host of two DIR shows, and WNSR New York's Bill Neil, the new host of DIR's "Music Weekend."

ABC RADIO NETWORKS

ABC will be spotlighting its new DATA service in Washington with a booth on the convention floor demonstrating how the link with USA Today is being utilized for radio. On Wednesday (14), ABC show hosts Bob Kingsley and Sally Jessy Raphael lead a sing-along of a Bob Rivers "Twisted Tune" song parody in the ABC hospitality suite. Thursday (15), ABC moves to the Grand Pavilion at the Old Post Office for an 18th Birthday Bash for "American Top 40," featuring new host Shadoe Stevens and live entertainment.

CBS RADIO NETWORKS

For the first time in recent years, CBS' Radio Division will be represented in its entirety at the convention. The CBS AM and FM O&O GMs will be meeting Tuesday and Wednesday (13, 14) before the convention and will be at the CBS hospitality suite Wednesday and Thursday (14, 15). "Cruisin' America" host "Cousin" Bruce Morrow will also be on hand.

In keeping with CBS' emphasis on its news offerings this convention, the network will host a Friday night (16) dinner party for its affiliates with CBS TV's Dan Rather moderating a discussion of the presidential election by CBS news correspondents.

UNITED STATIONS

United Stations' Burenga says US won't really have any theme for its suite outside of her working title, "Panoply Of Programming." The US suite will be open Wednesday and Thursday (14, 15) with US show hosts Dick Clark, Bob Worthington, and Norm N. Nite making the rounds. Friday night (16), US will hold its invitation-only dinner with political satirist Mark Russell.

FREE FOOD

Wednesday night (14), MJI Broad-



The DRe Necessities. Robin Leach, host of TV's "Lifestyles Of The Rich And Famous," visits the DIR studios in New York to discuss life's necessities with "Music Weekend" host Bill Neil. From left are DIR director of production Mitch Maketansky, Neil, Leach, DIR director of talent acquisition Janice Ginsberg, and DIR president Bob Meyrowitz.

casting turns Marriott suite 738 into the MJI Roadhouse with White Castle hamburgers, long-neck-bottle beers, and a special acoustic set by A&M's John Hiatt. If that's still too sophisticated for your tastes, there's always Premiere Radio Network's "kamakazi chair" down the hall in the Marriott's suite 756. President Steve Lehman says Premiere is reviving its "hostupidity suite," complete with video games and "stupid merchandise."

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.

Sept. 14, Westwood One Special Report With Yoko Ono, Westwood One Special, one hour.
 Sept. 16-17, Aerosmith, On The Radio, On The Radio Broadcasting, one hour.
 Sept. 16-18, Marla Gibbs/Good Question, On The Move With Tom Joyner, CBS RadioRadio, three hours.
 Sept. 16-18, Metallica, Metalshop, MJI Broadcasting, one hour.
 Sept. 16-18, Emilio Estevez/Andrea Elson/Johnny Hates Jazz, Party America, Cutler Productions, two hours.
 Sept. 16-18, Isley Brothers, Motor City Beat, United Stations, three hours.
 Sept. 16-18, Randy Bachman/Charles Fleisher/Paul Kantner, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
 Sept. 16-18, Jeffrey Osborne, Star Beat, MJI Broadcasting, one hour.
 Sept. 16-18, The Huey Lewis & The News Story, Hot Rocks, United Stations, 90 minutes.
 Sept. 16-18, Kathy Mattea, Country Today, MJI Broadcasting, one hour.
 Sept. 17-18, Kool Moe Dee/Chapter 8/Bobby Brown/Atlantic Starr, RadioScope, Lee Bailey Communications, one hour.
 Sept. 18, Fleetwood Mac, King Biscuit Flower Hour, DIR Broadcasting, one hour.
 Sept. 18, Jimmy Page/Glenn Frey/Little Feat, Powercuts, Global Satellite/ABC Radio Networks, two hours.
 Sept. 18, Bon Jovi Album Premiere Party, Westwood One Special, 90 minutes.
 Sept. 18, Kenny Loggins, Hitline U.S.A., James Paul Brown Entertainment, one hour.
 Sept. 18, Alabama, Countryline U.S.A., James Paul Brown Entertainment, one hour.
 Sept. 19, Little Feat, Rockline, Global Satel-

lite/ABC Radio Networks, 90 minutes.

Sept. 19, Santana, Up Close, MediaAmerica Radio, 90 minutes.

Sept. 19-20, Mark Isham, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Sept. 19-25, Pat Benatar, Rock Today, MJI Broadcasting, one hour.

Sept. 19-25, Jefferson Airplane, Legends Of Rock, Westwood One Radio Networks, one hour.

Sept. 19-25, Level 42, Rock Over London, Westwood One Radio Networks, one hour.

Sept. 19-25, Fabulous Thunderbirds, In Concert, Westwood One Radio Networks, 90 minutes.

Sept. 19-25, Dire Straits, Classic Cuts, MJI Broadcasting, one hour.

Sept. 19-25, Peter Gabriel, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 19-25, Billy Joe Royal, Live From Gilley's, Westwood One Radio Networks, one hour.

Sept. 19-25, Levert/Stacey Q/Nu Shooz, Night Scene, Westwood One Radio Networks, one hour.

Sept. 19-25, Kenny Loggins, Star Trak Profiles, Westwood One Radio Networks, one hour.

Sept. 19-25, Rick James, Part 2, Special Edition, Westwood One Radio Networks, one hour.

Sept. 19-25, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

PROMOTIONS

(Continued from preceding page)

about the campaign's potential. He says, "If you asked me five weeks ago if I seriously thought this would be successful in getting Shell out of South Africa, I would have said no. It's only four weeks later and I honestly feel we have a chance.

"If we can get this thing going it might really work. South Africa has gold, diamonds, coal—everything except oil. That's why a boycott can be very effective. This isn't being done as a promotion, but if some station thought they could get better numbers by doing it, I'd say, 'Go for it.'"

Laquidara says he has offered Shell Oil an opportunity to respond, but so far Shell has declined. For the time being, he says he's just making an extra effort to keep the show fun and entertaining in the hope that he can give the spots enough time to bring in the 1,004 cards.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Boogie Oogie Oogie, A Taste Of Honey, CAPITOL
2. Three Times A Lady, Commodores, MOTOWN
3. Hot Blooded, Foreigner, ATLANTIC
4. Hopelessly Devoted To You, Olivia Newton-John, RSO
5. Kiss You All Over, Exile, WARNER/CURB
6. An Everlasting Love, Andy Gibb, RSO
7. Summer Nights, John Travolta/Olivia Newton-John, RSO
8. Don't Look Back, Boston, EPIC
9. Got To Get You Into My Life, Earth, Wind & Fire, COLUMBIA
10. Shame, Evelyn "Champagne" King, RCA

TOP SINGLES—20 Years Ago

1. People Got To Be Free, Rascals, ATLANTIC
2. Harper Valley P.T.A., Jeannie C. Riley, PLANTATION
3. Light My Fire, José Feliciano, RCA
4. Born To Be Wild, Steppenwolf, DUNHILL
5. 1, 2, 3, Red Light, 1910 Fruitgum Company, BUDDAH
6. The House That Jack Built, Aretha Franklin, ATLANTIC
7. You're All I Need To Get By, Marvin Gaye & Tammi Terrell, TAMLA
8. Hush, Deep Purple, TETRAGRAMMATION
9. Hello, I Love You, Doors, ELEKTRA
10. Hey Jude, Beatles, APPLE

TOP ALBUMS—10 Years Ago

1. Don't Look Back, Boston, EPIC
2. Some Girls, Rolling Stones, ROLLING STONE
3. Double Vision, Foreigner, ATLANTIC
4. Grease, Soundtrack, RSO
5. Sgt. Pepper's Lonely Hearts Club Band, Soundtrack, RSO
6. Natural High, Commodores, MOTOWN
7. Blam, Brothers Johnson, A&M
8. Who Are You, The Who, MCA
9. A Taste Of Honey, CAPITOL
10. Stranger In Town, Bob Seger & the Silver Bullet Band, CAPITOL

TOP ALBUMS—20 Years Ago

1. Waiting For The Sun, Doors, ELEKTRA
2. Time Peace/Greatest Hits, Rascals, ATLANTIC
3. Wheels Of Fire, Cream, ATCO
4. Feliciano!, José Feliciano, RCA
5. Realization, Johnny Rivers, IMPERIAL
6. Steppenwolf, DUNHILL
7. Disraeli Gears, Cream, ATCO
8. Are You Experienced?, Jimi Hendrix Experience, REPRISE
9. Aretha Now, Aretha Franklin, ATLANTIC
10. The Graduate, Soundtrack, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. I've Always Been Crazy, Waylon Jennings, RCA
2. Boogie Grass Band, Conway Twitty, MCA
3. Womanhood, Tammy Wynette, COLUMBIA
4. Hello Mexico (And Adios Baby To You), Johnny Duncan, COLUMBIA
5. Heartbreaker, Dolly Parton, RCA
6. If You Got Ten Minutes (Let's Fall In Love), Joe Stampley, EPIC
7. Who Am I To Say, Statler Brothers, MERCURY
8. It's Been A Great Afternoon, Merle Haggard, MCA
9. Penny Arcade, Cristy Lane, LS
10. With Love, Rex Allen Jr., WARNER BROS.

SOUL SINGLES—10 Years Ago

1. Holding On, L.T.D., A&M
2. Got To Get You Into My Life, Earth, Wind & Fire, COLUMBIA
3. Take Me I'm Yours, Michael Henderson, BUDDAH
4. What You Waitin' For, Stargard, MCA
5. Get Off, Foxy, DASH
6. Smile, Emotions, COLUMBIA
7. Shake And Dance With Me, Con Funk Shun, MERCURY
8. Three Times A Lady, Commodores, MOTOWN
9. You, McCrorys, PORTRAIT
10. One Nation Under A Groove, Funkadelic, WARNER BROS.

48 Stations Share Billboard Radio Award Honors

NEW YORK After two rounds of voting and more than four months of competition, 48 stations, seven record labels, and three syndicators have been chosen as the winners in the 1988 Billboard radio awards. The winners will receive their awards Thursday (15) at an invitation-only reception sponsored by Billboard and DIR Broadcasting at the J.W. Marriott Hotel in Washington, D.C., during the National Assn. of Broadcasters convention.

This year's big winners with three awards each were top 40s WHTZ "Z100" New York and KZZP Phoenix; AC-formatted WEBE Bridgeport, Conn.; and black/urban WGCI Chicago. Last year's awards champ with five honors, AC KFMB-FM "B100" San Diego, had to be content with just one.

Z100 repeated its triple-crown showing of last year with awards for best major-market station, MD (Frankie Blue), and air personality (Scott Shannon & Ross Brittain). KZZP, which did not get any awards last year, received best-medium-market station, PD, and MD nods.

WEBE, which also did not get any awards in 1987, took the best-station, best-PD (Curtis Hansen), and best-MD (Stormin' Norman) categories for small-market ACs. AC runner-up was KOST Los Angeles, which won best major-market AC and best MD (Liz Kiley).

WGCI topped off a three-month period that also included dethroning perennial Chicago market leader WGN by taking awards for best major-market station, best PD (Sonny Taylor), and best personality (Tom Joyner, who does double duty at WGCI and KKDA-FM "K104" Dallas).

No other station was honored in three categories, but one individual, WDIA/WHRK Memphis OM Bobby O'Jay, was. O'Jay received awards as best medium-market PD and air personality. In addition, the best-medium-market-station award went to WHRK Memphis, where O'Jay was one of three PDs during the June 1987-May 1988 eligibility period along with Pam Wells and Mark Christian.

Small-market country outlet WAXX Eau Claire, Wis., a winner last year of three awards, took two

this year. PD Tim Wilson and MD Tim Closson were repeat winners. And KPLX Dallas, which won best major-market PD and MD last year,



this year won in two different categories: best station and best promotion director.

In the album rock category, WBCN Boston and PD Oedipus took best-major-market-station and PD awards, following a winless 1987. KILO Colorado Springs, Colo., also avenged itself for last year's shutout by taking best small-market station and MD (Alan White) this year.

It was a good year for the Warner/Elektra/Atlantic labels in the promotion categories. Warner Bros. personnel took three awards, and Geffen took one. Elektra and Virgin took one each. Columbia received two awards; A&M and RCA took one apiece.

In the syndication category, three winners repeated their 1987 triumphs. ABC/Watermark took two awards for its longtime countdowns, "American Top 40" and "American Country Countdown." And Global Satellite Network's "Rockline" was named best album rock show. The big mover was Westwood One, whose "The Countdown With Walt Love" and "Dick Bartley's Original Oldies Show" were named best urban and AC programs respectively.

It says something about radio's transitory nature that several of this year's winners switched jobs between the time they were nominated and the time the award winners were decided. Besides ex-WHRKer Christian, recently departed WGOK Mobile, Ala., PD Mad Hatter took two awards for best medium-market PD and best medium-market personality.

WMMR Philadelphia promotion director Jack Quigley had left the station to pursue a musical career when the nominations were issued.

Medium-market-MD-award winner Sky Daniels became PD at KISW Seattle; WZEE "Z104" Madison, Wis., winners Jonathan Little and Matt Hudson were both promoted; and WLW Cincinnati p.m. driver Gary Burbank, winner of the best-medium-market-air-talent award, managed to have a chain of fast-food barbecue stands named after him.

After reintroducing the radio awards last year with two rounds of public voting, Billboard went to a two-tiered system in 1988. Five blue-ribbon panels of radio and record people assisted Billboard in choosing the nominees. Ballots were then placed in the Aug. 6 issue of Billboard; 1,200 ballots were returned in the final vote.

Market size is defined as follows, according to the U.S. Census Bureau metropolitan population figures: Major, 2 million and up; medium, 500,000-1,999,999; and small, less than 500,000.

SEAN ROSS

RADIO STATION OF THE YEAR

CRITERIA GUIDELINES: BEST OVERALL MUSIC DIRECTOR...BEST OVERALL PROGRAM DIRECTOR...PLUS...ACCESSIBILITY...STREET PRESENCE...COMMUNITY INVOLVEMENT...OVERALL SOUND

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
MAJOR	 WHTZ "Z-100" New York	 KOST Los Angeles	 WGCI-FM Chicago, IL	 KPLX-FM Dallas, TX	 WBCN-FM Boston, MA
MEDIUM	 KZZP-FM Phoenix, AZ	 The Pulse of New England WTIC-AM Hartford, CT	 WHRK-FM Memphis, TN	 KNIX-FM Phoenix, AZ	 WEBN-FM Cincinnati, OH
SMALL	 WHTZ "Z-100" New York	 WEBE-FM Bridgeport, CT	 WOCQ-FM Ocean City, MD	 KRMD-FM Shreveport, LA	 KILO-FM Colorado Springs, CO

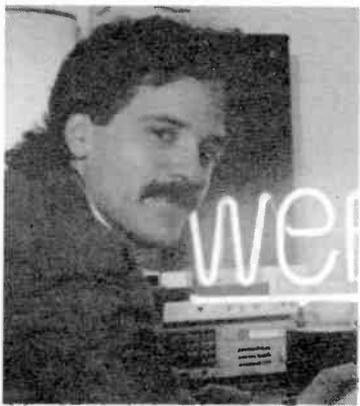
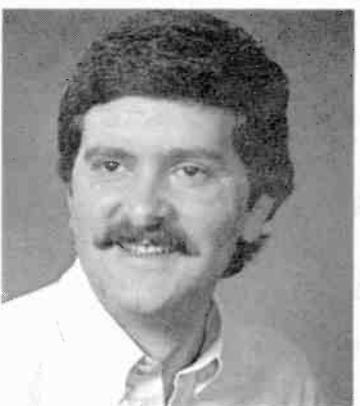
NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR

CRITERIA GUIDELINES: GENERATION OF LISTENER RESPONSE...CALIBRE OF GUESTS...CALIBRE OF HOSTS AND INTERVIEWS...PRODUCTION QUALITY

TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
 AMERICAN TOP 40 ABC Watermark	 DICK BARTLEY'S ORIGINAL OLDIES SHOW Westwood One	 THE COUNTDOWN with WALT LOVE Westwood One	 AMERICAN COUNTRY COUNTDOWN ABC Watermark	 ROCKLINE Global Satellite Network

RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA GUIDELINES: ACCESSIBILITY...PEOPLE SKILLS...OVERALL SOUND OF HIS/HER STATION...ABILITY TO PREDICT HITS...WILLINGNESS TO CREATE HITS

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
MAJOR	 <p>JEFF WYATT KPWR Los Angeles</p>	 <p>BOBBY RICH KFMB-FM San Diego</p>	 <p>SONNY TAYLOR WGCI Chicago</p>	 <p>BOB MOODY WPOC Baltimore</p>	 <p>OEDIPUS WBCN Boston</p>
MEDIUM	 <p>GUY ZAPOLEON KZZP Phoenix</p>	 <p>SMOKEY RIVERS WMJJ Birmingham</p>	 <p>BOBBY O'JAY WDIA-AM Memphis</p>	 <p>MIKE CHAPMAN WUBE Cincinnati</p>	 <p>GABE BAPTISTE KBPI Denver</p>
SMALL	 <p>JONATHAN LITTLE WZEE Madison</p>	 <p>CURTIS HANSEN WEBE Bridgeport</p>	 <p>MAD HATTER WGOK-AM Mobile</p>	 <p>TIM WILSON WAXX Eau Claire</p>	 <p>GREG MULL WRXK Fort Myers</p>

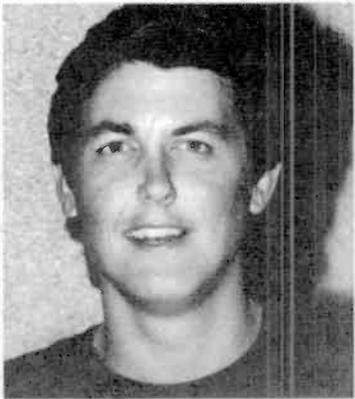
NATIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...USE OF SUPPORT TOOLS (I.E. CHART AND SALES NUMBERS AND ARTIST INFORMATION)...MARKETING ACUMEN...FOLLOWTHROUGH

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
	 <p>PHIL QUARTARARO Virgin</p>	 <p>DINO BARBIS Warner Bros.</p>	 <p>RAY HARRIS Warner Bros.</p>	 <p>BOB SAPORITI Warner Bros.</p>	 <p>MARKO BABINEAU Geffen</p>

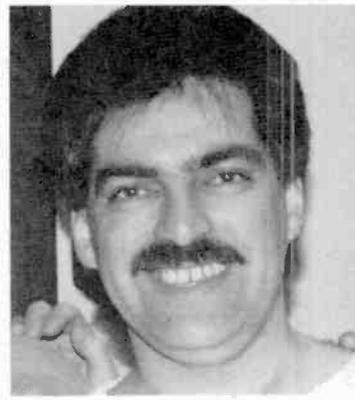
RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA GUIDELINES: ACCESSIBILITY...LISTENING TO RECORDS...STREET AWARENESS...ABILITY TO PICK HITS...RESEARCH TECHNIQUES

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
MAJOR	 <p>FRANKIE BLUE WHTZ New York</p>	 <p>LIZ KILEY KOST Los Angeles</p>	 <p>FRED BUGGS WBLS New York</p>	 <p>GINA PRESTON WXTU Philadelphia</p>	 <p>SKY DANIELS KFOG San Francisco</p>
MEDIUM	 <p>GENE BAXTER KZZP Phoenix</p>	 <p>SHERRY KENNEDY KEFM Omaha</p>	 <p>VIC SAVAGE WYLD-FM New Orleans</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>CHARLIE LOGAN WYNF Tampa</p>
SMALL	 <p>BRUCE STEVENS WBBQ Augusta</p>	 <p>STORMIN' NORMAN WEBE Bridgeport</p>	 <p>TONY BROWN WBLX Meble</p>	 <p>TIM CLOSSON WAXX Eau Claire</p>	 <p>AEAN WHITE KILO Colorado Springs</p>

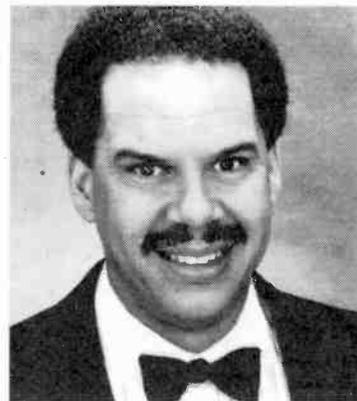
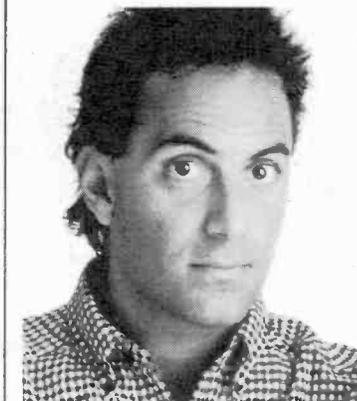
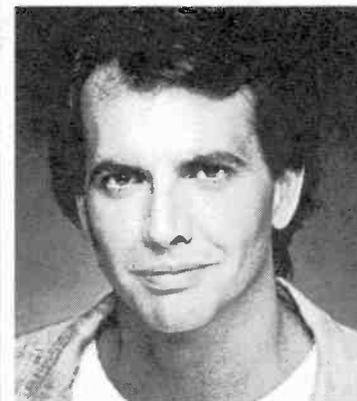
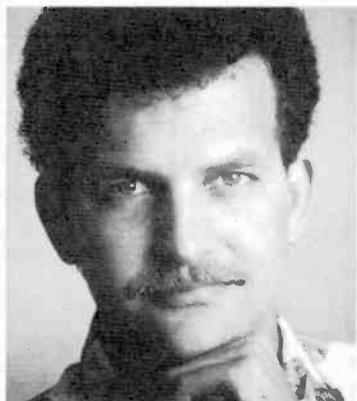
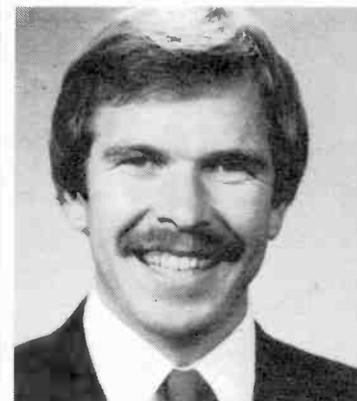
LOCAL OR REGIONAL LABEL PROMOTION PERSON OF THE YEAR

CRITERIA GUIDELINES: ACCESSIBILITY...SENSITIVITY TO STATION GOALS AND NEEDS...STREET AWARENESS...INNOVATION IN JOB...USE OF SUPPORT TOOLS (I.E. CHARTS AND SALES NUMBERS AND ARTIST INFORMATION)

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
	 <p>JERRY LEMBO Columbia</p>	 <p>ROGER SMITH Elektro</p>	 <p>BARBARA MARSALIS LEWIS Columbia</p>	 <p>ALLEN BUTLER RCA</p>	 <p>SUE DeBENEDETTE A&M</p>

RADIO AIR PERSONALITY OF THE YEAR

CRITERIA GUIDELINES: ENTERTAINMENT VALUE

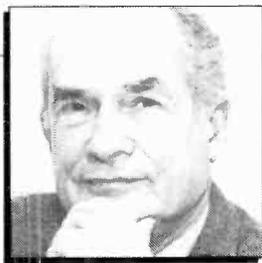
	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
MAJOR	 <p>SCOTT SHANNON & ROSS BRITTAIN WHTZ New York</p>	 <p>RON CHAPMAN KVIL Dallas</p>	 <p>TOM JOYNER KKDA Dallas/WGCI-FM Chicago</p>	 <p>RHUBARB JONES WYAY Atlanta</p>	 <p>JONATHON BRANDMEIER WLUP Chicago</p>
MEDIUM	 <p>MASON DIXON WRBQ Tampa</p>	 <p>GARY BURBANK WLW Cincinnati</p>	 <p>BOBBY O'JAY WDIA Memphis</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>CAROLYN FOX WHJY Providence</p>
SMALL	 <p>MATT HUDSON WZEE Madison</p>	 <p>STUART WRIGHT WORG Orangeburg</p>	 <p>MAD HATTER WGOK-AM Mobile</p>	 <p>DR. SAM WLWI Montgomery</p>	 <p>PAM BROOKS WPDH Poughkeepsie</p>

RADIO PROMOTION DIRECTOR OF THE YEAR

CRITERIA GUIDELINES: INNOVATION IN JOB...POSITIONING ABILITY AND MARKETING SENSE...STREET AWARENESS...STAMINA

	TOP 40/CROSSOVER	ADULT	BLACK/URBAN	COUNTRY	ALBUM
	 <p>HOWARD FRESHMAN KPWR Los Angeles</p>	 <p>PEGGY MILES WMYI Greenville</p>	 <p>ERIC MARGOLIS WRKS New York</p>	 <p>SUSAN FINE KPLX Dallas</p>	 <p>JACK QUIGLEY WMMR Philadelphia</p>

Classical KEEPING SCORE



by Is Horowitz

NO MORE DELAYS, says Virgin Classics. The new label is now scheduled to hit the streets in the U.S. Oct. 4. After two prior postponements, that date is firm, label execs insist. **Douglas Currie**, longtime classical buyer for Tower in New York, has joined Virgin as U.S. classical label manager, and all indicators point to go.

One byproduct of the delay has been an increase in the number of titles in the first release to 15 (Keeping Score, July 9). This number will remain, says **Katharine Copisaro**, general manager of Virgin Classics, from her office in London.

Earlier announcements put the annual number of new issues at about 50. Copisaro says current plans are to release 70-80 a year, including some budget and midline product, beginning in mid-1989. All early releases will be at full price, with basic dealer cost for CDs set at \$8.95 and suggested list set at \$13.98. As in the case of Virgin's pop product, distribution will be handled by Atlantic Records through WEA. Atlantic has named **Barry Bender** classical coordinator.

High on the promotional agenda for the initial release is the early Britten opera "Paul Bunyon," recorded in Minneapolis in cooperation with the Plymouth Music Series. Other recordings will be produced in the U.S., Copisaro says, although the bulk will come from the U.K. and continental Europe.

Among other debut-release recordings due for special attention, according to Copisaro, are the Walton Symphony No. 1 with **Leonard Slatkin** and the London Philharmonic and a Mahler album with the Royal Philharmonic Orchestra conducted by **Andrew Litton**. The latter pairs Mahler's Symphony No. 1 with "Songs Of A Wayfarer," which is thematically quoted in the symphony. Copisaro points to this project as an example of others Virgin will create that group titles that have a special relationship.

The Litton disk is one of five already recorded by the young conductor for Virgin. Next out is an all-Elgar album and one that joins Ravel's "Bolero" with Rimsky-Korsakov's "Scheherazade."

Virgin Classics does not have its own production staff at this time, preferring instead to work with independent producers. **James Mallinson**, **Andrew Kiener**, and **Nick Parker** are among those already tapped, says Copisaro.

Why the move into classics? The addition of an active classical wing has long been Virgin topper **Richard Branson's** intention, says Copisaro. It's not a recent decision. "It was more a question of when, rather than if," she says.

TALKING ABOUT RADIO: Talk is no longer cheap at WCLV Cleveland. During certain time periods, in fact, it

will cost the station free CDs or meals to reward those listeners who clock announcers sounding off for more than two minutes and 30 seconds between musical selections. That's one way WCLV is publicizing its new "less talk and more music" policy.

A poll of 1,700 WCLV listeners disclosed that the one thing they most wanted changed at the station was the talk-music ratio. As one typical listener put it, "Shut up and play the music." The station was quick to respond, and now most music intros will be limited to less than 45 seconds, says station PD **Robert Conrad**. Further, the station has eliminated more than 30 newscast commercial adjacencies in drive time and on weekends. Other word-clipping measures figure elsewhere throughout daily programming.

On Sept. 6, WQXR New York inaugurated "The Winners Circle," a new hourlong, 13-week series featuring laureates of top international performance competitions.

Virgin Classics finally sets Oct. 4 as debut-release date

Pianist **Barry Douglas**, winner of the 1986 Tchaikovsky Competition, was the first guest. **Natalie Atlas** conceived and produced the series; **Robert Sherman** is the on-air host.

PASSING NOTES: **Richard Kapp** and the Philharmonia Virtuosi will go into the studio shortly to record an album of Sousa orchestral music for Kapp's Essay label... MCA Classics has signed the **Amherst Saxophone Quartet**. Its first project for the label, of works by J.S. Bach and son J.C., was produced by **Tom Frost**.

Grants totaling \$400,000 are being paid out this year by the Meet The Composer/Reader's Digest Commissioning Program to stimulate multiregional performances and broadcasts of new works. The largest award, \$45,000, went to a consortium of the New Jersey Symphony and the St. Paul (Minn.) and Los Angeles chamber orchestras and new scores to be written by composers **Leon Kirchner**, **David Del Tredici**, and **Mel Powell**. Each of the new works will be played and broadcast locally by all three groups in the 1990-91 season. Many Meet The Composer scores are also recorded by Nonesuch.

Two song recitals in Salzburg, Austria, earlier this month by **Jessye Norman** with **James Levine** at the piano were recorded live by Philips... The Westminster Abbey Choir, founded almost 450 years ago, makes its first U.S. tour Sept. 21-Oct. 11. **Martin Neary** conducts... Stradivari Records will release transfers of live performances by **Otto Klemperer** (Mahler's Ninth Symphony) and **Igor Markevitch** (Mahler's First).

On Sept. 27, **Jeffrey Gall** becomes the first counter-tenor ever to appear in a Metropolitan Opera production when he sings the role of Tolomeo in Handel's "Giulio Cesare." Gall has recorded for a number of labels, including CBS and Harmonia Mundi... Syndicator Beethoven Satellite Network has added KUSC Los Angeles to its client list, bringing the number of clearances to an even 100.



Lots Of Brass. The Canadian Brass, foreground, and colleagues from the Boston Symphony and New York Philharmonic gang up to celebrate the end of a recording session for CBS Masterwork. James Mallinson produced the album of Italian Renaissance music.

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	14	THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD) 4 weeks at No. One	VARIOUS ARTISTS
2	2	28	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	WYNTON MARSALIS
3	3	12	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD)	BERLIN PHILHARMONIC (MAAZEL)
4	4	28	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
5	5	20	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
6	6	98	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
7	7	42	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
8	8	10	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD)	ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)
9	9	12	HOLST: THE PLANETS NIMBUS NI-5117 (CD)	PHILHARMONIA ORCHESTRA (BOUGHTON)
10	10	10	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)	YO-YO MA
11	NEW ▶		MAHLER: SYMPHONY NO. 2 DG 423-395 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
12	12	44	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
13	11	10	HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
14	15	26	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
15	16	32	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLUSHKA (SHAW)
16	13	30	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
17	14	20	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
18	18	16	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND
19	NEW ▶		BERNSTEIN: MASS CBS M2K 44593 (CD)	LEONARD BERNSTEIN
20	17	18	POWAQQATSI NONESUCH 79192 (CD)	PHILIP GLASS
21	21	4	TELARC SAMPLER 5 TELARC CD-80005 (CD)	VARIOUS ARTISTS
22	NEW ▶		BERLIOZ: LA MARSEILLAISE TELARC CD-80164 (CD)	BALTIMORE SYMPHONY (ZINMAN)
23	24	4	DVORAK: PIANO TRIOS CBS MK 44527 (CD)	EMANUEL AX, YOUNG UCK KIM, YO-YO MA
24	19	8	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
25	20	16	BEETHOVEN: MISSA SOLEMNIS TELARC CD-80150 (CD)	ATLANTA SYMPHONY (SHAW)

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	★★ NO. 1 ★★	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	30	BEETHOVEN OR BUST TELARC CD-80153 (CD)	24 weeks at No. One DON DORSEY
2	2	8	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)	JAMES GALWAY
3	4	12	THE SCARLATTI DIALOGUES CBS MK-44519 (CD)	BOB JAMES
4	3	44	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
5	7	6	THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)	VARIOUS ARTISTS
6	5	36	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
7	6	10	BOLLING'S GREATEST HITS CBS MK-44608 (CD)	CLAUDE BOLLING
8	8	6	AMERICAN JUBILEE TELARC CD-80144 (CD)	CINCINNATI POPS (KUNZEL)
9	10	26	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
10	NEW ▶		THE SOUND OF MUSIC TELARC CD-80162 (CD)	VON STADE, CINCINNATI POPS (KUNZEL)
11	9	28	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
12	15	4	THE BEATLES CONNECTION ANGEL CDC-49556 (CD)	THE KING'S SINGERS
13	11	14	THE MOZART ALBUM MERCURY 832-908 (CD)	SKY (MARRINER)
14	13	44	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
15	12	18	GOTTA DANCE PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)

(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.

'Nice Guys Can Finish First'

Bobby McFerrin Bebops To The Top

BY GEOFF MAYFIELD

NEW YORK How unlikely is it that an eclectic vocalist who has primarily been perceived as a jazz artist would wind up scoring a top-five single? Certainly seasoned industry observers did not foresee the success that Bobby McFerrin has enjoyed with his reggae-flavored original, "Don't Worry, Be Happy," which shows no immediate signs of losing its momentum on the Hot 100 Singles chart.

"Nice guys can finish first," is the almost giddy assessment of Original Artists' Linda Goldstein, McFerrin's manager, who with the singer coproduced the "Simple Pleasures" album. But although she says she isn't surprised by the successful chart runs that McFerrin has scored this summer with both his album and his single, Goldstein concedes that he doesn't fit the typical hit-maker mold.

"Bobby is obviously a true artist, so he's not somebody who necessarily made any moves with record sales in mind," she says. "What I had always set out to do with Bobby was to make sure that he had a career, regardless of what his records did commercially."

McFerrin has already enjoyed critical success: Among other honors, he has earned five Grammy awards. But this year, the San Francisco-based singer emerged as one of his label's biggest-selling acts. Not bad for an artist whose appeal had largely been perceived as limited to the jazz camp.

Since its March 23 release, "Simple Pleasures" has been certified gold for unit sales of more than 500,000 units, and Goldstein predicts its pace could take it to the platinum mark

within the next five weeks. McFerrin's previous best seller, the Blue Note debut "Spontaneous Inventions," sold in the neighborhood of 200,000 units.

Says McFerrin, "I always felt that what I was doing couldn't be pigeonholed by any particular kind of music. I never really felt that I was specifically a jazz singer. I came from that tradition and it's real easy to understand why people see me [as a jazz artist] because that's where I got the most exposure, but I never really intended on staying there."

According to Goldstein, the album reached 250,000 units before EMI-Manhattan released "Don't Worry, Be Happy" as the set's first single.

"I think 250,000 records reflects a

very strong audience base that Bobby had already developed through his live performing and through some TV appearances—particularly things like his Levi's commercial," she says.

"Don't Worry, Be Happy" landed on the soundtrack for Touchstone Pictures' "Cocktail." Originally, the plan was for EMI's release of the single to coincide with the movie's release. "But," says Goldstein, "radio was already playing the song as an album track, so [EMI VP of promotion] Jack Satter pushed up the release date by about three weeks."

The label primed the pump on the single's prerelease buzz with trade teaser ads.

Added exposure, through several
(Continued on next page)



Guitar Greats. A host of top guitar players jammed at the Brooklyn Academy of Music in New York during the recent filming of an upcoming Cinemax salute to the legendary Les Paul. Pictured, from left, are Brian Setzer, Edward Van Halen, and Bon Jovi's Richie Sambora. (Photo: Chuck Pulin)

Toni Childs' 'Union' Makes A Lasting Impression

TOP SOUNDS: It doesn't happen often, but every once in a while an album comes along that you just can't shake off. Such is the case with **Toni Childs'** A&M debut set, "Union."

Several months after its release, the Childs album still sounds as refreshing, rewarding, and remarkable as it did when it first hit the CD player.

From the vibrant opening track, "Don't Walk Away," this talented young lady takes the listener through intensely satisfying and interesting mood shifts on the ensuing eight cuts. In short, it's a compelling journey.

For the uninitiated, just put on a pair of headphones, switch off the lights, and get lost in cuts like "Walk And Talk Like Angels," "Where's The Ocean," and particularly the mesmerizing "Dreamer."

To many ears, 1988 has been a banner year for albums by female artists. In addition to releases from "new breed" artists like Childs and Tracy Chapman (not to mention French fave Vanessa Paradis), The Beat has thoroughly enjoyed the latest works by Sade, Joni Mitchell, and Patti Smith, among others. Why Smith's "Dream Of Life" is not faring better remains a mystery, however.

New product from Kate Bush and Rickie Lee Jones would make the year complete, although it looks unlikely that these ladies will be back on the scene before 1989.

SHORT TAKES I: During the Detroit stop of his world Faith tour, **George Michael** was joined on stage by **Aretha Franklin** for a rendition of their chart-topping duet, "I Knew You Were Waiting For Me." Incidentally, the next single from Michael's "Faith" album will be the ballad "Kissing A Fool," due out the second week in October... A good indication that the *new* Motown is headed on the right track comes via the premiere issue of *The Motown Report*, an informative newsletter edited by VP artist development/video **Traci Jordan**... The exact time for Tracy Chapman to be named best new artist has not been finalized, but the 31st annual Grammy Awards will be held Feb. 22 at the Shrine Auditorium, Los Angeles. Nominations will be announced Jan. 12... **Dionne Warwick's** next Arista single, "Champagne Wishes And Caviar Dreams," is the new theme song for the television show "Lifestyles Of The Rich And Famous." The tune gets its first public airing Sept. 23, the kickoff date for the sixth season of **Robin Leach's** behind-the-scenes look at the lives of the wealthy and the healthy—alas, *The Beat* is neither... **Stryper** launches a tour in support of its Enigma album "In God We Trust" Sept. 29 in

Springfield, Ill. **White Lion** will be opening the shows... Rumors that **Michael Jackson's** pet chimpanzee, **Bubbles**, is taking bets on how long his master's "retirement" from the concert scene will last have been denied.

TRICK'S TREAT: **Cheap Trick** will headline the finals of Soundcheck: The Yamaha International Rock Music Competition Friday (16) at the Universal Amphitheatre, Los Angeles. During its encore, Trick will be joined by members of **Bon Jovi** and **Whitesnake** (It's 10 o'clock—do you know where your hair mousse is?) for an all-star jam.

Before the Cheap Trick set, a star-studded panel—featuring **Phil Ramone**, **Julian Lennon**, **Jon Bon Jovi**, **Brian Wilson**, **Don Henley**, and **Peter Asher**—will judge performances by eight of the country's best unsigned bands, selected from demo tapes submitted by literally thousands of acts during a three-month solicitation period earlier this year.

The winner of the Yamaha-sponsored talent



search will receive \$25,000 in cash or equipment; demo sessions with a professional producer; consultations with music industry attorneys, managers, and agents; and the opportunity to perform at Tokyo's Budokan theater in the International Popular Music Festival.

The eight finalists in the contest are **Boys Next Door** from Richfield, Minn.; **Stranger** from Tampa, Fla.; **OHO** from Baltimore; the **Last Gentlemen** from Champaign, Ill.; **Gino & the Hawks** from Newark, Calif.; **Zak** from Rosedale, N.Y.; **Giraffe** from San Jose, Calif.; and the **Roommates** from Houston.

SHORT TAKES II: Can't stop playing that latest **Public Enemy** album, "It Takes A Nation Of Millions To Hold Us Back," particularly the **Flavor Flav** showcase "Cold Lampin' With Flavor"—boyyy!... Everyone at Atlantic (including the mail-room staff) is raving about the debut album from **Judson Spence**, due in stores Sept. 30—and the fellow has no apparent connection with **Yes**, **Genesis**, or **Led Zeppelin!** Furthermore, the 23-year-old artist from Pascagoula, Miss., reportedly wowed attendees of the recent WEA convention in New Orleans... **Morten**

Harket of a-Ha has a cameo role in a new Norwegian film, "Kamilla And The Thief".... Upcoming bookings at the Miami nightclub **Woody's**, owned by **Ron Wood**, include **Toots & the Maytals**, Sept. 23; the **Wailers**, Sept. 25; and the **James Cotton Band**, Sept. 29... Just out in the U.K. is a **Smiths** live album, "Rank," recorded in November 1986 in London... **The Beach Boys'** 1964 "Christmas Album" will be coming out on CD for the first time Oct. 18... The latest addition to the *What If The Group Split And Nobody Cared?* file is **Chrysalis** rock quartet **Vinnie Vincent Invasion**. Word has it that three of the band members decided to leave ex-Kiss guitarist Vincent at the end of a summer tour because of—you guessed it—musical differences... I.R.S. is to release a six-song live EP from the **Alarm**, "Electric Folklore." Produced by **Gary Katz**, the tunes were recorded at Boston's Wang Center earlier this year... **Amy Grant's** 58-city U.S. tour, which started Sept. 6, is being sponsored by Tretorn, the athletic and casual footwear manufacturer. On her latest road outing, Grant will be supporting the nonprofit organization Habitat for Humanity International... New Geffen artists **Rock City Angels**, signed by **Tom Zutut**, will release their 15-song debut album Sept. 20... Two bidders at the 10th annual Possible Dream auction on Martha's Vineyard, Mass., a benefit for the local Community Services organization, offered \$26,000 each to have **Carly Simon** sing in the privacy of their own homes. Simon fans who don't have that kind of money to throw around will have to content themselves with her latest Arista album, "Greatest Hits Live." A new Simon studio set is due in the spring. Meanwhile, she's been working on a theme song for the new **Mike Nichols'** movie, "Working Girl."

GOING DOWNTOWN: Virgin Records, in conjunction with the Invasion Group, has released "Downtown NYC," an album featuring nine unsigned New York acts: **Mark Johnson**, **Rude Buddha**, **Bernie Worrell**, **Loup Garou**, **Frank Maya**, **Soma Holiday**, **OK Savant**, **Ritual Tension**, and **Songs From A Random House**.

In addition to the new sounds, the album boasts a new recording of **Petula Clark's** classic '60s hit "Downtown" featuring *The Downtown Chorus*—a gathering of such downtown Manhattan artists, musicians, and social butterflies as **Willy DeVille**, **Michael Musto**, and **Diane Brill**. "Downtown" has been released as a 12-inch single, with profits going to the American Foundation For AIDS Research and Gay Men's Health Crisis organizations.

Glenn Frey Finds Southern Soul

BY CHRIS MORRIS

LOS ANGELES On Glenn Frey's new MCA album, "Soul Searchin'," soul isn't merely a component of the title.

The ex-Eagle's third solo project boasts several explicit tributes to the classic soul sounds of the '60s and '70s: The fast-rising leadoff single, "True Love," pays homage to the Hi and Stax/Volt styles; "Let's Pretend We're Still In Love" is a replication of Thom Bell's suave productions; and the title cut was recorded at Muscle Shoals Sound, the Alabama studio that produced dozens of famed soul tunes featuring its storied house band.

Frey says that the first "deceptively simple" songs he penned for "Soul Searchin'" with writing partner Jack Tempchin dictated the direction of the record.

"After we wrote 'Soul Searchin'' and 'True Love,' it set the parameters for the record," Frey says. "We wanted to keep that feeling in the songs we wrote after that."

Frey, who co-produced the album with Elliot Scheiner, says he looked to Bell's sound on such Spinners hits as "Could It Be I'm Falling In

(Continued on page 26)

**ARTIST
DEVELOPMENTS**

MELISSA MOVES

It wasn't long ago that Island artist **Melissa Etheridge** was laboring in obscurity as the house singer at a restaurant/bar in Long Beach, Calif.

Then earlier this year the young vocalist moved into the "overnight sensation" category when she floored an industry crowd with an unheralded but rapturously received solo performance as **Lyle Lovett's** opening act at the Roxy in Los Angeles.

"That was probably the most challenging moment ever in my life—to go on totally unknown to an industry crowd, solo, and do a whole 30-minute set," Etheridge says. "To get an encore and know that you did it—it was one of the most satisfying moments."

Most in the audience were unaware that the young singer had already been signed to Island by label chief **Chris Blackwell**, who awarded her with a contract after catching two of her Long Beach gigs.

The rough-voiced Etheridge has since moved on to bigger things: She recently embarked on a six-week U.S. tour that includes opening dates for **Bruce Hornsby & the Range** and some club bookings. After a short break, she will head overseas to open **Huey Lewis & the News' European** tour.

Etheridge says that she will attempt to forge a band-backed set that will contain some of the heat of her solo set, in which she accompanies herself on acoustic 12-string guitar.

"Overall, the band performance doesn't take so much away from

the solo part of it," she says. "You can still focus on the core."

Island has issued "Bring Me Some Water" as the second single from Etheridge's eponymous debut album.

COUNTRY ROAD

The Marlboro Country Music Tour will kick off the second leg of its 1988 roadshow with a Sept. 23 concert at the Los Angeles Forum featuring **Alabama, Merle Haggard, Restless Heart, and K.T. Oslin.**

The tour is scheduled to stop in 11 cities before concluding Oct. 23 at Chicago's Rosemont Horizon. Each show is a triple bill alternating performance headliners. In addition to the four acts booked for the L.A. date, headliners on the tour include **George Strait, the Judds, Randy Travis, Kathy Mattea, the O'Kanes, and Ricky Van Shelton.**

The tour is expected to raise more than \$250,000 for Second Harvest, a national food bank network. One dollar from each ticket sold will be donated to Second Harvest.

FINAL WINNER

Lose a few, win a few: **Dennis Lambert** recently lost a soundtrack-album song but wound up producing a chart hit for the same soundtrack. The songwriter/producer had a tune, co-written with **Franne Golde**, accepted for the Warner Bros. comedy "Caddyshack II." Enter **Kenny Loggins**, the reigning soundtrack champ who has scored a string of movie-associated hits.

"[Loggins] was intent on writing something for the film," Lambert says. "[The producers] came to me in the 11th hour and said, 'We're

not going to use your song.'"

Still, Lambert was ultimately selected to produce Loggins' song "Nobody's Fool," co-authored by **Michael Towers**. Although the film has done lackluster box-office business, the song, issued as a Columbia single, has cracked the top 20 and wound up on Loggins' new Columbia album, "Back To Avalon."

Lambert has no complaints about losing his own song on the "Caddyshack II" album: "As it turned out, it put me together with Kenny, and that was what I was most happy about."

The latest projects for Lambert include writing for the next **Natalie Cole** album and for the **Dean Pitchford-Tom Snow** musical film "Sing" and producing tracks for upcoming albums by **Dionne Warwick** and **Jermaine Jackson.**

SEEGER IN SOVIET

Country singer/songwriter **Nick Seeger** is recording a new album, and it wouldn't be surprising to hear a few balalaikas in the background. Seeger is just back from a monthlong tour of the Soviet Union, the first to be sponsored by a Russian business.

Aeroflot Airlines furnished all air transportation across the Soviet Union for Seeger, a deal that came about "through friends of friends of friends," according to **Dave Lory**, Seeger's manager.

BOBBY McFERRIN

(Continued from page 24)

consumer vehicles; has drawn even more fans to McFerrin's base, and more media attention is on the way:

- The singer started a 35-city tour shortly after the release of "Simple Pleasures." Another 20 dates have been booked for the next couple of months.

- McFerrin's video for his cover of the Rascals' "Good Lovin'" made regular rotation on both MTV and VH-1, despite the fact that it wasn't a single release. A video for "Don't Worry, Be Happy" followed. And, on Aug. 29-Sept. 2, McFerrin also played guest VJ during MTV's midday slot.

- McFerrin's first two Elektra albums are about to be released on CD for the first time. He's also featured on a track on Rob Wasserman's critically acclaimed MCA album "Duets."

- He recently appeared on ABC's "Good Morning, America." More TV exposure is due from David Sanborn's syndicated jazz show, from NBC's "Saturday Night Live," and from "The Jim Henson Hour," a mid-season NBC series being produced by Muppett master Jim Henson.

For now, McFerrin's brain trust is pondering a follow-up single. And he has his own long-range plans to consider. "I have fantasies of writing an opera one day," he says, an ambition that comes by him honestly, since both his parents are classically trained singers.

Other McFerrin goals are to assemble and compose material for a vocal ensemble of as many as a dozen singers and to write scores for films, TV, theater, and ballet. McFerrin also plans to produce a movie project next year.

"The bottom line was the openness of glasnost caused it to happen," Lory says. "The image [of Seeger] was a very safe one; his songs are about people." The deal took only two weeks to come through, Lory notes.

Seeger's Soviet jaunt was filmed in Moscow, Kiev, Baku, Yerevan, and Odessa, with plans for an hourlong television show to be broadcast on Russian and U.S. television.

Seeger's next album will be released on one of four major labels vying for his services, according to Lory.

JERSEY'S FINEST

New Jersey will honor its best musicians Nov. 18 with the first Garden State Music Awards, a BMI-sponsored event to be held at the Count Basie Theatre in Red Bank, N.J.

The announcement of the ceremony date ends a long battle to establish a proper way to honor state talent. First came a court fight between two rival committees seeking to hold the same ceremony. That was followed by internal conflicts involving the show's organizers. Finally, a sophisticated non-profit organization emerged to take the bull by the horns.

Ballots are now available at two checkpoints in each N.J. county, with 26 categories to be voted on. In addition to co-sponsoring the ceremony, BMI will offer a special

songwriters award.

The day after the awards ceremony, the Garden State Institute of Performing Arts will sponsor the first Garden State Music Seminar, a small-scale New Music Seminar. Four panels are on tap: one on music law, one on music journalists, a BMI songwriters panel, and a club/booking agent panel. Admission is free; the seminar will be held at the Molly Pitcher Inn in Red Bank.

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

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WHEN IN ROME: Andrew Mann, left. Michael Floreale, center, and Clive Farrington.

New On The Charts

U.K.-based trio **When In Rome** has made its first appearance on the Hot 100 Singles chart with "The Promise," the leadoff single from its self-titled debut Virgin album. The song had previously topped the Dance Club Play chart.

When In Rome—vocalist Andrew Mann, keyboardist Michael Floreale, and bassist Clive Farrington—was formed in 1984 out of the remains of a local Manchester band, Beau Leisure. An early member of the group was vocalist Corinne Drewery, who later went on to a top

10 hit and a gold album with **Swing Out Sister.**

After **When In Rome** was signed to Virgin U.K. subsidiary 10 Records, it began work on tracks with producers Ben Rogan (Sade) and Richard Burgess (Living In A Box, Five Star). Due to the dance club success of "The Promise," Virgin America decided to sign the album project.

A video for the single has just been serviced nationally.

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TALENT IN ACTION

SLAYER

Hollywood Palladium
Hollywood, Calif.

SOME OBSERVERS might say that the violence-themed, high-speed music of Slayer is nothing more or less than a barometer of everything that is wrong with our society, or a harbinger of the end of civilization as we know it. The group's fans would probably respond by putting their feelings forward simply: "Slayer rules, dude."

Certainly the speed-metal act's Aug. 12 show here was held in an apocalyptic atmosphere, as dozens of long-haired youths clashed with riot-equipped cops outside the venue and three people were arrested (Billboard, Aug. 27). However, the

show inside the hall was in itself harmless—an hour's worth of brutally efficient, deafness-inducing Grand Guignol, metal style.

Technically, Slayer may be the most adept of the growing crop of thrash-metal blitzkriegers. The band plays with such astounding velocity that time signatures often disappear; at high volume, songs take on the character of free jazz blowing.

Guitarists Kerry King and Jeff Hanneman can whip a crowd into a near-hydrophobic lather with their dizzying runs, while bassist/vocalist Tom Araya and drummer Dave Lombardo match them stroke for stroke instrumentally.

Lyrical, Slayer's material, which includes such long-fanged tunes as "Silent Scream" and "Be-

hind The Crooked Cross" (both from the new "South Of Heaven" album) and "Criminally Insane," is bloodthirsty stuff aimed at teens too old to dig cartoons but still ripe for an overstated metaphor or two.

Slayer swept the sold-out crowd away, stirring the floor of the Palladium into a forest of raised fists and surging bodies; two immense whirlpools of slam-dancing bodies eddied all night. Even an older observer whose tastes don't run to speed-metal would have to agree—Slayer rules, dude. **CHRIS MORRIS**

THE SUGARCUBES HUGO LARGO

The Roxy, West Hollywood, Calif.

ICELAND'S SUGARCUBES may not rot the teeth of young listeners, but it remains uncertain whether the group contains the necessary musical nutrients to sustain a long career.

The Elektra act is undeniably the rock flavor of the moment: This Aug. 22 Roxy gig was packed to the walls (a second night also sold out), and the band had also pulled in a healthy crowd at the late-night Scream club near downtown L.A. two nights before.

The Sugarcubes' clamorously received set hinged on the gymnastic vocal style of singer Bjork, who proved that the startling range and dynamics she displays on the group's debut album, "Life's Too Good," are not manufactured in the studio.

The rest of the sextet is less distinctive, however. Singer Einar's blunt declamations seldom meshed comfortably with Bjork's pyrotechnic work, and the instrumental performances, while energetic, seldom rose above workmanlike. (Sadly, the Captain Beefheart-influenced guitar stylings heard on the album were buried in the sound mix at the Roxy.)

Even more problematic was the absence of memorable original material—with the exception of the alternative hit "Coldsweat," there were few melodies to be heard that stuck in the mind for more than a nanosecond. A lack of distinguished songs could prove to be a major stumbling block that this still-developing foreign import will have to overcome if it is to enlist a mass audience in the U.S.

Far more satisfying was the opening set by Opal act Hugo Largo. The drumless quartet features two basses, violinist Hahn Rowe, and vocalist Mimi Goese, who sports a highly stylized stage manner and a voice of staggering range.

The group's viscous rhythms and unusual instrumentation, coupled with Goese's bizarrely engaging presence, mark it as one of the very few U.S. acts currently altering the shopworn notions of what a rock band can do. Hugo Largo is a highly original and important young act. **C.M.**



El Jacko. Before a recent sellout concert in Madrid, Spain, Michael Jackson received a quadruple platinum award recognizing sales of more than 400,000 copies of his "Bad" album in that country. Pictured, from left, are Ramon Crespo, marketing director/CBS Spain; Simone Bose, product manager/CBS Spain; Manolo Diaz, managing director/CBS Spain; Jackson; and Adrian Vogel, international director/CBS Spain.

GLENN FREY FINDS SOUL IN THE SOUTH

(Continued from page 24)

Love" when he was shaping "Let's Pretend We're Still In Love" in the studio.

"I used French horns, strings, bells—that straight, slick sound," Frey says.

For the title track, Frey decided not to attempt a duplication of the Muscle Shoals sound in a Los Angeles or New York studio and instead recorded in the South with the real McCoy—Muscle Shoals drummer Roger Hawkins and bassist David Hood.

"For 'Soul Searchin' I had to have the original Muscle Shoals rhythm section," Frey says. "It was just that kind of song—there's just that way those guys in the South play. It ain't perfect, but it sways."

The soul motif continues in the video for "True Love," directed by Jeremiah Chechik. The narrative piece concerns the experiences of three teenagers in an after-hours R&B club.

Frey explains that the video spins off of the singer's and the director's own early exposure to R&B: "[Chechik] and I both loved soul music, and we talked about how we got

turned on to it."

Frey says that other current promotional plans for "Soul Searchin'" call for a September press and television "blitz of Europe," followed by a trip to Japan.

The end of 1988 or the first quarter of 1989 will likely see a U.S. tour by Frey. The singer says that his new physical-fitness regimen is making him anticipate touring all the more.

"It's got me feeling real good right now—I've got a couple of bullets in my gun," Frey says. "I want to go out again because I feel so good, and it would be good to take my new outlook and apply it to road work."

While Frey has enjoyed significant success with TV scores ("Smuggler's Blues" and "You Belong To The City" for "Miami Vice") and movie soundtracks ("The Heat Is On" for "Beverly Hills Cop"), he says he isn't currently considering work in these other sectors of the entertainment field.

"I'm looking at major scoring in the Glenn-Frey-solo-album field right now," he says with a laugh.

Jeffrey Osborne talks about his new album . . . see page 27

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®				Gross	Attendance		
ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Price(s)	Capacity	Promoter	
STEVE WINWOOD COLIN JAMES	Mann Music Center Philadelphia, Pa.	Aug. 23-24 & 31	\$514,525 \$21.50/\$18.50/ \$11.50	36,500 39,750 sellout		Concert Company Presents Stephen Starr Presents	
BILL COSBY	Palace of Auburn Hills Mich.	Aug. 27	\$487,868 \$35/\$27.50/\$20	18,468 20,699		Glass Palace Promotions	
INXS CHEAP TRICK ZIGGY MARLEY & THE MELODY MAKERS	Alpine Valley Music Theatre East Troy, Wis.	Sept. 3	\$477,433 \$22.50/\$16.50	27,810 sellout		Joseph Entertainment Group	
AEROSMITH GUNS N' ROSES	Pocono Downs Wilkes Barre, Pa.	Aug. 30	\$444,851 \$21/\$20	22,869 sellout		Makout Prods.	
STEVE WINWOOD COLIN JAMES	Garden State Arts Center Holmdel, N.J.	Aug. 9-10	\$335,970 \$20.50/\$15	21,172 sellout		in-house	
BRING THE NOISE SUMMER '88: PUBLIC ENEMY ERIC B. & RAKIM KOOL MOE DEE BIG DADDY KANE BOOGIE DOWN PRODS., BIZ MARKIE, STETSASONIC	Spectrum Philadelphia, Pa.	Sept. 4	\$314,493 \$17.50	18,446 sellout		G Street Express	
AEROSMITH GUNS N' ROSES	Pittsburgh Civic Arena, Pa.	Aug. 31	\$292,503 \$17.55	16,658 sellout		DiCesare-Engler Prods.	
AEROSMITH GUNS N' ROSES	St. Louis Arena, Mo.	Sept. 3	\$281,015 \$17.50	16,392 sellout		Jam Prods.	
AC/DC WHITE LION	Madison Square Garden New York, N.Y.	Aug. 30	\$279,962 \$20/\$18.50	14,723 sellout		Ron Delsener Enterprises	
ERIC CLAPTON BUCKWHEAT ZYDECO	Pittsburgh Civic Arena, Pa.	Sept. 4	\$262,837 \$18.75	14,199 sellout		DiCesare-Engler Prods.	
AEROSMITH GUNS N' ROSES	Starwood Amphitheatre Nashville, Tenn.	Sept. 2	\$253,194 \$17.50/\$14.50	16,750 sellout		in-house	
GEORGE MICHAEL DEON ESTUS	Pittsburgh Civic Arena, Pa.	Sept. 1	\$252,001 \$17.75	14,189 sellout		DiCesare-Engler Prods.	
STEVE WINWOOD COLIN JAMES	Canadian National Exhibition Stadium Toronto, Ontario	Sept. 4	\$235,172 (\$287,757 Canadian) \$24.75/\$20.25	11,630 12,500		Concert Prods. International	
THE JUDDS RANDY TRAVIS	Iowa State Fairgrounds Des Moines, Iowa	Aug. 27	\$232,594 \$12/\$10	21,957 sellout		Pro Tours	
THE JUDDS RANDY TRAVIS	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 26	\$208,625 \$18.75/\$18/ \$16.25/\$16	12,245 15,900		Pro Tours	
BRYAN FERRY LOUP GAROU	Arie Crown Theatre Chicago, Ill.	Aug. 27-28	\$195,060 \$25/\$22.50/\$20	8,638 sellout		Jam Prods.	
BOB DYLAN TIMBUK 3	Canadian National Exhibition Stadium Toronto, Ontario Canada	Aug. 29	\$192,519 (\$236,356 Canadian) \$24.75/\$20.25	9,551 12,000		Concert Prods. International	
ERIC CLAPTON BUCKWHEAT ZYDECO	Kiefer UNO Lakefront Arena Univ. of New Orleans, La.	Sept. 2	\$182,725 \$18.50	10,012 sellout		Beaver Prods.	
THE JUDDS RANDY TRAVIS	Minnesota State Fairgrounds Falcon Heights, Minn.	Aug. 28	\$182,403 \$11/\$6	20,948 21,000		Pro Tours	
HUEY LEWIS & THE NEWS	Spectrum Philadelphia, Pa.	Aug. 18	\$179,238 \$17.50/\$15.50	10,747 11,313		Electric Factory Concerts	
INXS ZIGGY MARLEY & THE MELODY MAKERS	Rupp Arena Lexington Center, Ky.	Aug. 27	\$173,151 \$16.50	10,494 13,000		Sunshine Promotions	
ROD STEWART	Copps Coliseum Hamilton, Ontario	Sept. 1	\$171,081 (\$210,808 Canadian) \$24.50/\$21.50	8,707 10,000		Concert Prods. International Donald K. Donald Prods.	
THE JUDDS RANDY TRAVIS	Poplar Creek Music Theatre Hoffman Estates, Ill.	Aug. 21	\$169,347 \$17/\$12	10,829 17,000		Pro Tours	
CROSBY, STILLS & NASH	Shoreline Amphitheatre Mountain View, Calif.	Sept. 5	\$161,955 \$18.50/\$16.50	8,957 15,000		Bill Graham Presents	

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	ANOTHER PART OF ME	MICHAEL JACKSON	1
2	5	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	4
3	2	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	6
4	1	NICE 'N' SLOW	FREDDIE JACKSON	8
5	6	MONKEY	GEORGE MICHAEL	10
6	9	TAKE YOUR TIME	PEBBLES	3
7	11	LET'S GO	KOOL MOE DEE	11
8	13	SHE'S ON THE LEFT	JEFFREY OSBORNE	2
9	14	BORN NOT TO KNOW	TONY! TON!! TONE!	9
10	3	HUSBAND	SHIRLEY MURDOCK	13
11	16	ADDICTED TO YOU	LEVERT	7
12	12	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	18
13	15	STATIC	JAMES BROWN	5
14	10	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	17
15	24	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	14
16	20	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	30
17	8	FOLLOW THE LEADER	ERIC B. & RAKIM	32
18	25	2 A.M.	TEDDY PENDERGRASS	12
19	18	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	19
20	7	WATCHING YOU	LOOSE ENDS	27
21	22	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	25
22	36	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	15
23	26	TEASE ME	GARY TAYLOR	16
24	23	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	44
25	—	DANCIN' WITH MYSELF	JOHNNY KEMP	23
26	40	LET'S DO IT AGAIN	GEORGE BENSON	24
27	19	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	40
28	—	MY PREROGATIVE	BOBBY BROWN	22
29	34	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	58
30	28	OFF ON YOUR OWN (GIRL)	AL B. SURE!	54
31	—	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	20
32	38	SINGLE GIRLS	THE DAZZ BAND	21
33	—	NOTHING CAN COME BETWEEN US	SADE	26
34	—	THE BEST OF ME	KIARA	29
35	35	HELLO BELOVED	ANGELA WINBUSH	28
36	—	IT'S A MIRACLE	TYRONE DAVIS	37
37	21	MAMACITA	TROOP	70
38	27	DON'T BE CRUEL	BOBBY BROWN	72
39	30	IF IT ISN'T LOVE	NEW EDITION	73
40	—	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	SHE'S ON THE LEFT	JEFFREY OSBORNE	2
2	2	STATIC	JAMES BROWN	5
3	6	TAKE YOUR TIME	PEBBLES	3
4	8	ADDICTED TO YOU	LEVERT	7
5	1	ANOTHER PART OF ME	MICHAEL JACKSON	1
6	7	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	4
7	10	BORN NOT TO KNOW	TONY! TON!! TONE!	9
8	15	2 A.M.	TEDDY PENDERGRASS	12
9	5	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	6
10	16	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	15
11	4	NICE 'N' SLOW	FREDDIE JACKSON	8
12	17	TEASE ME	GARY TAYLOR	16
13	20	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	20
14	19	SINGLE GIRLS	THE DAZZ BAND	21
15	25	MY PREROGATIVE	BOBBY BROWN	22
16	26	THE WAY YOU LOVE ME	KARYN WHITE	31
17	9	MONKEY	GEORGE MICHAEL	10
18	24	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	14
19	27	NOTHING CAN COME BETWEEN US	SADE	26
20	18	LET'S GO	KOOL MOE DEE	11
21	21	HELLO BELOVED	ANGELA WINBUSH	28
22	28	GIVE ME A CHANCE	CHAPTER 8	33
23	29	DANCIN' WITH MYSELF	JOHNNY KEMP	23
24	31	LET'S DO IT AGAIN	GEORGE BENSON	24
25	32	THE BEST OF ME	KIARA	29
26	14	HUSBAND	SHIRLEY MURDOCK	13
27	34	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	35
28	35	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	34
29	36	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	39
30	38	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	36
31	13	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	19
32	—	RESCUE ME	AL B. SURE!	46
33	22	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	25
34	33	RAGS TO RICHES	KOOL & THE GANG	38
35	11	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	17
36	39	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	41
37	12	EVERY SHADE OF LOVE	JESSE JOHNSON	43
38	—	LET'S PLAY (FROM NOW ON)	THE OHIO PLAYERS	50
39	—	MY GIRLY	READY FOR THE WORLD	47
40	23	WATCHING YOU	LOOSE ENDS	27

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BLACK SINGLES BY LABEL

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

MCA (12)	14
Uni (1)	
Uptown (1)	
COLUMBIA (12)	13
Def Jam (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (5)	9
Cold Chillin' (1)	
Paisley Park (1)	
Qwest/Reprise (1)	
Reprise (1)	
ARISTA (5)	6
Jive (1)	
POLYGRAM	6
Mercury (2)	
Wing (2)	
Atlanta Artists (1)	
Polydor (1)	
CAPITOL	5
ELEKTRA (4)	5
Vintertainment (1)	
ATLANTIC (2)	4
Atco (1)	
Spaceship (1)	
EMI-MANHATTAN	4
RCA (1)	4
Jive (3)	
VIRGIN	3
A&M	2
PROFILE	2
ALLEGIANCE	1
Voss (1)	
CRIMINAL	1
FUTURE	1
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
NEXT PLATEAU	1
SLAM	1
Tri-World (1)	
SLEEPING BAG	1
Fresh (1)	
SOLAR	1
SUTRA	1
TOMMY BOY	1
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

BLACK SINGLES A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
89 1919 MAIN ST.	(Graham-o-Tunes, BMI/Irving, BMI/Gema, BMI/Almo, ASCAP/ASCAP) CPP
12 A.M.	(Ted-On, BMI/J.Carr, BMI)
7 ADDICTED TO YOU	(Ensign, BMI/Willesden, BMI/Tryce, BMI) CPP
57 AFTER THE PAIN	(Miami Spice, ASCAP)
75 AIN'T NO HALF-STEPPIN'	(Cold Chillin', ASCAP)
1 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)
55 ANY LOVE	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
87 BACK ON TRACK	(Always, BMI/Poppa Willie, BMI)
42 BACK UP	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP
29 THE BEST OF ME	(Kiara's Tuff Music, BMI/Trixie Lou, BMI)
9 BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
82 CALL THE LAW	(Redlock, BMI/PolyGram Songs, BMI)
59 DANCE LITTLE SISTER	(Virgin Songs, BMI/Young Terence, BMI)
23 DANCIN' WITH MYSELF	(Mochrie, ASCAP/Bruce Purse, ASCAP)
100 DEEP CHECK	(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)
72 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
18 DON'T BELIEVE THE HYPE	(Def American, BMI)
69 DON'T GIVE UP (ON LOVE)	(Sports Kids, BMI/Rise-N-Glowing, BMI)
84 DON'T MAKE PROMISES	(Amirful, ASCAP/Grandma Rosalee, BMI)
36 DON'T ROCK THE BOAT	(Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
83 DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)
48 DON'T WORRY, BE HAPPY	(Prob Noble, BMI)
43 EVERY SHADE OF LOVE	(Shockadelica, ASCAP/Almo, ASCAP) CPP
32 FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)
33 GIVE ME A CHANCE	(Crystal Rose, BMI/Monteque, BMI)
25 GO FOR YOURS	(Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)
71 GONNA GET OVER YOU	(Bush Burnin', ASCAP/La Love Lane, ASCAP)
95 GOODGROVE	(Protoons, ASCAP)
66 GOT A NEW LOVE	(Vogue, BMI/Good Question, BMI)
53 GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP
94 HARD WORK	(Maitre D, ASCAP)

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

28 HELLO BELOVED	(Angel Notes, ASCAP/WB, ASCAP)
35 (HE'S GOT) THE LOOK	(Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)
63 HIDE AND SEEK	(Love-ly-N-Divine, ASCAP)
15 HOLD ON TO WHAT YOU'VE GOT	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
13 HUSBAND	(Troutman's, BMI/Saja, BMI)
64 I BURN FOR YOU	(Hami Wave, ASCAP/Over The Rainbow, ASCAP)
56 I CAN'T WAIT	(Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)
73 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)
30 I'LL ALWAYS LOVE YOU	(Auspritz, ASCAP/Lucky-Break, ASCAP)
20 I'M IN LOVE	(Duchess, ASCAP/Black Lion, ASCAP/JC, PRS)
40 IN YOUR EYES	(SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)
62 INDESTRUCTIBLE	(Jobete, ASCAP) CPP
97 INTERVENTION	(Virgin Songs, BMI) CPP
58 IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)
37 IT'S A MIRACLE	(Leo Graham, BMI)
52 (IT'S JUST) THE WAY THAT YOU LOVE ME	(Oliver Leiber, ASCAP)
92 K.I.S.S.I.N.G.	(BMG Songs, ASCAP/MCA, ASCAP) CPP
77 LET ME BE YOUR HERO	(Grabitt, BMI/SBK Blackwood, BMI)
24 LET'S DO IT AGAIN	(Warner-Tamerlane, BMI)
11 LET'S GO	(Willesden, BMI)
50 LET'S PLAY (FROM NOW ON)	(All Aboard, BMI/OP, BMI)
44 LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP) CPP
17 LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP
6 MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)
70 MAMACITA	(Tryce, BMI/Willesden, BMI)
10 MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP)
47 MY GIRLY	(MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
74 MY HEART	(Seelongsongs, ASCAP)
22 MY PREROGATIVE	(Cal-Gene, BMI/Virgin Songs, BMI) CPP
8 NICE 'N' SLOW	(Zomba, ASCAP)
14 A NIGHTMARE ON MY STREET	(Zomba, ASCAP)
26 NOTHING CAN COME BETWEEN US	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
54 OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)
99 OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)
19 ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP
78 ONE MOMENT IN TIME	(Albert Hammond, ASCAP/John Bettis, ASCAP)
45 PARTY ON PLASTIC	(Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP
86 QUICKNESS	(Bee Germaine, BMI/Jay King IV, BMI)
38 RAGS TO RICHES	(Sun-In-Child, ASCAP)
46 RESCUE ME	(SBK April, ASCAP/Across 110th Street, ASCAP/Music At Work, ASCAP/Cal-Gene, BMI)
67 ROCK STEADY	(Springtime, BMI)
96 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	(Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI)
76 SENDIN' ALL MY LOVE	(Meow Baby, ASCAP/Black Lion, ASCAP)
4 SHAKE YOUR THANG	(Triple Three, ASCAP/SBK Blackwood, BMI)
2 SHE'S ON THE LEFT	(Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP
65 SHOWDOWN	(Super Blue, BMI)
81 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence,

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

TITLE	PLATINUM/ GOLD ADDS 13 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS 96 REPORTERS	TOTAL ON
ANY LOVE					
LUTHER VANDROSS EPIC				59	65
DANCE LITTLE SISTER					
TERENCE TRENT D'ARBY CBS	4	12	18	34	68
MY HEART					
TROOP ATLANTIC	4	7	20	31	57
THE WAY THAT YOU LOVE ME					
PAULA ABDUL VIRGIN	3	6	13	22	68
ONE MOMENT IN TIME					
WHITNEY HOUSTON ARISTA	3	7	12	22	44
TEAR DOWN THESE WALLS					
BILLY OCEAN JIVE	1	6	12	19	60
LET ME BE YOUR HERO					
GREGORY ABBOTT COLUMBIA	2	5	12	19	48
CALL THE LAW					
THE REDDINGS POLYDOR	2	5	11	18	44
BACK ON TRACK					
BILLY ALWAYS EPIC	0	6	10	16	40
I CAN'T WAIT					
DENICE WILLIAMS COLUMBIA	2	6	7	15	71

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.

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.

JEFFREY OSBORNE IS RIGHT ON WITH NEW A&M ALBUM

(Continued from page 27)

and technical aspects of making the album. It's an added pressure doing it all, but I felt it was time for me to take that on."

Having his own studio gave Osborne "the freedom to sing when I was ready rather than when the time was blocked off for me to do that, which is always the case when you're recording. Before I had the studio I could have an off day, but if

the producer had booked time, I had to be there to sing."

The singer responds strongly to comments that his music has become "too pop" in recent years. "Personally, I don't think there should be any pop or black music departments, and I don't see why it's set up that way," Osborne says. "It's so contradictory, because I'll make a record and I'll be told it's too

R&B to cross over, and yet Steve Winwood can put out 'Roll With It' with its Junior Walker sound and it's no problem.

"It's hard for me to accept that people say I'm geared toward pop audiences when pop stations won't play my records. I feel that it's sad that records have to be categorized at all. As a singer I've developed, and I do get tired of singing just

grooves. I like to song solid songs, so I choose material that is best suited to what I want to do vocally."

With access to his own studio, Osborne expects his songwriting to increase. He co-wrote "All At Once," which appeared on Whitney Houston's debut album and turned into a remarkably lucrative copyright. He says, "I originally wrote that with Michael Masser for myself, and we

were going to put it on the 'Stay With Me Tonight' album. We had too many ballads, so we canned it. But Michael decided to do it on Whitney. The first time I heard her version, I didn't like it."

Osborne likes it now. The royalties from the song, according to Osborne, "exceed the money I made off my last album, which sold nearly 800,000 copies."

Billboard®

FOR WEEK ENDING
SEPTEMBER 17, 1988

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	10	BOBBY BROWN MCA 42185 (8.98) (CD)	2 weeks at No. One DON'T BE CRUEL
2	2	3	9	PUBLIC ENEMY DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
3	5	6	6	FREDDIE JACKSON CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
4	7	7	10	NEW EDITION ● MCA 42207 (8.98) (CD)	HEART BREAK
5	3	1	14	EPMD FRESH LPRE 82006 'SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
6	4	4	18	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
7	9	10	5	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
8	6	5	39	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
9	10	11	10	BIG DADDY KANE COLD CHILLIN' 25731 WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
10	8	8	17	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
11	11	15	5	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
12	14	14	9	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
13	12	17	10	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
14	13	9	46	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
15	15	13	20	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
16	16	18	10	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
17	17	16	16	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
18	18	12	17	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
19	20	19	42	GEORGE MICHAEL ▲ COLUMBIA OC 40867 (CD)	FAITH
20	22	26	8	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
21	29	34	4	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
22	24	29	10	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
23	21	25	8	J.J. FAD RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
24	23	24	10	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
25	30	30	19	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
26	26	23	13	JAMES BROWN SCOTTI BROS FZ 44241/E.P.A. (CD)	I'M REAL
27	19	22	11	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
28	25	20	16	RUND.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
29	27	21	16	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
30	28	28	12	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
31	31	31	17	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
32	33	27	11	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
33	32	35	12	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
34	47	61	14	BOBBY MCFERRIN ● EMI-MANHATTAN 48059 (9.98) (CD)	SIMPLE PLEASURES
35	35	43	7	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
36	38	51	7	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
37	34	32	43	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
38	39	41	52	MICHAEL JACKSON ▲ EPIC QE 40600/E.P.A. (CD)	BAD
39	40	45	21	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
40	37	33	36	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
41	43	47	7	SIEDAH GARRETT QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
42	50	53	6	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
43	36	36	65	WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
44	44	37	26	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
45	41	39	10	THE FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
46	45	40	17	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
47	55	60	20	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
48	46	42	17	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
49	42	38	9	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP

50	52	64	4	SCHOOLLY D JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
51	51	46	6	JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD)	IN YOUR EYES
52	49	49	11	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
53	53	55	7	GREGORY HINES EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
54	54	50	7	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
55	56	48	26	BIZ MARKIE COLD CHILLIN' 25675 WARNER BROS. (8.98) (CD)	GOIN' OFF
56	48	44	11	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
57	57	56	7	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
58	64	71	3	KOOL & THE GANG MERCURY 834 780/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
59	68	70	3	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98)	I STILL FEEL GOOD
60	72	68	3	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
61	63	58	20	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
62	58	54	18	LONZO & WORLD CLASS WRECKIN KRU TECHNOOUT 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
63	78	89	3	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
64	67	—	2	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (CD)	RUNNING THANGS
65	59	57	23	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
66	85	100	3	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
67	73	69	20	BETTY WRIGHT MS B 3301/VISION (8.98) (CD)	MOTHER WIT
68	75	80	3	JOHNNIE TAYLOR MALACOD 7446 (8.98)	IN CONTROL
69	70	—	2	ROY AYERS ICHIBAN 1028 (8.98) (CD)	DRIVE
70	60	62	31	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
71	66	77	10	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
72	65	78	45	ANGELA WINBUSH MERCURY 832 733/POLYGRAM (CD)	SHARP
73	61	66	62	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
74	90	—	2	FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
75	88	97	3	101 NORTH VALLEY VUE 90911/CAPITOL (8.98) (CD)	101 NORTH
76	74	96	3	WOMACK & WOMACK ISLAND 90915/ATLANTIC (8.98) (CD)	CONSCIENCE
77	69	52	15	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
78	82	79	11	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
79	NEW	—	1	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
80	79	65	21	JESSE JOHNSON A&M 5188 (8.98) (CD)	EVERY SHADE OF LOVE
81	84	67	17	DARYL HALL JOHN OATES ● ARISTA 8539 (9.98) (CD)	OOH YEAH!
82	80	74	3	THE GAP BAND TOTAL EXPERIENCE 2710 (8.98)	STRAIGHT FROM THE HEART
83	62	59	24	BRENDA RUSSELL A&M 5178 (8.98) (CD)	GET HERE
84	87	87	3	CA\$HFLOW ATLANTA ARTISTS 826 028/POLYGRAM (CD)	BIG MONEY
85	76	73	11	PIECES OF A DREAM EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
86	86	—	2	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
87	94	84	3	KURTIS BLOW MERCURY 834 692/POLYGRAM (CD)	BACK BY POPULAR DEMAND
88	NEW	—	1	INFORMATION SOCIETY TOMMY BOY 25691 (8.98)	INFORMATION SOCIETY
89	95	—	2	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
90	93	82	16	M.C. LYTE FIRST PRIORITY 90905/ATLANTIC (8.98) (CD)	LYTE AS A ROCK
91	81	63	17	PRINCE PAINLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
92	NEW	—	1	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
93	71	85	3	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
94	92	—	2	CURTIS MAYFIELD CURTOM 2002/ICHIBAN (8.98) (CD)	SUPER FLY
95	NEW	—	1	MASTERS OF CEREMONY 4TH & B'WAY 4010 (8.98)	DYNAMITE
96	97	88	16	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
97	83	83	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
98	RE-ENTRY	—	—	L'TRIMM TIME-X 3307/HOT PRODUCTIONS (8.98)	GRAB IT!
99	NEW	—	1	EGYPTIAN LOVER PRIORITY 9723 (8.98)	FILTHY
100	98	90	40	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS

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.

Latin Notas



by Carlos Agudelo

"BILLBOARD'S LATIN HITS COUNTDOWN," the two-hour syndicated program based on Billboard's Hot Latin Tracks chart, is now reaching 90% of Hispanic households via the 35 radio stations across the U.S. that carry it. According to Art Doty, chairman of Spanish International Marketing, the show is one of the highest-rated Hispanic radio programs in the country. The countdown show, hosted by El Jefe, aka Los Angeles radio personality Raúl Ortál, has counted down the top 20 songs on the Latin airplay chart every week for more than a year and a half, including the period in which the airplay chart was not published. An edited, one-hour version of the show is also shown on all Eastern Airlines flights. A top-ranchero-songs radio program, also based on Billboard's Hot Latin Tracks airplay chart, is in the works.

Adrienne Doty, executive producer of the show and Doty's daughter, says two of the show's major obstacles have been the lack of support from record companies and the lack of advertising budgets for network programming. Nevertheless, "Latin Hits Countdown" already has several national sponsors, among them Tylenol, AT&T, Warner Bros., Orion Pictures, and United Artists. The show is produced in Los Angeles by Monserrat Castro. Besides the top 20 songs of the week, the show includes entertainment news and short interviews with artists.

CBS' PORTRAIT LABEL has signed Dominican pianist and composer Michael Camilo. His first album on Portrait (he had two previous releases on the Pro Jazz

label) will be released in October. Camilo is the rising star on the Latin jazz music scene. His impressive technique in performing his own compositions has given him widespread recognition here and in Europe, where he has been awarded several prizes and has been hailed as the sensation of last year's Copenhagen Jazz Festival . . . CBS Records International has signed Sergio Vargas Y Los Hijos Del Rey, the first tropical-merengue act contracted by the office of A&R development in New York . . . Alba Egan, previously with BMG in Miami, is now coordinating promotion for TH-Rodven in the Miami area as well as assisting promotion manager Pedro Osante . . . Ricky Correoso is managing CBS recording artist Luis Enrique. Both the company and Correoso have great plans for the Miami-based kid whose salsa album,

'Latin Hits Countdown' gets top rating among listeners

"Amor Y Alegria," is selling quite well in Puerto Rico . . . Juan Gabriel, the Mexican equivalent of Michael Jackson, was set to begin his own monster Mexican-U.S. tour in Palm Springs, Calif., Sept. 9. Some 61 dates are planned for more than 20 cities; the tour will wind up Dec. 31 in Chicago.

THE MAJORITY OF THE 308,184 counterfeit cassettes seized during the first six months of 1988 were of Hispanic music, according to statistics released by the Recording Industry Assn. of America. "The rise in the seizures of illicit Hispanic product is due in part to the increased focus on piracy of Hispanic music resulting from the formation of the RIIA Hispanic Music Advisory Committee. Formation of this committee included the addition of bilingual antipiracy staff at RIIA to focus on the problem of piracy in the Hispanic music community," the RIIA announcement says.

New York Salsa Festival Was Big Success Soneros Drew 20,000 To Madison Square Garden

BY CARLOS AGUDELO

NEW YORK For seven years now, the days before Labor Day have been salsa time in New York. Without being an exception, this year was exceptional. For a whole week, some 34,000 people went to see more than 20 of the best bands and performers around. The New York Salsa Festival displayed to an increasingly international audience the rich diversity of Afro-Cuban music and related genres, such as merengue and Latin jazz.

The party began Aug. 29 at the Village Gate with outstanding performances by Carabali, a new septet from New York and Tito Puente's big band. The jazz soloist for the night, vibraphonist Vesta Maxey, displayed her outstanding talent, playing opposite two other amazing performers: Valerie Naranjo, Carabali's own vibes player, and Puente himself, who is still one of the best vibraphonists around.

Wednesday was Latin jazz night at Sounds of Brazil. Neither Paquito D'Rivera nor Michael Camilo nor Dave Valentin disappointed the audience. They are superb Latin jazz craftsmen, each of them dominating his instrument with a hardly surpassed, dazzling technique.

Thursday was Palladium night, with Willie Colón and his orchestra and the rhythm section of the Fania All Stars. Colón, one of the most charismatic salsa performers around, delighted the public with remembrances of his good old days and with some new tunes. His well-oiled and temperamental band served him well

all the way.

After Colón came what may have been the peak performance of the festival. Roberto Roena, Nicky Marrero, Ray Barretto, Papo Lucca, Bobby Valentin, and Johnny Pacheco seemed incredibly connected and happy playing together. Each one is a master with his own instrument; all together, they demonstrated why they are one of the best salsa groups there is.

Friday night at the Gate again, Eddie Palmieri didn't arrive for the first set. Daniel Ponce and Arawe delivered his part of the show. Palmieri arrived at around 1 a.m. and after playing two great tunes, proceeded to apologize for being late and congratulated the audience for its patience. Then came extensive percussion solos by Francisco Aguabella, Palmieri's conga player, and Giovanni Hidalgo, whom many, including Palmieri, call the best conga player in the world. Then Palmieri and most of the band members began to confer and move on and off the stage. After a while the audience got tired of this routine and began to leave the place, which from being packed became half-empty in less than half an hour.

Saturday was the big night, with eight bands on the stage at Madison Square Garden. Following the year's trend, this was to be the night of the *soneros*, singers with their own bands, representing the *salsa sensual* wave. The young talent, represented by Gilberto Santarosa, Tito Nieves, and Jose Alberto, each with his respective band, delivered energetic, swinging performances that put the 20,000-plus spectators in tune

with what was to come. Cheo Feliciano, the sonero a excellence, was as good as ever; Andy Montanez aroused the audience perhaps more than any other performer by jumping off the stage and into the audience while singing "Un Verano En Nueva York," an old Gran Combo tune. At one point Montanez wrapped himself in the Puerto Rican flag. The result: pandemonium.

Then came the one and only Celia Cruz, who was better this year than in years past. No other performer has ever been on the Garden stage for 25 years in a row. The beloved one made everybody jump with her powerful voice, ending her set with the usual "Bemba Colora." More pandemonium. Things quieted down a bit when Lalo Rodriguez and Eddie Santiago, the figureheads of the sensual wave, began to sing their best tunes. The mob heated up again as soon as Rodriguez and Santiago employed sexual innuendos, hip movements, whispers, moans, and you name it, to the delight of the audience. Venezuelan Oscar D'Leon closed the band's night, followed by a thundering finale that was a bit hurried by the producer's need to finish on time.

A concertgoer said Sunday night at the Palladium was the apotheosis of merengue, and Monday night, at the Gate again, a packed audience heard Feliciano and D'Leon enhance their Garden performances.

In general all went well for the organizer of the festival, Ralph Mercado, who this year didn't have any co-sponsors for what many believe was the best and most successful salsa festival in New York.

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	11	FRANCO PEERLESS	MARIA 3 weeks at No. One
2	2	3	10	MARISELA MCA	YA NO
3	4	4	18	RAPHAEL CBS	TOCO MADERA
4	7	7	7	E.GORME/R.CARLOS CBS	SENTADO A LA VERA DEL CAMINO
5	3	2	16	LUCIA MENDEZ ARIOLA	ES UN ALMA EN PENA
6	6	12	6	EMMANUEL RCA	QUE SERA
7	5	5	24	YURI EMI	QUE TE PASA
8	8	9	13	JOSE JOSE ARIOLA	VERGUENZA ME DA QUERERTE
9	13	—	2	YOLANDITA MONGE CBS	ESTE AMOR QUE HAY QUE CALLAR
10	9	8	9	JORGE MUNIZ RCA	ATRAPAME Y CONDENAME
11	10	6	21	JOSE LUIS RODRIGUEZ MERCURY	SUENO CONTIGO
12	14	20	9	LALO RODRIGUEZ TH-RODVEN	SI TE MENTI
13	33	49	3	ANGELA CARRASCO EMI	BOCA ROSA
14	12	22	12	LISSETTE EMI	COMO DECIRTE
15	18	25	9	ANDY MONTANEZ TH-RODVEN	CASI TE ENVIDIO
16	21	35	3	VERONICA CASTRO PROFONO	MALA NOCHE NO
17	17	37	6	ISABEL PANTOJA RCA	HAZME TUYA UNA VEZ MAS
18	20	34	5	YURI EMI	CUANDO BAJA LA MAREA
19	27	36	6	MIJARES EMI	SOLDADO DE AMOR
20	23	13	21	ISABEL PANTOJA RCA	QUERIENDO Y NO
21	26	30	5	LUIS ENRIQUE CBS	TU NO LE AMAS LE TEMES
22	25	11	17	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC	TODO POR TI
23	11	10	20	LOS BUKIS LASER	TUS MENTIRAS
24	15	16	16	DANIELA ROMO EMI	GITANA
25	16	28	6	RAPHAEL CBS	SIEMPRE ESTAS DICIENDO QUE TE VAS
26	28	—	2	BRAULIO CBS	CON LAS MANOS EN LA MASA
27	32	42	9	FRANKIE RUIZ TH-RODVEN	ME ACOSTUMBRE
28	22	17	23	EMMANUEL RCA	LA ULTIMA LUNA
29	31	39	7	RICARDO MONTANER TH-RODVEN	TAN ENAMORADOS
30	37	27	8	CONJUNTO CHANEY HIT MAKERS	AMIGOS
31	43	23	21	LALO RODRIGUEZ TH-RODVEN	VEN DEVORAME OTRA VEZ
32	24	24	9	VICENTE FERNANDEZ CBS	HAGANSE A UN LADO
33	29	21	16	DYANGO EMI	AHORA
34	30	14	13	TIERRA SATELLITE	TE QUIERO
35	19	15	12	THE JETS MCA	ALLA TU
36	40	31	8	EL GRAN COMBO COMBO	QUINCE ANOS
37	45	46	3	GLORIA ESTEFAN/MIAMI SOUND EPIC	UNO DOS TRES
38	35	40	14	TATIANA EMI	PELIGRO EN EL ELEVADOR
39	42	33	29	JOSE FELICIANO EMI	CUANDO EL AMOR SE ACABA
40	39	29	20	LOS BUKIS LASER	SI ME RECUERDAS
41	36	45	10	BYANKA MUSART	LA LLAMADA
42	48	38	21	BRAULIO CBS	EL VICIO DE TU BOCA
43	47	—	2	SERGIO VARGAS KAREN	SI ALGUN DIA LA VES
44	NEW	▶	1	MAX TORRES EMI	CARA DURA
45	44	48	10	LOS CAMINANTES LUNA	Y TODAVIA TE QUIERO
46	NEW	▶	1	LOS KENTON SONOTONE	QUIERO HACERTE EL AMOR
47	34	32	31	LOS BUKIS LASER	Y AHORA TE VAS
48	RE-ENTRY			BRENDA K. STARR MCA	YO CREO EN TI
49	NEW	▶	1	CARMEN TREVINO WE A LATINA	TE AMO ASI
50	NEW	▶	1	VALERIA LYNCH RCA	SI TANTO TE AME

Products with the greatest airplay gains this week.

HOT DANCE MUSIC™

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				CLUB PLAY				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST			
				★★ NO. 1 ★★				
1	2	4	8	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL	1 week at No. One		
2	1	2	9	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION			
3	3	7	9	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK			
4	16	27	4	SENDIN' ALL MY LOVE MCA 23887	THE JETS			
5	6	13	6	LOVE IS THE GUN MCA 23879	◆ BLUE MERCEDES			
6	14	20	4	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ			
7	8	16	6	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN			
8	9	14	7	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA			
9	5	8	8	SPRING LOVE LMR 4002	◆ STEVIE B			
10	19	21	5	TELL THE TRUTH CAPITOL V-15389	SEQUAL			
11	20	30	4	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING			
12	12	17	6	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS			
13	28	40	3	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION			
14	15	15	16	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER			
15	23	25	5	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES			
16	22	28	4	SIYAYILANDA CAPITOL V-15415	JOHNNY CLEGG & SAVUKA			
17	33	34	4	HIGH TIME MERCURY 870 561-1/POLYGRAM	◆ NIA PEEPLES			
18	4	1	14	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER			
19	31	33	4	ANOTHER PART OF ME EPIC 49 07855/E.P.A.	◆ MICHAEL JACKSON			
20	34	—	2	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY			
21	24	31	5	POPCORN TOUCH CH-8804	M & H BAND			
22	36	48	3	BIG FUN VIRGIN 0-96610	INNERCITY			
23	7	5	13	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE			
24	35	44	3	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE			
25	32	37	5	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY			
26	39	39	4	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE			
27	13	6	10	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON			
28	11	12	8	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM			
29	37	42	3	GIVE ME YOUR LOVE EMI-MANHATTAN V-56109	THE VOICE IN FASHION			
30	10	11	8	WHEN I LOOK INTO YOUR EYES/NIGHTTIME VIRGIN 0-96642	PRETTY POISON			
31	17	10	10	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS			
32	NEW ▶	1	1	ROUGH HOUSE VOL I (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS			
33	38	43	4	BROKEN HEART SYNTHICIDE 71307-0	RED FLAG			
34	41	—	2	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTUS			
35	44	49	3	IN THE NAME OF LOVE JUMP STREET BAD 703	SWAN LAKE			
36	42	—	2	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS			
37	21	22	8	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ			
38	40	—	2	NO CONDOM, NO SEX SIRE 0-20983/WARNER BROS.	CRUISE CONTROL			
39	29	29	6	WHEN THE FINGERS POINT ISLAND 0-96638	◆ THE CHRISTIANS			
40	50	—	2	GREATEST HITS & MORE (EP) MERCURY PROMO/POLYGRAM	KOOL & THE GANG			
41	NEW ▶	1	1	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)			
42	NEW ▶	1	1	IN THE NAME OF LOVE '88 ARISTA ADI-9731	THOMPSON TWINS			
43	NEW ▶	1	1	WHO'S GONNA EASE THE PRESSURE VIRGIN PROMO	MAC THORNHILL			
44	NEW ▶	1	1	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS			
45	NEW ▶	1	1	THE RUMOUR MCA 23890	◆ OLIVIA NEWTON-JOHN			
46	26	24	7	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS			
47	45	—	2	JUST PLAY MUSIC! COLUMBIA 44 07851	BIG AUDIO DYNAMITE			
48	NEW ▶	1	1	ROCK THE HOUSE EPIC 49 07864/E.P.A.	NICOLE			
49	NEW ▶	1	1	SINGLE GIRLS RCA 8677-1-RD	THE DAZZ BAND			
50	NEW ▶	1	1	LOVE OVERLAP VIRGIN 0-96657	AMBITIOUS LOVERS			
BREAKOUTS	Titles with future chart potential, based on club play this week.			1. GET DOWN TONIGHT SHRIEKBACK ISLAND 2. REACHIN PHASE II MOVIN' 3. SUPERFLY GUY S-EXPRESS CAPITOL 4. DANCIN' WITH MYSELF JOHNNY KEMP COLUMBIA 5. BREAK 4 LOVE RAZE COLUMBIA 6. SOVIET SNOW SHONA LAING TVT 7. I WANNA KNOW ALE VENDETTA				

				12-INCH SINGLES SALES				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST			
				★★ NO. 1 ★★				
1	1	1	8	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL	3 weeks at No. One		
2	3	4	10	SPRING LOVE LMR 4002	◆ STEVIE B			
3	5	8	6	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION			
4	4	3	14	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER			
5	2	2	9	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA			
6	6	5	10	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM			
7	8	13	7	WHEN I LOOK INTO YOUR EYES/NIGHTTIME VIRGIN 0-96642	PRETTY POISON			
8	10	14	6	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE			
9	12	18	6	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE			
10	9	11	7	NO RESPECT/LET'S GO JIVE 1117-1-JD/RCA	◆ KOOL MOE DEE			
11	7	7	13	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN			
12	13	9	14	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY			
13	14	15	8	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON			
14	23	29	4	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLER			
15	20	24	16	IT TAKES TWO PROFILE PRO 7186	◆ ROB BASE & D.J. E-Z ROCK			
16	15	12	11	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!			
17	24	33	7	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY			
18	18	17	12	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	◆ BOOK OF LOVE			
19	25	32	4	BODYGUARD VENDETTA VE-7004	◆ TINA B.			
20	19	19	13	GROOVE ME UPTOWN 23852/MCA	◆ GUY			
21	21	21	8	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS			
22	17	16	13	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION			
23	33	41	3	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE			
24	16	10	12	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT			
25	27	36	4	LOVE & DEVOTION VENDETTA VE-7001	MICHAEL BOW			
26	36	46	3	SENDIN' ALL MY LOVE MCA 23887	THE JETS			
27	32	35	5	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON			
28	29	34	5	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN			
29	22	20	10	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN			
30	30	28	10	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS			
31	26	22	11	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE			
32	40	48	3	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY			
33	44	—	2	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE			
34	34	39	4	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES			
35	41	49	3	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING			
36	11	6	11	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD			
37	38	45	3	IN THE NAME OF LOVE JUMP STREET 703	SWAN LAKE			
38	48	—	2	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ			
39	NEW ▶	1	1	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS			
40	42	44	5	SUMMER GIRLS 4TH & B'WAY 468/ISLAND	DINO			
41	NEW ▶	1	1	TAKE YOUR TIME MCA 23882	◆ PEBBLES			
42	35	26	10	MAMACITA ATLANTIC 0-86565	◆ TROOP			
43	31	27	9	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR			
44	NEW ▶	1	1	SUMMERTIME CRIMINAL CR-12028	VERTICAL HOLD			
45	50	—	2	HIGH TIME MERCURY 870 561-1/POLYGRAM	◆ NIA PEEPLES			
46	46	43	5	EAZY DOES IT RUTHLESS ZL9757/PRIORITY	EAZY E			
47	28	23	9	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE			
48	NEW ▶	1	1	FANTASY GIRL MICMAC 504	JOHNNY O			
49	NEW ▶	1	1	LOVE IS THE GUN MCA 23879	◆ BLUE MERCEDES			
50	49	40	3	DISCO DANCER ENIGMA V-75511/CAPITOL	DEVO			
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			1. I WANNA KNOW ALE VENDETTA 2. YOU'LL NEVER FIND ANOTHER LOVE & MORE MICMAC 3. (HE'S GOT) THE LDOK VANESSA WILLIAMS WING 4. THE RUMOUR OLIVIA NEWTON-JOHN MCA 5. GOT A NEW LOVE GOOD QUESTION PAISLEY PARK				

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

Alternative Scene Is Hopping

ALTERED IMAGES: The alternative scene is thriving, with lots of hot new product to usher in the upcoming fall season. This week we'll take a look at what's been catching our ear.

The Sire CD-only compilation "Just Say Yo (Volume 2 of Just Say Yes)" serves as a nice taster of some of the label's acts. The **Smiths**, **Book Of Love**, and **Erasure** are included, among others, but the highlight is the unique, offbeat, and very funky remix of "Galbi" by Israeli superstar **Ofra Haza**. The song, like the soon-to-be-released U.K. hit "Im Nin'Alu," meshes traditional Yemenite delivery with a serious midtempo rhythm track... **Fave Fishbone** is back with "Truth And Soul" (Columbia), its most consistent and entertaining release yet. The six-member band has matured not only in instrumentation but in songwriting as well. The band's ability to mesh ska, R&B, hardcore, rock, and reggae effectively delights the ears. Don't miss "Freddie's Dead" (a *deadly* cover), "Question Of Life," "One Day," "Slow Bus Movin' (Howard Beach Party)," and "Subliminal Facism"... **Siouxsie & the Banshees** have followed the hit "Peek-A-Boo" with the album "Peepshow" (Geffen). The new material is more in the vein of old Banshee material—textured and rhythmic with gothic overtones. Picks to click are "The Killing Jar," "Ornaments Of Gold," and "Burn Up"... "All Of This And Nothing" (Columbia) is a fab new greatest-hits collection from the **Psychedelic Furs** that chronicles their work from the early '80s to the present. "Love My Way," "Imitation Of Christ," "President Gas," and "Pretty In Pink" are all on the 12-song compilation... Cult favorite **Red Lorry Yellow Lorry** has a new domestic release titled "Nothing Wrong" (Beggars Banquet/RCA), which to some may bring about memories of early **New Order** with its layered, guitar-edge rhythms and understated vocal resonance... If you really dig Haza's material, then check out "Qareeb" (Shanachie, 201-579-7763) by the Britain-based Indian singer **Najma**. The world beat rhythms and the female vocalist's inspired delivery are bound to draw comparisons to Haza's work. Of spe-



by Bill Coleman

cial note to progressive programmers are "Neend Koyi" and "Zikar Hai Apna..." both of which would kill with remixes.

NEW TOYS: **Moev** has returned with what is bound to be a big hit. The single "Yeah Whatever" (Nettwerk, 604-687-8649) proves to be an aggressive step for the quartet, blending a melodic dance rhythm with a tasty hook and delivery... Be sure to seek out "Theme (W.R.)" (Wax Trax, 312-528-8753) by **Jass**, which pounds a sinuous technogroove accented by a mysterious female vocal. This up-tempo track deserves exposure beyond alternative club programming. The dub pumps... Also of merit on the Wax Trax label is **A Split Second's** self-titled six-song EP. Compiled from previously released import 12-inches, the record shines a spotlight on the keyboard-based outfit, especially on "Flesh" and "On Command"... Lifting the riff from the "Dr. Who" theme, served over the rhythm track to **Gary Glitter's** classic "Rock & Roll Part 2," are the **Timelords** with their U.K. pop hit "Doctorin' The Tardis" (TVT, 212-929-0570)... "Get Down Tonight" (Island) from **Shriekback** is that band's contribution to the cover bandwagon. In this 12-inch version, the classic **K.C.** track is reinterpreted in a pseudo "acid house" remix.

PUMP IT UP: **Shinehead's** first release on Elektra Records, "Chain Gang-Rap," previews the forthcoming "Unity" album. The innovative use of the **Sam Cooke** hook is sure to place the popular reggae/rap artist way ahead of the pack. The single was co-produced by **Jam Master Jay** and **Davy D.**... Virgin unveils the new album from **Maxi Priest**, which, like **UB40** and **Aswad**, is capable of bridging reggae with a hint of pop. The latest album includes a great

cover of Cat Stevens' "Wild World" in addition to the noteworthy tracks "How Can We Ease The Pain," "Problems," and "Suzie." A must... **Buckwheat Zydeco's** "Taking It Home" (Island) is yet another one of those feel-good albums. A spicy collection of Cajun and Creole ditties that warm the soul by keeping your feet tapping... **Joe Higgs** offers a new interpretation of the classic "Day-O" (Shanachie).

BIG BEATS & LI'L PIECES: First and foremost, kudos to Village Voice contributor **Barry Walters** for his Sept. 6 article "Better 100 Best Singles Of The Last 25 Years," inspired by Rolling Stone's list in the Sept. 8 issue. Walters' list is much more genuine and tasteful and less predictable and jaded than Stone's. Besides, any list that places **Taana Gardner's** "Heartbeat" at No. 1, followed by, among others, **Leslie Gore** ("You Don't Own Me"), **X-Ray Spex** ("Oh Bondage Up Yours"), **Rose Royce** ("Love Don't Live Here Anymore"), **Sex Pistols** ("Anarchy In The U.K."), **Parliament** ("Flashlight"), and **Chic** ("I Want Your Love"), gets my vote hands down... The video service **Rockamerica** has added an urban compilation to its monthly roster of releases. It will prominently feature more street-oriented and rap selections not found on the dance or traditional **Rockamerica** reels. For more information, contact 212-475-5791... Virgin has signed go-go act **E.U.** and one of our faves, **Cheryl Lynn**. Also signed on as a solo act is **Starleana Young**, who performed with **Slave** and then joined forces with **Curt Young** in **Aurra**, which evolved into **Deja**. Young is currently completing work on a new **Deja** project... **Junior Vasquez** is in doing new mixes for the single release of **Ellis D's** "Took My Love Away" from Minimal's new "Rough House" album compilation... **David & Howard Bowler** and **Eric Li** are completing production work for **Denise Lopez's** forthcoming album project.

The popular U.K. label **Mute** (the fab establishment that has brought you **Yazoo**, **Depeche Mode**, **Erasure**, **Nitzer Ebb**, and more) has set up offices here in the States. For information concerning future releases and its current roster, write 611 Broadway, New York, N.Y. 10012 or call 212-633-1022... Also setting up U.S. offices is **4AD** (**Cocteau Twins**, **M/A/R/R/S**), which will not be pressing or releasing any U.S. product at this time but will act as a direct representative for the London office as well as "a central focus between records released as imports and those licensed domestically from 4AD to other labels." 4AD can be reached at 212-353-3773.

ONE WAY OR ANOTHER: Those requiring records with a bit of a guitar edge should try **Beggars Banquet/RCA's** rerelease of **Love & Rockets'** first album, "Seventh Dream Of Teenage Heaven," which now includes a remix of "The Dog-End Of Day Gone By" and a previously unavailable selection.

Lastly, this week's ear candy is **Edie Bricknell & New Bohemians'** debut, "Shooting Rubberbands At The Stars" (Geffen). The female-led outfit combines the cool savvy of **Rickie Lee Jones** with the innocent delivery of **Suzanne Vega**.



An Unforgettable Fire Superstar band U2 was at Larrabee Sound completing work on a dance remix of "Desire," the first single from a forthcoming live album for Island Records. Executive producer Jimmy Iovine brought in Louil Silas and Taavi Mote for the mix and Jeff Lorber for overdubs. Shown in the top row, from left, are Lorber; Silas, senior VP of A&R, MCA; and Adam Clayton of U2. In the bottom row, from left, are Bono of U2; Mote; and the Edge of U2.

Billboard

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
THE WORLD OF COUNTRY MUSIC	Oct 15	• Country '88 • Talent • Radio & Video • Publishing • Charts
WEST GERMANY	Oct 22	• Talent • Record Companies • Concerts & Venues • Radio, TV & Video • Publishing
THE WORLD OF NEW AGE MUSIC	Oct 29	• New Age Now • Talent • Major & Indie Labels • Radio & Video • Merchandising
AES '88	Nov 5	• Countdown '88 • New Products • Trends & Experts • Audio for Video • Audio for Radio

WHY THEY ARE SPECIAL:

- **COUNTRY MUSIC '88** looks behind the scenes at the onrush of new talent and the changes sweeping country into a new era where video music, CDs, and freshly wired crossover connections are making everything country new again. Now chart "vets" are the true-grit challengers while newcomers rule the castle, as country music has turned on its head to turn the tables in its search of a wider world.
- **WEST GERMANY's** burst of rising rock talent is geared to the universal language of rock, pop and metal, and aimed squarely at the global market for national acts with international appeal. Labels in Europe and the U.S. are tuned to the active interest in German music, while neighboring Austria and Switzerland are also finding some of their German-influenced talent capable of joining the world mainstream parade.
- **NEW AGE MUSIC** continues its rapid evolution forwards and backwards in pursuit of its truest form, as one of the '80s most significant musical trends begins to settle in at the major labels while indies push to rediscover its roots. Explore the substantial growth of this uniquely eclectic, complex industry, and discover the sense of community it instills among its most dedicated practitioners.
- **AES '88** previews the AES Convention in Los Angeles, Nov. 3-6, with a broad menu of sound developments in audio and video recording, broadcasting, and duplication. For many involved in production or post-production, the digital future has been a working part of the present for a good part of the '80s, and as digital enters the next growth stages, AES '88 covers the latest sound explosions from technology to marketing to hands-on studio applications for the pro user.
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*****RESERVE SPACE TODAY!*****



Low-Cal Taste Test. 16th Avenue artist Johnny Russell, center, gets a taste of his own medicine as he samples one of his recipes from "Johnny Russell's Low-Cal Country Cookin'" cookbook. Pictured with Russell are label mate Vicki Bird and Jerry Bradley, president of 16th Avenue.

MCA Music Promo Is A Mystery Label Ties Titles, 'Murder, She Wrote'

NASHVILLE The Clue Is In The Music is the theme for MCA Records' massive fall marketing campaign. To spur retail sales, the multimedia effort has tied in with the "Murder, She Wrote" television series; the USA Network, which is syndicating reruns of the popular mystery show; 20 radio stations; and American Express.

Waylon Jennings will act as spokesman for the promotion, cutting specialized announcements for each participating radio station, hosting a murder-mystery party in Los Angeles for the grand-prize winners, and starring in a sales video.

Jennings' new "Full Circle" album is one of 19 titles being spot-

lighted in the promotion. The others include "Making Believe" by Conway Twitty & Loretta Lynn; "Born To Burn" by Ethel & the Shameless Hussies; "Running" by the Desert Rose Band; "Monongahela" by the Oak Ridge Boys; "Light Years" by Glen Campbell; "10" by John Anderson; "Greatest Hits Volume 2" by Lee Greenwood; "Honky Tonk Angel" by Patty Loveless; "Rebel Without A Clue" by the Bellamy Brothers; and "Country & Eastern," a compilation album by Desert Rose, Steve Earle, Lyle Lovett, and Nanci Griffith.

The remaining titles are budget-line compilation releases: "Woman To Woman," Volumes 1 and 2; "MCA #1 Hits Of The 80's," Volumes 1, 2, and 3; and "MCA Country Classics," Volumes 10, 11, and 12.

Fifteen of the 20 participating radio stations have been selected. They are KMPS-FM Seattle; KRAK-FM Sacramento, Calif.; KSN-FM San Francisco; KZLA-FM Los Angeles; KYGO-FM Denver; KVOO-AM/FM Tulsa, Okla.;

KSSN-FM Little Rock, Ark.; WDAF-AM Kansas City, Kan.; KUSA-AM St. Louis; WXCJ-AM Detroit; WGAR-AM/FM Cleveland; WUBE-FM Cincinnati; WYRK-FM Buffalo, N.Y.; WDSY-FM Pittsburgh; and WCAO-AM Baltimore.

In his radio spots, Jennings will give the "murder" clues and announce that entry blanks for the contest and sweepstakes are available at local record stores. At the conclusion of the promotion, each radio station will host a local murder-mystery party for the 50-100 listeners who have given the right answers to the clues.

Twenty-one national grand-prize winners will be selected: 20 from the radio promotions and one from a national retail drawing. Each of these winners will earn a trip for two to a weekendlong mystery party at Universal Studios, Los Angeles, Dec. 2-4, which Jennings will host. The winner selected from among the 21 finalists will be awarded a walk-on part in a "Murder, She Wrote" epi-

(Continued on next page)

West Coast Music Vet Heads Singing Cowboy's Music Group Cliffie Stone Champions Autry Catalogs

BACK IN THE SADDLE AGAIN: That could be the theme song for Cliffie Stone as he heads into his new career as executive director of and consultant to the Gene Autry Music Group. He's dusting off the saddlebags containing leadsheets of many hit songs in the long-dormant Autry publishing catalogs.

The founder of the publishing giant Central Songs and a longtime West Coast music industry veteran, Stone recently made his first trip to Nashville as head of the Autry enterprise. Autry wrote "Silver Haired Daddy Of Mine" and co-wrote such gems as "Back In The Saddle Again" and "Here Comes Santa Claus." "Stars like Willie Nelson and Boxcar Willie are interested in Autry songs," says Stone. "I will pick up some new material, not a lot, and we'll buy some copyrights, but not big catalogs."

The music group includes three BMI companies, two ASCAP firms, and Gene Autry Records. Stone is putting together some Autry cassettes for the Gene Autry Western Heritage Museum in Griffith Park in Los Angeles. A fall opening has been set for the museum, which will have a western motif. It will feature movies by Autry, Lash LaRue, Ken Maynard, Hoot Gibson, and Johnny Mack Brown and memorabilia depicting the western way of life.

The catalogs also contain songs Autry co-wrote with Cindy Walker and Fred Rose, among others. The catalogs are bereft of cheating-and-drinking songs—staples for some country publishers. "Mr. Autry kept away from that kind of stuff," says Stone. The international aspects excite the well-traveled executive. "He's a big name in Europe, and I'm expecting some big deals out of there."

CROWDS FOR COUNTRY: The Judds, Randy Travis, and Tammy Wynette recently drew 18,447 fans to the Auburn Hills Arena near Detroit. Then the Judds and Travis broke their own record for the largest draw at the Indiana State Fair in Indianapolis when 18,148 Hoosiers showed up.

SUMMERTIME BLUES: Singer Pat Garrett writes, "Couldn't we get a little red or purple in country music? We're wearing out blue." Adds Bobby Rivers of radio station WZOB Fort Payne, Ala., "Billboard is very informative on helping us program country music. In the Aug. 27 issue, I noticed something I thought was unique—there are seven songs on the country chart with "blue" in the title. These songs may have blue in the title, but they are definitely hot!" Garrett and Rivers

cite "Bluest Eyes In Texas" by Restless Heart, "Blue Love" by the O'Kanes, "Blue To The Bone" by Sweethearts Of The Rodeo, "New Shade Of Blue" by Southern Pacific, "Baby Blue" by George Strait, "Boogie Woogie Fiddle Country Blues" by the Charlie Daniels Band, and "White Freight Liner Blues" by Jimmie Dale Gilmore. Since then, "Way Beyond The Blue" by the Bonners spent a week on the chart, and the new listing contains still another "blue" tune, "Where Were You When I Was Blue" by Razorback. It's been many a blue moon since that many "blue" songs have colored the charts.

GRAND OLE tribute: Grandpa Jones will be honored Oct. 23 at a tribute in Hendersonville, Tenn. The afternoon event will be held on the farm of Walter "Let Me Sell You This" Sill and will feature such speakers as Roy

Clark, Roy Acuff, Fred Foster, George Lindsey, Tennessee Ernie Ford, Porter Wagoner, Ricky Skaggs, Minnie Pearl, and Ralph Emery. Open to all music industry people, the Jones tribute will also include a special area set aside for fans. Jones has contributed to country music for about 60 years, has been a member of the Grand Ole Opry since 1946, is a star on "Hee Haw," and has been inducted into the Country Music Hall of Fame. Tickets are \$35 each; proceeds will go to Y-Cap, a division of the Nashville YMCA. For more information, call Eloise Jones Hawkins at 615-824-8883/824-5086 or write 399A Forrest Retreat Road, Hendersonville, Tenn. 37075-2057.

NEWSNOTES: John McEuen, formerly of the Nitty Gritty Dirt Band, is excited about a new act he's producing. Shane Decker, a 26-year-old singer/songwriter, has been recording at Vintage Recorders studio in Phoenix, Ariz., and Aspen Studios in Santa Barbara, Calif. McEuen will shop the 16 songs to labels for a deal. "I feel the same way about Shane as I felt about Lyle Lovett the first day I met him," says McEuen. "His songs just grab me" . . . Maripat Davis performed at Star Scene '88, a three-day charity event in Hollywood, Calif. She was also featured at the Silver Bullet in Long Beach, Calif., and will take her show to the Crazy Horse in Santa Ana, Calif., Oct. 13 . . . Congratulations to Patty Loveless, who celebrated Patty Loveless Day while performing at the Kentucky State Fair in her hometown of Louisville . . . The eighth Professional Golfers Assn.-sanctioned Southwest Golf Classic at Fairway Oaks Country Club in Abilene, Texas, set for Oct. 4-9, will be hosted by Larry Gatlin & the Gatlin Brothers.



by Gerry Wood

TNN Plans Ad Blitz

NASHVILLE The Nashville Network will spend \$1.5 million in trade and consumer advertising to highlight its fall programming, according to an announcement from Group W Satellite Communications, which markets the network. Another aim of the ad campaign is to focus attention on the TNN logo and away from the network's full name, which, the announcement says, may be too redolent of Nashville and country music.

The Nashville Network as a promoted name was dropped earlier this year in preference of TNN.

Central to the fall season is

TNN's two-monthlong American Music Festival, which includes specials by Willie Nelson, Roger Miller, Marie Osmond, and Ray Stevens. Trade ads for the festival began in August; consumer ads begin running in September.

The consumer ad will appear in USA Today, People, TV Guide, cable guides, and the Sunday television listings and television pages of newspapers in 50 markets. Sixty-second radio spots, "Sounds Of TNN," will run in 30 markets. And ad-support material has been sent to more than 7,100 TNN affiliates.

FOR WEEK ENDING
SEPTEMBER 17, 1988

POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

Winston Salem		P.D.: Les Acree	Tempe		P.D.: R.J. Curtis
1	3	Eddy Raven, Joe Knows How To Live	1	3	Eddy Raven, Joe Knows How To Live
2	4	Dan Seals, Addicted	2	2	Glen Campbell, I Have You
3	8	Steve Warner, I Should Be With You	3	5	Earl Thomas Conley With Emmylou Harris,
4	2	Patty Loveless, A Little Bit In Love	4	7	The McCarters, The Gift
5	6	Larry Boone, Don't Give Candy To A St	5	6	Larry Boone, Don't Give Candy To A St
6	7	Holly Dunn, That's What Your Love Doe	6	8	Dwight Yoakam & Buck Owens, Streets O
7	5	The McCarters, The Gift	7	1	Patty Loveless, A Little Bit In Love
8	10	Earl Thomas Conley With Emmylou Harris,	8	10	Merle Haggard, We Never Touch At All
9	11	Dwight Yoakam & Buck Owens, Streets O	9	14	Steve Warner, I Should Be With You
10	12	Skip Ewing, I Don't Have Far To Fall	10	13	Skip Ewing, I Don't Have Far To Fall
11	14	Tanya Tucker, Strong Enough To Bend	11	12	Kathy Mattea, Untold Stories
12	1	Highway 101, (Do You Love Me) Just Sa	12	17	Tanya Tucker, Strong Enough To Bend
13	15	Kathy Mattea, Untold Stories	13	18	Randy Travis, Honky Tonk Moon
A14	—	Johnny Rodriguez, I Wanna Wake Up Wit	14	16	The O'Kanes, Blue Love
15	16	Randy Travis, Honky Tonk Moon	15	15	Holly Dunn, That's What Your Love Doe
16	17	Ronnie McDowell, Suspicion	16	20	The Oak Ridge Boys, Gonna Take A Lot
17	18	Ronnie Milsap, Button Off My Shirt	17	21	The Desert Rose Band, Summer Wind
18	19	T. Graham Brown, Darlene	18	9	Rodney Crowell, I Couldn't Leave You
19	21	The Oak Ridge Boys, Gonna Take A Lot	19	24	Ronnie McDowell, Suspicion
20	23	Sweethearts Of The Rodeo, Blue To The	20	22	Dan Seals, Addicted
21	24	Foster And Lloyd, What Do You Want Fr	21	23	Jeffi Dayton Band, Summer When The Sun
22	9	Rodney Crowell, I Couldn't Leave You	22	26	Conway Twitty, Saturday Night Special
23	25	Merle Haggard, We Never Touch At All	23	28	Kenny Rogers, When You Put Your Heart
24	29	Don Williams, Desperately	24	4	Highway 101, (Do You Love Me) Just Sa
25	20	The Statler Brothers, Am I Crazy?	25	30	Sweethearts Of The Rodeo, Blue To The
26	32	Rosanne Cash, Runaway Train	26	27	K.T. Oslin, Money
27	13	The Judds, Wynonna & Hande, Give A L	27	32	Barbara Mandrell, I Wish That I Could
28	30	Lynn Anderson, Under The Boardwalk	28	31	Judy Rodman, I Can Love You
29	31	Marie Osmond With Paul Davis, Sweet L	29	33	Lee Greenwood, You Can't Fall In Love
30	33	Lee Greenwood, You Can't Fall In Love	30	34	Don Williams, Desperately
31	34	Larry, Steve, Rudy: The Gatlin Brothers,	31	35	Crystal Gayle, Nobody's Angel
32	27	Ricky Skaggs, Thanks Again	32	36	Billy Joe Royal, It Keeps Right On Hu
33	36	Billy Joe Royal, It Keeps Right On Hu	33	37	The Forester Sisters, Letter Home
34	28	Mel McDaniel, Real Good Feel Good Son	34	38	Rosanne Cash, Runaway Train
35	22	Glen Campbell, I Have You	35	39	Nitty Gritty Dirt Band, I've Been Loo
36	38	The Bellamy Brothers, Rebels Without	36	40	Foster And Lloyd, What Do You Want Fr
37	26	Eddie Rabbit, The Wanderer	37	EX	Vern Gosdin, Chiseled In Stone
38	39	Nitty Gritty Dirt Band, I've Been Loo	38	EX	T. Graham Brown, Darlene
39	EX	The Forester Sisters, Letter Home	39	EX	The Charlie Daniels Band, Boogie Woog
40	EX	Moe Bandy, I Just Can't Say No To You	40	EX	Reba McEntire, I Know How He Feels
A	—	Charly McClain, Sometimes She Feels L	A	—	Ricky Van Shelton, I'll Leave This Wo
A	—	The Charlie Daniels Band, Boogie Woog	A	—	George Strait, If You Ain't Lovin' (Y
EX	EX	Dean Dillon, I Go To Pieces			
EX	EX	Ricky Van Shelton, I'll Leave This Wo			
EX	EX	Keith Whitley, When You Say Nothing A			
EX	EX	Exile, It's You Again			

Oak Boys Survey Fans

NASHVILLE The Oak Ridge Boys are offering free fan-club memberships to all buyers of their new "Monongahela" album who complete and return the questionnaire enclosed in the album jacket. The project is being handled in cooperation with MCA Records and the Oaks' booking agency, the Jim Halsey Co. The poll is also being taken at selected Oaks concerts.

"We're basically trying to find out what the people are like who go to our concerts and buy our records," says Kathy Harris, a member of the Oaks' operation management team. "Some of the questions were ones

MCA asked us to put on and some were initiated by the Jim Halsey Co."

At concerts, the incentives for responding are a backstage visit with the Oaks plus a chance to win an Amana "dream kitchen."

Some questions concern favorite products and use of services in order to pinpoint specific areas of corporate sponsorship, says Harris. Other questions cover music-buying habits, age, sex, marital status, and annual income.

The questionnaires are not included in the cassette or CD versions of the album, Harris says.

MCA LAUNCHES MULTIMEDIA PROMO

(Continued from preceding page)

sode.

MCA will run 100 30-second spots on the USA Network Oct. 1-31 to spotlight the promotion. The label is providing ad slicks and scripts for 30-second radio spots as well as point-of-purchase posters and counter cards to retail stores. A two-page color spread in the September/October issue of Country Music magazine is announcing the contest to consumers.

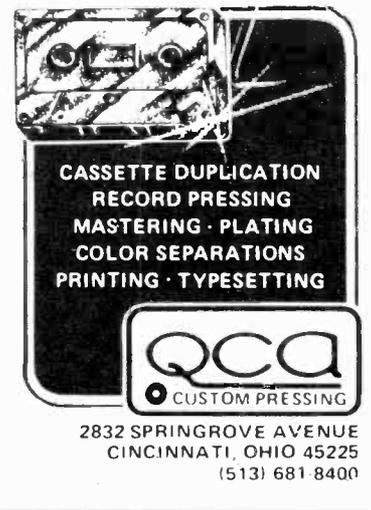
A \$1,000 prize will be awarded to the retailer who creates what is judged to be the best display from the p-o-p material. Entrants in this division of the promotion should

send photos of their displays to the MCA/Nashville office.

The label is also offering retailers extended dating and product discounts on the entire MCA country catalog.

To encourage browsing, MCA has created a one-of-a-kind album cover to be placed in one retail store in the U. S. The person who finds and reports this cover will earn a \$5,000 prize from American Express.

The Clue Is In The Music push is a follow-up to MCA's baseball-themed Swing For A Million promotion.



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FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	7	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	4 weeks at No. One OLD 8 X 10
2	3	5	4	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
3	2	2	10	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
4	6	11	4	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
5	5	4	80	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	4	3	18	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
7	9	19	4	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
8	11	12	7	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
9	7	6	25	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	8	7	69	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
11	10	9	18	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
12	14	13	20	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
13	12	8	14	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
14	15	14	60	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
15	16	15	59	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
16	17	18	46	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
17	18	17	51	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
18	13	10	13	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
19	25	35	3	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
20	19	16	32	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
21	21	20	17	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
22	20	21	117	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
23	27	42	3	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
24	22	22	23	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
25	24	23	23	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
26	26	26	43	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
27	23	24	60	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
28	29	33	71	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
29	32	30	14	BECKY HOBBS MCA D1 71067 (8.98) (CD)	ALL KEYED UP
30	30	32	6	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
31	28	29	7	HOLLY DUNN MCA 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
32	33	27	10	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
33	36	34	8	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
34	31	25	33	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
35	39	38	33	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
36	35	31	40	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
37	34	36	134	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	38	39	14	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	48	54	3	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
40	42	40	22	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
41	47	57	25	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
42	46	47	4	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
43	40	41	10	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
44	43	44	93	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
45	37	28	24	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
46	57	—	2	ASLEEP AT THE WHEEL EPIC 44213/CBS RECORDS (CD)	WESTERN STANDARD TIME
47	45	46	57	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
48	62	50	17	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
49	53	55	201	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME 1
50	54	58	10	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
51	51	62	8	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
52	55	52	5	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
53	41	37	82	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
54	52	45	21	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
55	44	43	71	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
56	49	49	26	MOE BANDY CURB 10600	NO REGRETS
57	56	51	48	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
58	60	48	25	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
59	64	67	525	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
60	61	59	24	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
61	50	56	61	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
62	58	61	27	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
63	69	75	14	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
64	65	64	84	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
65	71	71	3	JANIE FRICKIE COLUMBIA 44143/CBS RECORDS (CD)	SADDLE THE WIND
66	63	53	78	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
67	70	65	124	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
68	59	—	40	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
69	73	66	12	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
70	RE-ENTRY			DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
71	68	68	156	ALABAMA ▲ ² RCA AHL-1-4939 (8.98) (CD)	ROLL ON
72	NEW ▶		1	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
73	66	70	51	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
74	72	73	84	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
75	74	60	148	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM

○ 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.

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	14	★ ★ NO. 1 ★ ★ 1 week at No. One JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
2	5	7	14	I SHOULD BE WITH YOU J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
3	6	8	14	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
4	7	9	12	WE BELIEVE IN HAPPY ENDINGS E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
5	8	10	13	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
6	9	11	10	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
7	11	13	8	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
8	13	14	11	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
9	12	12	13	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
10	15	17	10	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
11	14	15	14	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
12	1	4	14	(DO YOU LOVE ME) JUST SAY YES P.WORLEY,E.SEAY (B.DIPIERO, J.S.SHERRILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
13	16	16	11	MONEY H.SHEDO (K.T.OSLIN)	K.T. OSLIN RCA 8388-7
14	18	21	9	BUTTON OFF MY SHIRT R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
15	17	20	13	I DON'T HAVE FAR TO FALL J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
16	19	22	11	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
17	20	25	8	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
18	4	6	15	THE GIFT P.WORLEY,E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
19	21	24	10	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
20	22	26	8	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
21	24	28	8	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
22	25	27	11	WE NEVER TOUCH AT ALL K.SUESOV,M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
23	2	3	16	A LITTLE BIT IN LOVE E.GORDY,JR.,T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
24	26	30	7	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS RECORDS
25	28	33	6	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS RECORDS
26	27	32	7	NEW SHADE OF BLUE SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
27	29	31	10	SUSPICION R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
28	31	35	7	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
29	30	34	7	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
30	10	1	15	I COULDN'T LEAVE YOU IF I TRIED T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
31	32	37	6	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
32	34	41	5	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS RECORDS
33	35	36	8	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
34	42	58	3	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
35	39	44	6	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
36	38	42	8	THE ROGUE R.ALBRIGHT,M.ROSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
37	40	46	5	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
38	41	47	6	ALIVE AND WELL C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS RECORDS
39	44	50	4	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
40	47	59	4	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS RECORDS
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
41	54	—	2	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS RECORDS
42	23	2	15	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
43	45	51	5	I WISH THAT I COULD FALL IN LOVE TODAY T.COULINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
44	49	57	4	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
45	46	52	6	I CAN LOVE YOU G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
46	59	—	2	I KNOW HOW HE FEELS J.BOWEN,R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
47	48	53	5	SWEET LIFE P.WORLEY,E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
48	50	54	5	OH JENNY P.WORLEY,E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809
49	51	61	4	NOBODY'S ANGEL E.PRESTIDGE,J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
50	53	66	3	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	36	23	17	I HAVE YOU J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
52	58	71	3	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS RECORDS
53	33	19	13	IF THE SOUTH WOULD A WON B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
54	43	29	18	BLUEST EYES IN TEXAS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
55	57	63	5	SOMETIMES SHE FEELS LIKE A MAN W.MASSEY,J.COTTON (R.BOWELES, PHARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
56	60	67	5	SHINE A LIGHT ON A LIE N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
57	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
58	65	69	4	CAJUN BABY D.KERSHAW,B.VERNON (H.WILLIAMS, H.WILLIAMS,JR.)	DOUG KERSHAW WITH HANK WILLIAMS, JR. BGM 81588
59	68	93	3	IF I COULD BOTTLE THIS UP B.SHERILL (D.DILLON, P.OVERSTREET)	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS RECORDS
60	37	18	17	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
61	NEW ▶	1	1	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	KEITH WHITLEY RCA 8637-7
62	52	39	21	DON'T CLOSE YOUR EYES G.FUNDIS,K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
63	67	89	3	FLYING ON YOUR OWN K.LEHNING (R.MACNEIL)	◆ ANNE MURRAY CAPITOL 44219
64	74	94	3	BOXCAR 109 J.LEO,L.M.LEE (J.LEO, H.STINSON)	J.C. CROWLEY RCA 8634-7
65	78	—	2	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
66	62	49	18	BABY BLUE J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
67	94	—	2	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON,J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
68	66	60	10	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
69	95	—	2	EVERY STEP OF THE WAY E.GORDY,JR. (M.WARDEN)	WAGONEERS A&M 1230/RCA
70	56	40	15	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
71	75	81	4	SOUTHERN ACCENT B.JOHNSTON,A.JOHNSTON (R.J.ALLEY, P.FLORES)	THE 'BAMA BAND MERCURY 870 603-7
72	77	80	4	WHITE FREIGHT LINER BLUES J.LEY (T.VAN ZANDT)	JIMMIE DALE GILMORE HIGHTONE 504
73	NEW ▶	1	1	IF I HAD A BOAT T.BROWN,L.LOVETT (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53401/MCA
74	84	—	2	I GUESS I JUST MISSED YOU T.BRASFIELD (T.BRASFIELD, W.ALDREDGE)	◆ CANYON 16TH AVENUE 70419
75	63	43	15	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
76	87	—	2	LOVE AND OTHER FAIRY TALES T.WEST (C.BLACK, A.ROBERTS, B.CASON)	GIRLS NEXT DOOR MTM 72106
77	64	48	13	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
78	79	70	22	SHE DOESN'T CRY ANYMORE R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
79	90	90	3	YOU BLOSSOM ME S.LIMBO (R.HAMMOND, B.BUIE)	BERTIE HIGGINS SOUTHERN TRACKS 2000
80	73	62	20	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
81	61	38	19	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
82	82	100	3	WHAT CHA' DOIN' TO ME D.JOHNSTON,J.MCKELL (D.JOHNSTON)	DAY JOHNSTON ROADRUNNER PRODUCTIONS 4639
83	71	45	11	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
84	55	56	5	YOU GO, YOU'RE GONE M.WRIGHT,B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
85	93	—	2	COME ON RAIN R.CHANCEY (D.LINDE)	WRIGHT BROTHERS AIRBORNE 10006
86	NEW ▶	1	1	CLEAN LIVIN' FOLK G.KENNEDY (J.FARKAS)	BOBBY G. RICE & PERRY LAPOINTE DOOR KNOB 307
87	81	99	3	DOWN ON MARKET STREET J.ZIMMERMAN (D.RICHARDSON, C.BUCKOSH)	LORIE ANN SING ME 45-34
88	NEW ▶	1	1	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
89	70	74	5	(SPEED OF) THE SOUND OF LONELINESS J.BOWEN,K.CARNES (J.PRINE)	KIM CARNES MCA 53387
90	NEW ▶	1	1	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08033/CBS
91	91	—	2	SOUTHERN AND PROUD OF IT J.GOLDEN (J.L.GOLDEN)	JEFF GOLDEN MGA 57-30274
92	76	65	20	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
93	NEW ▶	1	1	WE NEED TO LOCKED AWAY W.WALDMAN,J.EDWARDS (T.HASELDEN, S.MUNSEY,JR.)	JONATHAN EDWARDS MCA/CURB 53390/MCA
94	85	79	22	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
95	NEW ▶	1	1	LOCK, STOCK AND TEARDROPS O.BRADLEY (R.MILLER)	K.D. LANG SIRE 7-27813/WARNER BROS.
96	NEW ▶	1	1	LAY LADY LAY B.SUMMERS (B.DYLAN)	JIM BEAN HUB 47
97	NEW ▶	1	1	WHERE WERE YOU WHEN I WAS BLUE P.SULLIVAN (T.WARE, L.SCHAFFER)	RAZORBACK MERCURY 870 633-7
98	80	91	3	CHEVY VAN J.SENTER,L.KNECHTEL (S.JOHN)	SAMMY JOHNS MCA 53398
99	69	55	18	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSTON (H.COLEMAN, G.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
100	100	—	2	STOP AND TAKE THE TIME NOT LISTED (F.YOUNG)	FARON YOUNG STEP ONE 390

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

COUNTRY CORNER



by Marie Ratliff

DOUG KERSHAW'S initial chart success, back in the '60s, was as a member of the **Rusty & Doug** duo. They had such signature songs as "Louisiana Man" and "Diggy Liggy Lo" before brother Rusty dropped out and Doug pursued a solo career.

Now, with the resurgence of interest in all things Cajun, a lot of excitement is being generated by the pairing of Kershaw with **Hank Williams Jr.** on the Williams-penned "Cajun Baby" (BGM), a song that was a top five hit for Williams in 1969.

"It's dynamite," says PD **Chris Taylor**, KIXZ Amarillo, Texas, "and the younger folks are just discovering Kershaw." MD **Charlie Huddle**, WHIM Providence, R.I., adds, "I'm real excited about the collaboration; it's going great up here."

"We're starting to get some good phone response," says MD **Country Joe Flint**, KSOP Salt Lake City. "This is a good combination of talent, and I think they'll go far."

"**MAYBE IT'S BECAUSE WE HAVE A BOARDWALK**," says PD **Mike Meehan**, WCMS Norfolk, Va., "but **Lynn Anderson's** 'Under The Boardwalk' (Mercury) has been hot from the very start. We're getting tremendous response."

"Lynn's record has amazed me," adds MD **Tim Closson**, WAXX Eau Claire, Wis. "I had some early reservations, but it's doing amazingly well. It's a record for unbelievers to take a hard look at." Anderson is on the Hot Country Singles chart at No. 33.

Closson also suggests a close look at the duet styling of the inimitable **George Jones** and newcomer **Shelby Lynn** on "If I Could Bottle This Up" (Epic), charted at No. 59. "That lady (Shelby) can sing her behind off—it's a great record; it just blows me away," he says. PD **Jarrett Day**, KSO Des Moines, wishes he could bottle the feeling he gets when he plays the record: "It just makes me feel so good all over, I love it."

"**IT'S GOING LIKE GANGBUSTERS** with us," says WMC Memphis MD **Jim Tabor** of **Ronnie McDowell's** "Suspicion" (Curb). "We went on it right out of the box, and the fans here love it."

"We have a show on at night called 'Hot 10 At 10,'" says MD **J.C. Simon**, KFMS Las Vegas, "and McDowell has been placing real high on the call-ins for several days."

Also catching on at KFMS, says Simon, is **Merle Haggard's** "We Never Touch At All" (Epic): "It seems to grow on you." **WLVK PD Mark Tudor** adds, "The Hag has one of the hottest records here in Charlotte."

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	6
2	7	HONKY TONK MOON	RANDY TRAVIS	7
3	8	WE BELIEVE IN HAPPY...	EARL THOMAS CONLEY/EMMYLOU HARRIS	4
4	1	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	30
5	5	JOE KNOWS HOW TO LIVE	EDDY RAVEN	1
6	3	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	5
7	2	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	12
8	9	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	42
9	10	ADDICTED	DAN SEALS	3
10	15	I SHOULD BE WITH YOU	STEVE WARINER	2
11	12	BLUE LOVE	THE O'KANES	16
12	18	MONEY	K.T. OSLIN	13
13	17	UNTOLD STORIES	KATHY MATTEA	8
14	22	BUTTON OFF MY SHIRT	RONNIE MILSAP	14
15	19	STRONG ENOUGH TO BEND	TANYA TUCKER	10
16	27	RUNAWAY TRAIN	ROSANNE CASH	25
17	6	IF THE SOUTH WOULD A WON	HANK WILLIAMS, JR.	53
18	20	WE NEVER TOUCH AT ALL	MERLE HAGGARD	22
19	16	A LITTLE BIT IN LOVE	PATTY LOVELESS	23
20	24	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	24
21	21	DON'T GIVE CANDY TO A STRANGER	LARRY BOONE	11
22	13	BLUEST EYES IN TEXAS	RESTLESS HEART	54
23	25	LETTER HOME	THE FORESTER SISTERS	9
24	28	TEAR STAINED LETTER	JO-EL SONNIER	19
25	14	THE GIFT	THE MCCARTERS	18
26	—	GONNA TAKE A LOT OR RIVER	THE OAK RIDGE BOYS	—
27	11	THE WANDERER	EDDIE RABBITT	60
28	23	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	BECKY HOBBS	—
29	26	DON'T CLOSE YOUR EYES	KEITH WHITLEY	62
30	—	I DON'T HAVE FAR TO FALL	SKIP EWING	15

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COUNTRY SINGLES BY LABEL

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

MCA (13)	18
MCA/Curb (5)	~
RCA (13)	15
A&M (1)	~
RCA/Curb (1)	~
CBS RECORDS	14
Columbia (9)	~
Epic (5)	~
WARNER BROS. (9)	13
Reprise (2)	~
Sire (1)	~
Warner/Curb (1)	~
CAPITOL (10)	11
Capitol/Curb (1)	~
MERCURY	9
MTM	4
ATLANTIC	2
Atlantic America (2)	~
CURB	2
16TH AVENUE	1
AIRBORNE	1
BGM	1
CBS	1
Columbia (1)	~
DOOR KNOB	1
HIGHTONE	1
HUB	1
MGA	1
ROADRUNNER PRODUCTIONS	1
SING ME	1
SOUTHERN TRACKS	1
STEP ONE	1

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

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

3	ADDICTED	(Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
38	ALIVE AND WELL	(Kirstoshua, BMI)
70	AM I CRAZY?	(Staller Brothers, BMI) CPP
66	BABY BLUE	(May Bueno, BMI/Bill Butler, BMI)
16	BLUE LOVE	(Cross Keys, ASCAP) HL
24	BLUE TO THE BONE	(Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
54	BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM
32	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	(Miss Hazel, BMI)
64	BOXCAR 109	(Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)
14	BUTTON OFF MY SHIRT	(Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
58	CAJUN BABY	(Acuff-Rose, BMI) CPP
98	CHEVY VAN	(Captain Crystal, BMI/Legibus, BMI/Lowery, BMI) CPP
40	CHISELED IN STONE	(Hookem, ASCAP/Hidden Lake, BMI)
86	CLEAN LIVIN' FOLK	(Door Knob, BMI)
85	COME ON RAIN	(Linda Manor, BMI/Key Of C, BMI)
20	DARLENE	(Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
31	DESPERATELY	(Cross Keys, ASCAP) HL
12	(DO YOU LOVE ME) JUST SAY YES	(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
62	DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL
11	DON'T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
92	DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL
87	DOWN ON MARKET STREET	(Hatcher Lane, ASCAP/Swamp Cabbage, BMI)
69	EVERY STEP OF THE WAY	(Hollywood Avenue, BMI)
99	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP) CPP
63	FLYING ON YOUR OWN	(Big Pond, PROCAN)
18	THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)
94	GIVE A LITTLE LOVE	(Irving, BMI) CPP
42	GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM
17	GONNA TAKE A LOT OF RIVER	(Reynsng, BMI/Wrensng, ASCAP)
7	HONKY TONK MOON	(Hannah Rhodes, BMI)
45	I CAN LOVE YOU	(Irving, BMI) CPP
30	I COULDN'T LEAVE YOU IF I TRIED	(Coolwell, ASCAP)

HL	Band, BMI)	
15	I DON'T HAVE FAR TO FALL	(Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
88	I GO TO PIECES	(Molehole, BMI/Bug, BMI/Rightsong, BMI)
74	I GUESS I JUST MISSED YOU	(Rick Hall, ASCAP)
51	I HAVE YOU	(Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)
65	I JUST CAN'T SAY NO TO YOU	(Dawn Breaker, BMI)
46	I KNOW HOW HE FEELS	(Maypop, BMI/Alabama

2	I SHOULD BE WITH YOU	(Steve Wariner, BMI)
68	I WANTA WAKE UP WITH YOU	(Ben Peters, BMI)
43	I WISH THAT I COULD FALL IN LOVE TODAY	(Beechwood, BMI)
59	IF I COULD BOTTLE THIS UP	(SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI)
73	IF I HAD A BOAT	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
83	IF IT AIN'T BROKE DON'T FIX IT	(Rural Hip,

ASCAP/West Express, BMI)	53	IF THE SOUTH WOULD A WON	(Bocephus, BMI) CPP
57	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	(Beechwood, BMI)	
80	I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
41	I'LL LEAVE THIS WORLD LOVING YOU	(Tree, BMI)	
39	IT KEEPS RIGHT ON HURTIN'	(Ridge, BMI)	
52	IT'S YOU AGAIN	(Tree, BMI/Pacific Island, BMI) CPP	
34	I'VE BEEN LOOKIN'	(Unami, ASCAP/Jeffwho, ASCAP/Bug, ASCAP)	

100	STOP AND TAKE THE TIME	(Almarie, BMI)
6	STREETS OF BAKERSFIELD	(Tree, BMI) HL
10	STRONG ENOUGH TO BEND	(Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP
21	SUMMER WIND	(Bar None, BMI/Bug, BMI)
27	SUSPICION	(Elvis Presley, BMI/Rightsong, BMI) HL
47	SWEET LIFE	(Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL
19	TEAR STAINED LETTER	(Island, BMI)
75	THANKS AGAIN	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL
44	THAT'S THAT	(Lawyer's Daughter, BMI) CPP
5	THAT'S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
33	UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI) HL
8	UNTOLD STORIES	(White Sheep, ASCAP/Colgems-EMI, ASCAP)
60	THE WANDERER	(Mijac, BMI)
4	WE BELIEVE IN HAPPY ENDINGS	(Jack & Bill, ASCAP) HL
93	WE NEED TO LOCKED AWAY	(Millhouse, BMI)
22	WE NEVER TOUCH AT ALL	(Tree, BMI) HL
82	WHAT CHA' DOIN' TO ME	(Tumbleweed West, BMI)
29	WHAT DO YOU WANT FROM ME THIS TIME	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
35	WHEN YOU PUT YOUR HEART IN IT	(Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
61	WHEN YOU SAY NOTHING AT ALL	(Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
97	WHERE WERE YOU WHEN I WAS BLUE	(In Concert, BMI)
72	WHITE FREIGHT LINER BLUES	(Columbine, ASCAP)
79	YOU BLOSSOM ME	(Eulaula, BMI)
37	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'	(Duchess, ASCAP/Hall-Clement, BMI) HL
84	YOU GO, YOU'RE GONE	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)

HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY 61 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
IF YOU AIN'T LOVIN' GEORGE STRAIT	3	18	25	46	49
I KNOW HOW HE FEELS REBA MCENTIRE	7	19	16	42	85
WHEN YOU SAY NOTHING... KEITH WHITLEY	3	17	20	40	43
I'LL LEAVE THIS WORLD... RICKY VAN SHELTON	4	14	21	39	92
I'VE BEEN LOOKIN' NITTY GRITTY DIRT BAND	7	12	8	27	114
REBELS WITHOUT A CLUE BELLAMY BROTHERS	0	7	14	21	82
EVERY STEP OF THE WAY WAGONEERS	0	7	14	21	32
IT'S YOU AGAIN EXILE EPIC	1	6	12	19	65
CHISELED IN STONE VERN GOSDIN	5	8	5	18	92
IF I COULD BOTTLE THIS UP G. JONES/S.LYNN	0	6	11	17	48

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.

1	JOE KNOWS HOW TO LIVE	(Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP
96	LAY LADY LAY	(Big Sky, ASCAP)
9	LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)
23	A LITTLE BIT IN LOVE	(Goldline, ASCAP)
95	LOCK, STOCK AND TEARDROPS	(Tree, BMI)
76	LOVE AND OTHER FAIRY TALES	(Chappell, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP)
13	MONEY	(Wooden Wonder, SESAC) HL
26	NEW SHADE OF BLUE	(Long Tooth, BMI/Endless Frogs, ASCAP)
49	NOBODY'S ANGEL	(Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)
48	OH JENNY	(Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Shedhouse, ASCAP) HL
77	THE OTHER GUY	(American Ragtime, BMI)
67	PILGRIMS ON THE WAY	(MATTHEW'S SONG) (Many Hats, ASCAP)
81	REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
50	REBELS WITHOUT A CLUE	(Bellamy Bros., ASCAP)
36	THE ROGUE	(Mighty Nice, BMI/Hat Band, BMI)
25	RUNAWAY TRAIN	(Bugle, BMI/Bug, BMI)
28	SATURDAY NIGHT SPECIAL	(Jobete, ASCAP/Major Bob, BMI) CPP
78	SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, BMI) WBM
56	SHINE A LIGHT ON A LIE	(Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI) CPP
55	SOMETIMES SHE FEELS LIKE A MAN	(Wildcountry, BMI/Lawyer's Daughter, BMI) CPP
71	SOUTHERN ACCENT	(Dennis Morgan, BMI)
91	SOUTHERN AND PROUD OF IT	(Country Trax, ASCAP)
90	SPANISH EYES	(Screen Gems-EMI, BMI)
89	(SPEED OF) THE SOUND OF LONELINESS	(Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, 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.

BMG Distrib Rallies In Montreal Co. Heads Pledge More Meets Ahead

BY GEOFF MAYFIELD

MONTREAL "BMG Distribution, are you ready to convention?" president Pete Jones asked attendees at the start of each day's session during the company's national meet.

The question was appropriate, since the event—held Aug. 23-28 here at Les Quatre Saisons hotel (Billboard, Sept. 10)—was the distributor's first national convention in five years and its first since Bertelsmann Music Group landed sole ownership of the sales network a year and a half ago.

Such confabs, however, will become a part of life for the RCA/A&M/Arista distributor, a point made clear by both Jones and Michael Dornemann, co-chairman of parent company BMG.

In Jones' keynote, which opened the convention, he pledged that BMG Distribution will be staging conventions on a regular basis. He added that by December of this year, the company's national staff will determine whether such meets will be held on an annual or biannual schedule.

Dornemann, during his speech, noted that conventions are an important aspect of the corporate philosophy at German-based Bertelsmann Co.—the horizontal media enterprise that has holdings in book and magazine publishing, video, and television as well as music.

"I believe very much in these kinds of conventions," Dornemann said. "I think it's very important to come together, to see each other, to listen to the product."

Certainly, the recent calendar proves Dornemann's conviction: In addition to the BMG Distribution meeting, the RCA label recently held its gathering on Aug. 4-7 at Arrowwood Convention Center in Rye,

N.Y., and BMG hosts an international convention Oct. 9-11 in Güetersloh, West Germany, which will bring together some 400 delegates from its various music holdings. Arista, which has always held company conventions on an annual schedule, continues to do so as a BMG company.

That each of BMG's distributed labels has a distinct and different character was made vividly clear during the distributor's meeting.

Arista opened its portion of the program on Aug. 24 with a detailed business session in which specific breakdowns that had occurred on previous projects were discussed. That meeting was closed to the press.

In the afternoon, label president Clive Davis conducted the sort of marathon product session for which he is known. In some cases he played both album and single versions of songs; in almost every case, he played songs all the way through, and he even played two different demos of a song that he hopes will rekindle sales for Barry Manilow's next album. Aside from some slides, the focus was mostly on the music, with Davis providing background on each project.

Although some attendees felt the 3½-hour presentation ran on the long side, many still appreciated a chance to hear insights from hitmeister Davis, who claims an 85% success ratio (shipments of 250,000 or more) for the albums Arista has released in the last year.

On Aug. 26, independent A&M also presented a busy schedule, much of it consumed by a closed business session in which projections for various upcoming projects were discussed. The label capped its daytime session with a lengthy question-and-answer session.

By contrast, RCA Records—which

presented the Aug. 25 activities—assembled a light agenda. Although president Bob Buziak moderated most of the label's product presentation, he shared the podium with five key label staffers. The session was a multimedia affair, with wall-to-wall visuals provided by videos or slides coordinated with the featured music.

RCA had originally planned to spend a half-hour fielding questions, but because the agenda was running late—the product session started later than had been planned—Buziak elected to skip that segment. Except for a brief brainstorming session about Nashville product that was conducted twice with smaller groups, BMG Distribution staffers had free time from lunch until the evening's session began.



3 For Lunch. I.R.S. recording act Timbuk 3 played a lunch-time in-store concert during New Music Seminar week, July 16-20, at the Sam Goody outlet at Sixth Avenue and 51st Street in New York. Before making the in-store appearance, the group had had a successful stint at the Bottom Line and had performed at an I.R.S. showcase at CBGB. Shown in the front row, from left, are Barbara K and Pat Macdonald, both of Timbuk 3. In the back row, from left, are Keith Altomare, I.R.S. national director of sales and field marketing; Gary Brody, MCA Records regional marketing specialist; Kevin Hardt, Sam Goody divisional marketing coordinator; Lanie Schultz, store manager; and Kevin Onstad, Sam Goody area manager.

CONVENTION CAPSULES

BON JOUR: During his keynote address, which opened BMG Distribution's Aug. 23-28 convention in Montreal, president Pete Jones proved he's a people-oriented manager. Jones stepped away from the podium and recognized each staffer in the room—region by region, branch by branch—mentioning each person by name and embellishing each acknowledgment with either a nickname, a job description, or both. Incredibly, he delivered most of these salutes from memory, only referring to his notes twice.

CLASSIC COMICS: The humorous tack of BMG Classics' product video—which featured Tony Award winner Bill McCutcheon of Broadway's "Anything Goes"—appealed to BMG's field crew. Referring to Van Cliburn, McCutcheon said the pianist is "still exciting, still alive." And after reeling off the names of the singers featured in the RCA Victor Vocal Series, he added that the line included "other artists whose names I can't pronounce." Said one sales staffer, "There's not a salesman here who couldn't relate to that."

Shortly after the presentation, a number of requests were placed by BMG reps to show the video at the string of U.S. retail chain conventions being held in September and October . . . BMG Classics prexy Michael Emerson also displayed a sense of humor by saying he's not sure he would have accepted his post had he known the field staff's pet name for the once-sluggish Red Seal label. "Nobody told me I was coming to be president of 'Dead Seal,'" he quipped.

ROBIN'S-EGG BLUES: Lots of BMG delegates eyed with great interest a review of Arista blues guitarist Jeff Healey's show, which ran in the Aug. 26 edition of Montreal newspaper The Gazette. The headline read "Record-Industry Crowd Spoils Jeff Healey Show." The critic's main complaint was that the

show—for which some 250 local fans had paid full-price admission—was delayed at least one hour, as venue Club Soda was forced to wait for the BMG delegation. Some had waited three hours in order to get good seats, only to find that the front-and-center seats had been reserved for the late-arriving guests. A radio DJ picked up on the review and commented on its contents over the air for at least half an hour.

Actually, most BMG folks sympathized with the fans who were inconvenienced (A&M and RCA bought out the houses for their showcases) but took issue with some of the review's exaggerations.



The Gazette charged that the "record hacks were booed several times," although Billboard only heard boos once. The paper also said that the "convention uniform of white shoes, beige slacks and robin's-egg blue shirts is a far cry from the jeans and sneakers of the average blues fan." For the record: Pete Jones, for one, was wearing jeans, and this writer's white shoes were sneakers.

MORE HEALEY: Despite whatever ill will Healey's late start engendered, the showcase proved that Canadians love the guitar hero, especially when he mentioned that he'd just returned from four months in Los Angeles, where he worked on the Patrick Swayze film "Roadhouse Blues" (Billboard, Sept. 10). Locals—responding to a recent blockbuster sports story—called out, "Don't get traded." Healey smiled and responded, "They said they wouldn't let us leave unless we traded Wayne Gretzky to them."

APPLAUSE, APPLAUSE: Other artists who hit home runs with the BMG crowd: Windham Hill husband-and-wife duo Tuck & Patti,

armed only with Tuck's guitar and Patti's voice, were enthusiastically called back for two encores at their postlunch concert, this despite the fact that the day's agenda was already running behind schedule . . . RCA Nashville's Jo-EI Sonnier had the distinction of being the first artist to get this convention dancing. The bayou-spiced performer had just learned that his "Tear Stained Letter" hit No. 24 with a bullet on Billboard's Hot Country Singles chart; having missed with previous label affiliations, Sonnier was genuinely in tears when he thanked BMG Distribution and RCA for their support.

SMILE: The most photographed person at the meet? Hands down, it was Lita Ford, who graciously posed with numerous BMG staffers. "Do you know how many times I've had my picture taken tonight?" she asked wearily. Like most of the artists who played showcases here, the rocker spent time at Zig Zag, the hotel bar reserved by BMG to conclude each day's agenda . . . One of the few snags at Les Quatre Saisons: The hotel's elevators were slow to begin with, and at the conclusion of meetings, the flock of more than 165 delegates congested the cars beyond capacity. But some resourceful souls from the North Central region found their way around the logjam when they discovered the freight elevators and used them throughout the week during peak traffic.

DOLLARS & SENSE: BMG co-chairman Michael Dornemann was not the only speaker here who opined that it might still be too early to lower CD prices (Billboard, Sept. 10). Mike Shallet, head of music-industry research firm Street Pulse Group, said a poll of 2,400 "heavy" music consumers—defined as people who bought at least three pieces of product in the last six months—found that only 5% of the respondents said they would buy more CDs at \$14.95. Still, many of the salespeople here remained convinced that lower prices will expand
(Continued on page 47)



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Flattown Music Finds Favor With Cajun Sound Mix

Jean Rosenbluth is on vacation. This week's column was written by Jeff Hannusch, Billboard's New Orleans correspondent.

NO ONE KNOWS BETTER than Ville Platte, La.'s Floyd Soileau that Cajun and zydeco music are currently very much in vogue. Soileau, who heads up the Flattown Music Group—which includes the Jin, ZBC, Swallow, Home Cooking, La



Louisian, Maison De Soul, and Komaday labels—is probably responsible for more than 75 of the Cajun and zydeco titles currently in print.

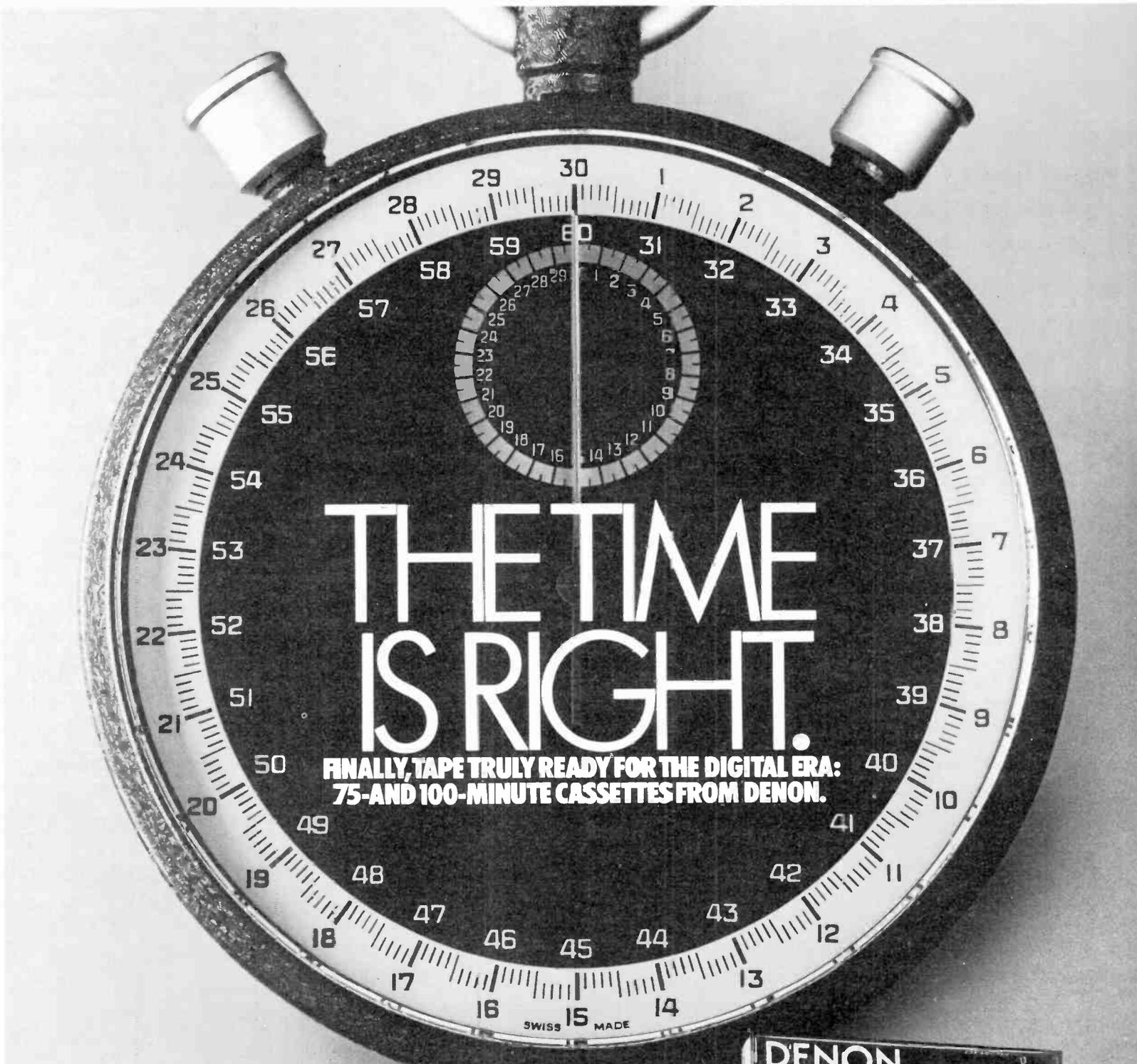
"Yes, we've had a very good year," confirms Soileau, but he quickly adds, "We've been trying to come back from three or four really bad years. The statewide recession [caused by the drop in oil prices] has really hurt the record business, and we've been trying to dig ourselves out ever since."

Although the popularity of Cajun and zydeco was once confined to the state of Louisiana, the music's horizons have obviously expanded of late. "I can't complain about the great national publicity we've been getting recently," says Soileau. "For example, there was a recent article about zydeco in *Connoisseur* with our address included in the story. I can't tell you how many calls and letters we got from people who read the article looking for Cajun and zydeco music.

"The GOP convention didn't hurt either. They featured lots of Cajun music on national television, and they had some of our groups playing at the delegate parties. The long-term benefits should be great."

Currently Flattown ships as much as 60% of its product out of state, up from 30% in 1985. "Seventy-five percent of sales comes from 25% of our catalog," says Soileau, who has close to 200 titles in print. "Our big sellers are Beausoleil, Justin Wilson, Boozoo Chavis, Rockin' Dopsie, and our various collections. We put out a zydeco anthology ["Zydeco Festival"]

(Continued on page 42)



The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60!

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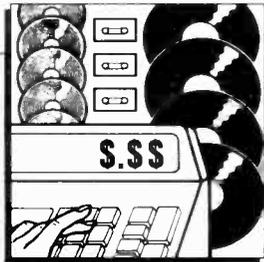
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RETAIL TRACK



by Earl Paige

THE 'OTHER NARM': The National Assn. of Recording Merchandisers Wholesalers Conference, set for Oct. 23-27 at the Palm Springs Plaza, will hit the ground running this year—with the independent music awards slotted for after the first day's cocktail reception. And unlike at either of the two previous years' gatherings, there will be one-on-ones—between indie distributors and manufacturers—from 1-5 p.m. the first day. Blocked into three basic segments, the conference will focus on indie wholesalers and manufacturers Oct. 23-25, with racks convening Oct. 24-26 and one-stops Oct. 25-27.

MELTING DOWN THE LP: One-stops feel particularly squeezed as the LP ratio continues to decline because small stores and even chains using one-stops for fill-ins expect service. That's the dilemma described by Frank Di Marsico, president of All Service One-Stop. Basically, business continues to be good for All Service, says Di Marsico, but "it's getting harder and harder to plan. In the case of LPs, the manufacturers are urging us to cut way back on initial release and feel our way along. We triple our orders on CD and cassette, but this is risky. It's getting to the point where everybody wants big numbers—and it's often on developing acts, where we can't stand the exposure." All Service nevertheless remains optimistic that the lower CD prices will stimulate increased consumer confidence. "It's happening," says Di Marsico.

Meanwhile, All Service will host another annual soiree after Christmas—only this year, it will celebrate

the firm's 10th anniversary. "We had 1,200 at our party last year," beams Di Marsico.

THE CD-ONLY WATCH: Also troubled by another sort of configuration crossover are CD-only store operators. A pioneer in the store category, Kevin Sechrist, VP/GM Atlanta Compact Disc, takes this view: "We're stocking all the CD videos. We're starting to look at 12-inch videodisks. CD singles are promising, but we see it developing slowly." Meanwhile, the six-store web, headquartered in the Atlanta suburb of Norcross, Ga., continues to stay away from tape, although the potential of DAT is naturally intriguing. Prerecorded audiocassettes, however, "would take us out of our niche." Atlanta Compact Disc is therefore thinking of consolidation, putting its two Florida stores on the block. The 1,300-square-foot Tampa store, with \$100,000 in inventory, was opened in April 1986 in a strip center in the Carrollwood community. The 1,600-square-foot Clearwater store, located a half-mile from the Countryside Mall, opened in July 1987 with \$90,000 in inventory. Once these units are sold, adds Sechrist, inventory levels can be reduced by absorption into the four Atlanta stores.

BUY IT, TRY IT: A tried-and-true promotion for stimulating new business is the guaranteed trial now being offered by The Record Shop in its regular mailer. Tied to an in-store display in the chain's 30 units, the offer has CDs at \$12.99 and cassettes and LPs at \$6.99. Artists featured recently include Hothouse Flowers, Jane Wiedlin, David Drew, Britny Fox, Brian Wilson, Gary Wright, Graham Parker, Little Feat, New Kids On The Block, Toni Childs, and Tuck & Patti. The lead copy reads: "Our policy is if you purchase any title in this ongoing program listed on this page and you're not pleased, we will exchange it, no questions asked" . . . "Product positioning" may sound like a flowery marketing term, but Jeff Loud-en, buyer at Record Shop, says there are several ele-

(Continued on page 48)

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	19	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	2	2	11	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
3	3	3	28	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
4	4	4	54	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
5	5	5	5	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
6	6	8	10	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
7	8	14	4	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM
8	10	25	6	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059
9	7	7	5	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS VK 41622
10	9	9	44	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
11	11	12	44	INXS KICK	ATLANTIC 2-81796
12	17	17	3	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
13	12	6	11	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
14	13	13	15	VAN HALEN OUB12	WARNER BROS. 2-25732
15	16	18	22	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
16	18	15	22	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
17	14	10	16	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
18	15	11	18	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
19	NEW▶		1	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK44034
20	20	16	52	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
21	22	27	3	THE SUGARCUBES LIFE'S TOO GOOD	ELEKTRA 2-60801
22	19	19	20	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
23	23	24	4	EUROPE OUT OF THIS WORLD	EPIC EK 44185/E.P.A.
24	21	28	6	JETHRO TULL 20 YEARS OF JETHRO TULL	CHRYSALIS V3K 41653
25	RE-ENTRY			TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK40964
26	25	23	9	CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
27	27	—	2	GLENN FREY SOUL SEARCHING	MCA MCAD 6239
28	NEW▶		1	UB40 LABOUR OF LOVE	A&M CD 4980
29	RE-ENTRY			CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
30	26	26	9	RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760

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pure chrome tape, you're not alone.

Consumers can't either. Our SKC audio cassettes are a big hit, too.

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GRASS ROUTE

(Continued from page 39)

earlier this year, and we've already done over 5,000 on it. We also had a surprise hit around here with 'The Cajun Rap' by Cypress Sounds. So far we've moved 13,000 of them, which is almost unheard of these days for a local single."

Technology has recently caught up with Cajun and zydeco music. Soileau has just released his first-ever CD, the previously mentioned zydeco anthology, with four more packages in the works. "I had a lot of inquiries from my distributors about doing a CD," says Soileau. "We sold the first thousand in just a couple of weeks, with 85% going outside the state. If I just sold my lines in Louisiana I never would have even considered putting out CDs."

SEEDS & SPROUTS: 688 Records, an Atlanta-based rock/new wave label, is no longer. Formed in 1985 as an offshoot to the also-defunct club of the same name, 688 issued four albums. **Dash Rip Rock** and **Arms Akimbo** were two of groups the label recorded with success. "Nobody wanted to work for them anymore," says Dash Rip Rock booking agent **Kelly Keller**. Keller added that her group had a new LP ready for release but must now shop it elsewhere.

This month's Tower Records Pulse magazine is devoted to independent labels and the music they produce. The issue is filled with stories and profiles of your favorite indie artists and labels... **Goldmine** also plans an issue devoted entirely to indie labels next month... New Orleans' **Mardi Gras Records'** latest release is "Who Dat... The Album," which collects many of the New Orleans Saints-inspired singles that appeared last fall.

HiTone Records' latest release, "Blues" by **Philip Walker**, includes a version of **Robert Cray's** album rock smash "Don't Be Afraid Of The Dark." Interestingly enough, Philip is the third Walker to sign with HiTone, joining guitarist **Joe Louis Walker** and songwriter **D. Walker**.

Arhoolie Records' latest outing, **Flaco Jimenez's** "Flaco's Amigos," was produced by **Ry Cooder** and is worth a spin. Arhoolie has dropped the list price of double cassettes to the same level as single cassettes and albums... Arhoolie affiliate **Old Timey** has released a superb collection of material recorded by the **Hackberry Ramblers** between 1935 and 1948.

Modern Blues Records is continuing to keep alive the legacy of the great blues guitarist **Freddy King**. "Freddy King Sings" is a reissue of the Texas Cannonball's very first album in a completely remastered version.

Chicago's **Alligator Records** has more in common with the state of Louisiana than the reptile from which it takes its name. Recent Alligator releases by Lake Charles' **Katie Webster** and Baton Rouge's **Kenny Neal** underline the Louisiana connection, as does the signing of that state's **Terrance Simien & the Mallet Playboys**... Another Windy City label, **Flying Fish**, and its affiliates are following the lead of many other indies and raising their list prices by \$1, to \$9.98.

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IN THIS ISSUE:

- Exploring the boundaries of New Age. Summaries of New Age at retail, distribution, and alternative outlets.
- New Age talent in the U.S. How do they distinguish their music.
- A-Z surveys of major independent labels.
- The emergence of New Age radio in key markets.
- The present and future of New Age video.
- The impact of New Age on the international scene.

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3M DAT cassette.

3M Co. Debuts Scotch DATs

NEW YORK 3M has announced the availability of Scotch-brand DAT. "Although mass importing of DAT decks has been delayed by Japanese manufacturers due to the anticopying issue, there are some gray-market decks entering the U.S. market," says Gerry Johnson, 3M market development manager for audio products.

Company literature claims that recordable Scotch-brand DAT cassettes have all the advantages of CD recordings, with two hours of recording and playback, noiseless reproduction, no sound deterioration, high-speed tracking, and built-in error control.

Suggested retail prices for the DAT audio tape series: Scotch C-46, \$9; Scotch C-60, \$11; Scotch C-90, \$13; and Scotch C-120, \$15.

Maxell Tapes Get New Frills

Maxell Corp. of America has introduced Frill, a colorful new line of audiocassettes.

The new line, targeted to 9-12-year-olds, comes in several colors. Available in September, each Frill cassette will come in a 46-minute length and will be packaged in attractive multicolor four-packs.

Maxell has also reintroduced its UR-F audiotape. Aimed at the 13-17-year-old market, UR-F features a large transparent-window cassette shell with colored hubs. Three-packs of both the pastel green 60-minute length and the pastel blue 90-minute length are available.

Parsec Bows Beam Booster

Parsec Of Delaware says its new FM antenna, the Beam Booster, improves sound quality for radio listeners.

Besides amplifying and strengthening weak signals, the Beam Booster eliminates multipath distortion, the company says. Intended for easy retail display, the devices are packaged for hanging on J-hooks. The pastel graphics feature product-benefit blurbs.

The suggested retail price is \$39.95. For more information, call 302-651-9189.

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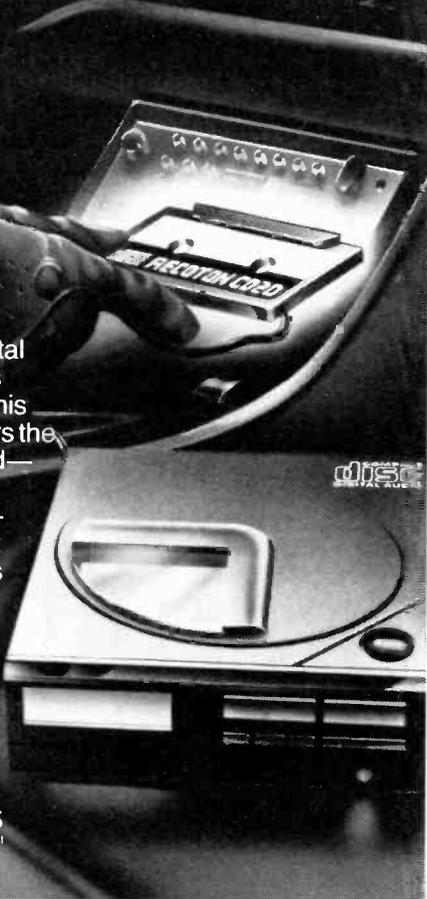
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Trans World-WEA Team Promo Hits Hard 2-Week Sale/Contest Sends Consumer To London

BY BRUCE HARING

NEW YORK Trans World Music Corp. has announced the grand-prize winner in its We Hit Hard promotion, sponsored by WEA.

John E. Griffith Sr. of Byhalia, Miss., a contestant from a Cocoanuts Music and Video store in Memphis, Tenn., took home the bacon in the campaign's Really Hard consumer contest. Griffith's prize consists of a deluxe trip to London for two, including round-trip air fare and accommodations for six nights and seven days plus \$500 spending money.

During the two-week contest, held throughout the 382 Trans World stores operating under various logos, selected WEA product was discounted and well positioned. The sale was supported by extensive in-store materials, including overhead hanging signs, LP strips, storefront signs, in-store play tapes, and circulars. Newspaper and radio advertising was increased in 221 markets as part of the push for consumer

awareness of the contest.

Preliminary results indicate tremendous response from the distributor-driven promotion and contest. About 50% of Trans World's top 100 selling titles during the event were by WEA artists, including Guns N' Roses, Tracy Chap-

man, Steve Winwood, and INXS.

The We Hit Hard promo marked the fourth such tie-in between Trans World Music and WEA. It was the largest promotion the record company has ever sponsored with a music retailer.



Hanging overhead signs played a prominent role in the recently concluded Trans World/WEA promotion. The grand prize was a trip for two to London.

ALBUM RELEASES

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

JAZZ/NEW AGE

AZYMUTH
Crazy Rhythm
LP Milestone M-9156/NA
CA M5-9156/NA

THE RUBY BRAFF/GEORGE BARNES QUARTET
Plays Gershwin

▲ CD Concord CCD-6005/NA

THE RUBY BRAFF/GEORGE BARNES QUARTET
Salutes Rodgers & Hart

▲ CD Concord CCD-6007/NA

CHARLIE BYRD/BARNEY KESSEL/HERB ELLIS
Great Guitars

▲ CD Concord CCD-6004/NA

THE DREAM FEATURING BOB BALDWIN
Long Way To Go

LP Malaco Jazz 1501/NA
CA 1501/NA

HERB ELLIS/RAY BROWN
After You've Gone

▲ CD Concord CCD-6006/NA

HERB ELLIS/RAY BROWN
Soft Shoe

▲ CD Concord CCD-6003/NA

HERB ELLIS/FREDDIE GREEN
Rhythm Willie

▲ CD Concord CCD-6010/NA

HERB ELLIS/JOE PASS
Jazz/Concord

▲ CD Concord CCD-6001/NA

HERB ELLIS/JOE PASS
Seven, Come Eleven

▲ CD Concord CCD-6002/NA

FATTBURGER
Living In Paradise

▲ LP Intima D1-73334/NA
CA D4-73334/NA

DIZZY GILLESPIE/ARNETT COBB/JEWEL BROWN
Show Time

LP Fantasy F-9659/NA
CA F5-9659/NA

JON HASSELL
Surgeon Of The Night Sky Restores Dead Things By The Power Of Sound

▲ LP Intuition C1-46880/NA
CA C4-46880/NA

STEVE HAUN
Inside The Sky

▲ LP Silver Wave SR-504/NA
CA SC-504/NA

BARNEY KESSEL
Barney Kessel & Friends

▲ CD Concord CCD-6009/NA

BARNEY KESSEL
Red Hot & Blues

LP Contemporary C-14044/NA

THE L.A. FOUR
The L.A. Four Scores

▲ CD Concord CCD-6008/NA

HENRY MANCINI CONDUCTS RPO POPS
Premier Pops

▲ CA Denon CC-72320/NA

CHARLIE MARIANO
Mariano

▲ LP Intuition C1-90787/NA
CA C4-90787/NA

PAUL McCANDLESS
Heresay

▲ LP Windham Hill WH-1075/NA
CA WT-1075/NA

MODERN JAZZ QUARTET
Best Of The Modern Jazz Quartet

LP Pablo 2405-423/NA

FRANK MORGAN QUARTET
Yardbird Suite

LP Contemporary C-14045/NA

HERMETO PASCOAL & GRUPO
Only If You Don't Want It, You Can't Do It

▲ LP Intuition C1-90559/NA
CA C4-90559/NA

HORACE SILVER QUINTET
Six Pieces Of Silver

▲ LP Blue Note B1-81539/NA
CA B4-81539/NA

THERESE SCHROEDER-SHEKER
Queen's Minstrel

▲ LP Windham Hill WH-1074/NA
CA WT-1074/NA

VARIOUS ARTISTS
Denon Jazz Sampler, Volume 3

▲ CD GES-9167/NA

SOUNDTRACKS

LEOS JANACEK
The Unbearable Lightness Of Being

LP Fantasy FSP-21006/NA
CA FSP5-21006/NA

SOUNDTRACK
A Summer Story

LP Virgin 90961-1/NA
CA 90961-4/NA

VARIOUS ARTISTS
Caddyshack II

▲ LP Columbia SC-44317/NA
CA SCT-44317/NA

VARIOUS ARTISTS
Cocktail

▲ LP Elektra 60806-1/NA
CA 60806-4/NA

VARIOUS ARTISTS
License To Drive

LP MCA 6241/NA
CA MCAC-6241/NA

VARIOUS ARTISTS
Stormy Monday

LP Virgin 90962-1/NA
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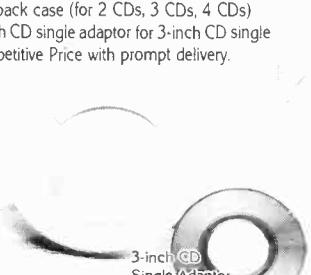
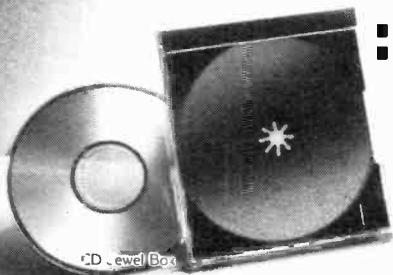
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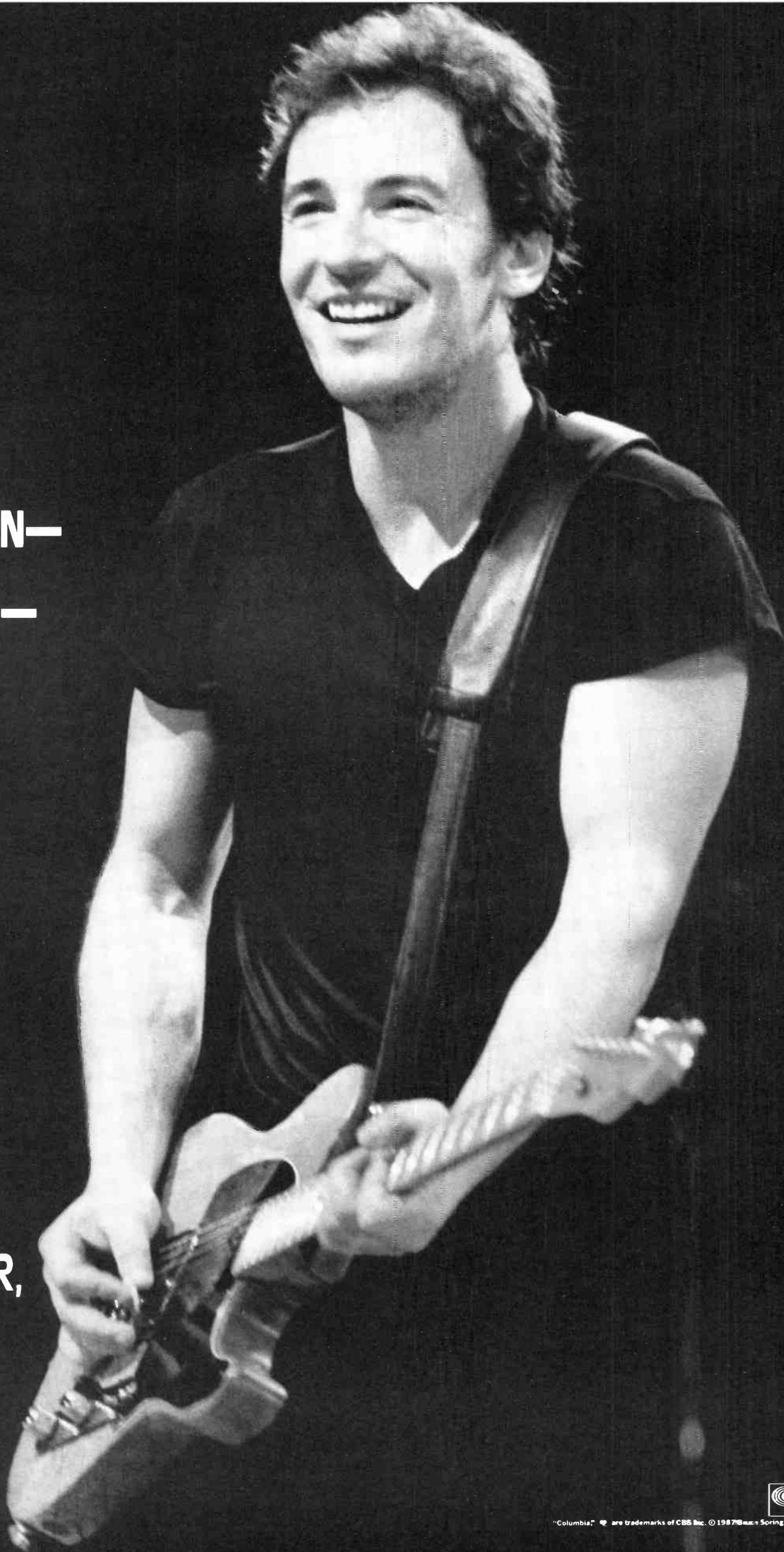
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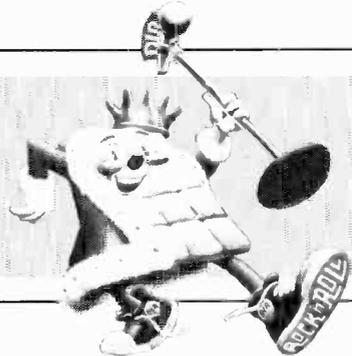
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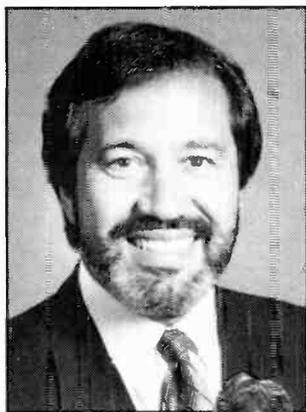


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BOB MEYROWITZ: From an Idea to an Industry

By PETER NEWCOMB



**Robert Meyrowitz,
President/Founder,
DIR Broadcasting.**

For a guy who admits he knew nothing about broadcasting when he first got into it, radio show impresario Bob Meyrowitz has certainly made a lot out of nothing. As president of his solely-owned DIR Broadcasting Corp., Meyrowitz has built his company into a multi-media conglomerate that caters to over 3,000 television and radio stations. An impressive number, to be sure, but each station and each project is still treated as an individual.

Indeed, in 1972, the year Meyrowitz founded his New York-based company, gross revenues were less than \$1 million. A private company, Meyrowitz doesn't have to disclose his numbers. But today, he laughs, "It's a lot more than that."

Much of his success can be attributed to a concept he formulated in the early 1970s. "When I was at NBC, I had this original idea to do a concert on the radio," Meyrowitz recalls. "I had sold Avon and Dodge into the World Series. The Series only went five games, and the two companies had some money left

Peter Newcomb is an entertainment reporter for Forbes Magazine.

Bob and his executive assistant, Colleen Waggoner.

Mick Jagger, Bob Meyrowitz and interviewer Rona Elliot after taping an exclusive talk for a DIR radio special.

over."

Meyrowitz didn't waste time. He proceeded to call up a number of NBC affiliates and convinced them to air a rock-and-roll concert on Sunday night—no easy task. The stations then were all AM, and mostly middle-of-the-road. Getting them to air a live rock concert on the radio was a tough sell. But Meyrowitz explained how the stations could reach a whole new group of advertisers. Many stations liked the idea.

"I went to Rolling Stone to try to get them to help in what was a novel concept," says Meyrowitz. "I wasn't thinking of it as a show, I was thinking of it as a concert." Rolling Stone agreed to help, but NBC would have nothing to do with it: the language contained in the rock magazine was too offensive for management's taste. "It's hard to believe that such a short time ago that that was the mentality," Meyrowitz remembers.

Undaunted, Meyrowitz got together with Rolling Stone publisher Jann Wenner and started a radio company. The partnership didn't last long ("It made more sense to do it as an independent"), but it produced the building blocks of what would become DIR and the "King Biscuit Flower Hour," America's first radio show broadcasting live rock concerts.

In time, "King Biscuit" became an institution, especially as a more receptive FM market grew. Today, the radio concert program is picked up by over 250 stations.

Meyrowitz knew DIR could not live on "King Biscuit" alone. Other shows were needed to round out the DIR diet. So it was they launched into other radio shows: "Rick Dees' Top 40 Countdown"; "Scott Muni's World Of Rock"; "The Music Weekend" hosted by Bill Neil; and "Ticket To Ride," a weekly Beatles show. Meyrowitz also got DIR into sports pro-

(Continued on page DIR-18)



THE DIR DIRECTIVE: Carving a Broadcasting Empire Out of Solid Rock, Quality Sound—and a Sense of History in the Making

By JOHN SWENSON

Fifteen years ago Bob Meyrowitz began a broadcasting empire by convincing radio stations to return to a classic programming concept they'd abandoned a generation earlier.

With "The King Biscuit Flower Hour" Meyrowitz brought live concerts back to radio, an idea that has allowed millions to hear their favorite performers and made Meyrowitz one of the most important figures in the past two decades of broadcasting.

to more than 1,600 radio stations, as well as television specials for NBC, MTV, Cinemax, and HBO.

When the Brooklyn-born Meyrowitz graduated from Syracuse Univ. with a BA in history in 1965, he had no idea what was in store for him.

"When I left college I had not a clue as to what I wanted to do in life," says Meyrowitz as he sits in his Manhattan office. "Somebody gave me good advice, which was to look at the classified ads in the Sunday New York Times and circle the jobs you really wanted. Whatever ones you circled would give you an idea of what you wanted to do."

"Broadcasting was what I circled, so I called the stations looking for jobs. I was from Marine Park, a very small, old-fashioned neighborhood. Manhattan seemed as far away as Paris."

Meyrowitz got a job at ABC radio in 1965, then began a five-year stint with NBC in 1967. It was a heady time for popular music as the hit single and variety show were eclipsed by the concept album and live concerts as the way to establish rock groups.

The germ of the idea that would become the "Biscuit" began in 1972. Meyrowitz had been convinced of the potential need for live rock concert broadcasts ever since the tragic 1969 Rolling Stones concert at Altamont Speedway in California, which broke down into a riot. Radio could bring the bands to the largest audience with a minimum of difficulty, Meyrowitz reasoned, and he tried to persuade NBC to replace its "Monitor" show with rock concerts.

Anyone who remembered the golden age of live radio big band broadcasts might have seen the logic of Meyrowitz's

thinking. "It was an idea that was so old it was new," says Meyrowitz. But he managed to line up 70 stations to carry the program, and two sponsors to back it. NBC aired his Three Dog Night show, and Meyrowitz left to form DIR with partner Peter Kauff.

"The first 'King Biscuit' was the hardest," says Meyrowitz. *(Continued on page DIR-12)*



DIR's Rock Radio Awards honor Patti Smith for Best Single of 1978 ("Because The Night"). From left: Bob Meyrowitz, broadcast host Scott Muni, Walrus Tip Sheet's George Meier, A&M's Gil Friesen, DIR co-founder Peter Kauff.



David Lee Roth and Joe Piscopo sit down for a drink with Bob Meyrowitz and David Brenner after a broadcast of "David Brenner Live."

Billy Idol visits the DIR studios and strikes the pose with, from left, Peter Napollielo, Peter Kauff, and Bob Meyrowitz of DIR.

The first show—Blood, Sweat & Tears, the Mahavishnu Orchestra and the as yet unknown new artist Bruce Springsteen—aired on Feb. 18, 1973.

747 broadcasts later "the Biscuit" boasts an unparalleled achievement by having brought the history of rock'n'roll—as it happened—to the world during that time.

By maintaining standards only a devoted music fan would set for such a project, DIR Broadcasting has managed to continually feature some of the best touring rock acts all through this monumental run.

With the "Biscuit" as its cornerstone, DIR has grown to produce an amazing variety of programs which it syndicates

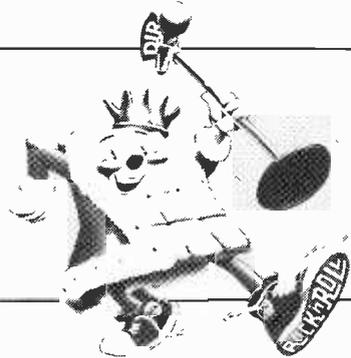
John Swenson is a music writer for UPI.



"King Biscuit Flower Hour" logo c. 1973.



Sting and interviewer Lisa Robinson with, standing from left, Z-100's Jack Da' Wack, DIR's Tim Mulligan, Richard Robinson, and Bob Meyrowitz.



ADVERTISING: Shifting Network Radio Landscape Opens Windows—and Doors—of Opportunity to DIR Sales Force

By TOM GATTI

Fifteen years ago, when DIR Broadcasting first approached advertisers with a nationally syndicated rock'n'roll radio program called the "King Biscuit Flower Hour," ad agencies put up enough hurdles to keep Edwin Moses leaping for a lifetime.

Looking back, which is the best way to measure how far DIR has come, it would be a classic understatement to say that advertisers and their agencies were skeptical about the entire concept of syndicated radio programming.

'The Most Important Asset DIR's Sales Force Has Is the Trust We Have Instilled in Our Clients'

In the days when network TV was king and TV syndication sales executives couldn't get arrested on Madison Avenue, how could you blame a buyer for thinking the Merry Pranksters might be at work when a DIR account executive phoned to ask for an hour with them?

Before radio and TV syndication gained acceptance and blossomed, agency buyers perceived syndicators as fly-by-night companies that looked like they could barely afford bus fare. There was, as veterans are fond of saying, not a tremendous amount of integrity in the whole radio programming arena.

The three biggest hurdles radio syndicators had to clear were their ability to provide valid performance affidavits, accurate station lists and reasonable post analysis figures to their clients. Establishing long-term, trusting relationships with advertisers is a long and arduous process. Once you've established that trust, the creative possibilities are endless.

The most important asset DIR's sales force has is the trust we have instilled in our clients. And that trust, along with our determination to work overtime to preserve and perpetuate the relationships we have developed during the past 15 years, is what ultimately separates DIR from its competitors.

Selling becomes fun when you no longer have to deal with underlying uncertainties in the buyer/seller relationship. When we look at the roster of major advertisers we have established long-term partnerships with, it reads like Fortune's 500.

Despite DIR's tremendous growth, we still take the time to listen to what our advertisers have to tell us. Our clients have taught us a great deal. And, by listening, DIR has developed the ability to provide advertisers with what we like to think of as client-driven programming opportunities.

Advertisers and their agencies alike now welcome DIR be-

cause we offer them programming with the most recognizable talent in the industry. When you feature a line-up including Rick Dees, Scott Muni, and WNSR-FM's Bill Neil, you don't find many obstacles in ad agency waiting rooms.

During the last year, a number of DIR's competitors have shifted their focus from programming to buying, building and organizing the new network radio landscape that has emerged. The window of opportunity for DIR to target very specific demographic audiences for our clients has opened considerably.

DIR's strict emphasis on programming has enabled us to launch three major new shows, the "World Of Rock" with Scott Muni, the "Music Weekend" with Bill Neil, and "This Is The NFL," in the past year. We have also achieved new levels of acceptance for our established programs.

With experience, as Edwin Moses continually demonstrates, high hurdles appear easier to negotiate. Success, in any field, is measured by the ability to achieve excellence and growth through maturity, without resting on your laurels.

Creative selling is not as easy as it sounds, but it can be incredibly rewarding. DIR expects to knock more than a few seconds off of our programming personal bests in the years to come. DIR likes to win gold medals,

but our greatest satisfaction is watching our clients win them.



Tom Gatti, Senior VP & Director of Sales for DIR Broadcasting.

TV PRODUCTION: A Decade of Fresh Approaches to Entertainment Packaging Spurs DIR-TV Expansion

By JIM BESSMAN

DIR Broadcasting's 11-year history in television production evolved naturally out of its original operations in radio. As DIR's president Bob Meyrowitz explains, "It was simply a matter of turning the camera on."

But instead of just easing into TV, DIR entered the small-screen picture with a major production, "The Ringo Starr Special," which aired on NBC-TV during the 1977-78 season. Patterned after "The Prince And The Pauper," the show starred Angie Dickinson, Vincent Price, Art Carney, Carrie Fisher, and George Harrison, in the first on-camera collaboration by any two ex-Beatles. It was sponsored by Pepsi, long a major supporter of DIR broadcasts.

The Starr special also utilized the same innovative sense which had previously marked DIR's radio programming. "Of course in Ringo, we had one of the most clever and creative people around," recalls Meyrowitz. "But we also came up with original uses of lasers, which was a first for TV, and animation mixed with live action, long before Roger Rabbit."

The initial foray into TV production effectively set the stage for 14 programs which have followed, many accompanied by DIR-coordinated national radio simulcasts. Noteworthy among them have been "Bette Midler: Art Or Bust," a concert performance shown on HBO; "Emo Philips Comedy Experiment," on Cinemax; "Cinemax Sessions: The Legendary Ladies," featuring such seminal female rockers as Martha Reeves, Brenda Lee, Lesley Gore, and Ronnie Spector; and a series of "Cinemax Album Flash" programs spotlighting releases by the varied likes of Paul Simon, Alabama, Phil Collins, Barry Manilow, and Pete Townshend.

"Most of these shows were with artists who have traditionally been either difficult to work with or bring together," says Meyrowitz. "But we also did 'Whoopi Goldberg: Direct From Broadway,' which was on HBO, before Whoopi had broken through. We used animated scenes and paintbox ef-

fects, to correspond with the way Whoopi paints pictures with words."

Fresh approaches to traditional TV entertainment packaging continue to be a prime concern at DIR, which is currently producing a program about pioneer guitarist Les Paul and featuring B.B. King, Waylon Jennings, Carly Simon, Rita Coolidge, Eddie Van Halen, and Steve Miller (the director, incidentally, is Jeb Brien, who joins the illustrious company of past DIR TV directors including Thomas Schlamme, Ken Ehrlich, Jay Dubin, and Jeff Margolies).

The Divine Miss M's HBO special was produced by DIR Broadcasting. From left: Bob Meyrowitz, Midler associate Bonnie Bruckheimer, HBO's Betty Bitterman, and Bette Midler.



"There's so much new technology available in TV that it's exciting to work with new ideas and directors in devising new ways of using the technology," says Meyrowitz. "We looked into high-definition TV with the hope of using it in the Les Paul special, because he invented the electric guitar and multi-track recording. We couldn't do it, since there are too many limitations right now, but all our research will pay off in time."

Additional DIR broadcast plans include a forthcoming Amnesty International concert special (starring Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman, and Youssou N'dour), as well as three or four more specials this year. But most of DIR's creative energies are now being fun-

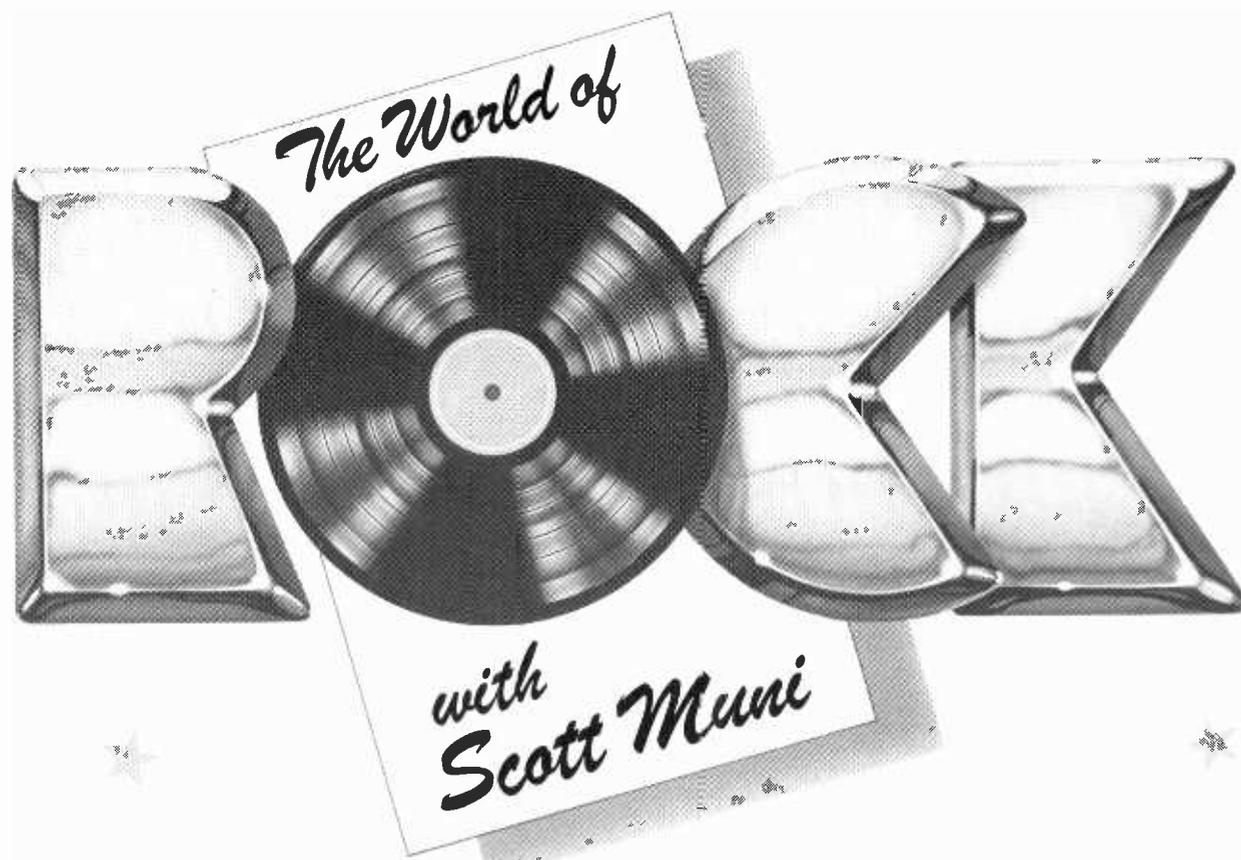
nelled toward its first weekly TV series. While name, network, sponsor, and start-up date have not been finalized, a host has been chosen and a set designed, and Meyrowitz says that it will be based around "stars and music."

This expansion of DIR's television production activities has necessitated the establishment of a separate division at the
(Continued on page DIR-8)



"The Legendary Ladies" was a Cinemax Session produced by DIR Broadcasting. Seated from left: Grace Slick and Belinda Carlisle. Standing: Lesley Gore, Brenda Lee, Freda Payne, Shirley Alston Reeves, Mary Wells, Ronnie Spector, and Martha Reeves.

If You Were Running



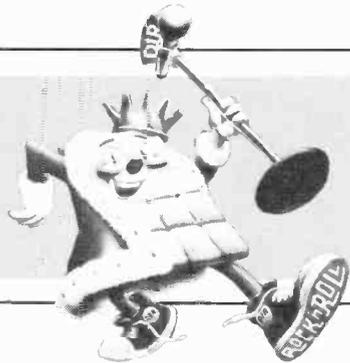
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The Power of Targeted Programming: THE 'BISCUIT' AND BEYOND—A Dazzling Variety of Shows for a Variety of Listeners to Feast Upon

The One and Only Voice of the 'King Biscuit Flower Hour'—Bill Minkin

The "King Biscuit Flower Hour" dates back to when the terms FM radio and underground were almost synonymous, and so does the voice of the "Biscuit," Bill Minkin. Minkin was the regular late night jock during the heyday of freeform rock WPLJ New York, and he remembers the station as playing "anything and everything."

Minkin has been the "Biscuit's" voice for all of its 15 years. He also announces the show's commercial spots and the program endorsements by the performing groups.

Minkin recalls the early days this way: "Back when Bob's [Meyrowitz] office was in Rolling Stone Magazine's offices, a mutual friend called me and said Bob was thinking of doing a syndicated radio show. Bob and I had been in college together, but we hadn't seen each other in 10 years. Bob had a J. Geils Band concert and interview show that he was trying to sell, and it did pretty well. But as soon as it aired, Bob realized that an all concert show was the way to go. That's when I joined in."

"At that time, no one knew what radio syndication was. Pioneer Home Stereo was our sponsor, because they remembered that in the old days of television, to sell TV sets, you sponsored TV shows. Pioneer wanted to sell high-fidelity stereo systems, and since we had state-of-the-art quadraphonic sound, we were a perfect buy."

"Now remember, this was a wild time in radio, history in the making. You never heard more than one song by a particular artist then, and no live recordings. The bands that were exploding on the scene still weren't even touring outside of the major cities. Suddenly the 'Biscuit' was there, and it became the thing to do for the artists."

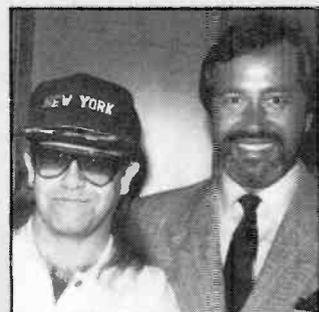
"Pioneer started to hook-up with station appearances and hung promotions on 'Biscuit Listener Parties.' Stereo dealers hooked-up with things like pizza parlors and would get thousands of listeners in a college gym to listen to the show, eat pizza and check out the new stereos. When we found out that was happening, we knew it was going to be big."

"But stations, groups and other sponsors still weren't sure until Bob got the Who to perform. During the show, we announced that tickets were going on sale for the upcoming Who concert at Madison Square Garden. The box office was swamped within 20 minutes. That's when we really knew we had something. Each year Dave Herman [WNEW-FM New York morning air personality] would ask me, 'How long is this syndication thing going to go,' and I'd say, 'I don't know.'"

The show has been a success because the sound quality was superb and because we let the groups have a hand in mixing their own sound. In those days, the groups usually didn't know how to mix for radio so we had to do it. I remember we had to do it for Emerson, Lake & Palmer. But we also let the groups help us to get them to sound like they did live—on the radio. They really appreciated us for that and word spread. Eventually, DIR became so respected that most groups let DIR do the mixing. But to this day, any group that wants to control the mix is welcome to fiddle with the pots."

Elton John and Bob Meyrowitz in '88.

Bill Minkin has been the announcer of the "King Biscuit Flower Hour" since the first show in 1973.



"KING BISCUIT FLOWER HOUR"

The "Biscuit" is the longest running show of its kind in the history of radio syndication, earning it the title "Granddaddy of Rock Programming." In fact, no syndicated program in the history of radio has brought more live rock performances to more listeners.

In February of 1973, DIR cleared its first all-concert "King Biscuit Flower Hour" featuring Blood, Sweat & Tears, the Mahavishnu Orchestra and the unknown Bruce Springsteen. DIR had started from the beginning with a commitment to quality sound, which in 1973 meant quadraphonic stereo—but very few of the new listeners to FM rock had quality systems. With early rock FM stations hungry for promotions that fit their image, and stereo manufacturers anxious to sell equipment, stations began to hold promotional listener parties whenever they aired the "Biscuit." It was an ideal promotion. Acts that had only been heard in studio recordings were captured live in high quality recordings and presented on state-of-the-art equipment. When thousands of listeners started turning out for these giant listener parties, it was clear DIR had tapped the nerve of the times.

Any doubt that the show was going to become an enormous success was wiped away when the "Biscuit" started its second year, presenting the Who at the peak of their form. It became clear that the top acts saw the advantage of being on stations for one continuous hour. Stations were finding the "Biscuit" was the most popular programming segment of the week. People all across the country were throwing "Biscuit" parties at whichever friend's house had the best stereo. Advertisers began to realize that here was a way to reach an enormous segment of the population that couldn't be delivered by television or print—in a context that gave their products a positive image to this new young adult audience.

The "King Biscuit Flower Hour" has been filling that need for live rock'n'roll ever since. After almost 750 shows, the artist list of acts that have been heard on the "Biscuit" covers 18 single-spaced typewritten pages. The list is an encyclopedia of rock from 1973-1988.

The success of the "Biscuit" has come from capturing the best acts in rock, and doing it with the highest quality recordings possible. From quadraphonic sound to digital recordings, DIR has continued to master the latest advances in technology as they became available. DIR's commitment to quality went digital this January when the "Biscuit" began arriving at over 200 stations every week on compact disk. As radio has continued to pursue the best new music with the best possible sound for its listeners, the "Biscuit" has led the way.

"THE RICK DEES WEEKLY TOP 40"

No program on the radio today covers more of the country than "The Rick Dees Weekly Top 40." Each week, Rick Dees, the top-rated morning drive jock for KIIS-FM L.A., counts down the top hits to over 97% of America's listening audience on over 350 stations. In the 20 months that DIR has distributed "The Rick Dees' Weekly Top 40," the show has become the leader of the countdown pack, increasing its coverage by almost 15%.

What makes "Rick Dees Weekly Top 40" truly special is that Dees does much more than count down the hits. For four hours, Dees' freewheeling delivery and unique cast of off-beat characters delights and informs millions.

Regular features like the Rick Dees Weekly Challenge and the steady stream of nationally known celebrities including Elton John, Dan Aykroyd, Janet Jackson, and Gloria Estefan, who appear week after week, give listeners more than artist trivia. Instead of filler between the hits—there's entertainment. Dees' shenanigans, interviews and contests engage the listener on the ride to hear what's No.1. Major on-going promotions give the audience another way of getting involved with the show.

"TICKET TO RIDE"

Two years ago, the right combination of elements came together to produce a program devoted entirely to the Beatles when DIR teamed up with WNEW-FM New York legend



Debbie Gibson and Rick Dees after taping "Rick Dees' Weekly Top 40."



Robin Leach, center, of TV's "Lifestyles Of The Rich And Famous" came by the DIR studios to tape an interview on "Music Weekend" with host Bill Neil and Bob Meyrowitz.



SCOTT MUNI'S "TICKET TO RIDE" *A Weekly Tribute to the Beatles*

Rod Stewart stops by for a visit on "The World Of Rock With Scott Muni." From left: DIR's Michael Abramson, Scott Muni, WNEW-FM PD Mark Chernoff, and Stewart.

"Professor" Scott Muni. Since then, the show has become a textbook example of how to structure theme programming and always keep the material entertaining and informative.

Muni's personal friendship with the Beatles dates from the moment they first arrived in America. He's given the show the personal warmth of a host who was there, behind the scenes, when Beatlemania ruled supreme.

The show's intelligent presentation of the Beatle catalog, along with interesting Beatle trivia, rare tracks, and interviews both new and old, has made "Ticket To Ride" a weekly rock radio staple on over 200 stations. The program has a history of over 100 installments, and each has presented the Beatles in a new light. And when "Ticket To Ride" is heard each week on those 200 stations, it's heard on CD.

"THE MUSIC WEEKEND"

"The Music Weekend" 's recent July debut marked DIR's renewed commitment to adult programming. As syndication's newest music magazine, "The Music Weekend" entered syndication as a feature-packed four-hour look at the nation's latest adult contemporary hits, the gems of yesterday and the latest entertainment news.

Each week, host Bill Neil welcomes a special in-studio guest for a full hour of fun and conversation. Listeners get the opportunity to enjoy such celebrities as Art Garfunkel, Michael Bolton, Robin Leach, Rosanna Arquette, Marv Albert, and the Jets as they relax and co-host the hour with Neil.

DIR also brings listeners the stars with celebrity call-ins as artists like Belinda Carlisle, Tommy James, Debbie Gibson, and Frankie Valli phone in and tell Neil how their tour is going. (Continued on page DIR-16)

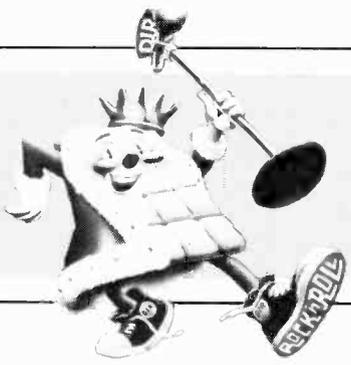
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Congratulations

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15 years,
you still sound
fantastic!*

HBO®



Special Programming: Bringing World-Class Events— As They Happen—to Listeners

The reputation of a program producer is built on a number of factors: the accurate targeting of its shows, the consistency and quality of its regular programming and their technical excellence. DIR has a proven track record on all counts. But in addition, DIR's strong reputation in the syndication industry has been solidified by the consistent high quality of its special programming such as "The One To One Show," "Live Aid," "Comic Relief," "Aid To Kampuchea," "The Crackdown On Crack Benefit," and more recently, "The Prince's Trust."

BILLY JOEL—LIVE FROM LENINGRAD

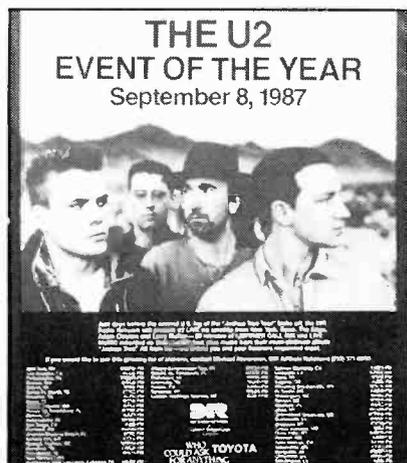
Radio's first-ever live rock broadcast from behind the Iron Curtain was DIR's presentation of Billy Joel live via satellite from the Soviet Union. It was really a double first since Billy Joel is the first American popular music star to bring a fully staged rock production to the Soviet Union and DIR was the first to broadcast a show like this from the U.S.S.R. While months of careful negotiation by Billy Joel's management company, Frank Management, were necessary to accomplish Joel's concert tour, arrangements had to be made by DIR expressly for the broadcast, including permission from the Russian government to ship over a portable satellite dish for the uplink since the Soviet Union currently has no facility to broadcast digital stereo of the quality that listeners in the U.S. expect.



Broadcasting live from Leningrad to millions of listeners in 16 million countries and on 300 U.S. stations, DIR first gave the American audience a chance to phone Billy Joel and ask him questions during a one hour call-in show. DIR topped that the next night by broadcasting the Billy Joel concert itself, live from Leningrad, as Joel played before an SRO crowd of Soviet citizens. And true to DIR's reputation for sound quality, Stateside listeners had a hard time believing that the stereo broadcast was coming from halfway around the world.

THE U2 EVENT OF THE YEAR

One of the top international rock events of 1987 was U2's phenomenal "Joshua Tree" world tour. On Sept. 8, the day before U2 set out on the second leg of its U.S. tour, DIR gave its listening audience an unprecedented chance to speak with the band during a 90-minute call-in special.



"The U2 Event Of The Year" also featured some live songs recorded during the first half of their tour. These exclusive recordings brought the immediacy of the tour to millions of radios, passing on the excitement to every listener who hadn't yet seen the show, and reminding listeners who had, that they'd seen the event of the year.

BRUCE SPRINGSTEEN LIVE FROM STOCKHOLM

DIR scored an industry coup early this summer when CBS Records, Jon Landau and Bruce Springsteen approached

DIR to help Springsteen broadcast a very special thank you to his fans. On July 3, Springsteen and the E Street Band performed the first set of their Stockholm, Sweden concert-stop, live, on stations in the U.S., Canada, the U.K., Europe, Australia, and Japan.

The broadcast had special significance to DIR for two reasons: Springsteen had never done a national broadcast live on radio before, and because the very first "King Biscuit Flower Hour" 15 years ago featured a then unknown Bruce Springsteen performing for 50 people at New York's Max's Kansas City.

"Bruce Springsteen—Live From Stockholm" also presented DIR with an opportunity to join with the band in donating all proceeds to a charity of its choice. To do this, DIR designed a special programming package that gave listeners 90 minutes of commercial free music, and bracketed it with two half hour shows hosted by two of the biggest names in rock radio, WNEW-FM New York's Scott Muni and WMMS Cleveland's Kid Leo. Having triumphed over the technical difficulties of broadcasting Billy Joel live—in stereo—from Leningrad, DIR once again astounded listeners with the clarity of "Bruce Springsteen—Live From Stockholm"—in digital stereo.

THE LIST CONTINUES . . .

A look at the list of DIR specials not only shows the biggest names in rock, but also shows those names captured at the best moments possible. This past October, DIR made David Bowie's "Glass Spider" rock'n'theater extravaganza available to stations as a two-part special.



The recorded specials captured the entire Bowie show with the state-of-the-art sound both Bowie and DIR are noted for.

DIR rang in the New Year by bringing a 19-year tradition to the radio—live—for the first time. "Live Dead On New Year's Eve" capped 1987 with the Grateful Dead sharing their annual New

Year's celebration from Oakland Coliseum with the listeners of 250 stations across the country.

And 1988 has proven that the best is yet to come. DIR recently scored another industry coup when it secured the radio rights to the 1988 Prince's Trust Rock Gala from the Royal Albert Hall in London. The annual event has become one of rock's premiere events, and later this year, DIR will be presenting this summer's concert to American listeners.

TV PRODUCTION: A Decade of Fresh Approaches

(Continued from page DIR-4)

company, DIR-TV, which will be headed by a soon-to-be-appointed VP, who will in turn hire a staff. As Meyrowitz notes, it's a long way from the company's TV beginnings barely a decade ago.

"When we started out, a lot of the artists we worked with were opposed to doing TV. They viewed it as selling out. Of course, that's all changed today—not only are they doing TV shows, but commercials as well. They've grown up, and we've grown up with them, establishing longterm relationships in the process.

"For instance, the first radio show Bruce Springsteen ever did was with us in 1973. Now he's with us again on TV with

the Amnesty program. Such artists—and their managers—don't want to worry about anything when they do television, especially how they'll look, since artists so often look lame on TV. But because we've been working with them for so long and know them so well, we're able to take away any worries."

For Meyrowitz, then, the key to effective TV production is a solid knowledge of the subject. "It's extremely important to be familiar with the artist and his work. I've now seen Les Paul perform more times than the Rolling Stones. Of course, when the Stones go out, I'll see them at least 20 times, as well!"

WMMR-FM GM Mike Cravin: 'DIR Is A Cutting-Edge Syndicator'

By MIKE CRAVIN

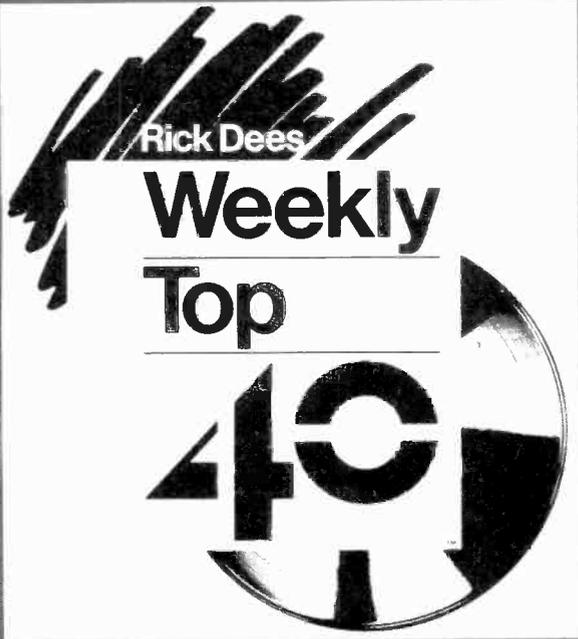
Syndicated specialty programming, if it's correctly targeted, has decided benefits for any radio format, and specifically ours at WMMR. Syndication enables us to offer concerts and other original productions which we consider to be "format specific." When used properly, these programs can work in conjunction with our own programming both in broadening our sound and giving us a national presence, particularly when the concerts or programs are hosted by a national celebrity.

We've enjoyed a long and hardworking relationship with DIR Broadcasting. Bob Meyrowitz and Michael Abramson are professionals who aren't so much in the business of *syndication*, but are more interested in the business of *programming*. Programming is a critical factor, and something which syndicators have to be constantly attuned to.

Currently, we're programming DIR's Beatles' special "Ticket To Ride," which is hosted by Scott Muni. In the past we've carried DIR's "King Biscuit Flower Hour," and we're about to air a new DIR programming entry called "World Of Rock," in addition to associating with "special" DIR programming as it becomes available. DIR not only has quality

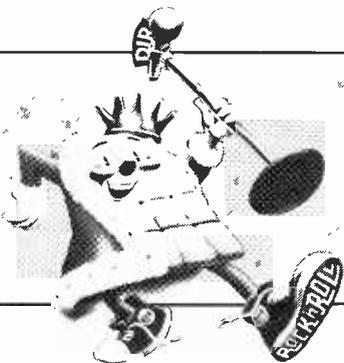
programming, it understands the rock'n'roll business, and more specifically, the radio business. They are the kind of syndicator that is concerned about all of the things that station operators are concerned about, and they make sure that their product is as finely tuned and targeted as possible so that it works in harmony with the station's targeted format. Because far too often, syndicated material is not of the caliber that parallels a station's actual programming.

Any association with a syndicator must be a complementary one because it is critical that a station's product not be compromised in any way. And since broadcasting in general is such a competitive business, quality is paramount. DIR is a cutting-edge syndicator, specializing in quality product. It has been our experience that they exhibit a willingness to listen to operators and try to create product—or customize existing product—to better fit in with any given station's format bill of fare. They're also willing to be flexible, which is extremely important in syndication, because an operator can't afford any dramatic departure from his targeted programming. Remember: The operator knows his product and his marketplace better than any syndicator. DIR is sensitive to this fact, and they customize their programming so that its appeal can be localized, and the operator's benefits maximized.



*Dear D9R-
It's a pleasure to be part
of the family!*

A DIR EXECUTIVE DIRECTORY



Michael Abramson, VP of Affiliate Relations, flanked by his team, from left: Lauren Kent, Alan Rosenberg, Margie FitzMaurice (Director of Affiliate Relations), Willis Damalt, Roseanne Costa, Graham Keenan.

MICHAEL ABRAMSON, VP of Affiliate Relations

Michael Abramson stepped into the DIR vice presidency of Affiliate Relations two-and-a-half years ago as a seasoned marketing and promotions executive. He had been VP/promotion for Island Records, head of national promotion for Chrysalis and held a number of national promotion, marketing and artist development positions at RCA Records. Abramson also had his own independent marketing and promotion firm, Rocker Doctor Promotions. But there was one thing he hadn't counted on when he moved to radio syndication. He says, "I was already used to talking to PDs, GMs and group owners. Like promotion, the hardest part, of course, is clearing [getting adds on] whatever you're promoting. I was confident if I had good product I could clear it. The irony was that for all the years I was in record promotion, I was promoting what were basically 3 1/2-minute records for a given number of weeks. In radio syndication, the difference was that instead of having to clear minutes for weeks, I now had to clear hours for years, [and with a signed contract!] That's a major difference! It suddenly made record promotion seem relatively easy."

It's hard to get Abramson to sit still for an interview, by his own admission he's "intensely driven." He says, "I drive myself hard and I drive my people hard." His idea of balance is that "there's plenty of time for work and plenty of time for business."

But for someone who finds satisfaction in pushing himself, he is also insistent on teamwork. Abramson says, "You have to remember that there's always more creative ways to go about promoting quality programming. We've developed a 'lean, mean clearin' machine' at DIR and I think it's the best in the business."

With DIR's recent growth, that machine now counts eight people, including two in research and an assistant. Abramson says he's found two things that he considers extremely important at DIR: reliability and quality. Clearing programming can be emotionally exhausting—repeated rejections, great success and then more rejection. Abramson says, "There's a great deal of reinforcement and support in this department. It's a high energy job that takes constant reinforcement in the quality of your programs to yourself and to your people. Fortunately, there's a great deal of camaraderie here."

As for quality, Abramson says, "A syndicator has to be dependable. You may have a great demo, but stations need to know that the show is going to go beyond the demo and maintain a high level of quality week in and week out. I can deliver because I know DIR can deliver. I'm also fortunate enough to be allowed the creativity to have input in the creation of shows and in the support tools necessary to maintain them at radio. Delivering high quality, creative programming every week enables you to secure the very best stations possible. When you back that up with the tools necessary to maintain those stations over a long period of time, that's what clearance is all about... creativity, quality and reliability."



DIR's Production Dept., from left: Janice Ginsberg, Director of Talent Acquisition; Mitch Maketansky, Director of Production; Bruce Ranes, Chief Engineer. Production/Engineering Staff, standing from left: Carol Gaiser, Michelle Gutenstein, John Hanssen, Michele Platt, Barry Kay.

MARGIE FITZMAURICE, Director of Affiliate Relations

Although Margie FitzMaurice was just recently promoted to her title, she began with DIR five years ago as an intern. "When I started interning here I worked in every department," says FitzMaurice, "and that experience has been invaluable in selling our programming. I'm familiar with every aspect of the company."

She describes her new title modestly, however. She says, "I'm one of many who spends her days primarily on the phones. The hardest part is just getting the PDs on the phone. It's the classic story, the PD's job is one of constant meetings and they never have time to talk. The only way in is to stick with it—you just keep calling. Leave a message every hour and get familiar with their schedule. Secretaries and receptionists can help, but if you're going to be calling every hour for days, it helps to know their names."

FitzMaurice's rise through DIR has given her a unique perception of the company. The biggest change she's noticed recently is the move to the four-hour, full-airshift shows, "The World of Rock with Scott Muni" and "The Music Weekend." She says, "Stations are not used to the idea yet, but once they consider the possibilities—and listen to the shows—they realize it's really something they can use."

"We now have a staff of five on the phones clearing the shows. We're also starting to get involved with more and more station promotions. Expect to see many of DIR's shows sending affiliate's listeners to exotic locations."

JANICE GINSBERG, Director Of Talent Acquisition

After starting in live performance promotion and production nearly 10 years ago, Janice Ginsberg moved on to be the Director of Talent Acquisition at two other major networks before joining DIR last March. Her first major assignment on arrival was the special four-hour "15th Anniversary King Biscuit Flower Hour," and she hasn't stopped running yet.

To begin with, Ginsberg writes and books the "Biscuit," as well as booking the interviews and performance artists for all DIR radio and television programming, along with Mitch Maketansky. The shows this combo produces include "The King Biscuit Flower Hour," "The World Of Rock With Scott Muni," "The Music Weekend With Bill Neil," and various long-form specials such as the recent 1988 Prince's Trust Rock Gala. In addition, they develop and produce assorted TV specials. Ginsberg is especially proud of DIR's recent production of Cinemax' salute to Les Paul—"He Changed The Music," which begins airing in October.

With all the work she has, setting priorities had to be done immediately. After only six months at the job, her attitude toward the "Biscuit" is amazingly clear: "The object is to continue to present the superstars the 'Biscuit' has presented over the past 15 years and keep them in the DIR family. We bring the stars to three million listeners each week for this program alone, and we make sure that the artists are presented in a package of DIR programming that garners them a minimum 15-20 million listeners. DIR has always been on the cutting edge, for instance with Bruce Springsteen in 1973, and we're very proud of it."

With two new shows that rely heavily on in-studio guests

now being produced at DIR, Ginsberg's job has also become one of star tracking. She explains, "Both the 'World Of Rock' and 'Music Weekend' include one-hour guest interviews. Both shows also have weekly call-in guests as well, from any-



Tom Gatti, DIR's Senior VP & Director of Sales (seated left) with the sales and marketing staff. From left: Dave Logan, Jason Malamud, Denise Moskowitz, Lisa Smith, Tom Allen, Caroline Rosen (seated), and Bob Biernacki.

MITCH MAKETANSKY, Director Of Production

Mitch Maketansky is the person who was given the challenge of living up to the high production standards that have been the cornerstone of DIR's reputation. The "King Biscuit Flower Hour" was regarded as one of the finest productions in syndication, and five years ago, he came aboard to maintain that reputation. Now along with Janice Ginsberg, he co-produces all of DIR's programming.

Maketansky's technical background, accompanied by his music knowledge, enables him to create all kinds of special features that round out DIR's in-house productions. In addition to the guest stars, "Scott Muni's World Of Rock" and "The Music Weekend With Bill Neil" each week present the best music mixes and program elements, enabling stations to have an unsurpassed weekend air-shift.

Maketansky started out in the business as a multi-track engineer but he says, "Basically I was a slave before I got here." Now Maketansky is in charge of a staff of six, and that crew is responsible for bringing events in live and make the pre-produced shows as exciting as possible. He says, "I think we have the finest engineering staff in the world—that's no B.S.—because they care more than anybody else. Once you have that, it's easy to keep up a show's consistency, and keep the stations happy. This crew is always willing to add that one extra production element that makes the show stand out."

TOM GATTI, Senior VP & Director of Sales

When Tom Gatti came to DIR three years ago, he brought with him the experience of being a cable owner/operator as well his 11 years in sales management (Continued on page DIR-14)



CARVING A BROADCASTING EMPIRE

(Continued from page DIR-3)

"The Three Dog Night show was done through NBC so it wasn't that difficult. When I went out and did the first 'King Biscuit' it was hard to get everyone to understand what we were doing. It was like juggling three balls. The artists wanted to know what radio stations were involved and who the sponsor was. The radio stations wanted to know who the artists and sponsors were, and the sponsors wanted to know who the artists were and what radio stations were involved."

Slowly, DIR expanded its base. The high quality of the productions and sensitivity to the artists' concerns gave the company access to the biggest, most particular names in rock. The first year DIR brought the J. Geils Band, Procol

'The 'Biscuit' Is the Heart and Soul of This Company. The Integrity of the 'Biscuit' Carries Through to Every Show We Do.'

Harum, Rod Stewart, and John Lennon to the public. Meyrowitz remembers Lennon's "One To One" benefit concert as a high point in his career.

By 1976, DIR was broadcasting a weekly show nationwide. "Doing a rock'n'roll concert nationwide," Meyrowitz says, "is like an electronic tour. It's like being an electronic promoter."

Meyrowitz attributes part of DIR's success to the fact that "I am a fan. We weren't doing a radio show, we looked at it from the artist's point of view and we wanted to make it a concert. It was the artist's show. If it was the Who it was the Who's show. After a while 'King Biscuit' became the show."

That sensitivity to the nature of a live concert sometimes

led to conflicts with bands who wanted to re-record parts of the shows, a practice DIR has steadfastly refused to resort to. "I once had an hour-long discussion with Pete Townshend about that," Meyrowitz says. "The Who were playing the first show at the Omni in Atlanta and at the end they were speeding up during 'My Generation' and they wanted to go back and re-record it. I argued that this is their concert, it isn't a record, and they do speed up because of the energy they build up. This is a concert, it's live, and there should be more feel."

The Who agreed, and went on to use DIR for future shows as well. The quality of the recordings made for the "Biscuit" is so good that a number of them have been turned into live albums. "We've always used the best sound equipment available," Meyrowitz explains. "If a group wants to use a certain truck, we'll get it."

"We've had so many albums made from our tapes because of the quality we put into it. The Stones, Rod Stewart, Billy Idol, U2, the Cars have all used our recordings for albums."

DIR has started to package some of the material on album as well under the title, "Best Of The Biscuit," part of the diversification the company has shown over the years. "We have 12 radio programs out there now," says Meyrowitz, "and each show is an entity unto itself much as "King Biscuit" was in the beginning.

"If you look at each of the shows we do, not one can you say is a throwaway. We do a show with major league baseball with Mel Allen. We do a comedy show, 'Live From The Improv.' We also do the Rick Dees show ['Rick Dees' Weekly Top 40'], which right now is the single largest program in all of radio in terms of dollars.

"The 'Biscuit' is the heart and soul of this company. The integrity of the 'Biscuit' carries through to every show we do."

DIR tried its hand at alternative news programming with "Direct News," an award-winning show that became notorious in 1979, when '60s radical Abbie Hoffman came out of hiding on the program to announce that he would give himself up.



The Early Years: Bob Meyrowitz backstage with Rodney Dangerfield and Pete Townshend. Dangerfield's comment: "He's the Who, I'm the What."

"The 'King Biscuit' audience wanted to know what was happening but their sensibility was different than what CBS was providing. We won a bunch of awards and had some amazing things, with John Belushi, with Jonestown. When Abbie Hoffman wished to surface he used DIR via 'Direct News.' He wanted to meet me, and the place he designated to meet was Zabar's. I wasn't sure what was going on there. Did he mean to come out peacefully or was he planning to kidnap a minor radio executive in Zabar's?"

More recently, DIR was responsible for another first when the company aired Billy Joel's Leningrad performance during last year's Soviet Union tour.

"It was an amazing task," says Meyrowitz. "We had to bring over our own satellite uplink. We found the most backward production facilities imaginable. We literally carried a satellite dish up six floors and stuck it out a window; we had to prop it up on a desk. Because of security they would not give us the longitude and latitude of Leningrad to align the dish."

(Continued on page DIR-17)

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Frank Barcelona, President
Barbara Skydal, Executive Vice President
Jane Geraghty, Vice President





(Continued from page DIR-10)

for Eastman Radio. In the three years since Gatti came aboard, he has seen DIR become the largest program-only supplier in the country, as well as generating the largest revenues of any program-only supplier. Gatti likes the clear focus of selling programming. He says, "We don't have to worry about selling the benefits of network programming with one hand, and then talk out of the other side of our mouth to sell special programming. There are tremendous differences between the two and hands down, programming wins."

The rapid growth of DIR has changed Gatti's days in the office, however. He says, "I'm spending more and more time behind the scenes now dealing directly with suppliers, and less time on the street. I miss that, I really love getting out and selling." DIR's New York sales office now has a staff of five, with three more in research, and it's added a business development manager. DIR has also opened sales offices in Los Angeles and Chicago since his arrival.

One of the reasons Gatti is spending more time behind a desk these days is that the company's growth has allowed DIR to expand its services. Gatti says, "We now employ a full-time marketing and promotion department, and have expanded the capabilities of our research department to offer many of the customized services Arbitron makes available to the networks. In the past year, we've moved into selling clients complete marketing and promotional packages, as well as programming. And all of this takes a lot of time, thought and planning."

"We also have the best team in the business. I honestly believe that my staff not only knows our products, but they appreciate the quality of our productions. That makes them extremely conversant about the details of every show, and enables them to clearly explain each show's benefit to clients."

Gatti says the past three years have seen DIR clearly define its sales efforts and develop a greater understanding of advertisers' needs. He says, "We spend a lot of time pre-selling the value of our shows. Our inventory is limited, so we have to get maximum dollar for each spot."

With DIR's recent return to private ownership, Gatti says the pace around the office has picked up considerably. "One of the most rewarding things that's happened recently," says Gatti, "is that in July, after being private for three months, we posted the largest billing month in our history. And in May, billing was running 25% higher than our previous May in a month that showed the networks down 5%. We're pleased with our current billing and see it higher still in coming months. What's making the job enjoyable is finding repeat clients coming back year after year, and watching small pieces of business turn into major commitments."

"Going private has given us the freedom to streamline our decision making process, and that has made us a much more reactive company. What's starting to happen, is that now we've begun to anticipate the industry trends and we can react quickly. That gives DIR an advantage to advertisers in addition to our high-quality programming and professional sales staff."

JIM HARDER, Managing Director, Midwestern Region

Since March of '87, Jim Harder has been DIR's point man in the Midwest. The native Chicagoan had spent nine years in sales for Eastman Radio and had been WGN Chicago's sales manager. "The thing that made me want to work for DIR," says Harder, "is that it was a small company that we all believe is going to continue to grow. Our size allows us to do many things the larger companies can't do. We are able to be flexible and that puts us at an advantage."

As an example, Harder points to DIR's recent live Bruce Springsteen special. He says, "The onus was on us, the sales force, to sell the program. If we were larger, we'd have to clear all our ideas before we even began to sell the program."

"The lines of communication are very important, and for any company to grow larger those lines have to remain open. We're in a position to do that. It may seem like I'm on an outpost here, but with the communication I share with the main office, I feel very connected with what's going on."

DIR's reputation was another reason Harder joined the company.



Jim Harder, DIR's Managing Director, Midwestern Region.

He says, "Our clients have come to rely on our consistency, stability and knowledge. We exchange a lot of ideas within the company, and we've never produced a mass of programming in the hope that something works. We have shown that we have carefully thought out our new shows and that they will continue to deliver. Advertisers have come to respect our diligence in program production. Being able to function in that environment makes the job enjoyable. Another thing that's paramount to me is our credibility. If I can't believe in it, it will never get sold. To me, that stands for our company as well as our shows."

Harder says that although the Midwest market is currently experiencing a lull, he expects great things from the region. Harder says, with considerable modesty, "This region has been over-budget since January '88. You have six of the ten major retailers with strong connections to the Midwest all buying time out of Chicago, plus there's also a lot of food manufacturers that could make the difference in the coming years."

He says, "I've had the experience of being a one man office and we'll be growing." Harder sees adding additional manpower probably by the end of the year. Harder's running the Chicago office is akin to his currently training for his first marathon. "The key element to running an office," he says, "is discipline. It's not easy getting up at 5:30 every morning to train, but if you don't put in the time you won't get the results, and DIR is in Chicago to get results."

KEN WILLIAMS, Managing Director, Western Region

Although Ken Williams heads up DIR's West Coast sales office, the bulk of his sales experience comes from his 6 1/2 years on Madison Avenue. His involvement with DIR came after he had moved to the creative end of advertising as a music producer and met DIR president Bob Meyrowitz. The two put together a regional concert series that entertained lunch-time crowds with cutting-edge rock for Shaefer Beer, and they've enjoyed a good working relationship ever since.



Ken Williams, DIR's Managing Director, Western Region, with his executive assistant Laura Margolin.

Williams relocated and opened the DIR Los Angeles office in April of 1986. Williams says, "We felt it was time to have a presence in L.A." Williams was transferred to L.A. because of his understanding of the industry and good sales skills.

Even though most agency buys still come out of New York as a result of the agency structure, Williams says when you

consider that Los Angeles is a major media market with film studios and television, and add in the presence of the import car companies, it's necessary to have a strong West Coast sales office.

He says, "The office supports itself quite nicely with the business we take out of here. This office also allows us to pay close attention to important markets and clients in the region like San Francisco, Portland, Phoenix, Denver and San Diego."

Williams spends most of his time selling, but with his close proximity to the West Coast stations, it makes sense for him to occasionally wear the affiliate relations hat. DIR productions and specials that originate from the area can also find him helping out in the studio, and doing a little A&R work as well. Williams feels DIR's only begun to scratch the surface in his region and looks forward to continual growth.

JASON MALAMUD, International Sales

After three years at DIR, Jason Malamud is finding himself in a unique position. He spent his first year in affiliate relations, then moved over to sales. After getting a handle on both jobs, he's now added International Sales to his duties. The field is so new to syndication, it's having to be invented by the few companies who realize its potential as they go along. Malamud says, "At this point, every deal is different and we have to take each market individually."

International sales is the new frontier for syndication. Mal-

dsp
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DIR EXECUTIVE DIRECTORY



Tom Gatti, DIR Senior VP, congratulates Peter Saxon, GM, Radiowide Media Networks, on a successful quarter selling DIR shows to Australian radio stations. Looking on are Bob Meyrowitz, right, and Jason Malamud, who coordinates DIR's international sales efforts.

amud says, "Right now, most of America's syndication is not cleared by barter on an international scope. Most U.S. program suppliers sell the shows for cash. DIR has international distribution arrangements in the U.K., Canada, Australia, Finland, Japan, New Zealand, and France. We'll soon have an arrangement for Spain and Greece as well. Even though we're selling the programming for cash to the distributor, that doesn't mean all the stations in those countries are paying cash too. In many cases, the distributors are acting as a broker and bartering the programs locally. Down the road, we'll be able to do that ourselves."

Along with foreign distribution agreements, Malamud is also in charge of foreign affiliate relations. DIR has affiliate stations in the Philippines, Ireland, Germany, China, Mexico, Holland, Italy and the Dominican Republic.

"The biggest clear for us right now is 'The King Biscuit

Flower Hour' for obvious reasons," says Malamud. "There's no language barrier with live rock. 'Rick Dees' Weekly Top 40' is also very popular. The American feel of the show is as big a selling point as the music. It was just a year ago that DIR was *only* on the Armed Forces Radio Network and a few Canadian stations. Now we're in more than 16 countries. The international syndication market is booming."

CAROL STRAUSS KLENFNER, VP of Creative Services

Carol Strauss Klenfner has been with DIR longer than anyone except DIR president and founder Bob Meyrowitz. After 11 years with the company, she also knows more about DIR than anyone besides Meyrowitz.

Strauss Klenfner describes herself as a dyed-in-the-wool PR person. She's a 20 year public relations veteran in a wide variety of fields. She also had her own firm, C.J. Strauss & Co., with a client roster that included the Who, the Bay City Rollers, and the Bottom Line. The list goes on.

Among her many responsibilities, Strauss Klenfner oversees all of DIR's advertising, promotions and marketing. She says, "I spend my days talking to writers and writing press releases as well as writing the ads, overseeing the design and use of the program logos, the convention planning, reception organizing and the party designing." Party planning is still the job she likes best. It's



Carol Strauss Klenfner, VP of Creative Services.



Colleen Quill, Coordinator, Public Relations & Advertising.

also an area she has excelled in.

Strauss Klenfner organized the legendary Who party at the Manhattan Center when rockers were still known to tear down the walls of hotels. For that party, she brought in a complete roller derby rink—and two professional roller derby teams to use it. That alone took over one whole floor of the center. That list goes on, too.

"I still like it when I have to jump from one thing to another. Now I juggle my work at DIR with family life—two daughters and a husband in the business. Michael Klenfner is an independent consultant and now *he* has the high power client list."

Strauss Klenfner says of her 11 years with the company, "It's been great watching DIR grow. We were the first company to ever do rock concerts on the radio. It's been rewarding watching the company go from just one radio show, to a full-service entertainment company. Bob has a great sense of humor; that's a distinctive element of DIR. We all laugh a lot. It's a very intuitive company; that's what makes it work so well."

DOUG O'CONNELL, Controller

After four years of working for the big eight accounting firm of Deloitte Haskins & Sells, Doug O'Connell says he decided to join DIR's growing family because it looked like an opportunity to do a little of everything. He was right. Five years later O'Connell is still at DIR, but now he's doing a lot of everything.

As the head of DIR's business affairs, O'Connell says, "I'm

(Continued on page DIR-17)

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THE 'BISCUIT' AND BEYOND



(Continued from page DIR-6)

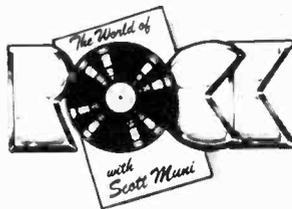
ing, how they're progressing in the studio or just to chat. Each week's program also gives listeners one of the most comprehensive round-ups of entertainment events, not just here, but all around the world. With DIR's "Music Weekend," adult contemporary radio once again has a fresh syndication that gets adults to turn up the volume.

"THE WORLD OF ROCK WITH SCOTT MUNI"
DIR's second programming venture with Scott Muni at the



helm is one of DIR's most exciting projects, and a powerful new voice for new music. With its debut in July, "The World Of Rock With Scott Muni" became syndication's first full air-shift for rock radio. For the project, DIR looked to the programming maxim, "Give Stations What They Can't Do Themselves," and came up with four hours of dream programming.

To begin with, Muni's knowledge of the world of rock is unequalled. His 20 years as one of the nation's foremost rockers provides the show with an intimate



knowledge of not only the music, but also of the artists that make the world rock. Each show includes exclusive artist call-ins to the "Professor." To give stations even more of what they can't do themselves, each show's second hour is a 60 minute in-studio visit from the biggest names in rock.

A particularly popular feature of the show is Muni's weekly musical trip across the Atlantic to bring listeners "Things From England." Here again it's Muni's expertise that guides listeners through the most interesting elements of the contemporary British rock scene.

Unique to major syndication is "The World Of Rock" 's commitment to new music and the latest rock news. The program is the only major syndication to place so much emphasis on new music. Along with the top songs of the week, Muni also tracks the best in new music from established artists and up-and-coming acts.

To keep listeners informed, the show goes beyond the standard trivia of artist's birthdays to bring listeners the latest real rock news from veteran reporter Lisa Robinson. Exclusive concert updates from back stages and opening nights around the world also let the audience know what to look forward to in upcoming rock tours. DIR has aimed to set a new high-water mark for music news reporting with "The World Of Rock With Scott Muni"—and still deliver a show that's 80% music.

"LIVE FROM THE IMPROV"



Although not known as a comedy syndicator, DIR's "Live From The Improv" has steadily grown to be one of syndication's top short-form programs. The daily 90-second spots of original comedy are now a popular drive-time feature on 150 sta-

tions.

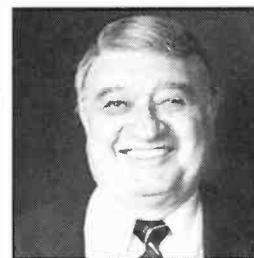
"Live From The Improv" offers stations the freshest stand-up comedy material from the country's funniest comedy club. Every show is recorded live at Los Angeles' Improvisation, and runs the gamut from up-and-coming comedians about to make it big, to the reigning kings of comedy including Rosanne Barr, Jerry Seinfeld, Richard Lewis, Dana Carvey, and Wil Shriner. Unlike many daily comedy features, each daily installment of "Live From The Improv" features America's top comedians doing their latest material. DIR's rule of thumb is, "If it's on a record, it's too stale for 'Live From The Improv.'"

"THIS DATE IN BASEBALL HISTORY"

"This Date In Baseball History" exemplifies the growing range of DIR's syndication. For the second year in a row, DIR is bringing stations the legendary voice of the New York Yankees, Mel Allen, in a daily 90-second celebration of America's favorite pastime. Allen is also nationally known as the host of television's "This Week In Baseball."

Each day's installment is a nostalgic evocation that lets fans relive the great moments and achievements in baseball history. Every day, new comments and historical clips from

baseball greats like Mickey Mantle, Gil Hodges, Harmon Killebrew, Hank Aaron, Johnny Bench, and Pete Rose are used to relive the wins, upsets, trades and scandals that made baseball part of the fabric of the country. Allen also interviews the greats, past and present, to let the listeners in on what it felt like to be there at the moments fans remember. The seasonal offering is fast becoming a tradition on sta-



Mel Allen

tions across the country.

"THIS IS THE NFL"

Nothing breeds success like success, and as the excitement builds for the World Series, DIR will be kicking off its latest short-form program, "This Is The NFL." Starting Aug. 29, Steve Sabol, host of TV's "Inside The NFL," gives football fans a daily look back at the sport's most thrilling moments. Those miracle receptions, 100 yard kick-off returns, last second extra points and sudden-death upsets will be relived as Sabol plays actualities from the games and shares exclusive interviews with players including Tony Dorsett and Fran Tarkenton.



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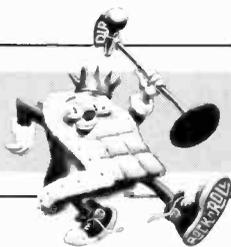
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CARVING A BROADCASTING EMPIRE

(Continued from page DIR-12)

"Billy Joel was unbelievable. He went out there and those audiences didn't know who he was; they sat there with their arms folded. They knew the Beatles, the Rolling Stones and Elvis Presley, but nothing else. He went into those audiences and got them individually to react. Every night, when he finished the show, everybody who worked on the show wanted to go back and congratulate him.

"I think there's a great deal of future in national radio programs," Meyrowitz concludes. "Network radio became the minute newscasts on the hour for the last 20 years. The future for us is a lot more programs, high quality programs. In this era of high-priced radio stations you must have programs that will bring in audiences. A radio station that isn't doing that is not going to be in this race.

"You have to have a production budget and team that no single station can afford. That's where we've made our reputation. We've done everything from Elton John to the Rolling Stones to Bruce Springsteen to somebody brand new that we just recorded last week. Joe Satriani is someone we've just done. Hopefully, we'll be doing him 15 years from now."

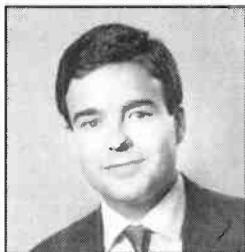
DIR EXECUTIVE DIRECTORY

(Continued from page DIR-15)

the straight person of the organization so I take a lot of good-natured kidding, but they tolerate my attempts to tell them what to do on the creative end."

Since O'Connell arrived in 1983, he's seen DIR grow from 18 employees to 40 and the volume of business grow at an even higher rate. "While our numbers keep getting bigger, we've maintained a small company atmosphere. People are amazed when they find out what we do compared to what size we are."

O'Connell took great satisfaction in seeing the company through its purchase by Lorimar two-and-a-half years ago, as well as its recent buy-back by Bob Meyrowitz. O'Connell is a member of the American Institute of CPAs and the New York State Society of CPAs. He is married and the father of two children.



Doug O'Connell,
DIR Controller.

JILL PERLSTEIN, Research Coordinator

When DIR's sales department needs the most current affiliate lists and estimates for the roster of shows, they turn to Jill Perlstein and her computer. "They need to know which stations are carrying each of our shows," she says, "what demos we potentially reach, and then finally, how *much* of the audience we delivered. I give the sales department quantitative and qualitative data to arm them with the tools they need to get sponsorship for our shows. I also spend some of my time overseeing our traffic department. Vanessa Howell is responsible for making sure the affidavits indicating when programs are aired are being returned by the stations as soon as possible. Once they're returned, she enters the data into the computer."

Like all syndication research and traffic coordinators, Perlstein says one of the hardest parts of the job is getting

stations to return the affidavits quickly and completely filled out. She says, "Our retrieval rate is very good. We always get at least 95% return, but usually higher."

Jill, who began as an intern five years ago, likes working at DIR because "people laugh a lot here.

And of course we also have the radio on all day."



Jill Perlstein, left, DIR's Research Coordinator, and Vanessa Howell, Traffic.



In the control room after taping "The Robert Klein Hour," are from left, Bob Meyrowitz, Dennis Elsas, unidentified, Larry Harris, Gene Simmons, unidentified, Robert Klein, Robin Williams, Ace Frehley, and Bill Aucoin.

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FROM AN IDEA TO AN INDUSTRY

(Continued from page DIR-3)

gramming ("This Date In Baseball" and "This Is The NFL") and comedy with "Live From The Improv."

This diversification proved good not only for DIR, but for the radio stations as well. "With the high costs and prices attached to radio stations today, each station must strive to make itself something special and take itself out of the category of just playing records," says Meyrowitz. "And the shows that we produce, expensive shows, give a radio station something unique to its audience, something unique to offer to its advertisers, and a way for the stations to bring in even more dollars."

Today, DIR's biggest show, and one of radio's most successful shows, is the "Rick Dees" show, picked up by 350 stations. Their next biggest is still their staple, "King Biscuit," which radio stations now receive on compact disk. "About a year ago, we became the first company to shift over to CD," Meyrowitz says proudly. "It was in keeping with our innovative technical standards—"King Biscuit" first went on in quad; now it's on CD."

This drive to set new standards has kept DIR on the frontier of radio programming. It also typifies Meyrowitz's push into television production. "Given all the hardware available for television production, there's a great need for software," Meyrowitz explains. It would make sense, then, that Meyrowitz would apply the same strategy he used for radio

programming to television production: find market niches, cater to different audiences and let the uniqueness of the shows sell themselves to the advertisers. But most of all, stick to the bread and butter: music programming.

To date, DIR has produced 14 television specials: Two Bette Midler specials for HBO, ("Art Or Bust," a concert special, and "No Frills," an album session); a Whoopi Goldberg special ("Direct From Broadway," for HBO); and "The Legendary Ladies" for Cinemax, a show that starred such rock matriarchs as Grace Slick, Martha Reeves, Brenda Lee and Ronnie Spector, among others.

For Cinemax, DIR produces the popular "Album Flash"

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Bob Meyrowitz Started DIR Broadcasting 15 Years Ago With the Novel Idea of Airing Live Concerts On Radio. The Idea Worked. Now He's Trying This Concept On Television.

specials, which have featured Phil Collins, Pete Townshend, Paul Simon, Alabama, Barry Manilow and comedian Emo Phillips. They have also done a Phil Collins concert for MTV.

Recently, DIR produced a Cinemax special honoring Les Paul. You may know him as the man who invented the electric guitar, multi-track recording and, with his wife Mary Ford, sold 45 million records. The show was taped live before an audience at the Brooklyn Academy of Music on Aug. 18, and stars such guitar gurus as Eddie Van Halen, B.B. King, Waylon Jennings, and Stanley Jordan, as well as Carly Simon, Rita Coolidge and Jessi Colter.

On the slate for future production is a radio program that DIR will air live from Graceland, and more TV projects, one possibly with Billboard magazine and another, a music-oriented weekly TV series.

Still, the most exciting and far-reaching DIR production will be this summer's Amnesty International tour. It is a huge show and a huge production, featuring mega-stars Bruce Springsteen, Sting and Peter Gabriel. The show will air simultaneously all over the world on Dec. 10 and will be carried domestically by HBO. It will also be DIR's most expensive production yet. "With all the profits going to Amnesty, people are donating a tremendous amount of time and equipment, so in actual costs we are hoping to keep it down," Meyrowitz says, fingers crossed. "In terms of domestic and foreign income, this show may be an all-time high. But working with Amnesty International is part of a long history of social causes supported by DIR, from One to One, Live Aid, Comic Relief, and Kampuchea."

The tour kicked in on Sept. 2 at London's Wembley stadium, and finishes in Buenos Aires on Oct. 15. DIR will film in virtually every venue, but the broadcast's video and audio footage will be shot live from Buenos Aires.

As DIR looks toward the future with its new radio programming and greater emphasis on TV production, one thing they can count on is the support of the talent they have been working with. "Our working relationship with the artists over the past 15 years is such that they have a great deal of confidence in our ability to produce quality shows—be it for radio or TV."

And all this has been just fine for Bob Meyrowitz, now 45. "I love doing what I'm doing," he admits. "I wouldn't do it for free. But, if I have to work, this is a heck of a way to do it."

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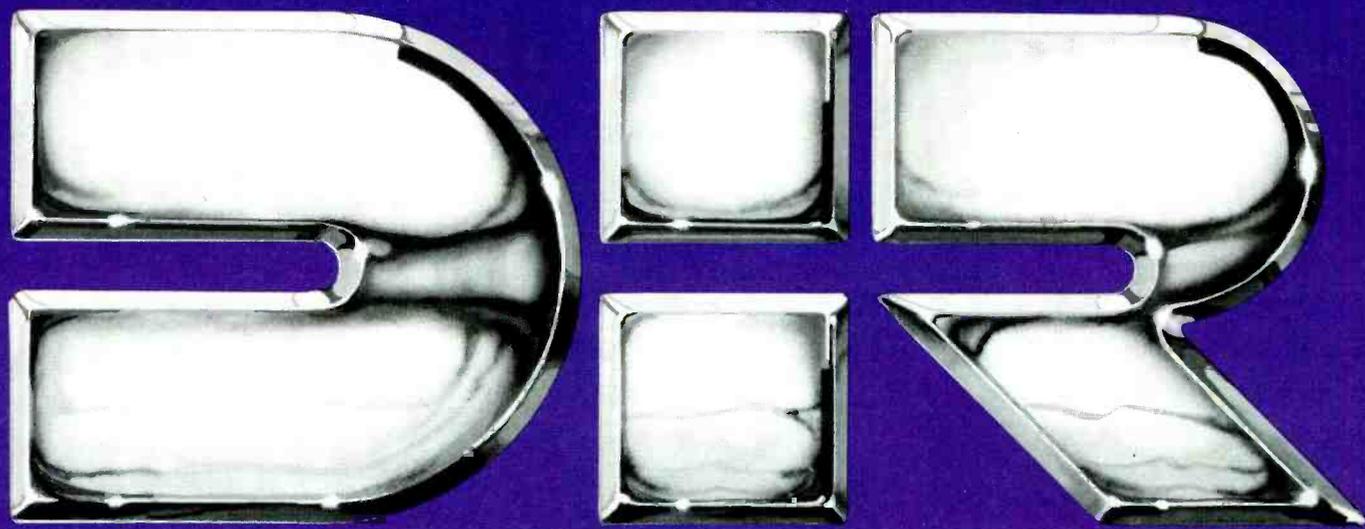
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Major Webs Find Chicago Is Their Kind Of Town

This story was prepared by Moira McCormick and Karen O'Connor.

CHICAGO National chains' invasion of the Chicago video market began two years ago. Today, Blockbuster Video, Erol's, West Coast Video, and Sound Warehouse all claim thriving business and plans for more expansion here.

A SPECIAL BILLBOARD ANALYSIS

Their presence here is regarded as both a boost for and a detriment to the local video rental industry by distributors and independent retailers. Some view the nationals as healthy competition; others regard them as a threat that could wind up putting smaller stores out of business.

"The large operations' quality, organization, and strong marketing have helped the Chicago marketplace," says Lee Goldstein, sales manager of distributor Video Trend, whose Midwest headquarters in northwest suburban Rosemont is one of seven national branches. "It's healthy for both retailer and consumer to see what they can do and learn from them in areas such as computer

systems, store aesthetics, and personnel."

Not all the news has been good. The 165-store Erol's chain, which runs 11 outlets in the Chicago area, stopped charging rental-club fees about six months ago.

The yearly membership was only \$9.95, says Erol's publicist Van Stephenson, and was experimentally lowered to \$4.95, but it still didn't fly in Chicago—the only market where the chain's rental-club fees have not been accepted by consumers. "There are a lot of merchants here, a lot of competition," says Ron Castell, VP of marketing and merchandising.

Nevertheless, he says, "Chicago has been good for us." Erol's will be adding new stores in the next six months, according to Castell, though he declines to mention locations.

Since entering Chicago in February 1987, most of Erol's stores have been concentrated in urban areas on the city's south and west sides. "Traditionally, we've pioneered stores and done quite well in inner-city areas," says Stephenson.

Blockbuster Video has established the strongest presence in Chicago, with 20 stores operating now and another dozen scheduled to open before

year's end, according to Scott Beck, managing partner of the chain's largest franchise, Blockbuster Midwest. Nationwide, Blockbuster Video operates 238 stores; the pending merger with Major Video "will not affect Chicago's market at all," according to president Luigi Salvaneschi.

Blockbuster opened its first store in north suburban Skokie in September 1986 and now has units spread evenly around the Chicago area. Its stores average 6,700 square feet (the smallest is 4,500, the largest, 16,000) and carry an average of 7,000 titles.

"The children's area does very well," says Beck, "and in some stores, foreign and horror titles are heavy renters." While Chicago has proven to be a lucrative market for Blockbuster Midwest (which also operates locations in Detroit, St. Louis, and Milwaukee), there are disadvantages to operating here, according to Beck. "There is a lot of competition for entertainment time," he says, "such as the sports teams, concerts, etc." Blockbuster embarked on a 10-week advertising campaign for the summer, he notes.

West Coast Video, which is headquartered in Philadelphia and has some 220 stores around the country, came to Chicago in August 1987 and opened seven company stores over eight months. The company also added 10 franchises in the area. "We plan on putting up 10 more company stores by the end of the year," says executive director Jules Gardner.

Company-owned stores are located on Chicago's north side and northern suburbs, while franchises are in the north, south, and west. "Our goal is to have 40 area stores, including franchises, by the end of the year," says Gardner.

"Business in Chicago has exceeded expectations on all counts. We expect to have 200 stores in the Chicago area in the next 2 1/2 years," he says.

According to Judi Fishman, that Windy City projection total does not reflect West Coast Video's pending acquisition of National Video (Billboard, June 25), which would boost the chain's national store count to almost 700.

"We have 100 stores in Philadelphia. We figure we can do twice as much business in Chicago," says Fishman.

The average square footage for West Coast Video units is 3,000. There is a \$10 membership fee for rentals, and according to Fishman, "free memberships are sometimes given away as promotions." There are approximately 50,000 West Coast Video memberships in the Chicago area, she says.

A Midwest regional office is scheduled to open before Christmas, says Fishman, and West Coast Video's staff is currently scouting store locations.

"Chicago is one of the best markets in the country," says executive VP Richard Abt. "I don't think the competition is particularly strong, the weather makes it a strong rental area, and I don't think it is particularly saturated."

In fact, says Gardner, the area's population density and the fact that it was at the time "relatively untouched with regard to national chains" were major reasons why West Coast Video

was first attracted to the city.

As for Sound Warehouse, whose first Chicago-area store opened 1 1/2 years ago in Lincoln Park, "Business here has exceeded our projections by approximately 10%-12%," according to president Terry Worrell. In fact, says Worrell, next to Dallas, where Sound Warehouse is based, Chicago is the 11-unit chain's best market. The 11 area stores are located primarily on the city's north side and in the north and northwest suburbs; three are on the south side. Worrell says a new unit on the southwest side is due to open in the fall. There has been one closing, attributable, he

says frankly, to "lousy business."

Worrell says 82% of Sound Warehouse's volume comes from music product and 18% from video rental and sales. Rental titles average 7,000 per store; sale titles average 1,200 (the rental-to-sales ratio is 3-to-1).

Chicago's population base figured prominently in Sound Warehouse's decision to establish a beachhead here, according to Worrell, who says the chain's success has prompted the web to "think about opening more stores in the Midwest, such as in Detroit."

The four national chains say they (Continued on page 50)

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	48	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
2	2	13	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
3	8	13	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
4	6	13	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
5	5	13	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
6	3	52	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	4	99	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
8	9	155	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
9	7	13	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
10	10	26	BUGS! MGM/UA Home Video M201233	1988	14.95
11	12	67	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
12	16	118	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
13	11	13	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
14	14	13	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
15	17	69	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
16	13	118	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
17	15	155	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
18	22	66	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
19	20	44	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
20	18	46	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
21	19	6	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
22	RE-ENTRY		ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
23	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
24	23	116	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
25	21	4	MORE BABYSONGS Hi-Tops Video HT-0028	1988	14.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Independent Chicago Dealers Hang Tough

This story was prepared by Moira McCormick and Karen O'Conner.

CHICAGO With the arrival of national superstore chains, Chicago's local independent video dealers have in many cases found themselves fighting a huge, heavily armed juggernaut of an opponent. Yet, as many retailers point out, the opening of a Blockbuster Video, West Coast Video, Erol's, or Sound Warehouse in the neighborhood need not spell certain doom.

The savvy, service-conscious dealer will often be able to hold his own—and perhaps even benefit from added traffic to the area.

"Video stores are still a neighborhood-type business," says Brad Burnside, owner of the three-unit Video Adventure, with stores in the North Shore suburbs of Evanston and Highland Park. "It's unreasonable to think that one national chain can service every neighborhood. Not everyone wants the uniformity of the bigger stores—more creative elements are needed to make customers happy, and typically you'll see these in smaller stores. They'll take reservations; they're more personalized."

Burnside claims his flagship location is renting 20% more than it did last fall, "and there are three Blockbusters within two miles of this store." Video Adventure has prospered by offering a breadth of foreign, art, classical music, opera, and other performing-arts titles that cater to the upper-in-

come residents of Chicago's North Shore. "Our customers typically make over \$60,000 a year, and about half have graduate degrees," Burnside says. "They demand a higher level of service."

Burnside, who says he plans on opening two more stores by November, observes, "It used to be you could open an 800-square-foot business with a sign that said 'Video,' not do much more, and still be viable. But when a Blockbuster opens down the street, you can't." On the other hand, he says, the national chains have "helped educate the customers—they now expect things like more convenient hours."

Joan Murray, owner of Video Dimensions, with two units in northwest suburban Des Plaines and Niles, sees an advantage to having a West Coast Video nearby. "Our business has increased 20% since they arrived," she says. "We'll always be able to compete with the national chains because we're a family business and we care about our customers. We offer special orders, better service." Independents competing with chains are learning to "bring in more titles and lengthen their hours of service," she says.

Classic Sounds And Video, Chicago's largest independent music/video dealer, with 13 locations on the southwest side, is another indie that has thrived in the face of national competition, according to co-owner Dominic Ni-

(Continued on page 51)

VIDEO RELEASES

Symbols for formats are
 ♣ = Beta, ♥ = VHS, and ♠ = LV.
 Suggested list price, prebook
 cutoff, and street date are given
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THE ALL NEW NOT SO GREAT MOMENTS IN SPORTS

Sports
 ♠♥ HBO/\$14.99
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 Prebook cutoff: 9/14/88; Street: 10/14/88

A CHILD'S CHRISTMAS IN WALES

Mathonwy Reeves, Jesse McBrearty
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 9/14/88; Street: 10/14/88

CITY IN FEAR

Lana Wood, Cheri Caffaro
 ♠♥ Unicorn/\$59.95
 Prebook cutoff: 9/15/88; Street: 9/29/88

CREATURES THE WORLD FORGOT

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FREE TO BE... YOU AND ME

Children
 ♠♥ Vestron/\$14.98
 Prebook cutoff: 9/14/88; Street: 10/14/88

THE H MAN

Yumi Shirakawa, Kenji Sahara
 ♠♥ RCA/\$89.95
 Prebook cutoff: 9/22/88; Street: 10/18/88

HOOSIERS

Gene Hackman, Barbara Hershey, Dennis Hopper
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 9/14/88; Street: 10/12/88

JACK'S BACK

James Spader, Cynthia Gibb
 ♠♥ Paramount/\$89.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

JUDGMENT IN BERLIN

Martin Sheen, Sam Wanamaker, Max Gail
 ♠♥ RCA/\$89.95
 Prebook cutoff: 9/22/88; Street: 10/18/88

A KILLING AFFAIR

Peter Weller, Kathy Baker, John Glover
 ♠♥ Prism/\$79.95
 Prebook cutoff: 9/15/88; Street: 10/4/88

LEGACY OF THE LINKS

Instructional
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

LITTLE NIKITA

Sidney Poitier, River Phoenix
 ♠♥ RCA/\$89.95
 Prebook cutoff: 9/22/88; Street: 10/18/88

MAMA DRACULA

The Wajnberg Brothers
 ♠♥ Trans World/\$79.95
 Prebook cutoff: 9/29/88; Street: 10/13/88

MANIAC COP

Bruce Campbell, Richard Roundtree, Tom Atkins
 ♠♥ Trans World/\$79.95
 Prebook cutoff: 9/29/88; Street: 10/13/88

MONEY MAGAZINE'S MAKING YOUR MONEY COUNT

Instructional
 ♠♥ HBO/\$19.99
 Prebook cutoff: 9/16/88; Street: 10/12/88

A NEW LIFE

Alan Alda
 ♠♥ Paramount/\$89.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

NIGHT SLASHER

Jack May, Linda Marlowe
 ♠♥ Unicorn/\$59.95
 Prebook cutoff: 9/15/88; Street: 9/29/88

GREG NORMAN: THE COMPLETE GOLFER PART I

Instructional
 ♠♥ Paramount/\$79.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

PLATOON

Tom Berenger, Willem Dafoe, Charlie Sheen
 ♠♥ Vestron/\$24.98
 Prebook cutoff: 9/14/88; Street: 10/12/88

PRIMAL SCREAM

Kenneth McGregor, Sharon Mason, Julie Miller
 ♠♥ Magnum/\$29.98
 Prebook cutoff: 9/9/88; Street: 9/22/88

RAMBO III

Sylvester Stallone, Richard Crenna
 ♠♥ IVE/\$89.95
 Prebook cutoff: 9/14/88; Street: 10/6/88

SANTABEAR'S HIGH FLYING ADVENTURE

Animated

(Continued on next page)

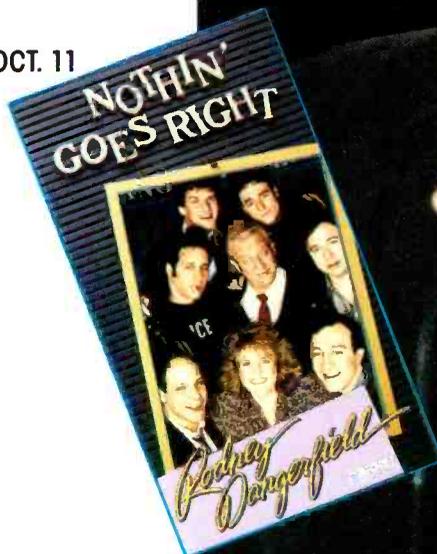
MEET TWO GUYS WITH ONE THING IN MIND...

RODNEY DANGERFIELD NOTHIN' GOES RIGHT

Rodney Dangerfield showcases seven of today's sharpest comedians in a new special filmed live at Dangerfield's in New York City. This is a group of hot young talent that no one is safe from. They're raunchy and irreverent, nothing is too sacred to be funny. Get a hip, hilarious, very adult, very off-color view of the world...
RODNEY DANGERFIELD:
NOTHIN' GOES RIGHT goes right for the funnybone. Also starring Lenny Clarke, Andrew Dice Clay, Bill Hicks, Dom Irrera, Carol Leifer, Robert Schimmel and Barry Sobel.

Suggested for Mature Audiences.
 Not Rated. In VHS and Beta.
 Hi-Fi Stereo. Closed Captioned.
 Cat. No. 1029

ORDER CUT-OFF DATE: OCT. 11
 STREET DATE: OCT. 27



VIDEO RELEASES

(Continued from preceding page)

▲♥ Vestron/ \$19.98
Prebook cutoff: 9/14/88; Street: 10/14/88

THOM SHARP'S GOLF: I HATE THIS GAME!

Sports/Entertainment

▲♥ Paramount/ \$24.95
Prebook cutoff: 9/15/88; Street: 10/12/88

SHOOT TO KILL

Sidney Poitier, Tom Berenger

▲♥ Touchstone/ \$89.95
Prebook cutoff: 9/13/88; Street: 9/27/88

THE SISTER-IN-LAW

John Savage, Anne Saxon

▲♥ Prism/ \$79.95
Prebook cutoff: 9/15/88; Street: 10/4/88

TALES OF BEATRIX POTTER

Children

▲♥ Vestron/ \$14.98
Prebook cutoff: 9/14/88; Street: 10/14/88

THUNDER WARRIOR III

Mark Gregory, John Phillip Law

▲♥ Imperial/ \$79.95
Prebook cutoff: 9/15/88; Street: 9/29/88

TO BE A ROSE

Sandra Dempsey

▲♥ Trans World/ \$69.95
Prebook cutoff: 9/29/88; Street: 10/13/88

TOMMY TRICKER AND THE STAMP

TRAVELLER

Lucas Evans, Anthony Rogers

▲♥ IVE/ \$39.95
Prebook cutoff: 9/14/88; Street: 10/6/88

LEE TREVINO'S GOLF TIPS FOR

YOUNGSTERS

Instructional

▲♥ Paramount/ \$24.95
Prebook cutoff: 9/15/88; Street: 10/12/88

TWO MOON JUNCTION

Sherilyn Fenn, Richard Tyson, Louise

Fletcher

▲♥ RCA/ \$89.95
Prebook cutoff: 9/22/88; Street: 10/18/88

YOU'RE A GOOD MAN, CHARLIE

BROWN

Children

▲♥ Kartes/ \$19.95
Prebook cutoff: none; Street: 9/18/88

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.

CONVENTION CAPSULES

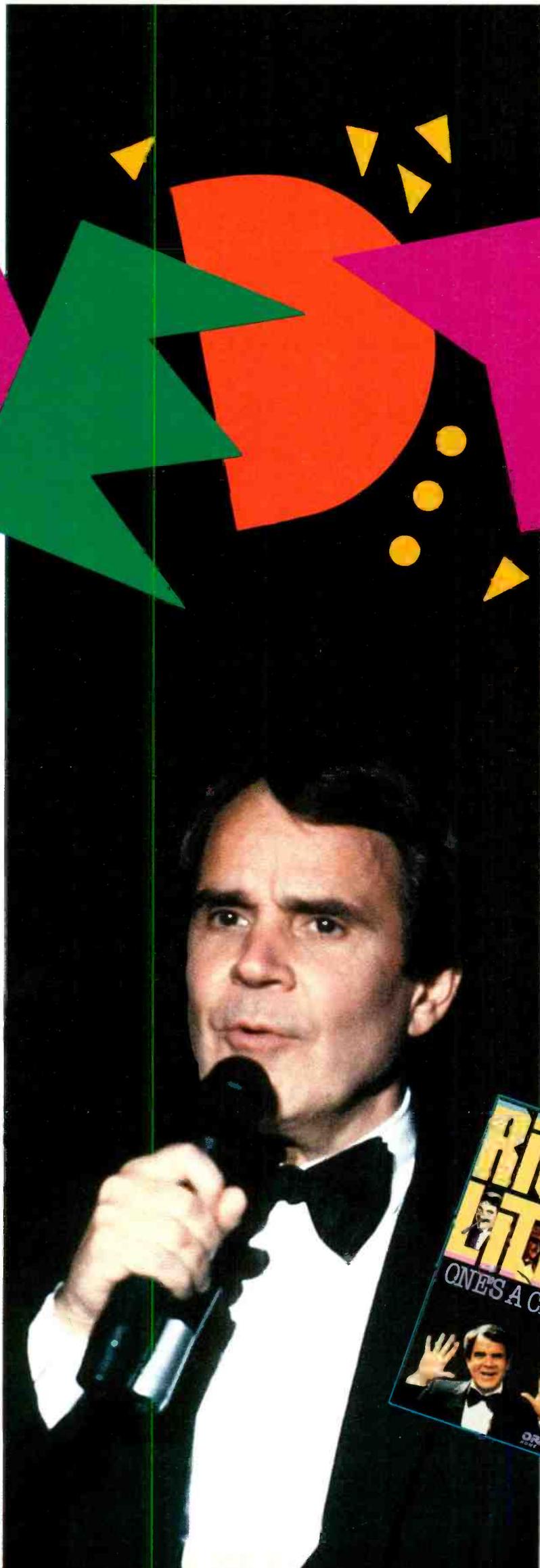
(Continued from page 38)

the market, a body of opinion that Dornemann acknowledged in his speech.

SALUTE: Just who were those women in the blue coats who ensured that delegates made it to and from the airport and from the hotel to the week's various events? The troopers, who put in days as long as 16 hours during the meet, work for **Gerry Lou & Associates**, a company that works conventions throughout the world. Originally retained only to arrange local transportation, the firm's employees ended up acting as overall trouble-shooters throughout the week. By the end, BMG and Gerry Lou's ladies had formed a mutual admiration society.

SEVERAL TIMES throughout the convention, presenters made kidding remarks about the length of **Clive Davis'** Arista product session. Said one, "You notice I refrained from playing the demo." Said performer **Peter Allen**, after finishing one of his songs, "If only Clive was here I could do it again. *Please*, I've been in those meetings—I was signed there." . . . Another Allen quote: "This is great, because BMG got all my old labels under one roof: Arista, A&M, and now RCA."

GEOFF MAYFIELD



RICH LITTLE

ONE'S A CROWD

Enjoy a laugh-filled evening of comedy and entertainment with the supremely talented Rich Little. **ONE'S A CROWD** when Little impersonates a non-stop parade of celebrities, stars and political figures . . . Jimmy Stewart, John Wayne, Jack Nicholson, and Ronald Reagan are just a few.

For over 20 years Little has astounded audiences with his flawless impersonations. Now, a new comedy special highlights Rich's best loved characters.

When Rich Little's around you never know who might show up. Not Rated. In VHS and Beta. Hi-Fi Stereo. Closed Captioned. Cat. No. 1030

ORDER CUT-OFF DATE: OCT. 11

STREET DATE: OCT. 27

ORION
HOME VIDEO

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HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

BY JIM McCULLAUGH

FATAL ATTRACTIONS: Home video suppliers are set to slice and dice this Halloween—and we don't mean the programming fare.

Horror video has been taken over by the \$20 price point and the promotions are proliferating. Take advantage of the fright season, say vendors, and make a killing with sell-through-priced catalog titles. Meanwhile, some potent rental titles will be available as well, drawing in even more customers.

Ironically, New World Video's David Pierce says, "There's a tendency to get tuned in to the seasonality of home video. But horror can be a year-round business if it's promoted at retail, just the way video is a year-round business."

Until recently, says Pierce, the horror industry, although a very powerful genre, had been glutted by a rash of mediocre slasher films that tended to sour retailers. That's changing, he notes, citing his own company's "Hell-raiser" and the recent "Nightmare On Elm Street 4" as examples of the quality producers and directors are reinvesting in the genre. He also advises retailers to stress older catalog titles, since many of them tend to be better examples of the genre.

Here's a brief rundown of just some of the vendor action:

•**CBS/Fox Home Video** plans to release "Bad Dreams" Oct. 13 at \$89.95. Key Video will issue "Vampire At Midnight" and "Terror Train" at \$79.95 on the same date.

•**HBO Home Video** will release "My Best Friend's A Vampire," Oct. 12 at \$79.95. Set for Oct. 26 release is "Dracula's Widow," also at \$79.95. In addition, HBO is introducing Hot Horror Properties, a collection of titles at \$19.95. Included are "The Believers," "Spasms," "Return Of The Living Dead," "The Prey," "The Hills Have Eyes—Part II," "The Evil Dead," "Watch Me, Kill Me," "Sorceress," "Howling II," "The Wolfman," "The Return," "The Demon," and "Night Warning."

•**IVE's** Halloween promotion consists of rereleases of "Silent Night, Deadly Night" and "Silent Night, Deadly Night Part II," both at \$19.95.

Manufacturers Weave Clever Web Of Titles And Promos

•**Media Home Entertainment** is spotlighting their sales promotion, The Heroes Of Horror, for the fall season. Six titles are cut to \$19.95, including the first three installments of "Nightmare On Elm Street," "Texas Chainsaw Massacre 2," "Halloween," and "Creature."

•**Nelson Home Entertainment** plans a Cheap Chills III promo, set to bow Sept. 28. The titles, all listed at \$19.98, include: "Amityville II: The Possession," "The Brood," "Children Of The Corn," "Death Ship," "The Dunwich Horror," "The Evil," "The Fog," "The Howling," "The Manitou," "Phantasm," "Scanners," "Screamers," "Slumber Party Massacre," "The Supernaturals," "Timewalker," "Final Exam," "Ghost Fever," "I Was A Teenage Zombie," "Mausoleum," "Psychic Killer," "Slaughterhouse," "Slumber Party Massacre II," "The Stepfather," and "The Video Dead." With a purchase of at least 10 titles, retailers can receive a \$15 rebate and 50 videocassette gift wraps. Each additional tape purchase will bring the retailer an additional \$1.50 and five extra gift wraps. Nelson had offered the original "Phantasm" at a specially reduced \$10.79 price point through July 29 in order to coincide with Universal's July 8 theatrical release of "Phantasm II." The original film, priced at \$19.98, is part of Nelson's Cheap Chills September promotion. Meanwhile, Nelson's **Embassy Home Entertainment** line released several horror films Aug. 31 as part of its Name-droppers \$14.95 line. Titles include "Revenge Of The Stepford Wives," "Galaxy Of Terror," "The Devonville Terror," "Lady Frankenstein," "Horror Planet," and "The Vampire Lovers."

New Star Video is emphasizing "Hide And Go Shreik," originally released last February, and "Uninvited," both at \$79.95. Also, New Star released five Herschell Gordon Lewis ("Godfather Of Gore") cult horror titles Sept. 7. Included are "2,000 Maniacs," "Blood Feast," "Color Me Blood Red," "Gruesome Twosome," and "Wizard Of Gore."

New World Video is releasing "Cellar Dweller" Sept. 20, at \$79.95. The company also offers three titles with a street date of Tuesday (13) at an unprecedented \$9.95. These include "Dinosaur!," "Godzilla Vs. Gigan," and "Godzilla Vs. Mechagodzilla." "Godzilla 1985" will be offered at \$19.95. The New World catalog is also rife with such classics as "Vamp," "Zombie Nightmare," "The Stuff," "House," "I Like To Hurt People," and "Mountain Motel Massacre" at \$19.95.

Paramount features 14 horror movies repriced at \$19.95 each, in what it terms a Spooktacular Savings promotion. Leading the list of titles are parts I-VI of the "Friday The 13th" series. Other titles include "April Fool's Day," "Stephen King's The Dead Zone," "Stephen King's Silver Bullet," "My Bloody Valentine," "Prophecy," "Rosemary's Baby," "The Sender," and "Bug." To support dealers' in-store merchandising efforts, Paramount will supply a gigantic inflatable pumpkin for every 13 titles ordered. In-store availability is Wednesday (14). The studio will also release "Friday The 13th, Part VII" Oct. 12 for \$89.95. For every four titles purchased, the studio will supply 50 "Jason" masks for in-store use.

A second installment of our manufacturer campaigns listing will appear next week.

VIDEO RETAILING

Stats Show Specialty Store Usage Up, VCR Penetration Slows

AVA Poll Reveals Viewer Sophistication

BY EARL PAIGE

LOS ANGELES It isn't getting any easier to satisfy the increasingly sophisticated prerecorded-video consumer—or for a dealer to develop new customers.

This is indicated by myriad factors reported in the most recent regular survey by the American Video Assn., which polled at random 955 U.S. households, 600 of which own VCRs.

The survey's section on active VCR owners and rental customers reveals a shift back to video specialty stores and a greater emphasis on location, significant changes in priority since the previous survey. The earlier poll measured 600 VCR owners and 177 nonowners (Billboard, Feb. 6).

In the area of new customers and VCR penetration, ownership continues to grow, but at a slower rate. A negative attitude about making the hardware purchase seems to be increasing. The percentage of VCR-owning households was 62.8%, up just slightly from 57% in the earlier poll. Asked whether they plan a future VCR purchase, 63.7% of non-VCR-owning respondents answered "definitely not" or "probably not," up from 52.6%.

The number of homes with more than one VCR remains discouragingly stable. The survey average is 1.2 machines per household, the same number as in the last study.

Among active VCR owners and renters, video stores are gaining an edge over alternative outlets and are up in patronage to 81% from the last survey's 73%. Retail patronage breaks down as follows:

grocery stores 7.3% (down from 11%); convenience stores 3.5% (down from 6.4%); record/tape or combo stores 2.3% (down from 2.7%); and other stores 3.5% (down from 4.1%). In fact, the only non-specialty store to increase its percentage for video activity is drug stores, rising to 2.3% from 1.8%.

Subtle changes among respondents' rental habits reflect the continuing evolution of the market.

In this poll, the AVA sought

benefits.

The importance of location seems to relate to another shift in rental shopping habits: motivation. The number of those seeking a specific title is down dramatically, to 13.5% from 24.8% in the previous study. The percentage of those who make a decision while in the store is up slightly to 44.8% from 41.4%, as is "having a pretty good idea before going in," up to 41.7% from 33.8%.

Yet another shopping-habit shift that favors the local video specialty outlet is in the distance-traveled category. The AVA poll asks respondents to choose among seven shopping-trip distances, from less than 1/4 mile to more than 5 miles. The percentage of those traveling one mile or more is down to 50.4% from 58%. Correspondingly, those traveling one mile or less are up to 49.6% from 42%.

Rental rates are up slightly, averaging \$1.98, compared with \$1.93 in the previous survey.

In terms of genre popularity, five categories are less popular than before: comedies 92.4% (from 94.3%); westerns 44.1% (from 50.9%); X-rated 18.3% (from 24%); how-to 15% (from 18.9%); and other 5.9% (from 6.9%).

Categories increasing in popularity: action/adventure 90.5% (from 90.3%); drama 84.6% (from 84%); sci-fi 71.1% (from 66.9%); classics 55.9% (from 54.4%); children's 54% (from 50.9%); horror 48.9% (from 48.5%); and music video 35.2% (from 34.5%).

In the section on sell-through—which shows increasing activity—genre-popularity ratings are marked.

(Continued on page 50)

The number of homes with more than one VCR remains stable with 1.2 machines per household

both consumers' general reasons for selecting a rental site and reasons for choosing a specific outlet, with multiple-answer selections that yielded percentages totaling more than 100%.

Store location shows up as a high priority in both general and specific categories this time—up to 49.4% from the previous poll's 41.1% in the generally worded question and dramatically up to 28.6% from 19.6% as a specific criterion.

Selection and price are less important than in the AVA's previous poll as both general and specific criteria. Other criteria that registered lower percentages include pricing and perceived membership

RETAIL TRACK

(Continued from page 40)

ments to getting the product out on the floor in the best possible light. The Sausalito, Calif.-based mall-only web is now producing its own 50-minute in-store demo tape. "It's a very light sell, a lot like the **Warner Bros.** bio tapes. The idea is that someone will hear something over the in-store speaker and immediately want to know what it is. We have selections front- and back-ID'd. The tape is professionally produced for us, although we selected the voice."

FOOD FOR THOUGHT: Following a food drive that netted 70,000 pounds of canned goods last year, officials at 31-unit **Rainbow Records** got together with San Francisco Bay-area food-bank planners and mapped out another drive. "The thinking was that last time it was too near Christmas. People have a giving spirit at that time of year," says **Dennis McCaffrey**, VP. "We want to see what will happen when the event is more isolated." Added this year will be daily advertisements in the San Francisco Examiner, a new participant along with **Safeway** and TV station **KTVU**. Safeway has printed 6 million shopping bags with instructions on how to bring a donation into a Rainbow store for a \$2 credit on purchase of

any prerecorded music album.

BAY-AREA BATTLEGROUND: The \$2 million Hot Fun promotion mounted by **Wherehouse** has heated up the San Francisco market, according to **McCaffrey**. "[Wherehouse is] really visible in the media, and [its] stores reflect the campaign," **Rainbow's McCaffrey** graciously offers. Meanwhile, down in Los Angeles, **Wherehouse** is holding its first chainwide convention under new management—and store winners in the promotion will be recognized as part of the hoopla.

AT THE OFFICE: Are office workers shopping at your store? The potential of this elusive but exclusive consumer segment is being measured by the **International Council of Shopping Centers**. In a poll of 2,400 office workers in eight cities and 16 suburban areas, stats show a yearly average expenditure of almost \$2,000. Among other surprises: 40% of workday shopping trips occur at times other than the lunch hour. The study is available by mail for \$120. Write: ICSC, 665 Fifth Ave., New York, N.Y. 10022.

MORE VIDEO COMBO: **CEVAXS Corp.**, the Vancouver, British Co-

lumbia, racker of convenience stores, will make its first appearance at the upcoming **NARM** wholesaler event. **CEVAXS** is becoming more involved in prerecorded audio. Earlier tests with CDs were disappointing, but prerecorded audiocassettes are to a point "that we are rolling it out," says **Davie Rae**, executive VP.

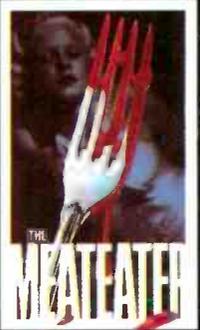
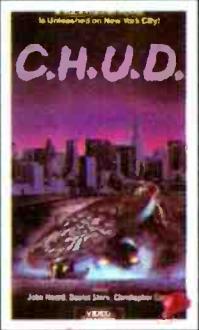
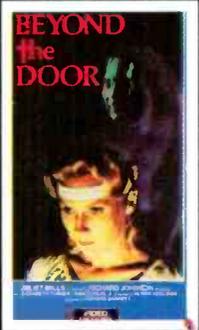
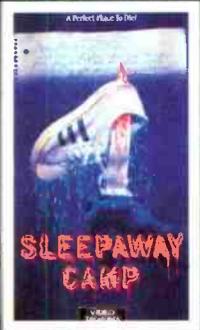
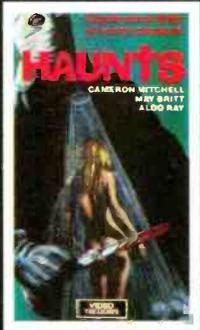
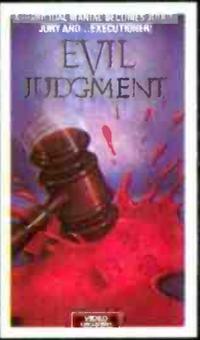
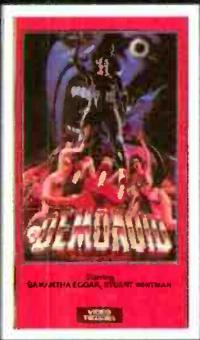
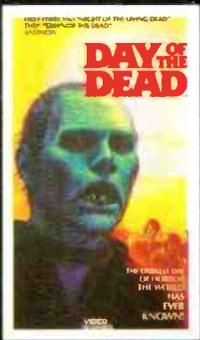
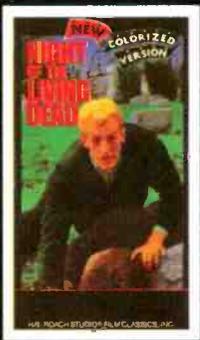
STILL MORE COMBO: **Schwartz Bros. Inc.** sees no end to the success its CD department is having with video stores, according to **Jeff Moskow**, new CD sales manager. One key to CD success for video stores is hiring and/or training of staffers familiar with music. Another key is having buyers establish a rapport with wholesalers. For example, **Moskow**, previously a **Schwartz** sales rep in the Philadelphia area, knew **John Friedman**, buyer at **West Coast Video**. **Friedman** comes from **Sound Odyssey**, the retail wing of **Richman Bros. Records Inc.**, where he was also a buyer.

There's more changes in retail than anyone can remember. How's it affecting your business? Call Retail Track and ask for Earl, at 213-273-7040.

VIDEO[®]
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HORROR SHOW

Don't be SCARED to sell horror!!!



With best selling licensed titles at under \$10 retail and an outstanding sell-through display, Video Treasures makes selling horror frightfully easy

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\$10
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201-489-7991
FAX # 201-489-4689

WILLIAM HURT · TIMOTHY HUTTON

THE HUNT IS
ON AND
SOMEONE'S
GOING TO DIE.

*"A totally absorbing,
gorgeous looking, wonderfully acted movie."
Jeffrey Lyons, SNEAK PREVIEWS.*

*"This is about big passions. It is about jealousy
and love and death, revenge, war and peace,
and it plays it with all the stops out."
Roger Ebert, SISKEL & EBERT,*



In a world torn apart by war, a proud, tradition-steeped family is threatened by destruction from within. And fate seems to conspire against star-crossed lovers Jack (TIMOTHY HUTTON) and Josie (MELISSA LEO).

Her revenge-obsessed brother Martin (WILLIAM HURT) vows to see Jack dead. While Nazi artillery makes every day a grim battle for mere survival.

From California to Italy and back again, the suspense builds as the hunter stalks his prey. In a sweeping story of romance and terror, family and friendship, love and revenge.

AVAILABLE ON VIDEOCASSETTE AND LASER VIDEODISC:
October 21, 1988

COLUMBIA PICTURES PRESENTS IN ASSOCIATION WITH NELSON ENTERTAINMENT AN ALIVE FILMS MOTION PICTURE
AN ANNA THOMAS PRODUCTION A GREGORY NAVA FILM WILLIAM HURT TIMOTHY HUTTON MELISSA LEO "A TIME OF DESTINY"
AND STOCKARD CHANNING AS MARGARET MUSIC BY ENNIO MORRICONE FILM EDITOR BETSY BLANKETT
DIRECTOR OF PHOTOGRAPHY JAMES GLENNON PRODUCTION DESIGNER HENRY BUMSTEAD
EXECUTIVE PRODUCERS CAROLYN PFEIFFER AND SHEP GORDON PRODUCED BY ANNA THOMAS
WRITTEN BY GREGORY NAVA & ANNA THOMAS DIRECTED BY GREGORY NAVA

PG-13

A COLUMBIA PICTURES RELEASE



hi-fi
STEREO

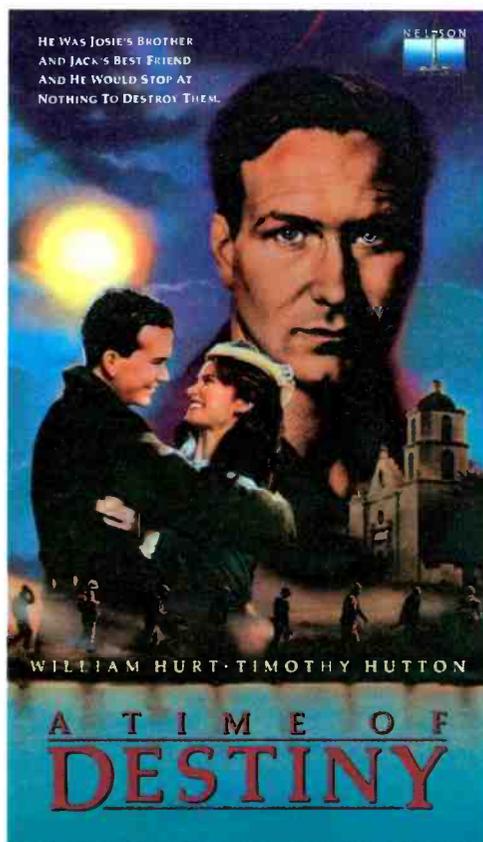
REBATE OFFER

A TIME OF WHITE MISCHIEF
DESTINY *Mischief*
A True Story

\$30.00 Rebate. See your distributor
mailer for details.



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Nelson Entertainment Inc.



AVA POLL

(Continued from page 48)

edly different. Only three increased in popularity: children's, up to 47.9% from 46.2%; music video, up to 25.8% from 25.1%; and others, up to 13.9% from 10%.

The sell-through categories that drew fewer responses compared to the February poll: comedies 49.1% (from 58.6%); action/adventure 47.9% (from 55%); drama 43.8% (from 47.4%); classics 40.1% (from 41.4%); sci-fi 30% (from 36.3%); westerns 20.6% (from 25.5%); how-tos 20% (from 24.3%); and X-rated 9% (from 11.6%).

The increased availability of lower-priced sell-through merchandise and consumer attitude changes is dramatically reflected in the recent survey. In the earlier survey, 8.3% were willing to pay \$19.95; now the figure has jumped to 89.9%. Likewise, \$29.95 product has gone from a rating of 36.1% to 81%.

In overall attitude toward purchasing prerecorded video, a slight gain is seen—45.2%, compared with 42.5%—although another purchase-motivation question shows the "probably will purchase" response going from 4.5% to 9.9%.

According to this poll, video specialty stores are losing ground in sell-through—falling from 38.1% to 31.5%. Among other outlets, discount stores are up to 22.8% from 18.6%.

The AVA's "Video Vibes IV" study, which includes considerable data on demographics, runs 35 pages and sells for \$250.

BIG WEBS LIKE CHICAGO

(Continued from page 45)

do not regard one other as competitive threats in this market. Instead, they say their biggest challenge may come from Chicago's prominent independent retailers, although Worrell does acknowledge Blockbuster's presence. "None of us competes directly; we're not across the street from each other," observes Castell of Erol's. "Our biggest competition is from the local independents."

"No one operation has ever come in and controlled this marketplace," says Video Trend's Goldstein. "The market's too large—it's been strong for video for five years. It's controlled by all 2,500 stores here—many of which are good independent stores that have been here longer than Blockbuster. Service is the name of the game, and if the independents are financially stable, they'll survive. It was smart [of the national chains] to come in and recognize there's a lot of business to be done here, but no one's going to lay down and play dead for West Coast Video, Erol's, or anyone."

FOR THE RECORD

Those seeking a free list of 100 guerrilla marketing tips by Jay Conrad Levinson should call 1-800-621-0851, extension 140. The telephone number was misstated in the Aug. 27 issue.

TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	1	5	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
2	2	6	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
3	3	8	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
4	9	2	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
5	4	6	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
6	7	3	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
7	5	13	FATAL ATTRACTION ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
8	6	7	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
9	8	10	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
10	10	7	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
11	12	11	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
12	13	14	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
13	11	12	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
14	15	3	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
15	14	5	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
16	16	11	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
17	17	10	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
18	NEW ▶		18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
19	20	16	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
20	24	4	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
21	18	2	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
22	19	5	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
23	25	7	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
24	NEW ▶		HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
25	23	4	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
26	26	7	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
27	22	18	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
28	21	2	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
29	NEW ▶		MOONSTRUCK	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
30	27	19	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
31	28	10	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
32	38	18	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
33	30	34	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
34	31	20	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
35	39	14	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
36	32	10	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
37	36	22	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
38	35	15	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
39	40	15	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
40	34	2	PROMISED LAND	Vestron Pictures Inc. Vestron Video 6025	Kiefer Sutherland Meg Ryan	1988	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO RETAILING



John Elway's Quarterback.

Home Version Of Quarterback Slated

A Nintendo-compatible version of John Elway's Quarterback, marketed by Tradewest, is scheduled for debut during the fourth quarter. The video game is based on the arcade game Quarterback. This home version carries the endorsement of Elway, signal caller for the Denver Broncos, American Football Conference

champs for the past two years. The suggested retail for the Nintendo-type game is \$44.95.

Tradewest says versions that can be played on IBM, Commodore, and Apple personal computers will be marketed later. For more information, call 214-874-2683.

INDEPENDENT CHICAGO DEALERS

(Continued from page 45)

corata. "We've actually had a 10% increase in business in our stores where there's an Erol's nearby," he says. "I think the national chains are drawing more business into the area." Each location, Nicorata says, carries 5,000-10,000 titles, with 60% rentals and 40% sales.

Classic Sounds And Video, which makes 75% of its volume from video, is having no problem holding its own, says Nicorata. But he wonders if the small mom-and-pop operations can stay the same. "They don't have the advertising or inventory size necessary to compete," Nicorata says. "We spend up to 12% of our income on advertising." Classic Sounds And Video does, in fact, operate a wholesale service that caters to some 60 mom-and-pop stores. "These stores are surviving on the basis of their neighborhoods, and as soon as a Blockbuster comes along, I'm sure their business is affected," he says.

Frank Schlenkhoff, owner of Higgins Video on Chicago's northwest side, says a Blockbuster that opened in October two miles away caused an immediate drop in his business. "We've been trying to combat their presence with pricing and a number of special promotions," he says.

"This is still a neighborhood business," Schlenkhoff says, echoing Burnside's sentiments, "although your real small stores are not going to last. If there's a Joe's Video next to a Blockbuster, it's only a matter of time." Nevertheless, he says, "I personally don't think that in the long run, the national chains will be the wave of the future. They won't completely phase out independents."

However, Harriet Green, owner of Ms. Video in downtown Chicago, says

it's not inconceivable that the superstores could take over at some point. "It really hurts me to see a national chain open across from a little store," she says, "and then that store is through." Ms. Video itself, which emphasizes sell-through to the extent that 85% of its volume comes from sales, has not yet been affected by the rental-heavy nationals.

As with other dealers surveyed, Green believes that the resourceful retailer will be able to stay in business regardless of who else comes in the neighborhood. "If someone runs a good store, there will be room," she says, "but the little guys are the ones in jeopardy."

New Gemini Kit Lets Consumers Add To Systems

To help consumers add optional equipment to their video systems, Gemini Industries (201-884-2550) has bowed the CV140 Cable/VCR Expander Kit. For a suggested list price of \$13.99, the blister-packed set includes a CV60 2-Way Splitter, a CV70 Matching Transformer, a CV90 A/B switch, three RG3C 3-foot coaxial cables with F connectors, and an RG6C coaxial with F connectors. The kit also contains instructions for VCR and cable-related hookups.

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Shocked's "Anchorage" Is All Live

Singer's Concept Combines 3 Shoots

BY JIM BESSMAN

NEW YORK Singer/songwriter Michelle Shocked, who recorded her debut album, "Texas Campfire Tapes," live at a folk festival on a Sony Walkman, is obviously an artist who prefers to do things just a little bit differently, and her first music video is no exception.

For "Anchorage," the first single from her new Mercury album, "Short, Sharp, Shocked," she requested that a concept video be produced combining three unrehearsed live shoots: a benefit for the E-9 Soup Kitchen at the Hotel Amazon here (Shocked is a longtime squatters- and homeless-rights activist); a new recording of the track during a live session at Capitol Studios in Los Angeles; and her reunion in Anchorage, Alaska, with friends Kelly and Leroy, the subject of the song.

The finished product is being promoted by PolyGram as the first "completely live-audio/live-concept video," using actual events instead of prepared storyboards. Whatever the case, the clip is a welcome departure from run-of-the-mill lip-synched videos.

According to Eric Andersen, manager of video productions at PolyGram, the apparent simplicity of the video is deceptive.

"It's a 'natural' video, which re-

quired doing everything differently from the normal 'playback to the album track' clip," says Andersen, who directed "Anchorage" with PolyGram's senior VP of music video, Len Eband, and co-produced the piece with Eband and Craig Fanning for Mark Freedman Productions.

He notes that one obstacle was intercutting between the two different live performances of the song while keeping the tempo synchronized.

"We wanted to maintain the same pace as the album track, so we used a click track with the same beats per minute and played it into an earpiece that Chel wore during the New York shoot," says Andersen. "The same track was then laid down onto the master tape so that when we rerecorded the song in L.A., it would be in sync [with the N.Y.-recorded material]."

The performance material shot in color at the soup kitchen was used for Shocked's spoken intro to the song; the video, then shifts to black-and-white footage of the studio session in L.A. and 8-mm color footage of the Anchorage reunion.

"Everything you see is real [at the L.A. session]," says Andersen. "While the band recorded, we shot five takes for the master tape of her singing, and the fifth became the

vocal track for the video. It's not a finessed record, but pretty much a live performance that we tweaked a bit to get better sound."

The audiotape was then played back while shooting the remaining Anchorage portions of the video, which included the airport reunion with Kelly and Leroy, a sing-along at their home, and scenic hikes at Beluga Point and Byron Glacier. There was also a side trip to the Anchorage Zoo to view the local polar bears, this shot corresponding to the "hanging out with polar bears up in Anchorage" line in the video but not on the album track.

"Nothing was scripted," says Andersen. "The song was written about the people you see Chel with, whom she hadn't seen in four years. They finally get to catch up with each other, and just I and a cameraman are there to shoot her as she gets off the plane."

"Anchorage," which was shot in July, is being serviced to video outlets with a letter from the label explaining the difficulties involved in its production, "so that they can find out what makes it so special," says Andersen. He adds that the video version of the song is being released as the B side to the album version of "Anchorage."



Devo Gets Down On It. The five members of Devo were in New York recently to shoot the band's newest video, "Disco Dancer," at the World nightclub. The single is the debut shot off the band's "Total Devo" album on Enigma. Shown, from left, are Gerald V. Casale; David Kendrick; manager Dee Anthony; Bob Casale; Bob Mothersbaugh; Mark Mothersbaugh; and Frank Barcelona of Premier Talent. (Photo: Chuck Pulin)

U.K.'s Troubled Satellite Super Channel Is Target Of U.S. Takeover Bids

LONDON The Pan-European satellite service Super Channel, which reaches 12.5 million homes throughout the U.K. and the Continent, could soon pass into U.S. ownership. During the last six weeks, the loss-plagued company has been the subject of acquisition bids by Home Box Office, Cable News Network, and United Cable. Some sources say the Walt Disney Co. and British entrepreneur Robert Maxwell may also have expressed interest.

The offers received are said to value the operation at up to \$29 million, although one part owner of the cable service, London Weekend TV, recently sold its own 6.5% stake for just a little more than \$170,000.

Super Channel was set up as a best-of-Britain service, drawing its programming from BBC-TV and the 15 independent television companies here. At its inception, it acquired the formerly self-sufficient Music Box music television satellite channel for a reported \$35 million, the latter now surviving only as a segment on Super Channel's daily schedule.

The initial Super Channel partners were 14 of the ITV companies and Virgin, which had a 60% stake in Music Box. In 1987, its first year of broadcasting, Super Channel lost more than \$30 million, with advertising revenues well below expectation.

All but four of the ITV companies have now largely withdrawn, leaving Yorkshire TV, Anglia, Granada, TVS (now the owner of the MIDEM Organization), and Virgin with a combined holding of about 80% of Super Channel. At least two of these remaining shareholders are believed ready to sell their stakes.

Virgin, with 35%, is now the largest single holder of Super Channel shares. Virgin chief Richard Branson says that although

the Super Channel board will be considering a number of the offers received, Virgin would be interested in remaining a partner with any new owners.

The service is now on a firm footing despite its losses, he says, and Virgin says it is "pleased with [the channel's] progress." A Virgin takeover of the 65% of Super Channel it does not already own is not ruled out by observers here,

Super Channel was set up as a best-of-Britain service, drawing from BBC-TV and 15 indie TV cos

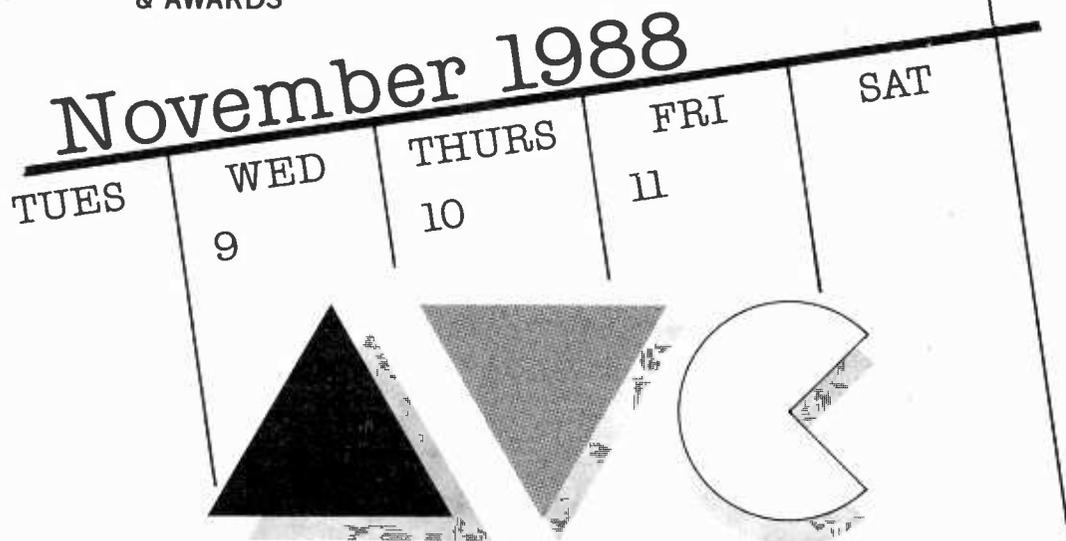
should the sale negotiations come to nothing.

U.S. corporations have shown growing interest in European media as deregulation on this side of the Atlantic opens new opportunities for broadcasters of all kinds. United Cable for instance, one of the present bidders, is also involved in applications for U.K. cable franchises.

In theory, overseas holdings in these are limited by legislation, but the Cable Authority here has indicated it would like to see such restrictions abolished.

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

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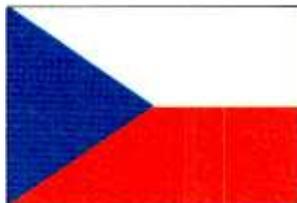
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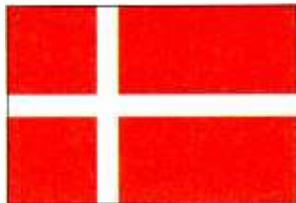
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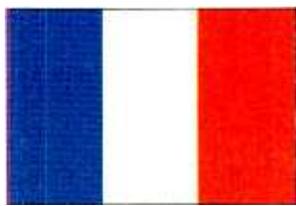
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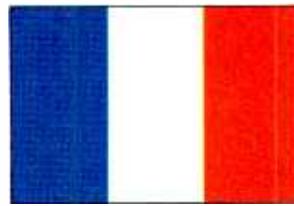
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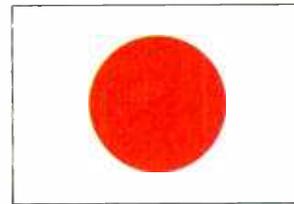
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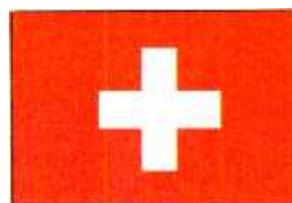
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1	1	GOLE MY WAY WITH JACK WICKLIAMS	Widdowson Enterprises Inc.	2001	Easy to follow guide to the beginning of C. Dery and Loretta's football debut. All this compilation has to do with football. Best Man's method, we have done it by 30 to 60 yards. Jim Conway displays the techniques of gain in the special of how to...
2	2	THE BEST OF THE FOOTBALL	22 Communications	12 0009	A detailed guide to the art of using the program on video or audio. Includes all football greats plus the NFL's greatest players.
3	3	WARREN MILLER'S LEARN TO SKI BETTER	NFL Films Video	11 1111	Warren Miller's ski instruction series. This program on video or audio includes all the techniques of skiing. Includes all the techniques of skiing. Includes all the techniques of skiing.

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2	NEW	STING THE VIDEOS PART 1	Sting	1987	51 17
3	2	CONTROL THE VIDEOS, PART 2	Janet Jackson	1987	51

Billboard. TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	TITLE	Copyright Owner/Manufacturer	Catalog Number	REMARKS
1	1	JANE FONDA'S LOW IMPACT HEALTH AND FITNESS	KVC/ICA Video Pro	12 0170	Jane Fonda's personal workout routine. Includes all the techniques of fitness. Includes all the techniques of fitness.
2	2	JANE FONDA'S NEW WORKOUT	KVC/ICA Video Pro	12 0171	Jane Fonda's personal workout routine. Includes all the techniques of fitness. Includes all the techniques of fitness.
3	3	RICHARD SIMMONS AND THE SILVER FOLIES	KVC/ICA Video Pro	12 0172	Richard Simmons' personal workout routine. Includes all the techniques of fitness. Includes all the techniques of fitness.

Billboard. RECREATIONAL SPORTS

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	TITLE	Copyright Owner/Manufacturer	Catalog Number	REMARKS
1	1	GOLE MY WAY WITH JACK WICKLIAMS	Widdowson Enterprises Inc.	2001	Easy to follow guide to the beginning of C. Dery and Loretta's football debut. All this compilation has to do with football. Best Man's method, we have done it by 30 to 60 yards. Jim Conway displays the techniques of gain in the special of how to...

Billboard. BUSINESS AND EDUCATION

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	TITLE	Copyright Owner/Manufacturer	Catalog Number	REMARKS
1	1	REPORTS: HOW TO BUY CONDOL. OR CO-OP	Karl Lorner Home Video	074	Information on choosing for and selecting a new or used car.
2	2	REPORTS: HOW TO BUY CONDOL. OR CO-OP	Karl Lorner Home Video	074	Information on choosing for and selecting a new or used car.

Billboard. HOBBIES AND CRAFTS

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THIS WEEK	LAST WEEK	TITLE	Copyright Owner/Manufacturer	Catalog Number	REMARKS
1	1	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	22 Communications	12 0009	The top chef in Louisiana. Includes all the techniques of cooking. Includes all the techniques of cooking.
2	2	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	22 Communications	12 0010	The top chef in Louisiana. Includes all the techniques of cooking. Includes all the techniques of cooking.

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Billboard. THE CLIP LIST™

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ADDS Gregg Allman, Slip Away Boy Meets Girl, Waiting For A Star To Fall Circus Of Power, Call Of The Wild Johnny Clegg & Savuka, Take My Heart Away Cruise Control, No Condom No Sex Frozen Ghost, Round And Round Hunters & Collectors, Back On The Bredline New Edition, If It Isn't Love New Frontier, Under Fire Rock City Angels, Deep Inside My Heart Shriekback, Get Down Tonight Henry Lee Summer, Hands On The Radio Vixen, Edge Of A Broken Heart Neil Young, Hey Hey	ADDS Michael Jackson, Another Part Of Me	ADDS Paula Abdul, The Way That You Love Me Loose Ends, Mr. Bachelor Phil Collins, A Groovy Kind Of Love Bobby Brown, My Prerogative Ready For The World, My Girl George Benson, Let's Do It Again Kid-N-Play, Gittin' Funky Karyn White, The Way You Love Me
NOUVEAUX Julia Fordham, Happy Ever After	NOUVEAUX Julia Fordham, Happy Ever After	NOUVEAUX Julia Fordham, Happy Ever After
POWER Beach Boys, Kokomo Peter Cetera, One Good Woman Taylor Dayne, I'll Always Love You Glenn Frey, True Love Bobby McFerrin, Don't Worry, Be Happy	POWER Beach Boys, Kokomo Peter Cetera, One Good Woman Taylor Dayne, I'll Always Love You Glenn Frey, True Love Bobby McFerrin, Don't Worry, Be Happy	POWER Beach Boys, Kokomo Peter Cetera, One Good Woman Taylor Dayne, I'll Always Love You Glenn Frey, True Love Bobby McFerrin, Don't Worry, Be Happy
HEAVY Rick Astley, It Would Take A Strong Strong Man Basia, Time And Tide Phil Collins, A Groovy Kind Of Love Johnny Hates Jazz, I Don't Want To Be A Hero Kenny Loggins, Nobody's Fool Sade, Nothing Can Come Between Us UB40, Red, Red Wine	HEAVY Rick Astley, It Would Take A Strong Strong Man Basia, Time And Tide Phil Collins, A Groovy Kind Of Love Johnny Hates Jazz, I Don't Want To Be A Hero Kenny Loggins, Nobody's Fool Sade, Nothing Can Come Between Us UB40, Red, Red Wine	HEAVY Michael Jackson, Another Part Of Me Jeffrey Osborne, She's On The Left Salt-N-Pepa Featuring E.U., Shake Your Thang Tony! Toni! Toné!, Born Not To Know Tracy Chapman, Fast Car Teddy Pendergrass, 2 A.M. Freddie Jackson, Nice 'N' Slow Bobby McFerrin, Don't Worry, Be Happy New Edition, You're Not My Kind Of Girl Sade, Nothing Can Come Between Us Deniece Williams, I Can't Wait Deon Estus, Me Or The Rumours
MEDIUM George Benson, Let's Do It Again Toni Childs, Don't Walk Away Robert Cray, Don't Be Afraid Of The Dark Giant Steps, Another Lover Hall & Oates, Missed Opportunity Bruce Hornsby & The Range, Look Out Any Window Huey Lewis & The News, Perfect World Steve Miller, Ya Ya Kylie Minogue, The Loco-Motion Olivia Newton-John, The Rumour Four Tops, Indestructible Steve Winwood, Don't You Know What The Night	MEDIUM George Benson, Let's Do It Again Toni Childs, Don't Walk Away Robert Cray, Don't Be Afraid Of The Dark Giant Steps, Another Lover Hall & Oates, Missed Opportunity Bruce Hornsby & The Range, Look Out Any Window Huey Lewis & The News, Perfect World Steve Miller, Ya Ya Kylie Minogue, The Loco-Motion Olivia Newton-John, The Rumour Four Tops, Indestructible Steve Winwood, Don't You Know What The Night	MEDIUM Four Tops, Indestructible Evelyn "Champagne" King, Hold On Kool Moe Dee, No Respect George Michael, Monkey Kool & The Gang, Rags To Riches Gregory Hines, That Girl Wants To Dance With Me EPMD, Strictly Business Go-Go Posse, D.C. Don't Stand For Dodge City Good Question, Got A New Love Taylor Dayne, I'll Always Love You
ACTIVE Britny Fox, Long Way To Love Toni Childs, Don't Walk Away Phil Collins, A Groovy Kind Of Love Tommy Conwell/Young Rumlbers, I'm Not Your Man Erasure, Chains Of Love The Escape Club, Wild Wild West Information Society, What's On Your Mind Robert Plant, Ship Of Fools Sting, They Dance Alone UB40, Red, Red Wine	ACTIVE Britny Fox, Long Way To Love Toni Childs, Don't Walk Away Phil Collins, A Groovy Kind Of Love Tommy Conwell/Young Rumlbers, I'm Not Your Man Erasure, Chains Of Love The Escape Club, Wild Wild West Information Society, What's On Your Mind Robert Plant, Ship Of Fools Sting, They Dance Alone UB40, Red, Red Wine	ACTIVE Britny Fox, Long Way To Love Toni Childs, Don't Walk Away Phil Collins, A Groovy Kind Of Love Tommy Conwell/Young Rumlbers, I'm Not Your Man Erasure, Chains Of Love The Escape Club, Wild Wild West Information Society, What's On Your Mind Robert Plant, Ship Of Fools Sting, They Dance Alone UB40, Red, Red Wine
MEDIUM Rick Astley, It Would Take A Strong Strong Man Blue Zone, Jackie Depeche Mode, Strangelove '88 Fabulous Thunderbirds, Powerful Stuff Fat Boys, Are You Ready For Freddy? Femme Fatale, Waiting For The Big One Glenn Frey, True Love Debbie Gibson, Staying Together Hothouse Flowers, Don't Go Colin James, Voodoo Thing L.A. Guns, Electric Gypsy Little Feat, Hate To Lose Your Lovin' Ziggy Marley & The Melody Makers, Tumblin' Down Reckless Sleepers, If We Never Meet Again Salt-N-Pepa Featuring E.U., Shake Your Thang Joe Satriani, Always With Me, Always With You Transvision Vamp, Tell That Girl To Shut Up Vinnie Vincent Invasion, Love Kills Winger, Madalaine	MEDIUM Rick Astley, It Would Take A Strong Strong Man Blue Zone, Jackie Depeche Mode, Strangelove '88 Fabulous Thunderbirds, Powerful Stuff Fat Boys, Are You Ready For Freddy? Femme Fatale, Waiting For The Big One Glenn Frey, True Love Debbie Gibson, Staying Together Hothouse Flowers, Don't Go Colin James, Voodoo Thing L.A. Guns, Electric Gypsy Little Feat, Hate To Lose Your Lovin' Ziggy Marley & The Melody Makers, Tumblin' Down Reckless Sleepers, If We Never Meet Again Salt-N-Pepa Featuring E.U., Shake Your Thang Joe Satriani, Always With Me, Always With You Transvision Vamp, Tell That Girl To Shut Up Vinnie Vincent Invasion, Love Kills Winger, Madalaine	MEDIUM Rick Astley, It Would Take A Strong Strong Man Blue Zone, Jackie Depeche Mode, Strangelove '88 Fabulous Thunderbirds, Powerful Stuff Fat Boys, Are You Ready For Freddy? Femme Fatale, Waiting For The Big One Glenn Frey, True Love Debbie Gibson, Staying Together Hothouse Flowers, Don't Go Colin James, Voodoo Thing L.A. Guns, Electric Gypsy Little Feat, Hate To Lose Your Lovin' Ziggy Marley & The Melody Makers, Tumblin' Down Reckless Sleepers, If We Never Meet Again Salt-N-Pepa Featuring E.U., Shake Your Thang Joe Satriani, Always With Me, Always With You Transvision Vamp, Tell That Girl To Shut Up Vinnie Vincent Invasion, Love Kills Winger, Madalaine
BREAKOUTS All About Eve, Every Angel Robert Cray, Don't Be Afraid Of The Dark Joanna Dean, Ready For Saturday Night King's X, Shot Of Love Holly Knight, Heart Don't Fail Me Now Primitives, Crash Psychedelic Furs, All That Money Wants	BREAKOUTS All About Eve, Every Angel Robert Cray, Don't Be Afraid Of The Dark Joanna Dean, Ready For Saturday Night King's X, Shot Of Love Holly Knight, Heart Don't Fail Me Now Primitives, Crash Psychedelic Furs, All That Money Wants	BREAKOUTS All About Eve, Every Angel Robert Cray, Don't Be Afraid Of The Dark Joanna Dean, Ready For Saturday Night King's X, Shot Of Love Holly Knight, Heart Don't Fail Me Now Primitives, Crash Psychedelic Furs, All That Money Wants
CURRENT Kenny Rogers, When You Put Your Heart In It Keith Whitley, Don't Close Your Eyes Sweethearts Of The Rodeo, Satisfy You Ricky Van Shelton, I Leave This World Loving You Oak Ridge Boys, Gonna Take A Lot Of River Mel McDaniel, Real Good Feel Good Song Dwight Yoakam & Buck Owens, Streets Of Bakersfield Lonnice Mack, Too Rock For Country ... Frank Burgess, American Man T. Graham Brown, RFD 30529 Foster & Lloyd, What Do You Want From Me This Time? Randy Van Warmer, Where The Rocky Mountains ... Restless Heart, Bluest Eyes In Texas The Judds, Give A Little Love Rodney Crowell, I Couldn't Leave You If I Tried The Wagoners, I Wanna Know Her Again Dean Dillon, The New Never Wore Off My Sweet Baby Rosanne Cash, Runaway Train Tanya Tucker, Strong Enough To Bend Desert Rose Band, Summer Wind	CURRENT Kenny Rogers, When You Put Your Heart In It Keith Whitley, Don't Close Your Eyes Sweethearts Of The Rodeo, Satisfy You Ricky Van Shelton, I Leave This World Loving You Oak Ridge Boys, Gonna Take A Lot Of River Mel McDaniel, Real Good Feel Good Song Dwight Yoakam & Buck Owens, Streets Of Bakersfield Lonnice Mack, Too Rock For Country ... Frank Burgess, American Man T. Graham Brown, RFD 30529 Foster & Lloyd, What Do You Want From Me This Time? Randy Van Warmer, Where The Rocky Mountains ... Restless Heart, Bluest Eyes In Texas The Judds, Give A Little Love Rodney Crowell, I Couldn't Leave You If I Tried The Wagoners, I Wanna Know Her Again Dean Dillon, The New Never Wore Off My Sweet Baby Rosanne Cash, Runaway Train Tanya Tucker, Strong Enough To Bend Desert Rose Band, Summer Wind	CURRENT Kenny Rogers, When You Put Your Heart In It Keith Whitley, Don't Close Your Eyes Sweethearts Of The Rodeo, Satisfy You Ricky Van Shelton, I Leave This World Loving You Oak Ridge Boys, Gonna Take A Lot Of River Mel McDaniel, Real Good Feel Good Song Dwight Yoakam & Buck Owens, Streets Of Bakersfield Lonnice Mack, Too Rock For Country ... Frank Burgess, American Man T. Graham Brown, RFD 30529 Foster & Lloyd, What Do You Want From Me This Time? Randy Van Warmer, Where The Rocky Mountains ... Restless Heart, Bluest Eyes In Texas The Judds, Give A Little Love Rodney Crowell, I Couldn't Leave You If I Tried The Wagoners, I Wanna Know Her Again Dean Dillon, The New Never Wore Off My Sweet Baby Rosanne Cash, Runaway Train Tanya Tucker, Strong Enough To Bend Desert Rose Band, Summer Wind

MUSIC VIDEO

NEW VIDEOCLIPS

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

BAD COMPANY
No Smoke Without A Fire
Dangerous Age/Atlantic
Julio Caro/Siren Pictures
Mark Romanek

BLUE ZONE U.K.
Jackie
Big Thing/Arista
Tim Broad
Tim Broad

BROS
I Owe You Nothing
Push/Epic
Warren Hewlett/VIVID Productions
Andy Morahan

THE CHURCH
Reptile
Starfish/Arista
Chuck Stadler
Chuck Stadler

JIMMY CLIFF
Hangin' Fire
Hangin' Fire/Columbia
Stephanie Bennett
Stephanie Bennett

TOMMY CONWELL & YOUNG RUMBLERS
I'm Not Your Man
Rumble/Columbia
Tim Clausen/Propaganda Films
David Hogan

TAYLOR DAYNE
I'll Always Love You
Tell It To My Heart/Arista
Steven Saporta
Peter Israelson

THE FOUR TOPS
Indestructible
Indestructible/Arista
Bill Brigode, Nicholas Myers/The Company
Maurice Phillips

VIDEO TRACK

LOS ANGELES

TEEN THROB Glenn Medeiros has completed a video for his new Amherst Records single, "Long And Lasting Love (Once In A Lifetime)." **Mark Fogetti** directed; **Leonard Silver**, **Jeff Tyzik**, and the **Great Atlantic Picture Co. Inc.** co-produced.

Capitol's Tracie Spencer was in at **SIR's Stage 3** for the shoot for her new single, "Hide And Seek." **Peter Nydrle** directed and produced.

NEW YORK

A PUBLIC service announcement featuring **Madonna** was shot recently at a Manhattan high school by **Picture Vision** in conjunction with **Musicians For Life**, a non-profit organization attempting to fight AIDS among young people. **David Wunsch** produced the 30-second spot, which was directed by **Steve Moses**.

IBIS Communications recently wrapped a rap video for the single "Girls I Got 'Em Locked" by **Super Lover Cee & Casanova**. The single is from the act's new album of the same name on **DNA International**, distributed by **Elektra**. The clip was shot on location in

DEBBIE GIBSON
Staying Together
Out Of The Blue/Atlantic
Paul Flattery/FYI
Jim Yukich

HALL & OATES
Missed Opportunity
Ooh Yeah!/Arista
Joe Hinman
Kathy Dougherty

THOMAS LANG
The Happy Man
Fingers And Thumbs/Portrait/CBS
Aubrey Powell
Peter Christopherson

KENNY LOGGINS
Nobody's Fool
Back To Avakon/Columbia
Paul Flattery/FYI
Jim Yukich

NEW KIDS ON THE BLOCK
Please Don't Go Girl
Hangin' Tough/Columbia
Bryan Johnson
Doug Nichol

BILLY OCEAN
Tear Down These Walls
Tear Down These Walls/Arista
Lynne Miller/AWGO
Marcelo Aniano

PSYCHEDELIC FURS
All That Money Wants
All Of This And Nothing/Columbia
Randy Lippert
Walter Willington

CARLY SIMON
Do The Walls Come Down
Greatest Hits Live/Arista
Champion Entertainment, HBO
Tony Mitchell

WILD
Hurricane
Wild/Columbia
Chris Symes
Andy Delaney, Monte Whiteblom

DENIECE WILLIAMS
I Can't Wait
As Good As It Gets/Columbia
Howard Woodfinden
John Dahl

WITNESS
Do It Till We Drop
Witness/Arista
Greg Hyman
Hart Perry

Harlem and Astoria, Queens.

OTHER CITIES

PICTURE VISION recently visited the Spanish island of Ibiza to film **Julio Iglesias'** clip for his single "Ae Ao," from the international superstar's **Columbia** album "Non Stop." The clip was filmed on the streets of Ibiza as well as in one of the island's hottest nightclubs, **Pacha**. Producer **Jon Small** and director **Peter Israelson** report no shortage of female extras—all that was needed was a trip to the beach.

Siren Pictures was in Europe recently handling videos for **Atlantic's Bad Company** and **Warner Bros.' a-Ha**. The **Bad Company** video for "No Smoke Without Fire" was directed by **Mark Romanek** at the **Greenwich Gasworks** in England; **a-Ha's** clip for "Touchy" was directed by **Kevin Molony** in **Deauville, France**.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036**.

Mining Old Gold: Peter, Paul, & Mary Move To CD

It has been 27 years since Peter, Paul, & Mary recorded their first Warner Bros. album, "Peter, Paul And Mary." Released in 1962, it became an instant classic. The album was in the Billboard top 10 for 10 months, remained in the top 20 for two years, and did not drop off the Hot 100 album chart until 3 1/2 years after its release. In this Billboard exclusive, Peter Yarrow proves that you can indeed go home again as he reflects on the original early-'60s sessions and on his work this year remixing that landmark recording for its recent rerelease on compact disk.

BY PETER YARROW

NEW YORK The adventure of remixing the first Peter, Paul, & Mary album for CD was nothing short of a treasure hunt leading straight to the pirate's cache of gold and jewels.

Actually, it was more like rediscovering an early diary filled with youthful passion and innocence, hinting at the later course of events—in this case, the career of PP&M.

In this adventure, I realized that our first album, and the signature of our beginnings, had never been heard before. Remixing it was like lifting the gauze covering a photograph and revealing not the sub-

stance of the image but its soul. The realization came to me in an instant.

I was listening to the new version of "500 Miles" with Lee Herschberg, a co-engineer on some of our early albums who lived that '60s era

'This was like a treasure hunt'

with us and shared the glory of those halcyon days of recording.

Lee and I compared the first album—as it is still sold in record stores—with the new, digital version by starting both at the same time and switching back and forth. The difference was astonishing.

This was more than an update. This was like comparing vegetables picked fresh from the garden with the canned variety.

The difference between the remixed "Peter, Paul And Mary" (Warner Bros. 1449) and the original is much greater than that between other CDs and their earlier vinyl counterparts.

The original tape was recorded by one of the recognized engineering geniuses of his time, Bill Schwartz. He engineered our first four albums and was somewhat of a mentor to a generation of today's best sound engineers and producers, including the renowned Phil Ramone, who later helped PP&M into stage

two of our recording career. The sounds of the original tape are almost equal to today's state-of-the-art recording.

On those original sessions, Bill used the old Neumann U47 tube microphones, which are still coveted, extremely costly, and frequently hauled out to record the vocals for contemporary artists.

It is also significant to note that the multitrack machine on which we recorded the first album had only three tracks. We used Ampex tape with a thick, durable oxide coating that has remained virtually intact throughout these 27 years.

Our manager, Albert Grossman, contributed the suggestion that each voice be recorded on a separate track. This was unusual; the voices of other groups, like the Kingston Trio, were generally combined on the center track.

The separation of our voices—mine total left, with my guitar; Mary center; and Noel Paul to the extreme right, with his guitar—was intended to reveal the voices with the greatest possible clarity and to create an intimacy that became characteristic of the so-called PP&M sound.

This stereo imaging, we later learned, allowed many a budding musician to turn up channel right, learn Noel's guitar part, and then proceed to the other side and learn mine.



Because of the way we recorded those original vocals, we are able now, in 1988, to have the luxury of equalizing each of the voices individually using today's technology. Thus we were able on the CD to add the appropriate highs and lows, carving the sound with today's graphic and parametric equalizers, thereby overcoming the midrange emphasis that was common to recorded vocals of that era.

In 1961, there were generally three choices for equalization on the recording console—3 kilohertz, 5 kHz, and 100 hertz. Outboard EQ was a rarity in those days, although the famous MEQ5 was in some racks at the time. As a rule, subtle and complex changes in EQ were not possible, so what the microphone saw was pretty much what you got, and if you didn't like the sound, you'd change mikes rather than re-EQ at the board.

Noise reduction systems such as
(Continued on next page)



Music evolves, the technology changes, but some names remain the same. The years have obviously been good to Peter, Paul & Mary. The famous trio is shown, above top, the way they looked in concert in 1962 and, above, in 1988 following the remix and rerelease of the group's debut album on CD.

AUDIO TRACK

NEW YORK

PRODUCER Michael Frondelli worked on basic tracks for Atlantic's Firetown at Mediasound. Lolly Grodner assisted.

The New York-based ASL Mobile Audio Unit was out on audio assignments for video/film shoots, radio broadcasts, and audio recordings recently, catching Thomas Dolby, Living Colour, Soul Asylum, and Pat McLaughlin for WBCN-FM Boston (Dolby's show was also filmed for future release) and the Bears with Adrian Belew, the Fall, Luxuria, and the Screaming Blue Messiahs for WFNX-FM Boston. The artists were recorded live at various Boston-area clubs, including the Paradise Rock Club, TT The Bear's Club, the Metro, and The Channel. Also, the Beach Boys were tracked at an outdoor concert (13,000 attendance) at the New London Sub Base in Groton, Conn. All production projects were recorded, engineered, and mixed by Steven Remote of Remote Men Visual Music. ASL's crew included Cynthia "CD" Daniels, Chris "Killer" Schubert, Chris Monte, and Jimmy "On Time" Murphy.

Tech support was by Rick Dezme-lyk and Rainer Michelis.

Robert Clivilles & David Cole completed a remix of Chaka Khan's "Clouds" at Quad. "Bon-zai" Jim Lyon engineered the mix with Steve "Griff" Griffin on overdubs. Robbie Norris assisted. Also, David Shaw of Warner Bros. and Winston Jones produced a remix of Khan's "Fate." Bob Blank engineered, assisted by Rick Slater. Both tunes are featured on her upcoming Warner Bros. compilation album. Other remixes completed by the duo include Climie Fisher's "Bleed For You" (mixed by Bruce Miller) and CCP's "Hard Work."

Yolanda was in at Power Play, belting out her new single, "When The Pieces Fall," with producers Norty Cotto and Todd Terry. Cotto engineered the project; Rick "Slick" Zeno assisted.

Joe and Arif Mardin were in at Greene Street Recording with Aretha Franklin to work on a remake of "Think" for Arista. Rod Hui was at the board; Chris "Dyna" Shaw assisted. Also, Hank Shocklee and Eric Sadler were in with Philip Glass complete-
(Continued on page 60)

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H I T M A K E R S
USE IT

PETER, PAUL, & MARY

(Continued from preceding page)

dbx and Dolby as well as elevated level tape and 30-inch-per-second tape machines had yet to be developed. What we were working with was a 1961 (almost) "direct-to-2-track" tape recording, extremely noise free even by today's analog standards. There was an absence of electronic noise buildup, which began to be critical in the late '60s with the advent of 8- and 16-track recorders.

In transferring the master for mixdown to digital 2-track, Lee and I used a specially designed 3-track head that he owned and had ordered for just such a project as this. It is far superior to those available 27 years ago. We then transferred the original 3-track master directly to digital tape. The information from that point on would be unaffected by the type of loss that successive generations suffered in 1961.

The next step was to remix the audio through the SSL board using state-of-the-art digital echo that was very transparent and therefore quite different from what we used in 1961.

In those days, echo was comparatively opaque and quite midrange in quality, and if used more than a little it obscured the detail of the recorded signal. Many artists recorded in churches or halls at the time in order to get a more pleasant, "wetter," ambience. But we recorded in an almost "dead" studio, and the usable amount and the character of echo were very limited by today's standards.

With EQ in the 8 kHz-12 kHz range easily heard on today's sound systems and really providing the "air" needed to "hear the space" around a recorded sound, a whole other clarity, dimension, and separation of sound can now be achieved. Remember, in the old days, studio monitors—usually Altec 604s—were not at all "flat," and any sound above 5 kHz-7 kHz was not easily heard; nor was sound below 100 Hz, for that matter.

So what does one hear on the CD besides a much cleaner, brighter, richer, bigger sound? Well, if one cares to listen analytically, one hears the vibrato of the voices. It is very slight and very fast, different from the vibrato of "pop" voices.

More than that, one can hear the emotion, the energy, and the personality of the music much more easily. And that's why I said I had never really heard the group before the remix.

Will the later PP&M albums sound as radically different as PP&M 1449 once they are transferred to CD? No. By the mid-'60s, the technology had improved, and anyway, it's a big job to remix 16- or 24-track recordings. There's a lot of "magic" in those early mixes, and frequently one can't do better or even get it back.

In those cases, one must be content to re-EQ the original 2-track mixes, go to digital with them, and simply hear the old recordings with greater clarity.

But for 3-track tapes especially, if you can get the original artists and engineers to participate in the remix, there will be a treasure trove to discover.



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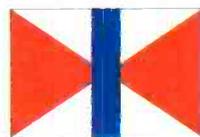
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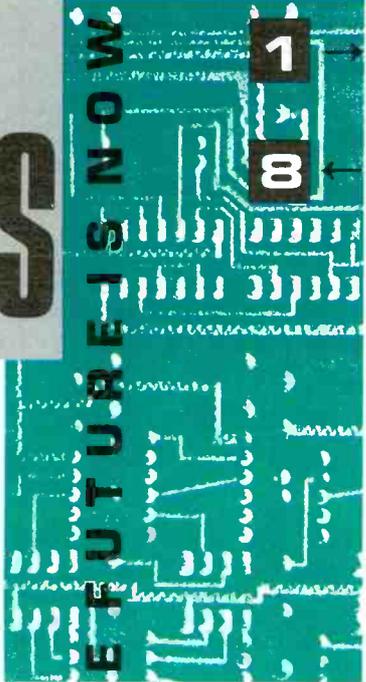
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• Ken Karp [212]
536-5017 • London
Tony Evans 44-1-
439-9411 • Amster-
dam Ron Betist
31-20-662-84-83

AUDIO TRACK

(Continued from page 58)

ing a remake/remix of "Serra Palada" for Elektra. Hui ran the board with assistance from Shaw. Shocklee and Sadler also worked on Stetsasonic's "Talking All That Jazz" for Tommy Boy Records and new tracks for Geffen group 7A3.

LOS ANGELES

AT SUNSET SOUND FACTORY, Los Lobos recorded an album project for Warner/Slash, titled "Acoustic Folk." Larry Hirsch ran the board, and Scott Woodman assisted. Producer Mitchell Froom worked on Tim Finn's (former member of Split Enz and brother of Neil Finn of Crowded House) Capitol album. Tchad Blake was at the controls; Mike Kloster assisted. Froom also tracked keyboards on Elvis Costello's new album project. Kevin Killen manned the desk.

CBS/U.K. artist Te Starr put down basic tracks at WEC Studios. Jae Jarrett produced, Santiono Scotti engineered, and Ken Allen assisted. Jarrett and Scotti also tracked Darcey Brainerd and the soundtrack for the upcoming HBO special "Faces."

Alexander O'Neal was in at Elumba remixing "Sunshine," "Crying Over Time," and "What Can I Do To Make You Love Me" from his Tabu/CBS album. Fred Howard ran the board; Michael Moore produced.

At Genetic Music, composer Parmer Fuller recorded vocals on three songs for the upcoming motion picture "Saturday The 14th Strikes Again." Richard Rosing engineered.

David Forman was in at Master Control with the Clasica Moderna

group Zerimar, mixing Budweiser beer spots for Anheuser-Busch. Graydon Hillock produced; Joel Soifer worked the board.

Producer Steve Beltran was in at Larrabee remixing the tune "Thief In Paradise" by Gladys Knight & the Pips for MCA. David Bianco engineered; Liz Cluse assisted. Also, Stacy Lattisaw's tune "Call Me" was recently re-mixed by Taavi Mote for MCA. Mote produced and engineered; Andy Batwinas assisted.

NASHVILLE

ROYAL COURT OF CHINA was in at the Sound Emporium, overdubbing and mixing tracks for an A&M album project. Vic Maile produced and engineered. Also, Steve Earle mixed live tapes with engineer Andy Byrd for MCA. And, Mike Reid mixed a project for RCA with producer Bruce Dees. Doug Johnson engineered.

Jeff Chance was in at the Music Mill working on Curb album tracks with producer Harold Shedd. Jim Cotton and Joe Scaife engineered. Also, David Ball was in with producer Mark Wright, tracking overdubs and working on mixes for an RCA album. Scaife and Paul Goldberg engineered. And, Marcus Hummon was in with producer Hutch Curry, tracking an MTM project. Cotton and George Clinton ran the board.

OTHER CITIES

JIMMY DAVIS & JUNCTION stopped by Sounds Unreel, Memphis, Tenn., to record "My Way Or The Highway" for the Chrysalis soundtrack to "A Nightmare On Elm Street 4: The Dream Master."

Don Smith and John Scott produced, and Smith ran the board.

Nikos Lyras produced and engineered three tracks for New Memphis Music Inc. at Cotton Row Recording in Memphis: "If I Could Do It All Over Again," "Nothing Is Forever," and "Line Of Fire." Also, Pete Pedersen was in, working on several jingle packages for Peter Buck Productions.

The Cafe Racers recorded two sides at Memphis Sound Productions in Memphis. Jack Holder produced; John Fleskes and Dan Pfeifer were at the board. Contributing were Andy Tate on guitar and vocals, Richard Thompson on vocals, Eric Wallace on drums and vocals, and Rusty Stavelly on keys, sax, bass, guitar, and vocals. Also, Willie Bearden and Jerry Hayes produced a novelty number titled "The Jap Rap," a rap tune with Japanese lyrics, intended for international marketing. Kurt Clayton and Jimmy Enck are featured; additional contributions are by Dr. Peter Takayama.

The American Gems digitally mixed tracks at Studio A, Dearborn Heights, Mich., for an upcoming self-produced album. Eric Morgeson was at the controls; Chris Tabor assisted.

Mic Murphy & David Frank (aka the System) recorded two tracks at Quantum Studios in Jersey City, N.J., with George Daly. The tracks were for Elektra's artist/song-writer Marc V., whose upcoming album is titled "Beat Noir."

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

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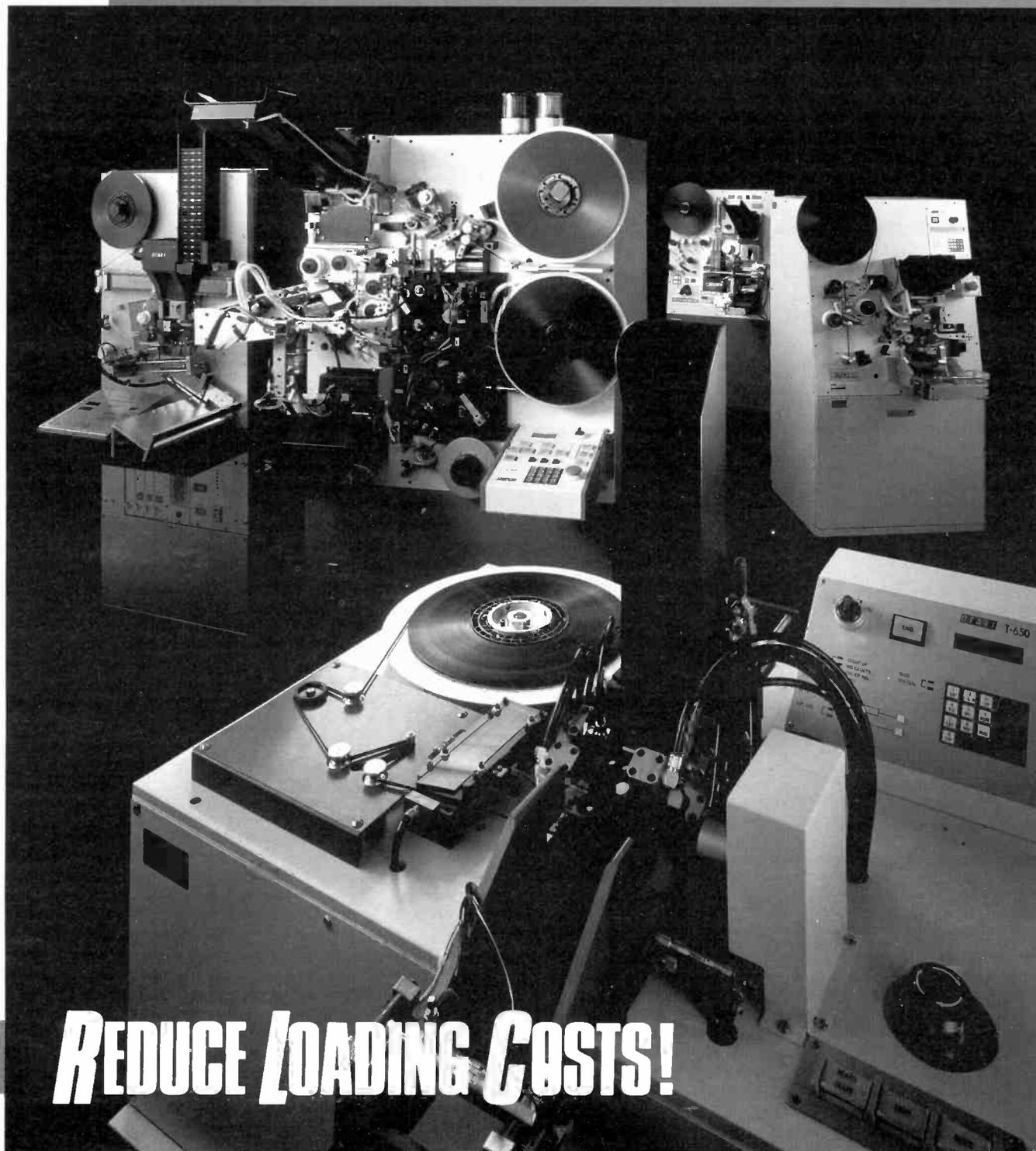
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OTARI

Japan Set For '88 Audio Fair In October

TOKYO Seventy-four companies are set to take part in the 1988 Audio Fair here Oct. 4-9. The Japan Audio Assn. claims the event, which is supported by a range of government and industry organizations, is the biggest consumer audio/video fair in the world.

Attendance at last year's five-day fair totaled 252,405, far greater than the usual attendance at the Consumer Electronics Shows held biannually in the U.S. In 1986, the last time a six-day event was held, the attendance was 317,559. Admission this year will cost about \$6 per person. The first day of the event is reserved for manufacturers and buyers; the remaining five days will be open to the public.

According to the JAA, a full range of DAT hardware will be on display, as will prerecorded DAT software. A special commemorative DAT tape titled "Stakkato" will be on sale for \$37.50. Also on sale will be CD-7, a test CD priced at \$16.50, and CD-6, a gold-coated superaudio test CD priced at \$30.

The fair's backers include the Ministry of International Trade and Industry, the Education Ministry, the Electronic Industries Assn. of Japan, the Japan Phonograph Record Assn., and the Japan Broadcasting Corp. SHIG FUJITA

NEW PRODUCTS & SERVICES

SKY HAS NO LIMIT: Skyline Studios in New York has opened its third 24-track room, a MIDI production facility equipped with a 36-input 2500 series Amek console and a large selection of synths and samplers by Yamaha, E-mu Systems, Casio, Akai, Roland, and Oberheim. Macintosh and Atari computers are used to run the software and sequencing is also handled by an Akai MPC-60. In addition, Skyline also reports that it has added two Mitsubishi X-800 multi-track recorders.

GOIN' SOUTH: Memphis Sound Productions, one of the newest facilities in that market, is equipped with a new Neve V Series 48-input console with Necam moving fader automation. The studio boasts a Steven Durr-designed control room and a tri-level studio area stocked with Otari tape decks, a custom-designed monitor system featuring TAD components, and video decks for digital dubbing.

DIGITAL DEMOS: Lexicon Inc. staffers have been traveling the country demonstrating the many uses of the PCM-70 digital effects processor, one of the leading units in that field. The reason: Despite the fact that the device is practically a studio standard, many users "often don't tape the PCM-70's full potential," says Joel Silverman, the company's director of sales. Call Lexicon for details on the PCM-70 at 617-891-6790.

Atlantic-Prism Merger Fizzles Over \$\$ Dispute

BY JIM McCULLAUGH

LOS ANGELES The topsy-turvy home-video-supplier picture has taken another dramatic turn with the breakdown of a merger that had been agreed upon by the Atlantic Entertainment Group and the Prism Entertainment Corp. (Billboard, June 11).

Though the deal had been in the works for months, relations between the two firms apparently soured when representatives for the two sides could not agree to the financial terms of the deal. The surprise announcement comes on the heels of a statement issued in May by Atlantic officials that "all significant points have been negotiated" (Billboard, May 28). They had predicted that a "definitive merger agreement" was imminent.

The marriage would have resulted in the emergence of a new label,

Atlantic Video, and an invigorated Prism. Atlantic, however, now plans to create its own domestic home-video-distribution company and expects to commence operations in early 1989. Prism says its will continue to market B pictures and "expects to explore opportunities to acquire higher-quality product."

A Sept. 2 statement by Prism officials says the company had informed Atlantic that it was terminating all further steps in connection with the proposed merger "as a result of [Atlantic's] imposing new conditions to the merger relating to financing which would make funds available solely to AEG prior to the consummation of the merger."

A statement issued by Atlantic the same day claims the deal ran into problems as a result of "the very long period of time being required to close, which was caused in part by a new [Securities and Exchange Commission] ruling, resulting in a restructuring of the deal and an anticipated long proxy solicitation period." The company also says it will continue to proceed with financing independently in an effort to establish a home video arm.

The original agreement called for the publicly traded Prism to be absorbed into Atlantic and listed as the Atlantic Entertainment Group on the American Stock Exchange. The stockholders of privately held Atlantic were to have received 7.5 million shares of Prism's common stock, or about 77% of the then-outstanding common stock of the merged company.

Thomas J. Coleman, chairman of Atlantic, was to become chairman and chief executive officer of the merged company, while Barry Collier, Prism founder and vice chairman, was to become chief operating officer of the combined companies.

Coleman says it's too early to determine if Atlantic will set up its own field operation or "make a Nelson-Orion type of arrangement," he says, alluding to a recently announced deal in which Nelson Home Entertainment cut its overhead by agreeing to market titles through Orion Home Video's sales and administrative force. "All that should be ironed out in the next couple of weeks," he says.

Coleman says Atlantic has been committed to setting up its own U.S. video distribution arm for the past

year. The first five titles expected to be released on home video by the company next year, he says, are "A Summer Story," "Backfire," "The Borrower," "State Park," and "The Wolves Of Willoughby Chase."

The agreement with Prism was seen as a means of enhancing Atlantic's image and expanding its distribution capability into home video and syndicated television. Company officials played up the prospect of a merger with Prism when they attended the Cannes Film Festival in France last spring, apparently in the hopes of fostering an image as a diversified supplier. It was at Cannes that Atlantic's management released the statement saying that "all points have been negotiated and are subject only to final documentation and board approval of both companies."

Established in 1974 as an independent motion picture distributor and television program supplier, Atlantic has produced and/or distributed more than 120 films, including such

titles as "Picnic At Hanging Rock," "Madame Rosa," "Teen Wolf," and its sequel, "Teen Wolf II."

Until now, Atlantic has maintained various home-video-output deals with other distributors. Currently, all Atlantic Entertainment pictures are released on home video under a deal with Paramount Home Video. Among the films that are part of that deal are "Cop" [already available on home video], "Stormy Monday," and such upcoming titles as "Patty Hearst," "1969," and "A Soldier's Tale."

The proposed merger was seen as particularly significant to Prism in that it set up an A-title-oriented pipeline viewed as critical for the company's long-term home video survival.

In June, Prism's Collier admitted that it was getting tougher for independent companies in the marketplace and that Prism had "lasted as long as we could being profitable with B titles. We just filed our year-end earnings, and we went from

\$1.6 million to \$96,000 in earnings, which is a terrible indictment of the change in the marketplace. We had to struggle like hell to show a profit and to maintain our volume. We did it in spite of market conditions, but I would be the first to admit that I don't think we could do it again this year, which is why we looked for a logical alternative."

For the first quarter ended April 30, Prism reported net profits of \$402,000, or 18 cents a share, on revenues of \$5.02 million. Prism and its subsidiaries are home video and television syndication companies that sell and distribute programming in the U.S. and Canada and syndicate television programs to television stations and the major cable networks in the U.S. The company is also involved in the direct sale of programming to television stations in the international market.

Assistance in preparing this story was provided by Al Stewart in New York.

FOR WEEK ENDING SEPTEMBER 17, 1988

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★★ NO. 1 ★★				
1	2	7	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	1	13	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
3	3	37	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	8	23	KICK-TH THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
5	6	43	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
6	4	11	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
7	7	15	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
8	12	41	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
9	9	11	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
10	10	25	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
11	NEW ▶		... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
12	15	47	GRACELAND: THE AFRICAN CONCERT ●	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
13	NEW ▶		FAITH	CBS Music Video Enterprises 5301	George Michael	1988	SF	15.98
14	RE-ENTRY		MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
15	11	29	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
16	19	41	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
17	5	17	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
18	13	25	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
19	18	3	WHO'S BETTER, WHO'S BEST	Polygram Music Video Ltd. PolyGram Music Video 080345-3	The Who	1988	LF	24.95
20	16	5	CRAZY NIGHTS	Polygram Records Inc. Polygram Video 080301-3	Kiss	1988	SF	12.95

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.



Prism founder and vice chairman Barry Collier, pictured here at the recent Video Software Dealers Assn. Convention, was to become chief operating officer of a combined Prism-Atlantic video supplier. Before the deal fell through he had said the merger with Atlantic was a "logical alternative" to marketing strictly B titles. (Photo: Attila Csupo)

'Willow' Will Get Full Marketing Push

NEW YORK RCA/Columbia Pictures Home Video says its Nov. 22 release of "Willow" will be the focus of "the most comprehensive" marketing effort ever devised by the company.

The George Lucas epic adventure, which racked up some \$55 million at the box office, will be promoted on videocassette with television ads on such shows as "The David Letterman Show," "Saturday Night Live," "Macy's Thanksgiving Day Parade," and "The Tournament Of Roses Parade." Print ads are scheduled to

appear in TV Guide, People, Premiere, and McCall's, while a full slate of point-of-purchase material—including 5-foot banners and 4-foot standees—will be offered to dealers. The videocassette has a list price of \$89.95.

"The immediate goal of RCA/Columbia's sales and marketing strategy is to make 'Willow' one of the most eagerly anticipated home-video releases of the year and thus extend its success into the home-video marketplace," says Richard Pinson, the company's VP of sales and marketing.

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.

Setsujiro Onami is appointed president and chief executive officer of Pioneer Electronics USA. He has served with the company for more than 16 years and was most recently chairman/managing director of Pioneer's operations in Europe.



ONAMI



NETTERVILLE



DAVIES

Jim Netterville is promoted to Western regional sales manager for Buena Vista Home Video, Los Angeles. He had been a district sales manager for the Los Angeles, San Diego, and Phoenix, Ariz., territories.

S.I. Video, Los Angeles, names Gary Goldman director of operations. He had been financial VP for Warren Miller Enterprises. Also, Rob Stone, formerly with Random House, becomes manager, acquisitions and development, for S.I. Steve Handleman, formerly with the Handleman Co. and the Los Angeles Philharmonic as a sales manager, becomes inventory manager/buyer.

Keith Davies is named national sales manager, East, for Sharp Electronics' consumer video division. He had been national accounts manager.

newsline...

RCA/COLUMBIA PICTURES HOME VIDEO has given BMG exclusive distribution rights to its MusicVision line. Officials at BMG Distribution say the company will be the sole distributor of RCA/Columbia's music titles to video and record outlets in North America but is phasing out its involvement with RCA/Columbia's theatrical and kid vid product. "It's kind of a trade-off," says Manfred Kuehn, senior VP and general counsel for BMG's worldwide operations. He points out that the new distribution arrangement is a "continuation of the reorganization of distributors" throughout the video industry. The new pact is a modification of an existing licensing agreement that was originally signed by the two companies in mid-1982.

FIRST IT WAS 'DIRTY DANCING,' NOW 'SWAYZE DANCING': Heartthrob Patrick Swayze continues to ride the crest of the "Dirty Dancing" phenomenon. An instructional video starring the actor and his mom, noted dance instructor Patsy Swayze, is in the works and is expected on the market sometime in November. No price has been set for "Swayze Dancing," which will be available from Starmaster Home Video. The San Pedro, Calif.-based supplier is also looking to make a splash with another film star, Traci Lords. The former adult-video star is set to release a 47-minute workout tape based on "jazzethics." The video, "Warm Up With Traci Lords," is priced at \$39.95 and will be available from Starmaster beginning Sept. 23.

PARAMOUNT HOME VIDEO has extended its Sets Sail display contest until Oct. 1. The contest encourages dealers to create an in-store display for a sell-through promotion that offers 20 titles for \$19.95 each. Ten grand-prize winners will each receive a seven-day luxury cruise for two. "S.S. Paramount" windbreakers will be awarded to 100 runners-up and every entrant will receive an "S.S. Paramount" Navy-style cap.

HOME MOVIE MOGUL has changed its name to Raedon Entertainment Group. The Northridge, Calif., supplier of films made specifically for video says it has diversified into such other areas of entertainment as production, releasing, foreign sales, and seminar services. The new name reflects that diversification, says president and CEO Dennis Donovan.

VESTRON VIDEO will release both an R-rated and an unrated version of the remake of "And God Created Woman." Both versions of the steamy action thriller will be available beginning Nov. 2 for a list price of \$89.95.

CELEBRITY HOME ENTERTAINMENT is set to release a number of episodes from the 1976 animated television series "Ghostbusters." The company has acquired the distribution rights to 65 half-hour shows from Filmways Corp. and plans to release the first one Sept. 20 at a list price of \$39.95.

AL STEWART

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	2	87	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	26	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	4	13	MICKY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
5	6	48	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	8	39	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	5	100	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
8	7	7	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
9	30	150	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	10	78	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	9	11	MICKY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
12	11	48	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
13	13	13	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
14	15	76	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
15	14	14	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
16	12	53	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
17	33	10	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
18	19	11	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
19	16	2	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R	89.95
20	24	33	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
21	18	34	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
22	RE-ENTRY		THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	26	13	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
24	20	47	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
25	25	117	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
26	21	96	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
27	31	169	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
28	29	52	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
29	23	2	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	89.95
30	17	49	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
31	22	118	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
32	38	163	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
33	35	16	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
34	36	6	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R	89.95
35	28	98	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
36	NEW ►		MOONSTRUCK	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
37	NEW ►		THE LAST EMPEROR	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98
38	34	5	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R	89.95
39	39	31	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
40	37	144	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

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.

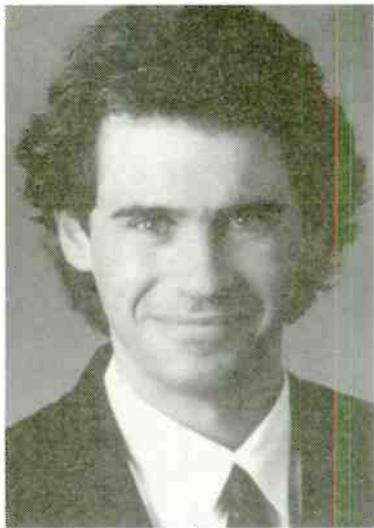
"Eat This—The Video," Healing Arts Home Video, 54 minutes, \$19.95.

More a glimpse at the lives of Dom DeLuise and his family than a cookbook, this program is a must for all fans of the actor/comedian. When not watching DeLuise visit Italian specialty stores or listening to him chat with friends in Brooklyn, N.Y., viewers are treated to recipes for such Italian standards as pasta *fagioli*, marinara sauce, and sausage with peppers.

Unfortunately, those earnestly seeking a video cooking manual will not find enough here to satisfy their appetites. Although the program is amusing, its lack of focus may hamper sales. Still, DeLuise's name recognition will help boost sales, and lovers of Italian cuisine may find enough flavor here to offset the program's shortcomings. **RICHARD T. RYAN**

"Avoid Repair Rip-offs," Spinner Software, 30 minutes, \$9.95.

Anyone who has ever found himself at the mercy of an auto mechanic—and that's almost everyone—will appreciate this informative program. According to statistics, nearly one-third of every dollar spent on auto repairs is wasted. In addition to teaching viewers how to avoid dishonest mechanics and common repair scams, this program shows car owners how to find a reputable repair shop and what recourse they have if they're dissatisfied with the *(Continued on next page)*



Miller Time. Comedian Dennis Miller makes his home video debut in the new Vestron Video release, "Live From Washington." The stand-up comic, better known as the smart-aleck anchorman on "Saturday Night Live Weekend Update," pokes fun at President Reagan, evangelists, The National Enquirer and many others during the 60-minute tape. The video will be available beginning Nov. 2 for a list price of \$39.95.

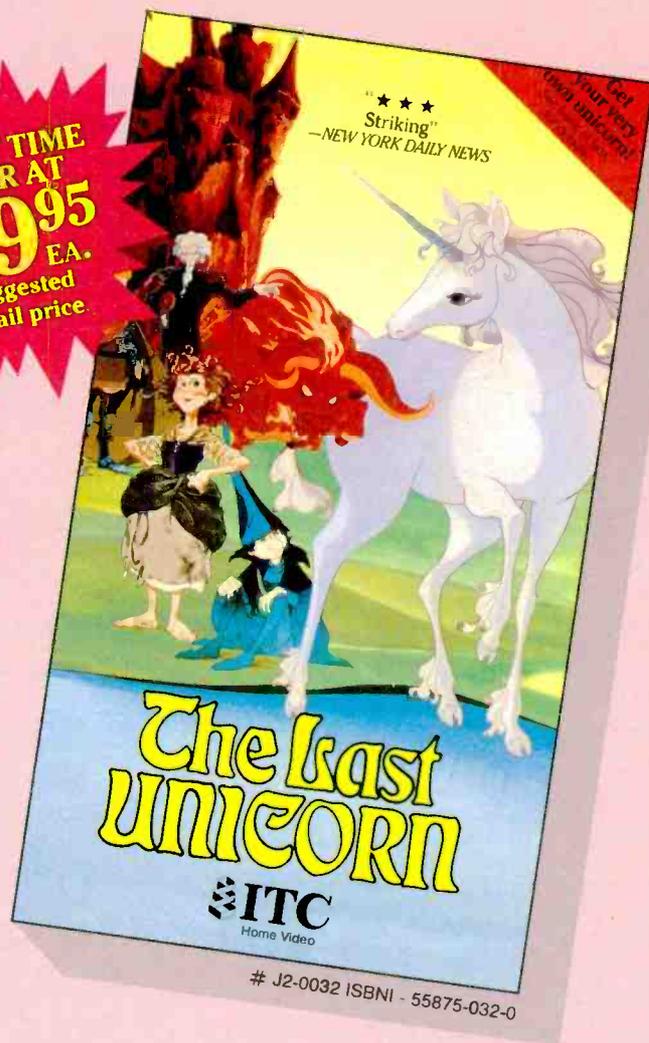


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PREBOOK: October 6 RELEASE DATE: October 20



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Hooping It Up. The Detroit Pistons' bid for a world championship last season is chronicled in a new video from CBS/Fox Home Video. Priced at \$19.95, the 60-minute video follows the Pistons' 1987-88 season up until the seventh game of the finals, when they were eliminated by the Los Angeles Lakers. Pictured at a party at The Palace in Auburn Hills, Mich., to celebrate the tape's release, from left, are Chuck Daley, coach of the Pistons; Joey Dimuro, CBS/Fox regional sales manager; John Salley, Pistons forward; George Blaha, Pistons announcer; and Ken Ross, director of nontheatrical programming for CBS/Fox.

VIDEO RELEASES

(Continued from preceding page)

work that's been done.

Like death and taxes, auto repairs are virtually unavoidable in today's society. Any program that alleviates the nightmare of a visit to the service station can pay for itself in no time. Considering this program's modest price and broad appeal, consumer interest could hit high gear.

R.T.R.

"Great Chefs—Great Bar-B-Q," Great Chefs Television Productions, 90 minutes, \$19.95.

In the culinary world, perhaps nothing is more typically American than the backyard barbecue. Now all those weekend head chefs can learn just how their professional counterparts prepare the dishes that have gained them world renown.

Host Tennessee Ernie Ford escorts viewers to a number of America's premier barbecue restaurants. The chefs at these establishments offer recipes, grilling tips, and side-dish suggestions that are guaranteed to turn even the most mundane cookout fare into haute cuisine, barbecue style. America's penchant for barbecuing, coupled with the current popularity of Tex-Mex and Southwestern dishes, could turn this program into a heavy sell-through item.

R.T.R.

"Massage For Relaxation," New And Unique Videos, 45 minutes, \$29.95.

Everyone enjoys a good massage, which is one reason for the popularity of these types of programs. However, the difficult part is getting someone to give you one. Fortunately, Cleo Mooney does more than demonstrate the proper techniques for massaging others; she also devotes an extended section of the program to the art of self-massage.

Briskly paced and modestly priced, this program just may make a dent in the sell-through market.

R.T.R.

"Virginia Wade's Lesson," Sony Video Software Co., 67 minutes, \$29.95.

Tennis great Virginia Wade teaches a diverse group of students—both male and female—the fine points of such basic strokes as

the serve, the volley, and the backhand. Also included is a special segment on relaxation techniques.

Unfortunately, the program includes sporadic attempts at humor—usually with disastrous results. Perhaps the producers felt such skits were needed to lighten the otherwise-lead-in instructional segments. This tape is strictly for Wade's fans.

R.T.R.

"The Official Pop Warner Football Video Handbook," Sony Video Software Co., 50 minutes, \$19.95.

Every autumn young men all across the U.S. take to the gridiron—some for the first time. This program tells those beginners a great deal of what they need to know to play football safely. However, it tries to do a great many other things as well—perhaps too many other things. In addition to serving as a football primer for youngsters, it is also an introduction to coaching for interested fathers as well as an extended plug for Pop Warner Football.

Clearly football has become inextricably linked with the rites of passage in the U.S. It is something that fathers teach their sons and older brothers share with younger ones. This family tradition may dampen the appeal of a football instructional. Still, there are probably enough young athletes—and fanatical parents—to generate a limited market for this release.

R.T.R.

"New Faces, Cosmetics: The Natural Face-Lift," Worldvision Video, 45 minutes, \$29.95.

Hostess Lee Merriweather introduces "cosmetics," three sets of isometrically oriented facial exercises designed to—what else?—make you look younger. Fitness fanatics looking for a new fix may well find this clip valuable; though they involve assuming some downright silly expressions, the exercises do a thorough job of reaching all the muscles in one's face and neck, and Merriweather, who claims to follow this regimen, does look amazingly well-preserved.

LEE BLACK

TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	61	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	1	89	AUTOMATIC GOLF ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	3	89	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
4	7	31	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
5	11	67	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	4	15	VIC BRADEN'S TENNIS VOL. 1	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
7	9	33	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
8	RE-ENTRY		WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
9	5	61	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
10	6	35	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
11	10	21	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
12	RE-ENTRY		FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
13	14	11	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
14	8	29	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
15	15	19	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
16	13	25	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
17	18	5	FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95
18	16	61	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
19	17	45	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
20	12	15	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	3	75	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	4	89	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
3	1	89	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
4	2	35	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
5	7	67	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
6	RE-ENTRY		VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
7	6	9	AMERICAN BARBECUE AND GRILLING	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95
8	8	15	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
9	10	59	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
10	11	19	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
11	9	37	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
12	5	13	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
13	13	3	MADELEINE COOKS CHICKEN	Breger Video	Madeleine Kamman's newest video cookbook features many tasty recipes.	39.95
14	14	19	THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
15	12	43	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Health And Fitness; Business And Education.

Jazz BLUE NOTES



This column was written by Los Angeles bureau chief Dave DiMartino.

ONE OF THE IRONIES OF JAZZ is the fact that many of the best jazz recordings by U.S. artists have only been available here as imports. It's been reflected over the years in various ways—in the early '70s by the highly regarded work done by Chick Corea, Keith Jarrett, and Gary Burton for Germany's ECM and in the early '80s by the incredible talent roster to be found on Italian producer Giovanni Bonandrini's Black Saint and Soul Note labels, including such artists as David Murray, Roscoe Mitchell, Lee Konitz, Muhal Richard Abrams, and George Adams-Don Pullen Quartet.

Though our own artists being packaged and shipped back to us is not exactly earthshaking news, the fact that two U.S. labels have recently signed pacts with two foreign labels is noteworthy—especially considering the artists involved.

With the Sept. 6 release of five albums, Germany's JMT (Jazz Music Today) label starts a new worldwide licensing agreement that now sees it distributed here by PolyGram Jazz. The label, run by producer Stefan F. Winter, used to be imported here by PolyGram Special Imports; according to PolyGram, the change of status means the line's cassettes and LPs will now be available to consumers at a lower price and that JMT's recording activities will increase "threefold." Included in that new release are "Blue Skies" by singer Cassandra Wilson, featuring pianist Mulgrew Miller, bassist Lonnie Plaxico, and drummer Terri-

Lyne Carrington; "Black Pastels" by cellist Hank Roberts with saxophonist Tim Berne, bassist Mark Dresser, and drummer Joey Baron; "Blackout In The Square Root Of Soul" by trombonist Craig Harris with guitarist Jean-Paul Bourelly, pianist Clyde Criner, clarinetist Don Byron, trumpeter Eddie E.J. Allen, bassist Anthony Cox, and drummer Ralph Peterson Jr.; and "First Line" by tuba player Bob Stewart with trombonist Steve Turre, trumpeter Stanton Davis, guitarist Kelvyn Bell, drummer Idris Muhammad, and percussionist Arto Tunçboyacı. Rounding out the releases is the midpriced "For Real Moments Songs And Dances," a JMT sampler available in all configurations and featuring music by the above artists, saxophonist Steve Coleman, and others.

Similarly, another European label has signed a pact with a U.S. major—but with a twist. MCA Jazz will soon be releasing classics from Wim Wigt's Timeless

JMT, Timeless pact with U.S. labels for distribution

catalog via its revitalized Impulse! line. The twist comes in that the deal will comprise CDs only. Ricky Schultz, VP of MCA Jazz, struck up the deal; in fact, he recently told Billboard that at one point some years back he was briefly distributing the Dutch label out of his garage.

"[Timeless] had basically, with only a couple of titles' exceptions, never had CD releases because of their cash flow," Schultz recalled. "I made a deal with them where I could cherry pick their catalog and acquire some of their great '70s bebop recordings to add to the Impulse! catalog of CDs. And hopefully, in doing that, infuse some capital that's going to allow [Wigt] to continue to do some recording."

The result? Timeless/Impulse! CD reissues by Art Blakey, Dave Liebman, Cedar Walton & George Coleman, Eddie Harris, and Machito, among others. Most are classics—and more, says MCA, will follow.

Gospel LECTERN



by Bob Darden

This is the first of a two-part interview with Tramaine Hawkins.

IF IT HAS HAPPENED once in Tramaine Hawkins' career, it has happened a thousand times. This time it happened twice at the recent Gospel Music Workshop of America convention in St. Louis. During a performance of her current single, "We're All In The Same Boat," before gospel DJs, she was joined on stage by Albertina Walker, Bobby Jones, and the Williams Brothers; together, they rocked the place with an impassioned 20-minute version of the song.

Then, a short time later, she moved the assembly of more than 5,000 people with a transcendent 45-minute rendition of "What Shall I Do" that—by all accounts—brought the house down.

And she does it with a rare combination of stylish elegance and heartfelt emotionalism. Before there could be a Whitney Houston, there had to be a Tramaine Hawkins.

Both of the songs mentioned, incidentally, are from her just-released debut album for Sparrow, "Joy That Floods My Soul." It features the same simmering, powerful voice that fueled the Edwin Hawkins Singers' now legendary hit "O Happy Day," the startling dance single "Fall Down," and a host of fiery gospel albums with the Walter Hawkins Love Alive Choir and on her own.

After recording for Light and Rejoice/A&M Records in the '80s, Hawkins says, she began looking for a label she could stick with.

"I'd gone to a number of record companies because I had a desire to try and create and market gospel music that could reach the masses," she says. "But they were all satisfied to sell the same number of records

each time. 'It's OK,' they would say, 'as long as you sell your quota.' They were content with their audience in the Christian bookstores. And that audience, more often than not, didn't include any young people.

"Also, it seemed like from talking to other artists that their desire was just to reach the Christian marketplace. It seemed as though we'd built ourselves into a narrow vise. Both the other artists and the record labels just assumed that the secular audience didn't want what we were offering or that it wouldn't appeal to them."

But from the beginning of her career, Hawkins says, she has felt that that attitude is misguided. The success of "O Happy Day" helped reinforce her opinion.

Tramaine Hawkins, Sparrow: a match made in heaven

"I want to really glorify God with the music I would like to make to reach the people with," she says. "And I'll do it with whatever people are accustomed to listening to—or with something totally different. That's what's happened with groups like the Winans on Qwest or BeBe & CeCe here on Sparrow. They haven't compromised, and they still have been accepted."

"Of course, anytime you break new ground, others who follow you will go about it in a different way and still others will criticize you. When 'Fall Down' was a hit, others all over the country lifted me up in prayer. No matter how I was being attacked, they never let me get discouraged. My drive and determination come from the Scripture that says, 'In all these things we are more than conquerors through him that loved us.' Why settle for less?"

Despite her successes in the mainstream marketplace, Hawkins says she has never left gospel music. She says, "No matter what I sing or what the accomplishment is, I always sing about the Lord—and about what I believe, about what I live for."

FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	2	9	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	1 week at No. One LOOK WHAT I GOT
2	1	17	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
3	4	9	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
4	3	9	WYNTON MARSALIS COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY
5	5	11	BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
6	6	7	BRANFORD MARSALIS COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
7	7	5	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
8	8	5	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
9	11	5	AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
10	9	9	DIZZY GILLESPIE IMPULSE 42153/MCA (CD)	ENDLESSLY
11	14	3	RAY CHARLES DUNHILL 038 (CD)	GENIUS + SOUL = JAZZ
12	10	17	KEITH JARRETT ECM 835 008/POLYGRAM (CD)	STILL LIVE
13	NEW ▶		BOB FLORENCE USA MUSIC GROUP 589 (CD)	STATE OF THE ART
14	NEW ▶		RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
15	NEW ▶		CARMEN MCRAE & BETTY CARTER GREAT AMERICAN MUSIC HALL 2706 (CD)	CARMEN MCRAE & BETTY CARTER

TOP CONTEMPORARY JAZZ ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	11	SPYRO GYRA MCA 6235 (CD)	3 weeks at No. One RITES OF SUMMER
2	3	21	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	SIMPLE PLEASURES
3	2	9	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
4	5	11	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
5	4	31	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
6	6	11	YELLOWJACKETS MCA 6236 (CD)	POLITICS
7	7	9	NAJEE EMI-MANHATTAN 90096 (CD)	DAY BY DAY
8	9	13	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
9	15	3	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
10	10	13	CHICK COREA GRP 1053 (CD)	EYE OF THE BEHOLDER
11	13	5	PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	THE REAL ME
12	8	17	GEORGE HOWARD MCA 42145 (CD)	REFLECTIONS
13	11	7	DOC SEVERINSEN AMHERST 3319 (CD)	FACETS
14	12	9	RICHARD ELLIOT INTIMA 73321/ENIGMA (CD)	THE POWER OF SUGGESTION
15	18	5	DAVE GRUSIN AND DON GRUSIN GRP 1051 (CD)	STICKS AND STONES
16	20	3	PATRICK O'HEARN PRIVATE MUSIC 2029 (CD)	RIVERS GONNA RISE
17	14	19	DAVID BENOIT GRP 1047 (CD)	EVERY STEP OF THE WAY
18	16	9	THE CRUSADERS MCA 42168 (CD)	LIFE IN THE MODERN WORLD
19	19	5	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
20	NEW ▶		RICK STRAUSS PROJAZZ 667/INTERSONG (CD)	JUMP START
21	23	3	ROB MULLINS NOVA 8810 (CD)	5TH GEAR
22	24	3	MAX LASSER'S ARK CBS-FM 44520 (CD)	EARTHWALK
23	17	17	TIM HEINTZ TBA 236 (CD)	SEARCHING THE HEART
24	21	11	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
25	22	45	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (CD)	DIANNE REEVES

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 9/12/88

SINGLES	
1	1 I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
2	3 SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL
3	5 HANDS TO HEAVEN BREATHE VIRGIN/A&M
4	6 MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
5	2 ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
6	4 POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
7	7 FAST CAR TRACY CHAPMAN ELEKTRA/WEA
8	14 MONKEY GEORGE MICHAEL COLUMBIA/CBS
9	12 BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
10	10 PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
11	8 LOST IN YOU ROD STEWART WARNER BROS./WEA
12	NEW THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM
13	16 DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL
14	9 THE FLAME CHEAP TRICK EPIC/CBS
15	NEW 1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
16	19 RAG DOLL AEROSMITH GEFFEN/WEA
17	17 PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
18	NEW IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
19	13 FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
20	11 SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS

ALBUMS	
1	1 TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	2 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	3 INXS KICK ATLANTIC/WEA
4	5 GEORGE MICHAEL FAITH COLUMBIA/CBS
5	6 ROD STEWART OUT OF ORDER WARNER BROS./WEA
6	4 MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
7	7 STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
8	8 ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
9	13 GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
10	10 RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
11	12 ELTON JOHN REG STRIKES BACK MCA/MCA
12	11 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
13	9 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA
14	14 AEROSMITH PERMANENT VACATION GEFFEN/WEA
15	19 CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
16	18 CINDERELLA LONG COLD WINTER MERCURY/POLYGRAM
17	17 DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA
18	15 VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
19	NEW CHEAP TRICK LAP OF LUXURY EPIC/CBS
20	NEW VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/5/88

SINGLES	
1	1 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
2	2 THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
3	3 THE LOCO-MOTION KYLIE MINOGUE PWL
4	8 IN THE AIR TONIGHT (REMIX 88) PHIL COLLINS VIRGIN UK
5	5 YOU CAME KIM WILDE MCA
6	6 MACHO MACHO RAINHARD FENDRICH ARIOLA
7	13 THE ONLY WAY IS UP YAZZ BLOWUP
8	4 THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT
9	9 PUSH IT SALT-N-PEPA METRONOME
10	11 ANOTHER PART OF ME MICHAEL JACKSON EPIC
11	7 IM NIN 'ALU OFRA HAZA TELDEC
12	10 DIRTY DIANA MICHAEL JACKSON EPIC
13	15 SUPERFLY GUY S-EXPRESS RHYTHM KING
14	12 GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
15	NEW WIENER BLUT FALCO TELDEC
16	NEW DER BLONDE HANS HANNES KROEGER HANSA
17	14 YEKE YEKE MORY KANTE BARCLAY/METRONOME
18	17 MY BED IS TOO BIG BLUE SYSTEM HANSA
19	20 BAMBOLEO CHICO CHICO JUPITER-DGG
20	NEW GALBI OFRA HAZA TELDEC

ALBUMS	
1	1 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	2 MICHAEL JACKSON BAD EPIC
3	3 HERBERT GROENEMEYER OE EMI
4	4 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
5	5 EROS RAMAZZOTTI MUSICA E' DDD
6	7 MICHAEL JACKSON THRILLER EPIC
7	6 OFRA HAZA SHADAY TELDEC
8	9 KYLIE MINOGUE KYLIE PWL
9	8 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
10	20 EUROPE OUT OF THIS WORLD EPIC
11	10 SOUNDTRACK MORE DIRTY DANCING RCA
12	12 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
13	11 FAT BOYS COMING BACK HARD AGAIN POLYDOR-DGG
14	16 KIM WILDE CLOSE MCA
15	15 MIDNIGHT OIL DIESEL AND DUST CBS
16	13 SADE STRONGER THAN PRIDE EPIC
17	17 STING ... NOTHING LIKE THE SUN A&M
18	18 UDO LINDENBERG GAENSEHAUT POLYSTAR
19	14 STEVE WINWOOD ROLL WITH IT VIRGIN
20	NEW DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS

JAPAN (Courtesy Music Labo) As of 9/5/88

SINGLES	
1	NEW DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNYS
2	NEW MUGON ... IROTTOPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPIRO/YAMAHA
3	1 CECILL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
4	3 ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU
5	NEW HOHOEMI NI KANPAI ANZEN CHITAI KITTY KITTY M
6	NEW LACE NO CARDIGAN KAORI SAKAGAMI TOSHIBA/EMI/FUJI/PACIFIC/NICHION
7	4 MERMAID MIHO NAKAYAMA KING/VARNING P
8	2 KATTKOTSUKANAI TOSHIHIKO TAHARA PONY CANYON/JOHNNYS
9	5 SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK
10	6 AQUAMARINE NO MAMADEITE CARLOS TOSHIKI & OMEGA TRIBE VAP/VAMUDA/FUJI/PACIFIC

ALBUMS	
1	NEW YOKO OGINOME CD RIDER VICTOR
2	1 THE RC SUCCESSION COVERS KITTY
3	2 HIKARU GENJI HI PONY/CANYON
4	6 RYO ASUKA SCENE PONY CANYON
5	4 REBECCA OLIVE CBS/SONY
6	3 AKINA NAKAMORI FEMME FATALE WARNER/PIONEER
7	5 KEISURE KUWATA KEISUKE KUWATA VICTOR
8	8 SHIZUKA KUDO SHIZUKA PONY/CANYON
9	9 EIKICHI YAZAWA KYOHANSHA TOSHIBA/EMI
10	NEW TETSUYA KOMURO SEVEN DAYS WAR EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/10/88

HOT 100 SINGLES	
1	1 THE LOCO-MOTION KYLIE MINOGUE PWL
2	2 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
3	3 YOU CAME KIM WILDE MCA
4	6 NUIT DE FOLIE DEBUT DE SOIREE CBS
5	5 THE TWIST (YO, TWIST!) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
6	4 IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
7	7 UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
8	8 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
9	11 THE HARDER I TRY BROTHER BEYOND PARLOPHONE
10	13 PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
11	10 EST-CE QUE TU VIENS POUR LE VACANCES? DAVID JONATHAN PATHE MARCONI
12	9 DIRTY DIANA MICHAEL JACKSON EPIC
13	14 HANDS TO HEAVEN BREATHE SIREN
14	15 MY LOVE JULIO IGLESIAS/STEVIE WONDER CBS
15	16 GIMME HOPE JO'ANNA EDDY GRANT ICE
16	12 PUSH IT SALT-N-PEPA FRRR/LONDON
17	NEW IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
18	NEW MARILYN & JOHN VANESSA PARADIS POLYDOR
19	NEW J'AI FAIM DE TOI SANDY STEVENS CARRERE
20	NEW SUPERSTITIOUS EUROPE EPIC

HOT 100 ALBUMS	
1	1 MICHAEL JACKSON BAD EPIC
2	2 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3 KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	5 SOUNDTRACK DIRTY DANCING RCA
5	4 SADE STRONGER THAN PRIDE CBS
6	7 PRINCE LOVESEXY PAISLEY PARK
7	9 EROS RAMAZZOTTI MUSICA E' DDD
8	18 EUROPE OUT OF THIS WORLD EPIC
9	10 FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA/BMG
10	6 BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
11	11 MICHAEL JACKSON THRILLER EPIC
12	8 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
13	12 SOUNDTRACK LE GRAND BLEU VIRGIN
14	13 STING ... NOTHING LIKE THE SUN A&M
15	15 GEORGE MICHAEL FAITH EPIC
16	17 HERBERT GROENEMEYER OE EMI
17	14 HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
18	16 INXS KICK MERCURY
19	NEW KIM WILDE CLOSE MCA
20	NEW MIDNIGHT OIL DIESEL AND DUST CBS

AUSTRALIA (Courtesy Australian Music Report) As of 9/12/88

SINGLES	
1	1 PERFECT FAIRGROUND ATTRACTION RCA
2	2 SIMPLY IRRESISTIBLE ROBERT PALMER EMI
3	3 DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
4	4 AGE OF REASON JOHN FARNHAM WHEATLEY
5	5 DON'T BE CRUEL CHEAP TRICK EPIC
6	8 ALL FIRED UP PAT BENATAR CHRYSALIS
7	6 BETTER BE HOME SOON CROWDED HOUSE CAPITOL
8	10 HOLE IN MY HEART CYNDI LAUPER EPIC
9	NEW DUKE OF EARL THE DUKES OF EARLWOOD FEATURING ARMONDO HURLEY SAFO
10	NEW PUSH IT SALT-N-PEPA LONDON
11	9 WILD WORLD MAXI PRIEST VIRGIN
12	12 WANNA BE UP THE CHANTOOZIES MUSHROOM
13	11 MONKEY GEORGE MICHAEL EPIC
14	7 I OWE YOU NOTHING BROS CBS
15	13 ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
16	16 THEME FROM S-EXPRESS S-EXPRESS POSSUM
17	17 MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
18	15 NOTHIN' BUT A GOOD TIME POISON LIBERATION
19	NEW THAT'S WHEN I THINK OF YOU 1927 WEA
20	NEW OH YEAH YELLO MERCURY

ALBUMS	
1	1 JOHN FARNHAM AGE OF REASON WHEATLEY
2	2 CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	3 TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	4 TV SOUNDTRACK TOUR OF DUTY 2 CBS
5	5 KYLIE MINOGUE KYLIE MUSHROOM
6	6 BROS PUSH CBS
7	7 ROBERT PALMER HEAVY NOVA EMI
8	12 SOUNDTRACK TOUR OF DUTY CBS
9	NEW CHANTOOZIES CHANTOOZIES MUSHROOM
10	10 PIG BIG BONK WHITE
11	9 BANANARAMA WOW! LIBERATION
12	20 INXS KICK WEA
13	14 POISON OPEN UP AND SAY AHH! LIBERATION
14	8 VARIOUS ARTISTS VIDEO HITS 1 CBS
15	11 FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA
16	14 JOE JACKSON LIVE 80/86 A&M
17	19 ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING, VIETNAM A&M
18	16 ELTON JOHN REG STRIKES BACK ROCKET
19	NEW CHEAP TRICK LAP OF LUXURY EPIC
20	NEW JOAN ARMATRADING THE SHOUTING STAGE A&M

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/10/88

SINGLES	
1	2 STOP SAM BROWN A&M
2	5 WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/MCA
3	1 TRIBUTE THE PASADENAS CBS
4	6 WONDERFUL TONIGHT ERIC CLAPTON POLYDOR
5	7 GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
6	3 IS SHE REALLY GOING OUT JOE JACKSON A&M
7	9 THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
8	8 SHAKE YOUR THANG SALT-N-PEPA HIGH FASHION
9	4 EENMAL KOM JIJ TERUG KOOS ALBERTS CNR
10	NEW FOOLISH BEAT DEBBIE GIBSON ATLANTIC

ALBUMS	
1	1 TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
2	2 KOOS ALBERTS HET LEVEN GAAT DOOR CNR
3	3 ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY
4	4 VARIOUS DANCE CLASSICS 3 ARCADE
5	5 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
6	6 SAM BROWN STOP A&M
7	9 JOE JACKSON LIVE 1980/1986 A&M
8	7 INXS KICK MERCURY
9	8 TOTO THE SEVENTH ONE CBS
10	NEW EUROPE OUT OF THIS WORLD CBS

Germans Put Pressure On Video Pirates

BY WOLFGANG SPAHR

HAMBURG Investigators from the German Federation Against Copyright Theft (GVU) raided 186 premises, seized 31,000 illegal videocassettes, and filed 252 criminal applications in the first six months of 1988, according to managing director Gerhard Schulze.

Some 250 prosecutions were successfully concluded with fines levied totaling \$130,000. More than 1,000 cases are still pending. But pirated video product still accounts for 15%-20% of the market here.

As video piracy becomes increasingly "a crime after working hours," with offenders operating neighborhood businesses from private locations, the task of detection becomes harder and harder, Schulze says.

GVU investigators now travel

an average of 190 miles daily to catch pirates in the act, and round-the-clock surveillance is under way in almost 30 cases. "Thanks to the excellent cooperation of the criminal prosecution agencies, the GVU's work is becoming more effective," Schulze says.

Extensive media publicity has made the German public far more aware of the scale and nature of the problem than was the case two years ago, the GVU chief adds. As a result, much more information is now coming in from the public. GVU staff held more than 250 meetings with informants in the first half of this year.

"Germany is becoming a more dangerous place for video pirates," says Schulze, who is similarly optimistic about the pan-European situation. A recent colloquium at the European Council in Strasbourg brought together 90

antipiracy specialists and legal experts from 21 countries to discuss progress.

"It was apparent how much politicians as well as the piracy experts themselves are now involved in the fight to eradicate piracy internationally," says Schulze, "and

the meeting showed that there is now a Europe-wide initiative to accomplish this." Discussions at the Strasbourg meet covered revision of copyright laws, prospects for more severe penalties, and international coordination of police antipiracy activity.

U.K.'s MCPS, BPI Team Joint Assn. Grants Music Rights

BY NIGEL HUNTER

LONDON The Mechanical Copyright Protection Society/British Phonographic Industry joint import-licensing scheme, which celebrated its third birthday July 1, is fulfilling its purpose well, according to Mike Hill, MCPS field operations manager.

The joint organization clears both music and recording copyrights for the titles concerned and its licenses constitute permission by both publishers and record companies. The MCPS/BPI also licenses importers and places no limit on the number of applicants for importation rights.

Under the U.K. Copyright Act of 1956, licenses must be obtained from the U.K. owners of both the copyright of the music and the sound recording before records manufactured outside of the European Economic Community can be commercially imported into the U.K. and sold.

"In 1978 and 1979, there was heavy parallel importing into the U.K.," says Hill. "But discussions between the MCPS and the BPI leading to the joint scheme lasted for two years and began when imports were at a low ebb and the exchange rates were bad.

"We sat down with the BPI to devise a licensing scheme that was workable when the exchange rates changed and some of the cowboys came back into the business."

In order to simplify the granting and administration of import licenses, the MCPS, which represents music copyright owners, and the BPI, which represents sound-recording copyright holders, arranged to grant one license to cover both copyrights held by their members.

This license permits the importation and sale of many records without infringement of either copyright, provided that the import bears royalty stamps provided by the MCPS. A separate stamp must be purchased and affixed to each record imported, so that a double album must bear two stamps. There is a fixed rate for the stamps, which is based on a percentage of U.K. retail prices.

"I originally anticipated we would generate only enough income to cover administration costs," Hill says, "but there has been enough revenue to pay a share to the BPI.

"The system allows us to license the growing amount of import and specialist product, which the BPI and ourselves recognize as beneficial to the music industry. It's very simple. Import companies apply for a blanket license, and if any product is restricted, they are notified."

U.K. record companies inform the MCPS of what they are issuing in the U.K. and the MCPS then circulates the list to import companies, inform-

ing them that they will not be granted licenses to import those products.

Importers must maintain written accounts of catalog numbers and quantities of records imported to enable the MCPS and the BPI to verify the origin, number, and nature of such imports.

Importers must also obtain a sufficient number of the proper stamps prior to importation and must pay for the stamps within 14 days of it.

There is an onus on importers to know the exact nature of their business and to avoid purchasing large quantities of unidentified product.

In the case of direct exports from manufacturers in certain territories, the manufacturer may have already paid music copyright royalties to a U.K. copyright owner via a local society. To provide documented evidence of payment, the importer may apply for a special stamp, signifying that only the sound recording copyright is being licensed.

Any importer can approach a BPI member company to request permission to import records currently in a U.K. catalog. Such permission (along with an application to import special format material) must be obtained in writing from the MCPS.

Importers not wishing to hold an agreement through the MCPS/BPI must obtain the specific permission of every publisher and label whose material it wishes to import in order to comply with the law. Failure to do so renders importers and possibly their customers liable to legal action for infringement of copyright.

Retailers and distributors that buy from importers are warned to be cautious when accepting records from outside the EEC, which may not bear the MCPS/BPI stamp.

Soothing Music Is Surprising Success

BY SHIG FUJITA

TOKYO The Japanese are world renowned for their diligent work ethic and devotion to their employers—expressed in long hours and arduous endeavor.

But they are as vulnerable as any other nation to the stress and tensions entailed by hard effort in a ruthlessly competitive world. Music, apart from being the food of love as defined by William Shakespeare, is also highly effective in relieving stress.

CBS/Sony began studying the therapeutic value of music in alleviating stress two years ago, recruiting the assistance of Michiko Nuki, head of the Bio Music Research Institute here and a lecturer at Tsukuba University.

With Nuki acting as adviser, 12 songs were composed and performed by Junnosuke Yamamoto, Hiromasa Morimoto, and Koichi Suzuki. The songs were released by CBS/Sony in two CDs and cassettes three months ago, under the titles "To Eliminate Stress Coming From Work" and "For An Intellectual Life." The first was targeted at men and the second at women and children.

Kaoru Katsumi, of CBS/Sony's A&R division, says many male office workers in their 40s and 50s are buying the first volume. The bio music was tested within the company prior to being marketed.

Initially the company expected sales in the 20,000-unit region, but the 70,000 mark was reached by the end of July and a year's-end sales figure of 100,000 is now projected.

Another offbeat seller for CBS/Sony in recent months has been "Shining Handbells," a CD release in June this year featuring the Echo Handbell Ringers and Glee Handbell Choir, conducted by Katsumi Kodaman. The release includes works by Debussy, Chopin, and Rossini, and sales hit the 30,000 mark inside a month.

Virgin To Distribute, Manufacture Enigma In U.K., Parts Of Europe

LONDON Virgin will manufacture and distribute product from Los Angeles-based indie label Enigma in the U.K. and parts of Europe. First releases under the agreement are new albums from Stryper, Death Angel, and Devo, with singles from Stryper and the Smithereens' "Green Thoughts" album to follow.

NIGEL HUNTER

Philips To Trade Electronics For Tobacco

EINDHOVEN, The Netherlands Multinational electronics company Philips has signed a 10-year barter trade deal with the government of Albania, the most secluded of the Communist states. Philips will supply \$1.5 million worth of measuring equipment, and later color TV parts and studio hardware, each year. Albania will pay with tobacco and cement. What Philips will do with these is not known.

WILLEM HOOS

Singapore DJ Gets Australasian Award

SINGAPORE Local DJ Chris Ho has been named Outstanding Asia Pacific Radio Personality by the Australasian Academy of Broadcast Arts and Sciences in its Paters Awards. The category was formerly restricted to radio stations in Australia and New Zealand. A 10-year veteran with cable network Rediffusion here, Ho produces and hosts eight music shows for the network and is also a writer and singer. The award was given for his weekly program "Rockbox."

CHRISTIE LEO

Firato Electronics Fair Draws Fewer

AMSTERDAM The biennial Firato electronics fair staged Aug. 26—Sept. 4 at this city's RAI Hall attracted 267,417 visitors, almost 14% fewer than in 1986, the organizers say. Attendance had been expected to equal the earlier total of 310,000. Some 180 exhibition stands were filled, with CD players and CD video equipment generating the most interest. A poll of Firato visitors revealed that some 53% already own CD hardware, compared with a penetration rate approaching 25% for Holland as a whole. Only two companies, Casio and Technics, showed DAT players.

WILLEM HOOS

Japan Ships Fewer Video Recorders

TOKYO Japan's production, shipments, and exports of video recorders all fell in the half-year to June 1988, compared with the same period last year. Production was 2.2% down at 12.94 million units, shipments were 1.9% down at 12.58 million, and exports were 7.6% down at 9.66 million, with the U.S. buying 4.3 million machines and the European Community 1.3 million. However, domestic shipments rose 24.1% over the period to 3.42 million units.

SHIG FUJITA

Philips To Make More Videocassettes

VIENNA, Austria Philips Austria chairman Adrianus Hoekstra has announced a boost in videocassette output from last year's 8 million items to a forecasted 45 million in 1988. The expansion has required a \$20-million investment and 150 additional employees. The company's Vienna plant is also to increase its production of VCRs to 1 million units annually.

MANFRED SCHREIBER

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Pickwick 1st-Half Profits Up; Vid Sales Get The Credit

LONDON The Pickwick Group has announced that pretax profits for the first half of 1988 were up 25% to \$1.24 million (taking \$1.68 as equivalent to 1 pound sterling) on gross earnings of \$24.42 million, an increase of 38%. According to chief executive Ivor Schlosberg, growing video software sales were largely responsible for the increase.

Pickwick's video division now accounts for 53% of the company's overall sales, compared with 40% during the same period last year. "Back To The Future," of which almost 100,000 units were sold, was the company's top title. A series of nine boxing titles with commentary by world heavyweight champion Mike Tyson is planned for the second half of the fiscal year.

The change in product mix, combined with increased capital investment and advertising costs, reduced net margins from 5.6% to 5.1%. But Schlosberg says that with 70% of Pickwick's annual sales coming in the second half of the year, which includes the Christmas period, full-

year margins should be about 10%.

The company has spent about \$2.5 million on its production, packaging, and distribution network; expanded its computer operation; set up a mechanized video warehouse; and established a \$900,000 audio/video production studio in a joint venture with Ladybird Books. Pickwick also recently completed the acquisition of nostalgia label Old Gold Records for \$1.34 million. The benefits of the purchase should flow in over the coming months, says Schlosberg.

Ladybird's parent company, the Pearson information and publishing empire, took a 21.2% stake in Pickwick earlier this summer, and Pickwick has been involved in partnership deals with several Pearson subsidiaries, including Ladybird, Longman, and Penguin Books.

Beginning in 1989, says Schlosberg, Pickwick will expand in the U.S., Canadian, and Australasian markets with the help of Pearson's overseas network.

Bootleggers Target Abba

STOCKHOLM, Sweden Stig Anderson, head of Polar Records, has asked IFPI's antipiracy unit to take action against the manufacturers and distributors of a bootleg Abba album that has surfaced in Europe.

The album, apparently manufactured in Italy, purports to feature previously unreleased live and studio tracks by the Swedish group and is called "Take A Chance On Us." The originating company is identified on the sleeve as Eagle, but no address is given. The label bears the legend "Polar Records."

Says Anderson: "We bought this album in Holland, where it was selling for \$25. The label says the music

is licensed through Dutch mechanical right society STEMRA.

"I have no idea how the bootleggers got hold of these tracks, though possibly they came from radio broadcasts. But two of them are private recordings that were never on sale," Anderson says.

"One of the two tracks was a recording made specially for me by Abba to celebrate my birthday."

"Obviously, because there have been no new Abba albums for the last four years, the bootleggers saw an opportunity to cash in. There must be many Abba fans ready to pay a lot of money for previously unreleased Abba material."

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Report: Free Trade Bad For Labels Study Foresees Multinationals Leaving

BY KIRK LaPOINTE

OTTAWA A federally commissioned report warns that free trade with the U.S. could undermine the Canadian-owned record industry.

The 1987 study was written before Canada and the U.S. signed a deal that would, if it receives final approval, eliminate the 13.5% tariff on records over a period of years. But the study warns that the deal would have serious repercussions for Canadian branches of multinationals, Canadian independents, and Canadian artists.

"Both multinationals and the Canadian independents would experience a loss in comparative advantage in the manufacturing of recordings in Canada; U.S. imports would be priced more cheaply, thereby making it more difficult for Canadian-based firms to attract artists and labels to manufacture in Canada," says the report, prepared by consultants Arthur Donner and Norman Mogil of Toronto.

"We suggest that the loss of the tariff combined with an increase in Canadian manufacturing costs (should the Canadian dollar continue to appreciate) would result in the complete loss of manufacturing production by the multinationals," the report says.

Under free trade, multinationals "would likely remove some or all of their distribution operations, such

as warehousing, marketing, and promotion," the report says. "Instead, they would operate out of the United States and treat Canada as just another sales region within North America—that is, maintain a local sales force in Canada directed by the home office in the United States."

'Artists would move to the U.S.'

The report's conclusions represent what the Canadian recording industry has repeatedly called a worst-case scenario. The federal government has maintained all along that tariffs would have been erased under the General Agreement on Tariffs and Trade and that the trade deal at least would allow it under an exemption clause to retain the right to subsidize culture.

Skeptics, however, say the government could do no such thing because of a clause that would forbid any form of subsidy that flies in the face of liberalized trade.

The study hasn't been made public by the federal government, but a Liberal Party member of Parliament released it.

It emphasizes the dependence of Canadian firms on multinationals for distribution.

"Canadian artists and producers

do not have access to the promotional and marketing facilities so necessary to achieving international market exposure," the report says.

"Canadian artists and producers [would] move to the U.S. in search of recording companies which will provide them with the necessary marketing exposure."

While the report notes that liberalized two-way trade should lead to a greater flow of product between the two countries, they say "the probable southward migration of production and distribution facilities in the record industry would increase Canadian imports and reduce Canadian exports."

Free-trade legislation has been passed in the House of Commons in Canada, but the appointed Senate has said it won't pass the legislation until after an election. The Senate, dominated by Liberals, is acting on a request by Liberal Party leader John Turner, who says Canadians should decide in an election if the trade deal is agreeable. If the Conservatives win the election and retain power, Turner says, he would ask the Senate to pass the bill swiftly. If the Liberals win, however, the deal would die. An election is expected to be called shortly. The deal is scheduled to take effect Jan. 1, although both Canadian and American officials say there could be a grace period of a few months before implementation.

MAPLE BRIEFS

SOME SIGNIFICANT changes have taken place at CFNY-FM, the Toronto-area station many thought was the last vestige of big-league progressive radio in Canada. More hits, higher rotation, and an emphasis on current gold (records that have charted in the last year) are being brought in, changing an approach that had been decisively against the flow.

MORE PROGRAMS at the Foundation to Assist Canadian Talent on Record are booked up. Earlier, it was reported that many of the government-and-industry-sponsored foundation's programs were drained only five months into the fiscal year. Now, the organization has stopped accepting bids for funds from British Columbia or Quebec artists for demo projects and its international-tour-support funds have also dried up.

ASTRAL VIDEOX INC. of Montreal and Buena Vista Home Video of California have entered into a co-venture to market and distribute Walt Disney and Touchstone titles throughout Canada. Called BVA Video, it will distribute Buena Vista product in English across Canada. Bellevue Home Entertainment, Astral's video wholesaling firm, will continue as the exclusive distributor of French-language titles.

A WORLDWIDE ALBUM deal is slated for Toronto-based Candi on I.R.S. Records. The four-piece dance band penned one of the country's most successful club songs by Canadians in some time "Dancing Under A Latin Moon," released independently on Somerset. Now I.R.S. has serviced the song commercially and is preparing an album by the band.

ROGER WHITTAKER'S first self-written pop album in 12 years was released Sept. 1 on Tembo in Canada. A perennial platinum-plus seller in this country, Whittaker recorded "Living & Loving" in Canada with Eric Robertson and Hayward Parrott as producers.

HMV, Canada, with 37 stores nationwide, opens the country's largest in-mall retail outlet this month in Mississauga, Ontario, just west of Toronto. The 8,000-square-foot store precedes HMV's planned superstore in Montreal for 1989, a 20,000-square-foot downtown location.

WHILE ON THE SUBJECT of large, Agincourt Video Ltd. has just opened the biggest video duplication plant in Canada, capable of 10,000 simultaneous dubs.

THE MUCHMUSIC Network has

been granted approval to drop its wholesale charge of 6 cents per subscriber for the Montreal-area CF Cable operation. MuchMusic is offering the service free to CF as long as it carries the French-language equivalent, MusiquePlus, on basic service.

A NATIONAL POSTAL strike hasn't tied up mail the way two strikes did last year. The strike affects clerical and maintenance technician workers and hasn't resulted in any sizable mail backlog.

ONLY MINOR amendments have been made to the Broadcast Act by Communications Minister Flora MacDonald despite criticism of the bill by the chairman of the Canadian Radio-television and Telecommunications Commission and the president of the Canadian Broadcasting Corp. The bill was expected to receive its third and final reading before an election was called, but Prime Minister Brian Mulroney has hinted that he may call the election by mid-September.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Tips To Artists On Taxing Matters

BY DENISE LAMAUTE

This is another in a series of guest columns on financial and legal topics. This week's columnist, Denise Lamaute, is a tax attorney and principal in the New York firm of Lamaute Tax & Financial Services. She is vice chairperson of the National Bar Assn. entertainment, arts, and sports law section.

GUEST COLUMN

The Tax Reform Act of 1986 threw artists a curve, disallowing full deduction of expenses incurred in producing their work. However, all is not lost. Some basic strategies can help reduce your tax bite this year.

The IRS Backs Down

In response to a major lobbying effort by artists, the Internal Revenue Service has offered a compromise on deductibility. Instead of postponing deductions until income is received, self-employed artists—including certain partnerships and artist-controlled corporations—can now elect to deduct half of their expenses in the year they are incurred and the balance

over the next two years.

Specific deductible expenses include marketing, selling, advertising, and direct production costs. Office overhead and business-loan interest are also deductible.

If you filed your 1987 tax return and did not deduct these expenses because of 1986 tax-law restrictions, you may file an amended 1987 return by Feb. 25, 1989. Deduct at least 50% of those expenses incurred during 1987 or deduct 50% of your 1987 expenses and 50% of your 1988 expenses on your 1988 tax return.

Timing of Personal Deductions

By timing your personal deductions (those expenses not tied to creative activities), you can further reduce your tax liability. Simply pay such deductible items as state and local taxes, real estate taxes, and charitable donations before the end of the year. As long as the check is in the mail by midnight Dec. 31, 1988, you can take the deduction against this year's taxes even though the check will not clear until early January.

Estimate your 1988 state income tax liability before year's end. If you will owe the state, pay that balance on or before Dec. 31. By waiting until next year, you lose

the immediate tax benefit. It might even make sense to borrow the money to pay the tax this year.

Bunching Deductions

Medical and miscellaneous expenses are no longer 100% deductible. Medical expenses must exceed 7.5% of adjusted gross income, or AGI, before a tax savings can be realized, and miscellaneous expenses, such as union dues and unreimbursed employee business expenses, must exceed 2% of the AGI before they become deductible.

If your 1988 AGI is too high to permit these deductions, consider bunching them into next year. That is, hold off on medical and

miscellaneous payments until 1989, with an eye toward getting those deductions next year.

Retirement Savings Reductions

If you're employed, consider a contribution to your company's 401(k) plan, which reduces the tax bite and socks away money for retirement. Earnings on this money are not taxed until sometime in the future.

Self-employed artists should consider setting up their own retirement plans. Contributions to a Keogh or Simplified Employee Pension plan similarly reduce current taxable income and allow earnings to escape taxation until the distant future.

Starstream Buys Control Of Tune-In Publications

NEW YORK Starstream Communications Group Inc., a Houston-based radio syndicator and marketing/promotion firm, has acquired about 70% of the outstanding Class A common stock of Tune-In Publications Inc.

Tune-In, also based in Houston, publishes format-oriented newspapers that are sold to local radio stations and distributed free to consumers at point of sale.

The value of the cash transaction was not disclosed. Under the terms of the deal, Starstream has an option to acquire the balance of Tune-In Class A common and about 50% of its preferred stock for a combination of Starstream common and Series A preferred

stock.

A Starstream spokesman says the acquisition creates a number of promotional synergies. The company, which produces targeted radio promotions for Budweiser and other national advertisers, can now offer those advertisers print space in the three Tune-In publications—Airplay (rock), Tune-In (country), and Rhythm & News (urban contemporary). Local radio stations generate revenue through space sales to local advertisers, the spokesman says.

Starstream, an 8-year-old company, went public 13 months ago. Its stock closed at \$3.38 bid/\$3.63 asked in over-the-counter trading Sept. 2.

2nd Suit Filed Over Merger In Blockbuster/Major Deal

NEW YORK A second federal court suit has been filed over the proposed merger of Blockbuster Entertainment Corp. and Major Video Corp.

The latest suit, filed against both chain retailers in federal court in Miami, claims the merger would violate franchise agree-

southern Florida, reportedly had their franchises revoked for non-payment of fees and royalties, the Blockbuster spokesman says. Major Video officials did not respond to telephone inquiries by press time.

Meanwhile, a hearing on the first franchisee suit was scheduled for Sept. 12 in U.S. District Court for the Western District of Texas. The Blockbuster spokesman says the judge in that case denied the plaintiffs' motion for a delay.

Blockbuster, Major Video forge ahead

ments between Las Vegas-based Major Video and its franchisees. Unlike a previous suit filed by six Major Video franchisees in federal court in Texas (Billboard, Aug. 6), the Miami action does not seek to enjoin the merger, according to a Blockbuster spokesman. The second suit does seek unspecified damages.

Blockbuster notes, however, that it was informed by Major Video that the two plaintiffs in the Miami suit were disenfranchised by Major on Aug. 29 and that their suit was filed after that date. The two franchisees, who had operated 14 Major Video rental outlets in



NEW YORK Now entering its eighth month, Billboard's imaginary stock portfolio is mirroring the market as a whole, twisting aimlessly in the wind. At the close of trading Sept. 2, Billboard's mock \$10,000 investment in several home entertainment stocks was valued at \$13,200, down about 5% since early July but still 32% above cost.

Fundamentally, we've still got a strong portfolio. Recent earnings for the group have been in line with expectations, and a bullish fourth quarter is anticipated for both music and video.

Longer term, the trends look even better. These include increasing market shares for the larger publicly held retailers (we own stock in Trans World Music and Spec's); heavy growth in children's video (Disney is another of our portfolio investments); and the rapid evolution of technology, which favors such integrated entertainment companies as our Warner Communications, which can leverage these technologies into multiple new markets.

Predicting the near-term performance of the stock market, however, is another story. Investors are still flush with cash and low on confidence. Traditionally, Labor Day signals an end-of-summer rally, and more good news on inflation could fuel a nice little move. Without that kind of stimulus, say analysts, the market will likely remain in the doldrums, in which case we may begin looking for a trading profit or two.

Shorewood Packaging Posts Gain

NEW YORK Shorewood Packaging Inc., a supplier of paperboard packaging for recorded music, videocassettes, cosmetics, and other industries, reports a net income of \$3.1 million, or 24 cents a share, in the first fiscal quarter ended July 30. This compares with a net income of \$2.3 million, or 18 cents a share, in last year's comparable period.

Revenues for the three months were \$27.3 million, up from \$20.8 million in the 1987 quarter.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 8/30	Close 9/2	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	140.2	160 3/4	161 1/2	+ 1/4
Cannon Group	34.2	3 3/4	3 3/4	.....
Capital Cities Communications	116.7	318 1/2	317 1/2	- 1/2
Coca-Cola	3278.9	40 1/2	41	+ 1/2
Walt Disney	1075.5	62 1/2	62 1/2	+ 1/2
Eastman Kodak	2628.3	42 1/2	43 1/2	+ 1/2
Gulf & Western	851	41 1/2	41 1/2	+ 1/2
Handleman	180.6	31 3/4	32	+ 1/2
MCA Inc.	1571.8	40 1/2	43 3/4	+ 2 1/2
MGM/UA	48.6	13 1/2	13 1/2	- 1/4
Musicland	.....	.....	.....	.....
Orion Pictures Corp.	43.8	14 1/2	14 1/2	+ 1/4
Primerica	3814.6	29 1/2	28 1/2	- 1/2
Sony Corp.	554.5	49 1/2	51	+ 1 1/2
TDK	14	72 1/2	72 1/2	.....
Vestron Inc.	21.4	4 1/4	4 1/4	- 1/4
Warner Communications Inc.	1372.4	33 1/2	33 1/2	.....
Westinghouse	825.9	50 1/2	50 3/4	+ 1/4
AMERICAN STOCK EXCHANGE				
Comptron	14.7	4	3 3/4	- 1/4
Electrosound Group Inc.	25.7	4	3 3/4	- 1/4
Lorimar/Telepictures	351.4	13	13 1/4	+ 1/4
New World Pictures	22.2	2 1/2	2 1/2	.....
Price Communications	28.1	8 1/2	8 1/2	.....
Prism Entertainment	18.6	2 1/2	2 1/2	- 1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	11	9 1/4	9 1/4	.....
OVER THE COUNTER				
Acclaim Entertainment	.....	2 3/4	2 3/4	+ 1/4
Blockbuster Entertainment	.....	21 1/2	20 1/2	- 1
Dick Clark Productions	.....	4 1/4	4 1/4	.....
Infinity Broadcasting	.....	.....	.....	.....
LiN Broadcasting	.....	56	56 1/2	+ 1/2
Lieberman Enterprises	.....	17 1/4	17 1/4	.....
Major Video	.....	13 1/2	12 1/2	- 1 1/2
Malrite Communications Group	.....	10 1/2	10 1/2	.....
Recoton Corp.	.....	4 1/2	5 1/2	+ 1 1/2
Reeves Communications	.....	6 1/2	5 1/2	- 1 1/2
Satellite Music Network, Inc.	.....	4 1/4	4 1/4	+ 1/4
Scripps Howard Broadcasting	.....	82	82	.....
Shorewood Packaging	.....	15 1/2	15 1/2	.....
Sound Warehouse	.....	10 1/2	10 1/2	.....
Specs Music	.....	6 1/4	6 1/4	.....
Starstream Communications Group, Inc.	.....	3 1/2	3 1/2	.....
Trans World Music	.....	22 1/2	22 1/2	- 1/4
Tri-Star Pictures	.....	.....	.....	.....
Wall To Wall Sound And Video	.....	3 1/4	3 1/4	.....
Westwood One	.....	11 1/2	11 1/4	- 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	106	105	- 1
Pickwick	.....	233	229	- 4
Really Useful Group	.....	550	538	- 12
Thorn EMI	.....	634	620	- 14
Virgin	.....	122	129	+ 7

POP

SIOUXSIE & THE BANSHEES

Peepshow
PRODUCERS: Mike Hedges, Siouxsie & the Banshees
Geffen GHS 24205

Punk survivors turn up the heat on latest collection. Siouxsie Sioux's vocals are as distinctive as ever, and album derives an extra kick from unusual textures supplied by Martin McCarrick's cello and accordion. "Peek-A-Boo," a skewed rewrite of "Jeepers Creepers," is just the ticket for alternative markets.

FISHBONE

Truth And Soul
PRODUCER: David Kahne
Columbia C 40891

Versatile combo ventures far and wide for a worthy song, delving into reggae, hardcore, or acoustic folk at the drop of a needle. This is the outfit's strongest outing to date, fueled by a ruthless cover of Curtis Mayfield's "Freddie's Dead," the biting "Slow Bus Movin' (Howard Beach Party)," and the lovely "Change."

THE PSYCHEDELIC FURS

All Of This And Nothing
PRODUCERS: Various
Columbia FC 44377

Twelve-track compilation (14 on the CD) spans eight years and the many musical incarnations of the British group. Everything you'd expect is here, plus the newly recorded single "All That Money Wants."

DEAR MR. PRESIDENT

PRODUCER: Mick Jones
Atlantic 81880

With Foreigner co-leader Jones at the knobs, this L.A.-based ensemble makes an adventurous debut. Led by composer Julian Raymond, band's palette ranges from radio-sensible pop to rocking romps, and its lyrics don't insult the postpuberty crowd.

THE DREAM SYNDICATE

Ghost Stories
PRODUCER: Elliot Mazer
Enigma 73341

L.A.-based quartet moves to its fourth label for solid fourth studio album. Steve Wynn's rough-edged vocals and smart songwriting are again ably complemented by Paul Cutler's storming fretwork. "The Side I'll Never Show," "My Old Haunts," and "Weathered And Torn" will rip at alternative outlets.

DANZIG

PRODUCER: Rick Rubin
Def American/Geffen DEF 24208

Rubin's new rock-oriented custom label makes its bow with metal quartet fronted by former Misfits vocalist Glenn Danzig. While band can stir things up live, vinyl outing isn't entirely up to snuff, owing to surprisingly thin production that brings little punch to instrumental power-trio sound.

KING SUNNY ADE & HIS AFRICAN BEATS

Live Live Juju
PRODUCER: Keith Keller
Rykodisc RCD 10047

Collection captures almost an hour of the Nigerian star and his rhythm-mad big band in action during a Seattle show on their 1987 U.S. tour. While live sound doesn't quite match Ade's high-definition studio recordings, disk makes up for sonic shortcomings with plenty of celebratory atmosphere.

GEORGE CARLIN

What Am I Doing In New Jersey?
PRODUCER: George Carlin
Eardrum/Atlantic 90972

In this live recording, the standup comedy standard-bearer proves himself to be at the top of his performing abilities even if his

material lacks the luster of yore. With the album warning-stickered for "Dangerous Ideas," Carlin clearly fears no loss of audience from his vitriolic attacks on Reagan, evangelists, highway patrolmen, and nearly everyone else in America.

CHARLIE PICKETT & THE MC3

The Wilderness
PRODUCER: Peter Buck
Safety Net NET 15

Florida-based singer/guitarist Pickett has recorded without fanfare with a number of different backup bands, but involvement of R.E.M.'s Buck (who sits in on two covers of old Son House blues) should finally garner him the attention his raw-edged rock deserves. Marketed by Fundamental Music.

THE JACKS

Jacks Are Wild
PRODUCERS: The Jacks
Rounder 9016

San Diego quartet fronted by ex-Beat Farmers singer/songwriter/guitarist Buddy Blue delivers an appealing package of highly melodic roots-based songs. Listeners who favor the Farmers, the Blasters, the Del-Lords, and Dave Alvin should gravitate to this group's history-conscious yet up-to-date sound.

BLACK

KARNY WHITE

PRODUCERS: Various
Warner Bros. 25637

White is a potent entry into the black-femme-singer sweeps—she has a strong, flexible voice and a firm way with tough material. The up-tempo songs suit her style best; PDs are advised to give the nod to "The Way You Love Me" and "Secret Rendezvous."

VARIOUS ARTISTS

Rhyme Syndicate Comin' Through
PRODUCERS: Ice-T & Afrika Islam, others
Warner Bros. 25774

L.A.-bred rapper Ice-T (who contributes taut title track) trots out his stable on this notable compilation of new-look rap. Producers flex a deft style that leans hard on James Brown samples, and young breed of rappers and mixers follow their mentor's lead admirably on varied and punchy program of street-wise sounds.

MARLEY MARL

In Control
PRODUCER: Marley Marl
Cold Chillin'/Warner Bros. 25783

Star-studded rap collection focuses on Marl's lean mixing style and spirited throw-downs of such top talents as Big Daddy Kane, M.C. Shan, and Roxanne Shante. Toughest in the pack is Master Ace & Action's slicing antigang jam "Keep Your Eye On The Prize."

COUNTRY

MICKEY GILLEY

Chasing Rainbows
PRODUCER: Larry Butler
Airborne AB-0103

Welcome back to one of country music's smoothest stylists. Gilley has something for everyone here, from the country resignation of "Couldn't Love Have Picked A Better Place To Die" to the pop reassurance of "There! I've Said It Again." Good stuff throughout.

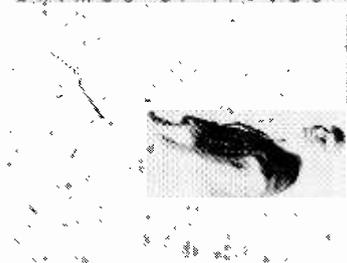
SPOTLIGHT



VARIOUS ARTISTS
1988 Summer Olympics Album/
One Moment In Time
PRODUCERS: Various
Arista AL-8551

Tie-in project with NBC and the Olympics will see all 11 tracks contained herein aired to millions of viewers—and listeners—during the telecast of the '88 games. New music from Whitney Houston, the Four Tops, John Williams, Bee Gees, Eric Carmen, and Taylor Dayne add more drawing power; best cut is the Christians' "Harvest For The World."

bruce springsteen



BRUCE SPRINGSTEEN
Chimes Of Freedom
PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin
Columbia 4C 44445

Live four-track EP—including a cover of Bob Dylan's title track—presents good music from a superstar in the service of a good cause (Amnesty International); how can it do anything less than sell superstrongly? Boss boosters won't want to miss the acoustic version of "Born To Run."

NEW AND NOTEWORTHY

THE JEFF HEALEY BAND

See The Light
PRODUCER: Greg Ladanyi
Arista AL-8553

A blind blues guitarist who plays sitting down with his instrument in his lap is bound to draw attention; in Healey's case, it's deserved. Scorching licks are hot enough to melt vinyl, and self-composed tracks stand tall next to John Hiatt and ZZ Top compositions. An appearance in the upcoming film "Road House" should bring more recognition.

CRYSTAL GAYLE

Nobody's Angel
PRODUCERS: Eric Prestidge, Jim Ed Norman
Warner Bros. 25706

Gayle sings here as if there is no emotional problem that style can't cure. It's all pretty and impeccably packaged, but there's woefully little feeling.

ETHEL & THE SHAMELESS HUSSIES

Born To Burn
PRODUCERS: Jimmy Bowen, T. Glaser, W.R. Holmes
MCA 42191

This sassy trio is a double entendre's best friend. The Hussies are as vocally sparkling as the Andrews Sisters were in their prime—but much, much naughtier.

VARIOUS ARTISTS

Country And Eastern
PRODUCERS: Various
MCA 39111

This is MCA's much-touted crossover offering, with cuts by Lyle Lovett, Nanci Griffith, Steve Earle, and the Desert Rose Band. All the songs are strong, particularly Griffith's "Beacon Street," Desert Rose's "Love Reunited," and Lovett's surrealistic current single, "If I Had A Boat."

CONWAY TWITTY & LORETTA LYNN

Making Believe
PRODUCERS: Various
MCA 42216

A bright—if patchwork—project, this offers one side of new recordings of old standards and another of previously released duet material, some of which dates back to 1973.

TIM & MOLLIE O'BRIEN

Take Me Back
PRODUCER: Tim O'Brien
Sugar Hill SH-3766

Brilliant vocal harmonies and imaginative arrangements from brother/sister act. A fine collection of old standards and a couple of moderns, including a particularly moving version of John Prine & Bobby Braddock's "Unwed Fathers" and a mournful recasting of the old parlor weeper "Dream Of The Miner's Child."

RADIO FLYER

PRODUCER: None listed
Turquoise TR-5065

This group, voted best new bluegrass band at the 1985 Kentucky Fried Chicken Bluegrass Festival, sparkles with venturesome vocal harmonies; clean, spare playing; and an ear for fresh and adaptable material. Contact: 606-633-0485.

JAZZ

DIANE SCHUUR

Talkin' 'Bout You
PRODUCER: Steven Miller
GRP 9567

Singer seems to be courting adult contemporary and pop play with a neatly produced package of goodies. This tends to be lighter fare than Schuur has recorded before, but her big voice, great production by the other Steven Miller, and guest shots by the likes of Tom Scott, Steve Khan, and Dave Grusin ensure that crossover won't come at the expense of her loyal jazz following.

MICHAEL BRECKER

Don't Try This At Home
PRODUCER: Don Grolnick
Impulse/MCA 42229

Brecker's eponymous album enjoyed a long run atop Billboard's Top Jazz Albums chart last year; there's no reason to be less enthusiastic about this sequel. Repertoire is versatile; all-star cast includes Herbie Hancock, Peter Erskine, Jack DeJohnette, Charlie Haden, and producer Grolnick. Brecker continues to explore electronics—the Akai EW1 is featured on three tunes—but not at the expense of his articulate tenor.

ERNIE WATTS QUARTET

PRODUCER: Akira Taguchi
JVC/GRP 3309

Forget about the vapid crossover attempts you heard from Watts in the past. This hard-blowing, made-in-Japan date shows you what the saxophonist's chops are all about and should appeal to a wide spectrum of jazz stations. Not available on LP.

NEW AGE

DAVID LANZ

Cristofori's Dream
PRODUCER: Paul Speer
Narada Lotus/MCA 61021

Organ on the cover of "A Whiter Shade Of Pale" should sound familiar: It's Procol Harum's Matthew Fischer. The classic oldie's inclusion on this package of full-bodied arrangements should only enhance Lanz's following; he has already reached Billboard's Top Pop Albums chart with an album that he recorded with producer/guitarist Speer.

CLASSICAL

HANDEL/SCHUBERT/SCHUMANN: SONGS

Jessye Norman, Geoffrey Parsons
Philips 422 048

This live recital, taped in Austria just over a year ago, finds Norman at her communicative peak, and that's enough to ensure excellent sales. But inclusion as an encore of a rousing performance of "He's Got The Whole World In His Hand" raises the production to a measurably higher commercial level. Slip-cover packaging adds additional points.

STRAVINSKY: THE SOLDIER'S TALE

Redgrave, Sting, McKellen, London Sinfonietta,
Nagano
Pangaea PAND 6233

Sting, as the soldier, handles his spoken part fairly straightforwardly, as does McKellen in the role of narrator. But Vanessa Redgrave, as the devil, tends to overemote at times, sounding more like a shrewish witch than Satan. The musical portions of this Faustian allegory are beautifully played. Good prospects.

CHOPIN: SCHERZOS; MAZURKAS

Emanuel Ax, Piano
CBS MK 44544

The demanding scherzi (all four are played) are tossed off with great panache. If the pieces pose technical challenges (as they certainly do to lesser pianists), no hint is audible here. The half-dozen mazurkas are well chosen and provide a showcase for more personal communication.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, 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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exceptional service.”

“Before your first album
goes platinum.”

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The Reliable Airline



PDS WARM UP TO BACK-ANNOUNCING

(Continued from page 1)

contacted by Billboard favored music IDs of some sort; a surprising number said they are willing to back-sell in the middle of music sweeps. Few displayed the open hostility toward the record side that marked debates on the issue as recently as several months ago.

"We identify virtually every record we play," says Bill Shannon, PD of top 40 WCKK Erie, Pa. "Our playlist is based almost exclusively on call-out research. For that to work, listeners have to be familiar with artists and titles." Despite 30-minute music sweeps in most hours, WCKK rarely plays more than two songs without some ID.

"With all the new artists involved in country, there's a definite need to identify music," says K.C. Adams, PD at KUZZ-AM-FM Bakersfield, Calif. "Five or six years ago, when country got caught up in '13 in a row' and stuff like that, the format abandoned the practice. But as we began to do more research, we found our audience did want to know what the songs were."

One of the most surprising testimonials for back-selling comes from the PD who helped make back-selling unpopular. As PD of KCBQ San Diego in 1971, Buzz Bennett popularized the concept of letting the next song in a music set start before the DJ began talking so that listeners would know that music—not a commercial—was next. To further establish "forward motion," DJs then talked only about the record they were playing, not about the one that had just finished.

Now, as PD of KHYI "Y95" Dallas, Bennett says, "When we play any new record, we back-sell it and half the time front-sell it also. I don't know how somebody can play a record, not tell people what it is, then expect people to call and tell them what they want." Even during a music sweep, Bennett says, "We will do what we have to do to create that back-sell every time."

Bennett says a lot of the PDs who appropriated his forward-motion concept didn't understand it. "If back-selling is done right, it becomes part of the forward momentum. Guys who run 24-hour production pieces . . . don't pick up the people who want information."

Indeed, the debate among PDs about back- and front-selling seems to be more a question of when and how much, not if. Traditionally, programmers have put new songs at the end of music sets so that jocks can back-sell them. But the increasing length of sets has forced PDs to become more creative.

"We make it a policy to come out of spots with a new song so that we can talk our way into it," says Greg Mull, PD at album rock WRXK Fort Myers, Fla. "I also encourage my jocks to tease the song going into spots, so every time we talk, we're talking about new music."

Bob Buchman, OM of album rock

WBAB Long Island, N.Y., says, "We only front-sell records, because that's the moment when a listener might tune out. We tend to do abbreviated back-sells simply to subconsciously demonstrate that we play a lot of music, but only when it's convenient because I don't think it's critical."

K.C. Jones, PD at urban WVKO Columbus, Ohio, says, "We've found it's more advantageous to back-sell because you want to answer that 'who was that?' question. I use the intro of a song to sell my station if I'm going to talk at all."

WXKS-FM Boston PD Sunny Joe White, long known for his aggressive use of new music, says, "We back-announce every new song we put in; after the song has been on for two or three weeks, then it's a little more flexible. We don't talk over any of our power records. Those are the songs people want to hear, so we leave them alone."

So if PDs are getting better about identifying music, why is the record side still troubled? "A lot of stations will say they've got a policy and sometimes it doesn't get followed through," says RIAA VP Hillary Rosen. "It's a very mixed bag. There are clearly some stations that do a good job. I think there's a consciousness which has been raised. We're just not confident that it has translated to a change in practice."

Arista executive VP/GM Don Jenner, whose Billboard Commentary helped launch the RIAA study earlier this year, says, "There are some stations that have turned around," but he adds that back-selling is "not ingrained yet. This is still a problem; it's not going away. Radio is being more receptive because the problem is in their face now, but we need to do more than what we're doing to get the point across."

Jenner feels the release of the RIAA/Sound Data survey will bring new PD attention to the front- and back-announcing issue. "Programmers aren't going to listen to the record companies or something that comes from the RIAA because they'll feel it's totally self-serving."

"But if they read something from an independent research company, they're going to see that back-announcing is hurting radio's appeal as an information source as much as its effect on record sales."

Few PDs say they feel back-selling has become a listener issue yet. WVKO's Jones says the controversy and listener research have "definitely changed" his policies. "One of the complaints we were getting was that we were not announcing enough titles." But top 40 WPRO-FM Providence, R.I., PD Mike Osborne says, "We get calls for artist info, but it's not like the doors are being knocked down for it, because we do identify music."

Most PDs agree that only new music need be announced. Says Cliff Winston of urban KJLH Los Angeles, "I don't need to tell listeners they've just heard 'Turn Your Love Around' by George Benson."

NARAS' Greene hasn't noticed any change in radio recently. But, he says, he's received calls from several programmers who acknowledge the problem and are willing to get together to talk about it.

Assistance in preparing this story was provided by Yvonne Olson and Peter Ludwig.



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

GUNS N' ROSES holds at No. 1 with "Sweet Child O'Mine" (Geffen), losing retail points but still gaining at radio. The highest bulleted record is **Bobby McFerrin's** "Don't Worry, Be Happy" (EMI-Manhattan), which at No. 4 is far behind but gaining points at such

a rapid rate that it has a chance to unseat "Child" next week. **Van Halen's** "When It's Love" (Warner Bros.) is gaining sales and airplay points but is pushed down one notch to No. 6 by the two bulleted records above it.

"**GROOVY KIND OF LOVE**" by **Phil Collins** (Atlantic) ties McFerrin's for the most widely

played record, with 218 of the 235 reporting stations on it. It just edges out "One Moment In Time" by **Whitney Houston** (Arista) to win the Power Pick/Airplay. "Moment" has many more adds—46 vs. 15—but "Groovy" gains tremendous bonus points from upward moves at radio, such as 28-17 at WKCI New Haven, Conn., 29-20 at Y-100 Miami, 28-20 at Z-100 Portland, Ore., and 10-8 at KRQQ Tucson, Ariz. "Moment" posts a strong early jump of 27-17 at KMQM Honolulu.

"**HOW CAN I FALL?**" by **Breathe** (A&M) has the most adds of any record (48) and ties with "Kokomo" by the **Beach Boys** (Elektra) for the biggest jump on the chart, 20 places. Also among the most added, with 25 adds, is "Time And Tide" by new artist **Basia** (Epic), but it makes a small chart move of two places to No. 44. Basia's single is held back by a lack of sales points; in fact, 97% of its points are from radio. It is top 10 at seven reporting stations, including KUBE Seattle (7-6) and WFLY Albany, N.Y. (6-5).

THREE NEW bands from the U.K. are having success with their first Hot 100 singles. "Chains Of Love" by **Erasure** (Sire) is bulleted at No. 32, with No. 1 reports from Power 99 Atlanta, 93-Q Houston, and Y-108 Denver. "Wild, Wild West" by the **Escape Club** (Atlantic), bulleted at No. 36, is especially strong at Y-95 in Dallas (21-12) and KOY-FM in Phoenix, Ariz., (15-9). "The Promise" by **When In Rome** (Virgin), bulleted at No. 71, is No. 4 at 93-Q Houston and jumps 16-12 at KFR Phoenix and 20-15 at KWSS San Jose, Calif.

QUICK CUTS: Among the new entries is the first Hot 100 single, "Edge Of A Broken Heart" (EMI Manhattan), for all-female Los Angeles rock group **Vixen** . . . "Off On Your Own (Girl)" by **Al B. Sure!** (Warner Bros.) gains points but is pushed down from No. 49 to No. 50 by stronger records jumping over it. Sure!'s single is strong in many places, including KMGX Fresno, Calif., and KMEL San Francisco (3-2 at both), Power 96 Detroit (12-10), and Magic 102 Buffalo, N.Y. (15-8).

FOR WEEK ENDING SEPTEMBER 17, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				★ ★ NO. 1 ★ ★	
1	3	3	10	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE 1 week at No. One
2	2	2	12	IF IT ISN'T LOVE MCA 53264	NEW EDITION
3	5	4	10	DON'T BE CRUEL MCA 53327	BOBBY BROWN
4	6	7	8	A NIGHTMARE ON MY . . . JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
5	7	12	7	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
6	1	1	11	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
7	4	5	8	ANOTHER PART OF ME EPIC 34-07952/E.P.A.	MICHAEL JACKSON
8	8	9	11	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
9	10	11	10	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
10	9	10	9	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
11	13	19	4	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
12	18	25	3	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
13	11	13	7	NICE 'N' SLOW CAPITOL 44171	FREDDIE JACKSON
14	12	14	9	MAKE IT LAST FOREVER WINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
15	14	18	9	SHAKE YOUR THANG NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
16	17	20	5	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
17	23	—	2	RED WINE A&M 1244	UB40
18	20	23	4	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
19	15	6	13	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
20	19	17	6	INSIDE OUTSIDE FEVER 1916/SUTRA	THE COVER GIRLS
21	24	29	3	STAYING TOGETHER ATLANTIC 7-89034	DEBBIE GIBSON
22	27	—	2	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
23	NEW ▶	—	1	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
24	21	21	5	SUMMERS GIRLS 4TH & B'WAY 7468	DINO
25	29	—	2	TAKE YOUR TIME MCA 53362	PEBBLES
26	28	30	4	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
27	NEW ▶	—	1	NEVER LET YOU GO ATLANTIC 7-99284	SWEET SENSATION
28	22	15	15	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
29	NEW ▶	—	1	ANOTHER LOVER A&M 1226	GIANT STEPS
30	16	8	10	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON

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

FCC Sets First Standards For HDTV

BY BILL HOLLAND

WASHINGTON It's high-definition television month in Washington. First, on Sept. 1, the Federal Communications Commission set initial standards by deciding that HDTV programs must be received on existing sets, and then, on Sept. 7, the House Subcommittee on Telecommunications held the third in a series of hearings on HDTV, calling U.S. involvement in the new development a trade

issue of the utmost importance.

HDTV service could begin in the U.S. in the mid-'90s. The technology offers wide-screen pictures with heightened resolution and CD-quality stereo sound. Current TV sets scan dots on 525 lines; experimental HDTV systems have between 787 and 1,125 lines. The FCC is now evaluating 19 such systems.

Under the FCC ruling, HDTV broadcasts must be received on existing TV sets. However, one of the new

HDTV receivers will be required to take advantage of the much sharper picture produced by HDTV.

"The HDTV era is upon us," said Rep. Edward J. Markey, D-Mass., chairman of the subcommittee. Markey also issued a challenge to the U.S. electronics industry to help make sure the U.S. does not fall behind Japan and Europe, which are now much further along in advanced television research and development.

For The Record

Due to a production error on page 19 of this issue, the name of the small-market radio station of the year was omitted in the top 40/crossover category of this year's Billboard Radio Awards. The winning station is WZAT-FM "Z102" Savannah, Ga.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SWEET CHILD O' MINE	GUNS N' ROSES	1
2	2	SIMPLY IRRESISTIBLE	ROBERT PALMER	2
3	3	PERFECT WORLD	HUEY LEWIS & THE NEWS	3
4	6	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	5
5	5	IF IT ISN'T LOVE	NEW EDITION	7
6	9	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	4
7	8	WHEN IT'S LOVE	VAN HALEN	6
8	10	ANOTHER PART OF ME	MICHAEL JACKSON	12
9	12	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	10
10	13	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	8
11	15	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	14
12	19	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	17
13	4	FAST CAR	TRACY CHAPMAN	16
14	21	LOVE BITES	DEF LEPPARD	9
15	16	DON'T BE CRUEL	BOBBY BROWN	20
16	17	ONE GOOD WOMAN	PETER CETERA	11
17	20	DON'T BE CRUEL	CHEAP TRICK	15
18	7	MONKEY	GEORGE MICHAEL	13
19	25	FALLEN ANGEL	POISON	21
20	11	ALL FIRED UP	PAT BENATAR	34
21	24	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	18
22	29	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	22
23	23	HERE WITH ME	REO SPEEDWAGON	25
24	36	RED, RED WINE	UB40	19
25	14	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	24
26	31	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	29
27	32	STAYING TOGETHER	DEBBIE GIBSON	26
28	22	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	23
29	18	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	38
30	40	FOREVER YOUNG	ROD STEWART	30
31	—	TRUE LOVE	GLENN FREY	28
32	—	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	27
33	26	HANDS TO HEAVEN	BREATHE	35
34	27	MAKE ME LOSE CONTROL	ERIC CARMEN	41
35	28	ROLL WITH IT	STEVE WINWOOD	39
36	30	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	37
37	—	CHAINS OF LOVE	ERASURE	32
38	34	LOOK OUT ANY WINDOW	BRUCE HORNSBY & THE RANGE	51
39	—	THE RUMOUR	OLIVIA NEWTON-JOHN	63
40	—	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	55

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SWEET CHILD O' MINE	GUNS N' ROSES	1
2	3	SIMPLY IRRESISTIBLE	ROBERT PALMER	2
3	1	PERFECT WORLD	HUEY LEWIS & THE NEWS	3
4	5	WHEN IT'S LOVE	VAN HALEN	6
5	9	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	4
6	7	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	8
7	10	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	5
8	13	LOVE BITES	DEF LEPPARD	9
9	11	ONE GOOD WOMAN	PETER CETERA	11
10	4	MONKEY	GEORGE MICHAEL	13
11	16	IF IT ISN'T LOVE	NEW EDITION	7
12	15	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	10
13	17	DON'T BE CRUEL	CHEAP TRICK	15
14	21	RED, RED WINE	UB40	19
15	18	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	14
16	20	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	18
17	6	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	23
18	23	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	22
19	8	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	24
20	14	ANOTHER PART OF ME	MICHAEL JACKSON	12
21	24	FALLEN ANGEL	POISON	21
22	12	FAST CAR	TRACY CHAPMAN	16
23	22	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	17
24	32	GROOVY KIND OF LOVE	PHIL COLLINS	31
25	28	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	27
26	26	STAYING TOGETHER	DEBBIE GIBSON	26
27	29	TRUE LOVE	GLENN FREY	28
28	19	HERE WITH ME	REO SPEEDWAGON	25
29	33	CHAINS OF LOVE	ERASURE	32
30	31	FOREVER YOUNG	ROD STEWART	30
31	35	NEVER TEAR US APART	INXS	33
32	38	DON'T BE CRUEL	BOBBY BROWN	20
33	40	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	29
34	—	WILD, WILD WEST	THE ESCAPE CLUB	36
35	25	HANDS TO HEAVEN	BREATHE	35
36	—	ONE MOMENT IN TIME	WHITNEY HOUSTON	42
37	—	THE LOCO-MOTION	KYLIE MINOGUE	40
38	30	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	37
39	—	TIME AND TIDE	BASIA	44
40	27	ROLL WITH IT	STEVE WINWOOD	39

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

E.P.A.	11
Epic (9)	
Blackheart (1)	
CBS Associated (1)	
ATLANTIC (5)	9
Ruthless (2)	
Atco (1)	
EsParanza (1)	
MCA	9
COLUMBIA	8
A&M (6)	7
Vendetta (1)	
ARISTA	7
POLYGRAM	6
Mercury (3)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
WARNER BROS. (3)	6
Sire (2)	
Full Moon (1)	
EMI-MANHATTAN	5
ELEKTRA (4)	5
Vintertainment (1)	
RCA (3)	5
Jive (2)	
VIRGIN	4
CAPITOL (2)	3
Enigma (1)	
CHRYSALIS	3
GEFFEN	3
REPRISE (1)	3
Sire (1)	
Tommy Boy (1)	
4TH & B'WAY	1
AMHERST	1
LMR	1
MOTOWN	1
PROFILE	1
SUTRA	1
Fever (1)	

- 90 PRETTY BOYS AND PRETTY GIRLS (Book Of Love, BMI/I-Squared, BMI/Warner-Tamerlane, BMI/Dorafio, BMI) WBM
- 71 THE PROMISE (Copyright Control)
- 68 RAG DOLL (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knightly-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM
- 19 RED, RED WINE (Tallyrand, ASCAP) HL
- 80 THE RIGHT STUFF (RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)
- 39 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
- 63 THE RUMOUR (Big Pig, ASCAP/Intersong-USA, ASCAP) HL
- 88 SAY IT'S GONNA RAIN (Thrust, BMI) HL
- 60 SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI/Irving, BMI) CPP
- 65 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/CPP
- 89 SHIP OF FOOLS (Talktime, ASCAP/Virgin, ASCAP) CPP
- 43 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
- 2 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
- 48 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
- 26 STAYING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
- 81 STRANGELOVE (Emile, ASCAP)
- 57 SUMMERGIRLS (Onid, BMI)
- 94 SUPERSONIC (Bebica, ASCAP)
- 46 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
- 1 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 44 TIME AND TIDE (Cornevon, BMI)
- 28 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 93 THE TWIST (Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL
- 75 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI)
- 98 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 29 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
- 22 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSCO, ASCAP)
- 83 WHAT'S THE MATTER HERE? (Christian Burial, ASCAP)
- 6 WHEN IT'S LOVE (Yessup, ASCAP) CLM
- 86 WILD, WILD WEST (EMI, ASCAP) WBM
- 36 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP)
- 84 YOU CAME (Unicity, ASCAP/Rickim, BMI)

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

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

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 37 1-2-3 (Foreign Imported, BMI) CPP
- 34 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM
- 52 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 12 ANOTHER PART OF ME (Myac, BMI/Warner-Tamerlane, BMI) WBM
- 78 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) CPP
- 100 BETTER BE HOME SOON (Roundhead, BMI) CLM
- 97 BUTTON OFF MY SHIRT (Good Single, ASCAP/Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP) CPP
- 32 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 64 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
- 53 THE DEAD HEART (Sprint, APR/Warner-Tamerlane, BMI) WBM
- 87 DO YOU LOVE ME (Jobete, ASCAP) CPP
- 15 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
- 20 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
- 56 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 77 DON'T WALK AWAY (Moon Skin, ASCAP/Unicity, ASCAP) HL
- 4 DON'T WORRY, BE HAPPY (Prob Noblem, BMI) HL
- 27 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 96 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
- 21 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
- 16 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 73 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM
- 30 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- 31 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
- 85 HANDS ON THE RADIO (Leesum, BMI)
- 35 HANDS TO HEAVEN (Virgin, ASCAP) CPP
- 79 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knightly-Knight, ASCAP/BMG Songs, ASCAP) WBM
- 99 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM

- 25 HERE WITH ME (Fate, ASCAP/Rolram, BMI) WBM
- 45 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
- 59 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 24 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 23 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
- 47 I DON'T WANT TO BE A HERO (Virgin, ASCAP)
- 14 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 95 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM
- 91 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
- 7 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
- 5 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 49 INDESTRUCTIBLE (Jobete, ASCAP) CPP

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
HOW CAN I FALL? BREATHE A&M	3	4	41	48	94
ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	2	10	34	46	173
DANCE LITTLE SISTER TERENCE TRENT D'ARBY CBS	3	7	31	41	94
A WORD IN SPANISH ELTON JOHN MCA	2	4	35	41	41
KOKOMO (FROM "COCKTAIL") THE BEACH BOYS ELEKTRA	2	8	28	38	67
ANOTHER LOVER GIANT STEPS A&M	2	8	26	36	121
THE LOCO-MOTION KYLIE MINOGUE GEFFEN	1	7	19	27	152
TIME AND TIDE BASIA EPIC	2	5	18	25	115
WILD, WILD WEST THE ESCAPE CLUB ATLANTIC	3	8	12	23	174
DON'T BE CRUEL BOBBY BROWN MCA	1	1	20	22	130

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.

Sept. 11, New Jersey Record Collector's Show/Convention, Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 14-17, National Assn. Of Broadcasters' Radio '88, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 16-17, Texas Heritage Music Foundation 1988 Jimmie Rodgers Jubilee, Schreiner College, Kerrville, Texas. Kathleen Hudson, 512-257-2486.

OCTOBER

Oct. 1-2, BMI Sponsored Los Angeles Songwriters Showcase/Songwriters Expo 12, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 1-2, Sixth Annual L.A. Music Equipment Expo, Hyatt Hotel, Los Angeles Int'l Airport, Los Angeles. Loni Specter, 818-344-3441.

Oct. 2-4, Sixth Annual Amusement Business/Billboard Sponsorship Seminar, Hotel Inter-Continental,

Oct. 20-22, Friends Of Old-Time Radio 13th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

NOVEMBER

Nov. 9-11, Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.



in U.S. dollars. MasterCard and VISA charge are available (send card name, number, expiration date and signature.)

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FOR WEEK ENDING SEPTEMBER 17, 1988

Billboard®

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	57	DEF LEPPARD ▲ ⁶ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA 6 weeks at No. One
2	2	3	56	GUNS N' ROSES ▲ ³ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	3	2	21	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
4	4	4	11	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
5	5	5	22	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
6	6	6	44	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
7	7	7	14	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OUB12
8	9	11	18	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
9	8	8	66	RICHARD MARX ▲ ² EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
10	10	12	9	CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
11	11	13	5	HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)	SMALL WORLD
12	16	30	6	SOUNDTRACK ELEKTRA 60806 (9.98) (CD)	COCKTAIL
13	14	14	10	ROBERT PALMER ● EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
14	12	9	53	SOUNDTRACK ▲ ⁹ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
15	15	15	45	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
16	13	10	66	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
17	17	17	20	CHEAP TRICK ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
18	19	19	11	NEW EDITION ● MCA 42207 (8.98) (CD)	HEART BREAK
19	18	16	11	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
20	32	40	22	BOBBY MCFERRIN ● EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
21	23	26	35	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
22	26	27	9	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
23	20	23	19	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
24	25	24	55	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
25	22	22	6	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
26	27	21	16	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
27	21	18	48	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
28	28	32	9	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
29	33	38	4	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
30	30	31	16	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
31	31	29	32	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
32	24	20	27	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
33	29	25	18	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
34	38	41	17	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
35	34	33	53	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
36	35	28	20	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
37	40	47	4	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
38	37	35	8	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
39	39	39	6	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
40	36	34	52	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
41	41	36	28	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
42	48	53	5	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
43	44	45	22	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
44	46	42	11	THE FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
45	42	37	16	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
46	50	49	9	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
47	43	44	37	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
48	51	55	9	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
49	47	43	9	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
50	45	46	10	STRYPHER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
51	49	48	6	FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
52	52	52	53	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
53	57	68	5	UB40 A&M SP 5213 (8.98) (CD)	UB40
54	63	73	34	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	65	85	3	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
56	55	54	16	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
57	64	64	14	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
58	58	66	5	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
59	59	56	9	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
60	61	62	14	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
61	53	51	11	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
62	54	50	11	JIMMY PAGE ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
63	56	59	13	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
64	67	67	31	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
65	62	58	10	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
66	77	92	5	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
67	73	89	3	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
68	70	77	5	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
69	60	60	31	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
70	72	76	8	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
71	69	69	5	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
72	66	61	7	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
73	71	63	8	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
74	78	83	44	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
75	98	160	41	UB40 A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
76	76	87	4	THE JUDDS RCA 8318-1-R (8.98) (CD)	GREATEST HITS
77	74	65	15	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
78	68	57	13	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
79	75	71	28	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
80	80	82	9	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
81	81	74	10	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
82	86	103	13	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
83	82	81	65	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
84	79	70	18	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
85	100	115	4	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
86	89	86	18	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
87	87	95	4	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
88	88	72	8	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
89	91	90	17	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
90	84	80	9	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
91	85	78	52	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
92	92	93	16	2.LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
93	83	84	11	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
94	97	97	14	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
95	90	79	32	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
96	101	99	43	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
97	102	102	6	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
98	94	88	9	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
99	105	112	4	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
100	93	98	11	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
101	99	91	13	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
102	104	107	6	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
103	112	122	5	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
104	96	100	11	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
105	106	110	21	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
106	108	106	52	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
107	95	96	15	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
108	103	94	27	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
109	128	155	4	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST

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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Once upon a time there was a British Reggae band called UB40. They played everywhere (including forbidden lands), made 7 albums, and became the most popular Reggae band in the world. One day in 1988, a radio station in the Southwest started playing "Red Red Wine", a UB40 song that had been something of a hit when it was originally released 5 years before.

People loved "Red Red Wine". They flooded the switchboards of stations that played it. They rushed into record stores to buy it. The album **LABOUR OF LOVE** from which "Red Red Wine" was taken was about to become UB40's first platinum album.

This was something of a surprise to A&M Records. UB40's label had planned to work their new album **UB40** during the 3rd and 4th quarters of 1988, but the radio action and retail action on "Red Red Wine" changed all that. By the time "Red Red Wine" had run its course, the band was more popular than it had ever been before, the new album was set to make UB40 one of the mightiest bands that ever roamed the earth, and **LABOUR OF LOVE** went platinum on Labor Day. "We always knew this song was a hit" said Charlie Minor, A&M Senior VP of Promotion, leaning back on a chaotic Wednesday morning. "And we love to be provedright."

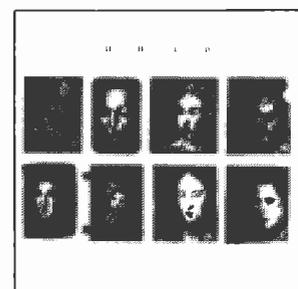
UB40, their fans, and their record label lived happily ever after.

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BY **UB40** WITH **CHRISSE HYNDE** FROM THE ALBUM **UB40**

AM 1236



MTV TRIES DAYPARTING VIDEO PROGRAMMING

(Continued from page 1)

pop will mostly be the rule between 6 a.m. and 3 p.m. EST Monday-Friday, in an attempt to attract the 18-34-year-old females who MTV's research indicates are the primary potential viewers during those hours.

During the afterschool hours of 3-7 p.m. EST Monday-Friday as well as all day Saturday and Sunday, the channel will program mostly "straight-ahead rock," says Lee Masters, executive VP and GM, MTV Networks Inc., in order to reach 12-24-year-old males and females.

The prime-time TV hours of 7-11 p.m. EST Monday-Friday will feature top 40 hits with "mass appeal," says Masters, in an attempt to please the

largest MTV viewer block, 12-34-year-old males and females.

Masters says "no pop music at all" will be aired on weekdays between 10 and 11 p.m. EST, in order to reach the hard rock and metal-oriented younger male viewer. Beyond those hours into the early-morning slot, alternative music will be the rule.

"This doesn't mean that the hits won't be played around the clock," Masters says. "It's important to recognize that if something is a hit and running in heavy rotation, you'll still see it running throughout all the dayparts. This is just an effort to target certain audiences for certain kinds of records."

By pinpointing the audience for different musical genres, Masters says, MTV will help records get better-quality exposure.

"Take an act like Vinnie Vincent Invasion," he says. "A clip like ['Love Kills'] would ordinarily go into the breakout [light] or possibly medium rotation, where it would be randomly played at different times around the clock during the week. I don't think seeing that clip at 8 a.m. makes sense for us, the viewer, or the label. By playing it in a heavier rotation at night and after school, it will get better exposure to a focused daypart."

Label executives told of the move are by turns optimistic and worried. "It does seem logical to expose videos to those parts of the audience that will most appreciate them, but it also seems like it could be limiting," says Linda Ingrisano, associate director of video promotion at Arista Records.

"In the short term, it could limit us because we may lose air time for the act's video," continues Ingrisano. "But in the long term, it could help MTV pull a stronger audience, which ultimately helps us. It's just too early to say."

Karen Sobel, national director of video promotion for Geffen Records, agrees: "It seems to make some sense, and I think it will afford an opportunity for some of our pop artists," she says. "I just hope they can differentiate themselves from VH-1 during the day and that they keep playing the most popular clips on the channel throughout all the dayparts instead of locking them into just one. You don't want the channel to get too predictable."

"Labels have been after MTV for a

while to begin dayparting in order to open up more slots for videos and get more things on the air," says Laurel Sylvanus, Warner Bros.' director of video operations. "But this move hasn't opened more slots; it's just re-organized what's already there."

"Although it's too early to tell how this trial will work out, it proposes to give us more exposure on acts currently slotted only in special programming," Sylvanus continues. "The only thing that upsets me is that the prime-time hours of 7-11 p.m. will be basically composed of only top 40 hits. I think that labels will have to pay close attention to what is already running on special programming and exactly what videos are being played and when."

As for Masters' assertion that videos in heavy rotation will be played throughout all dayparts, Sylvanus notes that Peter Cetera's clip for "One Good Woman" is already dayparted in the 6 a.m.-3 p.m. slot, despite its high chart standing and position in MTV's heavy rotation.

Marty Diamond, newly appointed VP of artist development and video at Arista, says: "I'm mixed about it in that it will probably find play for videos that would otherwise be difficult to program on MTV, but in other terms, it could potentially limit some acts."

Of equal concern, says Diamond, is that a rigid system of dayparting could "eventually inhibit creativity, because people will begin making videos aimed only at a certain show or a certain demographic without trying to broaden the reach."

Some label executives note their fears that alternative acts, which already receive limited airplay on MTV,

may be hurt the most by the new dayparting experiment, as clips for these acts will now be seen almost exclusively in the postmidnight hours.

"MTV has obviously done its homework as far as knowing who its available audience is at specific times," says Sam Kaiser, senior VP of promotion at Uni Records and former VP of programming at MTV. "Given that audience-breakdown information—which hopefully is very accurate—this move should help MTV better serve the available audience and direct the right videos to the right places."

"My only question is, what happens to new bands now? There are only a limited number of slots in a 24-hour day, and with dayparting that will be narrowed even further. Competition to get prime exposure—that is, 6 a.m.-12 midnight—for a new band will increase substantially," Kaiser concludes.

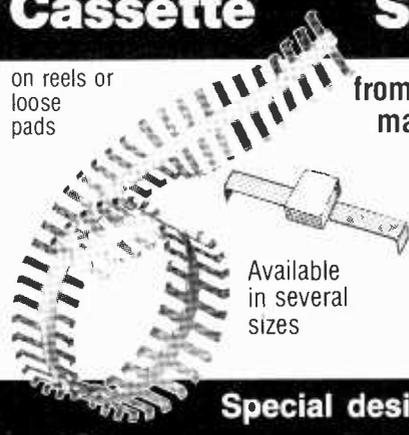
"It is conceivable that the only type of music that could get hurt with this is alternative," allows Masters, "but to keep that from happening, we are keeping the buzz-bin-rotation slot intact, which continues to give selected alternative bands play equivalent to active rotation [about 21-25 plays per week]."

In addition, notes Masters, the dayparting trial only affects play for clips in the regular MTV rotation, not those scheduled to run on special block-programmed shows like "Club MTV," "Headbanger's Ball," "Now Hear This," and "Post Modern MTV." MTV's nonmusic programs, such as the game show "Remote Control" and its lineup of British comedy series, will continue to air in their current time slots.

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MPI WON'T MARKET JACKSON SPEECH VIDEO

(Continued from page 5)

eo, which was to be offered for a list price of \$14.95. After Jackson filed suit against MPI, he rejected the company's offer to donate all profits from the tape to charity, according to Ali.

Entertainment attorneys and other industry observers watched the case with great interest. If MPI had prevailed, they point out, video suppliers would have had a legal precedent on their side. They also note that a favorable decision for MPI would have enabled video suppliers to position themselves as journalists

and not just commercial entities.

"There is a big difference between CBS [News] and MPI," says David Bragman, VP of legal affairs for Vestron Video. "Still, it's a close question. MPI is a business just like Vestron, but even if there is a profit being made, they are still informing people. The New York Times makes a profit by informing people, and if CBS news wanted to run a replay of the speech in its entirety, I don't think they would have a problem."

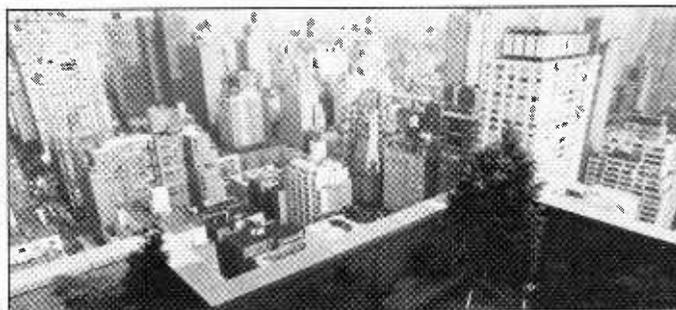
MPI's involvement in releasing the speech does not constitute news

gathering, according to Stan Soocher, an entertainment attorney and editor of the monthly trade publication Entertainment Law & Finance. "There is no commentary; it's just the speech," he says. "What kind of news gathering is that? Where is the editorial thought? Is there any editorial decision making going on? It sure doesn't look like it."

Like most entertainment attorneys contacted, though, Soocher describes the issue as a "tough question." "Remember, [Jackson] puts himself in the public eye by choice. Also keep in mind that anyone with a VCR could have taped that speech and kept a copy."

Terry Byrne, director of marketing and business development for NBC, notes that the three major television networks and the Cable News Network had no legal problems in broadcasting the entire speech live or airing excerpts the following day. "But video is a whole different animal," says Byrne. "Network broadcast rights are not the same as video rights. We have the broadcast rights to the [Summer] Olympics and we also have the home video rights, but they are two separate entities. Video rights are even different than cable [rights]."

All of the attorneys and industry figures who were asked about the case—even those who said MPI was wise to settle—expressed disappointment that no definitive verdict was handed down.



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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	134	129	49	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
111	126	157	4	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
112	129	148	6	RHYTHM CORPS PASHA BFZ 44159/E PA (CD)	COMMON GROUND
113	110	101	16	JUDAS PRIEST ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
114	114	119	4	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
115	107	104	20	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E PA (CD)	EVEN WORSE
116	121	120	9	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
117	130	163	3	TOMMY CONWELL & THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
118	NEW		1	VARIOUS ARTISTS COLUMBIA OC44034 (CD)	FOLKWAYS
119	117	123	10	BIG DADDY KANE COLD CHILLIN' 25731 WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
120	120	132	7	ROBBEN FORD WARNER BROS 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
121	113	108	48	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
122	115	75	11	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
123	109	109	5	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
124	116	116	9	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
125	111	105	17	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
126	132	140	23	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
127	124	113	24	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
128	118	117	69	RANDY TRAVIS ▲ ³ WARNER BROS 25568 (8.98) (CD)	ALWAYS & FOREVER
129	119	111	13	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
130	125	133	77	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
131	136	118	9	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
132	127	125	7	THE GREGG ALLMAN BAND EPIC OE 44033/E PA (CD)	JUST BEFORE THE BULLETS FLY
133	147	153	3	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
134	143	135	17	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
135	139	126	32	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
136	NEW		1	BUCKWHEAT ZYDECO ISLAND 90968/ATLANTIC (9.98) (CD)	TAKING IT HOME
137	123	124	46	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
138	140	137	14	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
139	149	136	20	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
140	131	131	33	SOUNDTRACK ▲ A&M SP 391 3 (9.98) (CD)	GOOD MORNING, VIETNAM
141	122	127	5	BLUE OYSTER CULT COLUMBIA FC 40618 (CD)	IMAGINOS
142	168	—	2	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
143	141	114	16	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
144	135	121	21	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
145	148	154	127	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
146	156	156	4	JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)	SUBSTANCE
147	138	128	17	PRINCE PAISLEY PARK 25720/WARNER BROS (9.98) (CD)	LOVESEXY
148	161	167	52	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
149	181	186	7	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
150	142	144	8	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
151	167	159	42	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
152	146	138	9	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
153	151	146	19	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
154	154	182	5	VIOLENCE MECHANIC 42187/MCA (8.98) (CD)	ETERNAL NIGHTMARE
155	155	164	6	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	133	145	17	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
157	157	162	9	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
158	180	189	48	DEPECHE MODE ● SIRE 25614 WARNER BROS (8.98) (CD)	MUSIC FOR THE MASSES
159	153	158	54	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
160	137	134	17	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
161	159	152	26	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
162	165	139	9	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
163	158	169	47	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
164	152	151	6	RANKING ROGER I R S 42197/MCA (8.98) (CD)	RADICAL DEPARTURE
165	170	—	2	WILL TO POWER EPIC FE 40940/E PA (CD)	WILL TO POWER
166	144	150	13	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
167	163	147	18	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
168	171	—	2	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
169	160	142	27	KINGDOM COME ● POLYDOR 835 368-1 POLYGRAM (CD)	KINGDOM COME
170	162	185	75	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
171	150	130	27	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
172	166	170	55	NEW ORDER ● QWEST 25621 WARNER BROS (12.98) (CD)	SUBSTANCE
173	173	173	6	ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
174	145	149	9	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
175	183	195	4	THOMPSON TWINS ARISTA AL 8542 (8.98) (CD)	THOMPSON TWINS GREATEST MIXES
176	172	171	9	SHRIEKBACK ISLAND 90949 ATLANTIC (8.98) (CD)	GO BANG!
177	179	184	9	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
178	169	143	9	DEEP PURPLE MERCURY 835 897 1 POLYGRAM (CD)	NOBODY'S PERFECT
179	186	—	2	JOHNNY CLEGG & SAVUKA CAPITOL C1-90411 (8.98) (CD)	SHADOW MAN
180	188	194	3	LIVING COLOUR EPIC BFE 44099/E PA (CD)	VIVID
181	NEW		1	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS ACE
182	NEW		1	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
183	164	141	12	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
184	189	179	39	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
185	184	161	16	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
186	NEW		1	M.O.D. MEGAFORCE 1359/CAROLINE (6.98) (CD)	SURFIN' WITH M.O. D.
187	190	187	19	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
188	197	—	738	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
189	NEW		1	HOUSE OF LOVE RELATIVITY/CREATION 8245/IMPORTANT (8.98) (CD)	HOUSE OF LOVE
190	182	178	15	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
191	192	180	53	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
192	175	177	19	SOUNDTRACK ● WARNER BROS 25713 (9.98) (CD)	COLORS
193	NEW		1	MICHELE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
194	187	183	40	ANTHRAX ● MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
195	NEW		1	JANE'S ADDICTION WARNER BROS 25727 (8.98) (CD)	NOTHING'S SHOCKING
196	196	—	2	BOB JAMES WARNER BROS. 25757 (9.98) (CD)	IVORY COAST
197	174	175	6	THE STYLE COUNCIL POLYDOR 835 785 1/POLYGRAM (CD)	CONFESSIONS OF A POP GROUP
198	177	165	21	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
199	176	176	14	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
200	185	172	15	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|----------------------------------|------------------------------|----------------------------------|--------------------------------|--------------------------|---------------------------|-------------------------|
| 10,000 Maniacs 52 | Camper Van Beethoven 138 | The Escape Club 109 | J.J. Fad 59 | Kenny Loggins 71 | Jeffrey Osborne 99 | David Sanborn 81 | James Taylor 135 |
| 2 Live Crew 92 | Belinda Carlisle 121 | Gloria Estefan/MSM 16 | Freddie Jackson 51 | Loose Ends 90 | Overkill 150 | Joe Satriani 74 | Testament 166 |
| Paula Abdul 152 | Eric Carmen 77 | Melissa Etheridge 94 | Michael Jackson 40 | M.O.D. 186 | Jimmy Page 62 | Boz Scaggs 143 | Thompson Twins 175 |
| Aerosmith 35 | Peter Cetera 58 | Europe 29 | Bob James 196 | Mac Band/McCampbell Bros. 174 | Robert Palmer 13 | Scorpions 36 | Tiffany 106 |
| Alabama 129 | Tracy Chapman 3 | The Fat Boys 44 | Jane's Addiction 195 | Bob Marley And The Wailers 110 | Graham Parker 160 | Ricky Van Shelton 184 | Tony! Toni! Tone! 134 |
| The Gregg Allman Band 132 | Cheap Trick 17 | Lita Ford 69 | D.J. Jazzy Jeff/Fresh Prince 5 | Ziggy Marley/Melody Makers 43 | Pebbles 95 | Michele Shocked 193 | Randy Travis 128.38 |
| Anthrax 194 | Chicago 61 | Robben Ford 120 | Jethro Tull 97 | Richard Marx 9 | Nia Peeples 153 | Shriekback 176 | Troop 133 |
| Joan Armatrading 103 | Toni Childs 82 | Glenn Frey 55 | Joan Jett And The Blackhearts 34 | Bobby McFerrin 20 | Teddy Pendergrass 125 | Slayer 72 | U2 130 |
| Rick Astley 21 | The Church 79 | Georgia Satellites 183 | Elton John 19 | John Cougar Mellencamp 191 | Pink Floyd 188.148 | Pat Smith 88 | UB40 75.53 |
| Aswad 173 | Cinderella 10 | Debbie Gibson 24 | Johnny Hates Jazz 126 | George Michael 6 | Robert Plant 41 | The Smithereens 127 | Van Halen 7 |
| Eric B. & Rakim 25 | Eric Clapton 139 | Amy Grant 98 | Johnny Clegg & Savuka 179 | Midnight Oil 31 | Poison 8 | SOUNDTRACKS | Various Artists |
| Bad Company 181 | Tommy Conwell/Young Rumlbers 117 | Guns N' Roses 2 | Joy Division 146 | Kylie Minogue 142 | Public Enemy 46 | Cocktail 12 | Folkways 118 |
| Anita Baker 145 | The Cover Girls 159 | Guy 70 | Judas Priest 113 | The Moody Blues 78 | Queensryche 167 | Colors 192 | Violence 154 |
| Jimmy Barnes 200 | The Robert Cray Band 37 | Daryl Hall John Oates 84 | The Judds 76 | Van Morrison/Chieftains 131 | REO Speedwagon 63 | Dirty Dancing 14 | White Lion 91 |
| Basia 64 | Crowded House 49 | Bruce Hornsby & The Range 33 | Big Daddy Kane 119 | Shirley Murdock 157 | Rhythm Corps 112 | Good Morning, Vietnam 140 | Whitesnake 170 |
| Pat Benatar 28 | Terence Trent D'Arby 27 | House Of Love 189 | Johnny Kemp 107 | Peter Murphy 187 | New Order 172 | More Dirty Dancing 32 | Jane Wiedlin 156 |
| Big Audio Dynamite 102 | Taylor Dayne 54 | Whitney Houston 83 | John Kilzer 190 | Najee 104 | New Kids On The Block 85 | Stevie B 80 | Will To Power 165 |
| Blue Oyster Cult 141 | Death Angel 178 | Hurricane 105 | King Diamond 169 | New Edition 18 | Olivia Newton-John 67 | Rod Stewart 30 | Hank Williams, Jr. 65 |
| Boogie Down Productions 198 | Deep Purple 149 | Impellitteri 101 | King Diamond 116 | Original London Cast 151 | Nuclear Assault 155 | Sting 163 | Vanessa Williams 100 |
| Book Of Love 177 | Def Leppard 1 | Information Society 66 | Kool & The Gang 123 | Billy Ocean 108 | Billy Ocean 108 | Stryper 50 | Brian Wilson 73 |
| Breathe 56 | Depeche Mode 158 | INXS 15 | Kool Moe Dee 96 | OMD 161 | OMD 161 | The Style Council 197 | Winger 182 |
| Britny Fox 48 | D.R.I. 124 | Iron Maiden 144 | k.d. Lang 89 | Original London Cast 151 | Original London Cast 151 | The Sugarbubs 57 | Steve Winwood 4 |
| Bobby Brown 22 | EPMD 93 | | Huey Lewis & The News 11 | | | At B. Sure! 23 | "Weird Al" Yankovic 115 |
| James Brown 199 | Erasure 60 | | Little Feat 42 | | | Keith Sweat 47 | Dwight Yoakam 68 |
| Jimmy Buffett 122 | | | Living Colour 180 | | | | |

INXS Bags Five Prizes At MTV Awards Show In L.A.

BY STEVEN DUPLER

LOS ANGELES Australian act INXS more than lived up to its name Sept. 7 at the MTV Music Video Awards, easily kicking its way to the top of the heap with five prizes, including best video of the year, best group of the year, best editing, breakthrough video, and the television-audience-decided Viewers Choice Award.

The awards show, produced by Dick Clark Productions and telecast live on MTV from the Universal Amphitheater here, was considered by many in attendance to be MTV's best to date. The production was marked by tight pacing and well-staged performances by Guns N' Roses, Aerosmith, Rod Stewart, Jody Watley, Cher, the Fat Boys, Depeche Mode, INXS, Crowded House, and comedians Sam Kinison and Penn & Teller.

Actor/talk-show host Arsenio Hall served as MC of the telecast, which will be edited down to an approximately two-hour version for broadcast syndication by MTV parent company Viacom International.

The positive response of the house audience aside, it is the A.C. Nielsen ratings that will determine whether the viewers at home were equally turned on by the show. Last year, MTV's ratings for the show were 25% lower than those for the previous year's awards show, a disappointment that may have contributed to MTV's decision to bring in TV veteran Dick Clark for the first time as executive producer.

A full list of the winners follows: video of the year, INXS, "Need You Tonight/Mediate," producers Julie

Stone, Anna Grieves, Michael Hamlyn, director Richard Lowenstein; best male video, Prince, "U Got The Look," producer Adam Whittaker, director David Hogan; best female video, Suzanne Vega, "Luka," producer Sharon Orick, directors Michael Patterson and Candace Reckinger; best group video, INXS, "Need You Tonight/Mediate"; best new artist, Guns N' Roses, "Welcome To The Jungle," producer Lisa Hollingshead, director Nigel Dick; Viewers Choice Award, INXS, "Need You Tonight/Mediate"; best concept video, Pink Floyd, "Learning To Fly," producer Anthony Taylor, director Storm Phorgerson; best direction, George Michael, "Father Figure," producers Luc Roeg, Rob Kahane, and Michael Lippman, directors Andy Morahan and George Michael; best stage performance, Prince, "U Got The Look"; best video from a film, Los Lobos, "La Bamba," producer/director Sherman Halsey; best editing, INXS, "Need You Tonight/Mediate," Richard Lowenstein, editor; best choreography, Janet Jackson, "The Pleasure Principle," producer Jim Czarnecki, director Dominic Sena, choreographer Barry Lather; best art direction, Squeeze, "Hourglass," producer Joanne Sellar, director Adrian Edmondson, art directors Clive Crotty and Mick Edwards; best cinematography, Sting, "We'll Be Together," producer Sharon Orick, director Mary Lambert, cinematographer Bill Pope; best special effects, Squeeze, "Hourglass," special effects Jimm Francis and Dave Barton; and breakthrough video, INXS, "Need You Tonight/Mediate."

INDUSTRY MOVES TO BLOCK CHILD PORN ACT

(Continued from page 4)

the end of the session next month.

In the most recent NARM Sound-ing Board newsletter, members were supplied with a list of Senate and House Judiciary Committee members and a group of "communication tips" addressing perceived problem areas in the current version of the bill.

On Sept. 7, the VSDA sent a First Amendment Update "legislative alert" to its members, urging letter-writing and call-in action similar to that proposed by NARM.

Both groups suggest to their members that while they are opposed to child pornography, they are also opposed to sections of the current legislation that allow for jail terms and the seizure of inventory under the sections of the bill prohibiting the sale of explicit material involving only adults.

"The bottom line is, it's a real, real harsh obscenity law," says VSDA regional director Rick Karpel. "They call it the Child Protection and Obscenity Enforcement Act, but the reality is that most of it is dealing with obscenity and enforcement and only a little bit deals with child protection."

The trade groups are also seeking head-to-head meetings with congressmen on the bill.

Karpel says, "What we're trying to do is pinpoint some of the key legislators and set up meetings between them and representatives from VSDA and NARM—and in

this, we are working with other associations—the American Booksellers Assn., the American Library Assn., the Magazine Distributors Assn."

Several meetings have already taken place. In late August, representatives of Spec's Music, Peaches Entertainment, Q Records & Video, and Major Video met in Florida with Rep. Lawrence J. Smith, D-Fla., a House Judiciary Committee member.

Q Records president Lynda Stone says that Smith "reassured us that before the bill got out of the committee, a lot of the language would be changed."

Kathy Meisenburg, owner of the single-store Critics Choice Video in Tucson, Ariz., was one of three retailers from her state who met with an aide to Sen. Dennis DeConcini, D-Ariz., a Senate Judiciary Committee member.

"It's [DeConcini's] committee, which is why pressure came so hard in Arizona to get to him," says Meisenburg, who adds that the senator's aide "understood my fear about the bill."

Karpel says that Russ Solomon of Tower Records, Lou Fogelman of Music Plus, and Scott Young of Wherehouse Records met with aides to Sen. Alan Cranston, D-Calif., while Henry Goodwin of South Carolina-based Bamberg Video met with Sen. Strom Thurmond, R-S.C., who introduced the controversial bill.

INSIDE TRACK



(Continued from page 86)

RUMOR DENIED: Philips' head office in Eindhoven, the Netherlands, denies rumors that the company plans to sell 20% of PolyGram Records to Mitsubishi. The company still intends, however, to spin off 20% of the company, half in the U.S. and half in Europe.

THE SENTENCING OF Roulette Records president Morris Levy, convicted of federal extortion charges, has been postponed again. Sentencing is now set for Oct. 14 at the U.S. District Court in Camden, N.J. Meanwhile, Levy has hired former federal prosecutor John Barry of Newark, N.J., to handle his appeal. Barry is the brother-in-law of real estate and casino mogul Donald Trump.

ROTH RUMORS: Track hears that former MCA Records president Myron Roth isn't pleased with his promotion to senior VP of the MCA Music Entertainment Group (which accompanied new label prez Al Teller's arrival) and is currently "considering his options" there. MCA Music topper Irving Azoff recently told The Los Angeles Times, "After our Motown acquisition, Myron and I talked about the label needing a higher-profile guy. Myron agreed to that. He's been offered two major positions within the Entertainment Group. I'm not telling you that Myron loves [Teller's appointment]—or that he won't leave the company. He's on vacation, and his status is uncertain. But I do predict that Myron and I will be friends forever."

BOXED IN: Despite the success of recent boxed sets by Eric Clapton and Jethro Tull and of past collections by Bob Dylan, Bruce Springsteen, and ZZ Top, the expected deluge of similar historic boxes for the upcoming holidays may not be coming. Which means less competition for Capitol's Beatles box (15 albums available in all three configurations), MCA/Chess's Chuck Berry (six LPs, three cassettes, or three CDs) and Willie Dixon (three LPs, two cassettes, or two CDs) sets, and two Atlantic boxes—one dubbed "Atlantic Records Classic Rock" (four LPs, four cassettes, or three CDs) and the other called "Great Moments In Jazz" (three LPs, two cassettes, or two CDs). And though there's

been talk of a Doors boxed set coming this Christmas, it isn't on Elektra's release schedule.

TARGET LOCKS IN: A report at press time has 341-store Target growing into a national mass-merchandising web, with a signed letter of intent for the acquisition of a combined 31 Gold Circle and Richway units, located from Florida up through North Carolina and into Kentucky.

MONTGOMERY WARD ADD-ONS: Kentucky web Disc Jockey has spun out sections under a new Music Express flag in six Montgomery Ward stores in Florida and Texas, continuing a trend initiated by Rose Records in Chicago (Billboard, Sept. 3).

SCREENED GEMS: Aside from Arista's Olympics project, "One Moment In Time," BMG-distributed labels have several screen-related projects in the works. RCA plans to capitalize on its extensive Elvis Presley catalog with the original soundtrack for "Heartbreak Hotel," a Touchstone Pictures fantasy that stars David Keith as Elvis. A&M will release an all-star soundtrack for the holiday extravaganza "Scrooged," which stars Bill Murray and other comic faves. A&M is also prepping "Stay Awake," an all-star set featuring classic tunes from Walt Disney movies and TV shows. The album will be part of an A&M series that has previously saluted composers Thelonius Monk and Kurt Weill.

TURNABOUT: Arista president Clive Davis says he has reversed his song-selection arrangement with Barry Manilow. Davis used to pick two cuts, while Manilow picked the rest of the album. Now, as the pair work to get Manilow back in the limelight, that proportion has been reversed, with Davis picking all but a couple for the next attempt... Smokey Robinson will be featured singing on a track from Kenny G's next album, which ships Oct. 4. The song is called "We've Saved The Best For Last."

ELOISE, THE SONG: Composer Bernie Wayne and Irving Fields, the pianist and musical director of the Plaza Hotel, have penned the song "Eloise" in tribute to the Kate Thompson-created moppet who lived at the hotel. According to the writers, an Eloise Room is being considered by Donald Trump, the New York landmark's new owner.

NAME CHANGE: The EMI-Manhattan label is officially changing its name to EMI, effective immediately, reports Sal Licata, label chief.

WHEREHOUSE ENTERTAINMENT TO EXPAND

(Continued from page 5)

are unprecedented in the often-troubled chain's 18 years. The first is not just a new management team but one that is structured "differently" than ever before.

Also reflecting the change in management is the organization of Wherehouse's first store-manager convention, scheduled to begin here Tuesday (13).

A third factor is Wherehouse's improved inventory system. After doing some fine-tuning, Young introduced a computerized replenishment system that now identifies every item sold within 24 hours. "We used to throw mud up against the wall hoping some of it would stick," he says of the former system.

"Sales are up on the same store count and inventory is down," says Young. "We have taken out the triplets [three of an item] and put back in all the onesies—we have more breadth than ever."

A fourth factor is the chain's ambitious promotion campaign involving a giveaway of 25 Ford Festiva automobiles, which is costing the company an estimated \$2.7 million in media expenditures alone.

Young waves aside months of speculation revolving around the significance of New York investment firm Adler & Shaykin's leveraged buyout of Wherehouse for a reported \$190 million, a move that saw longtime president/CEO Louis Kwiker exiting the chain (Billboard, April 2).

Although demurring on any discussion of specific numbers relating to the LBO, Young says his new bosses at A&S "are not casual players." He counts off several companies A&S is involved with in widely diversified fields, including the Chicago Sun Times.

"Everything they get into seems to have a dominant market share in its field," Young says of A&S, whose other holdings include a coal-mining-equipment firm and one subsidiary that builds prisons, embassies, and other specialized facilities.

Young says A&S has full confidence in Wherehouse's new management structure of three people "who have been through the [retail] wars."

Indeed, the only strong evidence of an A&S presence here is an office maintained for A&S general partner Jerry Goldress, Wherehouse's board

chairman, who works from a base here in suburban Encino.

The only other direct connection to A&S is Martin Batt, described by Young as "a consultant" on loan from corporate, who heads Wherehouse's management information systems division.

Only two carry-overs from Kwiker's regime remain in the chain's top management tier: Leonard Velick, chief financial officer and senior VP, and Barbara La Bar, VP of store operations, whose 14-year tenure with the company dates back to the era of Lee Hartstone, the chain's late founder.

Yet despite the near-total turnover in top management, Wherehouse now numbers 4,850 employees—up from 4,000 in the most recent disclosure.

Describing the one dramatic action taken by A&S, Young says, "They took a look at our SG&A [selling, general, and administrative expenses] and cut 100 jobs." But all of that top-level-executive-salary allocation went out to field personnel in a move that King describes as "going against the grain of most LBOs."

MAJOR LABELS, RETAILERS STEP UP LP PHASE-OUT

(Continued from page 1)

strongest titles. In the pop field, Motown took the first big step when it stopped manufacturing LPs on much of its catalog a couple of years ago (it has since retrenched on some titles).

But it has only been since the beginning of this year that the major pop labels have started seriously carving away at their catalog LPs. Now CBS, RCA, MCA, Capitol, EMI-Manhattan, Warner Bros., Elektra/Asylum, and Atlantic all have discontinued LPs on varying numbers of titles; PolyGram is planning to make a similar move early next year. The only label in a Billboard survey that is not deleting LPs is Arista, which has a slimmer catalog than most of its label brethren.

Nevertheless, label marketing executives hasten to point out that the elimination of some slow-moving LPs is purely a sales decision and does not mean they have decided to phase out the vinyl configuration anytime soon. "We don't see a fast demise of the LP at this point," states Mike Omansky, VP of marketing for RCA. "There are a lot of turntables out there and people who are using them."

Similarly, a spokesman for CBS Records, which has long urged caution in the changeover of sound carriers, states, "CBS does not have a policy which is intended in any way to do away with or diminish the importance of LPs."

"We're not encouraging this trend; we're simply reacting to it on a numbers basis and from an inventory management point of view. Of all the companies, we try the most to keep the LP version. But it would be foolish for us to keep in our [LP] catalog a title that sells 200 LPs and 2,000 cassettes."

Dennis White, president of CEMA, which distributes Capitol and EMI-Manhattan, notes that only the top 75 titles in CEMA's Greenline budget series are available on LP. He envisions that figure decreasing first to 50, then to 25, "and eventually we'll probably get out of it. But right now, at the dealer level, there's a demand for onesies and twosies."

According to White, the Greenline business is "primarily cassette. The big buyers and users are almost exclusively cassette—and that's all they buy; they don't even buy LPs."

FOR THE RECORD

A story in the Sept. 10 issue of Billboard incorrectly stated the company that is offering a rebate on the home video release of "E.T.—The Extra-Terrestrial." The correct company is Pepsi-Cola.

Also in the Sept. 10 issue, a story detailing August sales certifications by the Recording Industry Assn. of America gave the wrong album title and label for Steve Winwood. The artist's "Roll With It" album on Virgin was certified platinum. It was Winwood's fourth straight platinum album.

Contrary to an article in the Sept. 10 issue, Tracy Donihoo, head buyer for Sound Warehouse, says the chain has stocked the Jane's Addiction album "Nothing's Shocking" since its release and does not plan to pull it.

Handleman, for example."

At EMI-Manhattan, where the first batch of titles without LP versions was added to the Treasury midline in August, VP of sales Ira Derfler notes, "We see the decline of the LP is getting stronger almost every month. So we decided to only put CDs and cassettes out on this product."

Observing that stores have less and less space for LPs and are ordering fewer of them, he adds, "I don't think [deleting vinyl] is going to hasten the phase-out of the LP. I think it's going to take care of itself."

Lou Dennis, senior VP/director of sales at Warner Bros. Records, acknowledges that in early summer, the label cut out "slightly over 100" LPs while retaining the cassette and CD in the catalog. "Frankly, they weren't selling, and in essence, they cut themselves out," he remarks.

Similarly, Jim Urie, senior VP of marketing for PolyGram, which recently announced a 15% penalty on LP returns, states, "There are many catalog titles that sell well on LP, but most of the sales if not all are on cassette or CD." Jazz and blues records, for example, still attract many vinyl collectors, he says, but most of the label's rock catalog sales are in the other configurations.

As much as 15% of the initial shipment on a new rock title, he adds, might be LPs, but vinyl reorders typically account for less than 5% of total reorders.

Although some accounts have seen PolyGram's returns penalty as evidence of a desire to phase out LPs, Urie maintains that "we did that to send a message to accounts that consistently overbuy on LPs" for merchandising purposes. "The reaction to the move has been nonexistent," he claims. "Not one major customer has objected to it."

In support of that contention, there are retailers who seem quite willing to let the LP fade away as long as the labels don't rush the process. Howard Appelbaum, president of the 30-store Washington, D.C.-based Kemp Mill chain, says, "It's clear to me that the record companies would soon like to be out of the LP business. They'll like to do it in an orderly manner that won't cost the consumer, the retailer, or themselves money."

Citing the PolyGram returns penalty, CEMA's deletion of LPs from much of its Greenline, and a WEA restocking program that doesn't include incentives for vinyl, Appelbaum says the labels' approach "makes sense to me. I like the measured way in which the manufacturers have handled themselves."

Not wanting to turn away LP buyers from Kemp Mill, Appelbaum continues to stock nearly 4,000 LP titles (compared with 6,000 on CD) and realizes 10%-12% of his sales from that configuration. But he points out that 30%-35% of those sales are derived from his top 200 titles and that most of the rest come from the next 1,000 items in his sales ranking.

Most Kemp Mill stores are in strip centers or malls and are a bit on the smallish side, ranging from 1,800-2,200 square feet. Appelbaum admits that space limitations reduce his willingness to stock LPs on many titles.

In contrast, most of the 17 units in the Record Theater chain, based in Buffalo, N.Y., are large and free-standing. Chain president Lenny Silver notes, "In our large stores, we still sell a lot of LPs. It's a major part of the business. But the mall stores

have only so much square footage, and they're cutting LPs back like crazy." Of the majors' cutbacks on LP availability, Silver comments, "It's hurting us."

Roy Imber, president of the 70-unit Roslyn, N.Y.-based Record World chain, doesn't find the LP deletions "distressful," although he thinks Record World probably does more vinyl business than many other chains. LP sales accounted for less than 10%

of the company's total music volume in August, he notes, and most catalog titles are turning only once a year. "The amount of sales on LP catalog is infinitesimal," he proclaims.

Nevertheless, Jim Cawley, VP of sales at Arista, which is holding onto the LP on nearly all of its releases, contends, "It's a little premature to eliminate the LP, even on a limited number of titles. It's not necessary at this stage of the game. As long as

LPs are in the 15% range [in sales], the economics of manufacturing them aren't prohibitive and we'll continue to put them out."

Cawley adds that "there's a mood in the business to phase out LPs a little faster than the consumer demand... It's going in the right direction, but it shouldn't be done too hastily. There could be a lot of lost revenues."

Major-Label Moves For Non-LP Future

NEW YORK As labels shear slow-moving LPs from their catalogs (see story, page 1), they are proceeding with caution on currently available titles. But reissues are likely to be released on cassette and CD only or just on CD.

Here is a summary of the labels' progress to date in deleting LPs:

- In the CEMA Greenline series, Capitol and EMI-Manhattan have titles without LPs by such prominent acts as the Band, the Beach Boys, Nat "King" Cole, Crystal Gayle, Sammy Hagar, George Harrison, J. Geils Band, Little River Band, Little Steven, Steve Miller Band, Don McLean, Motels, Anne Murray, Willie Nelson, Kenny Rogers, Bob Seger, Frank Sinatra, and the Stray Cats.

- EMI-Manhattan added 18 titles on CD and cassette only to its Treasury midline in August, including albums by Robbie Nevil, Kate Bush, Queensryche, and Sheena Easton. Quarterly releases of about 15 titles each are planned. In October, a number of UA soundtracks will appear on Treasury without LPs, including "From Russia With Love," "Goldfinger," the first three "Rocky" soundtracks, "Absolute Beginners," and "About Last Night."

- RCA has released 71 CD-only titles at a midline price since last February. Of these, 15 are track compilations and the rest are previously released albums and reissues. About 20 new titles will be added to this program each quarter.

Among the RCA pop artists with original releases in the CD-only series are the Guess Who, Lou Reed, Ray Stevens, Neil Sedaka, Roger Whittaker, José Feliciano, the Pure Prairie League, and the Moody

Blues. Included in the October release will be titles by Elvis Presley, Styx, Hot Tuna, Willie Nelson, and the Jefferson Airplane.

According to Don Wardell, director of catalog music marketing for RCA, the series' biggest seller so far is the Guess Who's Greatest Hits," which moved 100,000 units. Altogether, the label has sold 750,000 units of the CD-only titles.

Due to consumer demand, Wardell notes, RCA will soon decide whether to issue cassette versions of CD-only greatest-hits packages by such artists as Henry Mancini, Perry Como, Harry Belafonte, and Tommy Dorsey/Frank Sinatra.

- Elektra also is experimenting with a CD-only series. Since the beginning of the year, it has deleted vinyl on about 30 Supersavers titles, including items by John Prine, the Paul Butterfield Blues Band, and Love. The label's policy, notes VP of sales Kenny Hamlin, is that whenever a vault title is reissued on CD, "we'll bring it back on CD only." He adds that the label has noticed no demand for these records on cassette.

- Warner Bros. artists who currently have titles available only on cassette or CD include Black Sabbath, China Crisis, Deep Purple, Devo, the Doobie Brothers, Emmylou Harris, Honeymoon Suite, Gordon Lightfoot, Gary Morris, the Nitty Gritty Dirt Band, Richard Pryor, Eddie Rabbitt, Renaissance, Rod Stewart, and Hank Williams Jr.

- According to John Burns, executive VP of MCA Distribution, MCA's success in CD reissues has caused the label to rerelease material that has long been unavailable in either LP or cassette. Artists enjoying success in that format include Three Dog Night, Grass Roots, and

Steppenwolf, among others. Burns estimates that 25% of MCA's budget titles and 50%-60% of its midline titles are available on vinyl. "When we get into the midline area, 90%-95% of our business is in cassette," he says.

- CBS has eliminated LPs on some midline and budget titles by such acts as Jeff Beck, Dukes Of Dixieland, Mickey Gilley, Janis Ian, Steve Lawrence, and the New Christy Minstrels. In addition, a CBS spokesman says, "There are a number of titles we're not going to be reissuing on LP," citing Jerry Vale's "The Italian Album" as an example.

- PolyGram's Jim Urie says that in the future, when converting catalog from front-line to midline status, PolyGram will make "a title-by-title call" on whether to keep the LP. "The January midline release will almost certainly see some releases that are only on cassette or on cassette and CD," he states.

This story was prepared by Dave DiMartino and Ken Terry.



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HUMAN RIGHTS NOW! TOUR KICKS OFF IN LONDON

(Continued from page 6)

Foundation's \$2 million sponsorship of the current tour may taint Amnesty's ideological purity, but the organization's officials are pragmatic.

Jack Healey, executive director of the specially set-up Concert for Human Rights Foundation, concedes it is unusual for Amnesty to work with a commercial company but praises Reebok's commitment. Staunton notes: "Realistically, if sponsorship is what makes the difference between taking this tour around the world or not, then I'm happy to take it—so long as they are not manufacturers of torture equipment."

Answering press questions before the Wembley date, Springsteen, who has not previously performed under

such a banner, said he felt like the new kid on the block and added: "I think Amnesty International is the most important organization in the world."

Rock stars are always being asked to support charities, said Sting, "but this one is different because it focuses on prisoners of conscience and victims of torture all over the world."

The lineup of artists has been deliberately restricted in order to allow each at least a half-hour on stage; local artists including Bryan Adams, Johnny Clegg, and Hungary's Hobo Blues Band are expected to join the bill for single concerts.

The final Oct. 15 date in Buenos Aires will be filmed and is expected

to reach up to 1 billion television viewers worldwide.

The 2½-hour concert special is being executive produced by Amnesty International U.S.A. in association with DIR Broadcasting, which is handling the production and allocation of broadcast rights. HBO is slated to broadcast the taped concert in the U.S., and Radio Vision International has acquired global television distribution rights. The worldwide airing of the special will take place on Dec. 10, the 40th anniversary of the Declaration of Human Rights.

At least two recordings, Sting's "They Dance Alone" and Springsteen's four-track EP, which includes his version of the early Bob Dylan

classic "Chimes Of Freedom," are on sale in conjunction with the tour.

The opening Wembley date prompted minor criticisms. Organizational shortcomings were noted, and reports that scalpers were selling \$37.50 tickets for less than \$10 led to suggestions that the public appetite for "worthy cause" rock events may, at least temporarily, have been exhausted. But poor weather apparently accounted for the slow Wembley start: Soon after the six-hour show began, the stadium was packed to capacity. Amnesty is confident all 21 dates around the world will sell out.

Some critics suggest rock stars are exploiting charitable causes to boost their own careers. Chapman's explo-

into world prominence, for example, followed her June 11 Wembley appearance at the Nelson Mandela birthday tribute concert.

George Michael sang only other artists' material at the Mandela event, saying: "Too many people are using these televised events to sell records."

The Amnesty tour may undergo similar accusations, but organizer Healey has a simpler explanation for the commitment of those involved: "They are raising their voices on behalf of those who cannot."

Assistance in preparing this story was provided by Ken Terry in New York.

TOUCHTONE PROMISES SATELLITE VID DELIVERY

(Continued from page 5)

The belief at the studio level has been that PPV and pay cable simply offer alternative methods for both distributing product and maximizing revenues with little overlap with home video.

Video retailers, on the other hand, claim that since home video is the first major window after theatrical distribution, any concurrent availability of movies on cable via PPV or DBS undermines their business and threatens the stability of the \$6 billion home video industry.

Levin concedes that there are no firm deals yet with software suppliers for movies but adds that TVN is "in negotiations with every major studio and plans to make announcements shortly."

The service, says Levin, will be test-marketed in the first quarter of 1989, and commercial availability is slated for the following spring.

The cost of the monthly service, says Touchtone, will range from \$25-\$30. For that amount, dish owners will receive access to 17 channels, 10 devoted to movies just out on videocassette; the remaining channels will

offer other alternative cable programming fare. TVN, for example, is negotiating with Oscar, Emmy, and Grammy producer/director Marty Pasetta to create and produce original and exclusive programming for viewers.

In addition, users will receive proprietary decoder/receivers that will enable them to receive the service's signal, which is expected to be encrypted to foil home taping. Uniden Inc., believed to be the industry's largest home-satellite-hardware manufacturer, will build the receiver/decoders. Uniden, also a well-known manufacturer of cordless and cellular telephones, is a foundation equity participant in the TVN venture.

TVN says plans are under way to build an up-link and playback facility near Malibu, Calif., for the service.

After establishing itself, the company plans to introduce to the U.S. high-definition television transmission via DBS. It has been consulting with Barry Rebo of Rebo High Definition Studio about future HDTV transmissions.

NEW 24-HOUR-A-DAY COUNTRY RADIO NETWORK SET

(Continued from page 4)

utes of commercial time per hour for national sale.

That arrangement resembles the full-service offerings already in existence at the nation's two largest 24-hour-a-day satellite services, Transtar Radio Network and Satellite Music Network. Both networks say their country formats are heard in more than 125 markets. SMN VP/programming Robert Hall says, "I think there's room for another one as long as you have one heck of a sales staff. You have to have so many stations in so many markets to reach critical mass. This is not a good time to be starting in the business."

This year has been one of the toughest on network growth, although both satellite networks have achieved increased listenership this year. Transtar chairman and chief executive officer C.T. Robinson says, "The question is, how many country stations are available? We're [both] pretty well established. Transtar Country has been up four years, and we have a large number [of affiliates] already out there."

Opryland's Meyer says the service will be an important one for the country music industry, noting, "Obviously, if we break a new release, it's going to be on several hundred radio

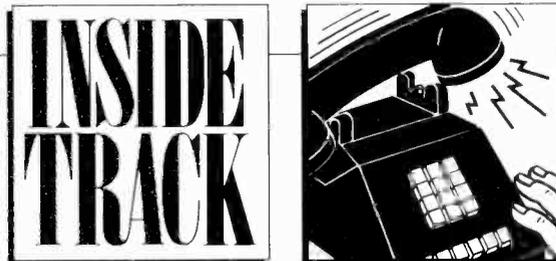
stations across the country immediately. When we make an add, they've got a couple of hundred stations immediately."

The response by record companies in Nashville is one of cautious optimism. Typical are the comments of Jack Lameier, director of national promotion, CBS Records/Nashville.

"It depends on what they program," comments Lameier. "It could be a positive step or a holding situation. If it's progressive programming, it could be very important for country music."

The new service was inspired by the 6-year-old overnight Music Country Radio Network, a joint operation of WSM-AM Nashville and the Associated Press. MCRN will be phased out Dec. 31, and operations manager/on-air personality Charlie Douglas will become the operations manager of TNNR. MCRN currently has 80 affiliates, and WSM will become TNNR's flagship affiliate in Nashville. Gaylord's WKY Oklahoma City is also signed on to become a TNNR affiliate.

Assistance in preparing this story was provided by Peter Ludwig in New York.



Edited by Irv Lichtman

HAS THE CONTROVERSY surrounding the Martin Scorsese film "The Last Temptation Of Christ" rubbed off on the film's soundtrack album? The score, by Geffen Records artist Peter Gabriel, has mysteriously dropped off the Geffen release schedule. The album, which Geffen had tentatively listed on its schedule with the title "The Passion," has been "bumped off the schedule or is on hold," according to a label spokeswoman.

THAT'S THEIR DESIRE: "Desire," the first single from U2's new two-LP set, "Rattle And Hum," will hit the stores Tuesday (13). The single, which is being issued with a non-LP B side, "Hallelujah (Here She Comes)," precedes the Nov. 4 release of the eagerly awaited follow-up to the Irish quartet's quadruple-platinum "The Joshua Tree" (which is still on Billboard's Top Pop Albums chart at No. 130 after 76 weeks). The specially priced set (which will be issued as a single 72-minute CD) is a mixture of live and studio tracks produced by Jimmy Iovine. The 17-track collection will include covers of the Beatles' "Helter Skelter," Bob Dylan's "All Along The Watchtower," and the Jimi Hendrix arrangement of "The Star-Spangled Banner." The eclectic guest list includes Dylan, Brian Eno, B.B. King, the Memphis Horns, the gospel group New Voices Of Freedom, and Benmont Tench of Tom Petty's band the Heartbreakers.

SETTLEMENT: The members of New Edition, their label MCA Records, StreetWise Records, Maurice Starr, and Arista Records have announced that lawsuits over the rights to the New Edition name have been settled. As part of the settlement, MCA has acquired the rights to use the group's StreetWise hits, including "Candy Girl" and "Popcorn Love," on a future best-of package.

THE PATENT: Go-Video Inc. has just received a U.S. patent (No. 4,768,110) on its controversial dual-deck VCR. The company has had difficulties getting the unit to market, but the unit could see the light of day because of recent out-of-court settlements between Go-Video and major Japanese hardware companies the company had sued; the manufacturers have agreed to look into possible marketing of Go-Video's decks. The Scottsdale, Ariz.-based company has also sued the Motion Picture Assn. of America, alleging the group conspired against bringing dual deck to the marketplace.

OF CLASSICAL NOTE: Word is that Guenther Breest has resigned his post as VP in charge of A&R at Deutsche Grammophon to accept a top-level international post with Sony/CBS that will include supervision of the label's CBS Masterworks wing. Breest, headquartered in Hamburg, West Germany, has been with DG more than 15 years. Track could not reach any of the principals for comment.

MARK OFF FEB. 22, 1989, as the date of the 31st annual presentation of the Grammy Awards on CBS, 8 p.m.-11 p.m. Eastern time. After this year's show in New York, the Grammys return to the Shrine Auditorium in Los Angeles. Once again the executive producer is Pierre Cossette of Pierre Cossette Productions. Final Grammy nominations will be announced Jan. 12.

AFTER MORE THAN THREE DECADES with the Disneyland/Vista moniker, the record unit of the Walt Disney Co. is now known as Walt Disney Records. Says Shelley Miles, VP and general manager of the label: "We feel the new name better reflects who we are—the record label of the Walt Disney Co."

A SEQUEL to "Eddie And The Cruisers," the 1983 motion picture that first brought John Cafferty & the Beaver Brown Band to national attention, is now in preproduction and will be filmed early next year. The sequel will be set in the present, revolving around a construction worker who looks like the mythical Eddie helping an aspiring rocker. Michael Pare returns in the role of Eddie, the rock legend who may or may not be dead.

SMOKE THINGS: Benson & Hedges has started a monthlong free-cassette-on-carton offer involving 10 hit tracks from the '70s. Also, a mail-in coupon is running in the September and October issues of People, Rolling Stone, and Penthouse. Artists include Don McLean, Jim Croce, the Doobie Brothers, Blood, Sweat & Tears, Gladys Knight & the Pips, Orleans, Elton John, the Hollies, the Nitty Gritty Dirt Band, and Loggins & Messina. The offer, which began Aug. 29 and runs through Sept. 30, is to be followed by a similar program involving R&B records in November.

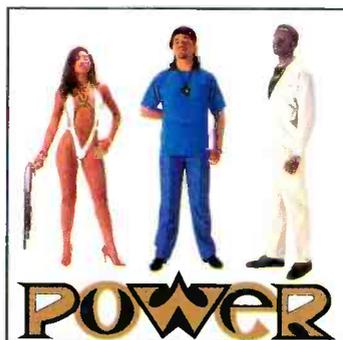
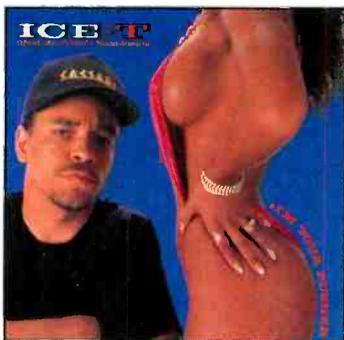
HARRY'S BIG NUMBERS: Songwriter Harry ("Sweet And Lovely") Tobias celebrated his 93rd birthday Sept. 9. And he has racked up other notable numbers this year—his 66th year as a member of ASCAP and his 57th year as a member of the Songwriters Guild of America. Still writing, Tobias works out of his home in Sherman Oaks, Calif., where he has resided for—here's another biggie—44 years.

WILL THEY REMEMBER IT WELL? "Triple Threat," a new syndicated TV show starting in October, will in part pit parents against their progeny in a contest to identify all types of songs. Featured among the shows already taped are John Sebastian and his son, Neil Sedaka and his son, and Fabian and his son. The show's creator, Al Massini, puts on "Star Search" and "Solid Gold" and is set to produce a TV salute next year to the 20th anniversary of The Songwriters Hall Of Fame.

(Continued on page 84)

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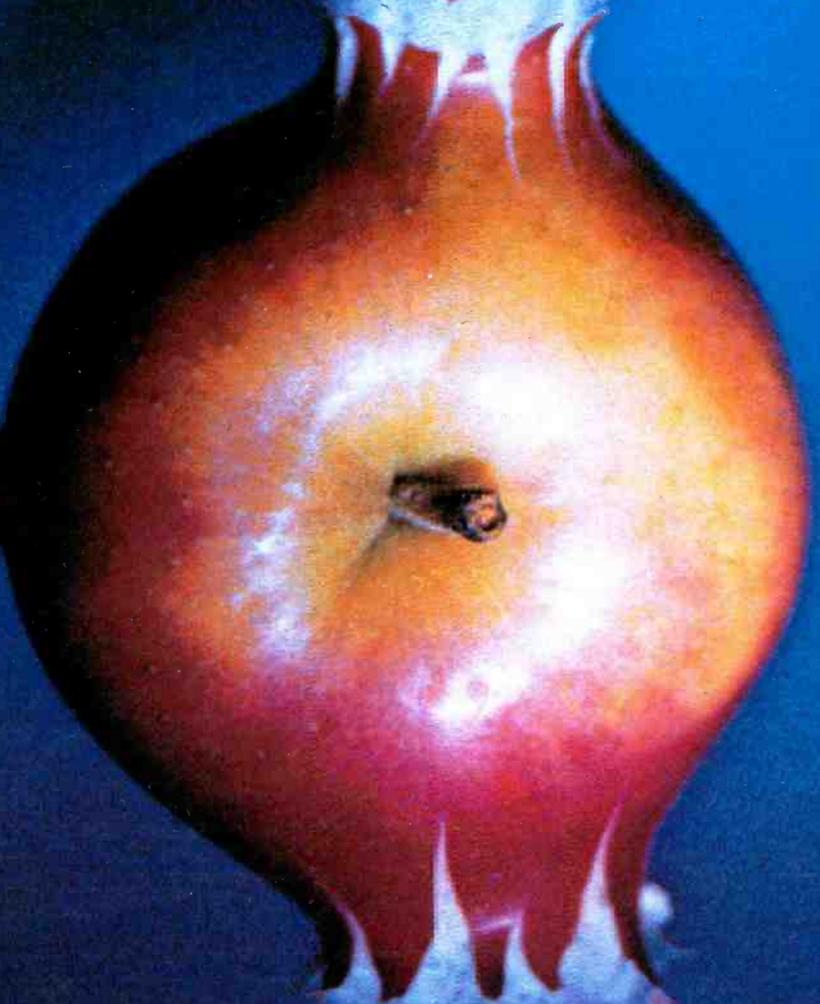


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