

Billboard

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**SPOTLIGHT ON
 COMPACT DISK**



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VOLUME 100 NO. 39

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 24, 1988/\$3.95 (U.S.), \$5 (CAN.)

Surprise Guest Drops In On Confab: Hurricane Gilbert

This story was prepared by Gerry Wood in the eye of the storm on Grand Cayman with assistance from Debbie Holley on dry land in Nashville.

GRAND CAYMAN Hurricane Gilbert, with winds of up to 160 mph, sent 250 Sound Shop convention attendees here fleeing for safety Sept. 12, the opening day of their three-day meeting.

But, exhibiting the spirit of "the show must go on," the Nashville-based music chain was able to re-

sume activities at its meet after the storm-imposed delay.

On the day the confab was set to launch at Treasure Island Resort, Grand Cayman Island officials issued an evacuation alert that sent the attendees, along with thou-

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Conflict Centers On Toll-Free-Number Sales Warner Vid Ad Inserts Rile Dealers

BY JIM McCULLAUGH

LOS ANGELES Warner Home Video's efforts to solicit consumer purchases directly through product inserts is sparking a flurry of negative responses from retailers.

At issue is an ad fronting the stu-

dio's just-issued "Police Academy 5" that invites viewers to call a toll-free number "before the movie starts" to obtain a Warner merchandise catalog.

In addition, Warner is including a brochure inside each of the seven titles in its low-priced Clint Eastwood

series encouraging consumers to shop by credit card via an 800 hot line or to send in a coupon and check to an "Eastwood Hits" address in care of Warner Home Video.

Dealers says Warner is the only major studio to have begun this practice—and many have requested that it be discontinued. While dealers say they don't object to direct marketing by manufacturers, they are opposed to toll-free solicitation on rental titles as well as what they claim is the surreptitious compilation of lists

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Listeners To Radio: 'Name That Tune'

BY BILL HOLLAND

WASHINGTON In a newly released survey commissioned by the Recording Industry Assn. of America, 90% of the radio listeners polled said that in the past month, they had wanted to know the name of a song on the radio but the DJ had

failed to identify it.

Sixty percent of the respondents said they had experienced frustration in the prior 30 days when trying to buy a record without knowing the title or the artist. Half of them said this happens "often."

The survey, conducted by the Street Pulse Group Limited, pre-

sents evidence of widespread dissatisfaction among radio listeners between 12 and 49 years old with radio's cutbacks in back- and front-announcing of song titles and artists, particularly on top 40 and album rock stations (Billboard, Sept. 17).

(Continued on page 12)

LP Cutouts Are Still Appealing, But At Lower \$\$

BY KEN TERRY

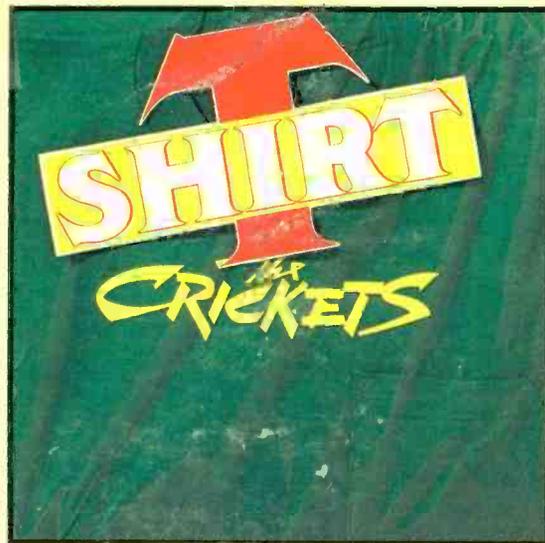
NEW YORK As vinyl sales continue to decline and labels delete a growing number of catalog LPs, retailers and cutout wholesalers are still seeing consumer demand for LP cutouts. But the prices they can charge for them are decreasing in many cases, which indicates a softening market.

At the same time, leading record manufacturers express confidence that the LP phase-out will not cause a flood of returns that would in turn create a glut on the cutout market.

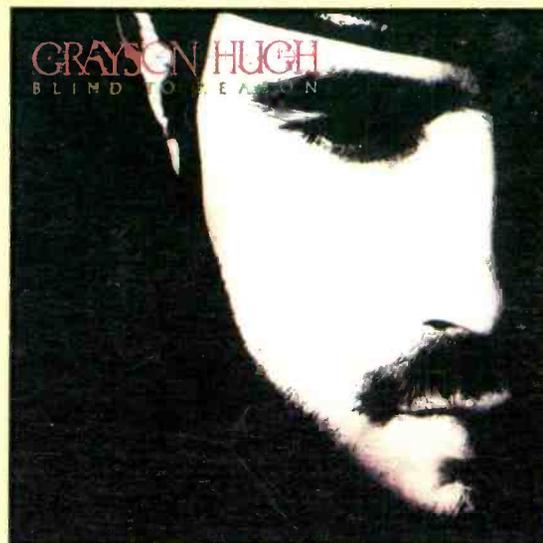
"The remnants [i.e., cutouts] we have these days aren't anything like in years past because of sensible inventory management by both our accounts and ourselves," notes Paul Smith, senior VP/GM of marketing for CBS Records. "There aren't hundreds of thousands [of units] of anything as in years past. You don't

(Continued on page 92)

ADVERTISEMENTS



Paul McCartney And The Crickets? Why not! For the new single, "T-Shirt," The Crickets are produced by their #1 fan in all the world! It's the 1st time McCartney, J. Allison, Joe B. Mauldin, and Gordon Payne have recorded together. And it's from The Crickets exciting CBS Records/Epic debut album, **T-Shirt**. Produced by The Crickets and Doug Gilmore. Be among the 1st to hear it! FE 44446.



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Video Price Cuts Boost Canadian Sell-Through Biz

BY AL STEWART

TORONTO Canadian retailers are getting an early Christmas present from major suppliers this year. Wholesale prices are being slashed on a number of hit titles to encourage sell-through business here.

Unfavorable exchange rates and the 12% Canadian federal sales tax have typically kept prices higher here than in the U.S.—and have stalled development of a sell-through market. But now, suppliers are showing a willingness to cut their wholesale prices on certain titles with an eye to-

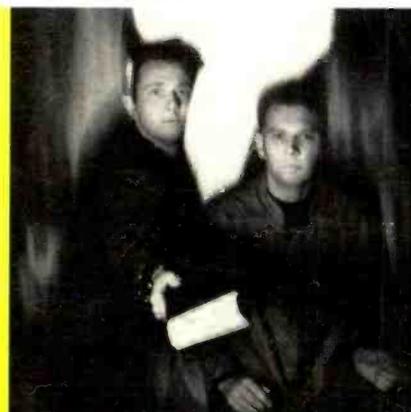
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GIANT STEPS



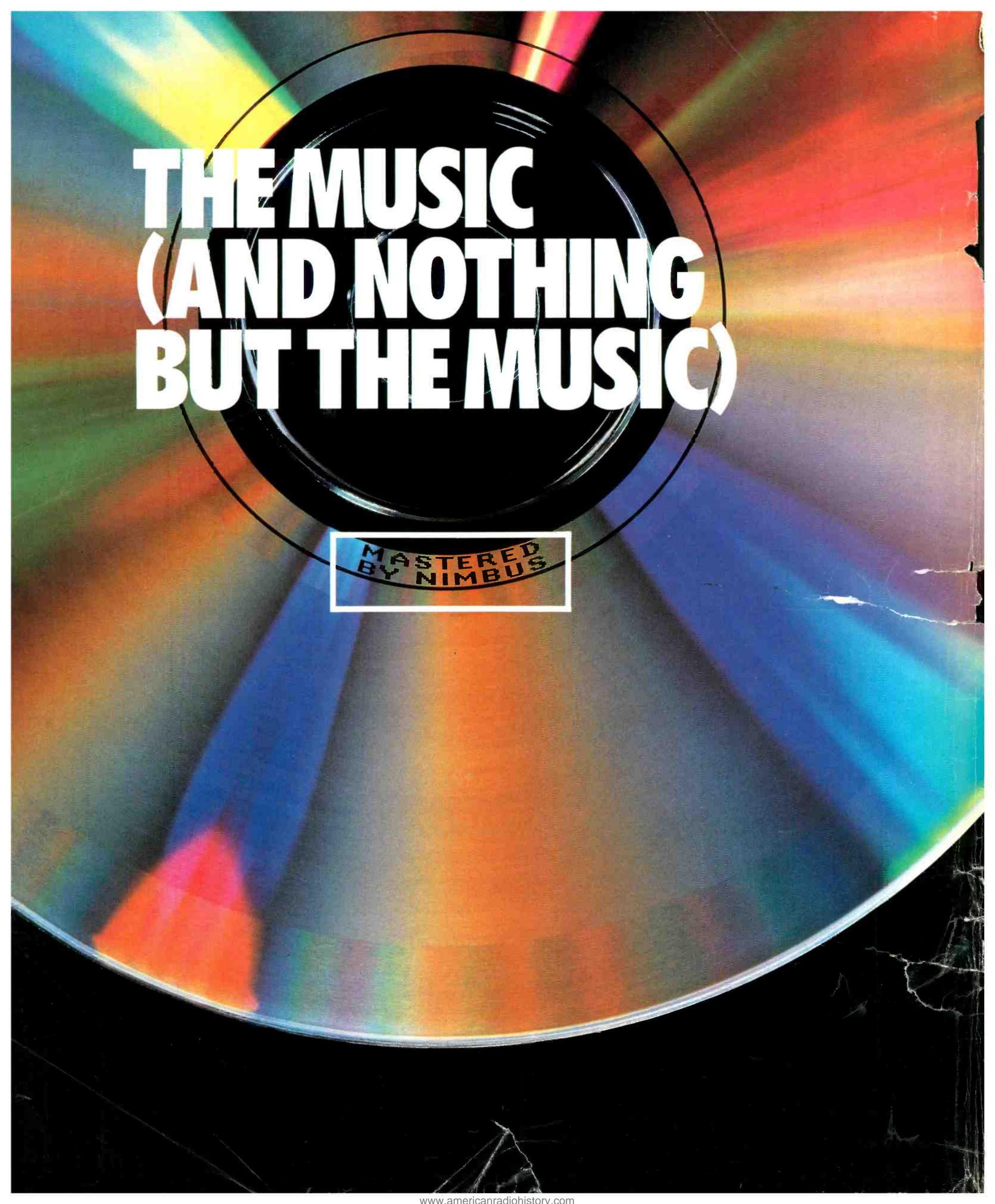
Featuring the smash
Another Lover
(AM 1226) produced by Gardner Cole
 from the album
The Book of Pride
(SP 5160)

Management: Sandy Robertson
 World's End (America) Inc.



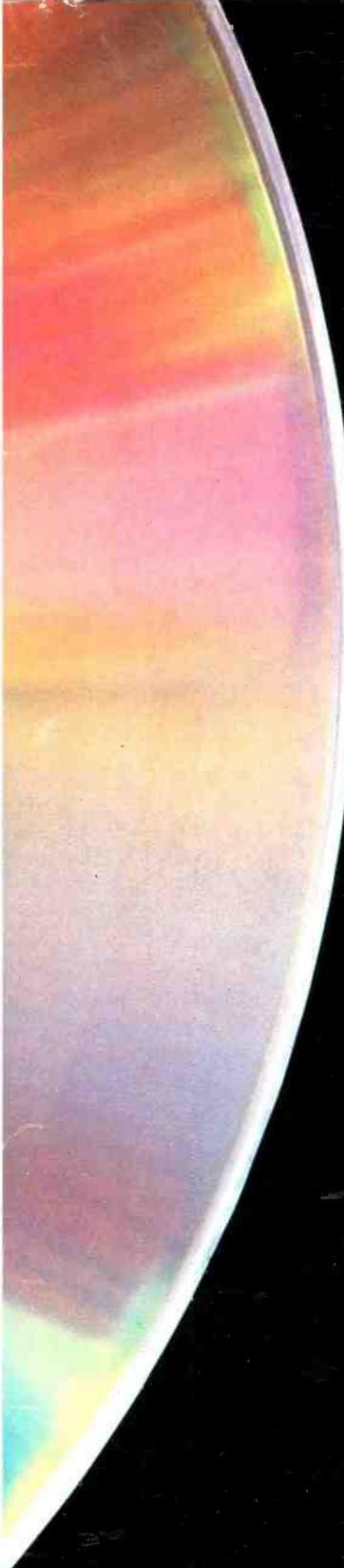
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A CD with a rainbow spectrum background and a black circle in the center. The text "THE MUSIC (AND NOTHING BUT THE MUSIC)" is written in white, bold, sans-serif font across the black circle. Below the circle, a white rectangular box contains the text "MASTERED BY NIMBUS" in black, sans-serif font.

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Billboard CONTENTS

VOLUME 100 NO. 39

SEPTEMBER 24, 1988

RETAILERS RAISE HOPES FOR 4TH QUARTER

Music dealers, noting a stable economy, an upcoming holiday roster of new releases by major artists, and current hit product with long retail legs, are optimistic about fourth-quarter business. Retail editor Geoff Mayfield surveys dealer expectations about this all-important year-end period. **Page 62**

J2 Jump-Starts Teen Genre

Home video supplier J2 Communications is venturing into uncharted territory with plans for a new line of special-interest tapes targeted exclusively to teenagers. This concept, led by "Teen Steam" starring TV's Alyssa Milano, is spawning a wealth of lucrative cross-promotional and licensing opportunities. **Page 74**

VSDA TO ADDRESS TAXING MATTERS

The Video Software Dealers Assn. is planning a series of financial seminars for members. No dates have been set as yet, but the seminars will most likely focus on the issue of videocassette depreciation raised by the ongoing administrative tax appeal in Oregon. Accounting firm Laventhol & Horwath's Harry Landsburg, a veteran of the VSDA circuit, will lead the seminars. Marketing editor Earl Paige and financial editor Mark Mehler report. **Page 87**

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Music Net Admits Failings In Affirmative Action MTV To Step Up Minority Hiring

BY STEVEN DUPLER

NEW YORK MTV Networks Inc., operator of the nation's largest and most influential music video channels, says it is "extremely concerned" about its record on minority hirings and claims it is taking steps to rectify any imbalance in that area.

MTV Networks comprises the two 24-hour-per-day music channels MTV and VH-1 as well as the highly successful kids' network Nickelodeon and its older-demographic sister channel, Nick At Night.

While individual employee breakdowns for each of the four networks were not given, the overall personnel statistics provided by the company point to an overwhelmingly white MTVN profile.

Of 674 total corporate employees, only 81, or 12%, are members of black and Hispanic minority groups. In the executive suites, these groups have even less influence: Of the 285 employees at the managerial level or above, only 16, or 6%, are members of minority groups.

Further, of these 16 executive-level minority employees, none are involved in the programming or marketing-decision-making processes at either MTV or VH-1.

"[MTVN's] overall minority em-

ployment figures are low, especially for the New York metropolitan area, where they represent far less than what is in the available labor pool," says a representative of a prominent national civil rights organization. "But [MTVN's] managerial statistics are despicably low. Of course, in the entertainment industry in general, that is typical."

Indeed, MTVN is by no means the only company in the music industry currently examining its minority-employment history. A recent update of the March 1987 National Assn. for the Advancement of Colored People report, "The Discordant Sound of Music," showed that no record label has yet signed a proposed "fair share" agreement with the NAACP that would commit it to a series of affirmative action policies. In fact, an NAACP official stated that "no industry we've dealt with has been as bad [as the music industry]" on the issue of affirmative action (Billboard, Aug. 20).

The NAACP has not specifically targeted national music video outlets in its report, and MTVN says it has so far not been approached by the NAACP. Still, the company is sensitive to racial issues, especially in light of the accusations that MTV is "racist" in its programming policies. Such

charges have been leveled by recording artists, label executives, and journalists at various times during the past few years.

Nevertheless, MTV considers these accusations to be "completely unfounded" and vigorously denies that its initiative on affirmative action is a reaction to criticism of its programming stance.

MTV says it has opted to initiate pro minority programs on its own. These include internships, fellowships, industry networking, and skill-enhancement programs.

At the other end of the minority-employment spectrum, Black Entertainment Television, a national music video outlet based in Washington, D.C., that specifically targets a black audience, claims extremely high minority-employment figures. According to a channel representative, 99% of the 81 employees at BET are members of minority groups and 100% of the employees at the vice-presidential level or above are minorities.

"This is not atypical," the civil rights group spokesman comments. "A lot of times when a company like BET is formed, it is because opportunities for minorities don't exist on the outside, and this fact helps foster their development."

(Continued on page 100)

Lawmakers: Drop Fight On Fairness Issue Broadcasters Advised To Bend, Win Other Gains

BY BILL HOLLAND

WASHINGTON Key House legislators told radio broadcasters at the Radio '88 Convention here that they should consider dropping their opposition to a fairness doctrine bill so they can win more valuable gains in the 101st Congress, such as codification of Reagan-era Federal Communications Commission deregulation and relief from license-renewal abuses.

The message, delivered in a special session on opening day, was the first time that Communications Subcommittee members publicly suggested such a compromise. The fairness doctrine case is currently being argued before the U.S. Appeals Court, which is considering the doctrine's constitutionality and whether it is in the public interest.

President Reagan has vetoed a fairness doctrine bill, charging it would violate broadcasters' First Amendment rights. But some legislators continue to push for a fairness doctrine mandate and are holding up other broadcast measures in retaliation.

"Between now and January, I think you should think about it," said Rep. Billy Tauzin, D-La. "You might have to take the fairness doctrine for now, which is being tested in the courts right now. But you must codify the gains of the FCC deregulation, because up the road [after the election], some might want to reimpose regulations. And we've got to end the legalized extortion of license challengers who just want a payoff."

Under current law, competing applicants can challenge a license and receive a legal payoff to withdraw. Rep. Thomas Tauke, R-Iowa, ech-

oed Tauzin's remarks, saying that until the fairness doctrine issue is settled, other legislation will continue to be stalled at committee level.

Rep. John Dingell, D-Mich., the powerful chairman of the House Commerce Committee, has gone on record as saying no broadcast reform legislation will be voted out of his committee until broadcasters withdraw their opposition to fairness doctrine codification.

Tauke added that radio-only legislation could be passed by Dingell's committee "in a jiffy" if the chairman were satisfied.

Tauke and Tauzin are the architects of broadcast reform legislation governing both radio and TV. That bill has been stalled.

Tauzin and Tauke were split over whether radio-only legislation in the

new Congress would stand an easier chance of passage, even if broadcasters compromised on the fairness doctrine.

Tauzin, who favors a radio-only bill, said that "radio won't have to pick up the problems connected with television"—equal-employment-opportunity concerns, children's programming, minority ownership, and others.

Tauke said, however, that problems exist in a radio-only bill and radio "could get by" if a combo radio-TV bill were offered. "The focus would be on TV," he said. "That's where all the problems are. You do it alone, you'll draw the fire."

But both agreed that Dingell would present, in Tauzin's words, "an awful political wall" if broad-

(Continued on page 100)



Super Jam Fan. The Rev. Jesse Jackson, left, gets an enthusiastic greeting from superstars Stevie Wonder and Barbra Streisand during Wonder's Sept. 8 performance at the Apollo Theatre in New York. That's film and TV star Don Johnson looking on. Streisand had taken to the stage to join Wonder in a duet. (Photo: Kwame Brathwaite)

Pisello Hits MCA With \$50 Mil Suit

Fraud, Breach Of Contract Charged

BY CHRIS MORRIS

LOS ANGELES Reputed mobster and twice-convicted tax evader Salvatore Pisello has filed a suit against MCA Inc. and its associated companies, seeking real and punitive damages in excess of \$50 million and charging fraud, breach of contract, and intentional interference with contractual and economic relationships.

MCA Distributing Corp., MCA Music Group, and MCA Records are also named in the suit. No MCA executives are cited by name in the action.

The suit, filed Sept. 8 in California Superior Court in Burbank, stems from various music business dealings involving Pisello, MCA, Sugar Hill Records, Roulette Records, and L.A. cutout firm Betaco Enterprises from 1983-85.

Pisello, who has been called a Gambino crime family soldier in government documents, was convicted in U.S. District Court here in April of evading federal taxes on nearly \$300,000 in concealed income made from the same business deals with MCA, Sugar Hill, and Betaco in 1984-85 (Billboard, April 23). He was subsequently sentenced to four years in

prison (Billboard, May 21), but he remains free pending an appeal.

Pisello alleges in his suit that MCA "intentionally interfered" with payments due him for his roles in the arrangement of Sugar Hill's distribution deal with MCA and the subsequent sale of Sugar Hill's Chess/Checker Records catalog to MCA.

A document filed as an exhibit in the suit indicates that on Dec. 8, 1983, Pisello and the principals of Sugar Hill Records signed an agreement entitling Pisello's company, Consultants For World Records Inc., to "3% of the net profits of Sugar Hill Records from record sales through MCA."

The agreement continues, "In the event that MCA purchases Sugar Hill Records, then Consultants For World Records Inc. will receive 15% of the net purchase price."

A letter dated Jan. 19, 1984, and co-signed by Pisello and Sugar Hill president Joe Robinson instructs MCA Distributing Corp. to pay Consultants For World Records its 3% commission directly.

According to the suit, MCA purchased Sugar Hill's Chess/Checker catalog for approximately \$3 million

on June 19, 1985.

At Pisello's tax evasion trial in April, Robinson testified that he told Pisello he would give him half of the 15% commission offered in the Dec. 8 agreement if Pisello could engineer the Chess/Checker sale.

The suit alleges that MCA acted "to disrupt and interfere with [Pisello's] rights to receive any monies through either of its agreements" and "acted with intent and malice . . . to prevent [Pisello] from ever receiving any monies whatsoever as a result of the successful culmination of the Chess/Checker acquisition."

The suit also charges that MCA breached contracts with Pisello in two separate 1984 transactions in which Pisello acted as a middleman—the purchase of 4.7 million cutout al-

(Continued on page 95)



For Schuur. GRP artist Diane Schuur meets with label executives for the presentation of a plaque commemorating the success of her album "Diane Schuur And The Count Basie Orchestra," which spent 33 weeks atop the Billboard Top Jazz Albums chart. Shown, from left, are Bud Katzel, senior VP, sales and distribution, GRP; Mark Wexler, VP, marketing and operations; Schuur; and Larry Rosen, co-president.

Promo Showcases JVC Car Player

GRP Touting DAT At Tower

BY GEOFF MAYFIELD

NEW YORK Jazz label GRP, one of the few U.S. music companies that are marketing prerecorded DAT, will shortly begin testing consumer interest in the product with a display campaign during a one-month promotion at seven Tower Records stores.

The centerpiece for the campaign is a display built by Japanese electronics manufacturer JVC that features the theme DAT On The Road. Bud Katzel, senior VP of distribution and sales for GRP, says 50 displays are being shipped, although the label plans to initially use only the seven allocated for the Tower promotion.

The colorful hi-tech display module—which measures 6½ feet high, 2½ feet wide, and 2 feet deep—fea-

tures slots to merchandise a dozen DAT cassette boxes and prominently showcases the new JVC DAT player for cars, which is set into the display unit as it would be into an auto dashboard. Consumers are invited to listen to the DAT machine via headphones and to examine the cassettes.

The player will be furnished with a sampler of material from seven of GRP's first eight DAT titles. Among the artists featured on the tape are Diane Schuur, Chick Corea, the Duke Ellington Orchestra with Mercer Ellington, and label co-president Dave Grusin.

"What we wanted to do was pick up some Tower stores, put up some displays, and see what kind of attention we can get," says Katzel.

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A&M Returns To Jazz Roots

With New Heritage Line

BY DAVE DIMARTINO

LOS ANGELES A&M Records will re-enter the jazz market next month with its new Jazz Heritage line, which will include both CD-only reissues of past label product and, later, full-configuration releases by newly signed artists.

Titles in the reissue series will be drawn from A&M proper and the CTI and Horizon labels, both of which were affiliated with A&M during the '60s and '70s.

Featured in the initial release, slated for Oct. 4, are Quincy Jones' "Walking In Space," Wes Montgomery's "Down Here On The Ground," George Benson's "The Shape Of Things To Come," Gerry Mulligan's "The Age Of Steam," Chet Baker's "You Can't Go

Home," Dave Brubeck's "25th Anniversary Reunion," Ornette Coleman's "Dancing In Your Head," Charlie Haden's "Closeness," and Don Cherry's "Brown Rice."

Citing "a heightened profile of jazz in general right now," David Steffen, senior VP of sales and distribution at A&M, says a major factor in the label's decision was the involvement of independent producer John Snyder. Snyder, who is coordinating A&R for Jazz Heritage, originally headed the Horizon label in the mid-'70s; both he and well-known jazz engineer Rudy Van Gelder will personally supervise the digital remastering of all reissues.

"I'd been writing [A&M president] Gil Friesen a postcard about once every six months for the last

(Continued on page 101)

One-Man-Band McFerrin Hits No. 1;

For Cheap Trick, The Top 10 Is 'Cruel'

BOBBY McFERRIN'S "Don't Worry, Be Happy" jumps to No. 1 on the Hot 100, becoming the first a cappella single to top the chart. McFerrin also becomes the first jazz veteran to land a No. 1 single since Isaac Hayes scored in 1971 with the theme from "Shaft." In the intervening years, Grover Washington Jr. climbed as high as No. 2 with "Just The Two Of Us," George Benson reached No. 3 with "Give Me The Night," and Chuck Mangione hit No. 4 with "Feels So Good."

McFerrin has been a regular on the jazz charts for several years but didn't hit the pop album chart until last year, when he reached No. 103 with "Spontaneous Inventions." The vocalist's current album, "Simple Pleasures," shoots from No. 20 to No. 12 this week.

"Don't Worry, Be Happy" is the second No. 1 pop hit for EMI in the past two months, following Richard Marx's "Hold On To The Nights."

CHEAP TRICK'S "Don't Be Cruel" jumps to No. 10 on the Hot 100, becoming the first remake of an Elvis Presley hit to crack the top 10. The previous highest-charting cover of a Presley hit was Bill Black Combo's instrumental version of "Don't Be Cruel," which peaked at No. 11 in 1960. Black played bass on the original Presley hit, which—together with its flip side, "Hound Dog"—was No. 1 for 11 weeks in 1956.

Cheap Trick's record—the follow-up to the No. 1 smash "The Flame"—marks the first time an Elvis song has appeared in the top 10 since 1972, when the king reached No. 2 with "Burning Love."

This is the second time Cheap Trick has chosen to follow a top 10 hit with a cover of a '50s classic. The group did the same thing in 1979, when it followed "I Want You To Want Me" with a remake of Fats Domino's "Ain't That A Shame."

FAST FACTS: Metallica's "... And Justice For All" bows at No. 35 on the pop album chart, which is far and away the band's highest-debuting release to date. "The \$5.98 EP: Garage Days Re-Revisited" bowed at No. 107 last year; "Master Of Puppets" opened at No. 128 in 1986. Both titles peaked in the 20s on the chart. With the current metal mania (there are five metal-oriented bands in the top 10 for the third straight week), "Justice" is a safe bet to make the top 15.

"1988 Summer Olympics—One Moment In Time" debuts at No. 79, which is 13 notches higher than the 1984 Olympics album peaked. That album, with the

rather weighty title "Official Music Of The XXIIIrd Olympiad Los Angeles 1984," was a two-record set on Columbia. The new entry is a single record on Arista.

Bon Jovi and **Anita Baker**, who are coming off two of the most successful albums of recent years, launch their returns this week with the first singles from their forthcoming albums. Bon Jovi's "Bad Medicine" debuts on the Hot 100 at No. 43 (the group's highest debut to date); Baker's "Giving You The Best That I Got" arrives at No. 85.

Jeffrey Osborne's "She's On The Left" jumps to No. 1 on the Hot Black Singles chart, becoming his first No. 1 black hit since leaving L.T.D. eight years ago. But "She's On The Left" is only up to No. 53 on the Hot 100. Even though Osborne has had eight Top 40 pop hits in his solo career, he still has to prove

himself at black radio before he can cross over. Is this 1988 or 1958?

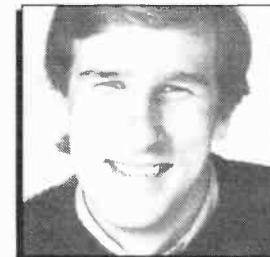
The chart-topping success of Tracy Chapman's debut album doesn't seem to be having much effect on the latest release by Joan Armatrading—to whom she has frequently been compared. Armatrading's "The Shouting Stage" loses its bullet at No. 100 on the pop album chart. The West Indian singer's previous album, "Sleight Of Hand," peaked at No. 68 in 1986.

Bad Company's "Dangerous Ace" leaps from No. 181 to No. 108, nearly matching the peak position of its last album, "Fame And Fortune." That 1986 release peaked at No. 106. The group's six previous studio sets reached the top 30.

WE GET LETTERS: Jake Hunter, newsstand sales director of GPI Publications in Cupertino, Calif., notes that there are two albums on the pop album chart titled "Substance." One is a gold album by New Order, the other a compilation album by Joy Division, the acclaimed late-'70s rock group that featured three of the current members of New Order. The key track on the Joy Division album is the underground classic "Love Will Tear Us Apart," which we always thought was a twisted answer record to the Captain & Tennille's "Love Will Keep Us Together."

John Farkas of Cleveland notes that Basia—whose "Time And Tide" jumps to No. 39 on the Hot 100—is the first Polish singer to crack the top 40.

Alphonso M. Mason of Mobile, Ala., corrected himself about Guns N' Roses' "Sweet Child O' Mine" being the longest-clocked No. 1 single of the year. It still is, but the hit it outgunned was George Michael's "One More Try," not "Father Figure."



by Paul Grein

THE DOORS

the doors



DOORS



L.A. WOMAN

the doors

WAITING FOR THE SUN



the doors
the soft parade



THE DOORS
MORRISON
HOTEL



the doors



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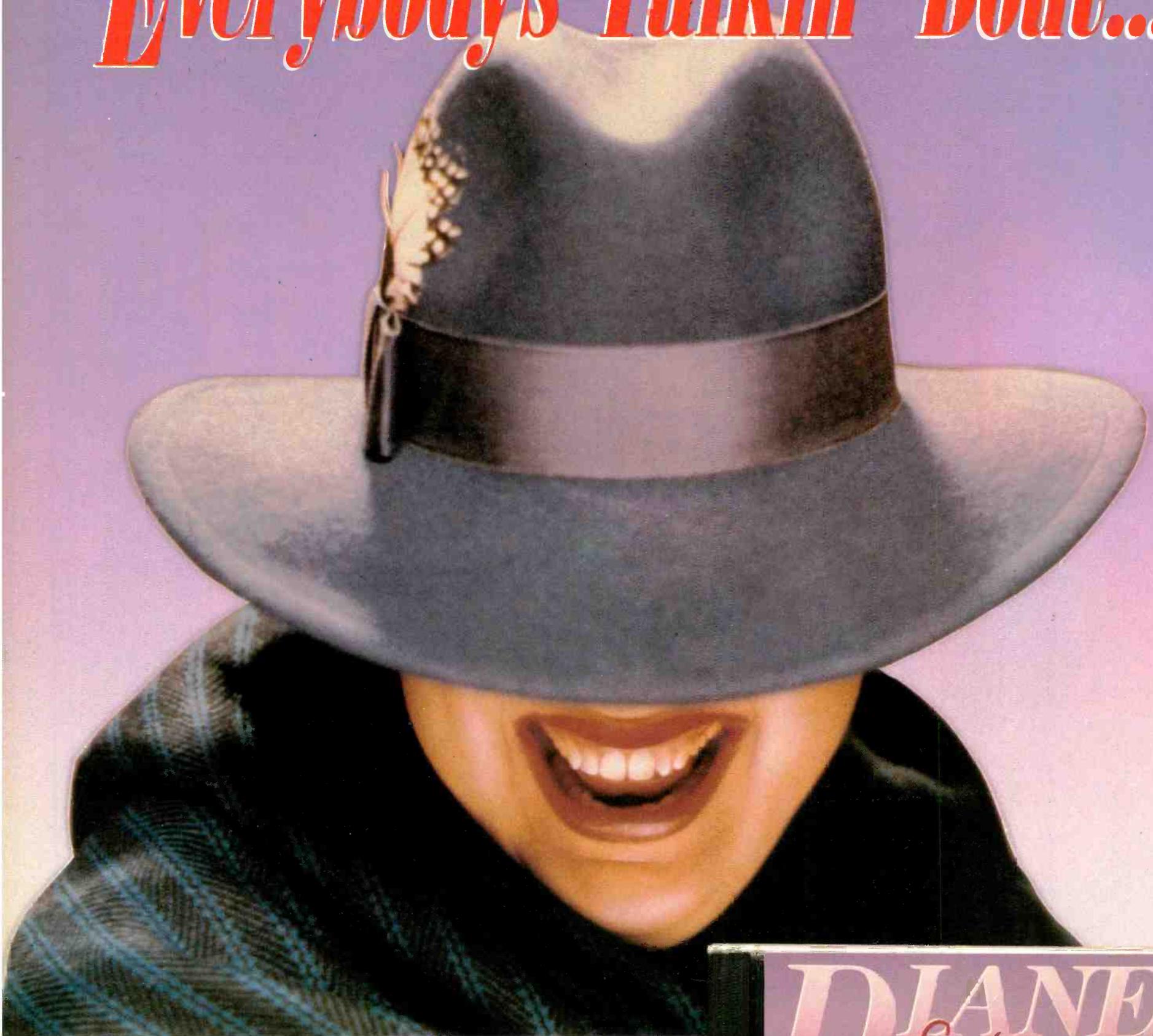
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Everybody's Talkin' 'Bout...



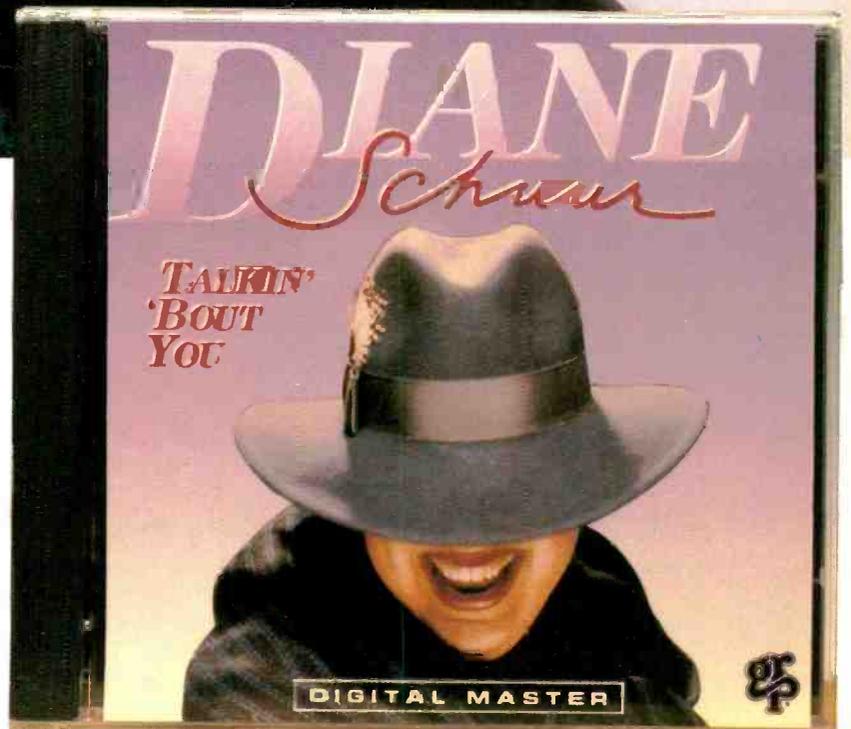
Two Time Grammy Award Winner

Diane Schuur "Talkin' 'Bout You"



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BY WILLIAM HEIN

The hue and cry in the record industry over new audio and video technologies seems to be taking two distinct forms: Some companies are reporting growing pains as they try to accommodate new technologies; other firms—corporate woolly mammoths headed for extinction in the brave new world—are alarmed by the potential impact of the advances.

One case in point is digital audio-tape. Putting hysteria and hype aside and weighing the historical facts in the day's cold light, one reaches an obvious conclusion: DAT, if given half a chance, would prove a boon to the record business. Advances in consumer technology, when they have answered a legitimate need, always have proved beneficial to the industry.

The mammoths, for their part, cite the inductees to the record industry's Hall of Infamy: 4- and 8-track cartridges, quad sound (discrete and matrix), the one-sided single. Fair enough. They were, almost without exception, answers to questions that no one was asking. The marketplace strain of Darwinian selection applied, and these products disappeared.

But what about the answer to questions people were, are, or will be asking?

When the long-playing album was introduced, it *expanded* the marketplace for recorded music. The same was true of the prerecorded cassette and, more recently, the compact disk. All answered a need, and the public embraced them.

Mammoth or visionary, no one would dispute two obvious facts about the marketplace: (1) Americans love digital-quality sound and (2) Americans like to listen to music on the go.

DAT addresses these needs better than any other available format. Anyone who needs to be convinced should try running a brisk five miles with a CD player strapped to his or her hip. "DATmen," which will be perhaps

the size of a pack of cigarettes when they arrive, should be far preferable to the CD for ambulatory applications. Additionally, DAT is already perfectly suited to vehicular use.

The home taping issue, while not trivial, is not as significant as the mammoths would have us believe. Remember, for all the trouble we have had with blank cassettes, *prerecorded* cassettes are overwhelmingly the medium of choice for consumers. Notably, even as the quality of cassette albums and blank tape has im-

proved, so have sales of prerecorded cassettes. With the benefit of hindsight, would we have bypassed the prerecorded cassette market entirely just to keep cassette recorders out of the hands of consumers? Of course not.



'A rational approach is to levy a tax on all blank tape, audio and video'

William Hein is chairman of Enigma Entertainment Corp., a privately held entertainment concern formed in 1982 and based in Culver City, Calif.

sumers are now comfortable with the concept of laser playback technology and associate it with high quality. Though the medium met with consumer resistance initially, people with foresight hung on to a good idea and are beginning to reap the benefits.

• **CD+Graphics**—In conjunction with Warner New Media, Enigma is participating in both CD+Graphics and CD+Graphics+MIDI technologies. The former makes use of the hitherto-untapped subchannels on CDs, encoding them with a variety of graphic information (lyrics, chords, simple graphics). The latter allows music consumers to become music *participants*. By manipulating the MIDI data stream, *anyone* can be a producer, arranger, mixing engineer, or performer.

The record industry's commitment to technology should not be limited to

products we sell. In order to keep our competitive edge as businesses, we must also invest in ourselves and make our workplace more productive. This, too, requires an understanding of new technologies.

At Enigma, we have weaned ourselves from typewriters almost entirely; there are but three left in the entire company, and when those go, they won't be replaced. Each of our desks sports a Macintosh computer, which not only handles the mundane tasks of correspondence and budgeting, but also enables each employee to have instant access to data on record sales, video rotations, and concert tours that might take days to retrieve and distribute otherwise.

It almost goes without saying that access to this kind of information helps to keep enthusiasm for developing projects at a fever pitch. It also acts as a distant early warning system for those projects that may be encountering difficulties.

The late Marshall McLuhan introduced the concept of the "global village," which we now inhabit thanks in large part to these kinds of advances in communications and data processing. At the time he put forward that notion (back when Brian Wilson and Cher were first riding high on the charts), who among us would have thought of cassettes, CDs, personal computers, home video, MIDI, or DAT, to say nothing of direct broadcast satellite or high-definition television?

In just more than 20 years, we've seen our industry go from virtually 100% vinyl to about 10% vinyl, and the writing is on the wall for that remaining 10%. We've seen two prerecorded formats that were unheard of at the time of the Beatles rise to preeminence. We've seen four-function calculators shrink from the size of a typewriter to the size of a credit card. We've seen the introduction of color television (as late as 1966, some network programs were still being produced in black and white!). It's been

(Continued on page 94)**NO SEND-OFF FOR KASEM**

Recently I listened to Casey Kasem's final "American Top 40" broadcast, and I was amazed at what I heard. Actually, at what I *didn't* hear. There were no farewells, no thanks to the great staff he's worked with, no Long-Distance Dedication to all his fans. Nothing. Except for the fact that he didn't say he'd be back next week, there was no hint of the change that was taking place.

I can understand ABC's need for continuity and a smooth transition to Shadoe Stevens, but this kind of thing is not what we expected. I bet there are a lot of "AT40" listeners who didn't know Kasem was leaving. At the very least, ABC should have made some kind of announcement at the end of the program.

It wouldn't have hurt ABC, "AT40," or the ratings to let Kasem add a personal note. After all, he created the show. But I have a sneaking suspicion that the fact that he is going to a rival network had a lot to do with what listeners of "AT-40" *didn't* hear when he left.

Lewis Crow
Arlington, Texas

DOWN WITH TOP 40

I used to be a dedicated "American Top 40" follower. That was until I realized what a disaster top 40 radio has become.

I started listening to "American Top 40" religiously in 1983. I was 13 at the time, and mainstream pop was fraught with refreshing new faces and sounds. But since then, little by little, my passion for top 40 has eroded as I have watched many deserving acts miss their chances to have hits.

Meanwhile, I'm reading everywhere that crooked promoters are buying their acts top 20 hits. Buy-

ing?! Who are the incompetents that are letting this happen?

Worthy singles by the Eurythmics, Big Pig, and Sinead O'Connor (to name only a few) have fallen by the wayside, because somebody wasn't paying enough money to buy them a hit! But I console myself with the thought that at least they're not being played to death on top 40 stations.

David Gruber
PD, WPIR-FM
Pratt Institute
Brooklyn, N.Y.

TICKET PRICES TOO HIGH

Billboard has recently run a number of articles about the summer concert season and how it has been doing much less box office business than expected. There has been much speculation about why this has happened, but nobody seems to be talking about the prices of the tickets themselves.

With the price of any major show starting at \$17.50, plus the \$2 (or more) service charge the ticket agen-

cy adds on per ticket, plus \$3 or \$4 for parking and a few more bucks if you decide to eat or drink once you're inside the venue, it is not a cheap evening out.

You want a souvenir of the show you just saw? How about \$10 for a program and \$17 for a T-shirt? Or even better, how about \$25 or \$30 for a sweatshirt?

Maybe people are just tired of paying \$30 to hear somebody sing the latest beer commercial. No wonder they are finding other things to do this summer.

Mark Everett
Palo Alto, Calif.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Major FMs In N.Y.'s 6-Way Frequency Swap Finally Set To Move

BY SEAN ROSS

NEW YORK Crossover WQHT "Hot 103" and WYNY "Country 97," the two major FM players in this city's six-way frequency swap, finally have a moving date—Thursday (22). But a swap date for WSKQ, WEVD, and WFAN—and with it the final sign-off of WNBC—is still pending.

The dial moves began when Emmis Broadcasting, owner of Hot 103, acquired some NBC properties and spun off WQHT's current

frequency to Westwood One. Also expected on Thursday—in addition to the New York switch, which is tentatively set for 5:30 p.m. Eastern time—are Emmis' takeovers of NBC's KYUU San Francisco, WJIB Boston, and WKQX Chicago. Thursday is the first day of the fall Arbitron ratings period.

Emmis won't move its all-sports WFAN from 1050 to WNBC's current 660 dial position until Oct. 1 at the earliest. That move is still tied to the sale of AM 1050 to the Spanish Broadcasting System, which



wants to trade it to Forward Media for WEVD-FM. The WEVD/WSKQ deal could still be slowed by Salem Communications, whose WNYM-AM allegedly had the first option on WEVD's frequency.

WQHT hit the air Sept. 9 with hourly promos heralding the change. PD Joel Salkowitz is planning a \$97,000 cash giveaway around the change, part of which will go to winners who can identify the last song on the old frequency and the first song on the new one.

WQHT may also begin giving its new request-line numbers before the change to help acclimate listeners.

WYNY, which will become "Country 103.5," waited until Sept. 12 to start talking about the switch. PD Michael O'Malley says, "We didn't want to make an announcement prior to the weekend. What we're trying to avoid at all costs is people getting the impression we won't be around." Both stations will run heavy outside media campaigns after the switch.

With WQHT about to be nestled between top 40s WWPR "Power 95" (95.5) and WHTZ "Z100" (100.3), some speculate that the new Hot 97 will arrive even further along in its transition from crossover/dance to top 40, but Salkowitz says his first goal is to "make a statement to our core audience that nothing has changed." He also says, "You can change ab-

solutely nothing about this station and people are going to think it's different."

WQHT's current promos emphasize its move to "the clearest, most powerful FM signal in New York," thus allowing it to plug up signal holes in parts of New Jersey, upper Westchester County, N.Y., and the canyons of Manhattan for the first time. Although Salkowitz is reluctant to cite an exact number, he estimates that the combination of geography and dial position could expose as many as 1 million new listeners to WQHT.

While Emmis' AM WFAN doesn't have to wait for the WSKQ/WEVD swap to be approved before moving to 660, it does have to wait for SBS to get a duopoly waiver. That leaves WNBC PD Dale Parsons with no definite news on the longtime AC's future. "We're still operating as if

(Continued on page 12)

Consultant Clifton's Sphere Now Leans To Rock'N'Roll

BY SEAN ROSS

Part two of an interview with consultant Jerry Clifton.

Until the early '80s, most of Jerry Clifton's consultancy clients were in Hispanic-dominated Southwestern markets. Usually targeted to adult females, the unusual music mixes at these stations combined lots of urban product, especially ballads, unusual pop oldies—sometimes dating back to the graffiti era—and occasionally even country.

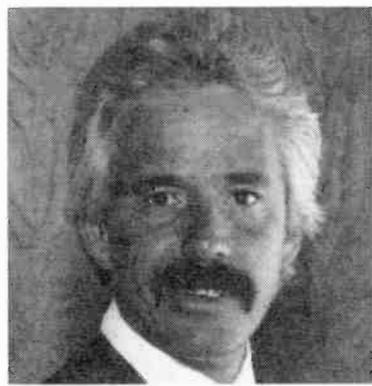
This meant that in 1983, KAMZ "93Z" El Paso, Texas, a typical early-'80s Clifton client, might segue "Fire & Desire" by Rick James & Teena Marie into "Pancho & Lefty" by Willie Nelson & Merle Haggard. Some odd oldies, such as "Into The Night" by Benny Mardones, tested well on Clifton stations like 93Z or KGGI "99.1" Riverside, Calif., for years after most other stations dropped them.

What generally wasn't on Clifton stations was rock'n'roll. On the day-parted stations, a megahit such as Bon Jovi's "Living On A Prayer" might make it to nights; otherwise the diet was primarily hard R&B records and creamy pop ones.

The musical common denominator of Clifton's stations has always been the presence of ballads—often several in a row. Several years ago, a song such as DeBarge's "Queen Of My Heart" or Prince's "The Beautiful Ones" might not become a single or spread much beyond Clifton's clients. But this year, both Debbie Gibson's "Foolish Beat" and the Jets' "Make It Real" began at WPOW "Power 96" Miami and went on to become national hits.

Those two songs had a lot to do with top 40's ballad glut of several months ago. While many top 40 programmers expressed concern before the rock boom raised the format's pulse again, Clifton says, "I don't see any reason to worry about such things. People will let us know when they've had enough ballads and they'll start being enthusiastic about something else."

Clifton thinks the number of ballads in a station's music mix should be proportionate to their importance. "In an environment where about 65% of the hits are ballads, I would think you'd want to play more than a couple of ballads in a



Jerry Clifton

row pretty often. Otherwise, you'd end up playing too many up-tempo records in a row or wasting them."

Several years ago, the image artists on Clifton's stations were clearly Prince and Michael Jackson. Now, he says, Prince "could fill any auditorium in the world, but he doesn't have a lot of hits. George Michael is probably the most happening artist now."

Another artist who many Clifton stations are several cuts deep on is Keith Sweat. While Sweat is not "to the point in my mind where he's an accepted artist yet, he has an LP that doesn't seem to have anything but hits on it. If his next album is as hot as the first one has been, he's going to end up a superstar."

Clifton's position on rock records has fluctuated over the years. Bartell's WDRQ Detroit, which Clifton considers the first urban contemporary station, was still known to come off the top of the hour with Grand Funk Railroad's "Closer To Home." WXLO "99X" New York, which Clifton programmed, played "Stairway To Heaven" once a shift in 1974, three years after its release.

As recently as a few years ago, there was little rock'n'roll on Clifton clients. That changed when Clifton began to pick up mainstream top 40 clients, but even Hispanic-leaning KTFM San Antonio, Texas, has had two Def Leppard records in its top 10 lately. Clifton insists that he never disliked rock records.

"I don't believe in force-feeding people things they're never going to participate in," he says. "Back in the early days, Journey was more or less the Def Leppard of its time and we played all that stuff... As time

(Continued on page 17)

Jockless Radio Wins One, Loses One; 97 Rock Returns; Is Pirate Station Next?

FOLLOWING IN the footsteps of top 40 WHQT "Hot 105" Miami and KIIS-FM Los Angeles, adult standards WNEW-AM New York—the station whose "Make Believe Ballroom" essentially invented radio personality—is adding two "nonstop music" (read "jockless") hours, one at 9 a.m. and the other at 2 p.m. The changes are part of a staff realignment that has Les Davis taking over the "Ballroom" from Jonathan Schwartz and Mark Simone moving from nights to afternoons.

On the other hand, adult alternative KTWV "the Wave" Los Angeles—the station that gave jockless radio its major market legitimacy two years ago—has formally announced that it will add live jocks by the end of the month. As is now the case with KTWV's Satellite Music Network counterpart, PD John Sebastian says, "the announcers will identify the music in a very brief, low-key manner. The overpowering DJ personalities of the other formats, which many adult listeners find objectionable, will never be part of the Wave." Sebastian has also fortified KTWV's music mix with a reported 500 rotating library titles.

97 ROCKS AGAIN: AC WRLT Buffalo, N.Y., was scheduled to make its long-rumored switch back to album WGR-FM "97 Rock" on Sept. 12. Ex-WPHD Buffalo PD John Hagar is WGR-FM's PD; Larry Norton returns as part of the morning team. In fact, the air staff (including Lauri "Lindsay" Githens, Anita West, Carl Russo, Cindy Chan, and Tighe Jensen) includes six former 97 Rock staffers.

GM David Rich says that it was a six-month project by Malrite Research that prompted the station to go back to album rock. He emphasizes that the station won't be classic rock, as rumored, but won't play to its old hard-rocking image either. A \$250,000 TV campaign started on the 12th with a spot during "ABC's Monday Night Football."

RADIO NEW YORK INTERNATIONAL, the eclectic pirate station shuttered by the Coast Guard last summer, has announced plans to return to the air soon on AM 1620. OM Randi Steele has told the local press that RNI's host ship, the Sarah, is anchored 4 1/2 miles south of Long Beach, N.Y., just outside the three-mile terri-

torial limit. At this point, the Coast Guard will only confirm that Sarah has left Boston Harbor, where it had been towed last summer.

STATIC, PARTS I & II: It has been a tumultuous few weeks for urban stations in Cincinnati. First, there's the flap between FM competitors WBLZ and WIZF over WIZF's allegedly unauthorized decision Aug. 14 to raise its antenna 40 feet. WIZF has reduced its wattage to compensate for the greater tower height and has received temporary authority to do so from the Federal Communications Commission. WBLZ GM Peter Edens says the move should never have happened in the first place and complains that the FCC has not responded strongly enough.

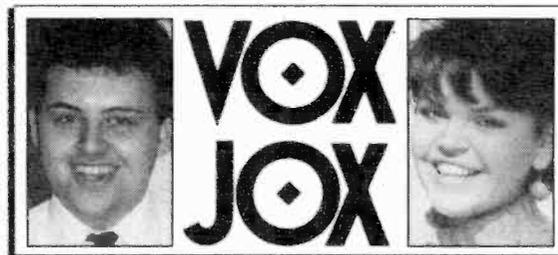
Since the tower move took place, Kerner Anderson has joined WIZF as its new VP/GM, replacing Reggie Brown. Anderson, who has managed WBXM Chicago as well as KDIS Oakland, Calif., says, "A mistake was made, a mistake was caught; we're working with the FCC to rectify the situation. We'll do what we have to do to make it right."

While WIZF and WBLZ duke it out, 35-year urban AM WCIN has gotten out, becoming "All Classical 1480," programmed by the Portland, Ore.-based Classical Music Syndications. That makes it Cincinnati's only competition for noncommercial WGUC. Maxine Hardwick is named programming coordinator. PD Everett Cork is out, as are four other staffers.

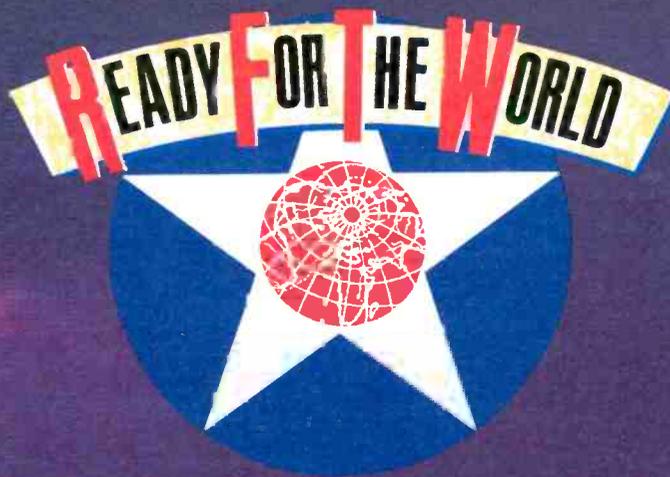
PROGRAMMING: KZEW Dallas PD John Roberts returns to his hometown as the PD of classic rock WYSP Philadelphia. WYSP GM Ken Stevens says that Roberts—once a jock on AC WSNI—"is used to working with high-profile personalities and promotions that may not be associated with a classic rock station." WYSP will continue to work with ex-PD Andy Bloom, now employed by its consultant, Fred Jacobs. In addition, former WIOQ Philadelphia PD David Dye joins WYSP for weekends.

Dave Michaels is the new PD at Outlet Communications' AC KIQQ Los Angeles, filling a position that had been vacant since Craig Hines went to competitor KBIG. Michaels, a 20-year radio veteran, was most re-

(Continued on page 15)



by Sean Ross and Yvonne Olson



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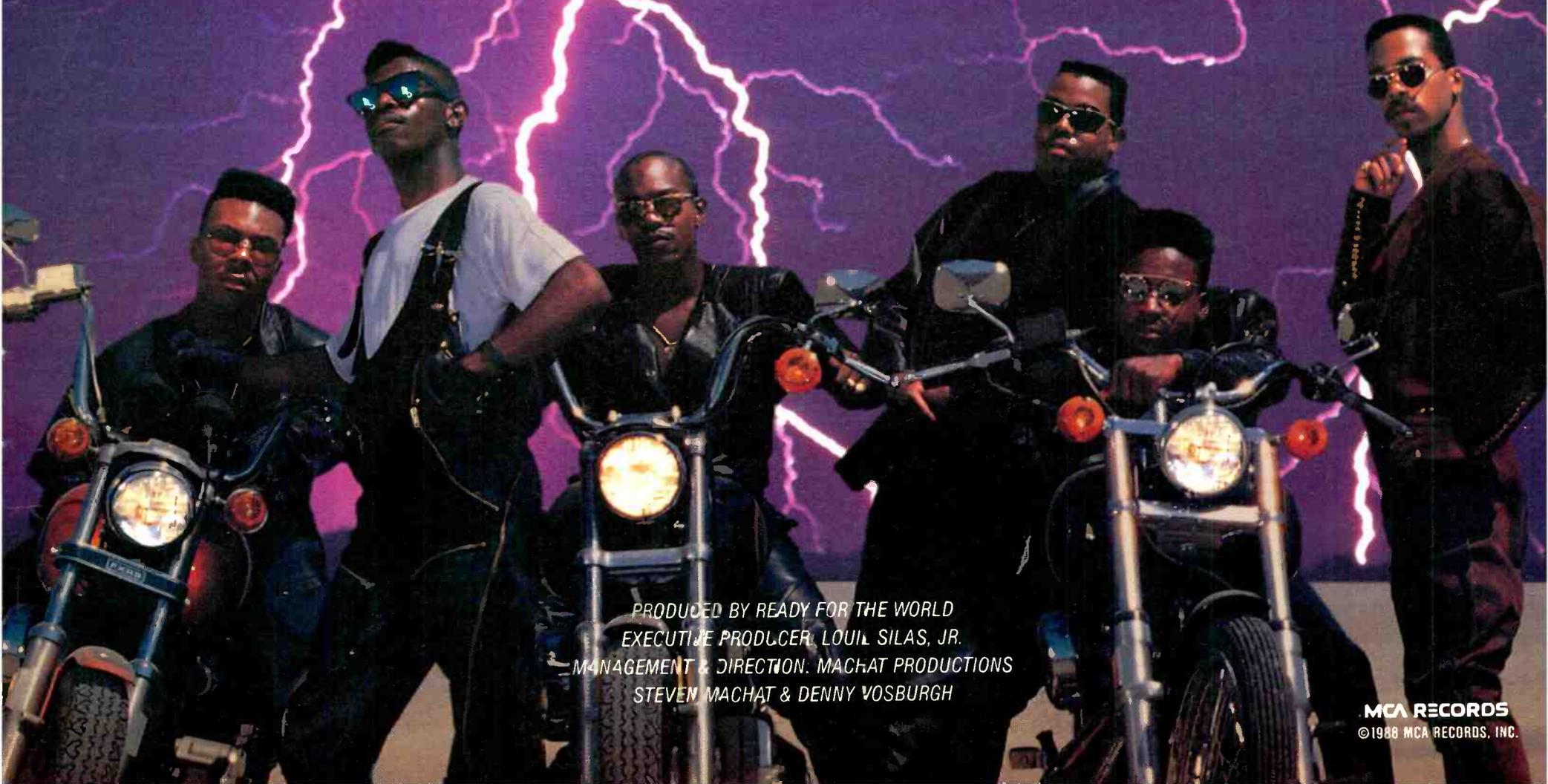
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2 Billboard Winners Also Cop Country Honors CMA Names Best Broadcasters

NASHVILLE The Country Music Assn. has announced the winners of its 1988 Broadcast Awards. The awards will be presented Oct. 11 during the CMA membership meeting at the Opryland Hotel here.

Here is a complete list of the winners:

• **Station of the year:** KNIX Phoenix, Ariz. (large market); KASE Austin, Texas (medium market); and WAXX Eau Claire, Wis. (small market).

• **General manager of the year:** Craig Magee, KIKK Houston (large market); Jerry Atchley, KSSN Little Rock, Ark. (medium market); and Gaylon Christie, KOOV Copperas Cove, Texas

(small market).

• **Program director of the year:** Jim Robertson, KIKK Houston (large market); Mike Carta, KASE Austin, Texas (medium market); and Scott Johnson, KYKX Longview, Texas (small market).

• **Music director of the year:** Joe Ladd, KIKK Houston (large market); Eric Marshall, WSIX Nashville (medium market); and Tim Closson, WAXX Eau Claire, Wis. (small market).

WAXX's Closson and KNIX Phoenix also won 1988 Billboard Radio Awards, for best small market MD and best medium market station, respectively.

DEBBIE HOLLEY

OUTA' THE BOX

Programmers discuss the week's new music.

TOP 40

"Y108 is a very up-tempo, adult top 40, which to some people might seem like a contradiction," says KRXV Denver MD Dom Testa. He defines his station's focus as "few or no rap songs, and definitely not rock heavy. Those programmers who are pounding all that metal on top 40 right now will continue to do so until they see an erosion of their adult demographics—it will happen." Despite that, Testa adds Bon Jovi's "Bad Medicine" (Mercury) this week. "After the success of Guns N' Roses, people are hungry for that nasty-boy rock'n'roll," he explains. For balance, Testa adds Chicago's "Look Away" (Warner Bros.), which he calls "a much more potent love song than the first single. Chicago guarantees teens and adult women." And Anita Baker's "Giving You The Best I Got" (Elektra) is also added. Despite the song's subtlety, Testa says that Baker's "talent transcends everything else—people buy her records because she can sing."

ADULT ALTERNATIVE

"Competition has forced us to take a good hard look at ourselves and give our audience more of what they came to us for in the first place." So says KBLX San Francisco MD Monica Logan, referring to adult alternative KKSF's entrance into the Bay-area market last year. "In fact, the increasing popularity of instrumental music has enhanced the credibility of our quiet-storm approach," she adds. Logan lauds George Benson's "Twice The Love" (Warner Bros.) for its variety; KBLX is playing a ballad, "Stephanie," and the instrumental "You're Still My Baby." She also adds Baker's "Giving You The Best I Got" (Elektra) this week, noting, "As soon as I heard it, I knew we'd be right on it. I hope it's just the beginning of what we'll get from the album." Siedah Garrett's "Nobody Does Me" (Qwest) is a power ballad that is getting lots of requests, and from Herb Alpert's album "Under A Spanish Moon" (A&M), Logan chooses "My Song" and a cover of label mate Sting's "Fragile."

ALBUM ROCK

With WAQY Springfield, Mass., located 25 miles from WHCN and WCCC Hartford, Conn., and 40 miles from WAAF Worcester, Mass., 'AQY PD Jim Leven looks for an edge by playing "straight-ahead rock'n'roll with a significant amount of currents and being very promotion oriented." In the past few weeks, listeners have gone to see Def Leppard in Denver, Rod Stewart in Miami, Cinderella in Miami, and Elton John in Los Angeles. WAQY's adds this week are "mass-appeal smashes": John Cougar Mellencamp's "Rave On" (Elektra) from the "Cocktail" soundtrack; Van Halen's "Feels So Good" (Warner Bros.); Henry Lee Summer's "Hands On The Radio" (CBS Associated); and Bon Jovi's "Bad Medicine" (Mercury). "Key for our demographic," he says, is Gregg Allman's remake of Clarence Carter's "Slip Away" (Epic). Leven also advises album PDs to check out the Bee Gees' collaboration with Eric Clapton as the Bunburys on the 1988 Summer Olympics album "One Moment In Time," called "Fight (No Matter How Long)" (Arista).

YVONNE OLSON

RADIO LISTENERS BACK SONG IDS IN RIAA POLL

(Continued from page 1)

The telephone survey of 1,014 respondents throughout the U.S. indicates that 73% of top 40 listeners and 64% of the album rock audience want radio to identify artists and songs as often as music video shows do. Vidclip shows usually display a graphic ID at the beginning and end of each clip.

The RIAA has been concerned over the radio ID problem for some time, and it unsuccessfully tried to enlist the help of the National Assn. of Broadcasters several months ago. The Street Pulse survey is another attempt to draw attention to the situation.

The record industry is hoping that surveys such as this one will show radio programmers that the reduction of back-announcing affects not only record sales, but their listeners as well.

Mike Shalett, president of Street Pulse, a music industry market research group, says that he designed the survey to focus on "radio listeners rather than music customers. It's the stations' audience that's complaining."

The RIAA has not yet released the full results of the survey. Still unavailable is a breakdown of percentages of listener complaints in formats other than top 40 and album rock as well as the complete respondent replies. RIAA spokeswoman Trish Heimers says additional information will be released in the coming weeks.

Following are some currently available survey findings:

- The majority of listeners—64% of the total respondents and 70% of the top 40 listeners—want more information about new artists.

- Listeners perceive that DJs don't identify the name of the artist or group when playing a record. Of the total sample, 56% said there is no ID either before or after a record is played. The percentage rose to 61.2% among top 40 listeners.

- Some listeners would be willing to trade off "sweeps," or long periods of music, for more artist or song title information. Among top 40 listeners, 58% would go for such a trade-off.

Shalett claims the survey is "pristine," explaining that the questions about back-announcing were "buried in the questionnaire" among queries concerning other aspects of favorite stations, such as news and sports coverage, jingles, weather, traffic, song repetition, concerts, and commercials. "I think it'll stand on its own," Shalett says.

He also confides that he told the RIAA when the trade group contacted him this spring that if it wanted a "self-serving" survey, it could "count me out."

He says he feels the survey results might make some stations aware that more back-announcing could be made into a "positioning statement." While "some stations might be telling their listeners, 'We give you more music,' a competitor

might decide to say, 'Hey, we give you more music and let you know who you've been listening to,'" Shalett says.

Listeners' format preferences were determined by asking respondents what their two favorite radio stations are. Because of overlap, the total percentage is over 100%. The breakdown: top 40, 36.6%; album rock, 29.8%; adult contemporary, 28.9%; country, 14%; black urban, 7%; and lesser percentages for jazz, nostalgia, Spanish, religious, and other formats.

Participation in the survey was based on two qualifications: the respondent had to be between 12 and 49 years of age and had to have listened to music radio stations at least twice in the previous week.

Respondents said they listened to the radio an average of six days a week, and 94% said they listened at least 30 minutes a day. Of the respondents, 56% are female and 44% male. The average age of the listeners is 28.3.



Addicted To Clones. Top 40 KHTR St. Louis morning man Chuck Buell got hooked on the "band members" in Robert Palmer's recent videos and decided to find the most "Simply Irresistible" woman in his city. Buell, left, is shown with the contest winner.

NEW YORK FMS FINALLY SET TO SWAP FREQUENCIES

(Continued from page 10)

we're going to be here for the next hundred years, which is basically the only thing you can do."

Although morning man Don Imus and his support team are the only WNBC staffers expected to join WFAN when it takes over 660, few have announced other plans yet. Parsons expects to concentrate on his voice-over career. He says WNBC has gotten "a few calls from people who wonder what's going on—and a few sympathy cards."

Outside of New York, other frequency moves are going on, although they're nowhere near as complicated. In Los Angeles, Spanish KWKW is preparing to take over the current KFAC-AM; when the move is complete, KWKW's old frequency will become KAZN "K-Asian." And in Toronto, country CFGM was scheduled to move from 1320 to 640 AM on Sept. 16. VP/GM Greg Slaight expects the change—which took six years to arrange—to boost his station's potential audience by 3.5 million listeners.

There are historical precedents

for the New York swap. In the mid-'70s, the Seattle AMs that are now KKFV, KJET, and KARR were involved in a three-way change. In 1978, there was a three-way change in San Francisco involving the stations that are now KRQR, KOFY-FM, and KEAR.

Back in 1941, there was a near-total realignment of AM frequencies as a result of a regional conference involving the U.S., Canada, Cuba, Haiti, Mexico, and the Dominican Republic. Of the 893 existing U.S. AMs, 802 changed frequency, thus spurring a boom in daytimers and low-powered AMs.

Not all stations that move are excited about it. When WTVR-FM Richmond, Va., recently went easy listening, its country format went to a previously simulcast AM. Also, in the mid-'80s there was a spate of successful urban FMs that were exiled to AM by owners who wanted a more salable FM format. And both KKXX Bakersfield, Calif., and KBUZ Wichita, Kan., ended up on different, separately owned, and less desirable frequencies after their first own-

ers pulled the plug.

One station often cited for the thoroughness of its frequency-switch campaign is urban WRAP Norfolk, Va., which swapped its 850 AM for news/talk WNIS' 1350 AM last year. WRAP's ratings have fluctuated since, but they were up in the spring (from 2.6 to 3.4 12-plus overall) and ahead of WNIS.

Of his moving experience, WRAP PD Chester Benton says, "You have to remember that the average person does not listen to the radio as much as we think they do. We had a lot of promotion and a lot of contests, but some of our audience didn't pay it any mind. They continued to turn to 850, but eventually they caught on."

Whatever their feelings about a move, Benton says, both sides "have got to promote the switches as a positive. We played up the fact that we'd have 5,000 watts at night. And since we were going to a higher dial position, we told the audience we were moving up."




JOHN COUGAR MELLENCAMP
THE LONESOME JUBILEE
 STEREO
 SIDE 1
 422 422 422 1 0-4
 1 PAPER IN FIRE 3:25
 2 DOWN AND OUT IN PARADISE 3:39
 3 CHECK IT OUT 4:20
 4 THE REAL LIFE 3:56
 5 CHERRY BOMB 4:00
 ALL SONGS WRITTEN BY JOHN MELLENCAMP
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VOX JOX

(Continued from page 10)

cently APD at cross-town oldies KRTH-AM-FM for three years. Michaels says he's not reluctant to go to a station publicly known to be for sale, noting that KIQQ will attract a major group no matter who buys it— if only by virtue of its price-tag size.

EZ Communications regional PD **Jim Richards** is named VP/operations at Vallie Consulting, reuniting him with former EZ Communications boss **Dan Vallie**; Richards will stay at **WBZZ "B94"** Pittsburgh until a new PD can be named . . . **Tracy Barnes** is promoted to OM for Satellite Music Network's Z-Rock format; Barnes will report to managing director **Lee Abrams**.

WZTR "Star 95" Milwaukee, after several years as a tough AC, becomes the city's first oldies FM on Monday (19) under present OD **Bill Troy**. Local veterans **Bob Barry** (known for his work at **WOKY**) and **Skip Taylor** (from **WTMJ**) join the station for mornings. **Tom McCarthy** crosses the street from **AC WLTQ** for middays. A TV campaign is scheduled for later this week.

Meanwhile, Baltimore gets a third oldies AM in **WFBR**, which will emphasize "good time" rock'n'roll from 1963 or earlier with a longer, more up-tempo list than other similarly formatted stations. **Lee Martin**, PD of easy listening sister **WLIF**, will also oversee **WFBR**. Former **WFBR** PD **Bob Moek** will be OM, supervising a staff with several ex-**WFBR** staffers, including **Ira Siegal** and **Mike Anderson**. **Chris O'Brien** joins from **WAMS** Wilmington, Del., for mornings.

Ray Anthony, PD of urban **WPPD "Power 94"** Florence, S.C., is promoted to PD of Willis' **WPZZ** Indianapolis, Ind., which is already moving from its black AC format to a more mainstream urban approach and planning to upgrade its signal. Midday man **Charles Bacote** replaces **Anthony** at **WPPD**.

Morning man **Rod "Dr. Jockenstein" King** is the new PD at R&B/oldies **KATZ-AM** St. Louis. FM PD **Earl Boston** is leaving urban **KATZ-FM "Z100.3,"** but no replacement on that side has been named . . . Across town, **KLTH** loses the last of its Drake-Chenault soft AC format and goes to the Progressive Music Network's adult alternative format full time under OM/PD **Bob Burch**. **KLTH** had been running the Breeze all day on weekends and 13 hours a

day during the week.

After less than a week, **Ty Bell** is out as PD of urban **WDJY "Hot 100"** Washington, D.C.; the official explanation is personal reasons . . . Country **WPTR** Albany, N.Y., makes its long-anticipated move to news/sports under OM **Todd Pettingill** Monday (19); **John Cooper** is now OM at cross-town **WTRY/WPYX** . . . Crossover **KAMZ "Z93"** El Paso, Texas, PD **Raymond Meza** adds those duties for Spanish-language sister **KAMA** (where he had worked previously), making him a rare bilingual PD.

Former **WCAT** Orlando, Fla., PD **Dennis Reese** is the new MD at top 40 **WHQT "Hot 105"** Miami, as current MD **Willie B.** becomes APD . . . **Don Parker** and **Rik McNeil**, previously at top 40 **KYNO-FM** Fresno, Calif., join crossover competitor **KBOS "B95"** as MD and evenings, respectively . . . Top 40 **WWHT "Hot 94"** Charleston, S.C., night jock **Rocky Love** adds MD duties.

PEOPLE: **Stephen Capen**, known for his work in San Francisco, is now handling p.m. drive at classic rock **WXRK** New York; other shifts are shuffled, with **Marc Coppola** now handling weekends and swing only . . . Local veteran "Uncle" **Dan Wright** joins oldies **KSGO** Portland, Ore., for morning drive from cross-town **KEX**. He's the only one on the way in, however, as **KSGO** goes to board operators and sports outside the drive times.

AC WMJI Cleveland adds **Denny Sanders** (formerly of **WMMS, WNCX**) for nights . . . Album **WGTR** Miami ups midday jock **The Colonel** to APD . . . **Larry Steele** returns to Memphis, Tenn., in mornings at urban **KRNB "Magic 101"** . . . **John Millinder**, previously mornings at **WQFM** Milwaukee, to mornings at **AC WMXP** Pittsburgh . . . **Phil "The Bean" Sisneros** is now officially handling mornings at crossover **KNMQ** Albuquerque, N.M., following a court decision that his noncompetitor clause with AC competitor **KKOBFM** had expired.

CLASSIFIEDS: **AC WMGK "Magic 103"** Philadelphia is still several weeks away from replacing 10-year PD **Bob Craig**, who will stay until a new person is announced. **Craig** says he's ready to move on and can be reached at 215-667-8500 . . . With PD

Beth Fast gone, newly arrived **AC WMYX** Milwaukee GM **Craig Hodgson** would like to hear from PDs with a background in music-intensive AC and top 50 market experience . . . **WXLK** Roanoke, Va., owner **A.B. Coleman** needs a GM/VP of programming with strong top 40 background, although that person may very well be acting **WXLK** PD **Eddie Haskell**.

HEARTLAND: **Jay Hasting**, PD of country/top 40 **KLIK/KTXV** Jefferson City, Mo., is named OM at **AC WKQD** Huntsville, Ala. The move reunites him with Fortune Media's **Michael St. John**, for whom Hasting worked at **WWKX** (now **WGFX**) Nashville . . . **Landsman Media** picks up urban **WTUG** Tuscaloosa, Ala., as a client.

Oklahoma City veterans **T.J. Weaver** and **Al Hamilton** are the new PD and MD at country **KKAJ** Ardmore, Okla. **Dick Weston**, now on his way to Nashville, had held both jobs . . . **Billboard** Radio Award-winner (and former **WORG** Orangeburg, S.C., PD) **Stuart Wright** joins **AC WAFL** Milford, Del., for mornings.

Rick Mayne is promoted from promotions director to OM at top 40 **WKEE** Huntington W.Va.; PD **Gary Miller** is now MD/APD . . . **Steve Louizos** is out and **Kevin Morton** is in as PD of top 40 **WAZY** Lafayette, Ind. **Bob Miller** is now APD/MD . . . Fourteen-year country **KLLL** Lubbock, Texas, fixture **Chuck Luck** is now PD at cross-town **AC KZII**.

ALSO: **AC CKFM** Toronto was to work off its three days of legally required commercial-free community service (the result of violating its government-mandated hit-to-nonhit ratio) Wednesday through Friday (19-21) with hourly profiles on local children's charities . . . Urban **WBMX** Chicago has put in for the calls **WVHD**; GM **Barry Mayo** says he isn't sure whether the station will use them or not.

CIVILIAN LINE OF THE WEEK: As overheard on the Long Island Railroad between couples who were discussing wedding songs: "We were thinking about 'Always & Forever' by Heatwave, but it sounded so permanent."

Assistance in preparing this column was provided by **Peter Ludwig**, **Bill Holland**, and **Charlene Orr**.

newslines...

CHARLES BORTNICK transfers to the VP/GM slot at Malrite's **WHK/WMMS** Cleveland. Bortnick, who replaces **Lonnie Gronek**, comes from the same position at **KKHT** Houston, whose sale from Malrite to **Emis Broadcasting** is awaiting approval.

GILMORE BROADCASTING has announced its acquisition of religious/urban combo **KHVN/KDLZ** Dallas from **Earl Graves**. The purchase price is \$14 million.

JON WILSON is officially named GM of Midwest General's urban **WBXT** Canton, Ohio. He had served as acting GM since **WBXT's** sign-on six months ago.

COMMUNICATIONS CORP. has acquired **KEZA** Fayetteville, Ark., from **RadioVision of America Inc.** for \$2.6 million.

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Tuxedo Record (950)

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA 4 weeks at No. One
2	2	3	14	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
3	4	5	9	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
4	6	11	6	TRUE LOVE MCA 53363	◆ GLENN FREY
5	3	2	10	PERFECT WORLD CHRYSLIS 43265	◆ HUEY LEWIS & THE NEWS
6	14	23	4	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
7	12	16	7	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	◆ BOBBY MCFERRIN
8	7	10	9	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
9	15	20	5	DON'T YOU KNOW WHAT THE NIGHT ... VIRGIN 7-99290	◆ STEVE WINWOOD
10	9	9	12	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
11	5	4	15	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E. JOHN
12	13	15	10	KOKOMO ELEKTRA 7-69385	◆ THE BEACH BOYS
13	25	40	3	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
14	8	8	11	MISSED OPPORTUNITY ARISTA 1-9727	◆ DARYL HALL JOHN OATES
15	17	22	11	I DON'T WANT TO BE A HERO VIRGIN 7-99304	◆ JOHNNY HATES JAZZ
16	11	7	16	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
17	10	6	16	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
18	18	12	18	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	◆ RICHARD MARX
19	19	14	16	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
20	23	27	8	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
21	21	18	28	HANDS TO HEAVEN A&M 2991	◆ BREATHE
22	20	19	18	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
23	28	29	6	LOVIN' ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR
24	16	13	14	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
25	22	17	21	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
				★★★ POWER PICK ★★★	
26	37	37	4	HOW CAN I FALL? A&M 1224	◆ BREATHE
27	30	30	8	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
28	32	34	4	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
29	36	36	6	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
30	31	35	4	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	◆ SADE
31	24	24	12	BABY BOOM BABY COLUMBIA 38-07948	◆ JAMES TAYLOR
32	26	25	17	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
33	27	26	16	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
34	39	39	4	INDESTRUCTIBLE ARISTA 1-9706	◆ FOUR TOPS
35	33	33	6	THE RUMOUR MCA 53294	◆ OLIVIA NEWTON-JOHN
36	29	21	13	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
37	34	31	17	LOVE CHANGES (EVERYTHING) CAPITOL 44137	◆ CLIMIE FISHER
38	35	28	11	BETTER BE HOME SOON CAPITOL 44164	◆ CROWDED HOUSE
39	43	46	4	COOL RUNNING COLUMBIA 38-07981	◆ BOZ SCAGGS
40	42	41	22	THE VALLEY ROAD RCA 7645	◆ BRUCE HORNSBY & THE RANGE
41	41	50	3	I WILL (TAKE YOU FOREVER) REPRISE 7-27795	◆ CHRISTOPHER CROSS
42	46	48	3	NOBODY'S FOOL COLUMBIA 38-07971	◆ KENNY LOGGINS
43	50	—	2	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
44	40	38	14	THE FLAME EPIC 34-07745/E.P.A.	◆ CHEAP TRICK
45	NEW▶	—	1	A WORD IN SPANISH MCA 53408	ELTON JOHN
46	38	32	13	LOVE IS A BRIDGE MCA 53291	◆ LITTLE RIVER BAND
47	NEW▶	—	1	BRING BACK THE MUSIC MCA 53396	JIMMY BUFFETT
48	44	42	21	HEART OF MINE COLUMBIA 38-07780	◆ BOZ SCAGGS
49	NEW▶	—	1	ANNA COLUMBIA 38-08010	TOTO
50	45	44	6	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	◆ MICHAEL JACKSON

○ 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
				★ ★ NO. 1 ★ ★	
1	1	2	13	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	S. WINWOOD 2 weeks at No. One
2	3	5	8	I'M NOT YOUR MAN COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
3	5	7	7	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
4	9	14	6	NO SMOKE WITHOUT A FIRE ATLANTIC LP CUT	BAD COMPANY
5	8	10	7	NEVER TEAR US APART ATLANTIC 7-89038	INXS
				★ ★ ★ FLASHMAKER ★ ★ ★	
6	NEW ▶		1	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI
7	11	19	6	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
8	2	1	9	HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT
9	12	13	8	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
10	13	15	10	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
11	17	20	6	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE
12	6	3	15	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
13	4	4	11	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
14	21	25	4	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
15	25	31	3	YA YA CAPITOL 44222	STEVE MILLER
16	10	8	8	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
17	20	27	5	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
18	39	—	2	FIGHT ARISTA LP CUT	THE BUNBURY'S
19	15	18	6	TRUE LOVE MCA 53363	GLENN FREY
20	7	6	9	DON'T BE AFRAID OF THE DARK MERCURY LP CUT/POLYGRAM	ROBERT CRAY
21	14	9	15	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
22	23	29	5	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
				★ ★ ★ POWER TRACK ★ ★ ★	
23	46	—	2	CHIMES OF FREEDOM COLUMBIA LP CUT	BRUCE SPRINGSTEEN
24	29	37	3	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
25	18	17	16	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
26	37	48	3	SLOW TURNING A&M LP CUT	JOHN HIATT
27	48	49	3	RAVE ON ELEKTRA LP CUT	JOHN COUGAR MELLENCAMP
28	30	36	5	SMALL WORLD (PART I) CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
29	22	24	6	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
30	35	46	3	PRISON BLUES Geffen LP CUT	JIMMY PAGE
31	28	30	7	HANDS ON THE RADIO EPIC LP CUT/E.P.A.	HENRY LEE SUMMER
32	34	34	4	VOODOO THING VIRGIN LP CUT	COLIN JAMES
33	24	22	9	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
34	RE-ENTRY			FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
35	16	12	9	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
36	36	33	4	DON'T PASS ME BY ELEKTRA LP CUT	GEORGIA SATELLITES
37	32	32	6	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
38	43	40	4	DROWNED IN MY OWN TEARS ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
39	42	47	3	YOU NEVER LISTEN TO ME WARNER BROS. LP CUT	PETER CETERA
40	NEW ▶		1	I DID IT FOR LOVE MCA 53364	NIGHT RANGER
41	40	41	4	EARLY IN THE MORNING EMI-MANHATTAN LP CUT	ROBERT PALMER
42	26	16	13	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
43	NEW ▶		1	EDGE OF A BROKEN HEART EMI-MANHATTAN 50141	VIXEN
44	NEW ▶		1	RATTLESNAKE SHAKE COLUMBIA 38-07993	OMAR AND THE HOWLERS
45	38	38	3	JESUS CHRIST COLUMBIA LP CUT	U2
46	44	44	4	ROUND AND ROUND ATLANTIC LP CUT	FROZEN GHOST
47	45	45	3	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
48	19	11	12	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
49	NEW ▶		1	DON'T WALK AWAY CHRYSALIS 43301	PAT BENATAR
50	NEW ▶		1	MADALAIINE ATLANTIC LP CUT	WINGER

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.

Hot Country Singles Panel Expands

NASHVILLE Billboard has revised and expanded the Hot Country Singles radio panel. There are now 156 reporting stations. The panel is revised twice a year after Arbitron ratings periods to reflect changes in audience size and to add or delete stations. Stations reporting to the Hot Country Singles chart are divided into four weighted categories according to their weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: gold, stations with a weekly cume of at least 250,000; 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.

- GOLD (20)**
 KEYE-FM Minneapolis, Minn.*
 KIKK-FM Houston, Texas
 KMPS-AM-FM Seattle, Wash.
 KNIX-FM Phoenix, Ariz.
 KPLX-FM Dallas/Fort Worth, Texas
 KRAK-AM-FM Sacramento, Calif.
 KSSN-FM Little Rock, Ark.
 KZLA-FM Los Angeles, Calif.
 WAMZ-FM Louisville, Ky.
 WDAF-AM Kansas City, Mo.
 WESC-AM-FM Greenville, S.C.
 WFMS-FM Indianapolis, Ind.
 WGAR-FM Cleveland, Ohio.
 WGKX-FM Memphis, Tenn.
 WIVK-FM Knoxville, Tenn.
 WKHX-FM Atlanta, Ga.
 WMZQ-AM-FM Washington, D.C.
 WPOC-FM Baltimore, Md.
 WQYK-FM Tampa/St. Petersburg, Fla.
 WSM-FM Nashville, Tenn.
 WSOE-FM Charlotte, N.C.
 WTQR-FM Winston-Salem, N.C.
 WUSN-FM Chicago, Ill.
 WWKA-FM Orlando, Fla.
 WWWF-FM Detroit, Mich.
 WXTU-FM Philadelphia, Pa.
 WYAY-FM Atlanta, Ga.
 WYNK-AM-FM Baton Rouge, La.
 WZZK-AM-FM Birmingham, Ala.

- SILVER (80)**
 KAJA-FM San Antonio, Texas
 KASE-FM Austin, Texas
 KEBC-FM Oklahoma City, Okla.
 KFDI-AM-FM Wichita, Kan.
 KFKF-FM Kansas City, Mo.
 KHEY-AM-FM El Paso, Texas
 KIIM-FM Tucson, Ariz.
 KKAT-FM Salt Lake City, Utah
 KKYX-AM San Antonio, Texas
 KLZ-AM Denver, Colo.
 KNEW-AM Oakland, Calif.
 KOLU-FM Corpus Christi, Texas
 KRMD-AM-FM Shreveport, La.
 KRPM-FM Seattle, Wash.
 KRST-FM Albuquerque, N.M.
 KSON-FM San Diego, Calif.
 KSOP-AM-FM Salt Lake City, Utah.
 KTTS-FM Springfield, Mo.
 KUPL-AM-FM Portland, Ore.
 KUSA-AM St. Louis, Mo.
 KVOO-AM Tulsa, Okla.
 KWJJ-AM-FM Portland, Ore.
 KWKH-AM-FM Shreveport, La.
 KYGO-FM Denver, Colo.
 KXXY-AM-FM Oklahoma City, Okla.
 WAXX-FM Eau Claire, Wis.
 WBEE-FM Rochester, N.Y.
 WBIG-FM Greensboro, N.C.
 WBVE-FM Cincinnati, Ohio*
 WCAO-AM Baltimore, Md.
 WCMS-FM Norfolk, Va.
 WCOS-FM Columbia, S.C.
 WCRI-AM-FM Jacksonville, Fla.
 WDSY-FM Pittsburgh, Pa.
 WDNA-FM Albany, N.Y.
 WITL-FM Lansing, Mich.
 WKCQ-FM Saginaw, Mich.
 WKJN-FM Baton Rouge, La.
 WKSJ-FM Mobile, Ala.
 WKY-AM Oklahoma City, Okla.
 WLK-FM Charlotte, N.C.
 WLWI-FM Montgomery, Ala.
 WMIL-FM Milwaukee, Wis.
 WMSI-FM Jackson, Miss.
 WNOE-AM-FM New Orleans, La.*
 WOKQ-FM Dover, N.H.
 WONE-AM Dayton, Ohio
 WOW-AM-FM Omaha, Neb.
 WPOR-FM Portland, Maine
 WQBE-FM Charleston, W.Va.
 WQIK-FM Jacksonville, Fla.
 WRKZ-FM Harrisburg, Pa.
 WRNS-FM Kinston, N.C.

- BRONZE (48)**
 WSIX-FM Nashville, Tenn.*
 WSTH-FM Columbus, Ga.*
 WUBE-FM Cincinnati, Ohio
 WUSY-FM Chattanooga, Tenn.
 WXBQ-FM Buffalo, Va.
 WYRK-FM Bristol, N.Y.
 WYYD-FM Roanoke/Lynchburg, Va.

- SECONDARY (21)**
 KDRK-FM Spokane, Wash.
 KEKA-FM Eureka, Calif.*
 KFGO-AM Fargo, N.D.
 KFMS-AM-FM Las Vegas, Nev.
 KFRE-AM Fresno, Calif.
 KGHL-AM Billings, Mont.
 KHAK-AM-FM Cedar Rapids, Iowa
 KIKF-FM Orange, Calif.
 KIIQ-AM-FM Reno, Nev.*
 KIZN-FM Boise, Idaho
 KJNE-FM Waco, Texas
 KKAJ-FM Ardmore, Okla.
 KKCS-FM Colorado Springs, Colo.
 KKIX-FM Fayetteville, Ark.
 KLLL-FM Lubbock, Texas
 KLUR-FM Wichita Falls, Texas
 KMIK-FM Modesto, Calif.
 KRRV-FM Alexandria, La.
 KSO-AM Des Moines, Iowa.
 KTOM-AM-FM Salinas, Calif.
 KTPK-FM Topeka, Kan.
 KUZZ-AM-FM Bakersfield, Calif.
 KWMF-AM Fort Dodge, Iowa
 KYKR-FM Beaumont, Texas*
 KYKX-FM Longview, Texas
 WDOD-FM Chattanooga, Tenn.
 WDZQ-FM Decatur, Ill.
 WEZL-FM Charleston, S.C.
 WFLS-AM-FM Fredericksburg, Va.
 WGEE-AM Green Bay, Wis.

- WGUS-FM Augusta, Ga.
 WIRK-FM West Palm Beach, Fla.
 WKKW-FM Clarksburg, W.Va.
 WMC-AM Memphis, Tenn.
 WNNW-FM Battle Creek, Mich.
 WOKK-FM Meridian, Miss.
 WOWW-FM Pensacola, Fla.
 WPAP-FM Panama City, Fla.
 WPCM-FM Burlington, N.C.
 WPCV-FM Lakeland, Fla.
 WTCM-AM-FM Traverse City, Mich.*
 WTHI-FM Terre Haute, Ind.
 WTSO-AM Madison, Wis.
 WTVY-FM Dothan, Ala.
 WNNC-AM Asheville, N.C.
 WVA-AM Wheeling, W.Va.
 KALF-FM Red Bluff, Calif.
 KCJB-AM Minot, N.D.
 KEKB-FM Grand Junction, Colo.*
 KIXZ-AM Amarillo, Texas
 KNOE-AM Monroe, La.
 KRKT-AM-FM Albany, Ore.
 KSJB-AM Jamestown, N.D.
 KTWO-AM Casper, Wyo.*
 KXEL-AM Waterloo, Iowa
 KYKN-AM Salem, Ore.
 WCAV-FM Brockton, Mass.
 WDSF-FM Dover, Del.
 WHEW-FM Fort Myers, Fla.*
 WHIM-AM Providence, R.I.
 WHLZ-FM Manning, S.C.*
 WKKQ-AM Hibbing, Minn.
 WKNN-FM Pascagoula, Miss.
 WKTY-AM LaCrosse, Wis.
 WXCL-AM Peoria, Ill.
 WYCF-FM Gainesville, Fla.
 WYNE-AM Appleton, Wis.

FOR WEEK ENDING SEPTEMBER 24, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	2	1	3	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES 2 weeks at No. One
2	1	2	3	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE
3	3	7	3	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS
4	4	3	3	CRASH RCA 8682	THE PRIMITIVES
5	7	8	3	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
6	6	12	3	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH
7	5	4	3	BREAKFAST IN BED A&M LP CUT	UB40 & CHRISSE HYNDE
8	14	21	3	WHAT I AM Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
9	11	—	2	JESUS CHRIST COLUMBIA LP CUT	U2
10	12	18	3	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTERS
11	8	11	3	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
12	13	5	3	TUMBLIN' DOWN VIRGIN 7-99299	ZIGGY MARLEY & THE MELODY MAKERS
13	10	15	3	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
14	RE-ENTRY			LIAR, LIAR REPRISE 7-27792	DEBBIE HARRY
15	9	6	3	INTOXICATION ISLAND LP CUT/ATLANTIC	SHRIEKBACK
16	21	17	3	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
17	23	19	3	DON'T WALK AWAY A&M 1237	TONI CHILDS
18	16	—	2	ANCHORAGE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
19	18	—	2	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
20	15	10	3	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
21	29	—	2	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
22	25	—	2	TELL THAT GIRL TO SHUT UP UNI LP CUT/MCA	TRANSVISION VAMP
23	20	9	3	WHAT'S THE MATTER HERE? ELEKTRA 7-69388	10,000 MANIACS
24	30	—	2	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
25	19	—	2	SHARK WALK ISLAND LP CUT/ATLANTIC	SHRIEKBACK
26	24	22	3	GLAD I'M NOT A KENNEDY TVT LP CUT	SHONA LAING
27	17	20	3	ALL I WANTED VIRGIN LP CUT	IN TUA NUA
28	NEW ▶		1	EVERY DOG HAS HIS DAY I.R.S. LP CUT/MCA	LET'S ACTIVE
29	NEW ▶		1	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
30	NEW ▶		1	DEF CON 1 CHAPTER 22 IMPORT	POP WILL EAT ITSELF

Billboard, copyright 1988.

BILLBOARD RADIO:
 More news,
 more markets,
 more thorough

Syndicator RTE Helps Easy Listening Come Of Age

BY PETER LUDWIG

NEW YORK With demographics experts having long forecast the "graying of America" and with baby-boomers set to reach their 50s at the turn of the century, the easy listening format is beginning to look a lot more attractive to radio syndicators.

Although known in the past as a rock syndicator, Dan Formento and Geoffrey Rich's Radio Today Entertainment has branched out in the last year to target the increasingly gray area where easy listening and AC come together. Ken Lamb's three-hour "Special Of The Week" was added in November, and RTE has since added Thom Reinstein's new age melodic instrumental "Portraits In Sound" to its catalog and has begun consulting and clearing Sid Marks' "Sounds Of Sinatra."

RTE president Rich says he and Formento "made the conscious decision a year ago because album rock [syndication] was saturated and easy listening was wide open. It had a demo that needed to be reached." To adapt to easy listening's format, which still relies greatly on tape services, RTE is delivering "Special" on three 10-inch reels. Host Lamb programs each of the show's segments with a theme, offering listeners appropriate music and lifestyle information.

RTE is hoping that the gradual modernization of the easy listen-

ing format—away from choral vocal covers and toward original versions and greater customization—also means greater use of syndicated programming. After 10 months, RTE's Rich says "Special Of The Week" achieved its critical mass and was able to sell out its third-quarter inventory by May.

The easy listening syndicators that specialize in entire formats are also taking notice of what WXEZ Chicago PD Gary Parks calls stations "more hands-on," more market-specific, and more modern approach to the format and updating their offerings.

Kalamusic president Steve Trivers says, "I think the trend for the future is for more original instrumental music. We've [already] seen the success of movie themes over the past few years. Easy listening is set in the quarter-hour approach, and five years down the road each quarter-hour will have one AC vocal, one traditional easy listening instrumental piece, one movie soundtrack selection, and a new age cut."

KCTC Sacramento, Calif., PD Gil Boucher jokes, "We should have a bumper sticker that says, 'It's OK To Listen To Instrumental Music.'" Boucher, who was considered a maverick seven years ago for dropping choral vocal covers, says, "The problem was not with any particular type of music, but with the charts. I removed anything with charts that were way off base from the way the

FEATURED PROGRAMMING

original songs were arranged."

Most easy listening syndicators have begun to do the same. Boucher says it's the pervasiveness of the synthesizer in everyday life that has made most of the older arrangements sound "out of context."

Reinstein was the first new age syndicator to see the new instrumental music's potential as an easy listening rejuvenator. He despises the term "new age," however, preferring to refer to that body of work as "modern instrumental music."

Reinstein hooked up with Kalamusic last fall to produce "Soft Passages," a 40-reel library of 600 melodic contemporary instrumentals. By January, he was up to 60 reels for stations that wanted to program that sound 24 hours a day.

At that time, he had been independently producing and clearing his weekly two hour "Portraits" for three years. RTE signed it on with 60 affiliated stations by this past March, and RTE president Rich says the show is now heard on 73—most of them easy listening stations.

Trivers says, "Today's easy listening is aiming for 35 plus, and the format is continuing to evolve

in a couple of directions. There is still a need in the minds of listeners and advertisers for this type of [traditional] format. But it's also evolved to be a mixture of new instrumental music and original artist vocals. The era of the choral vocal covers is gone."

AT A GLANCE

Westwood One has finally set a date for George Michael's first radio concert. During the week of Oct. 24, WW1 will air a 90-minute version of a Faith tour stop in Paris, recorded last May. WW1 sponsored the tour's North American leg . . . MJI Broadcasting has promoted Gary Krantz to GM. Krantz had been VP of affiliate relations since 1981 . . . Seattle's Otherworld Media has produced the first new version of "War Of The Worlds" since the H.G. Wells story terrorized listeners in 1938. Jason Robards, in the Orson Welles role of Professor Pierson, and an all-star cast will be heard on public stations on Halloween Eve, exactly 50 years after the infamous Welles broadcast. Funds for the production were provided by WGBH Boston, McGovern Radio Guild, and the National Endowment for the Arts.

CALENDAR

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local sta-

tions have option of broadcast time and dates.

Sept. 23-24, Crowded House, On The Radio, On The Radio Broadcasting, one hour.

Sept. 23-25, Anthrax, Metalshop, MJI Broadcasting, one hour.

Sept. 23-25, Cheap Trick/Al B. Sure!/Robert England/Bette Midler, Party America, Cutler Productions, two hours.

Sept. 23-25, Motown's Great Producers, Motor City Beat, United Stations, three hours.

Sept. 23-25, Keith Sweat, Star Beat, MJI Broadcasting, one hour.

Sept. 23-25, The Robert Palmer Story, Hot Rocks, United Stations, 90 minutes.

Sept. 23-25, T. Graham Brown, Country Today, MJI Broadcasting, one hour.

Sept. 24-25, Najee/Arsenio Hall/1988 Summer Olympics Album, RadioScope, Lee Bailey Communications, one hour.

Sept. 25, Gregg Allman, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Sept. 25, Jimmy Page/Bruce Hornsby/Night Ranger, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Sept. 25, Cheap Trick, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 25, Ricky Van Shelton, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 26, Steve Miller, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Oct. 1-31, Robert Palmer, Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Sept. 26-Oct. 2, Foreigner, Up Close, Media-America Radio, 90 minutes/two hours.

Sept. 26-Oct. 2, Yellowjackets, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Sept. 26-Oct. 2, INXS, Rock Today, MJI Broadcasting, one hour.

Sept. 26-Oct. 2, Grateful Dead, Legends Of Rock, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, Midge Ure, Rock Over London, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, Beatles, Classic Cuts, MJI Broadcasting, one hour.

Sept. 26-Oct. 2, Little Feat, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, Eddy Raven, Live From Gilley's, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, Kenny Loggins, Part 2, Star Trak Profiles, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, Teena Marie, Special Edition, Westwood One Radio Networks, one hour.

Sept. 26-Oct. 2, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

PROMOTIONS

BATTLE OF THE BATONS

A good promotion gives the listeners something they can't get themselves; classical KFAC Los Angeles has come up with a promotional giveaway every music lover dreams of—a chance to conduct a nationally renowned orchestra. KFAC put a classical twist on the time-honored talent contest to come up with the KFAC Guest Conductor promotion, tied to the station's first sponsorship of the Los Angeles Philharmonic at the Hollywood Bowl.

KFAC rounded up a panel of six judges to audition 200 listeners at two different Tower Records locations on consecutive Sundays. At stake was the opportunity to con-

(Continued on page 20)

JERRY CLIFTON

(Continued from page 10)

went on, I picked up stations in markets with low ethnic populations. There, the hits are U2, Richard Marx, Whitesnake, and INXS.

"Stations like WQUE New Orleans, WZGC 'Z93' Atlanta, WPGC Washington, D.C., and WJHM '102 JAMZ' basically in markets where there's a larger-than-average black population, where there's a black vibe going on in the city, and where black music is popular among white people."

While crossover stations in Hispanic markets are generally acknowledged to be a format unto themselves now, there's still some industry confusion about where exactly Clifton's urban-leaning clients stand. 102 JAMZ bills itself as an urban station, but co-owned WCKZ Charlotte, N.C., is adamant about not being called urban. Z93 and WPGC are also considered crossover stations but report to some other trades as top 40 stations.

Despite this, these stations play roughly the same music mix—R&B hits with an emphasis on general-market image artists and without a notable amount of pop material. A recent half-hour of WQUE, for example, comprised songs by the Jets, Prince, Tony! Toni! Toné!, Salt-N-Pepa, Al B. Sure!, Marie, and Jesse Johnson.

Clifton's usual answer when pressed on the format-definition question is that all his stations are "attuned to their markets," which might have significant ethnic popu-

lations. He also says that his urban-leaning clients are "all offshoots of the original stations, which were WDRQ and KMJQ 'Majic 102' Houston." Even that doesn't solve much; WDRQ in the early '70s was generally acknowledged to be a top 40 rocker; KMJQ has always been considered urban.

To Clifton, the trade-reporting issue "is like some other ethereal game out there in space someplace. That isn't meaningful to me at all; it is to some people. I'm a radio programmer. Reporting of records is another game."

Another, touchier issue related to how Clifton's urban-leaning clients bill themselves is their lack of black PDs or even PDs with significant urban radio experience. (Only one of Clifton's PDs has an extensive background in the format.) But Clifton insists that historically, he's had "black PDs programming pop stations and vice versa [and] Hispanics programming in white markets and vice versa." (Bill Bailey, now doing mornings at oldies WXTR Washington, programmed Bartell's WDRQ and KSLQ St. Louis, for example.)

"I don't think race plays any role in the art form of radio programming. We want to be mass-appeal radio stations and that's what we are in each of our markets. We don't want people who aren't into the same game we are or who don't sound correct. We wouldn't want a rock'n'roll-type jock on any of our stations. We just want mass-appeal-

sounding people that understand what the audience is looking for and can provide that for them."

One of the hallmarks of most Clifton clients is the phrase "continuous music." Clifton calls it "one of those lines I thought up while having lunch with [the late programmer] Chuck Browning at the Forge in Miami in 1975. When we thought of it that day, we were looking for an angle to hang everything [on the radio station] from. Now that it's become such a generic phrase, it's not a positioning line anymore, because every station is using it."

Most of Clifton's clients use quantitative music imagery of some sort. KBOS "B95" Fresno, Calif., uses the term "triple mix." WQUE-FM began by selling six song sets, then announced that it had "tripled the music" by playing 18 song sweeps. In a lot of markets, that has led to wars among stations over which can play the most songs in a row. When Don Kelly took over WDJY "Hot 100" Washington recently, for example, it saw WPGC's 18 in a row and began promoting 20 in a row.

"We're obviously in a 'lots of music' era," says Clifton. "There's so much competition that people are zeroing in and eliminating a lot of the other stuff so they can play a lot of music. There'll be a time when something else becomes more important from an execution standpoint. You can only play so many songs in a row before you get to 'all in a row' and have to do something

else."

Does this mean Clifton may back some of his clients away from quantitative music? "We pretty much respond to the need of any one station at any one particular time. With the massive music count going on, eventually personality is going to become the advantage. Somebody will turn on a personality station and everybody will copy that."

As for how the future pertains to the size of his New World Communications, Clifton says, "I don't have a goal in mind because that isn't the way I operate personally. As time goes on, things that are supposed to happen will happen, and I always have my eyes open to make sure I don't miss anything that comes sliding by me."

"I don't find myself that much busier than I was before. I'm doing a little more traveling and a little more talking on the phone. But doing this for as long as I've been doing it, I have less wheel-spinning and more productive time."

"I'm pretty satisfied with what I'm doing right now. I got involved in some investment and ownership things and will probably continue to play in those games from time to time. But I always wanted to do what wouldn't seem like a job. Other things you do to give yourself some security or make your money work for you, but generally speaking radio programming is what I'm all about."

POWER PLAYS

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

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

PLATINUM



New York O.M.: Steve Kingston

1	2	Guns N' Roses, Sweet Child O' Mine
2	4	Taylor Dayne, I'll Always Love You
3	1	Tracy Chapman, Fast Car
4	3	George Michael, Monkey
5	7	Chicago, I Don't Wanna Go On With This
6	16	Bobby McFerrin, Don't Worry, Be Happy
7	17	UB40, Red, Red Wine
8	10	Rob Base & D.J. E-Z Rock, It Takes Two
9	14	Def Leppard, Love Bites
10	12	D.J. Jazzy Jeff & The Fresh Prince, A
11	13	New Edition, If It Isn't Love
12	5	Stevie B, Spring Love (Come Back To Me)
13	8	Breathe, Hands To Heaven
14	11	Van Halen, When It's Love
15	6	Elton John, I Don't Wanna Go On With This
16	9	Terence Trent D'Arby, Sign Your Name
17	24	Cheap Trick, Don't Be Cruel
18	15	Michael Jackson, Another Part Of Me
19	29	Phil Collins, Groovy Kind Of Love
20	22	Robert Palmer, Simply Irresistible
21	23	Debbie Gibson, Staying Together
22	26	Information Society, What's On Your M
23	28	Poison, Fallen Angel
24	25	Kenny Loggins, Nobody's Fool (Theme F
25	27	Rick Astley, It Would Take A Strong S
26	30	New Kids On The Block, Please Don't G
27	31	Bon Jovi, Bad Medicine
28	32	Chicago, I Don't Wanna Go On With This
29	33	The Beach Boys, Kokomo
30	EX	Whitney Houston, One Moment In Time
31	EX	Peter Cetera, One Good Woman



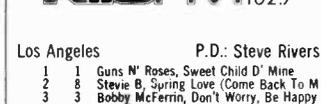
New York P.D.: Larry Berger

1	1	Guns N' Roses, Sweet Child O' Mine
2	6	Bobby McFerrin, Don't Worry, Be Happy
3	4	Taylor Dayne, I'll Always Love You
4	3	George Michael, Monkey
5	2	Tracy Chapman, Fast Car
6	8	UB40, Red, Red Wine
7	7	Breathe, Hands To Heaven
8	11	Elton John, I Don't Wanna Go On With This
9	10	D.J. Jazzy Jeff & The Fresh Prince, A
10	5	Gloria Estefan & Miami Sound Machine, Brenda K. Starr, What You See Is What
11	10	Robert Palmer, Simply Irresistible
12	10	New Edition, If It Isn't Love
13	14	Rick Astley, It Would Take A Strong S
14	15	Van Halen, When It's Love
15	24	Phil Collins, Groovy Kind Of Love
16	EX	Def Leppard, Love Bites
17	9	Stevie B, Spring Love (Come Back To M
18	12	Chicago, I Don't Wanna Go On With This
19	20	Debbie Gibson, Staying Together
20	21	Huey Lewis & The News, Perfect World
21	22	Terence Trent D'Arby, Sign Your Name
22	23	Kylie Minogue, The Loco-Motion
23	24	Steve Winwood, Roll With It
24	25	Denise Lopez, Sayin' Sorry (Don't Mak
25	26	Freddie Jackson, Nice 'N' Slow
26	27	The Cover Girls, Inside Outside
27	28	Peter Cetera, One Good Woman
28	29	Whitney Houston, One Moment In Time
29	30	New Kids On The Block, Please Don't G
30	31	Richard Marx, Hold On To The Nights
31	32	Brenda K. Starr, What You See Is What
32	33	Steve Winwood, Don't You Know What Th
33	EX	EX



Chicago P.D.: Buddy Scott

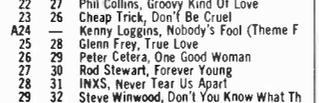
1	2	Bobby McFerrin, Don't Worry, Be Happy
2	1	George Michael, Monkey
3	3	New Edition, If It Isn't Love
4	4	UB40, Red, Red Wine
5	8	Taylor Dayne, I'll Always Love You
6	5	Bobby Brown, Don't Be Cruel
7	6	Rick Astley, It Would Take A Strong S
8	4	Michael Jackson, Another Part Of Me
9	13	Jeffrey Osborne, She's On The Left
10	14	Huey Lewis & The News, Perfect World
11	12	Brenda K. Starr, What You See Is What
12	10	Gloria Estefan & Miami Sound Machine, Whitney Houston, One Moment In Time
13	21	Phil Collins, Groovy Kind Of Love
14	23	Freddie Jackson, Nice 'N' Slow
15	24	Breathe, Hands To Heaven
16	17	Peter Cetera, One Good Woman
17	18	Denise Lopez, Sayin' Sorry (Don't Mak
18	20	Steve Winwood, Roll With It
19	26	Chicago, I Don't Wanna Go On With This
20	22	Cheap Trick, Don't Be Cruel
21	23	Terence Trent D'Arby, Sign Your Name
22	24	Information Society, What's On Your M
23	25	New Kids On The Block, Please Don't G
24	27	Glenn Frey, True Love
25	28	Kylie Minogue, The Loco-Motion
26	29	Safire, Boy I've Been Told
27	19	Whitney Houston, Love Will Save The D
28	30	George Michael, Kissing A Fool
29	31	Elton John, I Don't Wanna Go On With This
30	EX	Anita Baker, Giving You The Best I Go
31	EX	The Beach Boys, Kokomo
32	A34	Was (Not Was), Spy In The House Of Lo
33	A35	Denise Williams, I Can't Wait
34	A36	Good Question, Got A New Love
35	A37	Kim Wilde, You Came



Los Angeles P.D.: Steve Rivers

1	1	Guns N' Roses, Sweet Child O' Mine
2	8	Stevie B, Spring Love (Come Back To M
3	3	Bobby McFerrin, Don't Worry, Be Happy
4	4	New Edition, If It Isn't Love
5	11	Taylor Dayne, I'll Always Love You
6	2	Huey Lewis & The News, Perfect World
7	6	Robert Palmer, Simply Irresistible
8	13	D.J. Jazzy Jeff & The Fresh Prince, A
9	9	Denise Lopez, Sayin' Sorry (Don't Mak
10	14	Erasure, Chains Of Love
11	12	Brenda K. Starr, What You See Is What
12	15	Def Leppard, Love Bites
13	5	Tracy Chapman, Fast Car
14	14	Vanessa Williams, The Right Stuff
15	20	Information Society, What's On Your M
16	19	Bobby Brown, Don't Be Cruel
17	7	Michael Jackson, Another Part Of Me
18	22	New Kids On The Block, Please Don't G
19	10	Elton John, I Don't Wanna Go On With This
20	25	J.J. Fad, Way Out

GOLD



New York P.D.: Joel Salkowitz

1	5	Information Society, What's On Your M
2	3	Taylor Dayne, I'll Always Love You
3	6	Debbie Gibson, Staying Together
4	7	Safire, Boy I've Been Told
5	2	Stevie B, Spring Love (Come Back To M
6	2	Will To Power, Baby, I Love Your Way/
7	9	Rob Base & D.J. E-Z Rock, It Takes Tw
8	12	Rick Astley, It Would Take A Strong S
9	4	The Cover Girls, Inside Outside
10	8	Dino, Summergirls
11	11	Phil Collins, Groovy Kind Of Love
12	13	New Edition, If It Isn't Love
13	14	Bobby Brown, Don't Be Cruel
14	19	Erasure, Chains Of Love
15	10	India, Dancing On The Fire
16	23	Sweet Sensation, Never Let You Go
17	15	George Michael, Monkey
18	28	D.J. Jazzy Jeff & The Fresh Prince, A
19	16	Terence Trent D'Arby, Sign Your Name
20	18	Johnny Hates Jazz, I Don't Wanna Be A
21	24	Rick Astley, My Arms Keep Missing You
22	25	Blue Zone U.K., Jackie
23	21	Denise Lopez, Sayin' Sorry (Don't Mak
24	21	Gloria Estefan & Miami Sound Machine, Brenda K. Starr, What You See Is What
25	26	When In Rome, The Promise
26	27	New Kids On The Block, Please Don't G
27	28	Phil Collins, Groovy Kind Of Love
28	29	The Fab Fays, The Right Stuff
29	30	Steve Winwood, Roll With It
30	31	Siedah Garrett, K.I.S.S.I.N.G.
31	32	Terence Trent D'Arby, Dance Little Si
32	33	Giant Steps, Another Lover
33	34	Phil Collins, Groovy Kind Of Love
34	35	REO Speedwagon, Here With Me
35	EX	EX



New York P.D.: Tom Jeffries

1	4	New Kids On The Block, Please Don't G
2	1	Huey Lewis & The News, Perfect World
3	2	Guns N' Roses, Sweet Child O' Mine
4	5	Taylor Dayne, I'll Always Love You
5	10	Kenny Loggins, Nobody's Fool (Theme F
6	6	Robert Palmer, Simply Irresistible
7	14	Bobby McFerrin, Don't Worry, Be Happy
8	3	Bon Jovi, Bad Medicine
9	16	Steve Winwood, Don't You Know What Th
10	22	Rick Astley, It Would Take A Strong S
11	18	Cheap Trick, Don't Be Cruel
12	23	Def Leppard, Love Bites
13	35	Phil Collins, Groovy Kind Of Love
14	17	Poison, Fallen Angel
15	20	Rob Stewart, Forever Young
16	21	Joan Jett And The Blackhearts, I Hate
17	19	Bruce Hornsby & The Range, Look Out A
18	EX	D.J. Jazzy Jeff & The Fresh Prince, A
19	31	10,000 Maniacs, What's The Matter Her
20	EX	EX
21	EX	Whitney Houston, One Moment In Time
22	EX	Midnight Oil, The Dead Heart
23	EX	INXS, Never Tear Us Apart
24	EX	Cinderella, Don't Know What You Got (
25	EX	Erasure, Chains Of Love
26	EX	Blue Zone U.K., Jackie
27	EX	Holly Knight, Heart Don't Fail Me Now
28	EX	Paul Carrack, Buffet Off My Shirt
29	EX	Al B. Sure!, Off On Your Own (Girl)
30	EX	Kylie Minogue, The Loco-Motion
31	EX	Information Society, What's On Your M
32	EX	Chicago, I Don't Wanna Go On With This
33	EX	Book Of Love, Pretty Boys And Pretty
34	EX	Glenn Frey, True Love
35	EX	EX



Los Angeles P.D.: Jeff Wyatt

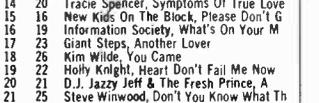
1	1	New Edition, If It Isn't Love
2	2	Paula Abdul, Knocked Out
3	6	Bobby Brown, Don't Be Cruel
4	5	Stevie B, Spring Love (Come Back To M
5	3	Tracie Spencer, Symptoms Of True Love
6	4	UB40, Red, Red Wine
7	9	Information Society, What's On Your M
8	10	Taylor Dayne, I'll Always Love You
9	11	Vanessa Williams, The Right Stuff
10	12	The Cover Girls, Inside Outside
11	15	Al B. Sure!, Off On Your Own (Girl)
12	13	Bobby McFerrin, Don't Worry, Be Happy
13	8	Dino, Summergirls
14	7	Michael Jackson, Another Part Of Me
15	13	George Michael, Monkey
16	23	D.J. Jazzy Jeff & The Fresh Prince, A
17	16	Erasure, Chains Of Love
18	20	Brenda K. Starr, What You See Is What
19	25	When In Rome, The Promise
20	18	Pam Russo, It Works For Me
21	21	Johnny Hates Jazz, I Don't Wanna Be A
22	26	Cheap Trick, Don't Be Cruel
23	17	Def Leppard, Love Bites
24	27	Sweet Sensation, Never Let You Go
25	23	New Kids On The Block, Please Don't G
26	14	Will To Power, Baby, I Love Your Way/
27	30	Debbie Gibson, Staying Together
28	1	Chicago, I Don't Wanna Go On With This
29	32	The Jets, Sendin' All My Love
30	17	Gloria Estefan & Miami Sound Machine, Nia Peoples, High Time
31	34	Giant Steps, Another Lover
32	34	Terence Trent D'Arby, Sign Your Name
33	24	Terence Trent D'Arby, Dance Little Si
34	37	Kylie Minogue, The Loco-Motion
35	38	Jeffrey Osborne, She's On The Left
36	39	Erasure, Chains Of Love
37	EX	EX
38	EX	EX
39	EX	EX
40	EX	EX
41	EX	EX
42	EX	EX
43	EX	EX
44	EX	EX
45	EX	EX
46	EX	EX
47	EX	EX
48	EX	EX
49	EX	EX
50	EX	EX



Philadelphia P.D.: Charlie Quinn

1	3	Robert Palmer, Simply Irresistible
2	4	Taylor Dayne, I'll Always Love You
3	9	Guns N' Roses, Sweet Child O' Mine
4	7	Rick Astley, It Would Take A Strong S
5	11	Bobby McFerrin, Don't Worry, Be Happy
6	12	Peter Cetera, One Good Woman
7	13	Poison, Fallen Angel
8	10	Tracy Chapman, Fast Car
9	EX	EX
10	EX	EX
11	EX	EX
12	EX	EX
13	EX	EX
14	EX	EX
15	EX	EX
16	EX	EX
17	EX	EX
18	EX	EX
19	EX	EX
20	EX	EX
21	EX	EX
22	EX	EX
23	EX	EX
24	EX	EX
25	EX	EX
26	EX	EX
27	EX	EX
28	EX	EX
29	EX	EX
30	EX	EX
31	EX	EX
32	EX	EX
33	EX	EX
34	EX	EX
35	EX	EX

SILVER



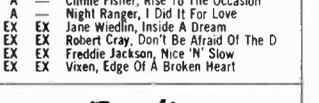
Boston P.D.: Tom Jeffries

1	4	New Kids On The Block, Please Don't G
2	1	Huey Lewis & The News, Perfect World
3	2	Guns N' Roses, Sweet Child O' Mine
4	5	Taylor Dayne, I'll Always Love You
5	10	Kenny Loggins, Nobody's Fool (Theme F
6	6	Robert Palmer, Simply Irresistible
7	14	Bobby McFerrin, Don't Worry, Be Happy
8	3	Bon Jovi, Bad Medicine
9	16	Steve Winwood, Don't You Know What Th
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12	23	Def Leppard, Love Bites
13	35	Phil Collins, Groovy Kind Of Love
14	17	Poison, Fallen Angel
15	20	Rob Stewart, Forever Young
16	21	Joan Jett And The Blackhearts, I Hate
17	19	Bruce Hornsby & The Range, Look Out A
18	EX	D.J. Jazzy Jeff & The Fresh Prince, A
19	31	10,000 Maniacs, What's The Matter Her
20	EX	EX
21	EX	Whitney Houston, One Moment In Time
22	EX	Midnight Oil, The Dead Heart
23	EX	INXS, Never Tear Us Apart
24	EX	Cinderella, Don't Know What You Got (
25	EX	Erasure, Chains Of Love
26	EX	Blue Zone U.K., Jackie
27	EX	Holly Knight, Heart Don't Fail Me Now
28	EX	Paul Carrack, Buffet Off My Shirt
29	EX	Al B. Sure!, Off On Your Own (Girl)
30	EX	Kylie Minogue, The Loco-Motion
31	EX	Information Society, What's On Your M
32	EX	Chicago, I Don't Wanna Go On With This
33	EX	Book Of Love, Pretty Boys And Pretty
34	EX	Glenn Frey, True Love
35	EX	EX



Boston P.D.: Tom Jeffries

1	4	New Kids On The Block, Please Don't G
2	1	Huey Lewis & The News, Perfect World
3	2	Guns N' Roses, Sweet Child O' Mine
4	5	Taylor Dayne, I'll Always Love You
5	10	Kenny Loggins, Nobody's Fool (Theme F
6	6	Robert Palmer, Simply Irresistible
7	14	Bobby McFerrin, Don't Worry, Be Happy
8	3	Bon Jovi, Bad Medicine
9	16	Steve Winwood, Don't You Know What Th
10	22	Rick Astley, It Would Take A Strong S
11	18	Cheap Trick, Don't Be Cruel
12	23	Def Leppard, Love Bites
13	35	Phil Collins, Groovy Kind Of Love
14	17	Poison, Fallen Angel
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19	31	10,000 Maniacs, What's The Matter Her
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21	EX	Whitney Houston, One Moment In Time
22	EX	Midnight Oil, The Dead Heart
23	EX	INXS, Never Tear Us Apart
24	EX	Cinderella, Don't Know What You Got (
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32	EX	Chicago, I Don't Wanna Go On With This
33	EX	Book Of Love, Pretty Boys And Pretty
34	EX	Glenn Frey, True Love
35	EX	EX



Pittsburgh P.D.: Jim Richards

1	1	Van Halen, When It's Love
2	3	Taylor Dayne, I'll Always Love You
3	6	Poison, Fallen Angel
4	2	REO Speedwagon, Here With Me
5	5	Kenny Loggins, Nobody's Fool (Theme F
6	8	Rick Astley, It Would Take A Strong S
7	10	Cheap Trick, Don't Be Cruel
8	9	D.J. Jazzy Jeff & The Fresh Prince, A
9	12	INXS, Never Tear Us Apart
10	11	Phil Collins, Groovy Kind Of Love
11	13	Steve Winwood, Don't You Know What Th
12	16	Def Leppard, Love Bites
13	15	UB40, Red, Red Wine
14	19	Phil Collins, Groovy Kind Of Love
15	17	Joan Jett And The Blackhearts, I Hate
16	17	Debbie Gibson, Staying Together
17	20	Rob Stewart, Forever Young
18	14	Brenda K. Starr, What You See Is What
19	21	New Edition, If It Isn't Love
20	22	Bobby McFerrin, Don't Worry, Be Happy
21	23	Chicago, I Don't Wanna Go On With This
22	26	The Escape Club, Wild, Wild West
23	25	New Kids On The Block, Please Don't G
24	27	Information Society,

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Phil Collins, Groovy Kind Of Love' and 'Europe, Superstitious'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Giant Steps, Another Lover' and 'Terence Trent D'Arby, Dance Little Si'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Elton John, I Don't Wanna Go On With Europe, Superstitious'.

POWER 104 KRBE-FM logo and station name.

Table for Houston station P.D.: Paul Christy. Lists top songs and artists.

KMET 106.5 FM logo and station name.

Table for San Francisco station P.D.: Keith Naftaly. Lists top songs and artists.

SILVER logo.

92 PRO-FM logo and station name.

Table for Providence station P.D.: Mike Osborne. Lists top songs and artists.

96 TIC-FM logo and station name.

Table for Hartford station P.D.: Dave Shakes. Lists top songs and artists.

The New 100.7 FM logo and station name.

Table for Miami station P.D.: Steve Perun. Lists top songs and artists.

WDFX logo and station name.

Table for Detroit station P.D.: Chuck Beck. Lists top songs and artists.

KILLR 107.5 FM logo and station name.

Table for St. Louis station P.D.: Kevin Young. Lists top songs and artists.

99.5 logo and station name.

Table for Dallas station P.D.: Buzz Bennett. Lists top songs and artists.

KUBE 93.7 FM logo and station name.

Table for Seattle station P.D.: Gary Bryan. Lists top songs and artists.

Z-93 logo and station name.

Table for Atlanta station P.D.: Bob Case. Lists top songs and artists.

KILLR 107.5 FM logo and station name.

Table for St. Louis station P.D.: Kevin Young. Lists top songs and artists.



Billboard's PD of the week Steve Smith KHQT San Jose.

"WE WENT RIGHT from Mantovani into Exposé," says KHQT San Jose, Calif., PD Steve Smith...

"I remember talking to one woman who called to say that every night she fell asleep while listening to KLZE..."

In the spring '88 Arbitrons, KHQT's 12-plus overall share was up from 2.5 to 6.0, making it the top-rated contemporary outlet...

"We always keep the energy up on this station, which makes us stand out. We have two half-hour mixes at night and even try out some rap records then."

"We'll play rock as long as it fits in. We played all the INXS cuts and we're playing Cheap Trick, but we're also looking for New Order/Depeche Mode/Cure-type records..."

"We like to do our own remixes, too. Boris and Chris from KPWR 'Power 106' Los Angeles have helped us and we've trained Richard G here from scratch..."

Hot 97.7 signed on so quickly that the station had no live announcers until mid-February and no morning show or request line until the end of that month...

Because of KHQT's new-kid status, choice promotions generally go to the competition. "Our listeners don't have to be offered a trip to London to see Michael Jackson to get excited," Smith says.

Smith was first exposed to broadcasting when, as a student at Arizona State, a researcher from KUPD Phoenix randomly called him to test song hooks over the phone.

Despite KUKQ's success at the time, family influence was swaying Smith away from radio. "I would call home and say, 'Dad, we just went up in the ratings!'"

In 1983, Smith enrolled rather reluctantly in Pepperdine Univ. law school but also ended up working at suburban Los Angeles outlets KWNK and KEZY...

When Anaheim bought KLZE two years later, Smith was chosen to break the new format.

Smith insists his crossover format's appeal is not limited to markets with heavy Latino populations. "You'd be surprised how many white women are into this format," he says.

"You have to be careful how you blend that kind of music, but we made some adjustments, added some dance hits and took a station that had signal problems and increased its female numbers and its 12-plus."

"KHQT isn't for Hispanic listeners only. We're trying to create an up, happy, danceable, fun feel on the radio. Debbie Gibson is a perfect example of an artist we're going to add right out of the box..."

'We went right from Mantovani into Exposé'

PROMOTIONS

(Continued from page 17)

duct the philharmonic's traditional summer concert opener, "The Star-Spangled Banner."

KFAC promotions director Sharon Klein says, "The object was to give the amateur 'closet conductors' a chance to really conduct, and the competition was very intense. This has turned out to be the listeners' favorite promotion this year, and even the losers enjoyed themselves. They all vowed to practice and return next year."

Klein says that beyond the strong listener response and excellent local media coverage the promotion received, the orchestra was also pleased with the winner, who was "actually very good."

In Detroit, meanwhile, classical WQRS and classic rock WCSX are the latest two stations running the Bach Vs. Rock promotion (Billboard, June 18) to raise funds for charity. Pledged dollars count as votes, and in this one, the losing air talents will have to appear on the winner's show having witnessed an "enemy" concert and prepared a review.

PRO—MOTION

With the fall book ready to start, here's a short rundown of the new

and recently promoted holders of the prize closet keys:

Starting on the Left Coast, Taw-

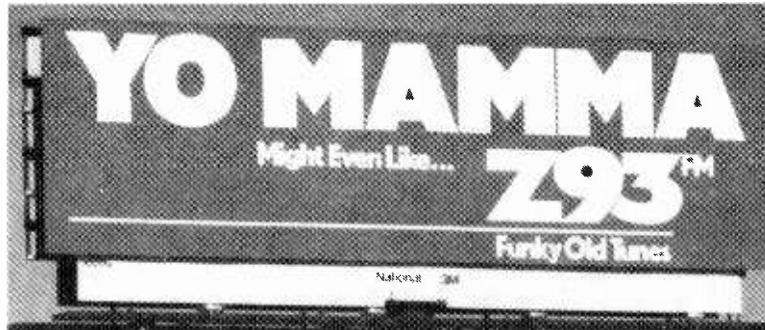
ny Reckamp pulls up stakes as KPLX Dallas' promotion director to take that post at KUPL Portland,

Ore. . . Stacy Okonowsky joins AC KBIG Los Angeles as research/marketing director . . . And Jane Asher is in as the new promotion director at album KTYD Santa Barbara, Calif.

Moving east, Detroit veteran Tom Daldin is the new director of creative services at WCSX . . . Album WIOT Toledo, Ohio part-time air talent Linda Stotz adds promotions-director duties . . . And heading toward the gulf, Sharon Carter leaves KODA and joins the Rusk Corp. for the third time as n/t KTRH Houston's director of advertising and promotion.

Veering right we find Mike Olivero in as the new marketing director at album WGTR Miami . . . Across town Kevin Cerezia joins adult alternative WXDJ Miami as promotions director . . . The nation's capitol has Michele Dannin being upped to director of marketing at country WMZQ . . . Big Apple veteran Maggie Day is in as heritage classical WNCN New York's first promotion director . . . And finally, top 40 WXKS "Kiss 108" Boston brings area veteran Beverly Smith Tilden over from WHDH to be the new promotions director.

PETER J. LUDWIG



Tampa Word Tease. WFLZ is playing word games with the Tampa/St. Petersburg, Fla., area in its 1988 fall outdoor campaign. The large print in some of the station's other ads starts out "NAKED PEOPLE," "SPANKING," and "FREE BEER."



Billboard Extends Reach Of Hot 100 Reporting Panel

NEW YORK Billboard has revised and expanded its Hot 100 radio panel effective with this issue, using the recently released spring 1988 Arbitron ratings. The 241-station panel is divided into five weighted categories based on each station's weekly cume audience 6 a.m.-midnight Monday-Sunday in the Arbitron total survey area. The categories are as follows: **platinum**, weekly cume of at least 1,000,000; **gold**, 500,000-999,999; **silver**, 250,000-499,999; **bronze**, 100,000-249,999; and **secondary**, 40,000-99,999. An asterisk indicates a new reporter.

PLATINUM (4)

KIIS-FM Los Angeles, Calif.
WBBM-FM Chicago, Ill.
WHTZ-FM New York, N.Y.
WWPR-FM New York, N.Y.

GOLD (16)

KEGL-FM Dallas, Texas
KKHQ-FM Houston, Texas
KMEL-FM San Francisco, Calif.
KRBE-FM Houston, Texas
WAVA-FM Washington, D.C.
WBZZ-FM Pittsburgh, Pa.
WCZY-FM Detroit, Mich.
WEGX-FM Philadelphia, Pa.
WHYT-FM Detroit, Mich.
WLOL-FM Minneapolis, Minn.
WMMB-FM Cleveland, Ohio
WRBQ-FM Tampa, Fla.
WRQX-FM Washington, D.C.
WYKS-FM Boston, Mass.
WYTZ-FM Chicago, Ill.
WZOU-FM Boston, Mass.

SILVER (56)

KBEW-FM Kansas City, Mo.
KCPW-FM Kansas City, Mo.
KDWB-FM Minneapolis-St. Paul, Minn.
KHTR-FM St. Louis, Mo.
KHYI-FM Dallas, Texas
KISN-FM Salt Lake City, Utah
KJYO-FM Oklahoma City, Okla.
KKLQ-FM San Diego, Calif.
KKRZ-FM Portland, Ore.
KPLZ-FM Seattle, Wash.
KRXY-FM Denver, Colo.
KSFM-FM Sacramento, Calif.
KTFM-FM San Antonio, Texas
KUBE-FM Seattle, Wash.
KWOD-FM Sacramento, Calif.
KWSS-FM San Jose, Calif.
KZZP-FM Phoenix, Ariz.
WAPF-FM Jacksonville, Fla.
WAPI-FM Birmingham, Ala.
WAPW-FM Atlanta, Ga.
WBCY-FM Charlotte, N.C.
WBJW-FM Orlando, Fla.

WBLI-FM Long Island, N.Y.
WBSB-FM Baltimore, Md.
WDCG-FM Raleigh-Durham, N.C.
WDFX-FM Detroit, Mich.
WDJX-FM Louisville, Ky.
WEZB-FM New Orleans, La.
WGTZ-FM Dayton, Ohio
WHOT-FM Youngstown, Ohio
WHQT-FM Miami, Fla.
WHYI-FM Miami, Fla.
WIOG-FM Saginaw, Mich.
WIXX-FM Green Bay, Wis.
WKBQ-FM St. Louis, Mo.
WKCI-FM New Haven, Conn.
WKDD-FM Akron, Ohio
WKRR-FM Cincinnati, Ohio
WKSE-FM Buffalo, N.Y.
WKSS-FM Hartford, Conn.
WKTI-FM Milwaukee, Wis.
WMC-FM Memphis, Tenn.
WMEF-FM Fort Wayne, Ind.
WMIQ-FM Buffalo, N.Y.
WNCI-FM Columbus, Ohio
WOKI-FM Knoxville, Tenn.
WPHR-FM Cleveland, Ohio
WPOW-FM Miami, Fla.
WPRO-FM Providence, R.I.
WPXY-FM Rochester, N.Y.
WRVQ-FM Richmond, Va.
WTIC-FM Hartford, Conn.
WXGT-FM Columbus, Ohio
WXLK-FM Roanoke, Va.
WYHY-FM Nashville, Tenn.
WZPL-FM Indianapolis, Ind.

BRONZE (106)

KATD-FM San Jose, Calif.
KAYI-FM Tulsa, Okla.
KBFM-FM McAllen-Brownsville, Texas
KBTS-FM Austin, Texas
KCAQ-FM Oxnard, Calif.
KCPX-FM Salt Lake City, Utah
KDQN-FM Salinas-Monterey, Calif.
KEYN-FM Wichita, Kan.
KEZB-FM El Paso, Texas
KEZY-FM Anaheim, Calif.
KHFI-FM Austin, Texas
KHOP-FM Modesto, Calif.
KIHK-FM Davenport, Iowa
KITY-FM San Antonio, Texas
KKFR-FM Phoenix, Ariz.
KKRD-FM Wichita, Kan.
KKYK-FM Little Rock, Ark.
KLUC-FM Las Vegas, Nev.
KMAI-FM Honolulu, Hawaii
KMGX-FM Fresno, Calif.
KMYZ-FM Tulsa, Okla.
KOY-FM Phoenix, Ariz.
KQRQ-FM Omaha, Neb.
KQKS-FM Denver, Colo.
KQMQ-FM Honolulu, Hawaii
KRNQ-FM Des Moines, Iowa
KROY-FM Sacramento, Calif.
KRQQ-FM Tucson, Ariz.
KSAQ-FM San Antonio, Texas
KSMB-FM Lafayette, La.
KTUX-FM Shreveport, La.
KWES-FM Odessa, Texas

KXPW-FM Honolulu, Hawaii
KXYQ-FM Portland, Ore.
KYRK-FM Las Vegas, Nev.
KZOU-FM Little Rock, Ark.
KZZU-FM Spokane, Wash.
WAAL-FM Binghamton, N.Y.
WABB-FM Mobile, Ala.
WABE-FM Allentown, Pa.
WANS-FM Greenville, S.C.
WAYS-FM Macon, Ga.
WAZY-FM Lafayette, Ind.*
WBAM-FM Montgomery, Ala.
WBBQ-FM Augusta, Ga.
WCAT-FM Orlando, Fla.
WCCF-FM Erie, Pa.
WCGQ-FM Columbus, Ga.
WDJQ-FM Canton, Ohio
WDLX-FM Washington, N.C.
WFLY-FM Albany, N.Y.
WFMF-FM Baton Rouge, La.
WGFN-FM Albany, N.Y.
WGGZ-FM Baton Rouge, La.
WGH-FM Norfolk, Va.
WGRD-FM Grand Rapids, Mich.
WHY-FM Montgomery, Ala.
WIBW-FM Topeka, Kan.*
WINK-FM Fort Myers, Fla.
WJET-FM Erie, Pa.
WKEE-FM Huntington, W.Va.
WKFR-FM Kalamazoo, Mich.
WKLG-FM Grand Rapids, Mich.
WKBQ-FM Charleston, S.C.
WKRZ-FM Wilkes-Barre, Pa.
WKSF-FM Asheville, N.C.
WKSJ-FM Greensboro, N.C.
WKZL-FM Winston-Salem, N.C.
WKZW-FM Peoria, Ill.
WXXX-FM Birmingham, Ala.
WLAN-FM Lancaster, Pa.
WLAP-FM Lexington, Ky.
WLRN-FM Louisville, Ky.
WLRW-FM Champaign, Ill.
WNDU-FM South Bend, Ind.
WNKS-FM Columbus, Ga.
WNNK-FM Harrisburg, Pa.
WNOK-FM Columbia, S.C.
WNTQ-FM Syracuse, N.Y.
WNVZ-FM Norfolk, Va.
WOMP-FM Wheeling, W.Va.
WVVP-FM Fort Pierce, Fla.
WPST-FM Trenton, N.J.
WPXR-FM Davenport, Iowa
WQQQ-FM Allentown, Pa.
WQSM-FM Fayetteville, N.C.
WQUT-FM Johnson City, Tenn.
WQXA-FM York, Pa.
WRFY-FM Reading, Pa.
WRNO-FM New Orleans, La.
WROQ-FM Charlotte, N.C.
WRQC-FM Cleveland, Ohio
WRQN-FM Toledo, Ohio
WSKZ-FM Chattanooga, Tenn.
WSPK-FM Poughkeepsie, N.Y.
WSTW-FM Wilmington, Del.
WTYX-FM Jackson, Miss.
WVIC-FM Lansing, Mich.
WXIL-FM Parkersburg, W.Va.

WYCR-FM York, Pa.*
WYDD-FM Pittsburgh, Pa.
WZAT-FM Savannah, Ga.
WZEE-FM Madison, Wis.
WZOK-FM Rockford, Ill.
WZYP-FM Huntsville, Ala.
WZZU-FM Raleigh, N.C.

SECONDARY (59)

KAMZ-FM El Paso, Texas
KBIU-FM Lake Charles, La.
KFIV-FM Modesto, Calif.
KFMW-FM Waterloo, Iowa
KFRX-FM Lincoln, Neb.
KGLI-FM Sioux City, Iowa*
KHTY-FM Santa Barbara, Calif.
KHTZ-FM Reno, Nev.
KIKX-FM Colorado Springs, Colo.
KIOC-FM Beaumont, Texas*
KIOK-FM Tri-Cities, Wash.
KISR-FM Fort Smith, Ark.
KIVA-FM Albuquerque, N.M.
KIXY-FM San Angelo, Texas*
KIYS-FM Boise, Idaho
KJKC-FM Chorus Christi, Texas
KKRQ-FM Iowa City, Iowa
KNMQ-FM Albuquerque, N.M.
KNOE-FM Monroe, La.
KOKZ-FM Waterloo, Iowa
KQCR-FM Cedar Rapids, Iowa
KQXR-FM Bakersfield, Calif.*
KTRS-FM Casper, Wyo.
KWTQ-FM Springfield, Mo.
KWTX-FM Waco, Texas*
KYNO-FM Fresno, Calif.
KYVA-FM Billings, Mont.
KZZB-FM Beaumont, Texas
WCIL-FM Carbondale, Ill.
WCFR-FM Beckley, W.Va.*
WDBY-FM Fargo, N.D.
WERZ-FM Exeter, N.H.
WFBG-FM Altoona, Pa.
WFFX-FM Tuscaloosa, Ala.
WFMI-FM Lexington, Ky.
WIGY-FM Portland, Maine
WILK-FM Wilkes-Barre, Pa.
WJDQ-FM Meridian, Miss.
WKHI-FM Ocean City, Md.
WNFI-FM Daytona Beach, Fla.
WNYZ-FM Utica, N.Y.
WPFM-FM Panama City, Fla.
WPRF-FM Terre Haute, Ind.*
WPRH-FM Columbia, S.C.
WPRR-FM Altoona, Pa.
WQEN-FM Gadsden-Birmingham, Ala.
WQID-FM Biloxi, Miss.
WRCK-FM Utica, N.Y.
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POP SINGLES—10 Years Ago

1. **Boogie Oogie Oogie**, A Taste Of Honey, CAPITOL
2. **Kiss You All Over**, Exile, WARNER/CURB
3. **Hopelessly Devoted To You**, Olivia Newton-John, RSO
4. **Three Times A Lady**, Commodores, MOTOWN
5. **An Everlasting Love**, Andy Gibb, RSO
6. **Summer Nights**, John Travolta/Olivia Newton-John, RSO
7. **Don't Look Back**, Boston, EPIC
8. **Hot Blooded**, Foreigner, ATLANTIC
9. **Hot Child In The City**, Nick Gilder, CHRYSALIS
10. **Reminiscing**, Little River Band, HARVEST

TOP SINGLES—20 Years Ago

1. **Harper Valley P.T.A.**, Jeannie C. Riley, PLANTATION
2. **People Got To Be Free**, Rascals, ATLANTIC
3. **Hey Jude**, Beatles, APPLE
4. **Hush**, Deep Purple, TETRAGRAMMATON
5. **1, 2, 3, Red Light**, 1910 Fruitgum Company, BUDDAH
6. **Light My Fire**, José Feliciano, RCA
7. **Born To Be Wild**, Steppenwolf, DUNHILL
8. **The Fool On The Hill**, Sergio Mendes & Brasil '66, A&M
9. **I've Gotta Get A Message To You**, Bee Gees, ATCO
10. **The House That Jack Built**, Aretha Franklin, ATLANTIC

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **I've Always Been Crazy**, Waylon Jennings, RCA
2. **Heartbreaker**, Dolly Parton, RCA
3. **Womanhood**, Tammy Wynette, COLUMBIA
4. **It's Been A Great Afternoon**, Merle Haggard, MCA
5. **Who Am I To Say**, Statler Brothers, MERCURY
6. **If You Got Ten Minutes (Let's Fall In Love)**, Joe Stampley, EPIC
7. **Tear Time**, Dave & Sugar, RCA
8. **Penny Arcade**, Cristy Lane, LS
9. **If The World Ran Out Of Love Tonight**, Jim Ed Brown/Helen Cornelius, RCA
10. **With Love**, Rex Allen Jr., WARNER BROS

SOUL SINGLES—10 Years Ago

1. **Got To Get You Into My Life**, Earth, Wind & Fire, COLUMBIA
2. **Holding On**, L.T.D., A&M
3. **Take Me I'm Yours**, Michael Henderson, BUDDAH
4. **One Nation Under A Groove**, Funkadelic, WARNER BROS
5. **What You Waitin' For**, Stargard, MCA
6. **Smile, Emotions**, COLUMBIA
7. **Get Off**, Foxy, DASH
8. **Shake And Dance With Me**, Con Funk Shun, MERCURY
9. **I'm In Love**, Rose Royce, WHITFIELD
10. **Dance (Disco Heat)**, Sylvester, FANTASY



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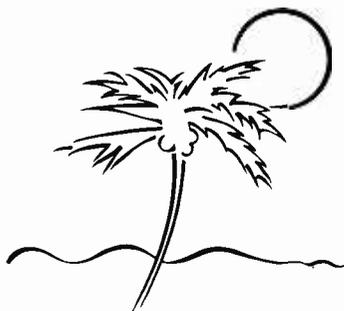
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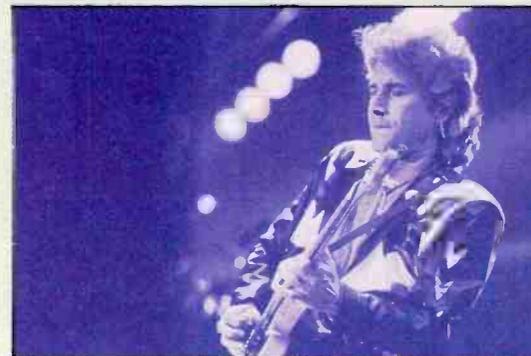
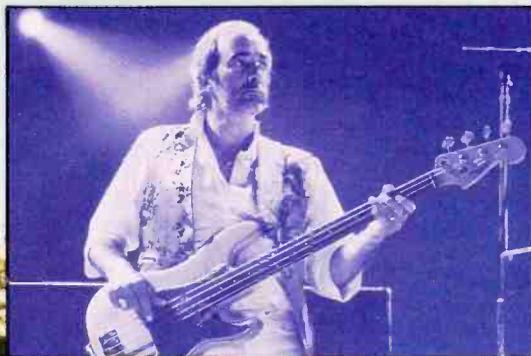
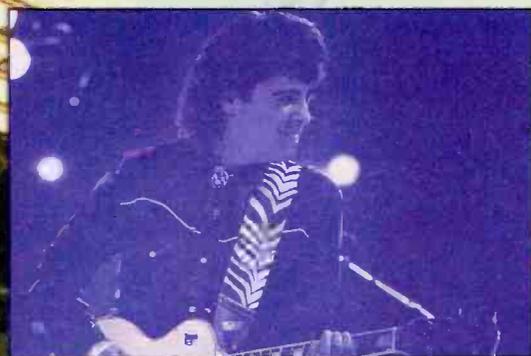
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Band Photos
BARRY PLUMMER



Special Date. The house was literally crowded at New York's legendary downtown club CBGB when Capitol recording act Crowded House played a date there Sept. 1. (Photo: Chuck Pulin)

Richards Rolls With 'Talk Is Cheap' Stone Enlists Top Players For Solo Disk

BY CHRIS MORRIS

LOS ANGELES After 25 years as a member of the Rolling Stones, rock'n'roll icon Keith Richards is anticipating the release of his first solo album, "Talk Is Cheap." Due in stores Oct. 4, the album will be preceded by a single, "Take It So Hard." "Talk Is Cheap"—a compendium of densely produced rockers played hard and sung with the distinctive Richards whine—is a star-studded affair. Players include Louisiana musicians Stanley "Buckwheat Zydeco" Doral and Michael Doucet of the Ca-

jun band Beausoleil; Parliament-Funkadelic graduates Bootsy Collins, Bernie Worrell, and Maceo Parker; NRBQ bassist Joey Spampinato; Chuck Berry pianist Johnnie Johnson; and vocalist Patti Scialfa of Bruce Springsteen's E Street Band. Also featured are Stones alumni Mick Taylor and Bobby Keys.

A core group heard on the album and known as "the Expensive Winos"—PolyGram artist and keyboardist Ivan Neville, drummer Steve Jordan and bassist Charley Drayton of the Hormones, and session guitar hotshot Waddy Wachtel—will accom-

pany Richards on a U.S. tour early in 1989.

Richards, who co-produced the album with Jordan, says that the material on the album, far from being Stones leftovers, is of recent vintage.

"I started recording the album in Canada about a year ago," he says. "About half the songs were written after that and about half were written before that. [The oldest] are only about 18 months old."

Recording sessions for "Talk Is Cheap" began in Montreal in August 1987 and continued for nearly a year. Still, that amount of time pales when compared with the two-and-a-half decades Richards spent devoting himself to writing for and playing with the Stones. Until now, his only solo work was a single, a cover of Chuck Berry's "Run Rudolph Run," cut for the Rolling Stones label during the '70s.

"I didn't want to just toss something off or work with hired hands," Richards says. "I wanted to find a real band, guys I really wanted to work with... I don't like to be rushed when I'm doing things, because I want it to be right. If it comes out (Continued on page 25)

Madonna Back In Groove; Plant Back On Tour

MAKING MUSIC: After completing her Broadway run in the David Mamet play "Speed-The-Plow" at the end of August, Madonna is finally getting back into a musical groove as she starts work on her next Sire/Warner Bros. album. The superstar is hard at work in a Los Angeles studio, where she's cutting tracks with co-producer Pat Leonard. Madonna's fourth studio album is scheduled for release in early 1989.

BACK FOR MORE: Following an extremely successful summer outing on the U.S. concert circuit, Robert Plant has decided to resume his Non Stop Go tour, starting Oct. 5 in Dallas. Nationwide dates have been confirmed through Nov. 28 and the itinerary is expected to extend into December.

According to management, Plant has spent the past few weeks in Devon, England, writing songs and laying down a few demos for his next album, the follow-up to this year's "Now And Zen." The new project will be recorded in early 1989.

Meanwhile, Plant's latest single, "Ship Of Fools," has been issued in the U.K. as a limited-edition boxed CD. The disk features great live versions of "Helen Of Troy" and "Dimples," recorded by radio syndicator Westwood One on the first U.S. leg of the tour. Alas, however, it's another one of those deadly 3-inch CDs and will only play on The Beat's portable machine, refusing to spin on the home deck.

DEATH TO THE CD-3!!!

SHORT TAKES I: Atlantic Records threw a party for Debbie Gibson Sept. 10 at New York's Hard Rock Cafe after the second of her three Radio City Music Hall sellouts, Sept. 9-11. Following a warm welcome from the label's top brass (Ahmet Ertegun, Doug Morris, Sheldon Vogel, et al), Gibson and a bunch of pals had lots o' fun dancing the night away. Guests at the bash included Quincy Jones (what was he doing there?) and Coati Mundi, whose upcoming projects include a solo album and the launch of a new Manhattan nightclub. Incidentally, Gibson's set at the music hall earlier in the evening was most impressive. A bundle of energy on stage, she put on a thoroughly professional performance that warranted more praise than lines like, "Not bad for an 18-year-old"... Rumors abound that the Beastie Boys may be inking a new deal with Capitol... Amnesty International's Human Rights Now! tour makes an additional U.S. stop Friday (23) at the Oakland (Calif.) Coliseum... Was (Not Was) has lined up two showcase dates to promote its new Chrysalis album, "What Up, Dog?" The band will appear Sept. 30 at Detroit's St. Andrews Hall and Oct. 4 at Los Angeles' Whiskey... Graham Parker returns to the road for an

acoustic tour Saturday (24) in Providence, R.I. Dates are booked through Oct. 9... Island Visual Arts will release the new Tom Waits movie, "Big Time," in select markets Sept. 30... The Ramones are back on the road for a club tour that runs through Oct. 1. On Friday (23), Joey Ramone and the crew will be co-headlining Chicago's Aragon Ballroom with Iggy Pop... Eddie Money's new Columbia album "Nothing To Lose," is due Oct. 4. The album was co-produced by Richie Zito... Kate Bush, Level 42's Mark King, Big Country drummer Mark Brezecki, and UB40's Robin and Ali Campbell are among the guest artists appearing on Midge Ure's new Chrysalis album, "Answers (Answers To Nothing)," due Sept. 28. The leadoff single, "Dear God," is not the XTC tune... A&M act Breathe is opening for Belinda Carlisle on her U.K. tour, which started Sept. 14 and ends Sept. 27... Can someone please explain why INXS is giving away a trailer park in its current MTV contest?



STRAIGHT TALK: Some splendid examples of the wit and wisdom of Keith Richards can be found in the front-cover feature of both Musician's October edition and Rolling Stone's Oct. 6 issue. Particularly amusing in the Stone piece are Keef's verdicts on such various contemporary music stars as Terence Trent D'Arby ("a nice-looking boy—but hung up on himself. A great voice but that's not enough"); Prince ("To me, Prince is like the Monkees... I like Pee-wee Herman better than Prince"); and George Michael ("Shave and go home. He's a wimp in disguise.").

FAITH UPDATE (Part 963): Just when you thought it was safe to read The Beat and not find an item on George Michael... The Bearded One has added an Oct. 9 benefit concert at the Irvine Meadows Amphitheatre to the upcoming California leg of the Faith tour. Proceeds from the show will go to the Adam Walsh Child Resource Centers, founded by Revé and John Walsh after the 1981 abduction and murder of their 6-year-old son, Adam. The centers, located in various U.S. cities, offer assistance to families of missing, molested, and abused children.

Still on the Michael front, word has it that he's averaging a staggering \$11 per head in merchandise sales during his U.S. tour. That's

a lot of bucks.

Meanwhile, plans call for Michael to shoot a videoclip for his next single, "Kissing A Fool," at a '40s-style art deco hotel in Vancouver, British Columbia. The song hits radio Monday (19).

SHORT TAKES II: "I have no idea what to expect or what it will be like. I may as well be going to Saturn." That's how Island recording artist Peter Himmelman views his upcoming six-week tour of the Soviet Union, Oct. 8-Nov. 13, during which he'll be visiting remote parts of the country, some of which have never been open to U.S. performers. Himmelman will play six concerts in each of six cities—Tbilissis, Erivanes, Baku, Tashkent, Dushanbe, and Alma Alta. Local Russian acts will open the dates... I.R.S. will issue its best-of R.E.M. set, "Eponymous," Oct. 3; the group's debut Warner Bros. album is due Nov. 8 (Election Day)... Actress Ally Sheedy has optioned the film rights to the Pamela Des Barres' confessions-of-a-groupie book, "I'm With The Band," just out in paperback... After getting hooked on an advance tape of the new, destined-to-be-a-smash Duran Duran single, "I Don't Want Your Love," The Beat was pleasantly surprised to run into keyboardist Nick Rhodes at New York's Canal Bar. Rhodes was in town to finalize plans for an upcoming Duran tour to promote its latest Capitol album, "Big Thing!," due out shortly... Private Music threw a party for Tangerine Dream in the grand lounge of Radio City Music Hall immediately after the group's Sept. 7 show there... The System has pushed back the release of its next Atlantic album to early 1989... PolyGram Music Publishing has signed Ernie Gold, co-author of the Taylor Dayne hit "Tell It To My Heart"... Luther Vandross and Anita Baker are joining forces for a series of co-headlining dates this fall, starting Sept. 28-29 at the Capital Centre, Landover, Md. The singers will be appearing at 20 major arenas through the end of year... The U2 movie, "Rattle And Hum," will have its world premiere Oct. 20 at London's Empire Leicester Square theater... New Jersey-based Monarch management has signed the band Impelliteri... Japanese singer Tokiko, reportedly a huge star in the Land of the Rising Sun, will make her U.S. debut Oct. 24 at New York's Carnegie Hall. The show, sponsored by Japan Air Lines, is a benefit for the Japanese Social Services Inc. organization, which aids New York's Japanese community... New age artist Richard Burmer, who scored last year with his Fortuna album "Bhakti Point," has inked a new deal with Gotham-based Gaia Records... Finally, a belated word on Robert Calvert. Best known for his work during the '70s as poet/lyricist for the U.K. band Hawkwind, Calvert died Aug. 14 at his home in England after suffering a massive coronary.

U.K. Reggae Band UB40 Sets Sights On U.S.

BY JIM BESSMAN

NEW YORK UB40 lead guitarist Robin Campbell is the first to admit that the British reggae band has never fully exploited its U.S. potential.

"We're terrible. We're known as a great live band, but we've refused to work hard at it," says Campbell, explaining that although the group has toured extensively in the U.S., its promotional treks here have never been for more than a few weeks at a time.

"There's 30-odd kids between the eight band members, so we're family people with our office and studio in our hometown [Birmingham, England]—and we've been spoiled," adds Campbell. "We've had reasonable success with our records without having had to work them."

However, a new album, new management, and a rediscovered old single have contributed to a new work ethic in the UB40 ranks. The band is supporting its latest self-titled A&M album with its most serious touring commitment ever. Following a series of European dates, UB40 is now on a three-month U.S. tour, with an international schedule continuing well into 1989.

"Our new manager, David Harper, also manages Robert Palmer," says Campbell. "He told us, 'Palmer works for a living, which is what you've got to do if you want to make money.'"

"We've never made money touring, even with sellouts, because of the tremendous logistics involved in (Continued on page 26)

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Additional speakers will be announced at a later date

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AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
STEVIE WONDER	Radio City Music Hall New York, N.Y.	Aug. 22- Sept. 3	\$1,666,035 \$35/\$30/\$25	51,966 52,866	Radio City Music Hall Prods.
THE GRATEFUL DEAD	Spectrum, Philadelphia, Pa.	Sept. 8-9 & 11-12	\$1,394,333 \$19.50/\$17.50	73,817 sellout	Electric Factory Concerts Monarch Entertainment
THE GRATEFUL DEAD	Capital Centre, Landover, Md.	Sept. 2-3 & 5-6	\$1,372,931 \$19.50/\$18.50	72,201 sellout	Cellar Door Prods. Monarch Entertainment
GEORGE MICHAEL DEON ESTES	Palace of Auburn Hills, Mich.	Aug. 29-30	\$676,440 \$20	33,822 sellout	Belkin Prods. Cellar Door Prods.
GEORGE MICHAEL DEON ESTES	Rosemont Horizon, Ill.	Sept. 6-7	\$646,290 \$22.50	28,724 sellout	Jam Prods.
WHITNEY HOUSTON BENEFIT FOR UNITED NEGRO COLLEGE FUND	Madison Square Garden New York, N.Y.	Aug. 27	\$482,681 \$250/\$25/ \$18.50	17,702 sellout	Ron Delsener Enterprises
GEORGE MICHAEL DEON ESTES	Richfield Coliseum Ohio	Sept. 2-3	\$479,680 \$20	23,984 sellout	Belkin Prods.
SADE	Radio City Music Hall New York, N.Y.	Sept. 4-6	\$421,375 \$25/\$22.50	17,622 sellout	Radio City Music Hall Prods.
ERIC CLAPTON BUCKWHEAT ZYDECO	Meadowlands East Rutherford, N.J.	Sept. 6	\$389,123 \$20/\$18.50	20,659 sellout	Monarch Entertainment John Scher Presents
GEORGE MICHAEL DEON ESTES	Rupp Arena, Lexington, Ky.	Sept. 11	\$353,480 \$20	17,674 sellout	Belkin Prods. Jam Prods.
DEBBIE GIBSON ED RYAN & THE UNDERDOGS	Radio City Music Hall New York, N.Y.	Sept. 9-11	\$345,840 \$20	17,622 sellout	Radio City Music Hall Prods.
AEROSMITH GUNS N' ROSES	Shoreline Amphitheatre Mountain View, Calif.	Sept. 10	\$343,634 \$18.50/\$16.50	20,000 sellout	Bill Graham Presents
CECELO & KAPOHO STEEL PULSE	Waikiki Shell Honolulu, Hawaii	Sept. 4-5	\$252,000 \$20/\$17.50/\$15	15,204 16,808	Greg Mundy
GEORGE STRAIT PATTY LOVELESS	Frank Erwin Center Univ. of Texas, Austin	Sept. 10	\$241,038 \$16.50	15,186 sellout	Varnell Enterprises in-house
AEROSMITH GUNS N' ROSES	Cal Expo Amphitheatre, Sacramento, Calif.	Sept. 9	\$225,700 \$18.50	12,200 sellout	Bill Graham Presents
KENNY LOGGINS	Chastain Park Amphitheatre, Atlanta, Ga.	Sept. 3-4	\$208,361 \$21.50/\$18.50/ \$15.50	10,660 12,702	Concert Promotions/ Southern Promotions
DEF LEPPARD QUEENSRYCHE	Arena, Tallahassee- Leon Co. Civic Center, Tallahassee, Fla.	Sept. 11	\$208,247 \$16.50	12,761 sellout	Cellar Door Prods.
BARRY MANILOW	Mann Music Center, Philadelphia, Pa.	Aug. 19	\$194,575 \$30/\$25/\$10	13,195 sellout	Electric Factory Concerts
BARRY MANILOW	Lake Compounce Festival Park, Bristol, Conn.	Aug. 28	\$189,849 \$16.50	11,506 15,000	J B & W
BARRY MANILOW	Merrifield Post Pavilion, Columbia, Md.	Aug. 25-26	\$184,675 \$25/\$15	19,017 20,344	Nederlander Organization
JAMES TAYLOR	The Mundy, St. Louis, Mo.	Sept. 2	\$173,394 \$19.50/\$17.50/ \$15.50	9,610 10,235	Contemporary Prods.
DEF LEPPARD QUEENSRYCHE	Mississippi Coliseum, Mississippi State Fairgrounds, Jackson, Miss.	Sept. 7	\$170,379 \$16.50	10,500 sellout	Beaver Prods.
ONGO BOINGO	Open Air Theatre, San Diego, Calif. San Diego State University	Sept. 4-5	\$161,968 \$19.50/\$18.50/ \$17.50	8,754 two sellouts	Avalon Attractions
SANTANA	Jones Beach Theatre, Wantagh, N.Y.	Sept. 11	\$161,283 \$18.50	8,718 10,000	Ron Delsener Enterprises
SCORPIONS KINGDOM COME	Providence Civic Center, Providence, R.I.	Sept. 11	\$159,126 \$16.50	9,644 10,710	Frank J. Russo

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ARTIST DEVELOPMENTS

PURE POP

In early October, A&M will issue a limited-edition promotional album of a ferocious—and unusually profane—live Iggy Pop show in Boston.

The 17-cut album, "Iggy Pop Live At The Channel," was originally broadcast live July 19 by WBCN Boston and was recorded on DIR's 24-track mobile unit for use as a "King Biscuit Flower Hour."

"Although the performance is brilliant, Iggy loaded the thing up with obscenities," says Al Cafaro, A&M VP of promotion.

DIR ultimately edited the tape for broadcast, but Cafaro, A&M VP of creative services Jeff Gold, and executive director of product management David Gales decided to release the unexpurgated version of the show as what Cafaro terms "an Iggy collectible."

The album packaging, described as "bare bones" by Cafaro, will be similar to that of another A&M "authorized bootleg"—"Back It Up!," a live Nils Lofgren set issued in the mid-'70s.

Only 5,000 copies will be pressed, and each copy will be numbered.

"They'll be available to press, retail—particularly alternative retail—college radio, and commercial radio," Cafaro says. "It's strictly for the people who are into Iggy."

As a precautionary measure, the cover of the album will be stamped "Review Before Airplay."

KEITH RICHARDS ROCKS ON SOLO DISK

(Continued from page 23)

right, then it's worth it."

Richards, whose insistence on touring created a major and widely reported schism with partner Mick Jagger, views "Talk Is Cheap" as the overture to his solo tour.

"In a way, the record is an excuse to go out and play," he says. "I'm not looking at the coliseums, the stadiums—I'm not looking at any of that. I'm looking to a few good rooms and theaters—good-sounding places. I'm new at this and I want to test it out, but I want to do a class job."

Despite the concentration on his own work, Richards says the Stones are hardly a dead issue. Asked if the band has a future, he replies with a laugh, "I think yes, probably next year an album and a tour, unless [everything] crashes on the rocks."

Virgin is currently plotting a course for Richards' solo work that will introduce the rock legend to a new, younger audience that has never had the opportunity to see the Rolling Stones live (the group's last U.S. tour was in 1981).

Says Virgin co-managing director Jeff Ayeroff, "There is a whole generation that has grown up knowing who Keith Richards is, but they probably don't know that he created Guns N' Roses and Cinderella—a whole style that has become iconographic." Ayeroff says that MTV will play "a

SHRIEKING BACK

"Get Down Tonight," the first single from Shriekback's latest Island album, "Go Bang!," is also the act's first cover tune.

"I like the idea of ransacking the past like a beachcomber," says vocalist/keyboardist Barry Andrews, who wryly refers to the 1975 K.C. & the Sunshine Band disco smash as part of "the soundtrack to my tortured adolescence, when I was worrying about the right kind of trousers to wear."

Aside from the memories, though, Andrews feels that it's a "great song" and an appropriate springboard for Shriekback's typically energetic delivery.

"Some people see K.C. as epitomizing the tawdry, awful '70s, but those songs were exciting, beautifully played, and very physical," says Andrews. "We've just taken innocent funk and done something fairly indecent by taking 'Shriekback consciousness' and imposing it on a poor little disco song."

Shriekback consciousness, defined by Andrews as a mix of "heavyweight philosophical concepts, arcane use of language, and the juxtaposition of a funky beat with weird noises," is retained by the rap segment inserted into "Get Down Tonight" and suffuses the remainder of the album.

Still, Andrews hopes that the single expands Shriekback's radio acceptance beyond its college/alternative base. To this end, he says, "expensive" funk/soul producer Richard Burgess was brought in, as Andrews (who produced the prior albums) is admittedly unable to produce the de-

very important part" in the promotion of the album. Virgin will be running a 15-second ad on the cable network's "Headbangers' Ball" and "120 Minutes" shows for three weeks prior to the album's release, and MTV Music News' Kurt Loder will do an extended interview with the star.

Richards was recently in Los Angeles to film his first video, a combination of live-action and stop-motion animation directed by Paul Boyington with live-action second-unit work by Larry Williams.

"There'll also be a lot of press—he's probably the best interview you'll get," says Ayeroff, who adds that coverage will include a Rolling Stone cover story.

Virgin has organized listening parties for "Talk Is Cheap" at clubs in New York and Los Angeles; Ayeroff says that these will be followed by "small local listening parties all over the country."

As a special promotional item, the label will produce a "tin can" (similar to Public Image Ltd.'s U.K. album "Metal Box") containing three 3-inch CDs comprising music from the album.

"We'll be going after radio very heavily," Ayeroff concludes. "We think we'll have a top album rock record."

sired "mainstream record."

BATTLING BANDS

Houston-based Starstream Communications Group Inc. has launched the sixth edition of its national battle-of-the-bands contest. Anheuser-Busch is sponsoring this year's talent search for America's best unknown rock'n'roll group.

With a grand prize of a Chrysalis Records contract and more than \$10,000 in music equipment from Washburn/Laney/Sound Tech, the contest kicked off Sept. 5 and will culminate with a national finals competition in January. Radio stations around the country are coordinating the local competitions. Entry blanks and contest details are available at participating Budweiser retail outlets.

Starstream claims that its search has previously uncovered the likes of Bon Jovi, Jon Butcher, Twisted

Sister, and Rough Cutt.

TOPS' TIME?

What do the Four Tops need to get back to the—uh—top?

"The only reason they haven't sold big in recent years is the reason most acts don't sell: They didn't have hits," says Jim Cawley, Arista VP of sales and distribution. "Most groups need hits to sustain sales. As soon as [the Tops] have them again, they will sell a lot of albums again."

The Tops' debut Arista album, the new "Indestructible," is the vehicle the long-lived quartet hopes will take it skyward again. The album boasts contributions from Smokey Robinson, Clarence Clemons, Kenny G, Aretha Franklin, Phil Collins, Lamont Dozier, Huey Lewis & the News, and Narada Michael Walden.

The album's title track, which re-

cently entered the Hot 100 Singles chart, is featured on Arista's "Summer Olympics" album and will garner additional airplay during NBC-TV's coverage of the Games.

"Yuppies" is how Cawley characterizes the veteran band's target audience. "I hate to use that word," adds the label exec, "but we're looking at 35-year-old men and women who work at ad agencies, the stock market, or whatever. When they leave work, they're going to be listening to the Four Tops on the way home or chill out with it at night. We're going to be tapping into the millions of people who bought [Four Tops] albums."

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

Billboard SONG CONTEST

THANKS THE FOLLOWING INDIVIDUALS FOR THEIR INVALUABLE ASSISTANCE

Michael Barackman, EMI-Manhattan
Kim Buie, Island
Susan Burns, Famous Music
Dr. George Butler, Columbia
Tim Carr, Capitol
Tim Devine, Capitol
Brian Chin, Profile
Mitchell Cohen, Arista
Jim Cotton, The Music Mill
Bob Fead, Paramount Pictures Studios
Jason Flom, Atlantic
Andy Furhman, Epic/Portrait/CBS Associates
Bill Hearn, Sparrow
William Hein, Enigma
Mike Hollingsworth, Zomba
Margie Hunt, CBS
John Kalodner, Geffen
Leeds Levy, MCA
Oscar Llord, EMI Music



Joe McEwen, Columbia
Jerry Mannery, Malaco
Benny Medina, Warner Bros.
Blake Mevis, BMG Music
Bernie Miller, Epic
John Mrvos, Columbia
Michael Ostin, Warner Bros.
Bob Pfeifer, Epic
Steve Popovich, PolyGram
K.C. Porter, Elektra
Raoul Roach, GRP
Larry Rosen, MCA
Ricky Schultz, Sound Stage Studios
James Stroud, Dr. Jazz
Bob Thiele, William Velez & Assoc.
William Velez, William Velez & Assoc.
Marvin Winans, Polygram
Dick Wingate, Polygram

Billboard Blue Ribbon Judging Panel

Rock	Pop	R&B	Jazz	Gospel	Latin	Country
Eddie Van Halen	Peter Cetera	Mtume	George Benson	Andrae Crouch	Julio Iglesias	Dwight Yoakam
John Waite	David Foster	Billy Ocean	George Duke	Sandi Patti	Manuel Alejandro	Tammy Wynette
Heart	Carol Bayer Sager	Deniece Williams		Michael W. Smith	Juan Gabriel	Roy Clark

UP-AND-COMING

SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
WEST GERMANY Oct 22	<ul style="list-style-type: none"> • Talent • Record Companies • Concerts & Venues • Radio, TV & Video • Publishing 	Sept 27
THE WORLD OF NEW AGE MUSIC Oct 29	<ul style="list-style-type: none"> • New Age Now • Talent • Major & Indie Labels • Radio & Video • Merchandising 	Oct 4
AES '88 Nov 5	<ul style="list-style-type: none"> • Countdown '88 • New Products • Trends & Experts • Audio for Video • Audio for Radio 	Oct 11
THE WORLD OF CLASSICAL MUSIC Nov 12	<ul style="list-style-type: none"> • Overview '88 • Retail • Radio • Video • Show Music 	Oct 18

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TALENT IN ACTION

**AEROSMITH
DEEP PURPLE
GUNS N' ROSES**

*Giants Stadium,
East Rutherford, N.J.*

MORE THAN 55,000 fans packed Giants Stadium Aug. 16 for a Tuesday-night taste of Aerosmith, Deep Purple, and Guns N' Roses. The event ran well past any sane bedtime for those with day jobs, but most of the crowd stayed to the bitter end. And what the fans got for \$22.50 per ticket was arguably some of the best music played at the Meadowlands sports complex this summer.

Guns N' Roses started the parade shortly after 7 p.m. with a thundering 40-minute set highlighting its monster Geffen debut album, "Appetite For Destruction." Guns N' Roses strove mightily to live up to its dark reputation as rock's newest group of bad boys, cursing the crowd every so often as part of the stage patter.

Lead singer W. Axl Rose was the ringmaster for the Guns N' Roses circus. Rose tagged "You're Crazy" as "the song we wrote wasted on heroin"; told of throwing a table out of the window of his hotel's 11th floor as the touching prelude to "Out To Get Me"; and capped his monolog by collectively referring to overmatched security men as anal orifices—all comments met, naturally, with roaring approval from the frenzied mob at the front of the stage.

The posturing almost overshadowed some great rock'n'roll, as Guns N' Roses dug into its riff-heavy book with gusto, particularly cranking it up on "Welcome To The Jungle" and "Sweet Child O' Mine."

Deep Purple, in its only North American stop this summer, delivered a set rich in fine musicianship. The veteran quintet led with "Highway Star" and "Strange Kind Of Woman"; the latter became the first of several too-long jams marked at interludes by vocalist Ian Gillan's excessive screaming.

Purple kicked out a tasty greatest-hits package augmented by an inspired light show, its majesty unusual for a second headliner. Guitarist Ritchie Blackmore was in particularly fine form, combining with keyboardist Jon Lord for some righteous riffing on classics like "Woman From Tokyo" and "Hush."

But the highlight of Deep Purple's set was "Smoke On The Water," with

the crowd joining Gillan's vocals in a memorable sing-along of the garage-band standard.

After a long delay, Aerosmith took the stage shortly after 11 p.m. in a spectacular blaze of search lights and smoke. The band is finishing up its tour for "Permanent Vacation," the comeback album that has spawned several hits. The middle part of the band's set was reserved for selling said disk to the two or three people who don't already own it, with "Angel" taking the prize for best "Permanent Vacation" album cut delivered at the show.

The band's new songs weren't really the show stoppers of the evening, as evidenced by the sonic reception granted such magic '70s Aerosmith cuts as "Dream On," "Walk This Way," and the show's closing "Sweet Emotion." Fireworks erupted as the band ended its set shortly after 1 a.m. with "Dude (Looks Like A Lady)."

BRUCE HARING

GEORGIA SATELLITES
Park West, Chicago

THERE'S A BLESSED lack of pretension about the Georgia Satellites. But that's only one of the elements that make the Atlanta-based quintet such a thoroughly engaging live act. At this Aug. 4 performance, the Sats cranked out their raucous, brawling guitar tunes—crossbred with hillbilly, Brit rock, and blues—for a full two hours (and at decibels that could have waked Indiana)—without ever wearing out their welcome.

Singer/rhythm guitarist Dan Baird was the evening's wise cracking MC, keeping the proceedings relaxed and lighthearted. He introduced his fellow band members with all the hyperbole of a Las Vegas huckster.

But the Satellites did more than clown around; they served up most of the material from their two Elektra albums, "Georgia Satellites" and the new "Open All Night," with genuine intensity. Highlights included the swaggering "Open All Night," the sassy "Mon Cheri," and the Sats' version of the Swinging Blue Jeans' "Hippy Hippy Shake" (featured in the movie "Cocktail"), all from the latest album; such gems from the first album as the philosophically randy "Nights Of Mystery" and the foot-stomping "Battleship Chains"; and a handful of homage-paying covers, in-

cluding bassist/vocalist Rick Price's rendering of George Jones' "White Lightning."

You have to love a band that turns rock-concert traditions inside out. Before the group launched into the 1987 hit "Keep Your Hands To Yourself," Baird confessed that after hundreds of performances, he was pretty damn sick of the song. Rather than calling for the obligatory sing-along on the title phrase, he had the crowd sing the entire first verse, and the audience had no problem meeting said request.

MOIRA McCORMICK

BRENDA RUSSELL
*Universal Amphitheater
Los Angeles*

OPENING FOR Billy Ocean (reviewed Billboard, July 19) for the past 2½ months on her first national tour, A&M artist Brenda Russell has provided near-capacity audiences with a show that marks her as a likely headliner in the not-too-distant future. With one more hit album under her belt, Russell could definitely ascend to the next level in her career. Her set of self-composed, upbeat, energetic tunes and emotive ballads was both effective and enjoyable.

Russell, who concentrated on cuts from her album "Get Here," has assembled a band that can reproduce the recording quality with a good deal of accuracy. Jim Pollock provided many of the highlights of the show both with his sax playing and his duets with Russell, especially on the haunting "Le Restaurant."

Russell's skill as a composer was particularly evident on "If Only For One Night," a tune that Luther Vandross popularized a few years back, and on her own hit "Piano In The Dark." Although she is at home on up- and midtempo cuts like "Just A Believer" and "This Time I Need You," Russell has a distinctive vocal style that is highlighted by slower songs, such as "Get Here." Her rousing version of her composition "Dinner With Gershwin" gave rise to thoughts that perhaps she should have kept the song for herself rather than giving it to Donna Summer to record.

Although this is Russell's first major performing stint, she's developing stage presence and with time could develop into a major concert attraction.

DAVID NATHAN

BRIT REGGAE ROCK ACT UB40 SET TO STORM U.S. AUDIENCES

(Continued from page 23)

going out for only six-eight weeks at a time."

As Campbell also notes, UB40 has yet to enjoy the album sales that one would expect from its venue-filling abilities. "We need top 40 play in a big way, but radio here is just ridiculous. It's so categorized, and nobody knows where to put us."

Ironically, radio has unearthed "Red Red Wine," a modest hit from UB40's 1983 album, "Labour Of Love," which has picked up so much airplay that A&M has reissued it as the band's new single. The original game plan called for the release of a track from the new album, "Breakfast In Bed" (with Chrissie Hynde reprising her duet role first assumed on 1985's "I Got You Babe").

"It's a peculiar American radio thing," say Harper. "We were gearing up for the new album and the single with Hynde, but 'Red Red Wine' wouldn't go away."

Whether "Breakfast In Bed" will be released as a single remains to be seen. According to Harper, "We may have to go to a different song, because by the time 'Red Red Wine' runs its course, a lot of radio people will have gone deeper into the album, perhaps selecting other tracks."

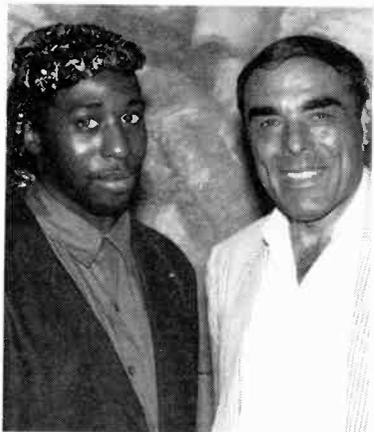
Still, Harper believes that any radio interest in UB40 and its reggae genre beyond college stations has been a long time coming. "Radio has been tough on this kind of music, and now that it's getting on, [radio] will dictate which way we go,"

he says.

Additionally, the manager believes that "UB40" carries "more appeal" than the group's preceding albums because the lyrics are less political.

Campbell agrees: "The same [political] things still annoy us, but this album deals more with personal and social problems. We're more mature now as individuals and not so embarrassed to write about personal, one-to-one relationships."

In addition to the heavy touring schedule, Campbell says that a one-hour "musical" comprising several "UB40" tracks has been shot by the band's saxophonist/video ace, Brian Travers, for future home video release and U.K. television broadcast.



Spellbound. Bassist-turned-singer Deon Estus, left, meets with PolyGram president and chief executive officer Dick Asher at PolyGram's New York headquarters. Estus, whose album "Spell" is on Mika/Polydor Records, is on tour with his mentor George Michael.

Eric B. & Rakim Follow The Lead Of Hit Debut Now On Uni Label, Rappers Are Finally 'Paid In Full'

BY HAVELOCK NELSON

NEW YORK Forget the title of their debut album on 4th & B'way, "Paid In Full." Eric B. (Eric Barrier) and Rakim (William Griffith) got paid in full after they left 4th & B'way and signed with the reactivated Uni Records. According to a label source, the duo received "well into six figures," reputedly the biggest advance ever given a rap act. Uni's investment is already starting to show dividends. In release for just over a month and a half, the act's "Follow The Leader" album has been certified gold and is a crossover sales success.

Uni president David Simone, who signed Eric B. & Rakim, suggests

that musical and lyrical inventiveness is the core of its appeal. "To me," Simone says, "Eric B. & Rakim have a credibility of their own. Their tracks have sort of a cinematic, moody feel to them and Rakim's lyrics are stunning. When they became available it was like a godsend. I think I would've paid double what I paid for them."

Simone became aware of Eric B. & Rakim following their debut in his native England. He says, "Last year, the group just about cleaned up every award there." In the U.S., the duo was more of a street phenomenon. "Eric B. Is President" b/w "My Melody," their first record, originally released on Harlem, N.Y.-based Zakia Records, intro-

duced a new vocal style that became widely imitated. "I Know You Got Soul," the band's follow-up on 4th & B'way, influenced an even bigger movement, known as Godfather rap, with extensive sampling of a James Brown-produced track.

Even though a substantial portion of the rap genre's output uses the concept, Barrier doesn't think Godfather rap is getting out of hand or played out. "People are real creative," he says. "We started out at one level and they're taking it to another level."

Still, for their first Uni single—the album's title track—Eric B. & Rakim opted for a non-James Brown sound. "Follow The Leader" is faster and choppy than anything on "Paid In Full." Barrier says, "We're staking out new territory because people thought we could only make records that are slow tempo and to the groove. 'Follow The Leader' just shows the versatility in our group."

But as Robert Smith, Uni VP of marketing, points out, "Follow The Leader" is still very much in the duo's style. "As soon as it went on the radio it got response. Eric B. & Rakim have an enormous street following and credibility. The objective of our entire advertising and marketing campaign is to maximize the potential that was already out there."

Smith's strategy began in May at the Black Radio Exclusive conference in California. Several hundred advance cassettes of the single were passed out, with some programmers sneaking it onto the air. One month before its release, Smith

initiated a poster campaign advertising the album. "Because of the single's impact at radio and Eric B. & Rakim's street credibility, we started building orders at retail for the album," he says. "And just as our campaign started, Eric B. & Rakim went out on tour as the headliners of the Dope Jam '88 tour. We shipped 400,000 albums initially."

As a result of Eric B. & Rakim's allegation that 4th & B'way disrespected them as artists, Barrier says he and Griffith now oversee every aspect of their career, including what singles are released. "We know what goes into promotions, what goes into accounting, everything. We have a better understanding of the music business. There aren't too many things people could pull over on us now."

Violence At N.Y. Dope Jam Show May Spur Music Ban Black-On-Black Crime Mars Rap's Legacy

WHEN THE '80s are over, rap music may well be considered the most important musical movement of the decade. Sadly, it will also be remembered for the shadow of black-on-black violence that has dogged its heels.

The front page of the New York Daily News on Monday, Sept. 12, screamed "RAP RAMPAGE." The subhead was "1 Killed, 12 Hurt; Cops Hunt Gang." The story's lead read, "Police are looking for a dozen gang members in the fatal stabbing of a Bronx father at a Nassau Coliseum rap concert" held Sept. 10 on Long Island, N.Y. According to a detective quoted in the story, the murderers were part of a "well-disciplined and organized group" that was on the prowl for gold chains. The victim, Julio Fuentes, 19, was killed trying to retrieve a chain snatched by a gang member.

The story also noted that none of the performers at the Dope Jam Tour '88 date (featuring Eric B. & Rakim, Kool Moe Dee, Doug E. Fresh, Boogie Down Productions, Big Daddy Kane, and Biz Markie) were aware of the death while the show was going on. In fact, when I spoke to people about the show the following day, they all talked about how "hype" Fresh had been and were unaware of the fatality.

Like no other current cultural expression, rap music speaks to and, at its best, for the underclass black and brown teen who is locked out of the economy by awful schools, reactionary social policies, and a job market that forces too many to choose between messenger work and crack dealing. Run-D.M.C., the Fat Boys, and Jazzy Jeff & the Fresh Prince may have crossed over, but the acts on the Dope Jam '88 bill still live on the dark side of town. For most of these young people, rap reflects an intensity of experience and perspective that mainstream America, black as well as white, views with a suspicion that truly makes them feel like public enemies. Yes, rap music as articulated by Kane, Rakim, or Public Enemy can be hostile and foreboding. That's only because like a Seeing Eye dog for a blind man, rap guides the listener through a landscape many choose to ignore.

That doesn't mean that rap or its audience is inherently dangerous. The violence at the recent date was typical of other incidences of violence I've seen in attending 10 years of rap shows: usually cata-

lyzed by gangs of teens, usually male, who prey on their peers in the darkness of a show just as they would on a poorly lit city street. It is the same black-on-black crime that has broken down social connections between old and young, middle class and poor in black America and now threatens the booking of large-arena rap tours. Nassau Coliseum's Hilary Hartung told The News that the venue may ban rap concerts, which is a shame because a number of rap's biggest names (Run-D.M.C., Public Enemy, EPMD, Eric B. & Rakim) grew up within a short drive of the building.

Renewed concern about rap music and violence may again cause arena managers and city officials looking for an election-year issue to ban the music from their towns. Rap stars, along with their managers and labels, should not con-

front the bogus issue of rap violence but should address how rap can be more effectively utilized to motivate its audience. Rap music has produced more than its share of strong-willed, defiant figures. What it needs now is for statesmen and women to emerge and attack dope dealers and "wolf-pack" gangs as aggressively as they do one another. A lot of artists (Run-D.M.C., Public Enemy, Boogie Down Productions) have done this kind of work, on and off record.

That consciousness needs to permeate the rap community from Miami to Los Angeles. These artists must remember: The power to communicate is a license to advocate.

SHORT STUFF: Cherrelle's new single is "Everything I Miss At Home" on Tabu. The soon-to-follow album is called "Affair" . . . Stetsasonic's answer to those who challenge hip-hop sampling, "Talkin' All That Jazz," is now available on 12-inch . . . Hip-hop indie Tuff City Records is issuing "old-school classics" on 12-inch. These are some of the key tracks that helped inspire rap and to this day are sampled on records. They include T-Ski Valley's "Catch The Beat," Grand Groove Bunch's "Catch The Groove," Jimmy Spicer's "Super Rhymes," and Maximus Three's "Rock It Out" . . . Otis Williams has embarked on a 12-city tour to promote his new Putnam book, "Temptations." The veteran Temptation will visit book stores and radio stations to tell tales of his adventures in the most popular male vocal group of all time.

**The
Rhythm
and the
Blues**



by Nelson George

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FOR WEEK ENDING
SEPTEMBER 24, 1988

POWER PLAYLISTS

Sample Playlists of the Nation's Largest Black Radio Stations

WVEE

P.D.: Ray Boyd

Atlanta	1	Pebbles, Take Your Time
	2	Angela Winbush, Hello Beloved
	3	Jeffrey Osborne, She's On The Left
	4	Teddy Pendergrass, 2 A.M.
	5	LeVert, Addicted To You
	6	Michael Jackson, Another Part Of Me
	7	Keith Sweat (Duet With Jacqui McGhee),
	8	Shirley Murdock, Husband
	9	James Brown, Slatic
	10	Loose Ends, Watching You
	11	Freddie Jackson, Nice 'N' Slow
	12	Jesse Johnson, Every Shade Of Love
	13	Karyn White, The Way You Love Me
	14	Rick James Featuring Roxanne Shante,
	15	Bobbi Brown, Don't Be Cruel
	16	Evelyn "Champagne" King, Hold On To W
	17	Sade, Nothing Can Come Between Us
	18	Gary Taylor, I Ease Me
	19	New Edition, You're Not My Kind Of Gi
	20	Chapter 8, Give Me A Chance
	21	Bobby Brown, My Prerogative
	22	Tony! Toni! Toné!, Born Not To Know
	23	Howard Huntsberry, Sleepless Weekend
	24	Johnny Kemp, Dancin' With Myself
	25	Vanessa Williams, (He's Got) The Look
A26	—	Anita Baker, Giving You The Best I Go
	27	Midnight Star Feat. Ecstasy Of Whodini,
	28	Kiara, The Best Of Me
	29	Luther Vandross, Any Love
	30	The Dazz Band, Single Girls
	31	Melba Moore (Duet With Kashif), I'm I
	32	Paula Abdul, (It's Just) The Way That
	33	The Mac Band Featuring The McCampbell Brothers,
	34	Terence Trent D'Arby, Dance Little Si
	35	George Michael, Monkey
	36	D.J. Jazzy Jeff & The Fresh Prince, A
	37	Eric B. & Rakim, Follow The Leader
	38	Ready For The World, My Girly
	39	Jammi, So Fine
	40	Kool Moe Dee, Let's Go
	41	Salt-N-Pepa Featuring E.U., Shake You
	42	Tracie Spencer, Hide And Seek
	43	Kool & The Gang, Rags To Riches
	44	Deniece Williams, I Can't Wait
	45	George Benson, Let's Do It Again
	46	Me! King, Back Up
	47	Public Enemy, Don't Believe The Hype
	48	Billy Ocean, Tear Down These Walls
	49	Al B. Sure!, Rescue Me
	50	Kiara, Get Here
	51	The Ohio Players, Let's Play (From No
	52	Troop, My Heart
	53	Whitney Houston, One Moment In Time

KKDA

P.D.: Michael Spears

Grand Prairie	1	Bobby Brown, My Prerogative
	2	Freddie Jackson, Nice 'N' Slow
	3	Keith Sweat (Duet With Jacqui McGhee),
	4	Salt-N-Pepa Featuring E.U., Shake You
	5	LeVert, Addicted To You
	6	Shirley Murdock, Husband
	7	Karyn White, The Way You Love Me
	8	Howard Huntsberry, Sleepless Weekend
	9	Teddy Pendergrass, 2 A.M.
	10	Angela Winbush, Hello Beloved
	11	Howard Hewett, Once, Twice, Three Tim
	12	Jeffrey Osborne, She's On The Left
	13	New Edition, You're Not My Kind Of Gi
	14	James Brown, Slatic
	15	Kiara, The Best Of Me
	16	The Mac Band Featuring The McCampbell Brothers,
	17	Ready For The World, My Girly
	18	Al B. Sure!, Rescue Me
	19	Sade, Nothing Can Come Between Us
	20	Deniece Williams, I Can't Wait
	21	Terence Trent D'Arby, Dance Little Si
	22	Midnight Star Feat. Ecstasy Of Whodini,
	23	Johnny Kemp, Dancin' With Myself
	24	Vanessa Williams, (He's Got) The Look
	25	Bootsy, Party On Pt. 2
	26	Bobby McFerrin, Don't Worry, Be Happy
	27	Chapter 8, Give Me A Chance
	28	Good Question, Got A New Love
	29	Billy Ocean, Tear Down These Walls
	30	George Benson, Let's Do It Again
	31	Betty Wright, After The Pan
	32	Evelyn "Champagne" King, Hold On To W
	33	Sweet Obsession, Gonna Get Over You
	34	Isaac Hayes, Showdown
	35	Melba Moore (Duet With Kashif), I'm I
	36	The Dazz Band, Single Girls
	37	The Ohio Players, Let's Play (From No
	A	The Boys, Dial My Heart
	A	Anita Baker, Giving You The Best I Go
	A	Luther Vandross, Any Love
	A	Steve Wonder, My Eyes Don't Cry
	A	Cheryl "Pepsi" Riley, Thanks For My
	A	Troop, My Heart
	A	Lia, Tell Me It's Not To Late
EX	EX	Cliff Branch, Don't Give Up (On Love)
EX	EX	10db, I Burn For You

EPMD

From the Award Winning Gold Album
STRICTLY BUSINESS . . . hot single
FRE 80123

FRESH RECORDS



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Billboard

TOP BLACK ALBUMS™

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FOR WEEK ENDING
SEPTEMBER 24, 1988

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	2	2	10	PUBLIC ENEMY DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
2	1	1	11	BOBBY BROWN ● MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	3	5	7	FREDDIE JACKSON CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
4	5	3	15	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
5	4	7	11	NEW EDITION ● MCA 42207 (8.98) (CD)	HEART BREAK
6	6	4	19	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
7	8	6	40	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
8	9	10	11	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
9	7	9	6	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
10	10	8	18	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
11	11	11	6	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
12	13	12	11	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
13	14	13	47	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
14	15	15	21	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
15	12	14	10	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
16	16	16	11	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
17	21	29	5	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
18	17	17	17	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
19	18	18	18	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
20	22	24	11	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
21	19	20	43	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
22	23	21	9	J.J. FAD RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
23	20	22	9	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
24	27	19	12	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
25	25	30	20	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
26	24	23	11	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
27	26	26	14	JAMES BROWN SCOTTI BROS FZ 44241/E.P.A. (CD)	I'M REAL
28	34	47	15	BOBBY MCFERRIN ● EMI-MANHATTAN 48059 (9.98) (CD)	SIMPLE PLEASURES
29	33	32	13	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
30	29	27	17	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
31	31	31	18	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
32	30	28	13	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
33	28	25	17	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
34	32	33	12	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
35	38	39	53	MICHAEL JACKSON ▲ ⁶ EPIC QE 40600/E.P.A. (CD)	BAD
36	36	38	8	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
37	39	40	22	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
38	37	34	44	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
39	35	35	8	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
40	47	55	21	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
41	40	37	37	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
42	43	36	66	WHITNEY HOUSTON ▲ ⁸ ARISTA 8405 (9.98) (CD)	WHITNEY
43	46	45	18	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
44	48	46	18	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
45	42	50	7	N.W.A. AND THE POSSE MACCOLA 1057 (8.98)	N.W.A.
46	44	44	27	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
47	41	43	8	SIEDAH GARRETT QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
48	45	41	11	THE FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
49	52	49	12	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE

50	49	42	10	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
51	60	72	4	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
52	55	56	27	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
53	50	52	5	SCHOOLLY D JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
54	53	53	8	GREGORY HINES EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
55	66	85	4	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
56	64	67	3	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (CD)	RUNNING THANGS
57	51	51	7	JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD)	IN YOUR EYES
58	71	66	11	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
59	57	57	8	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
60	56	48	12	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
61	69	70	3	ROY AYERS ICHIBAN 1028 (8.98) (CD)	DRIVE
62	58	64	4	KOOL & THE GANG MERCURY 834 780/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
63	79	—	2	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
64	63	78	4	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
65	61	63	21	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
66	68	75	4	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
67	59	68	4	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98)	I STILL FEEL GOOD
68	86	86	3	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
69	74	90	3	FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
70	65	59	24	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
71	67	73	21	BETTY WRIGHT MS. B 3301/VISION (8.98) (CD)	MOTHER WIT
72	70	60	32	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
73	54	54	8	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
74	72	65	46	ANGELA WINBUSH MERCURY 832 733/POLYGRAM (CD)	SHARP
75	RE-ENTRY			GARY TAYLOR VIRGIN 90902 (8.98) (CD)	COMPASSION
76	73	61	62	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
77	75	88	4	101 NORTH VALLEY VUE 90911/CAPITOL (8.98) (CD)	101 NORTH
78	88	—	2	INFORMATION SOCIETY TOMMY BOY 25691 (8.98)	INFORMATION SOCIETY
79	96	97	16	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
80	78	82	11	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
81	83	62	24	BRENDA RUSSELL A&M 5178 (8.98) (CD)	GET HERE
82	80	79	21	JESSE JOHNSON A&M 5188 (8.98) (CD)	EVERY SHADE OF LOVE
83	85	76	11	PIECES OF A DREAM EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
84	81	84	17	DARYL HALL JOHN OATES ● ARISTA 8539 (9.98) (CD)	OOH YEAH!
85	NEW ►			KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
86	77	69	15	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
87	97	83	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
88	76	74	4	WOMACK & WOMACK ISLAND 90915/ATLANTIC (8.98) (CD)	CONSCIENCE
89	89	95	3	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
90	94	92	3	CURTIS MAYFIELD CURTOM 2002/ICHIBAN (8.98) (CD)	SUPER FLY
91	87	94	4	KURTIS BLOW MERCURY 834 692/POLYGRAM (CD)	BACK BY POPULAR DEMAND
92	93	71	4	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
93	82	80	4	THE GAP BAND TOTAL EXPERIENCE 2710 (8.98)	STRAIGHT FROM THE HEART
94	95	—	2	MASTERS OF CEREMONY 4TH & B'WAY 4010 (8.98)	DYNAMITE
95	RE-ENTRY			THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD)	BACK
96	NEW ►			FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
97	84	87	4	CA\$HFLOW ATLANTA ARTISTS 826 028/POLYGRAM (CD)	BIG MONEY
98	62	58	18	LONZO & WORLD CLASS WRECKIN KRU TECHNOCUT 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
99	92	—	2	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
100	RE-ENTRY			TOO SHORT DANGEROUS MUSIC 1100/RCA (8.98)	BORN TO MACK

Albms 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.

**SHE'S
ON
THE
LEFT**

(AM 1227)

The #1 single

**J E F F R E Y
O S B O R N E**



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Produced by Jeffrey Osborne for Jay-Oz Inc.
and Robert Brookins for Sac Boy Productions Inc.

From the album One Love-One Dream (SP 5205)

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	8	SHE'S ON THE LEFT	JEFFREY OSBORNE	1
2	2	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	5
3	6	TAKE YOUR TIME	PEBBLES	3
4	11	ADDICTED TO YOU	LEVERT	2
5	9	BORN NOT TO KNOW	TONY! TONI! TONE!	4
6	1	ANOTHER PART OF ME	MICHAEL JACKSON	12
7	3	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	8
8	7	LET'S GO	KOOL MOE DEE	16
9	4	NICE 'N' SLOW	FREDDIE JACKSON	13
10	15	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	9
11	13	STATIC	JAMES BROWN	10
12	18	2 A.M.	TEDDY PENDERGRASS	6
13	5	MONKEY	GEORGE MICHAEL	25
14	28	MY PREROGATIVE	BOBBY BROWN	7
15	16	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	30
16	23	TEASE ME	GARY TAYLOR	14
17	10	HUSBAND	SHIRLEY MURDOCK	23
18	25	DANCIN' WITH MYSELF	JOHNNY KEMP	18
19	22	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	11
20	33	NOTHING CAN COME BETWEEN US	SADE	15
21	12	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	33
22	19	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	31
23	26	LET'S DO IT AGAIN	GEORGE BENSON	21
24	34	THE BEST OF ME	KIARA	22
25	31	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	17
26	14	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	44
27	32	SINGLE GIRLS	THE DAZZ BAND	20
28	36	IT'S A MIRACLE	TYRONE DAVIS	32
29	40	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	24
30	—	THE WAY YOU LOVE ME	KARYN WHITE	19
31	30	OFF ON YOUR OWN (GIRL)	AL B. SURE!	53
32	17	FOLLOW THE LEADER	ERIC B. & RAKIM	54
33	20	WATCHING YOU	LOOSE ENDS	48
34	24	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	70
35	—	PARTY ON PLASTIC	BOOTS	40
36	—	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	27
37	39	IF IT ISN'T LOVE	NEW EDITION	74
38	21	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	59
39	29	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	68
40	—	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	35

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SHE'S ON THE LEFT	JEFFREY OSBORNE	1
2	4	ADDICTED TO YOU	LEVERT	2
3	3	TAKE YOUR TIME	PEBBLES	3
4	7	BORN NOT TO KNOW	TONY! TONI! TONE!	4
5	8	2 A.M.	TEDDY PENDERGRASS	6
6	10	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	11
7	15	MY PREROGATIVE	BOBBY BROWN	7
8	16	THE WAY YOU LOVE ME	KARYN WHITE	19
9	14	SINGLE GIRLS	THE DAZZ BAND	20
10	13	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	17
11	19	NOTHING CAN COME BETWEEN US	SADE	15
12	6	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	5
13	12	TEASE ME	GARY TAYLOR	14
14	2	STATIC	JAMES BROWN	10
15	18	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	9
16	24	LET'S DO IT AGAIN	GEORGE BENSON	21
17	23	DANCIN' WITH MYSELF	JOHNNY KEMP	18
18	22	GIVE ME A CHANCE	CHAPTER 8	26
19	25	THE BEST OF ME	KIARA	22
20	29	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	29
21	27	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	28
22	30	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	27
23	28	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	24
24	9	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	8
25	32	RESCUE ME	AL B. SURE!	38
26	—	ANY LOVE	LUTHER VANDROSS	39
27	5	ANOTHER PART OF ME	MICHAEL JACKSON	12
28	39	MY GIRLY	READY FOR THE WORLD	34
29	11	NICE 'N' SLOW	FREDDIE JACKSON	13
30	36	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	37
31	—	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	41
32	21	HELLO BELOVED	ANGELA WINBUSH	36
33	26	HUSBAND	SHIRLEY MURDOCK	23
34	—	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	35
35	38	LET'S PLAY (FROM NOW ON)	THE OHIO PLAYERS	43
36	—	I CAN'T WAIT	DENIECE WILLIAMS	42
37	—	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	45
38	—	TEAR DOWN THESE WALLS	BILLY OCEAN	47
39	—	GONNA GET OVER YOU	SWEET OBSESSION	50
40	—	IT'S A MIRACLE	TYRONE DAVIS	32

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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 (8)	
Scotti Bros. (1)	
WARNER BROS. (5)	8
Cold Chillin' (1)	
Paisley Park (1)	
Reprise (1)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (3)	6
Atco (1)	
Island (1)	
Spaceship (1)	
CAPITOL	6
ELEKTRA (5)	6
Vintertainment (1)	
POLYGRAM	5
Mercury (2)	
Wing (2)	
Polydor (1)	
RCA (1)	4
Jive (3)	
A&M	3
EMI-MANHATTAN	2
MOTOWN	2
PROFILE	2
VIRGIN	2
ALLEGIANCE	1
Voss (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
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
6 2 A.M. (Ted-On, BMI)/J.Carr, BMI/Trving, BMI)	
2 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycap, BMI) CPP	
57 AFTER THE PAIN (Miami Spice, ASCAP)	
73 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)	
12 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI)	
39 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
75 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)	
46 BACK UP (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP	
22 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)	
4 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
72 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	
90 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
45 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI)	
18 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP)	
89 DIAL MY HEART (Kear, BMI/Hip Trip, BMI)	
79 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/WH-He, BMI) CPP	
33 DON'T BELIEVE THE HYPE (Def American, BMI)	
69 DON'T GIVE UP (ON LOVE) (Sports Kids, BMI/Rise-N-Glowing, BMI)	
76 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma Rosalee, BMI)	
27 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt, Jams, BMI) CPP	
88 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	
35 DON'T WORRY, BE HAPPY (Prob Noble, BMI)	
92 DRIVING ME CRAZY (Minky, BMI/Easterson, BMI)	
85 EVERY SHADE OF LOVE (Shockadelica, ASCAP/Almo, ASCAP) CPP	
54 FOLLOW THE LEADER (SBK April, ASCAP/Eric B & Rakim, ASCAP)	
97 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
26 GIVE ME A CHANCE (Crystal Rose, BMI/Monteque, BMI)	
56 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexcar, BMI/Eyedot, ASCAP)	
59 GO FOR YOURS (Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)	
50 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
86 GOODGROOVE (Protoons, ASCAP)	
58 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)	

61 GROOVE ME (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP	
84 HARD WORK (Maitre D, ASCAP/Rare Blue, ASCAP)	
36 HELLO BELOVED (Angel Notes, ASCAP/WB, ASCAP)	
28 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)	
51 HIDE AND SEEK (Love-ly-N-Divine, ASCAP)	
11 HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP	
23 HUSBAND (Troutman's, BMI/Saja, BMI)	
60 I BURN FOR YOU (Hami Wave, ASCAP/Over The Rainbow, ASCAP)	
42 I CAN'T WAIT (Weiback, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)	
93 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)	
74 IF IT ISN'T LOVE (Flyte Tyme, ASCAP)	
30 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)	
17 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC, PRS)	
80 IN YOUR EYES (SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)	
62 INDESTRUCTIBLE (Jobete, ASCAP) CPP	
68 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)	
32 IT'S A MIRACLE (Leo Graham, BMI)	
41 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP)	
66 LET ME BE YOUR HERO (Grabitt, BMI/SBK Blackwood, BMI)	
21 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)	
16 LET'S GO (Willesden, BMI)	
43 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP, BMI)	
70 LOOSEY'S RAP (Stone City, ASCAP/National League, ASCAP) CPP	
87 A LOVE OF YOUR OWN (WB, ASCAP/Longdog, ASCAP/Average, ASCAP)	
44 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP	
8 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)	
94 MAMACITA (Trycap, BMI/Willesden, BMI)	
25 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP)	
71 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP)	
34 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)	
63 MY HEART (Seelssongs, ASCAP)	
7 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
13 NICE 'N' SLOW (Zomba, ASCAP)	
9 A NIGHTMARE ON MY STREET (Zomba, ASCAP)	
15 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
53 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP)	
31 ONCE, TWICE, THREE TIMES (Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP	
64 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)	
40 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Trving, BMI/Catfishing Hit, BMI) CPP	
96 QUICKNESS (Bee Germaine, BMI/Jay King IV, BMI)	
49 RAGS TO RICHES (Sun-In-Child, ASCAP)	
38 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Music At Work, ASCAP/Cal-Gene, BMI)	
100 ROCK STEADY (Springtime, BMI)	
77 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI)	
91 SENDIN' ALL MY LOVE (Meow Baby, ASCAP/Black Lion, ASCAP)	
5 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)	

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 35 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON REPORTERS
GIVING YOU THE BEST THAT...					
ANITA BAKER ELEKTRA	11	30	39	80	80
MY EYES DON'T CRY					
STEVIE WONDER MOTOWN	7	15	28	50	65
I MISSED					
SURFACE COLUMBIA	5	12	21	38	38
ANY LOVE					
LUTHER VANDROSS EPIC	4	6	15	25	95
DIAL MY HEART					
THE BOYS MOTOWN	6	6	13	25	32
THANKS FOR MY CHILD					
CHERYL "PEPSII" RILEY COLUMBIA	6	8	10	24	53
I'M THE ONE WHO LOVES YOU					
BY ALL MEANS ISLAND	2	7	12	21	21
MY HEART					
TROOP ATLANTIC	3	9	7	19	78
GONNA GET OVER YOU					
SWEET OBSESSION EPIC	2	6	10	18	73
TELL ME IT'S NOT TO LATE					
LIA VIRGIN	5	6	7	18	18

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

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.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Tramaine Hawkins, whose first release for Sparrow Records, "Joy That Floods My Soul," is due soon.

TRAMAINE HAWKINS has been a part of some of the most pivotal moments in gospel music history. She's been the distinctive lead voice on both the Edwin Hawkins Singers' "O Happy Day" and the controversial dance-floor single "Fall Down," which she recorded under her first name. And in between, she ignited three of the best-selling gospel albums of all time, by Walter Hawkins & the Love Alive Choir.

"I really feel blessed to have been a part of gospel music history," she says. "I look at it as a privilege to be in the midst of a movement of God, to be allowed to work on his side during those times.

"So many times events happen all around you, events you don't have any control over. So to me, it is an honor to have been in the midst of those struggles and controversies. I've also been a part of joyous times when all of the cards seem to be falling my way. I look at it as a challenge."

When Hawkins was recording for A&M/Rejoice, few artists were mixing an inspirational message with a dance beat. But then, her music has always been difficult to categorize.

"I think a lot of people are wondering what direction I'll be going in with 'Joy That Floods My Soul,'" she says. "I just want to sing music that really ministers to me, to offer music that says something to me. I have to perform in that vein. But I don't want to be labeled this or that kind of artist. Call it music that ministers to the heart. That explains what I do exactly.

"With this Sparrow album, I'm breaking new ground again. I'll surprise people again. Everybody tries to label what you do. I suppose they feel they have to have a handle on the thing. I think it would be better just to put

it out there. I know in my heart how I feel about it, about how God feels about it."

Of course, few projects ever broke more ground than "O Happy Day." Not only did it hit No. 5 on the pop chart, it was one of the first songs to present an uncompromising Christian message to a top 40 audience.

"It was a good time, especially careerwise," Hawkins says. "It was really a high time for all of us and it was just a good time in my life. I still think how fortunate and how blessed I was to be a part of it and to really travel for the first time."

Not surprisingly, there was a dark side to the success of "O Happy Day" as well. Many churches wouldn't accept it—or the group. Likewise, Hawkins says it has taken some churches nearly three years to "forgive" her for "Fall Down."

"That tells me to go with what God is showing me and to not be concerned about what others think but what

Tramaine's 'Fall Down' put gospel onto the dance floor

you believe in your heart," she says. "I praise God for the experience of 'Fall Down.' I don't regret anything about it. I know my heart was in the right place. God led me in a certain area, and in my private prayers, he led me away from certain others."

Hawkins says she still has a special place in her heart for the three Love Alive Choir albums: "I felt the anointing of God on the Love Alive albums." There was a kind of magic about them—and I use that word intentionally because it says something to the secular world. I think that secular music, nongospel music, has always tried to understand and capture what gospel has all to itself: that anointing in the music. God has allowed me to be one of his 'called-out' ones. No one can take that away from me. It has proven power.

"I was singing on the 'Family Reunion' TV special with a number of gospel groups not long ago and I performed 'Changed.' Everytime I sing that song, God just saturates the people listening with his anointing. It fills the room. That's what's always happened during the peaks in my career. That's when I really know that God is with me. That's the kind of music I'm going to be singing."

sizers, stuff with real instruments—I even redid an old Vivaldi cello concerto with orchestra. I just went crazy." Especially appealing about such work, he says, is the chance it gives him to stretch out and do things people may not know he can do. "Musically, it's actually kind of a nice thing for me, at this point in my life. I can see why these guys do it," he says. "They get paid a lot. I see why Mike Post does this and never goes out!"

Clarke says he spends much of his time "reading manuals" for the latest in synthesizer and computer gear, much of which he keeps in his home studio. "It's the only way you're going to be able to handle the work load, the way guys are writing music for television today," says Clarke. "It's not like it used to be, where you had a lot of time to do it. Now they want a new show every six

Stanley Clarke continues career with TV, computers

days—and if you don't have a computer, forget it."

Clarke likens Return To Forever's 10-months-on-the-road tours of the '70s to those of today's heavy metal groups. "I don't tour like I used to," he says. "I go out and do weekends now and then, just to keep things going. As far as going out for six weeks straight and all that—those days are kind of over for me, unless it's something big and worthwhile."

Meanwhile, such jazz musicians as trombonist J.J. Johnson—who years ago left the road to pursue more lucrative studio work—are now out there doing more live gigs than they've done in years. Why? They must not have computers.

"Actually," says Clarke, "my solo stuff to me is kind of like the bottom, the stable thing that holds it all together—Stanley the bass player. And then there's all these other things that actually end up, in a funny sort of way, making more money than that."

Jazz BLUE NOTES



This column was written by Los Angeles bureau chief Dave DiMartino.

"DURING THAT HEYDAY it was great. We were doing exactly what we wanted. And then the music changed, a lot of those groups broke up, and a lot of those musicians went and tried to make pop records."

The speaker is bassist Stanley Clarke, recalling the early-'70s era when Return To Forever (his former band), the Mahavishnu Orchestra, and Weather Report all seemed poised on the cutting edge of something that somehow never happened—a jazz/rock fusion that now seems more quaint than anything else.

Clarke hasn't been twiddling his thumbs in the meantime. His recently released "If This Bass Could Only Talk" Portrait album has helped launch that reactivated line; he produced a few tracks on Brenda Russell's current A&M set; he just returned from England, where he recorded with a new band consisting of drummer Stewart Copeland, guitarist Michael Thompson, and singer Deborah Holland; and at this moment, he's writing music for a new ABC-TV series called "Knightwatch." Says Clarke: "The only way I can describe it is that it's a mixture of 'Hill Street Blues' and the Guardian Angels. It's based around a neighborhood watch group that fights crime and is kind of young."

What's intriguing here is that Clarke—like former Mahavishnu keyboardist Jan Hammer who did groundbreaking work on "Miami Vice"—can have "a new career," as he calls it, making TV music. "I'm totally going crazy," Clarke says. "I've composed stuff with synthe-

FOR WEEK ENDING SEPTEMBER 24, 1988

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	9	AMY GRANT MYRRH 7016871061	5 weeks at No. One LEAD ME ON
2	3	25	SANDI PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS
3	2	25	CARMEN BENSON R2463	RADICALLY SAVED
4	4	13	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
5	5	9	STRYPYER ENIGMA R02449	IN GOD WE TRUST
6	NEW▶		SECOND CHAPTER OF ACTS LIVE OAK 7010012210	HYMNS 2
7	6	13	MICHAEL CARD SPARROW SPR-1155	PRESENT REALITY
8	16	5	THE MARANATHA SINGERS MARANATHA 7-10-024082-4	PRAISE TEN
9	7	109	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
10	13	17	TAKE 6 REUNION 7010032-726	TAKE SIX
11	10	57	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
12	12	37	FIRST CALL DAYSRING 7014161016/WORD	SOMETHING TAKES OVER
13	8	37	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
14	9	9	DALLAS HOLM DAYSRING 701-417101-1/WORD	BEYOND THE CURTAIN
15	11	21	GLAD BENSON R02445	THE ACAPELLA PROJECT
16	21	57	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
17	15	149	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
18	18	5	MARGARET BECKER SPARROW SPC 1161	THE RECKONING
19	NEW▶		MICHAEL W. SMITH REUNION 7010037124	I 2 (EYE)
20	17	9	MARK FARNER FRONTLINE R09033	JUST ANOTHER INJUSTICE
21	35	37	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
22	19	5	STEVEN CURTIS CHAPMAN SPARROW SPC 1160	REAL LIFE CONVERSATION
23	14	129	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
24	29	129	CARMAN WORD WR 8321/A&M	THE CHAMPION
25	NEW▶		RICH MULLINS REUNION 7010036527	WIND'S OF HEAVEN, STUFF OF EARTH
26	27	53	TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
27	33	49	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
28	23	9	PHIL DRISCOLL BENSON R02467	CLASSICAL HYMNS VOLUME ONE
29	NEW▶		THE MARANATHA KIDS MARANATHA MUSIC 7100241847	KIDS' PRAISE 7
30	RE-ENTRY		SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
31	22	45	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
32	20	21	MYLON LEFEVRE AND BROKEN HEART STARSONG SSR8099	FACE THE MUSIC
33	28	45	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
34	RE-ENTRY		THE WINANS QWEST 1-25510	DECISIONS
35	NEW▶		THE MARANATHA SINGERS MARANATHA MUSIC 710023882X	ABBA: 18 SONGS TO THE FATHER
36	32	157	CHRISTY LANE ARRIVAL 9644/K-TEL	ONE DAY AT A TIME
37	NEW▶		IDLE CURE FRONTLINE R09026	TOUGH LOVE
38	34	25	VANESSA BELL ARMSTRONG JIVE 0006887902	VANESSA BELL ARMSTRONG
39	37	53	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
40	RE-ENTRY		RUSCHA TAM TREX 000691-5523	COME ALIVE

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

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HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				CLUB PLAY Compiled from a national sample of dance club playlists.		
				★★ NO. 1 ★★		
1	1	2	9	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL 2 weeks at No. One	
2	4	16	5	SENDIN' ALL MY LOVE MCA 23887	THE JETS	
3	6	14	5	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ	
4	3	3	10	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK	
5	7	8	7	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN	
6	13	28	4	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION	
7	5	6	7	LOVE IS THE GUN MCA 23879	◆ BLUE MERCEDES	
8	11	20	5	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING	
9	10	19	6	TELL THE TRUTH CAPITOL V-15389	SEQUAL	
10	8	9	8	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA	
11	22	36	4	BIG FUN VIRGIN 0-96610	INNERCITY	
12	12	12	7	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS	
13	20	34	3	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY	
14	15	23	6	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES	
15	2	1	10	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION	
16	17	33	5	HIGH TIME MERCURY 870 561-1/POLYGRAM	◆ NIA PEEPLES	
17	16	22	5	SIYAYILANDA CAPITOL V-15415	JOHNNY CLEGG & SAVUKA	
18	19	31	5	ANOTHER PART OF ME EPIC 49 07855/E.P.A.	◆ MICHAEL JACKSON	
19	41	—	2	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)	
20	24	35	4	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE	
21	25	32	6	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY	
22	14	15	17	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER	
23	21	24	6	POPCORN TOUCH CH-8804	M & H BAND	
24	9	5	9	SPRING LOVE LMR 4002	◆ STEVIE B	
25	26	39	5	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE	
26	42	—	2	IN THE NAME OF LOVE '88 ARISTA ADI-9731	THOMPSON TWINS	
27	32	—	2	ROUGH HOUSE VOL I (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS	
28	35	44	4	IN THE NAME OF LOVE JUMP STREET BAD 703	SWAN LAKE	
29	36	42	3	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS	
30	29	37	4	GIVE ME YOUR LOVE EMI-MANHATTAN V-56109	THE VOICE IN FASHION	
31	34	41	3	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTUS	
32	44	—	2	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS	
33	33	38	5	BROKEN HEART SYNTHICIDE 71307-0	RED FLAG	
34	38	40	3	NO CONDOM, NO SEX SIRE 0-20983/WARNER BROS.	CRUISE CONTROL	
35	45	—	2	THE RUMOUR MCA 23890	◆ OLIVIA NEWTON-JOHN	
36	48	—	2	ROCK THE HOUSE EPIC 49 07864/E.P.A.	NICOLE	
37	27	13	11	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON	
38	NEW ▶	1	1	THAT'S THE WAY IT IS ATLANTIC 0-96613	MEL & KIM	
39	18	4	15	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER	
40	NEW ▶	1	1	SUPERFLY GUY CAPITOL V-15409	S-EXPRESS	
41	49	—	2	SINGLE GIRLS RCA 8677-1-RD	THE DAZZ BAND	
42	43	—	2	WHO'S GONNA EASE THE PRESSURE VIRGIN PROMO	MAC THORNHILL	
43	NEW ▶	1	1	BREAK 4 LOVE COLUMBIA 44 07890	RAZE	
44	NEW ▶	1	1	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE	
45	NEW ▶	1	1	JACKIE ARISTA ADI-9726	◆ BLUE ZONE U.K.	
46	23	7	14	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE	
47	47	45	3	JUST PLAY MUSIC! COLUMBIA 44 07851	BIG AUDIO DYNAMITE	
48	50	—	2	LOVE OVERLAP VIRGIN 0-96657	AMBITIOUS LOVERS	
49	NEW ▶	1	1	GET DOWN TONIGHT ISLAND 0-96625	SHRIEKBACK	
50	NEW ▶	1	1	MOVIN' 1988 CAPITOL V-15405	BRASS CONSTRUCTION	
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. DOCTORIN' THE TARDIS THE TIMELORDS TVT 2. I OWE YOU NOTHING BROS EPIC 3. YOU CAME KIM WILDE MCA 4. THE LOCO-MOTION KYLIE MINOGUE GEFEN 5. MY PREROGATIVE BOBBY BROWN MCA 6. THE GREAT COMMANDMENT CAMOUFLAGE ATLANTIC 7. DANCE LITTLE SISTER TERENCE TRENT D'ARBY COLUMBIA 		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.		
				★★ NO. 1 ★★		
1	3	5	7	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION 1 week at No. One	
2	1	1	9	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL	
3	2	3	11	SPRING LOVE LMR 4002	◆ STEVIE B	
4	8	10	7	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE	
5	5	2	10	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA	
6	7	8	8	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON	
7	9	12	7	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE	
8	4	4	15	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER	
9	10	9	8	NO RESPECT/LET'S GO JIVE 1117-1-JD/RCA	◆ KOOL MOE DEE	
10	6	6	11	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM	
11	14	23	5	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLER	
12	15	20	17	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK	
13	19	25	5	BODYGUARD VENETTA VE-7004	◆ TINA B.	
14	13	14	9	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON	
15	12	13	15	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY	
16	33	44	3	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE	
17	17	24	8	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY	
18	26	36	4	SENDIN' ALL MY LOVE MCA 23887	THE JETS	
19	11	7	14	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN	
20	23	33	4	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE	
21	25	27	5	LOVE & DEVOTION VENETTA VE-7001	MICHAEL BOW	
22	32	40	4	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY	
23	20	19	14	GROOVE ME UPTOWN 23852/MCA	◆ GUY	
24	16	15	12	OFF ON YOUR OWN (GIRL) WARNER BROS. 0-20952	◆ AL B. SURE!	
25	21	21	9	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS	
26	27	32	6	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON	
27	35	41	4	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING	
28	38	48	3	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ	
29	18	18	13	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	◆ BOOK OF LOVE	
30	39	—	2	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS	
31	22	17	14	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION	
32	NEW ▶	1	1	THE LOCO-MOTION GEFEN 0-21043	KYLIE MINOGUE	
33	34	34	5	PEEK-A-BOO GEFEN 0-20977	SIOUXSIE AND THE BANSHEES	
34	30	30	11	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS	
35	31	26	12	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE	
36	28	29	6	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN	
37	37	38	4	IN THE NAME OF LOVE JUMP STREET 703	SWAN LAKE	
38	45	50	3	HIGH TIME MERCURY 870 561-1/POLYGRAM	◆ NIA PEEPLES	
39	44	—	2	SUMMERTIME CRIMINAL CR-12028	VERTICAL HOLD	
40	24	16	13	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT	
41	NEW ▶	1	1	BIG FUN VIRGIN 0-96670	INNERCITY	
42	41	—	2	TAKE YOUR TIME MCA 23882	◆ PEBBLES	
43	NEW ▶	1	1	BLEEDING HEART SYNTHICIDE V-75513	BARDEUX	
44	NEW ▶	1	1	REACHIN' MOVIN' MR-003	PHASE II	
45	29	22	11	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN	
46	NEW ▶	1	1	I WANNA KNOW VENETTA VE-7003	ALE	
47	NEW ▶	1	1	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP	
48	RE-ENTRY			THE PROMISE VIRGIN 0-96662	WHEN IN ROME	
49	NEW ▶	1	1	MY PREROGATIVE MCA 23888	BOBBY BROWN	
50	48	—	2	FANTASY GIRL MICMAC 504	JOHNNY O	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. BROKEN HEART RED FLAG SYNTHICIDE 2. ME OR THE RUMOURS DEON ESTUS MIKA/POLYDOR 3. ADDICTED TO YOU LEVERT ATCO 4. WAY OUT J.J. FAD RUTHLESS 5. I'M YOUR PUSHER ICE-T SIRE 		

○ 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.

AIDS Benefits Are Worthy Causes In Need Of Help

IN FULL GEAR: Another Place In Time is a musical benefit being produced by M.Y. Productions to help raise money for Northern Lights Alternatives, an organization that helps people afflicted with AIDS.

"NLA offers people with AIDS [PWAs] and others concerned with the disease a forum in which to explore many of the nonmedical issues that haunt the lives of those confronted with the disease," says a press release from the organization. "NLA has weekend seminars for PWAs, a special program for children with AIDS, informative forums for the general public, and a national computerized information network to help educate, inform, and inspire."

The program's survival depends primarily on a volunteer staff, donations of goods and services, and the profits reaped by benefits.

24 Hours For Life is another charitable organization hoping to raise funds for AIDS relief and education, through a 24-hour multimedia event held with the help of the music and broadcasting industries. Twenty-four Hours For Life hopes to "undertake an ongoing educational campaign, make funds available for legal recourse for PWAs who have been discriminated against, and provide funds to AIDS service organizations to implement social and economic assistance programs for PWAs," according to their press release.

These worthwhile organizations deserve and, we hope, will receive the support of you or your establishment. Without sounding preachy, the recording community often speaks out on matters of oppression or famine in other countries and the plight of the farmers here in the U.S.; why not make the same concerted effort to conquer something that has become an undeniable thorn in all of our sides?

The dance community should be represented in this fight and show its concern with the growing problem.

Please call these numbers to see what you can do: Another Place In Time, Michelle Yules, 212-373-7431; 24 Hours For Life, 212-633-1612.

HIGH TIME: The U.K.-born and



by Bill Coleman

L.A.-based **Gina Go-Go** debuts with a very infectious single titled "I Can't Face The Fact" (Capitol), which is destined for the top as it effectively meshes the excitement of a Latin/pop track with percolating R&B underpinnings. It's interpreted in five versions, the most notable of which are the "Face The Street," "Dee Dub," and house-inspired "Club" takes. The mixes were handled by **Aldo Marin**, **Benji Candelario**, and **Charlie Diaz**, and the edits are killer... **C.C. Diva's** "Searchin' For" (EMI), the act's latest bid for chart success, has a shot because the song is strong. In a Latin-inflected Nu Shooz vein, postproduction and mixes were handled by **Nayan & Steve Peck** and **Richie Jones & Ric Wake**... "You Can Do The Dancin'" (Prism, 212-724-5500) from **LePage** features the duo's distinctive vocals from its **Lime** days over a serious R&B/houselike techno-groove. In mixes handled by **Marley Marl**, two copies will be required to mix the killer (but way too short) drum-and-piano break of the "house" version... What's already shaped up as a major hit on radio is now available in a 12-inch format—**Karen White's** "The Way You Love Me" (Warner Bros.). Catchy enough to have you singing it in your sleep and performed with vigor, new extended mixes and dubs were handled by **Dave "O" & Dave**

Shaw. The only problem is the unnecessary edits of the "hype" mixes, which break up the song's initial flow. The straight club version works best.

One of our favorite records this year is **Stetsasonic's** "Talking All That Jazz" (Tommy Boy, 212-722-2211), which has finally been released on 12-inch. Included here is an extended version, a dub that pumps like a house record, and alternate versions utilizing **Donald Byrd & the Blackbyrds'** classic "Dominoes" jazz rhythm... **Jellybean** is "Coming Back For More" (Chrysalis), this time featuring the vocal talents of **Living In A Box's Richard Darbyshire**. Lifted from the two-record remix package "Jellybean Rocks The House," the track's subtle R&B/pop groove is lively... Epic is pumping with the **Kryme's** "Now & Forever," which sports an aggressive female lead and an equally hard-hitting rhythm track. Postproduction and mix were handled by **Tuta Aquino**.

BEHIND THE GROOVE: Necessary vinyl this week for those requiring an underground R&B/house slant is the "Back To Basics" (New York Underground, 201-674-5957) five-song EP. "Come Into My Heart" by **First Station**, "Is It Me" by **Reene**, and "The Definition Of A Track" are deadly in hooks and instrumentation. Rumor has it that the First Station 12-inch will be surfacing on the Big Beat label... "Bingo Bongo" (Smokin'/Tuff City, 212-262-0385) from the **Minutemen** comes across as a Latin-derived "Bango" in its mixes by **Norty Cotto & Carlos Berrios**... **Royal House** has released an album on **Idlers** (718-372-0783) titled "Can You Party?," and with **Todd Terry** at the helm you can guess what the songs sound like—lots o' beats and edits. What did stand out to our ears was the takeoff on the classic "Stone Fox Chase," called "The Chase"... Also out are "It's Just A Groove" (Fourth Floor, 212-840-9253)

by **J.U. Ice**; "Young Love" (Epic) by **Tony Terry**; "It's A Mean World" (Tuff City) by **Mark IV**; and "I Shot The Sheriff/Deputy Of Love" (medley) by **Castle Beat**.

LIL BEATS & LITTLER PIECES: **Mark Kamins** has just finished a 12-inch remix of "Jump In The River" from the "Married To The Mob" soundtrack. The **Sinead O'Connor** track features the distinctive talents of fave **Karen Finley**. Kamins' own album, "United House Nations Project," is now available on import from Virgin... In the U.K., CBS is rereleasing **Bill Withers'** late-'70s classic groove "Lovely Day" in a new remix by **Ben Liebrand**, and Epic U.K. is putting out a fierce '88 house mix and dub of **Alexander O'Neal's** "Fake," which was handled by West Coasters **Keith Cohen & Steve Beltran**... Of considerable interest is Old School Classics, which will be available from Tuff City Records (212-262-0385). The 12-inch-single hip-hop reissues will be presented as part of a back-to-back series whose first batch includes (start your screaming) "Catch The Beat" by **T-Ski Valley** b/w "Catch The Groove" by **Grand Groove Bunch** and "Super Rhymes" by **Jimmy Spicer** b/w "Rock It Out" by **Maximus Three**... Profile is readying new albums from rappers **Sweet Tee** and **King Sun**, and talk of a second house compilation is under way. The project has the working ti-

tle "Gotta Have House."

YOWSAH, YOWSAH, YOWSAH: A major smash in Canada, "Dancing Under A Latin Moon" (I.R.S.) by the group **Candi**, has all the elements to succeed at both the club and pop-radio levels. Sweet hook and lyric... **Sassa** should score with "When The Time Is Right" (Profile, 212-529-2600), a tasty, well-arranged, Latin-derived dance/pop number postproduced and mixed by **Scott Blackwell & Bob Brockmann**... **Taylor Dayne** returns with "Don't Rush Me" (Arista), an up-tempo technopop number that could have stood a more interesting mix for the clubs... Featuring backing vocals from **Cyre** is the energetic "Love Me Or Leave Me" (Emergency, 212-777-3200) by **Larry Loeber**, which incorporates a Latin feel into its mixes by **Freddy Bastone**... Also on the Latin/pop front is **Rios** with "Hold Me" (Mic Mac, 212-832-0292), one of the label's strongest productions to date... Also out is "Security" (Pizazz, 305-596-5079) by the **Beat Club**; "If My Love Doesn't Suit Ya" (Sutra, 212-779-1844) by **Erotic Exotic**; "Calling On Your Love" (Bianca, 305-974-5415) by **Cheerokee**; "Lovin' Fool" (Cutting, 212-569-4589) by **Tolga**; and "Sooner Or Later" by **Julia Santana** (Posse, 212-581-5398). On the "bass" music front, delve into **Left & Right Shoe M.C.'s** "Don't Stop" (Talking Horse, 817-451-0305).

Sa-Fire's Latin Dance Groove Is Hot Singer Has Burning Desires And Determination

BY STEPHANIE SHEPHERD

NEW YORK More than just another success story from Manhattan's El Barrio, Latin pop starlet **Sa-Fire**, who has just released her eponymous debut album on Cutting/Mercury, is a woman of determination.

Following a childhood of participating in talent shows and the school choir, her ambitions culminated in an audition with **Aldo Marin** of Cutting Records. The song was the dance-floor staple "Don't Break My Heart," and she beat out 21 other girls for the opportunity to record it.

The label offers began to come in when the track "Let Me Be The One" was peaking on the dance charts, but **Sa-Fire** and **Marin** agreed to complete the album before shopping for a deal. As Latin dance music continued to gain momentum, the labels seemed increasingly interested in the genre. **PolyGram's** offer was particularly inviting because the company had no other artist like **Sa-Fire** on its roster.

The resulting album contains cuts written by **Andy "Panda" Tripoli** ("Love Is On Her Mind"), **Carlos Rodgers** ("Let Me Be The One"), and the singer herself ("Thinking Of You," which was written in memory of her uncle, who passed away from cancer).

Producers on the project included **Marin**, the **Latin Rascals**, and **Sa-Fire's** brother **Angel Cosme** ("One Day I'm Gonna Make It").

Charted this week at No. 25 on **Billboard's** Hot Club Play chart is the current single "Boy, I've Been Told."

Elvis Presley, **Madonna**, **Michael Jackson**, and **Bon Jovi** are among the artists **Sa-Fire** cites as her influences. "They are workaholics," she explains. "They love what they do. I want to be remembered and acknowledged to be just like them."

Not only does **Sa-Fire** have the support of loyal fans, she has found an understanding partner in **Albert Cabrera** of the **Latin Rascals**. Married in August, the two recently returned from their honeymoon. Recounting their first

meeting, she says, "We met at a party that **TKA** was having for their song 'One Way Love.' Many of the Latin groups in New York are like family, and they introduced me to **Albert**."

Is it difficult being married to someone in the same business?

"Only someone in the business can understand you—like when you have to go away on tour. It's about trust and communication. We don't argue about business. I learn a lot from him."

Sa-Fire is doing a winter shoot for **Vogue** magazine and recently finished layouts for **Elle** and **Que Pasa**, the latter of which focused on her passion for health and exercise.

In a recent development, **Sa-Fire** has moved beyond the scope of track appearances, performing live at the **Palladium** with members of the **Rubén Blades** band. She is adamant about the way she presents herself. "I won't curse on-stage to get attention. I don't want to give the wrong impression. I want my audience to respect me."

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Hear My Heart—Below Zero
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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	6	15	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
★★ NO. 1 ★★ 1 week at No. One					
2	2	5	15	I SHOULD BE WITH YOU J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
3	4	7	13	WE BELIEVE IN HAPPY ENDINGS E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
4	7	11	9	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
5	6	9	11	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
6	8	13	12	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
7	10	15	11	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
8	14	18	10	BUTTON OFF MY SHIRT R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
9	5	8	14	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
10	11	14	15	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.Boone, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
11	15	17	14	I DON'T HAVE FAR TO FALL J.BOWEN,S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
12	1	3	15	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
13	17	20	9	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJET, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
14	16	19	12	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
15	20	22	9	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
16	19	21	11	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
17	21	24	9	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
18	9	12	14	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
19	24	26	8	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
20	25	28	7	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
21	26	27	8	NEW SHADE OF BLUE SOUTHERN PACIFIC,J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
22	29	30	8	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
23	28	31	8	SATURDAY NIGHT SPECIAL J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
24	31	32	7	DESPERATELY D.WILLIAMS,G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
25	12	1	15	(DO YOU LOVE ME) JUST SAY YES P.WORLEY,E.SEAY (D.PIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
26	32	34	6	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
27	13	16	12	MONEY H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8388-7
★★★ POWER PICK/SALES★★★					
28	34	42	4	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
29	22	25	12	WE NEVER TOUCH AT ALL K.SUESOV,M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS
30	33	35	9	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
31	18	4	16	THE GIFT P.WORLEY,E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
32	35	39	7	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.PDUINNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
33	41	54	3	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
34	39	44	5	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
35	38	41	7	ALIVE AND WELL C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS
36	37	40	6	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN,L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
37	27	29	11	SUSPICION R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
38	23	2	17	A LITTLE BIT IN LOVE E.GORDY,JR.,T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
39	40	47	5	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
40	43	45	6	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS,F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
41	46	59	3	I KNOW HOW HE FEELS J.BOWEN,R.MCENTIRE (R.BOWLES, W.ROBINSON)	REBA MCENTIRE MCA 53402
42	44	49	5	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
43	50	53	4	REBELS WITHOUT A CLUE J.BOWEN,J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
44	57	—	2	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN,G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
45	45	46	7	I CAN LOVE YOU G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
46	30	10	16	I COULDN'T LEAVE YOU IF I TRIED T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS
47	49	51	5	NOBODY'S ANGEL E.PRESTIDGE,J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
48	48	50	6	OH JENNY P.WORLEY,E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809
49	52	58	4	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
50	61	—	2	WHEN YOU SAY NOTHING AT ALL G.FUNDIS,K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	59	68	4	IF I COULD BOTTLE THIS UP B.SHERILL (D.DILLON, P.OVERSTREET)	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS
52	58	65	5	CAJUN BABY D.KERSHAW,B.VERNON (H.WILLIAMS, H.WILLIAMS,JR.)	DOUG KERSHAW WITH HANK WILLIAMS, JR. BGM 81588
53	47	48	6	SWEET LIFE P.WORLEY,E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
54	51	36	18	I HAVE YOU J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
55	63	67	4	FLYING ON YOUR OWN K.LEHNING (R.MACNEIL)	◆ ANNE MURRAY CAPITOL 44219
56	56	60	6	SHINE A LIGHT ON A LIE R.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
57	36	38	9	THE ROGUE R.AL BRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
58	42	23	16	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
★★★ HOT SHOT DEBUT★★★					
59	NEW ▶	—	1	A TENDER LIE T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
60	64	74	4	BOXCAR 109 J.LEO,L.MLEE (J.LEO, H.STINSON)	J.C. CROWLEY RCA 8634-7
61	67	94	3	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON,J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
62	65	78	3	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
63	69	95	3	EVERY STEP OF THE WAY E.GORDY,JR. (M.WARDEN)	WAGONEERS A&M 1230/RCA
64	NEW ▶	—	1	HOW MUCH IS IT WORTH TO LIVE IN L.A. J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53314
65	54	43	19	BLUEST EYES IN TEXAS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
66	73	—	2	IF I HAD A BOAT T.BROWN,L.LOVETT (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53401/MCA
67	90	—	2	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08033/CBS
68	62	52	22	DON'T CLOSE YOUR EYES G.FUNDIS,K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
69	95	—	2	LOCK, STOCK AND TEARDROPS O.BRADLEY (R.MILLER)	K.D. LANG SIRE 7-27813/WARNER BROS.
70	74	84	3	I GUESS I JUST MISSED YOU T.BRASFIELD (T.BRASFIELD, W.WALDRIDGE)	◆ CANYON 16TH AVENUE 70419
71	NEW ▶	—	1	DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) B.MONTGOMERY (M.GARVIN, R.ROUDREAU)	T.G. SHEPPARD COLUMBIA 38-08029/CBS
72	79	90	4	YOU BLOSSOM ME S.LIMBO (R.HAMMOND, B.BUJE)	BERTIE HIGGINS SOUTHERN TRACKS 2000
73	76	87	3	LOVE AND OTHER FAIRY TALES T.WEST (C.BLACK, A.ROBERTS, B.CASON)	GIRLS NEXT DOOR MTM 72106
74	88	—	2	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
75	68	66	11	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
76	53	33	14	IF THE SOUTH WOULD WON B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
77	NEW ▶	—	1	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH MERCURY 870 688-7
78	66	62	19	BABY BLUE J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
79	70	56	16	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
80	NEW ▶	—	1	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
81	60	37	18	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
82	93	—	2	WE NEED TO LOCKED AWAY W.WALDMAN,J.EDWARDS (T.HASELDEN, S.MUNSEY,JR.)	JONATHAN EDWARDS MCA/CURB 53390/MCA
83	55	57	6	SOMETIMES SHE FEELS LIKE A MAN W.MASSEY,J.COTTON (R.BOWLES, P.HARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
84	86	—	2	CLEAN LIVIN' FOLK G.KENNEDY (J.FARKAS)	BOBBY G. RICE & PERRY LAPOINTE DOOR KNOB 307
85	83	71	12	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
86	78	79	23	SHE DOESN'T CRY ANYMORE R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS
87	80	73	21	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
88	97	—	2	WHERE WERE YOU WHEN I WAS BLUE P.SULLIVAN (T.WARE, L.SCHAFFER)	RAZORBACK MERCURY 870 633-7
89	81	61	20	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
90	77	64	14	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
91	75	63	16	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS
92	85	93	3	COME ON RAIN R.CHANCEY (D.LINDE)	WRIGHT BROTHERS AIRBORNE 10006
93	NEW ▶	—	1	HEART S.BUCKINGHAM (D.SCHLITZ, P.OVERSTREET)	JANIE FRICKIE COLUMBIA 38-08031/CBS
94	84	55	6	YOU GO, YOU'RE GONE M.WRIGHT,B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
95	98	80	4	CHEVY VAN J.SENTER,L.KNECHTEL (S.JOHNS)	SAMMY JOHNS MCA 53398
96	72	77	5	WHITE FREIGHT LINER BLUES J.ELY (T.VAN ZANDT)	JIMMIE DALE GILMORE HIGHTONE 504
97	NEW ▶	—	1	THE HOME TEAM B.REED (S.WHIPPLE, N.WHIPPLE)	MADONNA DOLAN TRUE 92
98	NEW ▶	—	1	NEW RIVER D.JOHNSON,M.CARMAN (M.CARMAN)	HEARTLAND TRA STAR 1221
99	89	70	6	(SPEED OF) THE SOUND OF LONELINESS J.BOWEN,K.CARNES (J.PRINE)	KIM CARNES MCA 53387
100	71	75	5	SOUTHERN ACCENT B.JOHNSTON,A.JOHNSTON (R.J.ALLEY, P.FLORES)	THE 'BAMA BAND MERCURY 870 603-7

○ 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

"YOU WOULD HAVE THOUGHT it was the second coming the way the phones lit up when I put it on the air for the first time," says PD **Mike Meehan**, WCMS Norfolk, Va., of **Ricky Van Shelton's** "I'll Leave This World Loving You" (Columbia). The third remake for Shelton this year, the song got chart action for writer/performer **Wayne Kemp** in 1980. "People are just going nuts over it; I've never seen anything like it," Meehan says. "It's powerful," adds MD **Mac Daniel** of KPLX Dallas. "Shelton basically picks up where he left off with the last one. Within just a few days, it has become one of our hottest records on the air." Shelton is charted at No. 33 in his third week.

"IT'S THE BEST THING I've heard since **Keith Whitley's** 'Don't Close Your Eyes,'" says **Ray Randall** of **Michael Martin Murphey's** "Pilgrims On The Way (Matthew's Song)" (Warner Bros.). Randall, who last week left his PD position at KRMD Shreveport, La., to take on the same title at KSSN Little Rock, Ark., adds, "I knew the first time I heard it that Murphey has a hit."

Speaking of Whitley, Randall predicts his just-released "When You Say Nothing At All" (RCA) will hit No. 1, as do the MD's of both country outlets in Salt Lake City. **Country Joe Flint** of KSOP says, "He's really on his way; he gets stronger with each release." KKAT's **Jim Mickelson** predicts a solid Whitley showing this round.

Mickelson also sees great possibilities in **J.C. Crowley's** first RCA release, "Boxcar 109," charted at No. 60. "This one will be good for pulling in the younger demographics," he says.

"THE PHONES ARE HOT on **Rosanne Cash's** 'Runaway Train' [Columbia]," says PD **Lou Dobbins** of WKKW Clarksburg, W.Va. "It's going to be a killer."

PD **Denny Bice** of WNNW Kalamazoo, Mich., agrees: "It's a runaway hit—a fantastic song." Cash's song is charted at No. 20.

"THE [BAND'S] FOUND [ITS] NICHE," says PD **Dave Wright**, WPCV Lakeland, Fla., of the **Nitty Gritty Dirt Band's** "I've Been Lookin'" (Warner Bros.). "We've only been playing the record a short time, and already it's doing quite well."

"I love that record," says MD **Greg Mazingo**, WLWI Montgomery, Ala. "There's just something new and fresh about every new release that comes out by the Dirt Band, and it is obviously working." NGDB is charted at No. 28.

FOR WEEK ENDING SEPTEMBER 24, 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	1	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	5
2	2	HONKY TONK MOON	RANDY TRAVIS	4
3	5	JOE KNOWS HOW TO LIVE	EDDY RAVEN	12
4	3	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		3
5	6	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	9
6	9	ADDICTED	DAN SEALS	1
7	10	I SHOULD BE WITH YOU	STEVE WARINER	2
8	11	BLUE LOVE	THE O'KANES	14
9	7	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	25
10	13	UNTOLD STORIES	KATHY MATTEA	6
11	16	RUNAWAY TRAIN	ROSANNE CASH	20
12	12	MONEY	K.T. OSLIN	27
13	15	STRONG ENOUGH TO BEND	TANYA TUCKER	7
14	18	WE NEVER TOUCH AT ALL	MERLE HAGGARD	29
15	14	BUTTON OFF MY SHIRT	RONNIE MILSAP	8
16	20	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	19
17	25	THE GIFT	THE MCCARTERS	31
18	21	DON'T GIVE CANDY TO A STRANGER	LARRY BOONE	10
19	—	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	26
20	19	A LITTLE BIT IN LOVE	PATTY LOVELESS	38
21	—	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	34
22	24	TEAR STAINED LETTER	JO-EL SONNIER	16
23	4	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	46
24	30	I DON'T HAVE FAR TO FALL	SKIP EWING	11
25	26	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	—
26	23	LETTER HOME	THE FORESTER SISTERS	18
27	—	DARLENE	T. GRAHAM BROWN	15
28	8	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	58
29	—	SUMMER WIND	THE DESERT ROSE BAND	17
30	27	THE WANDERER	EDDIE RABBITT	81

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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 (14)	19
MCA/Curb (5)	
CBS	16
Columbia (11)	
Epic (5)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
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
DOOR KNOB	1
HIGHTONE	1
SOUTHERN TRACKS	1
TRA-STAR	1
TRUE	1

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

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

- 1 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
- 35 ALIVE AND WELL (Kristoshua, BMI)
- 79 AM I CRAZY? (Stalder Brothers, BMI) CPP
- 78 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)
- 14 BLUE LOVE (Cross Keys, ASCAP) HL
- 19 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
- 65 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM
- 26 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI)
- 60 BOXCAR 109 (Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)
- 8 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
- 52 CAJUN BABY (Acuff-Rose, BMI) CPP
- 95 CHEVY VAN (Captain Crystal, BMI/Legibus, BMI/Lowery, BMI) CPP
- 39 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI)
- 84 CLEAN LIVIN' FOLK (Door Knob, BMI)
- 92 COME ON RAIN (Linda Manor, BMI/Key Of C, BMI)
- 15 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
- 24 DESPERATELY (Cross Keys, ASCAP) HL
- 25 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
- 68 DONT CLOSE YOUR EYES (Jack & Bill, ASCAP) HL
- 10 DONT GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
- 71 DONT SAY IT WITH DIAMONDS (SAY IT WITH LOVE) (Tree, BMI/Sewall, BMI)
- 63 EVERY STEP OF THE WAY (Hollywood Avenue, BMI)
- 55 FLYING ON YOUR OWN (Big Pond, PROCAN)
- 31 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)
- 58 GIVE A LITTLE LOVE (Irving, BMI) CPP
- 13 GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
- 93 HEART (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- 97 THE HOME TEAM (Muhlenberg, BMI/Old Friends, BMI)
- 4 HONKY TONK MOON (Hannah Rhodes, BMI)
- 64 HOW MUCH IS IT WORTH TO LIVE IN LA. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI)

- 45 I CAN LOVE YOU (Irving, BMI) CPP
- 46 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL
- 11 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
- 74 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI)
- 70 I GUESS I JUST MISSED YOU (Rick Hall, ASCAP)
- 54 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)

- 62 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI)
- 41 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, BMI)
- 2 I SHOULD BE WITH YOU (Steve Wariner, BMI)
- 75 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)
- 40 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI)
- 51 IF I COULD BOTTLE THIS UP (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL
- 66 IF I HAD A BOAT (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)

- 85 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip, ASCAP/West Express, BMI)
- 76 IF THE SOUTH WOULD A WON (Bocephus, BMI) CPP
- 44 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI)
- 87 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)
- 33 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI)
- 34 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 49 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/CPP
- 28 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP)
- 12 JOE KNOWS HOW TO LIVE (Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP
- 18 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)
- 38 A LITTLE BIT IN LOVE (Goldline, ASCAP)
- 69 LOCK, STOCK AND TEARDROPS (Tree, BMI)
- 73 LOVE AND OTHER FAIRY TALES (Chappell, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hogi Sound, ASCAP/Buzz Cason, ASCAP)
- 80 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 27 MONEY (Wooden Wonder, SESAC) HL
- 98 NEW RIVER (Dale Morris, BMI)
- 21 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 47 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/Sheddhouse, ASCAP) HL
- 90 THE OTHER GUY (American Ragtime, BMI)
- 61 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- 89 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
- 43 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 57 THE ROGUE (Mighty Nice, BMI/Hat Band, BMI)
- 20 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI)
- 23 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP
- 86 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
- 83 SOMETIMES SHE FEELS LIKE A MAN (Wildcountry, BMI/Lawyer's Daughter, BMI) CPP
- 100 SOUTHERN ACCENT (Denise Morgan, BMI)

- 67 SPANISH EYES (Screen Gems-EMI, BMI)
- 99 (SPEED OF) THE SOUND OF LONELINESS (Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, ASCAP)
- 5 STREETS OF BAKERSFIELD (Tree, BMI) HL
- 7 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP
- 17 SUMMER WIND (Bar None, BMI/Bug, BMI)
- 37 SUSPICION (Elvis Presley, BMI/Rightsong, BMI) HL
- 53 SWEET LIFE (Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL
- 16 TEAR STAINED LETTER (Island, BMI)
- 59 A TENDER LIE (With Any Luck, BMI)
- 91 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL
- 77 THAT OLD WHEEL (Do-Tel, ASCAP)
- 42 THAT'S THAT (Lawyer's Daughter, BMI) CPP
- 9 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 30 UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
- 6 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)
- 81 THE WANDERER (Mijac, BMI)
- 3 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
- 82 WE NEED TO LOCKED AWAY (Millhouse, BMI)
- 29 WE NEVER TOUCH AT ALL (Tree, BMI) HL
- 22 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 32 WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
- 50 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- 88 WHERE WERE YOU WHEN I WAS BLUE (In Concert, BMI)
- 96 WHITE FREIGHT LINER BLUES (Columbine, ASCAP)
- 72 YOU BLOSSOM ME (Eufaula, BMI)
- 36 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hall-Clement, BMI) HL
- 94 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 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 67 REPORTERS	TOTAL ADDS 156 REPORTERS	TOTAL ON
IF YOU AIN'T LOVIN' GEORGE STRAIT MCA	6	20	27	53	105
A TENDER LIE RESTLESS HEART RCA	4	17	29	50	52
WHEN YOU SAY NOTHING... KEITH WHITLEY RCA	5	12	20	37	79
HOW MUCH IS IT WORTH... WAYLON JENNINGS MCA	1	11	17	29	37
I'LL LEAVE THIS WORLD... RICKY VAN SHELTON COLUMBIA	9	10	9	28	123
I'VE BEEN LOOKIN' NITTY GRITTY DIRT BAND W.B.	6	10	11	27	146
THAT OLD WHEEL JOHNNY CASH MERCURY	0	4	21	25	26
I KNOW HOW HE FEELS REBA MCENTIRE MCA	4	10	10	24	111
DON'T SAY IT WITH DIAMONDS T.G. SHEPPARD COLUMBIA	1	7	15	23	29
SPANISH EYES WILLIE NELSON COLUMBIA	0	7	15	22	34

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.

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CPP Columbia Pictures
HL Hal Leonard
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FOR WEEK ENDING SEPTEMBER 24, 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	8	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	5 weeks at No. One OLD 8 X 10
2	2	3	5	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
3	4	6	5	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
4	3	2	11	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
5	7	9	5	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
6	5	5	81	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
7	6	4	19	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
8	8	11	8	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
9	9	7	26	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	10	8	70	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
11	11	10	19	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
12	13	12	15	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
13	14	15	61	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	12	14	21	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	23	27	4	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
16	16	17	47	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
17	19	25	4	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
18	15	16	60	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
19	22	20	118	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
20	20	19	33	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
21	21	21	18	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
22	18	13	14	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
23	17	18	52	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
24	25	24	24	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	26	26	44	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
26	27	23	61	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
27	24	22	24	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
28	NEW ▶	1	1	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
29	29	32	15	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
30	31	28	8	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
31	28	29	72	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
32	30	30	7	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
33	39	48	4	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
34	32	33	11	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
35	33	36	9	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
36	34	31	34	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
37	38	38	15	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
38	37	34	135	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	35	41	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
40	46	57	3	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
41	41	47	26	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
42	35	39	34	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
43	72	—	2	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
44	44	43	94	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
45	40	42	23	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
46	42	46	5	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
47	43	40	11	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
48	48	62	18	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
49	47	45	58	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
50	45	37	25	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
51	53	41	83	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
52	49	53	202	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	55	44	72	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
54	NEW ▶	1	1	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
55	51	51	9	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
56	61	50	62	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
57	50	54	11	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
58	68	59	41	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
59	57	56	49	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
60	52	55	6	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
61	58	60	26	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
62	64	65	85	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
63	NEW ▶	1	1	CRYSTAL GAYLE WARNER BROS. 25706 (8.98) (CD)	NOBODY'S ANGEL
64	65	71	4	JANIE FRICKIE COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
65	60	61	25	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
66	56	49	27	MOE BANDY CURB 10600	NO REGRETS
67	RE-ENTRY			PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	63	69	15	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
69	59	64	526	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS (CD)	STARDUST
70	70	—	49	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
71	NEW ▶	1	1	THE DESERT ROSE BAND MCA/CURB 42169 (8.98) (CD)	RUNNING
72	54	52	22	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
73	62	58	28	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
74	71	68	157	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
75	69	73	13	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU

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.

Barbara Mandrell

Let Barbara
pick the tunes
tonight.



I'll be your jukebox tonight

ten new songs
featuring the
smash single
"I Wish That
I Could Fall In
Love Today"

Produced by TOM COLLINS
"I Wish That I Could Fall In Love Today"
co-produced by FRED FOSTER

COUNTRY
WITH
A
Capitol
"C"

Watch for the Jukebox tour coming this fall.
© 1981 CAPITOL RECORDS

K.D. Lang Wins Canadian Music Assn. Top Award

BY DEBBIE HOLLEY

TORONTO With major sponsorship from LaBatt Brewing Co. Ltd. (licensee for Budweiser in Canada), Country Music Week '88 drew a record-breaking attendance to a full agenda Sept. 8-11.

Climaxing the festivities was the 1988 Canadian Country Music Awards, hosted by Ronnie Prophet and Marie Osmond at the Metro Toronto Convention Centre.

The smoothly run and tightly produced show marked the second year the telecast was aired in a prime-time slot by CTV.

The entertainer-of-the-year award went to K.D. Lang for the second year in a row. Accepting the honor with

cool composure, she called her band to the stage and said, "You guys wanna come on up here and show your moms and dads you're doin' something?" She also grabbed up the album-of-the-year award for "Shadowland" (Sire) and the female-vocalist-of-the-year award.

Based on Canadian record sales only, the top-selling album (foreign or domestic) was Randy Travis' "Always And Forever" (Warner Bros.).

"One Smokey Rose" (Savannah) by Anita Perras was crowned single of the year. Written by Tim Taylor, it also took song of the year.

Ian Tyson was named male vocalist of the year for the second time. Family Brown took group of the year. The husband-and-wife team

Anita Perras & Tim Taylor graciously accepted the duo-of-the-year award.

Not shocking in terms of talent but surprising in terms of country sound, the dynamic Blue Rodeo took the Vista (Rising Star) award.

Jack Feeney, former president of the Canadian Country Music Assn. and current executive director of the organization, was 1988's Hall of Honor inductee.

Armed with a full agenda and enough giveaway country paraphernalia and reading material to keep them occupied for some time, attendees were welcomed with a concert at noon on Sept. 8 at the city hall square. The evening followed with the finals in the "Bud Country Talent

Search," hosted by Canadian songstress Kelita and Capitol/U.S. artist Dan Seals.

Shirley Myers of Moncton, New Brunswick, took first-place honors, followed by Ian Eaton, of Hepburn, Saskatchewan, and Patricia Adams of Grande Prairie, Alberta.

Morning and afternoon panel seminars were held on Sept. 9 and 10, with Jim Halsey of the Halsey Company giving the keynote address on Friday.

Seminar subject matter included: "How To Build A Team And Market Your Talent," "How To Write The Hits—And How To Market Them," and "TV And Video As Marketing Tools For Canadian Country Music." Panelists included a mishmash of Canadian and international country music leaders.

Jo Bergman, VP of Warner Home Video, brought a sampling of her country videos. The consensus among the panelists was that today's youth is a video generation—"they've been raised on it," said Stan Hitchcock, senior VP of CMTV in Nashville.

It was also pointed out that the demographics of the country listening audience are broadening. A number of panelists and attendees said country music is becoming a global and hi-tech genre. They suggested that industry leaders be ready for country's growth.

Although some 500-plus industry professionals registered for the country music convention, breaking previous attendance records, the audience for the seminars panned out to a scant few. Those who did attend, however, participated heatedly during question-and-answer periods, showing Canadian music professionals' growing hunger for making their business thrive.

The seminars were co-sponsored by CAPAC and PROCAN with assistance from the Sound Recording Development Program, the Department of Communications, the government of Canada, and Ontario's Ministry of Culture and Communications.

Friday night was capped with a Province of Ontario banquet and Vis-

ta nominee showcase. A Toronto showcase "club crawl" followed. Scheduled artists included Chris Whitley and Caitlin Hanford, Willie P. Bennett, Sylvia Tyson, Anita Perras & Tim Taylor, and Terry Carisse at the Horseshoe Tavern; Blue Rodeo at Graceland; and the C-Weed Band, Alibi, Buddy Carlton, and Sue Medley at the Birchmount Tavern.

Sunday wrapped up Country Music Week '88 with the CCMA annual general meeting, an artist/DJ taping session, the president's reception, the president's banquet and citation awards, and a convention "wrap-up" party. Paul Mascioli, owner of Prestige Entertainment Agencies Ltd., Burnaby, British Columbia, was elected president of the CCMA at the general meeting.

Other award winners were as follows:

Backup band of the year: the Reclines; instrumentalist of the year: Randall Prescott; manager of the year: Brian Ferriman; booking agent of the year: Tinti Moffat of Canadian Talent International; country club of the year: Rodeo Roadhouse, Kingston, Ontario; on-air radio personality of the year (major market): Randy Owen, CKGL Kitchener, Ontario; on-air radio personality of the year (secondary market): Fred King, CKRM Regina, Saskatchewan; music director/program director of the year (major market): Paul Kennedy, CHFX Halifax, Nova Scotia; music director/program director of the year (secondary market): Gord Ambrose, CFMK Kingston, Ontario; radio station of the year (major market): CHAM Hamilton, Ontario; radio station of the year (secondary market): CJWW Saskatoon, Saskatchewan; music publishing company of the year: Sunbury/Dunbar Music; record producer of the year: Randall Prescott; record company of the year: BMG; record industry person of the year: Ron Solleveld, BMG; rack jobber/subdistributor of the year: Roblan Distributors, Toronto; retail store of the year: Roundelay Records, Ottawa; and country music person of the year: Larry Delaney.

Nashville Turns Out To Raise Funds For Russian Tour Roy Clark Gets A Gala Soviet Send-Off

TO RUSSIA WITH LOVE. Roy Clark is heading back to the U.S.S.R. with the love of his closest music business comrades.

His send-off to the Soviet Union came Sept. 9 in Nashville at a Salute To Roy Clark, honoring the veteran entertainer. Held at the Sheraton Music City here, the banquet drew some 800 music business leaders who paid \$100 per ticket to attend. The proceeds will help fund Clark's upcoming concert tour of Russia in November.

Among those praising, toasting, or roasting Clark were Bob Hope; George Lindsay; Brenda Lee; David Huddleston; Sam Lovulla; Jim Halsey; John Hitt; Democratic Tennessee Sens. Albert Gore Jr. and Jim Sasser; Democratic Tennessee Rep. Bob Clement; and Phil Harris, who charmed the audience with a moving version of the Tom T. Hall classic, "(Old Dogs, Children And) Watermelon Wine."

The event was climaxed by Clark, who performed "Moscow Nights," noting that the song is the favorite of the wife of Soviet leader Mikhail Gorbachev.

Clark deserved every accolade. The man is a consummate entertainer and a wonderful human being. And if anyone can cut through the red tape of the Iron Curtain, Clark is the one to do it. Country music should be proud to have such an ambassador in its ranks. That universal language of music is helping to make this world a better and safer place to live.

HOT TRACKS: During a recent tour through Texas, CBS act Shenandoah was flagged down on Route 30 by Steve Heidin, who spotted flames shooting from under the group's unmarked 1987 Chevy Van 20. He assisted the group to safety before the van was engulfed in flames. Residents of New Boston, Texas (population approximately 4,000), rushed to the group's rescue—including an elderly couple who went home and returned with a bucket of water and a dipper—as did the local police and volunteer fire departments. There were no injuries, but everything in the van was destroyed. Scheduled to begin work on its second CBS album in Fame Studios, Muscle Shoals, Ala., the group faced the dilemma of transporting seven guys and a saved equipment trailer 450 miles. With no vehicle rental facility in the area, resident Eddy McGill contacted Charles Melton, the owner of New Boston Motors, who loaned the group a vehicle on the promise of its return. McGill drove 900 miles round trip to take the group home to Muscle Shoals and then return the loaned vehicle. "I enjoyed Shenandoah's music before I met them," says McGill. "Now they're my friends."

A GOOD DAY FOR COMPETITION: While taping "Celebrity Outdoors," Patty Loveless not only reeled in a 165-pound marlin, but a nomination for the CMA Horizon Award as well—all within two hours. Loveless was taping the show in San Juan, Puerto Rico, while nominations were being announced in Nashville.

NEWSNOTES: Canadian country crooner Eddie Eastman (who was named new artist of the year at the 1978 Canadian Country Music Awards and has since received two Juno Awards and two CCM awards for best male vocalist) is making the jump to the U.S. He recently signed with Nashville-based management firm New Directions. Eastman is currently working on demos for shopping a U.S. label deal.

Songwriters Bob Morrison and Johnny MacRae will join some 300-plus bicyclers for BRAT (Bicycle Ride Across Tennessee), Sept. 25-Oct. 1. The 472-mile spin, sponsored by the Tennessee Parks Department, begins in Memphis and runs through several state parks, including Fall Creek Falls and Henry Horton State Park, before rolling to a stop in Chattanooga. Morrison is taking pledges per mile and using the trip to raise money for the Nashville Aquatic Club.

The two writers have penned a number of hits, both separately and together, including "You Decorated My Life," "Lookin' For Love," "Don't Call Him A Cowboy," "Whiskey If You Were A Woman," and "Shine On." They have challenged the rest of Music City to join them in the bike event. Those interested in registering can contact: BRAT, T.D.O.C., Division of Parks and Recreation, 701 Broadway, Nashville, Tenn. 37219; 615-742-6675.

S. Gary Spicer, president of the Twitty, Milsap, Sterban Foundation, has announced the appointment of Jo Walker-Meador to executive director of the Country Music Assn. and Linda H. Enis, of the Shelby County Mayor's Office, to the foundation's board of trustees. The foundation combines the charitable efforts of Conway Twitty, Ronnie Milsap, and Richard Sterban under one roof. The nonprofit organization is dedicated to generating scholarship funds for qualified students who excel in scholastics and athletics. In addition, it has a specific program to provide financial aid to gifted, visually impaired students interested in attending college.

Renowned Southern humorist and radio talk-show host Ludlow Porch has signed an exclusive representation agreement with Top Billing International. Porch, a talk-show host on Atlanta's WSB Radio since 1970, has also been a magician, author, juggler, fireman, boxer, and Marine and was named by Sports Illustrated as one of the world's top five trivia experts.



by Gerry Wood

FOR WEEK ENDING
SEPTEMBER 24, 1988

POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

NASHVILLE 95 WSM FM

Nashville	P.D.: Bruce Sherman
1	2 The Bellamy Brothers, I'll Give You A
2	4 Shenandoah, She Doesn't Cry Anymore
3	5 Highway 101, (Do You Love Me) Just Sa
4	6 Dwight Yoakam & Buck Owens, Streets O
5	7 Larry Boone, Don't Give Candy To A St
6	8 Earl Thomas Conley With Emmylou Harris,
7	9 Michael Johnson, I Will Whisper Your
8	10 Kathy Mattea, Untold Stories
9	11 Randy Travis, Honky Tonk Moon
10	12 Lynn Anderson, Under The Boardwalk
11	15 The Forester Sisters, Letter Home
12	19 Merle Haggard, We Never Touch At All
13	1 George Strait, Baby Blue
14	18 Ronnie McDowell, Suspicion
15	20 Dan Seals, Addicted
16	22 Holly Dunn, That's What Your Love Doe
17	21 Eddy Raven, Joe Knows How To Live
18	11 Glen Campbell, I Have You
19	23 The McCarters, The Gift
20	24 Skip Ewing, I Don't Have Far To Fall
21	25 The O'Kanes, Blue Love
22	26 Ricky Van Shelton, I'll Leave This Wo
23	28 T. Graham Brown, Darlene
24	27 Steve Wariner, I Should Be With You
25	29 Don Williams, Desperately
26	30 Tanya Tucker, Strong Enough To Bend
27	31 Billy Joe Royal, It Keeps Right On Hu
A28	— Dean Dillon, I Go To Pieces
A29	— Sweethearts Of The Rodeo, Blue To The
A30	— The Oak Ridge Boys, Gonna Take A Lot
A31	— Vern Gosdin, Chiseled In Stone
A32	— Nitty Gritty Dirt Band, I've Been Loo
A33	— Ronnie Milsap, Button Off My Shirt

KZLA 93.9 FM

Burbank	P.D.: Bob Guerra
1	1 Earl Thomas Conley With Emmylou Harris,
2	2 Dan Seals, Addicted
3	7 Randy Travis, Honky Tonk Moon
4	5 Steve Wariner, I Should Be With You
5	6 Dwight Yoakam & Buck Owens, Streets O
6	3 Eddy Raven, Joe Knows How To Live
7	4 Holly Dunn, That's What Your Love Doe
8	13 Tanya Tucker, Strong Enough To Bend
9	11 Kathy Mattea, Untold Stories
10	12 The Forester Sisters, Letter Home
11	16 Ronnie Milsap, Button Off My Shirt
12	18 The Oak Ridge Boys, Gonna Take A Lot
13	10 The McCarters, The Gift
14	14 Larry Boone, Don't Give Candy To A St
15	17 The O'Kanes, Blue Love
16	22 The Desert Rose Band, Summer Wind
17	19 T. Graham Brown, Darlene
18	9 Highway 101, (Do You Love Me) Just Sa
19	21 Jo-El Sonnier, Tear Stained Letter
20	20 Skip Ewing, I Don't Have Far To Fall
21	23 Sweethearts Of The Rodeo, Blue To The
22	26 Rosanne Cash, Runaway Train
23	24 Merle Haggard, We Never Touch At All
24	27 Southern Pacific, New Shade Of Blue
25	30 Foster And Lloyd, What Do You Want Fr
26	15 Patty Loveless, A Little Bit In Love
27	28 Don Williams, Desperately
28	29 The Charlie Daniels Band, Boogie Woog
29	8 Rodney Crowell, I Couldn't Leave You
30	EX Larry, Steve, Rudy, The Gatlin Brothers,
A	EX Conway Twitty, Saturday Night Special
A	— Nitty Gritty Dirt Band, I've Been Loo
A	— Michael Johnson, That's That

Nations Gain Broadcast Rights To Tour Finale Prince Exposed Worldwide—Via TV

BY WILLEM HOOS

AMSTERDAM U.K. company Granada Television and Italy's RAI Network have concluded a \$2 million deal for the live transmission of the final concert in Prince's Lovesexy '88 European tour, which was to be staged Sept. 9 at the Westfalen Hall in Dortmund, West Germany.

The sales arms of the two companies acquired both radio and television distribution rights for much of the world, excluding the U.S. and Japan, following six months of talks with Prince's management. At press time, sales had already been made to RTVE Spain, TV3 in Finland, KRO in Holland, A2 in France, SAT Eins in West

Germany, ORF in Austria, DK TV in Denmark, SVT in Sweden, and SFA in Switzerland.

Negotiations were under way for sales to many other territories, including China, the U.S.S.R., Australia, and parts of South America.

'I think this concert fits '90s TV: satellite live-event television'

Greg Roselli, Granada's legal affairs chief, notes, "I think this concert fits into the emerging pattern of television in the 1990s, that's to say, satellite live-event television."

Some countries, including Italy, Spain, and Finland, were expected to broadcast the show live; others planned a delay of a few minutes or hours to fit existing schedules.

Prince's European trek was to have finished in Rome, but disagreements over the choice of venue led to the cancellation of the intended concert and the substitution of two dates in Dortmund, where a total of 30,000 fans bought tickets to see the in-the-round stage presentation also employed for Prince's August appearance at London's Wembley Stadium.

Dutch company ID Productions, which also recorded Madonna's Rome dates in August 1987, was to film the Prince concert with Egbert van Hees as director.

Most recently responsible for the weekly live show "Notte Rock" on Italian television, van

Hees has also worked with Lionel Richie, Joe Jackson, and others. Although the better-known David Mallet was also considered for the Prince assignment, the artist himself was reportedly impressed by van Hees' work in filming a recent after-hours Prince performance in a small Hamburg club.

A crew of 75 was used for the Dortmund shoot, with sound by Eurosound's Mobile Three, which was used recently for concerts by Sting, George Michael, and Bryan Adams. ID Productions founder Harry de Winter and Malcolm Gerrie, producer of Granada TV/Channel 4's "Wired" rock show, were the producers.

In the U.K., the concert was broadcast as a "Wired" special on commercial network Channel 4. A subsequent release for the concert recording on home video has not been ruled out.



Job Well Done. MTV executives popped backstage at Giants Stadium in East Rutherford, N.J., recently to present the members of Guns N' Roses with special plaques commemorating the success of their debut Geffen album, "Appetite For Destruction." In the back row, from left, are band member Duff "Rose" McKagan; Lee Masters, GM of MTV; Doug Herzog, senior VP, programs and development, MTV; Abbey Konowitch, VP, programming, MTV; Jock McLean, VP, acquisitions, MTV; band member Izzy Stralilin; band member W. Axl Rose; and John Cannelli, director, talent relations, MTV. In the front row, from left, are band member Slash; Tom Hunter, VP, music programming, MTV; band manager Alan Niven; and Guns N' Roses' Steven Adler.

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 Video-clips, 1515 Broadway, New York, N.Y. 10036.

THE GREGG ALLMAN BAND

Slip Away
Just Before The Bullets Fly/Epic
Paul Flattery
Jim Yukich

BOBBY BROWN

Don't Be Cruel (a cappella version)
Don't Be Cruel/MCA
Tim Clawson/Limelight Productions
Alex Keshishian

FRANK BURGESS

American Man
True
Mary Matthews/Studio Productions
Knox White

GLENN FREY

True Love
Soul Searchin'/MCA
Antony Payne/A+R Group
Jeremiah Checkik

FROZEN GHOST

Round And Round
Nice Place To Visit
Allen Weinrib/Vast Productions
Allen Weinrib

BECKY HOBBS

Are There Any More Like You
All Keyed Up/MTM
Mary Matthews/Studio Productions
Jim May

MICHAEL JACKSON

Another Part Of Me
Bad/Epic
Optimum Productions
Patrick Kelly

LITTLE RIVER BAND

Love Is a Bridge
Monsoon/MCA
Steve Priest/Priest Productions
Steve Hopkins

MEL McDANIEL

Henrietta
Now You're Talkin'/Capitol
Ken Brown/Mel McDaniel's Production, Inc.
George Bloom III

OLIVIA NEWTON-JOHN

The Rumor
The Rumor/MCA
Kate Thorne/MGMM
Brian Grant

THE SANDERS

Dancin' To The Radio
Into Every Life/Airborne
Mary Matthews/Studio Productions
Lee Johnson

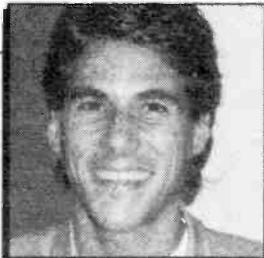
SIR MIX-A-LOT

Posse On Broadway
Swass/NastyMix



Queen King. EMI artist Evelyn "Champagne" King is caught during the shoot of her latest clip, for the single "Hold On To What You've Got" from the album "Flirt." The video was shot on location in London. The director was Brian Ward; Iain Brown produced for Midnight Films.

THE EYE



by Steven Dupler

EYE LIKE: Be sure not to miss one of the best remakes we've heard in a while: Island act Shriekback's new version of the K.C. & the Sunshine Band disco classic "Get Down Tonight." The clip is staged on a fake '70s nightclub set reminiscent of New York's Xenon and the Underground in their heyday, with various outlandishly attired extras discoing their way into the morning. Shriekback lead singer Barry Andrews—bald and bedecked in a long frock coat with lace gathered at his neck—gives the song a '90s take on the naiveté of a bygone era with all kinds of evil and nasty undertones that are the dark flip side to the sugary innocence of the original. A great video.

Virgin artist Hugh Cornwell's clip for "Another Kind Of Love" will be airing soon on MTV, but the bare breasts on the female Claymation model will be missing something—namely, their nipples. It seems that clay nipples were just a bit much for the MTV standards and practices committee. "After all," said one MTV executive, "if clay nipples are all right to show on TV, why not a clay penis or clay pubic hair?" Good point. It would never work. Come to think of it, that could explain a lot about why Gumby's voice was so high all those years...

ROCK'N'ROLL YOUR EYES: MTV and Dick Clark Productions should be pleased with themselves: By pooling what each company does best, the pair pulled off what we think is the best MTV Video Music Awards show to date. Those who have been in the audience for previous shows and remember the slow pacing and schedule overruns had to be impressed by the fact that this year's show ran just six minutes over schedule. The secret to this year's success story is simple: MTV concentrated on exciting graphics and visuals, a great stage set, and a strong musical lineup, leaving the nuts and bolts of the actual TV production to Clark's team of TV pros. Audience members were even treated to the disembodied voice of Clark himself as he counted down between sets and issued instructions to performers on stage from behind the scenes.

While he didn't exactly burn down the house, Arsenio Hall proved himself an affable, adequate

host, in much the same way he's done as a late-night-TV-talk-show MC. At the least, he avoided the nasty self-indulgence that marked his pal Eddie Murphy's host appearance a few years ago. (Although he was absent from the stage, Murphy did show up briefly this year for the after-show VIP party, reportedly hitting up MTV for 18 free passes, quite a few of which went to the unsmiling rack of meaty "Murphyguards" who flanked him as he passed through the Universal Studios lot where the affair was held.)

As for the winners, what can we say? We were pleased—and surprised—by Suzanne Vega's capture of the best-female-video award; unsurprised—and pleased—by Guns N' Roses' grab of the best-new-artist prize; and overwhelmed by the incredible response given to INXS. Of course, a few of our favorite nominees missed out completely, most notably XTC's "Dear God" and Bryan Ferry's "Kiss And Tell." The lack of support for U2 was also quite unexpected.

From our perspective, though, the highlight of the evening was Crowded House's live acoustic performance of "Better Be Home Soon," sung by the trio while standing among the audience seats. And Guns N' Roses, the only other act to perform a fully live set, gave the show a much-needed injection of crunching, badass rock'n'roll. Word had it backstage that Clark's sound man nearly fried both his eardrums when the decibel meters flew off the scale as the band kicked into "Welcome To The Jungle." Even normally jaded TV and print music journalists rushed to get out from behind the stage and up in front in order to watch the real thing, rather than settle for a pallid image on the TV monitors that had been set up for them.

Two more remarkable performances deserve mention. One is vocalist Bobby McFerrin's free-form rap/scat recitation of the rules and regulations for the video award balloting and voting procedures. Laughing much of the way through, McFerrin provided his own internal rhythm section as he improvised an incredible musical accompaniment while cold-reading the rules off a teleprompter in the audience. The other, Jody Watley's ingenious staging of "Some Kind Of Lover," in which she teased the crowd by faking her entrance with three silhouetted Watley look-alikes during the opening of the number. When Watley herself finally appeared, she shocked some with what appeared to be a new page-boy haircut. It was, of course, a wig that was doffed about a quarter of the way into the song.

In conclusion, a list of things some showgoers said they would have liked to have seen: 1) Cher's
(Continued on next page)

(Continued on next page)



Just Plain Folks. American folk music legends Pete Seeger, right, and Arlo Guthrie are shown in a scene from the one-hour Showtime special "An All-Star Tribute To Woody Guthrie And Leadbelly." The show premiered Sept. 17, with additional play dates slated for Tuesday (20), Sept. 26 and 30, and Oct. 8 and 11.

TNN Adds More Spice To 'VideoCountry'

NASHVILLE While the addition of new features to The Nashville Network's "VideoCountry" series will decrease the time available for airing current country music videos, it will amount to a cutback of no more than one video per program, according to C. Paul Corbin, TNN's director of programming.

Corbin contends that the record companies that vie for video spots on the popular series will gain in the long run because the new format will attract more viewers.

TNN has announced that beginning Sept. 19, "VideoCountry" will

have new sets and two new features: "The Flip Side," a behind-the-scenes look at the making of new music videos, and a six-minute nostalgia segment. The latter, produced by Jim Owens Productions, will cover country music from 1955-75.

Corbin adds that "VideoCountry" may be expanded from a half-hour to a full hour in April, but no final decision has been made on this yet.

"Based on the volume of videos that are available to us from the record companies," he concludes, "we don't feel we're hampering [their music video promotion] at all."

THE EYE

(Continued from preceding page)

navel; 2) more live, nonlip-synced performances; 3) a shorter Video Vanguard induction ceremony (Michael Jackson was honored interminably this year); 4) a complete list of anything that may possibly have been ingested by wild-man comedian Sam Kinison prior to his performance at the show.

VIDERATI FROM BOTH coasts took the opportunity afforded by the awards show to fete Island's Janet Kleinbaum on the occasion of her birthday at an outdoor party at Los Angeles restaurant the Cat And Fiddle. On hand for the evening were Epic's Steve Backer, Geffen's Peter Baron (does this man do nothing but go to parties?), MCA's Doug Cerrone, Warner Bros.' Laurel Sylvanus, Night Tracks' Giles Ashford, Capitol's Michelle Peacock, Geffen's Ka-

ren Sobel, MTV's Rick Krim, Barry Kluger, and John Cannelli, A&M's Emily Wittman, video promoter Celia Hirschman, members of hot new Atlantic act Winger, and a whole host of the not-quite-rich and hardly famous.

GO FOR THE DIAMONDS: The third annual Diamond Awards Festival has been set for Nov. 16-19 at the Sportpaleis in Antwerp, the Netherlands. The international event, which includes a videoclip competition, will feature 20 artists performing live before an audience of 20,000. Five clips will be nominated in each of 12 video categories. Three of the five nominees in each category will be selected via polling of 500 music industry pros from around the world and these will be then be awarded points in a questionnaire. The three videos receiving the most points in each category will then become finalists. Contact the Diamond Festival by telephone at 02-736-1010 in Brussels, Belgium; or by fax at 02-734-8816.

DEEPENING THE POOL: New York-based clip pool Rockamerica is increasing its programming depth. As of Sept. 1, the company has upped its monthly output from four to six hours and is also introducing two new compilation reels. One is a new monthly country tape, the other is an offshoot of Rockamerica's dance compilation that will specialize in urban material only. The regular dance reel, featuring less hardcore acts, will continue to be distributed as well.

NEW VIDEOCLIPS

(Continued from preceding page)

Gwen Yazzolino/Huskinson Productions
Brad Huskinson

HENRY LEE SUMMER

Hands On The Radio
Henry Lee Summer/CBS Associated
Craig H. Fanning
Jeff Zimmerman

STEVE WARINER

I Should Be With You
I Should Be With You/MCA
High Five Productions
Mike Sullivan

WET WET WET

Sweet Little Mystery
Popped in Sould Out/Uni
Luc Roeg/Vivid Productions
Andy Morahan

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p>ADDS</p> <p>Gardner Cole, Live It Up</p> <p>BUZZ BIN</p> <p>Shriekback, Get Down Tonight Siouxsie & The Banshees, Peek-A-Boo The Sugarbubs, Cold Sweat</p> <p>SNEAK PREVIEW</p> <p>Cinderella, Don't Know What You Got ('Til It's Gone)</p> <p>HEAVY</p> <p>Aerosmith, Rag Doll Bad Company, No Smoke Without Fire Pat Benatar, All Fired Up Peter Cetera, One Good Woman Cheap Trick, Don't Be Cruel Def Leppard, Love Bites Europe, Superstitious Guns N' Roses, Sweet Child O' Mine INXS, Never Tear Us Apart Michael Jackson, Another Part Of Me Joan Jett/Blackhearts, I Hate Myself For Loving You Huey Lewis & The News, Perfect World Kenny Loggins, Nobody's Fool (Performance Version) Bobby McFerrin, Don't Worry, Be Happy Midnight Oil, The Dead Heart Robert Palmer, Simply Irresistible Poison, Fallen Angel Scorpions, Believe In Love REO Speedwagon, Here With Me Rod Stewart, Forever Young Van Halen, When It's Love Steve Winwood, Don't You Know What The Night...</p> <p>ACTIVE</p> <p>Britny Fox, Long Way To Love Toni Childs, Don't Walk Away Phil Collins, A Groovy Kind Of Love Tommy Conwell/Young Rumblers, 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</p> <p>MEDIUM</p> <p>Rick Astley, It Would Take A Strong Strong Man Blue Zone U.K., Jackie Depeche Mode, Strangelove '88 The Fabulous Thunderbirds, Powerful Stuff The 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 Narada, Wild Thing Little Feat, Hate To Lose Your Lovin' Ziggy Marley & The Melody Makers, Tumblin' Down New Edition, If It Isn't Love Reckless Sleepers, If We Never Meet Again Salt-N-Pepa Featuring E.U., Shake Your Thang Joe Satriani, Always With Me, Always With You Henry Lee Summer, Hands On The Radio Transvision Vamp, Tell That Girl To Shut Up Vinnie Vincent Invasion, Love Kills Vixen, Edge Of A Broken Heart Winger, Madalaine Neil Young, Hey Hey</p> <p>BREAKOUTS</p> <p>Every Angel, All About Eve 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 Robert Cray, Don't Be Afraid Of The Dark Cruise Control, No Condom No Sex Joanna Dean, Ready For Saturday Night Frozen Ghost, Round And Round Hunters And Collectors, Back On The Breadline King's X, Shot Of Love Holly Knight, Heart Don't Fail Me Now New Frontier, Under Fire Primitives, Crash Psychedelic Furs, All That Money Wants Rock City Angels, Deep Inside My Heart</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p> <p>ADDS</p> <p>Al Stewart, King Of Portugal Was (Not Was), Spy In The House Of Love</p> <p>NOUVEAUX</p> <p>Bob Dylan, Tangled Up In Blue</p> <p>POWER</p> <p>The Beach Boys, Kokomo Phil Collins, A Groovy Kind Of Love Taylor Dayne, I'll Always Love You Glenn Frey, True Love Huey Lewis & The News, Perfect World</p> <p>HEAVY</p> <p>Rick Astley, It Would Take A Strong Strong Man Basia, Time And Tide Breathe, How Can I Fall Peter Cetera, One Good Woman Bobby McFerrin, Don't Worry, Be Happy Steve Miller, Ya Ya Sade, Nothing Can Come Between Us UB40, Red, Red Wine</p> <p>MEDIUM</p> <p>Joan Armatrading, Living For Your Love George Benson, Let's Do It Again Boy Meets Girl, Waiting For A Star To Fall Toni Childs, Don't Walk Away Robert Cray, Don't Be Afraid Of The Dark Giant Steps, Another Lover Johnny Clegg & Savuka, Take My Heart Away Kenny Loggins, Nobody's Fool Kylie Minogue, The Loco-Motion Olivia Newton-John, The Rumour Boyz Scaggs, Cool Running The Four Tops, Indestructible Steve Winwood, Don't You Know What The Night...</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p> <p>ADDS</p> <p>Prince, I Wish You Heaven Cameo, You Make Me Work Bootsy Collins, Party On Plastic Vanessa Williams, He's Got The Look Burrell, I Really Like Was (Not Was), Spy In The House Of Love S-Express, Superfly Guy By All Means, I'm The One Who Loves You</p> <p>HEAVY</p> <p>Jeffrey Osborne, She's On The Left Michael Jackson, Another Part Of Me Tony/ToniTone!, Born Not To Know Teddy Pendergrass, 2 A.M. Salt-N-Pepa Featuring E.U., Shake Your Thang Bobby McFerrin, Don't Worry, Be Happy Kool Moe Dee, No Respect Sade, Nothing Can Come Between Us New Edition, You're Not My Kind Of Girl Bobby Brown, My Perogitive Karyn White, The Way You Love Me Deniece Williams, I Can't Wait</p> <p>MEDIUM</p> <p>Tracy Chapman, Fast Car Evelyn "Champagne" King, Hold On George Benson, Let's Do It Again Kool & The Gang, Rags To Riches Freddie Jackson, Nice 'N' Slow Ready For The World, My Girl Good Question, Got A New Love George Michael, Monkey Eric B. & Rakim, Follow The Leader The Four Tops, Indestructible Paula Abdul, The Way That You Love Me Billy Ocean, Tear These Walls Down Loose Ends, Mr. Bachelor</p>
<p>RECORDED & GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> <p>CURRENT</p> <p>The Fat Boys, Are You Ready For Freddy? Schoolly D, No More Rock N' Roll Eric B. & Rakim, Follow The Leader Kool Moe Dee, No Respect Narada, Wild Thing Guns N' Roses, Sweet Child O' Mine Aerosmith, Rag Doll Van Halen, When It's Love Def Leppard, Love Bites Westworld, Sonic Boom Boy Prince, Glam Slam Big Audio Dynamite, Just Play Music INXS, Never Tear Us Apart Climie Fisher, Rise To The Occasion George Harrison, Got My Mind Set On You George Harrison, This Is Love Dan Reed Network, Get To You Dan Reed Network, Ritual Pat Benatar, All Fired Up Boyz Scaggs, Cool Running Little River Band, Love Is A Bridge Olivia Newton-John, The Rumour</p>	<p>ADDS</p> <p>Breathe, How Can I Fall Jeffrey Osborne, She's On The Left Johnny Clegg & Savuka, Take My Heart Away Jane Wiedlin, Inside A Dream Bobby Brown, Don't Be Cruel (12" Video Remix) Kim Wilde, You Came Primitives, Crash Depeche Mode, Strangelove '88</p> <p>HEAVY</p> <p>UB40, Red, Red Wine Taylor Dayne, I'll Always Love You Huey Lewis & The News, Perfect World Kenny Loggins, Nobody's Fool Midnight Oil, The Dead Heart New Kids On The Block, Please Don't Go Girl Robert Palmer, Simply Irresistible Bobby McFerrin, Don't Worry, Be Happy Cheap Trick, Don't Be Cruel Joan Jett/Blackhearts, I Hate Myself For Loving You Guns N' Roses, Sweet Child O' Mine New Edition, If It Isn't Love Bobby Brown, Don't Be Cruel Def Leppard, Love Bites Rick Astley, It Would Take A Strong Strong Man Van Halen, When It's Love Peter Cetera, One Good Woman</p>	 <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p> <p>ADDS</p> <p>Freddie Jackson, Nice 'N' Slow Kim Wilde, You Came Cheap Trick, Don't Be Cruel Vixen, Edge Of A Broken Heart Steve Winwood, Don't You Know What The Night... Frozen Ghost, Round And Round Melissa Etheridge, Bring Me Some Water Bad Company, No Smoke Without Fire Hunters And Collectors, Back On The Breadline</p> <p>POWER</p> <p>Robert Palmer, Simply Irresistible Kenny Loggins, Nobody's Fool Rick Astley, It Would Take A Strong Strong Man Taylor Dayne, I'll Always Love You Peter Cetera, One Good Woman Bobby McFerrin, Don't Worry, Be Happy New Edition, If It Isn't Love Joan Jett/Blackhearts, I Hate Myself For Loving You George Michael, Monkey New Kids On The Block, Please Don't Go Girl UB40, Red, Red Wine Information Society, What's On Your Mind Glenn Frey, True Love</p>
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p> <p>CURRENT</p> <p>Randy Van Warmer, Where The Rocky Mountains... Rodney Crowell, I Couldn't Leave You If I Tried Rosanne Cash, Runaway Train Jo-El Sonnier, Tear-Stained Letter The Oak Ridge Boys, Gonna Take A Lot Of River Steve Wariner, I Should Be With You The Whites, It's Not What You Know Tanya Tucker, Strong Enough To Bend Lionie Mack, Too Rock For Country... Michael Johnson, That's That Kenny Rogers, When You Put Your Heart In It Foster And Lloyd, What Do You Want From Me This... Reba McEntire, I Know How He Feels Eddie Rabbitt, The Wanderer Charley Pride, Where Was I Karen Taylor-Good, Come In Planet Earth Dwight Yoakam & Buck Owens, Streets Of Bakersfield Reba McEntire, Sunday Kind Of Love Neil McGoy, That's How Much I Love You Ricky Skaggs, Thanks Again</p>	<p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p> <p>ADDS</p> <p>Breathe, How Can I Fall Jeffrey Osborne, She's On The Left Johnny Clegg & Savuka, Take My Heart Away Jane Wiedlin, Inside A Dream Bobby Brown, Don't Be Cruel (12" Video Remix) Kim Wilde, You Came Primitives, Crash Depeche Mode, Strangelove '88</p> <p>HEAVY</p> <p>UB40, Red, Red Wine Taylor Dayne, I'll Always Love You Huey Lewis & The News, Perfect World Kenny Loggins, Nobody's Fool Midnight Oil, The Dead Heart New Kids On The Block, Please Don't Go Girl Robert Palmer, Simply Irresistible Bobby McFerrin, Don't Worry, Be Happy Cheap Trick, Don't Be Cruel Joan Jett/Blackhearts, I Hate Myself For Loving You Guns N' Roses, Sweet Child O' Mine New Edition, If It Isn't Love Bobby Brown, Don't Be Cruel Def Leppard, Love Bites Rick Astley, It Would Take A Strong Strong Man Van Halen, When It's Love Peter Cetera, One Good Woman</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p> <p>HEAVY</p> <p>Rosanne Cash, Runaway Train Skip Ewing, I Don't Have Far To Fall Tanya Tucker, Strong Enough To Bend Dwight Yoakam & Buck Owens, Streets Of Bakersfield The Oak Ridge Boys, Gonna Take A Lot Of River The Judds, Give A Little Love Desert Rose Band, Summer Wind Jo-El Sonnier, Tear-Stained Letter Eddie Rabbitt, The Wanderer Robin Lee, Shine A Light On A Lie Foster And Lloyd, What Do You Want From Me... Restless Heart, Bluest Eyes In Texas Michael Johnson, That's That Rodney Crowell, I Couldn't Leave You If I Tried Steve Wariner, I Should Be With You Kenny Rogers, When You Put Your Heart In It Keith Whitley, Don't Close Your Eyes Ricky Van Shelton, I'll Leave This World Loving You</p>

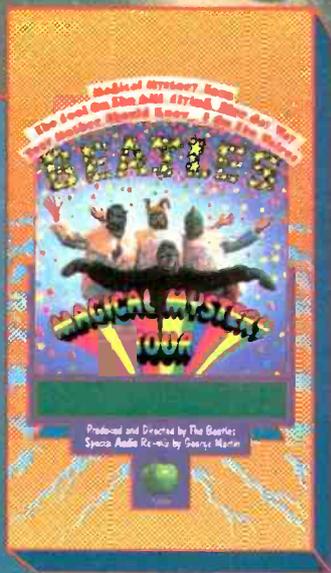
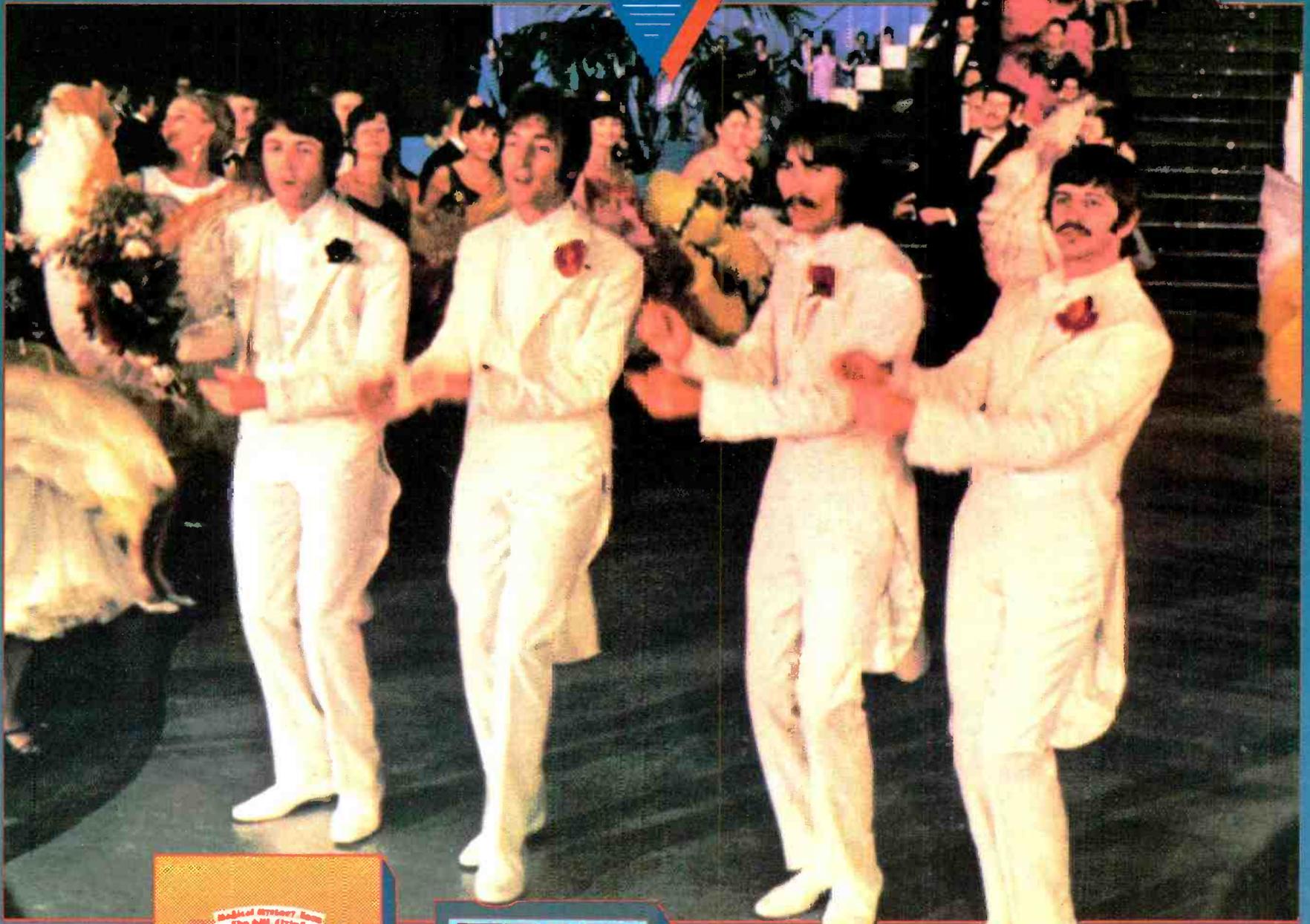
The Original
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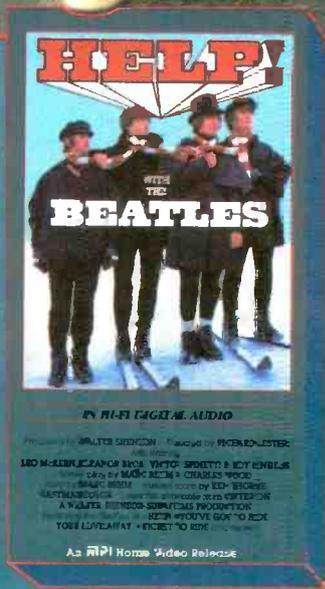
The Beatles Classics

On Home Video, Priced To Sell...

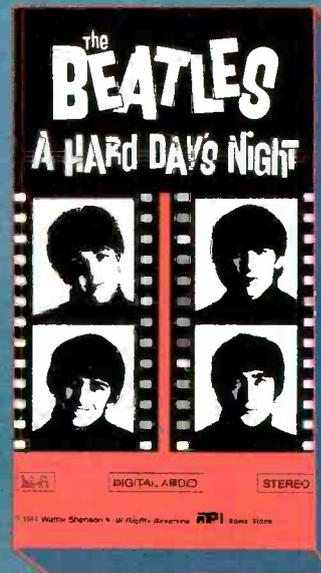
\$29⁹⁵
Sugg. List



MP 1538
Produced & Directed by The Beatles
Special Audio Re-mix by George Martin
©1967 Apple Films, Ltd.



MP 1342
Produced by Walter Shenson
Directed by Richard Lester
©1965 Walter Shenson & Subafilms Ltd.



MP 1064
Produced by Walter Shenson
Directed by Richard Lester
©1964 Walter Shenson



Apple

An MPI Home Video Release

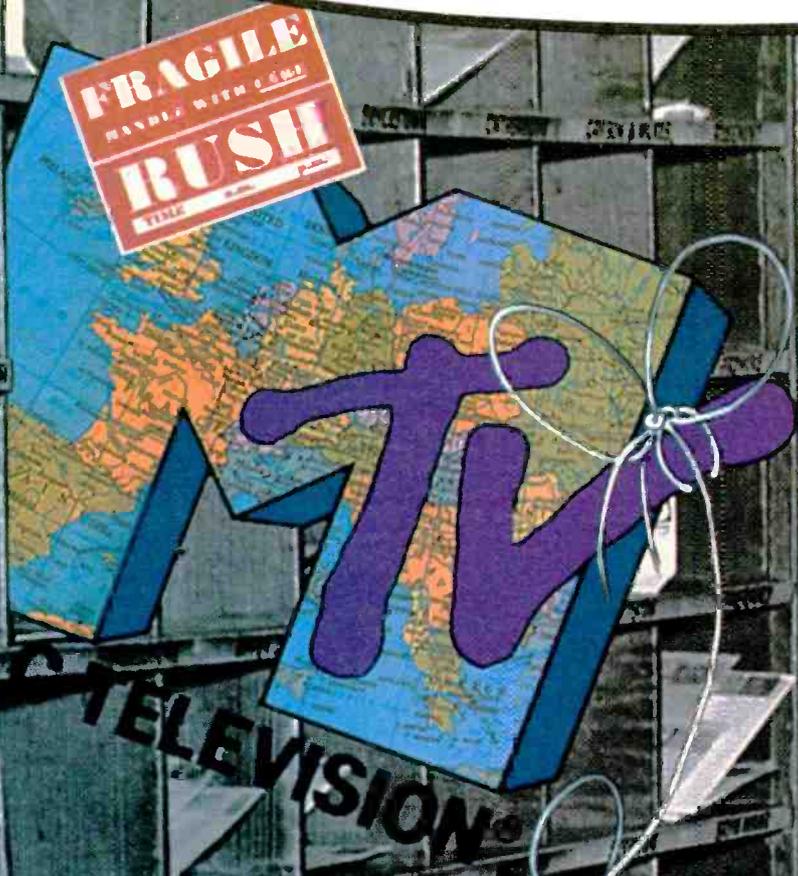
Contact your MPI representative
or your local distributor
for special
Beatles P.O.P. materials.

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- Ireland
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MUSIC RETAIL: Price-Powered Sales Surge Convinces Chains that Best Days Are Ahead

Most U.S. retailers have a "you ain't seen nothing yet" attitude about compact disks. In fact, most continue to be amazed by the ratio of CD sales in view of a still fairly flat player penetration level some estimate around 12% of American households.

"We're seeing CD become 25%-30% of our total prerecorded music sales," says Harold Guilfoil, buyer at 50-store Disk Jockey, Owensboro, Ky. "It can only improve. There is a lot of varied pricing now for the consumer. It's no longer a \$15-\$16 album, you're seeing \$12, \$13 for frontline," Guilfoil goes on, only tempering his enthusiasm to note that CD still has to win its place in genres like black and country.

"We'll see a Randy Travis come into our top 10 CDs," he says, hurrying to explain that Travis is more of a crossover country artist. "You still don't see CD sales in country and black, but it will change. We didn't see it in heavy metal a while back. Now we do."

One more area where CD still has room to grow is in independent labels. "The devaluation of lower prices by the majors have made it a little tough on the indies," Guilfoil declares.

A possible negative for CDs at retail has been theft. "You have theft with anything if it's not watched. We train our staff. We try to have them out there on the floor helping people and," adds Guilfoil, "watching them."

The price changes since the first of the year have represented one of the greatest challenges for retailers, according to Ned Berndt, VP at six-unit Q Records & Video, Miami, and a board member of the industry trade group National Assn. of Recording Merchandisers (NARM).

With first one label and then another reducing the prices on one category and then the next, it became confusing. More problematical, until just recently retailers could never be sure certain lower price points were permanent. "We maintained shelf price [by artist] at \$15.98 but we have a discount section" where often the same \$15.98 priced album can be found with prices starting as low as \$6.99. "We know it is effective because we continually find large quantities of the higher-priced CDs customers leave when they see the lower price."

Two strong factors buoying CD's future "are the lower cost for developing artists and the CD single," says an enthusiastic Berndt. On the down side, Berndt would still like to see a better margin on CD, "40% if you can get it," he says, quickly adding often the competition in the record business prevents it as much as the lower margin generally on CD.

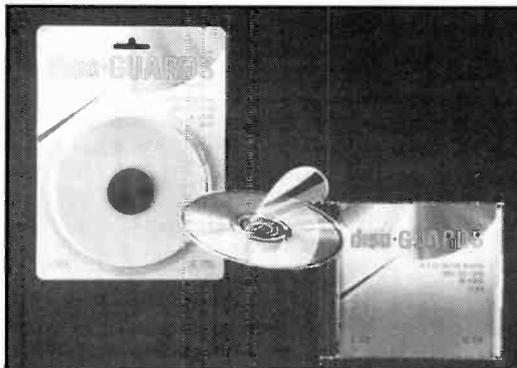
Margin becomes a critical factor when the exponential effects of CD is seen refracted in the larger chains. Speaking of the larger webs is Wall Street analyst Keith Benjamin, analyst for Silberberg Rosenthal Co. "I believe Musicland's [CD sales average] is near or slightly above the industry average at about 30%. My understanding is that Transworld and Sound Warehouse are still slightly below average. Spec's is a bit above average. I would guess that Warehouse is still above average, having reported CD sales as 13% of its music sales for the year ending April 30, 1988. Lieberman's

(Continued on page C-22)



Pioneer's DEX-M300 and CDX-M100 AM/FM CD Changer System for the car allows users to program up to 512 selections.

Disc Guards Co.'s Compact Disc-Guards protective "scratch" shields for CDs come in reusable Shape Lift Lock jewel box.



Beaming in on CD Accessories that Conceal and Reveal

As the compact disk player population grows, so does the accessory field. Among the more exotic accessories is a new AM/FM CD Changer system for the automobile (models DEX-M300 and CDX-M100) from Pioneer. The changers are designed so the user can remove the face plate containing the control panel from the dashboard when leaving the car and carry it in his or her pocket. Without the attached face plate it is impossible to tell there is a CD player in the car which Pioneer says will help deter thefts.

As an add-on, the control face can be affixed to and removed from a wired remote controller extension kit which can be passed among car passengers to make listening selections. The changers also boast extensive programming memory, allowing users to pre-choose up to 32 tracks per magazine to a maximum of 16 magazines for a grand total of 512 programmed selections. Suggested list: DEX-M300 \$500; CDX-M100 \$670.

The advent of the 3-inch compact disk, or CD-3, brings with it the CD Disc Adapter from Discwasher. The rings are designed to eliminate the problem of fitting the new 3-inch compact disk singles to standard 5-inch CD players. Made of sturdy impact-resistant plastic, the adapter is strong yet gentle enough to firmly and safely support a 3-inch CD single inside a standard CD player transport. Each package comes with two adapter rings at a suggested list of \$2.99.

Also from Discwasher is the CD-1 Compact Disc Cleaner Kit containing cleaning fluid, pad and grooming brush for a suggested list of \$19.95. Similar cleaning kits are available

(Continued on page C-18)

VIDEO RETAIL: CD Puts Gleam in Eyes of Dealers Growing Toward Total Entertainment

There's a school of merchandising thought that video specialty stores will inevitably back into CD when CD video takes off, but a lot of video retailers aren't waiting around. Neither are wholesalers, who have been putting video stores in the CD business for more than two years.

"It's just exploding," says Jeff Moskow, CD sales manager at Schwartz Bros., perhaps the most aggressive one-stop aiming at video stores with CD. Schwartz set up West Coast Video after that chain made a try at doing its own CD. "They have CD in four company-owned stores and in three franchises. That doesn't sound like much but it's just the beginning. And they're making money on CD," beams Moskow.

Across the country the story is not the same. Various video specialty store operators have tried CD and backed away. Or have hit a wall.

Out in Los Angeles, 15-unit 20/20 Video has experimented with CD in three of its stores. It has been an ambitious and aggressive test. In the chain's flagship store in Marina del Rey, Massoud Shabahang explains how 18 waterfall bins each holding 240 pieces was once 24 bins. The product hits customers right in the face occupying prime-center store space and displayed in attractive yellow fixtures 20/20 had custom designed. "It's taking up 25% of our space and returning only 10% of our volume," he says disappointingly. "We tried it two years ago because they said there was a shakeout coming. Our people are movie people. They are not music people," says Shabahang, indicating CD is not long for 20/20 Video (one store was renamed 20/20 Video & Music).

The problem of store personnel not being familiar with the product is the main problem of video stores trying CD. "If all you have is a movie person, forget it," says Moskow, "it's not going to happen." Moskow also emphasizes how the buyer at the video store has to understand music and ideally have experience. He points to buyer John Friedman at West Coast, who was once buyer for the Sound Odyssey chain owned by Richman Bros. Records, in suburban Philadelphia.

West Coast has 4,000-5,000 pieces in its company-owned stores, slightly less in franchised outlets. "They are selling at basically \$12.99. This isn't bad on average cost \$11.70 frontline, but where they are making money is with the various lower priced product from \$9 cost on up. They're keeping the price at \$12.99."

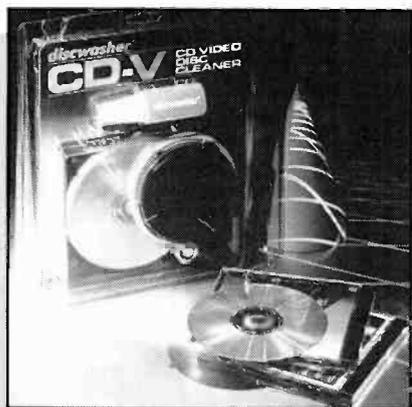
Moskow says by year-end, American Home Theater, another Philadelphia chain, will have six stores with CD.

According to Moskow and others, video stores have a built-in edge. "They have the repeat customer base. You don't just go in a video store and leave. You have to come back and return the movie. That's two trips you walk past the CDs."

However, this works two ways. "A music customer will come in for a specific title. If it's the new INXS and you don't have it, he or she will leave. But with a video you don't have chances are they will rent something else."

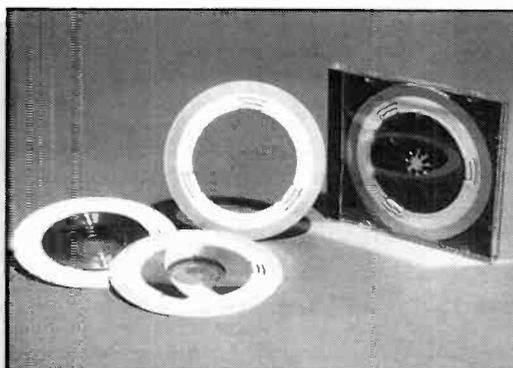
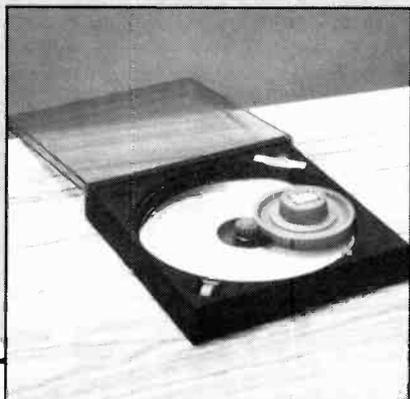
Some video store owners are nevertheless wary about CD. Among those carefully experimenting are Joseph Takakoli and Abi Cohen at their five Movies & More also in Los Angeles

(Continued on page C-24)



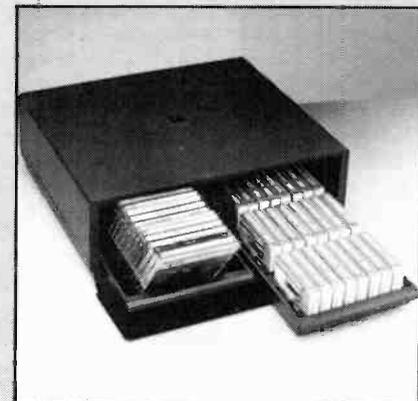
Discwasher's CD Video Disc Cleaner.

Bib's radial cleaning Compact Disc Cleaner.



Pfanstiehl's new CD Adapter alone, in the jewel box and with CD inserted in the adapter. Suggested list price is \$1 each in bulk, \$2.19 each packaged in a jewel box.

Certron's Amalfi Smartbox.



Nippon Columbia Co., Ltd., Tokyo, Japan

JAZZ ON DENON:



"THE RITZ"
CD:CY-1839 CASSETTE:CC-22



ELIANE ELIAS, "CROSS CURRENTS"
CD:CY-2180*



BOB BERG, "SHORT STORIES"
CD:CY-1768. CASSETTE:CC-21

STEVE KHAN ROB MOUNSEY
LOCAL COLOR



STEVE KHAN/ROB MOUNSEY, "LOCAL COLOR"
CD:CY-1840**



UNCLE FESTIVE, "YOUNG PEOPLE WITH FACES"
CD:CY-2135. CASSETTE:CC-25



BENNY GOLSON/FREDDIE HUBBARD, "STARDUST"
CD:CY-1838. CASSETTE:CC-23

ACCESSORIES

(Continued from page C-17)

for 5-inch, 8-inch and 12-inch CD-V.

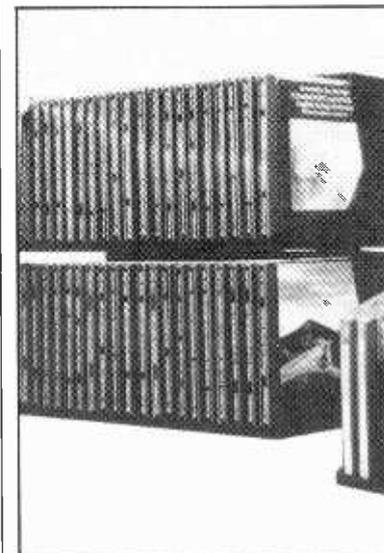
Certron debuts the Amalfi Smartbox, a versatile storage system featuring interchangeable inserts for compact disks, audio and video cassettes and floppy disks. The Smartbox comes with a full complement of patented drawer inserts that allow users to easily mix and match CDs, tapes and diskettes in any combination within the same drawer. As storage needs change, the supplied inserts can be quickly re-configured.

The Smartbox boasts a steel-reinforced frame that allows a compact disk player, tape deck, VCR or television to be securely placed on top, and has the single-media capacity of 34 compact disks, 48 audio cassettes, 24 VHS or Beta videocassettes, or 42 5-1/4-inch computer diskettes. Suggested retail: \$69.95.

Case Logic offers a stylish line of solid oak storage cabinets for 5-inch compact disks in two configurations: the 30 disk storage unit (model OCD30) and the 60 disk storage unit (model OCD60). Both units can either be placed on shelves, stacked on top of one another, or wall-mounted for added convenience. Each unit contains eight slots that will accommodate double CDs. Suggested list: OCD30 \$29.95, OCD60 \$39.95.

Recoton Corporation has created a special shock-absorbing mounting bracket designed to handle the rigors of in-car portable compact disk applications. The CD-23 mounting bracket, featuring a cushioned shock-absorbing platform, permits non-skip play over any road condition. Designed for fast installation, the bracket may be mounted on top of the car dash, under the dash, or on a center console. Adjustable top and side brackets assure tight fit for safe transport. All portable CD players will fit the mount. Suggested list: \$22.95.

(Continued on page C-20)



Bib Audio/Video Products' A-611 quality-plastic interlocking CD storage system. Each unit holds 10 CDs in their jewel boxes, utilizing a "touch release" method for accessing CDs when needed. Suggested list per unit: \$4.59.

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ACCESSORIES

(Continued from page C-18)

Also from Recoton is the innovative Compact Disc Stereo Adapter (model CD20) which allows users to play a portable compact disk player through a car's existing stereo cassette system. One end of the adapter—shaped like an audio cassette—is inserted into the tape deck in normal fashion along with a plug that connects to the portable player's headphone jack. Once attached, the portable compact disk player can be heard through the car's existing speaker system with no additional wiring. Suggested list: \$29.99.

Expanding their range of CD products, **Bib Audio/Video Products** introduced the Bib A-611, an interlocking compact disk storage system. Each unit will hold 10 compact disks in their jewel boxes, utilizing an ingenious "touch release" method which holds the CDs in position until needed. Suitable for wall or shelf mounting, the units are molded in a high quality ABS plastic material. Suggested list: \$4.59.

Bib has also automated the cleaning of compact disks with its Compact Disc Cleaning System, model A-616. The cleaner is designed of a specially molded and cushioned tray on which the compact disk is placed. One quick spray from the cleaning fluid applicator is applied over the disk. To clean the disk thoroughly, a chamois-covered cleaning pad wheel between the center gear and outer rim rotates clockwise approximately 10 times. An ejection device removes the cleaned CD without the user having to touch the disk. Suggested list: \$14.95.

New from **Univenture** is the CD Binder. Sort of a "photo album" for compact disks, the CD Binder will hold 40 CDs in a compact binder which can be stored on a shelf on next to the player. About the size of a standard record album, each plastic insert page will hold three CD-5s or nine CD-3s. Suggested list: \$17.95.

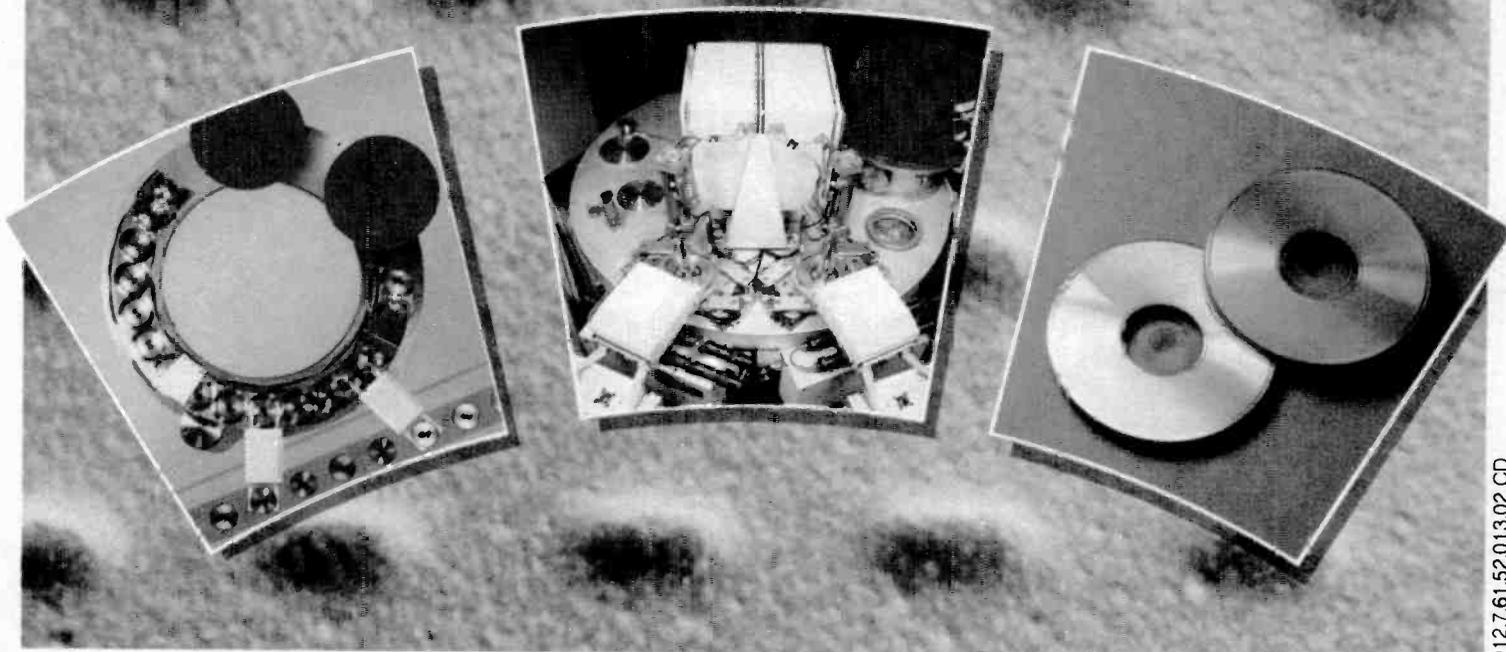
KEN JOY



Signet's point-of-purchase counter-top display for the SK315 Automatic Wet/Dry Compact Disc Cleaner features a securely-mounted operating unit with AC adapter. The actual cleaner retails for about \$60.

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MANUFACTURING

(Continued from page C-16)

Production capacity: figures not available. Operating percentage of capacity: figures not available. Suppliers: Not disclosed.

ATLANTA PRECISION MOLDING, 2475 Meadowbrook Parkway, Deluth, Ga. 30136, (404) 497-0044. Product: jewel boxes. Production capacity: Not disclosed.

GENERAL ELECTRIC, Plastics Headquarters, 1 Plastics Ave., Pittsfield, Mass. 01201. Contact: Joe Grandy 413-448-7110. Product: polycarbonate. Plant locations: Mt. Vernon, Ind., Burkville, Ala. Production capacity: Not disclosed.

MAXELL AMERICA, INC., 1400 Parker Road, Conyers, Ga. 30307. Contact: Jerry Ginelli, 800-533-2836. Product: jewel boxes.

MOBAY CORP., (a Bayer USA, Inc. Co.), Pittsburgh, Pa. 15205. Contact: Dr. Hartmut Loewer, project leader/optical disk market. 800-662-2927. Product: polycarbonate. Production capacity: Not disclosed.

TECHNAPLAS, 963 Industrial Park Drive, Marietta, Ga. 30062. Contact: Steve Bass, president/CEO 404-425-0339. Product: jewel boxes. Production capacity: 20 million annually. Operating percentage of capacity: 100%.



Citizen's CBM 777 portable CD player. Suggested retail: \$169.

MUSIC RETAIL

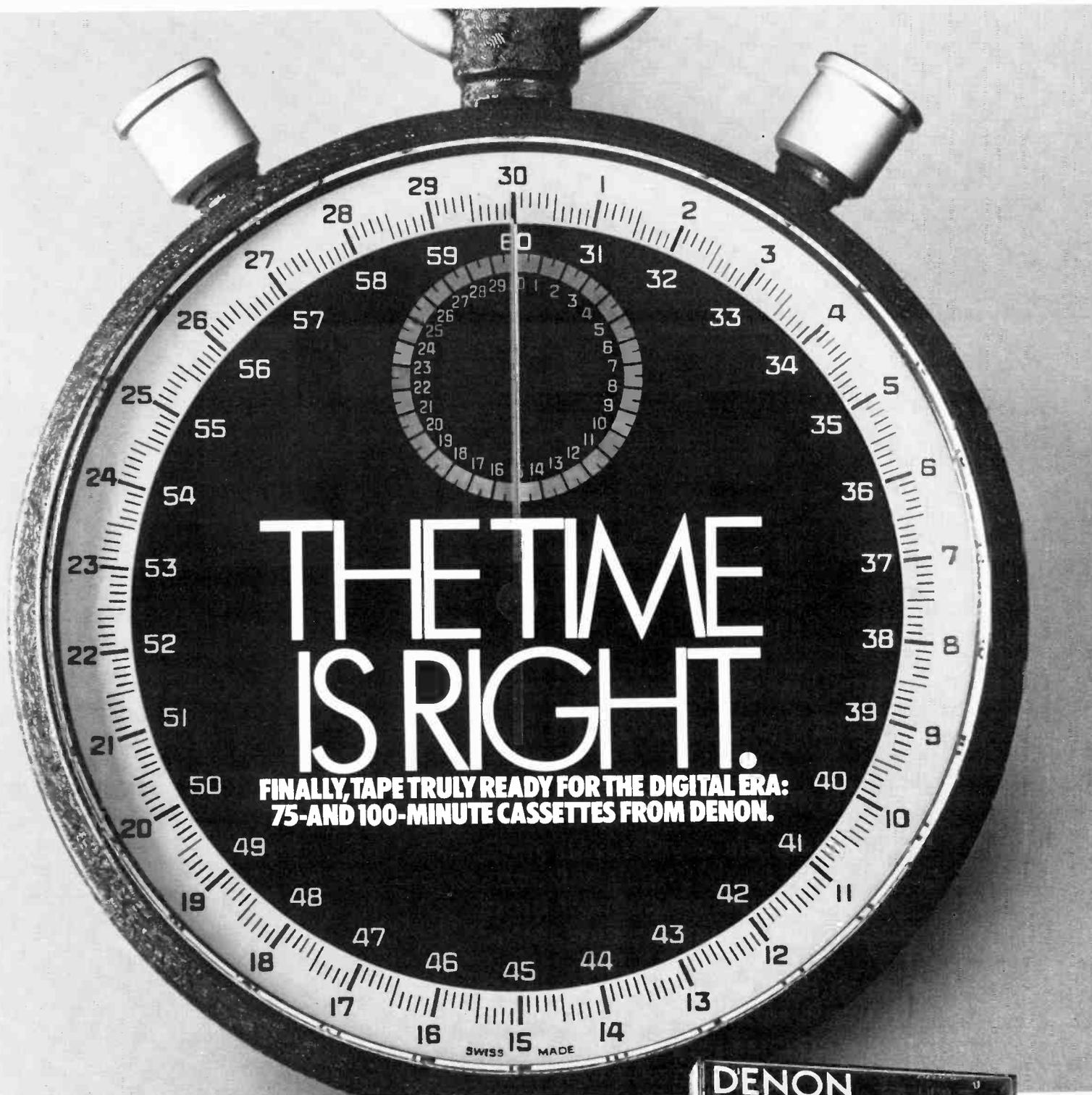
(Continued from page C-17)

CD sales are running at over 12%," adds Benjamin, noting that "CD is not yet a mass merchandiser item. You couldn't see that better reflected than in the Lieberman average. It will be another two-three years."

All the same, the increasing sales of CD for the major chains and mass-merchandise racks finds Benjamin saying, "All the margin trends have been positive. To a large extent, store expansion the past two-three years has tended to mask the impact of CD."

With a lot of the staggering expansion out of the way, particularly as the combo chains upgraded for the enormous impact of video, the CD is being seen in a truer light.

"CDs sell at a higher dollar. The overhead will be a smaller percent of that than cassette," explains Benjamin, creating a bottom-line effect that is good news for specialty retail analysts. "SG&As are lower, relatively, we haven't seen a big negative from CD."

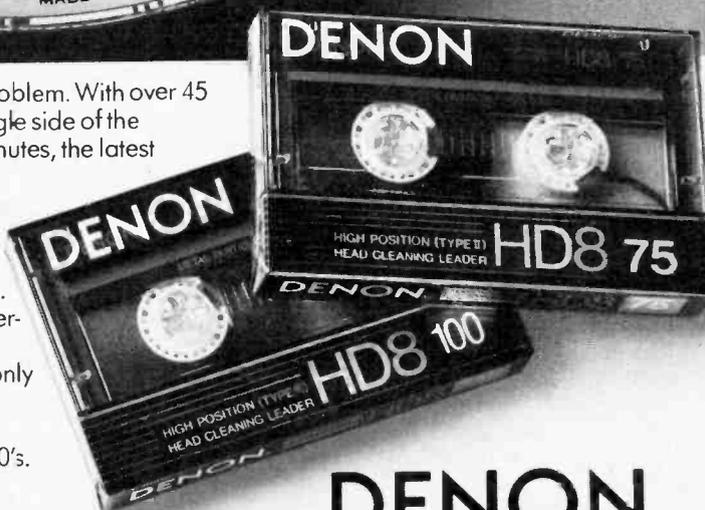


The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60!

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VIDEO RETAIL

(Continued from page C-17)

les. So far, they have just added CD in one store, an upscale Beverly Hills outlet.

On the other hand, there's Michael Salomon, a video dealer for seven years in Howell, N.J. He has been carrying CDs in two of his four Camera Video Showplace stores for two years and is very enthusiastic. "We have around 800 CDs," he says of the two outlets, both certainly large enough at 5,700 and 6,800 square feet respectively.

Larger stores, more specifically the superstore, is yet another industry trend favoring the CD in the video environment. When Ronald Kuntz opened his new superstore in the Chicago suburb of Naperville, he put in 2,000 CDs. "We're also adding laserdiscs," he says, indicating that from once being a video specialty oriented retailer, Kuntz, like others, now wants to be more of a total home entertainment retailer.

One more factor that will find more and more CDs in video stores is that CD is a sell-through product. Video specialty stores are discovering the sell-through market in video. Once you're selling in addition to renting it's much easier to add new product categories.

What better than CD, "the hottest new product there is," exclaims Moskow. "And look at the potential. They're saying CD player penetration is only 10% of households. Yet it went from 53 million to 102 million units last year and was enough to put the music industry over the \$5.2 billion mark. The potential is colossal."



Case Logic's solid oak storage cabinets for 5-inch CDs come in 30- and 60-disk units that can be stacked, shelved or wall-mounted. Suggested list: \$29.95, \$39.95.

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COMPACT DISK

CD-3

(Continued from page C-4)

dard single on a CD-3 single. "It's best to keep it simple and not confuse the consumer by placing a different "B" track with the "A" track of the original single. We're trying to tell the buyer that the CD-3 is just a different format in which to buy singles, and we're just selling our music in whatever form they would like it in."

CBS has only recently tested the waters with a compilation maxi-single CD-3 of Bruce Springsteen containing a previously unreleased acoustic version of "Born to Run," along with "Tougher Than the Rest," "Be True," and "Chimes of Freedom." For the most part, however, the label plans to only release singles of its superstar product from acts like Michael Jackson, Terence Trent D'Arby, Rosanne

Cash, Cyndi Lauper and others. "We're being very selective until we see a really strong consumer buying pattern," says Shulman. "It's just a little too early to tell how the format is going to do overall."

Capitol's Dennis White says that the label's strategy is to break new artists in the CD-3 format via a single, and then move them up to digital mini-LPs. "We broke Peter Blakeley that way," says White, adding the label has future plans to break a variety of new artists in similar fashion. "It gives record buyers a chance to sample a new act without a big cash outlay." Capitol is also planning fall releases in the format for some of its more profitable acts like Duran Duran, Robert Palmer and Poison.

While most labels voice commitment to CD-3, many say that the Christmas-selling season will really tell the format's future. "We're committed to it," says Kenny Hamlin, VP sales for Elektra/Asylum. "We try to get involved with all the new technology."

Hamlin feels the 3-inch format will see a meteoric rise in popularity as soon as Sony begins the fall campaign for its ultra-portable "PocketMan" which is primarily intended to play CD-3s, and will literally fit into a pocket. "Once people see how portable the format is I believe it will really take off."

What needs to happen before then, many say, is a standardized approach to packaging (see page

C-16) and marketing. "The main thing is to make the consumer aware that the format even exists," says Jody Raithel, national director of product development at WEA. "The cassette single was a very familiar struggle for us," he says, adding, "but we had the advantage of already having fixtures in place to hold product. With CD-3, we don't."

Raithel sees the biggest obstacle is where to put the product in the stores. "There needs to be a consistency with retailers on where the product is placed so consumers know exactly where to look for new releases each time they're in the store," he says. "Right now CD-3 is placed everywhere from album bins to counter-tops."

Raithel eyes the CD-3 as an excellent draw to get new customers into the stores, and the opportunity to offer music at another—possibly, more attractive—price point that will appeal to a different set of demographics than would normally visit a record shop. Both Raithel and WEA's executive VP of marketing development, Russ Bach, see CD-3s being strong with rock and jazz music, while cassettes remain the domain of heavy metal. "Country is an unknown at this point," says Bach. "When the industry went from 8-track to cassette, country music was slow to catch up. Whether or not that's the case in this new digital format is yet to

(Continued on opposite page)

A Billboard Spotlight



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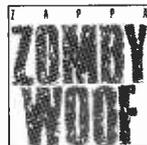
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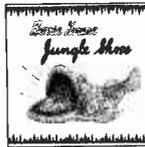
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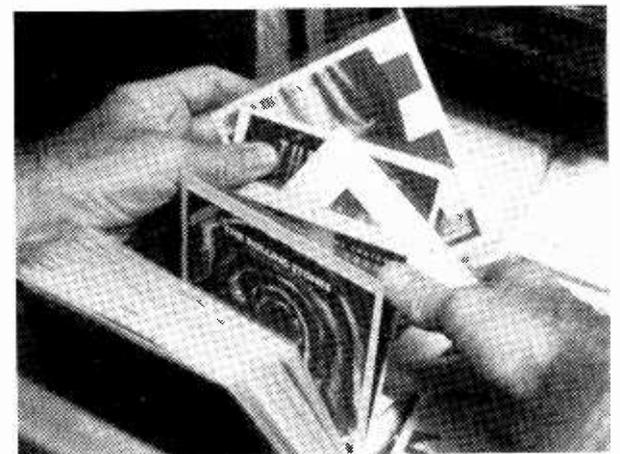


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CD-3

(Continued from opposite page)

be seen."

While the RIAA has standardized a logo to appear on all CD-3 packaging as well as outlines for packaging sizes—3 x 7 for CD-3 singles and 3-inch x 12-inch for maxi-singles and mini-LPs—many record label execs (and some packaging manufacturers) would like to see the packaging more in line with the size of the product in both 3-inch and 5-inch.

"A standard hasn't really been established yet and I'd like to see a smaller package gain acceptance," says Amelia Haygood, president of Delos International, a jazz-oriented label. "The 6 x 12 boxes for 5-inch CDs have become standard only as an accommodation to retailers who want to put the product into their existing album bins without the need for extra fixtures," she adds, noting that if security were really a factor, then cassettes would be sold the same way.

"We would like to market a package just large enough to hold the jewel box of the 5-inch and the 3-inch, but we're not going to go it alone," Haygood adds, saying she'd like to see all packaging no larger than six inches deep. Haygood lays claim to the first CD-3 retail product to be sold in the marketplace—"2001: A Sonic Odyssey"—which she says has sold 150,000 copies to date. (Average sales for CD-3 have been 2,000 to 3,000 units according to various label executives). Since then, Delos has introduced a line called "Pocket Classics" which are 22-minute excerpts of various classical music works that the label is cross-promoting with the Tower Record chain.

Many labels like Delos are discovering the CD-3 to be an excellent way to market catalog product that might not otherwise find a home on disk—vinyl or otherwise. "We view it as an alternative format for artists who have had only one or two hit songs," says Brian Schuman, VP production for Rhino Records. "Where there wouldn't be interest in an entire album full of material by some artists, there is a tremendous amount of interest in the two or three hits they did have which are no longer available on records or tapes."

Schuman says Rhino is aggressively pursuing the release of "oldies" on CD-3, citing encouraging sales of 20,000 units per title by such artists as the Beach Boys, Frankie Valli & the Four Seasons and Ritchie Valens.

Likewise at DMP, a budding jazz-oriented compact-disk-only label founded in 1982, president Tom Jung has found a successful market in releasing catalog titles in CD-3. DMP has recently released a free CD-3 maxi-single sampler called "A Touch Of DMP" containing "Bring On The Night" by the Thom Rotella Band, "Funtime" by Warren Bernhard, "Facing East" by Manfredo Fest and "Sideman" by Flim & the BB's.

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SILVER DISK

(Continued from page C-1)

releases—obviously, in the first few weeks. But as soon as it becomes a hit, you're really looking at a cassette business and a CD business."

How is the CD changing the record industry? In terms of dollar yield per sales unit, obviously; in the actual physical appearance of retail stores that once heavily stocked vinyl, clearly; and, finally, in an interesting shift in what is actually being offered—and sold—to consumers.

Labels being met by an unprecedented demand for catalog product are feverishly at work repackaging it in CD format, and in the process creating entirely new products that take full advantage of CD's seeming unlimited potential. Now appearing in stores, as a result, are a flood of 70-minute various artist compilations such as RCA's "Nipper's All Time Greatest Hits" series—the apparent answer to the question of how, exactly, a near-century's worth of recording could ever be transferred to optical disk and then sold in an orderly manner.

That newly developed market for catalog product is being explored in a diversity of ways by the most creative record companies. At Arista, for example, the new album by Patti Smith was accompanied by the CD release of her entire, much-in-demand back catalog. "All the attention that went into the album and the simultaneous release of the album on CD coalesced into a great awareness in the stores that the Patti Smith CDs were there," says Jim Cawley, VP of sales at the label. "The store people have been very enthused, and letting the people who bought the new album know the catalog is there. As a result, it's been a real exciting situation. And," he adds, "we did the same thing with the Church."

That 1988's CD consumers in many cases are walking out of stores with not only Van Morrison's new album, but maybe a few of his older ones as well, illustrates the change in the marketplace CD has wrought. That one of those Morrison CDs—"Hard Nose The Highway"—has been unavailable on domestic LP here for years illustrates yet another CD truism: *just because it's been out of print for years doesn't mean it won't sell.* The ultimate illustration of that fact, to some record collectors, has been Elektra's CD release of the first two albums by L.A. rock group Love, which have been unavailable on domestic vinyl for over 15 years. The same story crops up at all the major labels; MCA, for instance, will this month issue on compact disk albums by Dave Mason, Three Dog Night, Steppenwolf, and the Grass Roots—all of which have long been out of print. "Their previous CDs have done very well," says Andy McKaie, director of A&R, special markets and products at the label, "so we're encouraged to go deeper in their catalog."

What's being bought and sold over the counter in '88 has changed in another way, as well: the growth of CD-3 has given rise to a new CD format that is cheap,
 (Continued on opposite page)

(Continued from opposite page)
small, and most interestingly, shorter in duration than either the LP or its full-size CD cousin. Thus, enterprising labels such as Rhino have introduced an entire series of CD-3s that contain four "golden oldies" that total less than 20 minutes. The advantages? To the consumer, a chance to maybe get a desired song or songs, sans perceived filler. To the label, a burst of great publicity, and a chance to flex some impressive marketing muscle. To the industry, a chance to step back for a minute and question whether the time-unit constraints of the past—those of the 45, the 12-inch single, the album—are indeed the most practical and economical manner of marketing music in the late '80s.

If CD has stimulated any part of the record industry, it has clearly stimulated label marketing departments the most. There have been very few sound mediums as instantly successful as the CD; there have been very few times when record labels have been offered the opportunity to innovate, and even fewer when they've been begged to do so by the consumer. "It gets down to this," says Jerry Shulman, VP of marketing development at CBS Records. "We have every intention of converting virtually everything we have in our active catalog—and many, many, many of the things that have been inactive for a while—to CD. That's clearly what our intention is. We are limited only by the amount of time we have to do these things, and our desire to do them as well as we can."

What will the next year bring? More sales than ever, as a result of lower prices, say some. An expanded sales base as more players are sold, say others. "We've sold an amazing amount of CDs with the new Van Halen album," says Lou Dennis at Warner Bros. "It surprised me, because you don't expect it on a rock'n'roll album. But then when we thought about it, we said, 'Hey, when Van Halen first came out, the kids were 17 years old. Now they're 27-30, you know?'"

"It's logical, isn't it?"

The question again: When, and how, will the compact disk replace the vinyl LP?

"Without any conscious effort to say, 'I'm going to get rid of all my vinyl albums tomorrow,'" says David Steffen, senior VP of sales at A&M, "you say to yourself, 'how many units do I have to sell a year to justify keeping this in the catalog?' Then you look at your inventory."

"Say you have 1,500 or 2,000 vinyl albums in your inventory, and you're selling 500 a year. That's about a four-year supply. Then you look at it the next year, and maybe you're down, and the next year, you're down. Within three years, you have a couple of hundred units."

"You would probably phase that out. Because when your sales get down to a certain level, the economics of scale dictate that you just don't want to bother carrying the title in your catalog anymore. It's not a conscious effort to be out of vinyl—it's a conscious effort not to be manufacturing something that no one wants to buy."

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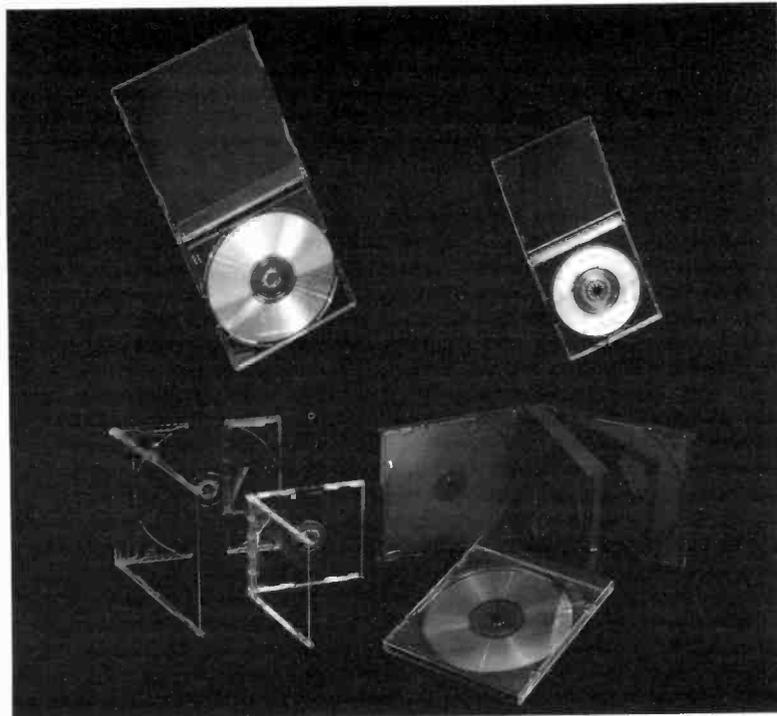
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A Billboard Spotlight

COMPACT DISK

CD-Only Stores & One-Stops— After the Peak

The novelty of the compact disk was the raison d'être of the CD-only phenomena, and now that the CD is, as one industry observer puts it, "just another configuration," where does that leave the CD specialty dealer and wholesaler?

Well, if they weren't careful about location, or staff training, and super merchandisers, they may no longer be around, says Alan Meltzer, a veteran of 17 years in the record business before 2-1/2 years ago when he founded that rarest of rare enterprises, the CD one-stop.

Already the maturity of the CD business has been felt in mail-order accounts, Meltzer says. "Who needs to send away for something when you can find it in almost every store?"

What will really kick in CD "is if we see some releases in CD only, but most artists want that LP and cassette sale. Also, the first major release without an LP, but no one wants to be presumptuous. More sales in R&B and country will also help. Price is also a factor, but the recent changes are really only about a dollar. It's not going to change CD that much."

Still other factors include the combined audio and videodisk, CD-Video. "What we need there is some current video. So far there's too much old stuff. My 15-year-old son will turn off anything he's seen long ago on MTV. So you have five minutes of music and a blank TV

screen.

"What's really helped is the CD single. This is a very cost-effective product for the consumer," says Meltzer whose enthusiasm is confirmed by retailer Ted Vinson, president of Dallas Digital, which has six stores.

A veteran in a business that is only five years old, Vinson will acknowledge that "we don't have the initial explosive growth we saw at the beginning." The new stores are opening with more months in between, "but we are still meeting our initial projections."

Even more enthusiastic is Steve Larsen, marketing director of Compact Disc Warehouse in Pasadena, one of several franchisees of the once flowering Huntington Beach firm in suburban L.A. Larsen acknowledges Compact Disc Warehouse has found some franchisees struggling and others "really doing great."

In Pasadena, Compact Disc Warehouse has attempted to create the kind of retail excitement that CD-only stores innovated—for one thing, audition stations—but really a whole new approach that at one point seemed to peak with the long lines at midnight when the Beatles' CDs were re-released and CD-only stores were trumpeting their special niche in the media.

"You can't see sales double every six months forever," says Meltzer.

CREDITS: Special Issue Editors, Ed Ochs & Robyn Wells; Editorial by Billboard writers, except "CD-3," "Packaging," "Manufacturing," "What's Ahead" and "Accessories" by L.A. free-lance writer Ken Joy; Design, Steve Stewart; Cover, Jeff Nisbet.

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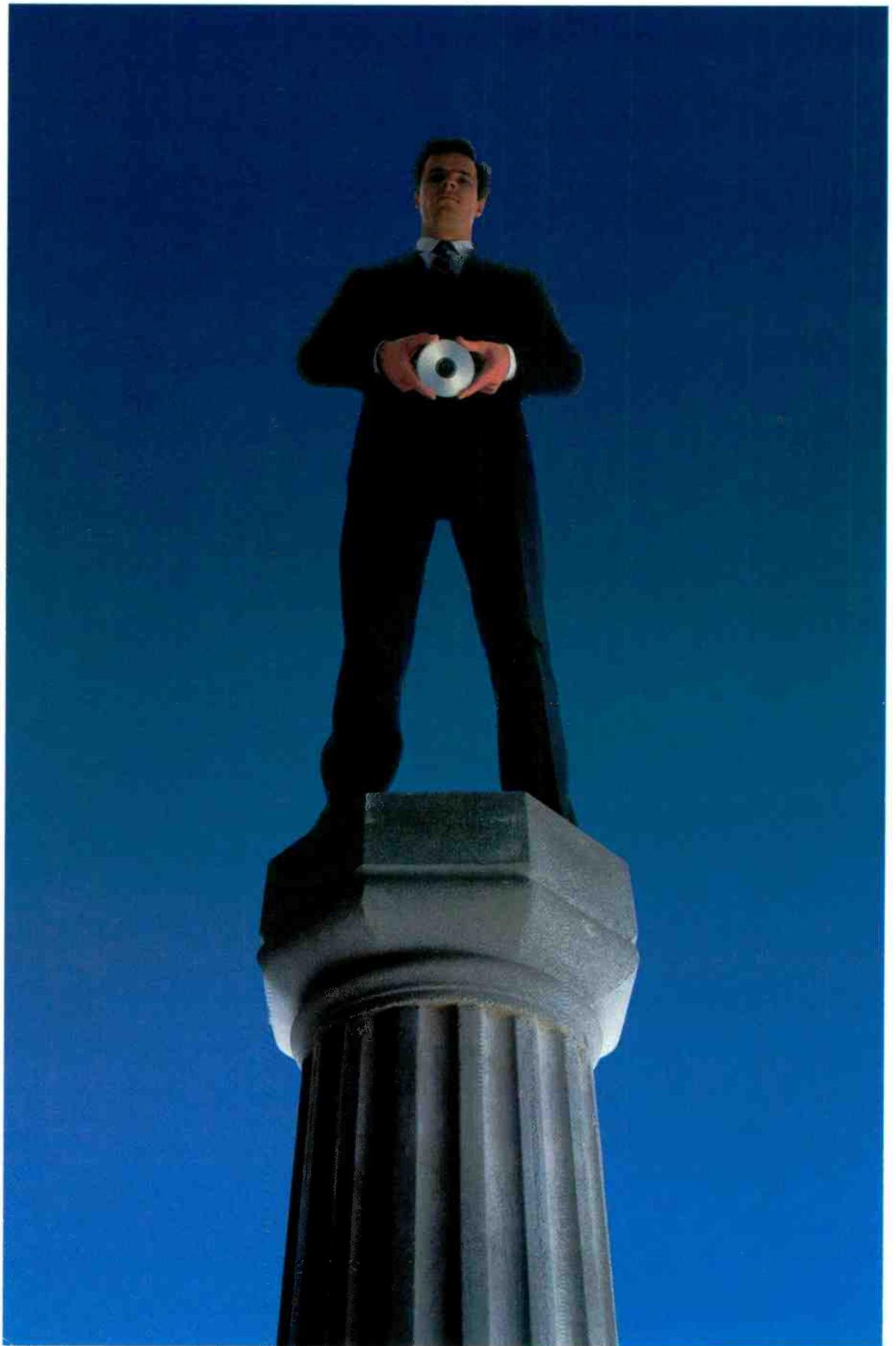
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MUSIC & MEDIA

Volume 5
Issue 26
JUNE 25
1988

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Ethnic Pop Rules

Amsterdam - Who would have thought three months ago that ethnic sounds could rule the European charts? This week, Malian cora player Mory Kanté tops the Eurochart Hot 100 Singles with the frantic *Yeke Yeke*, a reworking of a track from Kanté's 1984 LP *A Paris*. Apart from Nigerian born Sade, it marks the first time that a non-Western artist reigns the Eurocharts.

Fusion seems to be the keyword for the late 80s as,

in an unprecedented move, three non-Western artists occupy the Top 10. Apart from Kanté, Israeli singer Ofra Haza enjoys incredible success. Her Yeminite song, *Im Nin'Alu*, moves from 10 to 5 this week. Haza was spotted in the M&M New Talents columns exactly one year ago. The third artist, South-African Johnny Clegg and his band Savuka, creep up to no. 8 with *Asimbonanga*.



Deejay For President - New Italian sensation Jovanotti (left) enjoys his major success with Radio Deejay's owner and record producer Claudio Cecchetto. See story inside.

Europe Tunes In To The Boss

by Machiel Bakker

On July 3, Springsteen's *Tunnel Of Love* will be open for everyone. The Stockholm concert at the Olympic Stadium will have a live worldwide satellite broadcast with practically all European media tuning in.

Nearly all the major European radio stations will be airing the first half - 90 minutes - of the show. So far, BBC Radio 1, Austrian ORF, Belgian Radio 21 and Studio Brussels, Danish DR

P3, Finnish Yle Rock Radio, Greece's Antenna FM, Dutch KRO, Norwegian NRK P2, Spanish SER, Swedish SR and Swiss SNR have confirmed live link-ups with Stockholm. Also the US and possibly Japan and Australia will be broadcasting the Stockholm concert.

Springsteen's European tour kicked off earlier this month at Turin, and carries on until mid-July, with more dates possibly being added.

A Parade Of Summer Releases

Despite the fact that the major companies take a cautious stand with their release schedules, European media can look forward to a host of hot new albums for the summer.

Relative newcomers Crowded House deliver their eagerly awaited second LP, *Temple Of Low Men*, premiered at this year's IMMC, while all eyes are set on the return of legendary ex-Pink Floyd member Syd Barrett with his first LP

for 18 years, *Opal*.

Joe Jackson will release his first soundtrack LP, Joan Armatrading is back with *The Shouting Stage* and Beach Boys' front man Brian Wilson releases his debut LP for Warner, *Love & Mercy*.

Other new LPs are due from Iggy Pop, Vangelis, Huey Lewis, Kool & The Gang, George Benson and Christopher Cross. For more info turn to page 26.

Tracking The Hits With M&M

From this week on, M&M expands its popular Talent Tracks columns (formerly called 'New Talent') into two pages. Apart from bringing you 10 new records every week, Talent Tracks gives

you the hot UPDATE column, evaluating the course of some its selections. An in depth look at the UK independent scene will also be part of M&M's revamped Talent Tracks section.

LARGER THAN LIFE

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BB-88/03

'Teen Steam' Leads Label's Youth-Oriented Titles J2 Pioneers New Teenage Genre

LOS ANGELES J2 Communications president Jim Jimirro thinks he's on the threshold of a potentially huge new subcategory of special interest video—teen videos featuring a young star and aimed directly at the teen audience.

"We think we have the makings of an industry out of a videocassette," he says, "the way movies like 'Dirty Dancing' and 'Who Framed Roger Rabbit' can create industries around them. So far, most videos have not been that powerful."

In fact J2, the company that

broke new ground with the sports parody "Dorf On Golf," is so enthusiastic that it is treating the debut of "Teen Steam" like a a minimovie, says Jimirro.

The video, which stars teenage superstar Alyssa Milano of TV's "Who's The Boss?," mingles song and dance elements with advice to teens on different topics. Milano, whose show is consistently ranked in the top 10 TV shows weekly, reportedly receives more than 5,000 letters a week from teens asking for her advice. Currently available for \$19.95, the tape is aimed primarily

at youngsters age 9-16.

To promote the tape, J2 has orchestrated shopping mall galas—a la Tiffany—with events scheduled for Oct. 22-23 and Nov. 5-6 in Newport Beach and Glendale, Calif., respectively. Featured will be fashion shows, beauty makeovers, giveaways, autograph sessions, and major department store introductions of Teen Steam Boutiques.

In addition, J2 is mounting a major promotional and advertising media campaign that will include such teen-oriented magazines as Bop, Tiger Beat, Tutti-Fruitti, and Teen Beat. Milano will also promote the tape as much as her shooting schedule will permit.

The video concept, Jimirro says, has already prompted numerous discussions with a number of manufacturers about cross promotions and sponsorship and licensing ties.



Bird Watching. Clint Eastwood, right, directs a scene from "Bird," the new Warner Bros. movie based on the life of jazz legend Charlie "Bird" Parker. A soundtrack featuring 11 original Parker performances was released Sept. 6 by Columbia Records, and a music video of the song "Lester Leaps In" will be released to video networks Sept. 30. Warner Home Video will release the film on home video after its theatrical run. At left is Forest Whitaker, who plays Parker in the film.

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.

"Marilyn And The Kennedys," American Video, 71 minutes, \$59.95.

The public fascination with the glamorous and tragic life of actress Marilyn Monroe has endured well beyond her untimely demise in 1962, when she allegedly committed suicide with an overdose of barbiturates. This painstaking and provocative documentary (a co-production by the BBC, Select TV, and three other firms) examines her alleged romantic involvement with President John F. Kennedy and his brother and then Attorney General Robert Kennedy. It examines the theory that certain orga-

nized crime figures (such as Jimmy Hoffa and Sam Giancana) wiretapped Monroe and the Kennedys with blackmail in mind and the possibility that the actress may have been murdered to protect the Kennedys' political careers. Although no firm conclusions are reached and certain needling questions are left unaddressed, the long parade of witnesses and impressive documentation here make for a tape that is both edifying and highly entertaining.

CHRIS MCGOWAN

"Pete Rose: Reach For The Sky," Morris Video, 47 minutes, \$29.95.

Baseball has had a lot of colorful characters over the last 100 years, but none has been as hard working and enthusiastic about the game as Pete Rose, aka "Charlie Hustle." Rose, currently the manager of the Cincinnati Reds, holds the record for most career hits, having topped Ty Cobb's "untouchable"

(Continued on next page)

Sony Teams With Warner, MGM/UA For Laserdisk Vid Promo

LOS ANGELES Sony Corp. says it will mount a major national laserdisk promotion that is scheduled to run until the end of the year. Purchasers of either the company's MDP-700 (which retails for \$1,350) or the MDP-200 (\$950) laserdisk players will be eligible to receive laserdisk copies of "Beetlejuice" and "Moonstruck," compliments of Warner Home Video and MGM/UA Home Video respectively, according to Ned Nomura, national product and marketing manager of

AV Laser for Sony. In addition, consumers will be eligible to buy five CDs at a discounted price.

Also making news on the laser front is a price reduction on a number of titles from Warner Home Video. The company has long been a proponent of the optical disk format and is planning to permanently reduce prices to \$24.98 on a series of single-disk titles, while selected double-disk titles will be \$29.98.

Among the Warner titles includ-

ed in the promotion are "Beetlejuice," "Full Metal Jacket," "The Color Purple," "The Little Shop Of Horrors," "The Music Man," "The Witches Of Eastwick," "Lethal Weapon," four "Superman" movies, and four Clint Eastwood "Dirty Harry" titles.

Front-line laserdisk titles usually average \$35 on initial release, while such major A titles as "Beetlejuice," which will be released on videocassette in October at \$89.95,

(Continued on next page)

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.

Robyn Miller Jay is promoted to VP, international marketing, for Buena Vista Home Video. She had been director of international marketing.



MILLER JAY

Axon Video names **Lee Krugman** senior VP, marketing. Previously, he was director of special marketing for Miramax Films.

Metro Video Distributors announces the following: **Lenny Perl** joins the company as national accounts manager in Pompano Beach, Fla., and **Terry Cook** is named warehouse manager for Los Angeles.

Anna Hernandez is appointed product manager for MCA Home Video, Los Angeles. She had been a product manager for Lorimar Home Video.

Doug Dougherty is named senior VP and chief financial officer for Lieberman Enterprises Inc. He was VP, finance and distribution, for Brandens, a division of the Dayton Hudson Corp.

Theodore M. Gardner is named director of domestic investigation for the Motion Picture Assn. of America. A retired FBI agent, Gardner will head the MPAA's antivideo-piracy efforts.

FOR WEEK ENDING SEPTEMBER 24, 1988

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	Compiled from a national sample of retail store sales reports.	
									★ ★ NO. 1 ★ ★	
1	1	13	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95		
2	3	27	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95		
3	7	31	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95		
4	5	15	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95		
5	4	19	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95		
6	6	9	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.95		
7	2	11	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95		
8	9	3	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	34.95		
9	RE-ENTRY		THE LIVING DAYLIGHTS	CBS-Fox Video 4745	Timothy Dalton Maryam d' Abo	1987	PG	49.95		
10	10	7	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	34.95		

◆ 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.

Matsushita Unveils 2 Super-VHS-C Units

New Camcorder, TV-VCR Combo Rivals 8mm Video

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

MATSUSHITA RECENTLY introduced two flagship super-VHS-C products—a hi-fi camcorder and a TV-VCR combination unit—that portend a heating up of the minivideo format wars.

The products will be pitted against both Hi-Band 8mm camcorders due out early next year as well as Sony's

personal video, combination TV/VCR products due out this fall.

Topping Matsushita's list is a 2.9-pound S-VHS-C camcorder featuring hi-fi sound, a total of nine heads (four audio, four video, and one flying-erase head for cleaner editing cuts), and an input for a second stereo microphone. It lists for \$1,540 and is expected to be introduced in the U.S. some time next year.

The company also introduced a combination S-VHS-C/LCD TV that can record from its built-in TV tuner and will be able to play back the first S-VHS-C movies due in Japan this fall. It measures roughly 10 inches wide by 6 inches high by 4 inches deep and weighs 3.3 lbs. The unit comes with speakers, and an optional video camera is \$740. Expected on the Japanese market in December, the combo unit will list for \$1,395.

Before they are introduced to the U.S. market, both will likely be upgraded with technology that allows VHS-C to record up to two hours in the SLP mode—twice the current capacity but still half the four-hour capacity of most 8mm units.

For its part, Sony this fall plans to roll out the first of its so-called personal video products in hopes of both boosting 8mm and launching a video counterpart to the Walkman. The company has also demonstrat-

ed technology that allows for greater miniaturization of 8mm tape transports, which portends the introduction of a family of pocket-size TV-VCR-combination units.

The Matsushita piece will join a VHS-C VCR/TV combination unit already marketed by Casio. The product's appeal as a viewing medium has many concerned, but that may change this fall when the first prerecorded VHS-C movies hit the market in Japan.

Still, it appears prerecorded VHS-C would have a bit of catching up to do. Sony says there are about 1,000 prerecorded titles, 150-200 of which are current Hollywood titles.

It appears more is at stake for VHS-C. Recent reports indicating that 8mm has edged ahead of VHS-C, which has arguably been the dominant format since its inception, have led to rumors that some of its backers are considering 8mm.

VIDEO REVIEWS

(Continued from preceding page)

record in 1985. As a player, he was famous for running to first base on walks, sliding headfirst into home plate, and giving 100% in every situation. This motivational video profiles Rose's career and intercuts exciting highlight footage with Rose's comments about optimism, goals, commitment, and winning. The ultimate self-made superstar, Rose delivers an inspirational message in this tape that should appeal both to young athletes and to people in general.

C.M.

"Talk To Me . . . Your Interactive Home Psychiatrist," Horizon Entertainment Group Inc., 30 minutes, \$9.95.

Video psychiatrist Jack Hanrahan exudes a quiet, reassuring confidence and looks as if he were the consummate professional. Armed with a host of innocuous phrases—"Come on, you can tell me," "More of that! More of that!" and "Now we're getting somewhere" are three examples—Hanrahan counsels viewers to tell

(Continued on next page)

HARDWARE WATCH

personal video, combination TV/VCR products due out this fall.

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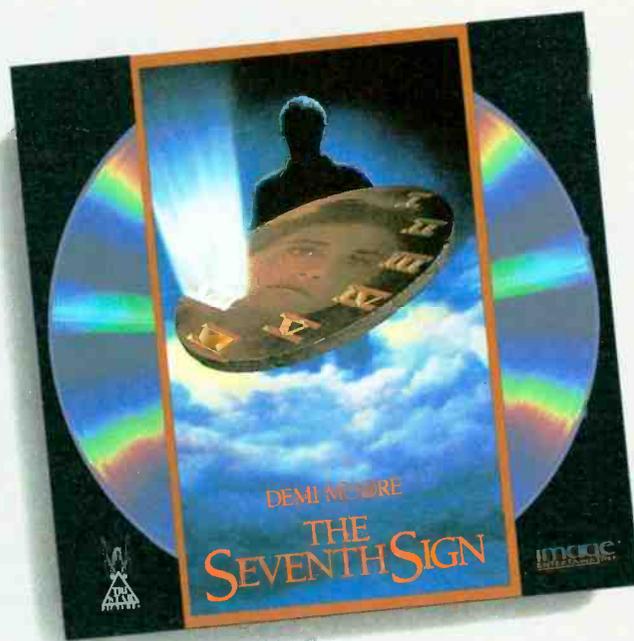
SONY LASERDISKS

(Continued from preceding page)

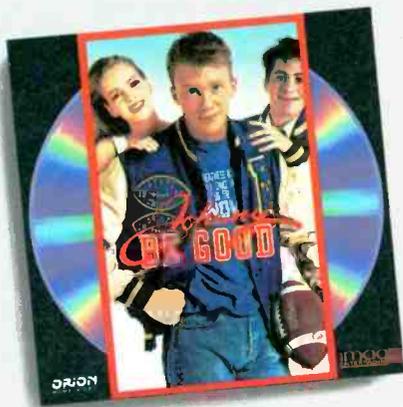
are usually not reduced to the \$20-\$25 sell-through price point on videocassette for another 12 months. The first wave of the Warner promotion will begin in October and will include 25 titles, while the second and third waves in November and December will add additional titles. The activity is all part of heightened activity on the part of such laserdisk-oriented companies as Image Entertainment, LDC America, and a number of software suppliers.

In a related development, Yamaha also plans to actively promote its line of combination laserdisk players this fall.

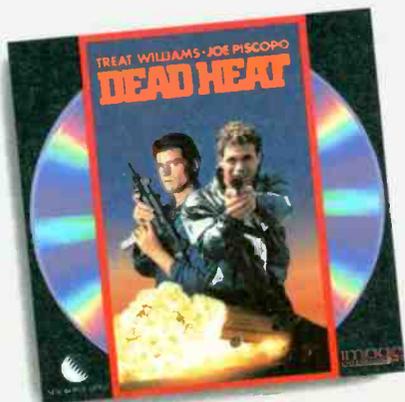
Dealers are taking a beating in the Oil Belt . . . see page 55



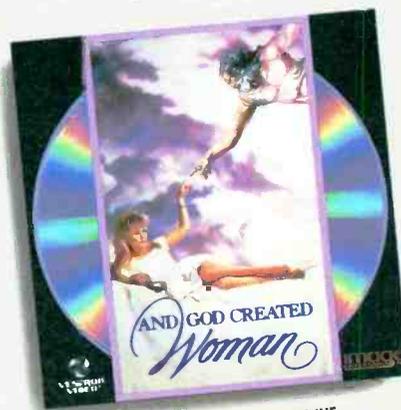
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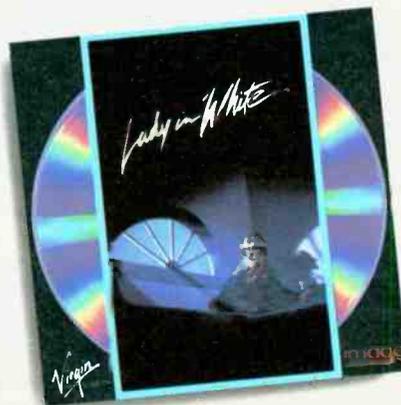
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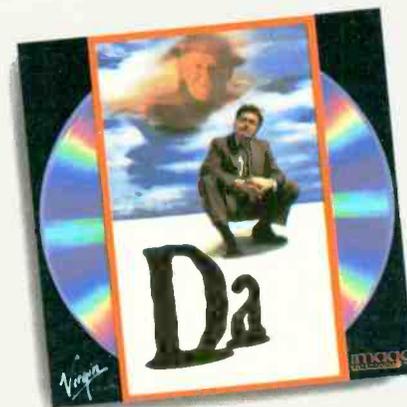
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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	1	6	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	2	88	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	27	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	5	49	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	6	40	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
6	8	8	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
7	12	49	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
8	7	101	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
9	4	14	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
10	9	151	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
11	11	12	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
12	10	79	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
13	16	54	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
14	21	35	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
15	15	15	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
16	36	2	MOONSTRUCK	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
17	30	50	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
18	NEW ▶		GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
19	14	77	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
20	25	118	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
21	13	14	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
22	32	164	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
23	18	12	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
24	RE-ENTRY		THE COLOR OF MONEY	Touchstone Pictures Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	19.95
25	23	14	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
26	37	2	THE LAST EMPEROR	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98
27	19	3	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R	89.95
28	29	3	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	89.95
29	28	53	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
30	26	97	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
31	33	17	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
32	31	119	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
33	17	11	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
34	39	32	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
35	22	93	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
36	35	99	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
37	24	48	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
38	40	145	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
39	20	34	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
40	27	170	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95

◆ 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.

newsline..

"THE RENTAL CUSTOMER IS GENERALLY SATISFIED." So says a new report released by video watchdog group Alexander & Associates. "Overall industry performance appears to have improved markedly by almost every measure," says the report. The big difference appears to be greater depth of copy. Alexander's Jerilyn Kessel says, "Last year, 8.5% of VCR households made an unsuccessful special trip to their rental outlet; this year, only 5.9% did so." The report goes on to say that "there is little or no evidence of the kind of consumer dissatisfaction that might be supposed from the flurry of activity over pay-per-transaction systems in the rental market."

BARRY COLLIER, founder and vice chairman of Prism Entertainment, says his company won't be hurt by the collapse of the merger talks between Atlantic Entertainment Group and Prism (Billboard, Sept. 17). "Our cash flow is good and we had a profitable first quarter," he says. He notes that there are still viable opportunities for Prism to acquire the type of programming the company specializes in, pointing to the seven-hour series on President John F. Kennedy recently acquired from Reeves Entertainment as an example. In the long term, says Collier, "our objectives are still the same." The company, he says, will continue to explore opportunities to acquire high-profile, A-oriented titles—either by raising additional financing or with another merger candidate.

VIRGIN VISION says it shipped some 92,000 units of the film "Lady In White." The company attributes the sales surge, in part, to its decision to send 23,000 screeners to dealers in an effort to call attention to the horror thriller. "This was a film that we believed could best speak for itself," says Tom Burnett, executive VP. "The continued growth of the video industry depends on retailers discovering the films beyond the blockbusters, which will bring them repeated rentals and revenues."

AL STEWART

VIDEO REVIEWS

(Continued from preceding page)

him their troubles and consoles them once they do.

Obviously, it's all in good fun. However, this program is so well-done that it just may become a big seller. The only question remaining is, who's crazier—those who don't buy it or those who do?

RICHARD T. RYAN

"A Match Made In Heaven," Yiddish Video Club, 2 hours, \$29.95. Once a common cultural attraction for Jewish immigrants from Eastern Europe, the Yiddish musical barely survives today. If the new

Yiddish Video Club (250 W. 57th St., New York 10019) has its way, however, permanent documentation of recent stage productions is at hand. "A Match Made In Heaven," a New York success at Town Hall, has all the elements that make the Yiddish musical so endearing: the presentation of *shetl* life in Eastern Europe with more than its share of generation gaps, religious gaps, sardonic humor designed to remind the audience that it is, indeed, sometimes hard to be a Jew, and, last but not least, a happy

(Continued on next page)

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Golf Tapes: High \$\$, Many Choices Par For Course

BY RICHARD T. RYAN

Surveys say some 23 million Americans play golf, and it sometimes seems there are almost as many golf videos on the market. But even with all those tapes to choose from, suppliers are convinced golfers, in their relentless quest for lower scores, will pay top dollars to turn that bogey into an eagle.

"The sell-through price in golf is different from any other genre," says Ken Ross, director of non-theatrical programming for CBS/Fox Home Video, which recently released "Jack Nicklaus Shows You The 18 Greatest Holes Of Major Championship Golf."

"That's why \$49.98 is a realistic

sell-through price," Ross adds, alluding to the price point of the 60-minute instructional tape.

Those who doubt Ross' assessment of the fanaticism of golfers need only look at the success of

'If they sell, there's room for more'

Worldvision Home Video's "Golf My Way With Jack Nicklaus." Priced at a lofty \$84.95, the program has sold about 125,000 units in the U.S. and 75,000 units abroad, according to the company. Not surprisingly, Worldvision plans a sequel: "Golf My Way—Volume II."

Vestron Video, which recently

entered the golf-tape market with two volumes of "Arnold Palmer: Play Great Golf," also opted for a higher-than-usual list price of \$39.98 each. A company spokeswoman explains the firm's philosophy: "As long as they're selling, there's always room for something else if it's well done." She notes that Vestron will continue to market golf-related tapes, including a pair of historical golf tapes to celebrate the sport's 100th anniversary in the U.S. No price or release date has been set.

Clearly, the demographics of the typical weekend duffer have enabled golf tapes to command price points unheard of for virtually all other sell-through categories. There are exceptions, of course,

such as International Video Entertainment's "PGA Tour Golf: Tips From The Tour," priced at \$14.95; Paramount Home Video's "Lee Trevino's Golf Tips For Youngsters," priced at \$24.95; and what may be the biggest-selling golf tape ever to hit the market, Bob Mann's "Automatic Golf" from Video Reel, which also sells for \$14.95.

Even while IVE and Paramount have low-ball entries, both are also eyeing the high end. Three other tapes in IVE's Professional Golfers Assn. Tour series, which features five big-name touring pros—Tom Kite, Craig Stadler, Payne Stewart, Hal Sutton, and Lanny Wadkins—carry a suggested list of \$59.95.

For its part, Paramount offers "Greg Norman's Golf" for a list price of \$79.95 but also has four tapes that profile some of the toughest courses on the pro circuit, including the famous Blue Monster in Miami, for a list price of \$24.95 each.

Observers say that even with the flood of golf tapes on the market, quality has generally stayed high.

"The first tapes were very simple one-camera affairs," says Susan Kraut, a representative of the Booklegger, a major distributor of golf videos. "With the involvement of the major labels, we're seeing

much higher production values and more publicity and promotion."

Despite the logjam of new product vying for shelf space, a number of older titles continue to post strong sales. Although accurate numbers are hard to come by, a 13-tape series produced by Golf Digest magazine—each tape covers a particular aspect of the game—appears to be a perennial favorite.

Another supplier that has posted impressive sales is SyberVision. "Golf With Al Geiberger," which emphasizes neuromuscular training, has been the line's top seller and has been certified platinum even with a price point normally reserved for Hollywood A titles, \$89.95.

One of the all-time-best-selling golf tapes oddly enough is not an instructional tape. With more than 165,000 units sold, J2 Communications' "Dorf On Golf" features comedian Tim Conway in a zany look at life on the links. The suggested list is \$29.95.

In addition to being marketed at tournaments, "Dorf" is available at golf shops and at video outlets. Furthermore, Conway, whose Dorf character was recently named PGA Man Of The Year, actively promotes the tape wherever he appears. J2 says a sequel may be made.

VIDEO REVIEWS

(Continued from preceding page)

ending. The production, performed in Yiddish with English subtitles, was taped at a live performance.

IRV LICHTMAN

"The Folk Music Reunion," JCI Video, 80 minutes, \$19.95.

Watching this tape is like taking a glorious trip down memory lane, and some of the greatest names in folk music are along for the ride. The Kingston Trio hosts; Judy Collins, Mary Travers, the Limelites, Glenn Yarbrough, and Tom Paxton are among the guests.

The program, taped during a concert at a California country club, could easily pass for prime-time-TV variety fare. The performers trade quips between songs and keep patting one another on the back. But the music is the star, and it doesn't disappoint. Highlights include "Tom Dooley," "A Worried Man," "Where Have All The Flowers Gone," and "Kisses Sweeter Than Wine."

The most poignant number is the finale: One by one, the artists walk on stage and join in on the



Just A Little Joke. Impressionist Rich Little struggles to watch his new video without the use of a VCR. The video, "Rich Little: One's A Crowd," will be available from Orion Home Video for a list price of \$59.98 beginning Oct. 27. The 90-minute program features Little's impressions of such luminaries as John Wayne, Jack Nicholson, Howard Cosell, Ronald Reagan, and Jimmy Swaggart.

late Harry Chapin's "Circle"; the Kingston Trio's Bob Shane hits it right on the head when he says, "There's been a special kind of magic here tonight." This tape should hit it big with fans of '50s and '60s folk, many of whom are now full-fledged yuppies.

DAVID BUSHMAN

"The KangaZoo Club—Wild Animal Friends Vol. 1-3," Crocus Entertainment, 40 minutes and \$9.95 each.

Children of all ages are fascinated by animals. The KangaZoo Club offers viewers an opportunity to visit zoos and animal parks around the world and to become familiar with a wide variety of animals. Songs and facts are mixed with live-action close-ups of the animals highlighted in each volume, giving children an exceptional and entertaining way to learn about the subjects. The host is a person dressed in a kangaroo costume, an approach that could seem patronizing to the audience. In programs like these, which feature real animals and examine their importance to the ecosystem of the planet, a cartoonlike get-up serves no purpose. These tapes are recommended viewing for children in the second to fourth grades.

PHYLLIS LICHTMAN

"Carly Simon: Coming Around Again," HBO Video, 60 minutes, \$19.95.

Carly Simon hadn't performed live on any stage for a number of years before this outdoor concert in Gay Head, on the Massachusetts island of Martha's Vineyard, was filmed in 1987. The Cape Cod-at-sundown setting, complete with sea gulls, sailboats, rolling hills, and swelling ocean, is beautiful, and Simon's voice sounds stronger than ever, soaring through several favorites, including "You're So Vain," "You Belong To Me," "Nobody Does It Better," "You've Got To Hurt," "Two Hot Girls," and "Coming Around Again."

An upcoming live-album version of this concert will be heavily cross-promoted with the video, and clips from this program, for the songs "The Stuff That Dreams

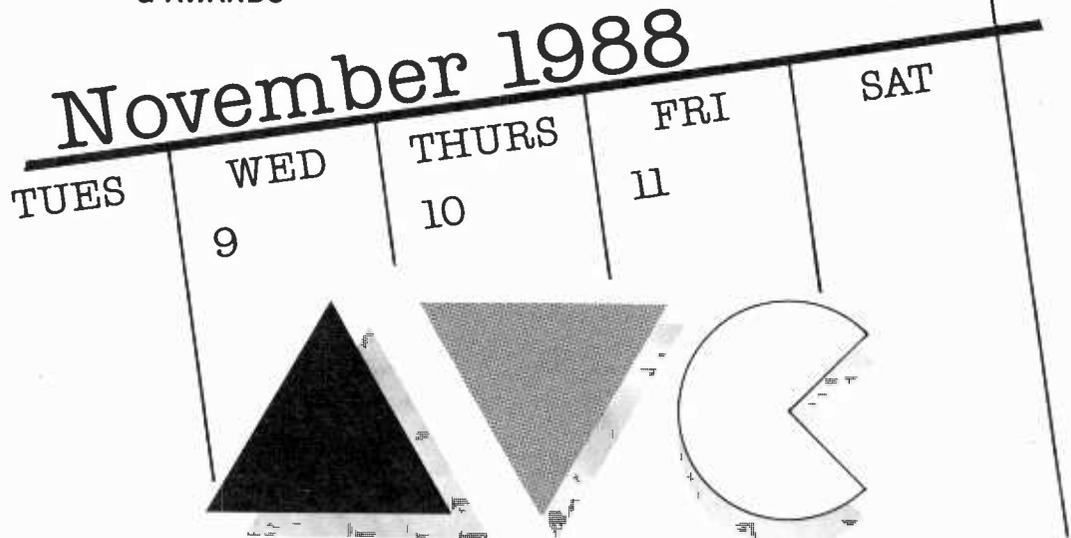
Are Made Of" and "Coming Around Again," have been featured prominently on VH-1. Expect steady sell-through volume on this one; fans will be lured by Simon's rare stage performance and the attractively low sale price.

J.C. McADAMS

"Woody Vs. Bo: The Ten Year War," Family Express Video, 51 minutes, \$29.95.

(Continued on next page)

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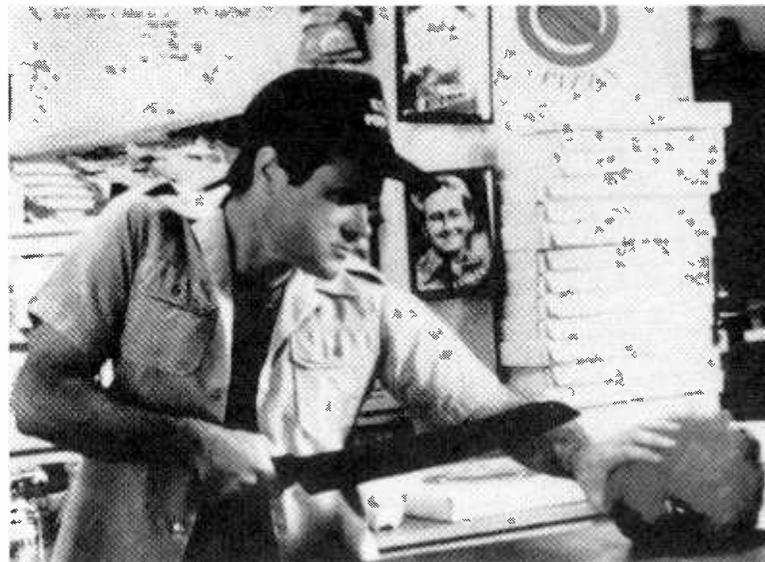
TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	89	CALLANETICS ◊	Callan Productions Corp., MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	89	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	89	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	2	27	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
5	7	89	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
6	5	89	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	9	51	KATHY SMITH'S WINNING WORKOUT ◊	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
8	6	89	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	8	31	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
10	13	85	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
11	18	75	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
12	12	9	DENISE AUSTIN'S LOW-IMPACT AEROBICS	Parade Video 26	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
13	20	35	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
14	11	89	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	17	89	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
16	14	83	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
17	RE-ENTRY		SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
18	RE-ENTRY		JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
19	10	43	JAZZERCISE ◊	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
20	RE-ENTRY		COUPLES DO IT DEBBIE'S WAY	Raymax Prod. VidAmerica 7142	Debbie Reynolds leads this easy-to-follow program for the older exerciser.	29.98
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	77	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
2	11	87	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
3	1	89	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	3	85	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
5	RE-ENTRY		CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
6	4	85	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
7	5	57	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
8	RE-ENTRY		INTERVIEW TECHNIQUES & RESUME TIPS	Bennu Productions	See and learn positive strategies to use during job interviews.	49.95
9	6	87	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
10	RE-ENTRY		WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
11	7	51	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
12	10	51	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
13	14	63	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
14	9	27	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
15	8	53	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95

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HOME VIDEO



You Say Tomato . . . A besieged pizzeria worker has a different kind of slice in mind in "Return Of The Killer Tomatoes," one of several new home video titles released this month by New World Video.

VIDEO REVIEWS

(Continued from preceding page)

The annual meeting of the Ohio State Buckeyes and the Michigan Wolverines has evolved into one of college football's legendary rivalries. More often than not the Big 10 title and a trip to the Rose Bowl hang in the balance. However, the true glory years of this annual matchup occurred between 1969 and 1978, when the two legendary coaches—Woody Hayes and Bo Schembechler—went head to head. During that decade a number of memorable games were played, including the famous 10-10 tie in 1973. Hosted by former Buckeye Paul Warfield and ex-Wolverine Jim Bradstatter, this program not only profiles the games, it also gives its audience a sense of history by sharing the two coaches' recollections of each hard-fought contest. Obviously, this program has a great deal of regional appeal. However, between the two universities there are probably enough alumni scattered around the country to render this an attractive sell-through proposition. **R.T.R.**

"Kathy Smith's Fat Burning Workout," Fox Hills Video, 60 minutes, \$29.95.

Anyone faced with the problem of shedding a few excess pounds might consider Kathy Smith's newest workout regime the ideal solution. The body only begins to burn off fat after 15 minutes of steady exercise, and this program carries participants far beyond that point. However, between workout segments are heart-rate and exertion-level checks that allow viewers to pace themselves.

It's true that there are a number of workout programs on the market, but both the popularity of the genre and the success of Smith's other programs would seem to indicate that there is a ready market for this title. **R.T.R.**

"Floral Fantasy," Ron Roy Productions, 45 minutes, \$24.95.

Billed as "the world's first video bouquet," this soothing and simple tape consists of endless images of flowers (roses, daisies, marigolds, and many more), with each shot

held for about two seconds and then dissolved into the next. Composers Carmen Dragon and Eric Bikales provide the pleasant new age-style soundtrack of flutes and harps to go with the nonstop floral flow. You won't see this video aired on MTV, but it is perfect for hospitals, health-food stores, and cardstores. **C.M.**

"Duck Hunting With David Cory And Jerry West," MRS Enterprises, 45 minutes, \$34.95.

Duck hunting holds an ageless appeal for many American males (and some females). This well-constructed instructional video is a slick treatise on how to do it successfully. Former basketball star Jerry West, duck expert David Cory, and old-time hunter Dick Desjardins demonstrate and discuss such topics as the location and construction of blinds (stand-up and sunken), camouflage, duck calling, decoys, shooting skills, and safety. Live action demonstrations, aerial photography, folksy interviews, and computer graphics are used effectively in this clear and comprehensive how-to. **C.M.**

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*International
Spotlight*

VIVA ESPAÑA

**Rediscovering a New World of
Adventure on the High Seas to 1992**

By JOSÉ RAMÓN PARDO

Goya, the great 18th and 19th century Spanish painter, will be the subject of a new musical biography that is scheduled to appear soon. Produced by Freddie Gershon and Allan Carr, it will debut in 1992, while Seville celebrates its World's Fair, Barcelona the Olympics, and Madrid enjoys the title of Cultural Capital of Europe. The role of Goya is to be played by no less than Plácido Domingo. Sharing the stage will be Dionne Warwick, Gloria Estefan, Simone, and Seiko Matsuda—four international figures competing to sing a duet with Domingo, the celebrated Spanish tenor.

At about the same time, if the protagonist's health allows, an opera entitled "Christopher Columbus" will debut with José Carreras in the starring role. This will be the christening of the celebration with Spain as protagonist and the entire world looking on. Spain will be the universal center of attention—all this because on Oct. 12 it will be exactly 500 years since the Spanish expedition, at the hand of Christopher Columbus, stretched out the limits of the world. It was a Spanish adventure that changed the history of humanity.

Now in 1988, Picasso's paintings hang in museums in every country. José Carreras' illness has had the world's music fans in constant vigil. Julio Iglesias' concerts in New York, Rio de Janeiro, Tokyo, and Sydney are world news. Miles Davis takes advantage of his visits to Spain to buy clothes by the designer Adolfo Domínguez, creator of the slogan "the wrinkle is beautiful." Andrés Segovia's guitar, mute several months ago, has filled audiences on the five continents with amazement. And the greatest voices, not only from the opera, vie for the right to sing with Mónica Naranjo, another Spanish voice that astonishes on stages all over the world.

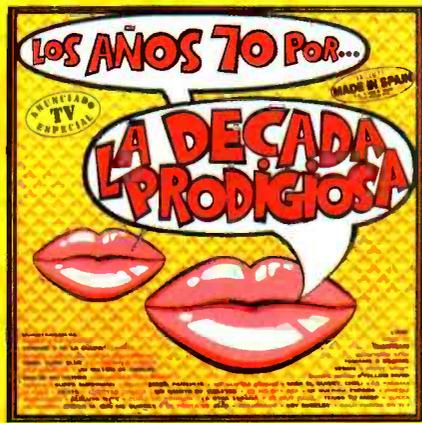
Spanish talent is alive and well, and the world turns its eyes toward Spain seeking new stimulation. That's also true in pop music. Twenty years ago the British thought that "Black Is Black" was an English hit, but it was born in Spain. A little bit later it was the Americans who sang "A Song Of Joy" by the man from Granada, Miguel Ríos, and "Eres Tú" by the Basque singers Mocedades. Now half of the world knows songs by Julio Iglesias, Raphael, Camilo Sesto, José Luis Perales, Rocío Jurado, and Rocío Dúrcal. They are consummate Spanish talents, but they are not the only ones. The new rock generation is also conquering outside of Spain: Mecano, Hombres G, Duncan Dhu, La Unión, and Radio Futura all open Latin American markets with great success. Spanish talent is making itself heard all over the world, introducing new names as well as old to the classics of Spanish music.

A new Intellectual Property Law came into force several months ago, supplanting another century-old law that was written when radio, TV, records, and videos didn't even exist. It is changing the relationship between authors, singers, the industry, and consumers. The year 1987 was a year of great crisis as the record companies prohibited the utiliza-

(Continued on page S-34)

EMI - HIS

THE PR



LA DECADA PRODIGIOSA
"LOS AÑOS 70"
(TRIPLE PLATINUM)



GABINETE CALIGARI
"CAMINO SORIA"
(DOUBLE PLATINUM)



CANTORES DE HISPALIS
"DANZA"
(DOUBLE PLATINUM)



ROCIO JURADO
"HASTA LA ULTIMA GOTA"
(GOLD)



PALOMA SAN BASILIO
"GRANDE"
(GOLD)



JUAN PARDO
"MIRAME DE FRENTE"
(GOLD)



CASAL
"LAGRIMAS DE COCODRILO"
(GOLD)



LOQUILLO Y LOS TROGLODITAS
"MORIR EN PRIMAVERA"
(GOLD)

... AND TI

LUZ • LOS RONALDOS • LOLITA • ILEGALES • SANGRE AZUL • LOS FRENILLOS • HEROES DEL SILENCIO • GERMAN COPPINI • PA



Selling CDs

NEWS FOR COMPACT DISC DEALERS

A WGE PUBLICATION
FALL 1988

**PULLOUT
CD3 CATALOG!**

SPECIAL



INSIDE

- **Hot Cuts:**
The Best CDs
- **CD3 Directory:**
Time-saving Address
& Phone Guide
- **Quotable Quotes:**
What Insiders Are Saying
- **How to Promote and Merchandise CD3**
- **Complete Guide to CD3-Compatible Hardware**

What is CD3?

Up to this time, the marketing of the compact disc has been successfully targeted to the 25- to 45-year-old music enthusiast. But the 18- to 24-year-old—an integral part of music’s largest audience—has thus far been reluctant to invest in either CD players or discs. This is primarily due to the sensitivity of these younger, less affluent consumers to the current high price of available software.

In order to reach this important group of consumers, compact disc co-developers Sony Corporation and N.V. Philips announced in December 1987 a new extension of the compact disc format.

Known as the 8cm or 3-inch disc, “CD3” as it has been called is digitally formatted to the same exacting standards as the current 12cm (4¾-inch) product. Yet it offers the type of flexibility, portability, and affordability that is so important to today’s music customers.

During the past year, some 20 major and independent labels have followed the lead of Sony and Philips, releasing more than 200 CD3 titles. And with room for up to 20 minutes of music, each CD3 has the versatility to encompass a number of different music configurations and price points:

Please turn page



**THE
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OF
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The 3-inch CD — the next logical step in the Digital Audio Revolution has arrived. And, in keeping with our leadership role in the field of digital sound, CBS Records is committed to staying a step ahead — every step of the way.

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Think of our CD3 singles as singles or maxi singles — with an A side and a B side on the same side. And with a price that's not much more than the traditional vinyl or cassette versions.

Forty new releases featuring current hits and past classics are now available with many more to follow. So if you're looking for a new way to profit from the digital revolution, the answer is right before your eyes.

CBS CD3 SINGLES
INCREDIBLE SOUND AT INCREDIBLE PRICES

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What is CD3?

Continued from first page.

- New music selections can be marketed as a "CD3 SINGLE." Now the traditional "hit" music disc can be offered with the quality and convenience that the compact disc is known for.

- The popular, long-play dance mixes heard on radio and in clubs are also available in the new "CD3 MAXI SINGLE" configuration.

- A new "CD3 MINI-LP" containing up to 4 cuts can also be offered. This version of the 3-inch disc is ideal for compilations and other reissues, as well as for promotional samplers of special recordings.

The new CD3 software is compatible with virtually all compact disc players available today by means of a simple, inexpensive adapter. In addition, 75 current player models at all price points can accommodate CD3s without an adapter. In fact, by 1989 *all* new home, car, and portable CD players being introduced are expected to be designed to play 3-inch discs without the need of an adapter.

The CD3 has great visual appeal, which enhances its "collectibility." This makes it easy to differentiate from the 5-inch album discs, creating exciting merchandising display possibilities. And the disc's small size allows for the mobility that is essential for

today's young consumer. In fact, the CD3's size has already sparked a new generation of portable compact disc players that will be as easy to carry and use as the disc itself.

Finally, and perhaps most importantly, all CD3s—regardless of configuration—are inexpensive, making them desirable for both young consumers and less affluent older music lovers alike.

In short, the new CD3 format is proving to be a popular way to further expand the compact disc marketplace. CD3s complement—not compromise—the demand for 5-inch compact discs, and are the ideal promotional tools for heightening awareness of the CD format.

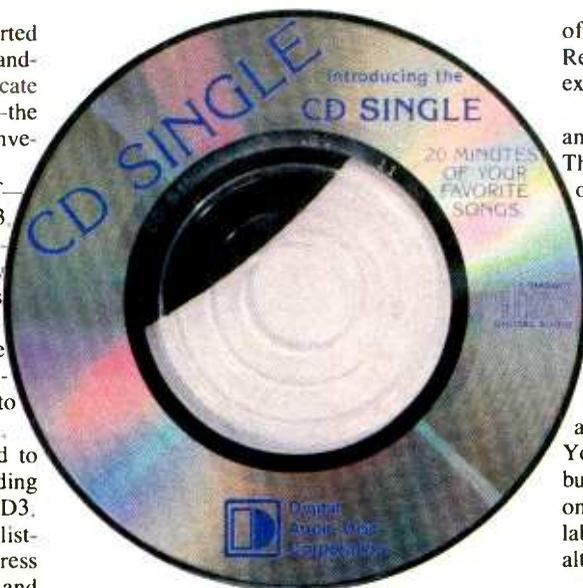
CD3: STIRRING UP EXCITEMENT

Five years ago, the compact disc started reviving the record industry—singlehandedly. The trick back then was to educate consumers as to the benefits of the CD—the vastly improved sound quality, the convenience, the durability.

Now the CD has spawned a spin-off—the 3-inch disc, better known as the CD3. And now it's time to emphasize the advantages of the CD3, because this new product promises to keep interest levels high and sales figures brisk. The challenge for retailers is similar to the one they faced in 1983: to make their customers aware of this new product and to dispel any confusion or misconceptions.

This special supplement is designed to steer you in the right direction by providing everything you need to know about CD3. You'll find a CD3 primer, a complete listing of titles, reviews, invaluable address and phone guides to manufacturers and record labels, and ideas for promoting and merchandising a potentially hot product in its infancy.

Already, retailers are finding that the CD3 is piquing their customers' curiosity. "The initial signs are somewhat encouraging, particularly with the bigger titles," says Steve Bennett, Record Bar's vice president of marketing. And according to Drew Garrett, head of purchasing and distribution for Dallas Digital, "The greatest response seems to be excitement and interest."



Already, the CD3 has added *oomph* to the record industry. Retailers are saying that the CD3 is sparking 5-inch CD sales the same way that 45 vinyl singles traditionally boosted LP sales. "People are inclined to buy a single for one song; then they find that they want to hear more, so they buy the full CD version," says Dallas Digital's Garrett.

This enthusiasm comes at a time when CD3s have been commercially available for only a few months. "Interest hasn't even begun to peak," says Randy Davis, director

of operations at St. Louis' Streetside Records. When it does, look for CD3 to explode.

Remember that those old vinyl 45s were an important part of rock'n'roll history. The CD3 shows even greater promise. For one thing, the format reaches beyond pop/rock music, giving classical and jazz labels a low-cost digital medium for the masses. It's an obvious and reasonably priced introduction to full-length CDs.

In rolling out the CD3, record labels have utilized several different concepts. Many are treating the CD3 as they did the traditional vinyl 45 single—by packaging a current hit single with a "B-side." You'll also find CD3s that are "mini-albums," containing two to four hits from one to several artists. And several record labels are using CD3s to release live and alternate versions of various tracks.

But even with the industry's best efforts, the key to the CD3's future still comes back to consumer awareness.

"With a developing technology like this, the most important thing that needs to happen is that it gets support," says the Record Bar's Bennett. "And if the way it gets attention is for one release or one group of releases to be pulled out and merchandised as a separate point of focus, that's very positive. The idea that you really want to create about CD3 is that there's something special." Quite a "bit" special, in fact.

This special issue of *Selling CDs* was produced by *Digital Audio & Compact Disc Review*, WGE Publishing, 70 Route 202 N., Peterborough, NH 03458. Publisher: Wayne Green. Associate Publisher: Dick Lewis. Executive Editor: Larry Canale. Supplement Editor: Leslie Keros. Art Director: Bob Dukette. Graphic Designer: Marilyn Moran. Contributing Editors: Amec Eisenberg, Ed Murray, Lou Waryncia.

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Retailers interested in regular issues of *Selling CDs* should call 1-800-227-1053. *Selling CDs* is published bimonthly by WGE Publishing.

HOT CUTS

Retailers looking for the hottest CD3s need look no further than our Selling CDs Hot Picks. Below you'll find 13 titles, ranging from the newest releases to proven best sellers. Suggested retail prices are also noted.

Sting



Sting

**Englishman in New York
Someone to Watch Over Me
Up from the Skies**

A&M CC 31001
Disc time: 18:47

Sting's wonderful tongue-in-cheek single, "Englishman in New York," is reason enough for his fans to purchase this disc. Though it's taken from his latest album, *Nothing Like the Sun*, the other two tracks here are previously unreleased jazz numbers not available anywhere else.

This CD3 is clearly the hottest release yet from A&M. It's a perfect buy for those who haven't purchased his most recent CD—or for fans who can't get enough of the Police's former lead singer.

This CD3 is priced to sell at about \$4.98.

TRACY CHAPMAN



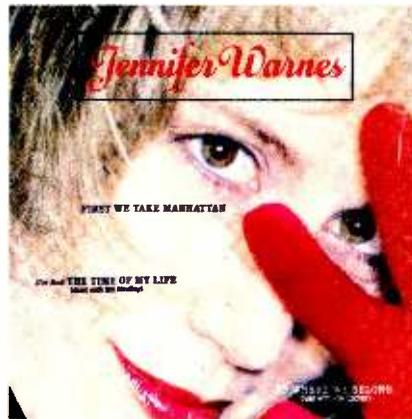
Tracy Chapman

**Fast Car
For You
Behind the Wall (Live)**

Elektra PRCD 3-2264
Disc time: 10:42

Tracy Chapman's brand of folk/rock (some compare it to Joan Armatrading) has caused quite a sensation. This CD3 offers the Top 10 hit from her self-titled debut album—the bleak, powerful ballad, "Fast Car"—plus the quiet, disarming love song "For You" and a stirring live version of Chapman's a cappella lament about wife abuse, "Behind the Wall."

Suggested retail price is \$3.98.



Jennifer Warnes

**First We Take Manhattan
(I've Had) The Time of My Life
Up Where We Belong**

Cypress CC 31007
Disc time: 12:26

Retailers will have a difficult time keeping this CD3 on the shelves. The first CD single from Cypress Records (distributed by A&M), it boasts two No. 1 hits. The first, "Time of My Life," is Jennifer Warnes' duet with Bill Medley from last year's *Dirty Dancing* soundtrack. The other No. 1 hit here is the Academy Award-winning "Up Where We Belong" from the film *An Officer and a Gentleman*. The cut, which won a 1982 Oscar for best song from a motion picture, features another of Warnes' touching duets, this one with Joe Cocker.

Also included is a lesser-known but still

worthy cut, "First We Take Manhattan," from Warnes' critically acclaimed 1986 release, *Famous Blue Raincoat*. This CD3 is priced to sell at about \$4.98.



Steve Winwood

**Roll With It (extended mix)
The Morning Side**

Virgin 99326
Disc time: 8:38

Talk about throwbacks! Steve Winwood's No. 1 single, "Roll With It," has all the R&B rhythm and charm of his Spencer Davis days, with the added punch of digital sound. You also get the pensive "The Morning Side" for a mix of old and new that works beautifully. It's an excellent teaser for Winwood's current album of the same name. The disc retails for \$3.98.



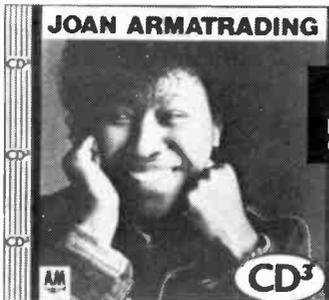
Ray Charles

America the Beautiful
Dunhill DZS45-002
Disc time: 3:38

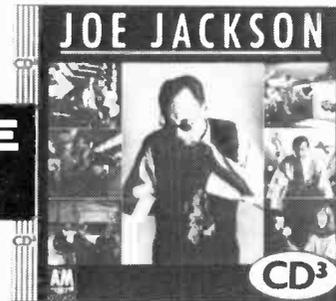
CD³ MEANS UP TO 20 MINUTES OF MUSIC ON A 3" COMPACT DISC.

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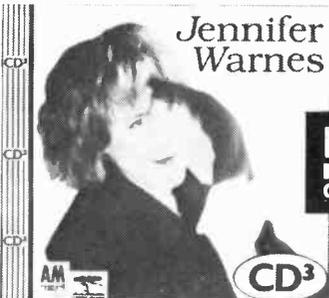
:THE NEW ONES:



LIVING FOR YOU (CC 31009)
 DOWN TO ZERO (live) • SHOW SOME EMOTION (live)
 (previously unreleased)



(HE'S A) SHAPE IN A DRAPE
 (from the "Tucker" soundtrack)
 SOUL KISS • MONDAY PAPERS (CC 31008)
 (previously unreleased)



FIRST WE TAKE MANHATTAN (CV 31007)
 I'VE HAD THE TIME OF MY LIFE • UP WHERE WE BELONG
 (duet with Bill Medley) (duet with Joe Cocker)

:THE CATALOG:

STING ENGLISHMAN IN NEW YORK (CC 31001)
 UP FROM THE SKIES • SOMEONE TO WATCH OVER ME

SQUEEZE FOOTPRINTS (CC 31002)
 BLACK COFFEE IN BED (live) • TAKE ME I'M YOURS (live)

SUZANNE VEGA LUKA (CC 31003)
 LEFT OF CENTER (live) • NEIGHBORHOOD GIRLS (live)

OMD DREAMING (CC 31004)
 GRAVITY NEVER FAILS • SECRET

ROBYN HITCHCOCK & THE EGYPTIANS BALLOON MAN (CC 31005)
 A GLOBE OF FROGS (electric) • THE GHOST SHIP

SIMPLE MINDS DON'T YOU FORGET ABOUT ME
 BASS LINE • THE AMERICAN (CC 31006)



JOIN THE CD³ REVOLUTION!



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ple is Vinson's "Hold It Right There," a swinging romp from Williams' 1984 release *Nothin' But the Blues*, for which the singer won his first Grammy Award in his 50 years in show business. The track features a parallel intro from Vinson and Holloway. Williams enters with his smooth, pleading voice, soon joined by Vinson, who sings both solo and with Williams.

To date Delos also has released four other jazz CD3s. The label does not list a suggested retail price.



Raspberries

Go All the Way
I Wanna Be With You
Let's Pretend
Tonight

Rhino R3 73016
Disc time: 12:59

In one quick serving, Rhino has spooned out four of Eric Carmen and the Raspberries' tastiest tracks. The disc starts with an obvious number—the forever fresh "Go All the Way"—and progresses with two more blasts of urgent pop/rock, "I Wanna Be with You" and "Let's Pretend." The final track is the steaming "Tonight," during which guitarist Wally Bryson tosses off a crunching lead.

The disc retails for \$5.98.



Nick Reynolds,
John Stewart

Four By Two

Folk Era NE1001MD
Disc time: 12:10

One of the first labels to take advantage of the CD3 is New Hampshire-based Folk Era, with these four songs from Kingston Trio alumni Nick Reynolds and John Stewart.

Stewart's "Dreamers on the Rise," the best song of the four, is flowing and folksy—reminiscent of the Peter, Paul, & Mary/Simon & Garfunkel folk-pop sound. The dancing guitar lines on "Cheyenne" are another disc highlight.

Four By Two should please Kingston Trio fans and those who miss the fun, friendly folk sound. The disc sells at retail for \$5.98.



Michael Jackson

Another Part of Me (extended, dub, and a cappella mixes)

CBS 49K-7855
Disc time: 14:25



The Rounder CD Single

NRBQ: Crazy Like a Fox

Jonathan Richman & the Modern Lovers: Dancin' Late at Night
Tetes Noires: Tell Me When
Barrence Whitfield & the Savages: Stop Twistin' My Arm

Rounder CDS-1 (88)
Disc time: 14:42

This collection of back-to-basics, raw and raucous roots-rock is a timely antidote for people wanting to reach beyond the usual Top 40 fare. Four different groups are featured, with the common denominator of audacious rhythm'n'blues.

NRBQ (New Rhythm and Blues Quartet), Jonathan Richman & the Modern Lovers, Tetes Noires, and Barrence Whitfield & the Savages each maintain an unrefined attitude that will remind you of the early days of rock—straight, no chaser.

The disc retails for \$4.98. An adapter is included in the jewel box packaging.

FRANK ZAPPA



PEACHES EN REGALIA

Frank Zappa

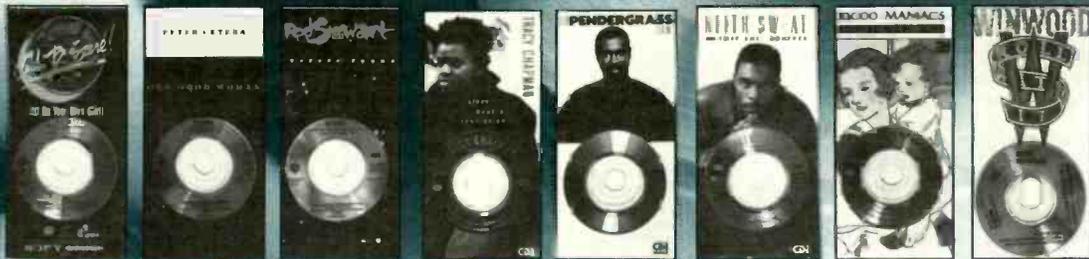
Peaches en Regalia
Rykodisc RCD3 1001
Disc time: 13:15

Peaches en Regalia offers three of Frank Zappa's more accessible works from various points in his career.

The title track is a quirky rock instrumental taken from 1970's *Hot Rats* (via Zappa's own digital remix). "I'm Not Satisfied," from 1968's *Cruising With Ruben & the Jets*, salutes the good-ol' slow rock songs of the '50s. The smooth "Lucille Has Messed My Mind Up" from Zappa's 1979 rock-opera *Joe's Garage* is the outstanding track, with silken vocals from Ike Willis and inspired, unusual guitar sounds from Zappa and the gang.

Peaches en Regalia is a great way for your customers to determine whether the anti-mainstream guru is their cup of tea—especially for those who hesitate plopping down the usual \$15 for a full-length disc. The CD3 retails for \$5.98.

WE'VE GOT YOUR NUMBER — CD 3!



A.E. SURE! "OFF ON YOUR OWN (GIRL)" WB • **PETER CETERA** "ONE GOOD WOMAN" WB •
ROD STEWART "FOREVER YOUNG" WB • **TRACY CHAPMAN** "TALKIN' BOLT A REVOLUTION" E/A •
TEDDY PENDERGRASS "2 A.M." E/A • **KEITH SWEAT** "MAKE IT LAST FOREVER" E/A •
10,000 MANIACS "WHAT'S THE MATTER HERE?" E/A • **STEVE WINWOOD** "ROLL WITH IT" VIRGIN
AND
DEPECHE MODE "STRANGE LOVE" WB • **RANDY TRAVIS** "HONKY TONK MOON" WB •
ANITA BAKER "GIVING YOU THE BEST THAT I GOT" E/A • **THE SUGARCUBES** "COLDSWEAT" E/A



GN WARNER • ELEKTRA • ATLANTIC RECORDS

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KEY CD3 CONTACTS

For more information on CD3 hardware and software companies, here is a list of manufacturers and key marketing personnel.

Hardware

ADC (BSR North America Ltd.)

71 Chapel St.
Newton, MA 02195
David Moran
(617) 964-3210

AIWA America

35 Oxford Dr.
Moonachie, NJ 07074
Bob Pierce
(201) 440-5220

Citizen (CBM America Corp.)

2999 Overland Ave., Ste. 203
Los Angeles, CA 90064
A.T. Mucciarone
(213) 558-0961

Denon America, Inc.

27 Law Dr.
Fairfield, NJ 07006
Ken Furst
(201) 575-7810

Emerson Radio Corporation

One Emerson Lane
North Bergen, NJ 07047
Ed Ryan
(201) 854-6600

Kenwood USA Corporation

2201 E. Dominguez
Long Beach, CA 90810
Dan Petersen
(213) 639-9000

NEC Home Electronics (USA)

1255 Michael Dr.
Wood Dale, IL 60191
Michael Piehl
(312) 860-9500

Onkyo U.S.A. Corporation

200 Williams Dr.
Ramsey, NJ 07446
Len Schneider
(201) 825-7950

Philips Consumer Electronics Company

1-40 & Straw Plains Pike
P.O. Box 14810
Knoxville, TN 37914
David Birch Jones
(615) 521-4316

Pioneer Electronics

2265 East 220th St.
Long Beach, CA 90810
Mike Fidler
(213) 835-6177

Sanyo/Fisher (USA) Corporation

21350 Lassen St.
Chatsworth, CA 91311
Richard Devine
(818) 998-7322

Sony Corporation of America

Sony Drive
Park Ridge, NJ 07656
Jim Geitz
(201) 930-6278

Technics

One Panasonic Way
Secaucus, NJ 07094
Bruce Adams
(201) 348-7000

Toshiba

82 Totown Rd.
Wayne, NJ 07470
Jay Yancy
(201) 628-8000

Yamaha Electronics Corporation

6660 Orangethorpe Ave.
Buena Park, CA 90620
Larry Poor
(714) 522-9105

Record Companies

A&M Records

1416 North LaBrea Ave.
Hollywood, CA 90028
Jayne Neches Simon
(213) 856-2738

Arista Records

6 West 57th St.
New York, NY 10019
Jim Cawley
(212) 489-7400

Atlantic Records

75 Rockefeller Plaza
New York, NY 10019
Nick Maria
(212) 484-6000

Bar None

P.O. Box 1704
Hoboken, NJ 07030
Glenn Morrow
(212) 995-0650

Capitol/EMI/Manhattan/ Angel (CEMA)

1750 North Vine St.
Hollywood, CA 90028
Dennis White
(213) 462-6252

CBS Records

51 West 52nd St.
New York, NY 10019
Jerry Shulman
(212) 975-5184

Chrysalis Records

645 Madison Ave.
New York, NY 10022
Steve Heldt
(212) 758-3555

Cypress Records

2323 Corinth St.
Los Angeles, CA 90064
Craig Sussman
(213) 465-2711

Delos International

9244 Jordan Ave.
Chatsworth, CA 91311
Rudi Simpson
(800) 443-3567

Delta Music

2008 Cotner Ave., Ste. 2
Los Angeles, CA 90025-5604
Jerome Stein
(213) 479-0667

Digital Music Products, Inc.

P.O. Box 15835
Park Square Station
Stamford, CT 06901
Tom Jung
(203) 327-3800

Dunhill Compact Classics

8300 Tampa Ave., Ste. G
Northridge, CA 90245
Marshall Blonstein
(818) 993-8822

Elektra/Asylum Records

75 Rockefeller Plaza
New York, NY 10019
Hale Milgrim
(212) 484-7200

Enigma Records

1750 East Holly Ave.
El Segundo, CA 90245
David Baker
(213) 390-9969

Folk Era Records

17 Middle Dunstable Rd.
Nashua, NH 03062
Steve Fiott
(603) 888-3457

Geffen Records

9130 Sunset Blvd.
Los Angeles, CA 90069
Eddie Gilreath
(213) 278-9010

GRP Records

555 West 57th St.
New York, NY 10019
Mark Wexler
(212) 245-7033

MCA Records

70 Universal City Plaza
Universal City, CA 91608
Lou Mann
(818) 777-4543

PolyGram Records

810 Seventh Ave.
New York, NY 10019
Bob Jamieson
(212) 333-8000

RCA/BMG

1133 Avenue of the Americas
New York, NY 10036
Michael Mansky
(212) 930-4500

Rhino Records

2225 Colorado Ave.
Santa Monica, CA 90404
Brian Schuman
(213) 828-1980

Romance Records

6363 Sunset Blvd., Ste. 920
Hollywood, CA 90028-7318
Sam Kleinman
(213) 465-4707

Rounder Records

1 Camp St.
Cambridge, MA 02140
Duncan Brown
(617) 354-0700

Rykodisc

400 Essex St.
Salem, MA 01970
John Hammond
(508) 744-7678

SST Records

P.O. Box 1
Lawndale, CA 90260
Rich Ford
(213) 835-8977

Telarc International

23307 Commerce Park Rd.
Cleveland, OH 44122
Robert Woods
(216) 464-2313

Virgin Records

9247 Alden Dr.
Beverly Hills, CA 90210
Jim Swindell
(213) 278-1181

Warner Bros. Records

3300 Warner Blvd.
Burbank, CA 91510
Charles Springer
(818) 846-9090

Warner/Elektra/Atlantic (WEA)

111 North Hollywood Way
Burbank, CA 91505
Russ Bach
(818) 840-6300

Welk Records

1299 Ocean Ave., Ste. 800
Santa Monica, CA 90401
Kent Crawford
(213) 451-5727

For information about disc replicators and accessory manufacturers, please see list following the CD3 catalog.

CD3

SPECIAL CATALOG PULLOUT

In the following four pages you'll find a definitive listing of more than 200 CD3 titles scheduled for release through November. Suggested retail prices and catalog numbers also are noted.

A&M

\$4.98



- Joan Armatrading:** Living for You; Down To Zero (live); Show Some Emotion (live) CC 31009
- Joe Jackson:** I'm the Man; Look Sharp!; A Slow Song CC 17550
- Robyn Hitchcock & the Egyptians:** Balloon Man; A Globe of Frogs (electric); The Ghost Ship CC 31005
- Orchestral Manoeuvres in the Dark:** Dreaming; Gravity Never Falls; Secret CC31004
- Simple Minds:** Don't You (Forget About Me—Live); Bass Line; The American CC 31008
- Squeeze:** Footprints; Black Coffee in Bed; Take Me I'm Yours CC 31002
- Sting:** Englishman in New York; Someone To Watch Over Me; Up from the Skies CC 31001
- Suzanne Vega:** Luka; Left of Center; Neighborhood Girls CC 31003

ARISTA



- The Church:** Destination; Under the Milky Way (acoustic); Tantalized CD3-3001

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- They Might Be Giants:** (*She Was a Hotel Detective:* Kiss Me, Son of God; For Science; The Biggest One; Mr. Klaw) AHAON 005
- They Might Be Giants:** Don't Let's Start; We're the Replacements; When It Rains It Snows; The Famous Polka AHAON 004

CAPITOL



- Peter Blakeley:** The True Tone Sessions—Vicious; Cattle Train; Bye Bye Baby; Caterina C3 90870-2

CBS—CD3 SINGLES

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- Gregory Abbott:** I'll Prove It To You (edited); Two of a Kind 38K 7774
- Michael Bolton:** Wait on Love; I Almost Believed You 38K 7794
- Rodney Crowell:** I Couldn't Leave You If I Tried; When the Blue Hour Comes 38K 7918
- Gloria Estefan & Miami Sound Machine:** Anything for You (English & Spanish versions) 34K 7759
- Julio Iglesias:** My Love; Words and Music 38K 7781
- Michael Jackson:** Another Part of Me (3 versions) 49K 7855
- Michael Jackson:** Dirty Diana (2 versions) 34K 7739
- Michael Jackson:** I Can't Stop Loving You; Baby Be Mine 34K 7253

- Michael Jackson:** Man in the Mirror (2 versions) 34K 7668
- Michael Jackson:** The Way You Make Me Feel (2 versions) 34K 7645
- Cyndi Lauper:** Hole in My Heart; Boy Blue 34K 7940
- Kenny Loggins:** Nobody's Fool; I'm Gonna Do It Right 38K 7971
- Johnny Mathis:** I'm on the Outside Looking In; Just Like You 38K 7797
- George Michael:** Monkey (2 versions) 38K 7941
- Sade:** Paradise (remix); Super Bien Total 34K 7904
- Bruce Springsteen:** Cover Me; Pink Cadillac 38K 7946
- Terence Trent D'Arby:** Sign Your Name; Greasy Chicken 38K 7911

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- Gregory Abbott:** I'll Prove It To You (2 versions) 44K 7809
- Herbie Hancock:** Mega Mix (Rockit, Future Shock, others); Hardrock; Metal Beat 44K 7850
- Michael Jackson:** Thriller (original and instrumental versions) 49K 4961
- George Michael:** I Want Your Sex (monogamy mix); Hard Day 44K 6814
- George Michael:** Monkey (3 versions) 38K 7849
- Bruce Springsteen:** Tougher Than the Rest; Be True; Born To Run; Chimes of Freedom 44K 4445
- Terence Trent D'Arby:** Wishing Well; (What a Wonderful World); Elevators & Hearts 44K 7543

CBS—CD3 HALL OF FAME SINGLES

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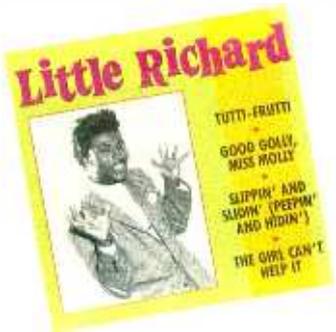
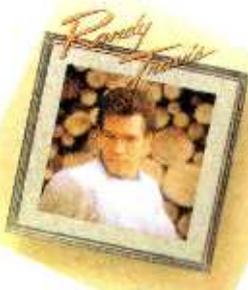
- Aerosmith:** Walk This Way; Dream On 38K 7952
- Boston:** More Than a Feeling; Foreplay; Longtime 34K 2355
- Rosanne Cash:** Seven Year Ache; Blue Moon with Heartache 38K 11426
- Chicago:** 25 or 6 To 4; Make Me Smile 38K 33193
- Gloria Estefan & Miami Sound Machine:** Conga; Mucho Money 34K 5457
- Michael Jackson:** Beat It; Billie Jean 34K 6453
- Billy Joel:** It's Still Rock and Roll To Me; Just the Way You Are 38K 7950
- Journey:** Don't Stop Believing; Open Arms 38K 7951
- Cyndi Lauper:** Girls Just Want To Have Fun; Time After Time 34K 5480
- Meatloaf:** Paradise by the Dashboard Light; Two Out of Three Ain't Bad 34K 2371
- George Michael:** I Want Your Sex (2 versions) 38K 7164
- Willie Nelson:** Always on My Mind; Blue Eyes Crying in the Rain 38K 7953
- Pink Floyd:** Another Brick in the Wall (Part 2); One of My Turns 38K 3118
- REO Speedwagon:** Keep on Loving You; Time for Me To Fly 34K 2153
- Simon & Garfunkel:** Bridge Over Troubled Water; Cecilia 38K 33187
- Bruce Springsteen:** Born in the USA; Shut Out the Lights 38K 4680
- Luther Vandross:** Never Too Much; Superstar (Don't You Remember...) 34K 5482

CBS—MIXED MASTERS MAXI SINGLES

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- Johnny Mathis:** Begin the Beguine (disco version); Simple 44K 7837
- Marilyn McCoo & Billy Davis Jr.:** Shine on Silver Moon/Chicago; Street Player 44K 7838
- Andy Williams:** Love Story/Jeff Wayne: Eve of the War 44K 7830





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- Huey Lewis & the News:** Small World Part One; Small World Part Two 4ZK 43280

CYPRESS



- Jennifer Warnes:** First We Take Manhattan; (I've Had) the Time of My Life; Up Where We Belong CC 31007

DELOS—JAZZ



- Art Blakey & the Jazz Messengers:** Caravan D/PC-2104
- The Timeless All-Stars:** Messina; Lupe (Bobby Hutcherson, Harold Land, Curtis Fuller, Cedar Walton, Buster Williams, Billy Higgins) D/PC-2105
- Ron Carter, Billy Higgins, Cedar Walton:** Willow Weep for Me; Book's Bossa D/PC-2101
- Joe Williams:** The Comeback; Hold It Right There; Sent for You Yesterday; Who She Do (with the Red Holloway Sextet) D/PC-2102
- Joe Williams:** War No More; What a Difference a Day Makes; After You've Gone; All the Things You Are D/PC-2103

DELOS—CLASSICAL

- Albinoni:** Adagio; **Pachelbel:** Canon/Yale Cellos, Aldo Parisot D/PC-2017
- Debussy:** Reflections in the Water; Gardens in the Rain; The Engulfed Cathedral/Carol Rosenberger D/PC-2018
- Dvorak:** Nocturne in B for Strings Op. 40; Moderato from Serenade in E for Strings Op. 22; Silent Woods for Cello Op. 68/Los Angeles Chamber Orchestra, Gerard Schwarz D/PC-2007
- Falla:** Three-Cornered Hat Dances (4)/London Symphony, Gerard Schwarz D/PC-2019
- Handel:** Arias from Messiah (Rejoice Greatly, He Shall Feed His Flock) & Samson (Let the Bright Seraphim)/Mostly Mozart Orchestra, Gerard Schwarz, Arleen Auger D/PC-2011
- Handel:** Water Music (Excerpts)/Los Angeles Chamber Orchestra, Gerard Schwarz D/PC-2015
- Haydn:** Concerto in E for Trumpet/Y Chamber Symphony, Gerard Schwarz D/PC-2006
- Liszt:** Jeux d'eau a la Villa d'Este/**Griffes:** Fountain of Acqua Paolo/**Ravel:** Jeux d'eau/Carol Rosenberger D/PC-2008
- Susan McDonald:** Songs of the Harp D/PC-2010
- Prokofiev:** Symphony No. 1 Op. 25; Pushkin Waltz No. 2/Seattle Symphony, Gerard Schwarz D/PC-2004
- Rachmaninov:** Preludes for Piano Op. 23 Nos. 4-6 and Op. 32 No. 5/John Browning D/PC-2012
- R. Strauss:** Don Juan Op. 20/Oregon Symphony, James DePriest D/PC-2002
- R. Strauss:** Salome (Dance of the Seven Veils) & Intermezzo (At the Card Table, Happy Ending)/Seattle Symphony, Gerard Schwarz D/PC-2016
- 2001:** A Sonic Odyssey (Sampler)—Works of Richard Strauss, Respighi, Falla, Handel, Rimsky-Korsakov, Prokofiev, Stravinsky) D/PC-2001
- Villa-Lobos:** Bachiana Brasileira No. 5 for Soprano & 8 Cellos; Fugue Conversa from Bachiana Brasileira No. 1/Yale Cellos, Aldo Parisot, Arleen Auger D/PC-2009
- Vivaldi:** Four Seasons (spring); Concerto in C for Trumpet/Los Angeles Chamber Orchestra, Gerard Schwarz, Norman Smith D/PC-2013
- Vivaldi:** Four Seasons (winter)/**Torelli:** Sonata in G for Trumpet/Los Angeles Chamber Orchestra, Gerard Schwarz D/PC-2014
- Wagner:** Die Meistersinger & Gotterdammerung

- (Excerpts)/Seattle Symphony, Gerard Schwarz D/PC-2005
- Roger Wagner Chorale:** A Pocket Christmas D/PC 2003

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- The Koo:** Got to Get Together; Runaway CPR 11109

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- Harry Chapin:** Remember When the Music; I Miss America DZS45-001
- Ray Charles:** America the Beautiful DZS45-002

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- Tracy Chapman:** Talkin' 'bout a Revolution; Behind the Wall (live) 69383-2
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- Keith Sweat:** Make It Last Forever (2 versions) 69386-2
- Sugar Cubes:** Cold Sweat (2 versions); Birthday (Icelandic); Delicious Demon; Cold Sweat (instr.) (\$5.98) 66740-2
- 10,000 Maniacs:** What's the Matter Here?; Cherry Tree 69388-2

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- Devo:** Disco Dancer (4 versions) D31C-75511
- Stryper:** Always There for You; The Reign; Soldiers Under Command (live); Interview with Robert Sweet (pt. 1) D31C-75509

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- Kingston Trio:** Tom Dooley; Three Jolly Coachmen; Pay Me My Money Down FE1001MD
- Northeast Winds:** Roll Alabama; Martin Greigh; The Orange & the Green FE1006MD
- Nick Reynolds & John Stewart:** Four by Two (Dreamers on the Rise; Cheyenne; Buddy Won't You Roll Down the Line; Angel on the Road Shoulder) NE1001MD
- White Mountain Singers:** Booted in Boston; Poem; Willie McBride; Ballad of St. Anne's Reel FE1003MD

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- Pat Boone:** Don't Forbid Me; Love Letters in the Sand; April Love; Moody River
- Patsy Cline:** Walking after Midnight; I Fall To Pieces; Crazy; Sweet Dreams

- ☐ **Golden Earring:** Radar Love; Candy's Going Bad; Sleepwalking; Babylon
- ☐ **Grass Roots:** Let's Live for Today; Things I Should Have Said; Sooner or Later; Glory Bound
- ☐ **Bill Haley and his Comets:** Rock Around the Clock; See You Later Alligator; Burn That Candle; The Saints Rock 'n' Roll
- ☐ **Buddy Holly and the Crickets:** That'll Be the Day; Oh Boy; Not Fade Away; Fool's Paradise
- ☐ **Brian Hyland:** Sealed With a Kiss; Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini; Gypsy Woman; Let Me Belong To You
- ☐ **The Impressions:** Gypsy Woman; It's All Right; Amen; People Get Ready
- ☐ **B.B. King:** The Thrill Is Gone; Why I Sing the Blues; Into the Night; Ain't Nobody Home
- ☐ **Lloyd Price:** Staggerlee; Personality; I'm Gonna Get Married; Just Because
- ☐ **Steppenwolf:** Born To Be Wild; Magic Carpet Ride; Rock Me; Snowblind Friend
- ☐ **Various Doo Wop—The Elegants:** Little Star/Norman Fox and the Rob Roys: Tell Me Why/Del Vikings: Come Go With Me/The Original Casuals: So Tough
- ☐ **Various Doo Wop II—Danny and the Juniors:** At the Hop; Rock 'n' Roll Is Here To Stay/Del Vikings: Whispering Bells/Joe Bennett and the Sparkletones: Black Slacks
- ☐ **Various Summer Oldies—The Surfari:** Wipeout; Surfer Joe/The Chantays: Pipeline/Royal Teens: Short Shorts
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- ☐ **Carl Perkins:** Blue Suede Shoes; Honey Don't; Everybody's Tryin' To Be My Baby; Matchbox R3 73015
- ☐ **Raspberries:** Go All the Way; I Wanna Be with You; Let's Pretend; Tonight R3 73016
- ☐ **Todd Rundgren:** I Saw the Light; We Gotta Get You a Woman; Hello It's Me; Can We Still Be Friends R3 73025

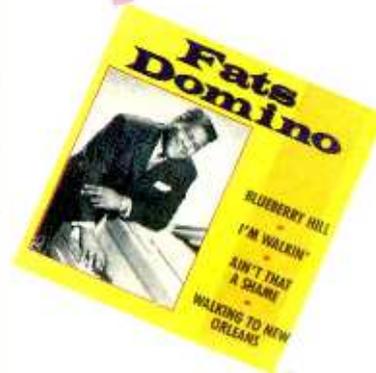
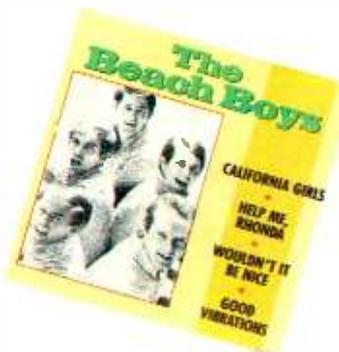
- ☐ **Nancy Sinatra:** These Boots Are Made For Walkin'; How Does That Grab You, Darlin'; Sugar Town; Somethin' Stupid R3 73026
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- ☐ **Frankie Valli:** Can't Take My Eyes Off You; My Eyes Adored You; Swearin' To God; Our Day Will Come R3 73028

- ☐ **Frankie Valli & the 4 Seasons:** Sherry; Workin' My Way Back To You; Rag Doll; Let's Hang On! R3 73010
- ☐ **Frankie Valli & the 4 Seasons:** Big Girls Don't Cry; Candy Girl; Ronnie; Opus 17 (Don't You Worry 'Bout Me) R3 73029
- ☐ **Bobby Vee:** Take Good Care Of My Baby; Run To Him; The Night Has a Thousand Eyes; Come Back When You Grow Up R3 73019
- ☐ **The Ventures:** Walk-Don't Run; Hawaii Five-O; Perfidia; Wipe Out R3 73020
- ☐ **Gene Vincent & his Blue Caps:** Be-Bop-a-Lula; Lotta Lovin'; Woman Love; Race with the Devil R3 73040
- ☐ **The Vogues:** You're the One; Five O'Clock World; Magic Town; The Land of Milk and Honey R3 73030

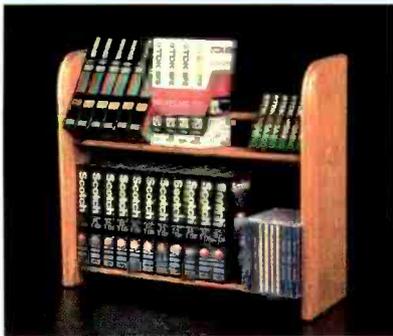
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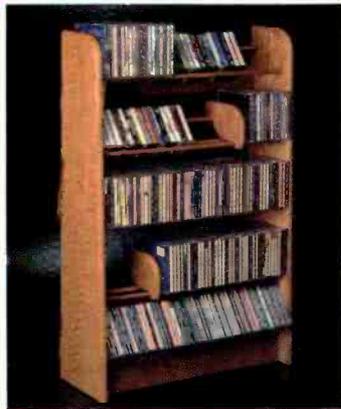
- ☐ **Blacktop Blues:** Earl King, Nappy Brown, Ron Levy, Hubert Sumlin, Snooks Eaglin, Anson Funderburgh & Sam Myers CDS-5
- ☐ **NRBQ:** Crazy Like a Fox; Jonathan Richman & the Modern Lovers: Dancin' Late at Night; Teles Noires: Tell Me When; Barrence Whitfield & the Savages: Stop Twistin' My Arm CDS-1
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- Bernie Krause:** Jungle Shoes; Fishwrap; Jungle Shoes (extended) RCD3-1005
- Keith Levene:** If Six Was 9; Back To Black; Fast Brass Slam (II) RCD3-1004
- The Residents:** Double Shot of My Baby's Love; Loss of Loved One; Kiss of Flesh RCD3-1003
- The Residents:** Holy Kiss of Flesh (new, extended version) RCD3-1007
- The Screaming Tribesmen:** I've Got a Feeling; Igloo; You Better Run RCD3-1006
- Marty Willson-Piper:** She's King; Listen/Space; Frightened Just Because of You RCD3-1002
- Frank Zappa:** Montana (Whipping Floss); Cheepnis (both from *You Can't Do That on Stage Anymore Vol. 2*) RCD3-1012
- Frank Zappa:** Peaches en Regalia; I'm Not Satisfied; Lucille Has Messed My Mind Up RCD3-1001
- Frank Zappa:** Sexual Harassment in the Workplace; Watermelon in Easter Hay RCD3-1010
- Frank Zappa:** Zomby Woof; You Didn't Try To Call Me RCD3-1011

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- Black Flag:** Louie Louie; Damaged I SST 175
- Black Flag:** Six Pack; I've Heard It Before; American Waste SST 005
- Descendents:** My Dad Sucks; Mr. Bass; I Like Food; Hey Hey; Weinerschnitzel
- Dinosaur Jr.:** Freak Scene; Keep the Glove SST 220
- Dinosaur Jr.:** Little Fury Things; In a Jar; Show Me the Way SST 152
- Grant Hart:** 2541; Come, Come; Let Go SST 219
- Husker Du:** Eight Miles High; Masochism World SST 025
- Husker Du:** Makes No Sense At All; Love Is All Around SST 051
- Meat Puppets:** In a Car; Big House; Dolphin Field; Out in the Gardener; Foreign Lawns SST 044
- Minutemen:** Joy; Black Sheep; More Joy SST 214

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- Randy Travis:** Honky Tonk Moon; Young Guns 27833

REPLICATORS

Replicators of 3-inch discs offer a wide variety of services, including packaging support. The following is a complete list of CD3 replicators, along with the appropriate marketing personnel.

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Nimbus

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(212) 764-4040

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Hideo Nakai
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Sanford, ME 04073
Paul Gelardi
(207) 324-1124

ACCESSORIES

Since the introduction of CD3s last year, a number of companies have introduced adapters and other accessories for 3-inch discs. Below is a list of those manufacturers and the suggested retail prices for their products.

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(Adapter: \$3.80 ea./3 for \$9.90 sugg. retail)

Discwasher, Inc.

4310 Transworld Rd.
Schiller Park, IL 60176
Ken Thompson
(312) 678-9610
(Adapter: 2 for \$3.99 sugg. retail)

Matrix

544 Swarthmore Ave.
Pacific Palisades, CA 90272
Robert Richstone
(213) 459-6913
Fax: (213) 459-6416
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Monster Cable Products, Inc.

101 Townsend St.
San Francisco, CA 94107
Gary Reber
(415) 777-1355
(Adapter: \$1.99 sugg. retail)

Recoton Corp.

46-23 Crane St.
Long Island City, NY 11101
Paul Perez
(718) 392-6442
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Shape Inc.

P.O. Box 920
Kennebunk, ME 04043
Wesley Phillips
(207) 985-4971
(Adapter: wholesale only)

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Sony Drive
Park Ridge, NJ 07656
Masa Yamamoto
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QUOTABLE QUOTES

Most record companies that are releasing CD3s tout the new disc as the natural evolution of compact disc technology. *Selling CDs* talked with several of the industry leaders to find out how they view the future of CD3.

A&M Records

Jayne Neches Simon, Director of National Single Sales

“A&M looked at CD3 as a way to focus on a current hit single by an artist we’re working (with) and expose some other, previously unreleased tracks by that

artist, which would lead to the ultimate sale of the full-length recording.”

CBS Records

Jerry Shulman, Vice President of Marketing

“The consumer benefits most of all from CD3. He gets remarkable CD quality at an incredibly low price. He gets a compact disc version of the hottest singles for not much more than the price of vinyl or cassette. And older consumers can now

conveniently enjoy their favorite oldies on CD3.”

Elektra/Asylum Records

Kenny Hamlin, Vice President of Sales

“It’s still too soon to get a pulse on the future of the CD3. But I think sales and acceptance of the discs will improve when the new Sony pocket players come out. That’s really the key for success.”

Enigma Records

William Hein, President

“The vinyl 45 doesn’t really appeal to any particular consumer anymore that I know of—certainly not teenagers, the big buyers of singles. We think that the CD3 format and the cassette single format will together bury the vinyl single.”

PolyGram Records

Bob Jamieson, Executive Vice President of Marketing and Sales

“The CD3 won’t be a flash in the pan. I believe the industry will give it a pretty good run. Of course ultimately it’s (up to) the consumer.”

Rhino Records

Brian Schuman, Vice President of Production

“We thought that CD3 was a good alternative to full-length CDs for oldies artists with one or two hits. Most people don’t really want 18 songs when they’re only looking for one or two.”

Rykodisc

Don Rose, President

“I really believe that there’s something endearing about the CD3’s size, look, and feel which is unquantifiable. There’s a definite market for singles in the CD format.”

Warner/Elektra/Atlantic (WEA)

Russ Bach, Executive Vice President

“We think that CD3 will bring a new demographic group into the world of compact disc that will be very beneficial in the future. In fact, CD3 may well prove to be an important configuration in itself.”



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PROFIT-MAKING

Selling CDs has scoured the industry looking for CD3 promotions that were out of the ordinary. We've chosen 16 that best exemplify what promotions can be all about.

PROMOTIONS

1 Sony Corp. and Apple Computers have come up with a formula to attract the college market this fall. The promotion, entitled "This semester, go for A's, B's and a CD," runs August through October and will blanket more than 375 campuses throughout the country. Students will qualify for winning one of three Sony Discman CD3 players by visiting the Macintosh computer display at the campus bookstore and participating in a five-minute demo program.

For more information-



Thomson-Leeds' CD3 Floorstand Merchandiser Display.

tion contact Gail Welnak at (414) 786-5600.

2 Recently, Delos participated with Sony Corp. and Tower Records in its first CD3 cross-promotion by organizing a "Summer Sizzler" giveaway of Discman players and a complete set of Delos CD3 catalogs at each of the 50 Tower locations. Also given away were 30 second and third prizes of Delos CD3s. For further information, contact Rudi Simpson at (818) 718-6600.

3 Discwasher, a major accessory manufacturer, kicked off a three-month promotion in June by shipping 50,000 packages containing a CD cleaner and a 3-inch CD adapter along with a free CD3 replicated by Digital Audio Disc Corp. This three-month promotion was aimed at increasing consumer awareness of Discwasher's products. For more information, contact Ken Thompson at (312) 678-9600.

4 Rykodisc chose to use the CD3 as a way to introduce a new recording group. In its first artist-development project, Rykodisc included a CD3 of The Screaming Tribesmen in its press registration package at the New Music Seminar held in mid-July. A private press party was also held to highlight the event. For more information contact John Hammond at (508) 744-7678.

5 GRP has been involved with three CD3 cross-promotions this year. The first occurred at the June CES, where Monster Cable distributed free samples of a 3-inch disc featuring the music of four GRP artists. Monster Cable also plans to include a free GRP CD3 sampler along with its Interlink Cable. GRP's second cross-promotion involves the loudspeaker corporation Bose, which is using the CD3s both as dealer incentives and as giveaways. In GRP's third CD3 cross-promotion, JVC will include a free GRP 3-inch disc with its portable CD player. For more information contact Mark Wexler at (212) 245-7033.

6 The Warner/Elektra/Atlantic Group and Sony joined forces this year in a CD3 promotional project aimed at attracting younger music buyers to the CD format. The first phase involved radio station giveaways of Sony hardware and WEA software; music retailers in

19 markets received both radio and in-store exposure. The second phase involved packaging an incentive of three promotional WEA CD3s for all Sony portable and component CD player purchasers. Additional CD3 promotions included a "Spring Break" demo event at Daytona Beach, FL, where free CD3s were distributed. The event was publicized on the air by DJs and also via the 1988 Miller Spring Break Guide, distributed to more than two million students at 72 colleges nationwide. For more information, contact Marc Finer at (412) 765-3535.

7 Digital Music Products, Inc. (DMP) chose to test the waters with a CD3 commemorating the 10-year anniversary of its studio jazz group, Flim & the BBs. The company also is providing a CD3 sampler called "A Touch of DMP" by mail order. For more information, contact Tom Jung at (203) 327-3800.

8 Telarc International has distributed two promotional CD3s—the first celebrating a decade of digital recording, the other featuring music by Liza Minnelli in concert. Contact Robert Woods at (216) 464-2313 for further information.

9 Rhino is providing a sampler CD3 to be included with each copy of the upcoming *Digital Audio's Rock 'n' Roll CD Spectacular*, published by Wayne Green Enterprises. For more information, contact Chip Ide at (603) 525-4201.

10 Delta Music and Sony are teaming up for a cross-promotion to attract attention to Delta's first 3-inch disc and the new Sony CD3 player. Sony D-88s and Delta CD3s will be given away at various retail outlets. An ad campaign will announce the promotion and list the stores that are participating. For more information contact Jerome Stein at (213) 477-8387.

HOT CD3 MERCHANDISING CONCEPTS

11 The Thomson-Leeds Company of New York has joined forces with leading record companies in coming up with a universal CD3 display that holds 540 discs of up to 4" by 12" package size. Called the CD3 Floorstand Merchandiser Display, the unit stands 69" tall (including the detachable header) and 23" wide, and provides 108 slots that hold five discs each. This attractive display can be placed in either the singles or CD section, and can be easily assembled in minutes. For further information, contact Andy LaValle

PROMOTIONS

at (212) 975-5823. The CD3 Floorstand Merchandiser Display is pictured on the previous page.

12 CBS announced its entrance into the CD3 market with a complete package of window displays, banners, trade ads, and a catalog of releases. In addition, the record company gave away Sony D-88 players to radio stations, and provided music retailers with free adapters with the purchase of any five CD3s. Contact Gary Pacheco at (212) 975-3052.

13 Sony has developed a CD3 display program for music retailers which includes a specially priced D-88 player and display package. Contact Jim Geitz (201) 930-6278 for details.

14 Rhino, known for having already cornered the oldies CD3 market, launched its CD3 catalog at last year's NARM convention with the "Lil Bit of Gold" promotional sampler. Rhino placed

trade ads in magazines and also provided an eye-catching counter display. Contact Brian Schuman at (213) 828-1980 for more information.

15 As part of its plunge into the CD3 market, Delos released a sampler called "2001: A Sonic Odyssey" to draw attention to its substantial catalog of digitally-recorded music. Point-of-purchase material included a counter-card display and lapel buttons. For more information contact Rudi Simpson at (818) 718-6600.

16 A&M Records launched the CD3 campaign earlier this year with both trade advertising and a countertop display, as well as a novel CD3

primer featuring well-known radio personality Rick Dees. For more information contact Jayne Neches Simon at (213) 856-2738.



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CD3-COMPATIBLE PLAYERS

The wave of CD3s on the market—now up to more than 200 and increasing monthly—has left hardware retailers wondering whether any CD players can accommodate the smaller disc without an adapter.

Usher in the new breed of CD player, one that can play both 3-inch and 5-inch discs with equal dexterity. To date, 15 companies are producing such players, with 75 models to choose from, including single-disc players and “changers” (multi-disc players), portables, and even a car player. Selling CDs lists those models below, along with the manufacturers’ suggested retail price.

ADC CD-2000E



Denon DCD-910



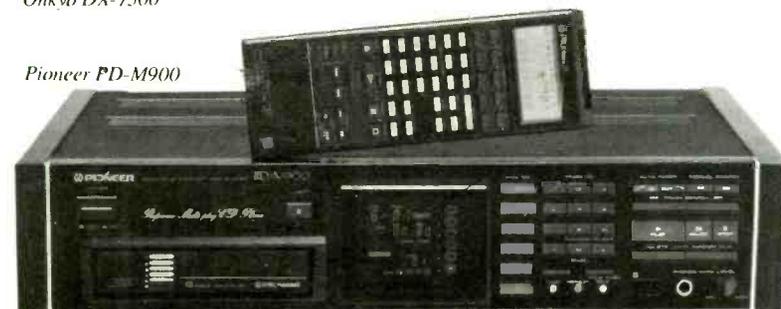
NEC CD-620



Onkyo DX-7500



Pioneer PD-M900



Component and Changer Models

ADC

Component Model	
CD-2000E	\$349

Denon

Component Models	
DCD-610	\$300
DCD-810	\$390
DCD-910	\$450
DCD-1400	\$500
DCD-1520	\$750
DCD-3520	\$1500

Changer Model	
DCD-555A	\$550

Emerson

Changer Model	
CDD200R	\$399.95

NEC

Component Models	
CD-420	\$299
CD-520	\$359
CD-620	\$479
CD-720	\$579

Onkyo

Component Models	
DX-1500	\$260
DX-2500	\$320
DX-5500	\$600
DX-7500	\$700

Philips

Component Models	
CD-880	\$749
CD-960	\$949

Pioneer

Component Models	
PD-4100	\$250
PD-5100	\$335
PD-7100	\$565
PD-91	\$1400

Changer Models	
PD-M400	\$400
PD-M500	\$470
PD-M600	\$585
PD-M700	\$720
PD-M900	\$820

Sony

Component Models	
CDP-22	\$250
CDP-32	\$330
CDP-350	\$240
CDP-370	\$240
CDP-550	\$280
CDP-570	\$280
CDP-750	\$370
CDP-950	\$450

Please turn page

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FRANK ZAPPA <i>Peaches En Regalia</i> RCD3-1001 Digitally remixed version of the instrumental classic	MARTY WILLSON-PIPER <i>She's King</i> RCD3-1002 Folk-pop from the CHURCH guitarist	RESIDENTS <i>Double Shot (Of My Baby's Love)</i> RCD3-1003 The frat-rock classic, in unique Residential style	KEITH LEVENE <i>If Six Was 9</i> RCD3-1004 The ex-PIL guitarist covers Hendrix	BERNIE KRAUSE <i>Jungle Shoes / Fish Wrap</i> RCD3-1005 Environmental dance music from a synth pioneer	SCREAMING TRIBESMEN <i>I've Got a Feeling</i> RCD3-1006 "One of the very best singles of the year" —CMJ	RESIDENTS <i>Holy Kiss of Flesh</i> RCD3-1007 Sixteen-minute remix of the climax to <i>God In Three Persons</i>	FRANK ZAPPA <i>Sexual Harassment</i> RCD3-1010 Guitar instrumentals from a master	FRANK ZAPPA <i>Zomby Woof</i> RCD3-1011 Two classic live FZ tracks

AND COMING IN OCTOBER: JIMI HENDRIX: *Day Tripper* RCD3-1008 MICKEY HART: *World Series Sampler* RCD3-1009 FRANK ZAPPA: *Mantana* RCD3-1012



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CD3-COMPATIBLE PLAYERS

Continued

Sony

CDP-207ESD	\$370
CDP-307ESD	\$475
CDP-507ESD	\$600
CDP-707ESD	\$1800

Changer Models

CDP-C20	\$330
CDP-C26	\$370
CDP-C30	\$350
CDP-C50	\$380
CDP-C70	\$450
CDP-C7ESD	\$480

Technics

Component Models

SL-P150	\$290
SL-P200	\$290
SL-P230	\$300
SL-P250	\$370
SL-P350	\$420
SL-P550	\$520
SL-P770	\$680
SL-P990	\$900

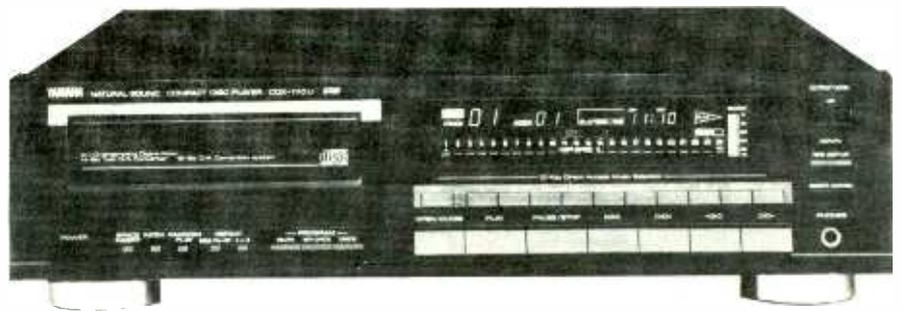
Yamaha

Component Models

CDX-410U	\$279
CDX-510U	\$329
CDX-810U	\$549
CDX-910U	\$699
CDX-1110U	\$1199



Technics SL-P990



Yamaha CDX-1110U

Portable Models

Aiwa

DX-P1	\$250
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Citizen

CBM 777	\$179
CBM 2000	\$269
CBM 3000	\$329

Kenwood

DPC-55	\$299
DPC-77	\$449

Sanyo

CP-12	\$280
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Sony

D-4	\$260
D-T4	\$330
D-15	\$360
D-T10	\$460
D-88	\$360
D-160 (auto)	\$260

Technics

SL-XP6	\$349
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Toshiba

XR-9437	\$400
XR-9458	\$470



Sony D-88



Aiwa DX-P1



Kenwood DPC-77

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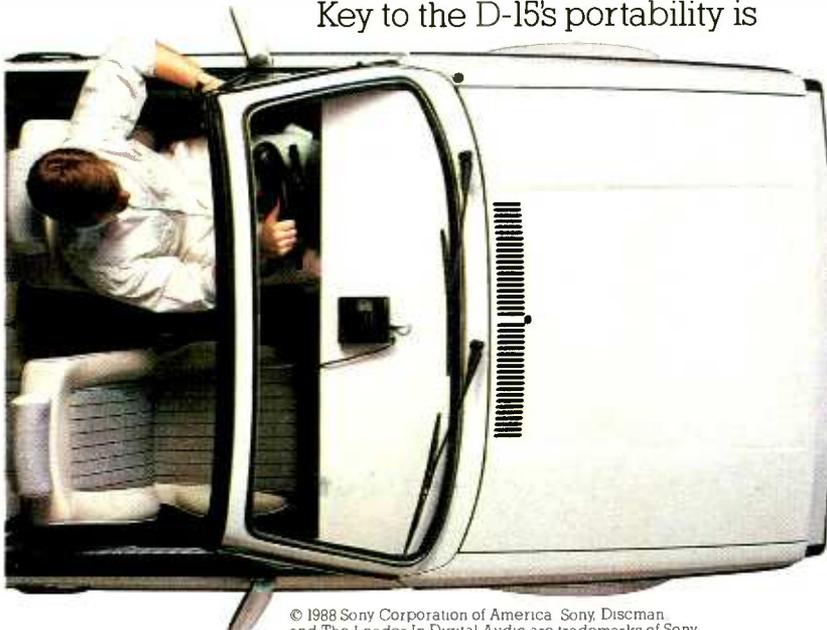
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Key to the D-15's portability is



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its revolutionary, built-in, rechargeable battery. Measuring slightly larger than a pack of gum, this battery gives you hours of digital music enjoyment without adding to the D-15's overall size.



But don't think for a moment that for the sake of portability, sacrifices were made in features or performance.



With 22-selection programming, 5 repeat modes, optional remote control and the ability to play the new CD-3 format, the D-15 offers the ultimate in features. And with state-of-the-art Sony digital CD technology, it performs splendidly as the centerpiece of your home stereo system.

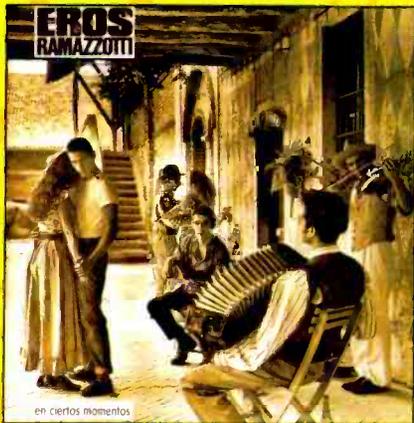
At Sony, we invented the compact disc, so it only makes sense that we'd be the first ones to improve the way it travels.



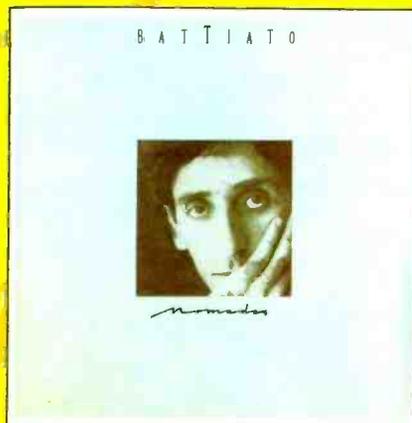
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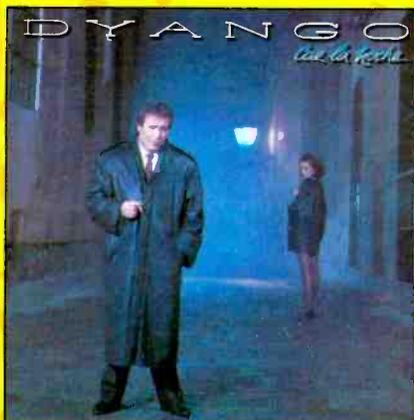
EROS RAMAZZOTTI
"EN CIERTOS MOMENTOS"
(DOUBLE PLATINUM)



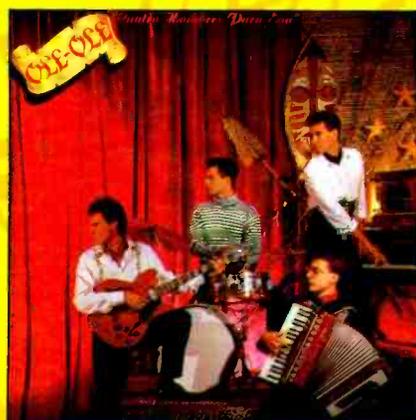
BATTIATO
"NOMADAS"
(DOUBLE PLATINUM)



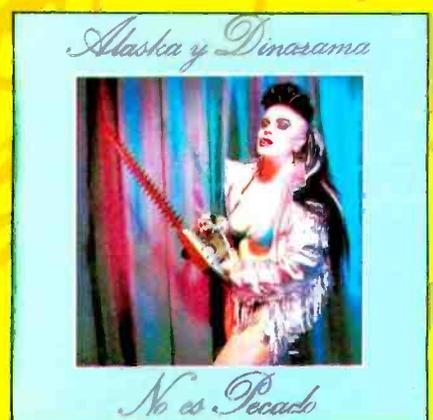
ORQUESTA MONDRAGON
"ELLOS LAS PREFIEREN GORDAS"
(PLATINUM)



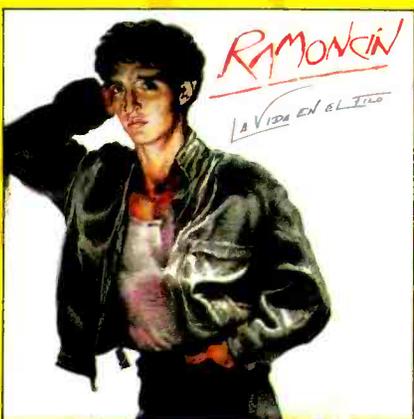
DYANGO
"CAE LA NOCHE"
(GOLD)



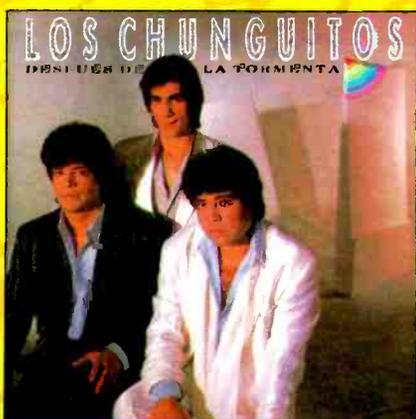
OLE OLE
"CUATRO HOMBRES PARA EVA"
(GOLD)



ALASKA & DINARAMA
"NO ES PECADO"
(GOLD)



RAMONCIN
"LA VIDA EN EL FILO"
(GOLD)



LOS CHUNGUITOS
"DESPUES DE LA TORMENTA"
(GOLD)

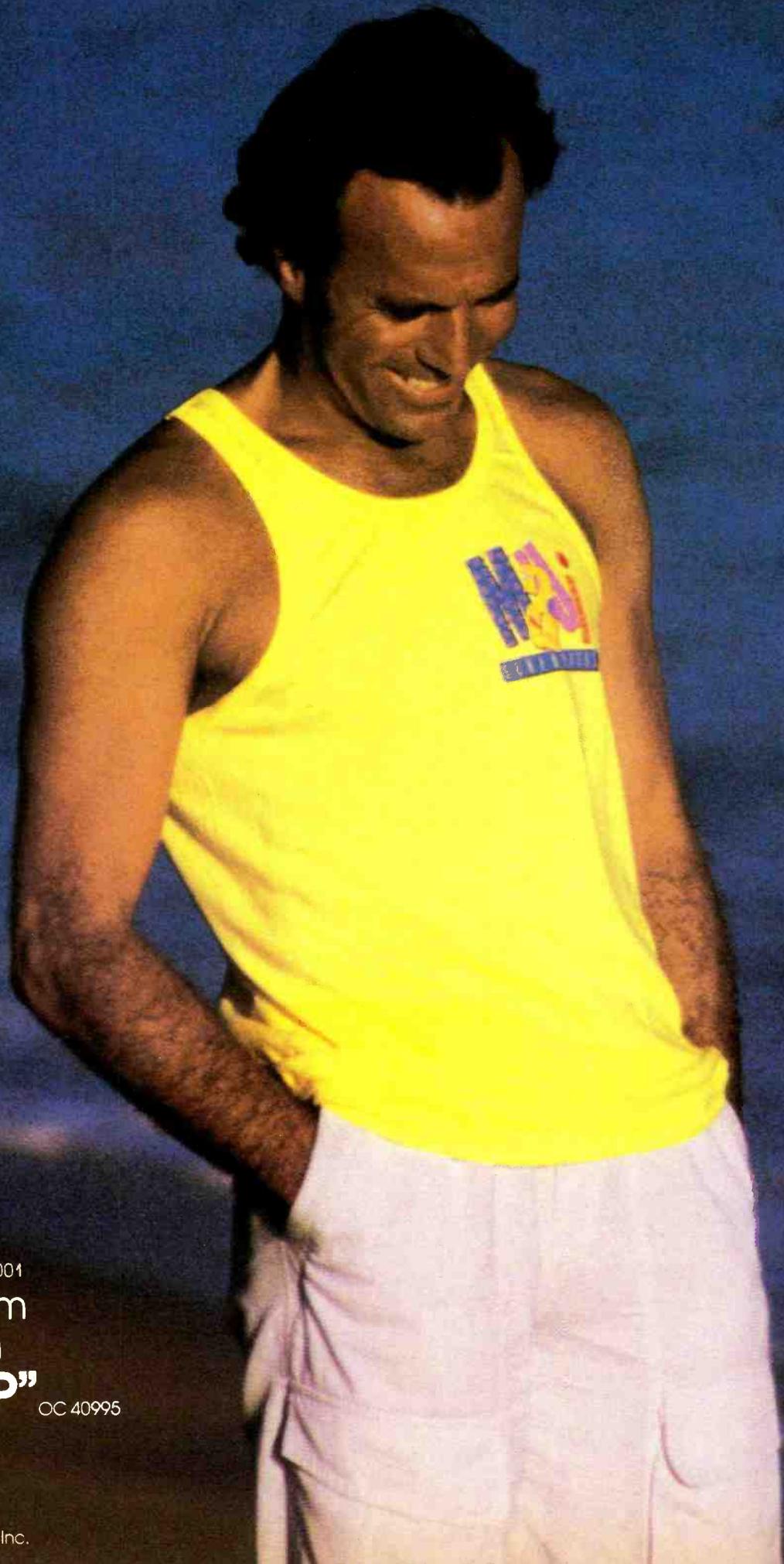
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VIVA TALENT: New Open Door for Spanish Pop/Rock Draws Homegrown Artists Closer to International Mainstream

By JOSÉ RAMÓN PARDO

Spaniards like the music that Spaniards make. Albums by artists as varied as Rocio Jurado and Isabel Pantoja, and groups like Duncan Dhu and Hombres G dominate the sales charts. The singles' hit parade is a bit of a different story.

Last May, Spanish singer Tino Casal reached No. 1 on the nation's charts with a remake of Barry Ryan's 1960's hit "Eloise," but that was the first time in over a year that the Spanish hit parade had a national title in the top singles slot.

Album sales indicate that the music being made by Spanish artists is more solid, better produced, and more technically mature than it was a few years ago. It competes not only in the area of instant hits, but also in the tougher album field.

Even more interesting is the fact that "Eloise" is now being released in Spanish in the German and Dutch markets.

Iván, with songs like "Baila" and "Fotonovela," has also sold several million records in Europe, and groups like Mecano and Hombres G have conquered the Mexican and Venezuelan public.

This fall EMI will release Rocio Jurado's latest album. A mixture of popular ballads with a touch of ethnic Flamenco composed by Juan Pardo, it is clearly directed toward the ample Latin American market of over 300 million consumers. Juan Pardo, also from EMI, is one of the melodic favorites in other countries like Mexico, for example, where sales of his album "No Me Hables" helped to raise the world figure to one million sold.

Dyango, especially well received in Argentina, has sold over three million records in the Hispanic market since signing with EMI 15 years ago. His latest album is entitled "Cae La Noche." Paloma San Basilio toured America from North to South for six months last year presenting the show behind her already famous albums.

But EMI's international diffusion isn't limited to ballad and folk-music specialists. MD Rafael Gil points out that the EMI group "has also accepted the challenge brought on by young rock and its diffusion into other markets." Alaska and Dinarama are considered to be among the pioneers of this genre; leaders of the so-called "Madrilenian Movement," their recent presentations throughout the Mexican territory brought them to the fore and helped to open the way for new young rock styles. EMI-Great Britain has released a remix of their latest hit "Bailando" for consumption throughout Europe.

"We believe in young artists that are directed toward a young audience," adds Gil, "because we know that it's the best way to open up the market, creating new fans and new figures. It's the best way for us to express our creativity and to influence not only a new generation of artists, but also of musical consumers that don't as yet have their tastes and
(Continued on page S-14)

A Billboard Spotlight

Rocio Jurado



Serrat



Mecano



Duncan Dhu



Dyango



Luis Cobos



Isabel Pantoja



Rocio Durcal



Hombres G



Juan Pardo

CENTERSTAGE: World Turns Its Eyes to Spain for Host of Cultural Events Leading to '92

Felipe González, President of the Spanish government, made the following statement recently: "Today we are living history in the present, but most of all, we are conscious that mankind lives a common history. Up to 1492 men lived in societies whose destinies were separated by reciprocal ignorance. When Rodrigo de Triana sighted for the first time the shores of America, he saw not only the small horizon of an island, he discovered the vast horizon of the planets for all men."

"We will shortly celebrate the fifth centenary of that great event. Spain, which at that time was ahead in European culture, would now like to stress its will to advance together with all the nations of the world, to build an integrated and solitary world where cultural differences are a wealth to be shared rather than an expression of inequality and unfair distribution of survival assets, a condition which still plagues humanity today."

"1992 will see Spain as the stage where some of the most important events which periodically gather nations will take place: the Universal Exposition in Seville and the Olympic Games in Barcelona."

Starting this fall, and for the following four years, Spain will be the world's cultural, artistic, and sports showcase. In this short period of time Spain will play host to such impor-

tant universal happenings at the World Olympic Games in Barcelona, the Universal Exposition in Seville, the celebrations of the Fifth Centenary of the Discovery of America, and Madrid's receipt of the title of "Europe's Cultural Capital in 1992."

It's extremely rare to see occurrences and dates of such magnitude coincide so perfectly, leading to a series of cultural and artistic events never before seen in Spain. Some of these activities have already begun. For example, the Commission for the Fifth Centenary of the Discovery of America sponsored an "Ibero-American Rock Encounter" organized by Miguel Rios and attended by Brazilian, Mexican, Argentinian, and Spanish groups. Carlos Martín Silla, representative of the State Society for the Execution of the Fifth Centenary Programs, states that there are plans to "develop successive editions of this experience, and, if possible, to change the stage from one Latin American country to another."

The activities foreseen for the Universal Expo in Seville share a common goal. The goal is 1992 and the preparations are for the expo areas infrastructure and contacts with the countries and organizations that are to occupy the corresponding pavillions.

But before all of these preparations began, Luis Yáñez,

president of the Fifth Centenary Commission, comments that "during 1986 and '87, commissions, groups, and institutes were set up in non-Ibero-American countries, such as the U.S.—with an enormous Hispanic minority of almost 30 million, and Italy, whose influence on Columbus' expedition cannot be doubted, but also in Sweden, Japan, West Germany, Israel, Equatorial Guinea, etc. This led us, in the recent meeting of the Ibero-American conference (Puerto Rico 1987), to propose an international meeting to be held in Seville in the autumn of 1988, which we expect to be attended by commissions and institutions from more than 30 countries."

Madrid earned the right to be Europe's cultural capital in 1992 after a tough contest between many cities, one of the most competitive being the Spanish city of Salamanca. Right now everybody seems to be talking about Madrid's cultural atmosphere. "The Summers in the Ville" activities multiply yearly, offering theater, lyric poetry, pop, and jazz. The Fall Festivals are dedicated to symphonic music and ballet, and the Community Festival on May 2 and San Isidro on May 10 superimpose one another and offer the best pop music to be had. Some of the many artists to perform in the past few years have been Tina Turner, Phil Collins, Bryan
(Continued on page S-35)

RECORD COMPANIES: National Artists Prosper Outside the Country As Labels Bid for Top Stars, Hot Local Rockers

A Billboard Spotlight

In 1982, one out of every 10 cassettes sold in Spain was illegal. Only two years later 52% of the cassette market was taken up by illegal sales. This incapacitated the record industry's possibilities for market expansion, leading it into deep crisis. The fact is that illegal cassette sales continued to rise 9% between 1982 and 1987, but at least the legal cassette market share was now superior to the pirates', a positive change since the 1984-85 50/50 situation. By 1987 only 17% was pirated, leaving 83% for legitimate industry business.

In order to achieve these results, the industry called for collaboration from the Spanish authorities who responded, alarmed by the serious unemployment situation caused by the illegal productions. Record companies had been concentrating on a limited number of labels, reducing personnel, and closing down factories. Rafael Gil, managing director of EMI/Hispanavox affirms, "We reduced our total number of employees by closing down a record and cassette factory, but we've increased the number of employees in the marketing and artistic areas, thus reinforcing our creative and sales structures."

Other companies like CBS have kept their manufacturing plant and, according to CBS director Manolo Diaz, have decided to "reduce our artistic roster in order to concentrate well on each one of them. That has also meant a personnel reduction, but not in excessively significant quantities, with the objective of achieving a greater operating efficiency."

The industry's 1987 profit figures bettered former results, but not in the number of units sold. That plateau had been reached in 1980 with a sales total of 50,527,000 units purchased, divided among singles, LPs, and cassettes. In 1987, the figure was 39,075,000 units, although the pesetas figure was almost double that of 1980. This change is fundamentally due to changes in tastes and consequent buying tendencies. For example, in 1980 over seven million singles were sold, in 1987 barely 800,000. On the other hand, the compact disk market, nonexistent in 1980, sold over a million units in 1987. The same can be said for the maxi-single, which also sold over a million in 1987.

The present battlefield for the Spanish record companies is in the field of national artists whose sales outside of the country have begun to multiply. Before, a company could survive comfortably on the distribution of international labels, but now it is the local artists who sell the most. In the past few years an energetic struggle has begun between record companies competing for the country's top artists. "We don't enter into the fight for the big signings," says Mariano de Zuñiga, PolyGram-España's managing director, "because we prefer to create and develop our own artists to their full potential." Rafael Gill adds that "five years ago we contracted an important Spanish singer for a very high sum and that was our last signing of that kind. Now we prefer to develop new artists or those that have begun to show promise, but can still be nurtured by us until they reach their fullest development."

When he said that last sentence, he was surely thinking about names like Gabinete Caligari, formerly with the DRO label, whose sales doubled instantly upon their arrival at EMI. They can also boast having "created" groups like La Década Prodigiosa, Los Ronaldos, and La Orquesta Mondragon, although they lost José Luis Perales who went to CBS with a multi-million-dollar contract. In turn CBS has recently lost Victor Manuel to BMG Ariola, following Mecano's example set two years earlier. José María Cámara, BMG's managing director, does believe in the politics of signing up the greats: "One of the basic business orientation goals has always been the development of the company in the world market. Presently there are BMG Ariola companies in 17 countries and the mission of each subsidiary is dominated by the simultaneous development of each one's own artists with international potential, whatever country they're from, along with the balanced development of artists that companies license and entrust to us."

Cámara believes that BMG Ariola's objective is "to consolidate ourselves as a top-of-the-line, competitive world force, and that would not be possible without the conscious
(Continued on page S-29)



Alaska y Dinarama

La Unión



Azucar Moreno



Los Ronaldos



Gabinete Caligari



Radio Futura



At a meeting of the Spanish Music Publishers' Assn. (AEDEM) are, from left: Carmen Lopez, BMG-Ariola; Manolo Quiroga, Seemsa; Joaquin Alfonso, TeddySound; Luis Calvo, EMI Music; Jose Carreras, Pear-Southern Music; J. Bravo, Nuesa-Ser; M. Sanchez, PolyGram; and other publishing industry VIPs.

PUBLISHING: '87 Copyright Law Still Reshaping Spain's Musical Landscape

For years and years all Spaniards affected by the world of musical creation, from authors to publishers, record company executives to performers, asked for an Intellectual Property Law that would overcome the deficiencies of the former law, proclaimed when the majority of today's media was not even in existence. In 1987, the government approved the new Intellectual Property Law, clearly altering the Spanish musical panorama.

Manuel Lopez Quiroga, musical publisher and advisor to the SGAE (Spanish General Authors' Society), believes that "this law permits us to better specify our rights, that were once subject to personal interpretation, and to achieve an executive capacity in cases where rights may have been violated." At this time SGAE has several problems pending with diverse Spanish organizations, among them public television (TV.E.) and the Spanish Assn. of Private Radio Stations.

The problem with TV.E. stems from the copyright fee discrepancies about how much this organization should pay. The rule set several years ago and defended by TV.E., was an annual quantity of about half a million dollars for every million dollars of publicity money received by TV.E. The SGAE proposes that TV.E. pay an amount proportional to its publicity volume. TV.E. denies the claim and now it's up to the courts which have sentenced twice in favor of the authors who are now awaiting Supreme Court approval.

The problem is similar with the radio stations. The stations refuse to pay a portion of their publicity income generated by non-musical programs, such as news and sports. The SGAE believes that the percentage should be based on total billing. A preliminary agreement was finally reached, classifying stations into three categories according to their musical programming volume. Payments to SGAE would then be pro-rated. But the preliminary agreement has never been put into practice because no agreement could be reached as to how musical usage by each station should be gauged. The Spanish Assn. of Private Radio Stations has presented a demand against SGAE and AFYVE (the Spanish Phonographic and Videographic Assn.) for unfulfillment of the preliminary agreement. As can be seen, publishers face problems that often take years to resolve. One of the articles

Eduardo Bautista, left, VP of Societat General de Autores de España (SGAE) and CISAC, with Joan Manuel Serrat in Madrid.



of the new Intellectual Property Law allows publishers to receive funds from a surcharge on blank videotapes and cassettes for domestic use in order to compensate losses suffered from home copying. This law also allows for a similar compensating surcharge for book and sheet music photo-

copying. An organization called Cedro has been formed to collect on these monetary concessions.

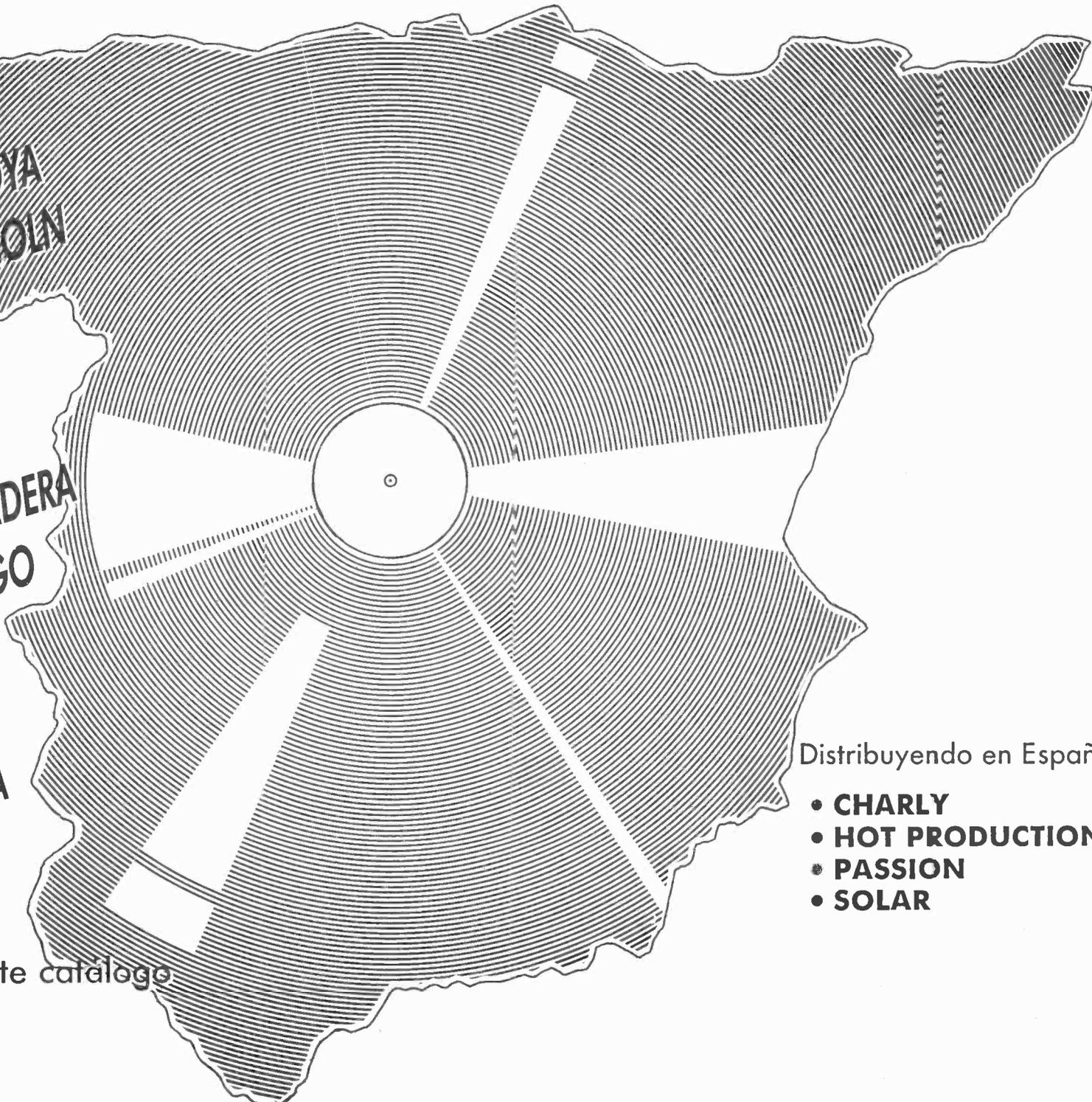
AEDEM (the Spanish Assn. of Musical Publishers) has been in existence since 1977. Time has shown that in practice the problems dealing with pop and easy listening music are so great that little time is left for dedication to symphonic, didactic, and dramatic music. Therefore a new associa-
(Continued on page S-29)

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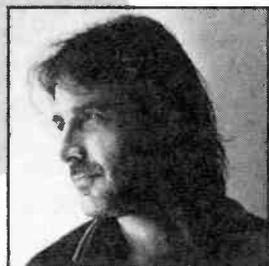
Julio Iglesias



Jose Luis Perales



Victor Manuel



Luis Eduardo Aute



Joaquin Sabina



Raphael



Ana Belen



Miguel Bose

CONCERTS, SPONSORS & PROMOTERS: Quantity and Quality of Acts Unseen in '80s Storm the Stages of New 'Live' Era

Michael Jackson, Bruce Springsteen, Pink Floyd, Julio Iglesias, Whitney Houston, Bryan Adams, Joan Manuel Serrat, Victor Manuel and Ana Belen—these are just some of the artists that Spanish fans will be able to boast having seen in the final months of 1988. That's quantity and quality undreamed of four or five years ago when big acts on the world pop circuit skipped Spain, considering the visit to be unprofitable.

Despite the past financial drawbacks, both Madrid and Barcelona have played host to many of the greats. Few countries in the world can credit themselves with having had artists like the Beatles, Whitney Houston, the Rolling Stones, or Rod Stewart perform in such a peculiar, spectacular site as a bullring. But all of these foreign artists and more, as well as Spain's main artists like Joan Manuel Serrat, Joaquin Sabina, Luis Eduardo Aute, and Miguel Rios, have, so to speak "taken the bull by the horns" in front of massive audiences.

That's a demonstration of pop music's ability to adapt—to pull off appearances in places not especially thought to be for rock concerts. And it's not only bullrings. Frank Sinatra sang at the Royal Madrid Stadium. A year later the U2 concert was held on the same playing field. The difference, however, was that 30,000 people saw Sinatra, all of them seated and with the lawn covered by a tough protective carpeting, and over 100,000 people saw U2. The first time that the Stones went to Spain in 1976 they sang at the bullring in Barcelona. The second time they filled Madrid's Athletic Club Stadium two nights running. This stadium has become the largest open-air installation utilized in Spain's capital, having seen performances by Bruce Springsteen, Pink Floyd, and Michael Jackson in 1988, and such legendary figures as David Bowie in the past. In other years Bob Dylan, Simon & Garfunkel, and Stevie Wonder have performed in Madrid's somewhat smaller soccer stadium, the Raylo Vallecana. The newest "in" place to perform, recently chosen by Sting and Tina Turner, is the open-air auditorium

at the large city park called La Casa de Campo, which Madrid's natives affectionately call "The Rockodromo." Here 60,000 or 70,000 people can attend, the same number that fit into the Athletic Club Stadium. The Rayo Vallecana admits only 35,000.

As far as indoor venues go, the Community Sports Palace, where Leonard Cohen performed this year, holds 7,000 seated spectators and the Royal Madrid Sports Pavillion, usually used for home basketball games, has standing room for 4,000 spectators. They are the largest in Madrid. For smaller audiences there are several discotheques and concert halls with capacity for 1,500 to 2,000 persons, the most popular being Jácara Plató for pop groups and Rock Club for rockers.

Something similar happens in the rest of Spain. Barcelona has almost Madrid's same characteristics. Its soccer field isn't usually used for concerts, although it is one of the stages chosen by Julio Iglesias for his current Spanish tour. Also in Barcelona are the Soccer Club's Mini Stadium for 30,000 spectators and the Spanish Sports Club with a capacity for 50,000 fans. If needs call for a little less, you always have the bullring. For indoor concerts, the Sports Palace holds 8,000 spectators, and the club Zeleste about 2,500.

The other cities that usually fill out the big international tours are San Sebastian, close to the French border, Vitoria, or Valencia. Each has its own soccer field or bullring for large audiences. Valencia also has the discotheque Pachá for 2,500 concert-goers, designed for groups with medium sound and size necessities. Vitoria has another club called The End, also for small groups, and San Sebastian alternates between the Anoeta cycle-track (8,000), and the Sports Center (2,500).

When the tours have more time they tend to stop in Zaragoza, half-way between Barcelona and Madrid, and also half-

(Continued on page S-24)

RECORDING STUDIOS: Full Modernization Positions Spanish Vanguard for Sound Heard 'Round the World

Recorded on six tracks in Milan" was the eye-catching sleeve slogan on the Relámpagos' 1960s instrumental album. The Bravos, Brincos, and Canarios boasted recording in London during the same decade. Still, in the '80s, Miguel Rios recorded one album in Spanish, German, Dutch, English, Belgian, and in North American studios, knowing that the promotional impact on the media would more than compensate costs incurred.

Now, a Spanish organization, Estudios Mediterráneo in Ibiza, can claim Katrina & the Waves, Frankie Goes To Hollywood, Nina Hagen, and Judas Priest among their many non-Spanish clients. In other studios such as Sonoland, Eurosonic, and Torres, Latin artists line up to grab recording dates. That includes the first taping sessions of Julio Iglesias' recent album "Un Hombre Solo" done at Torres studio in the Madrid suburb of Parquelagos.

What has changed at these Spanish studios? Just about everything. First-class technical installations are competitive with those of any Latin or English speaking country and run by top professionals well versed in international sound trends. Gone are the days of branding all music with a Spanish flair a reflection of the past.

Key Spanish hi-tech studios have the resources to turn out voluminous productions. Take Estudios Mediterráneo of Ibiza, for example. They are equipped with an MCI 56/48-channel console and two 24-track taping reels, synchronizable to work 48 tracks simultaneously. Their expertise is in special recording rooms, personalized for the needs of each instrumental class, including a 100-meter tunnel for vocals. Apart from the international artists named, the studio is frequented by Spanish artists such as Obus, Barón Rojo, Luz Casal, Los Elegantes, and La Frontera.

Doubletronics studio in Madrid boasts an AMEK 48-track console, 24-analogical, and 24-digital. Specializing in the latest in electronic music trends, Tino Casal, Alaska y Dinarama, Gabinete Caligari, and in general all of Julian Ruiz's

productions are recorded here.

Sonoland is the center for numerous Latin market recordings for artists like Amaya, Sara Montiel, or Paloma San Basilio. It has two recording rooms, each with console and 24-track recording reels, and the possibility of recording with up to 40 musicians at one time in the larger of the two.

Torres Sonido possesses a Solid Space Logic console and a Sony digital analogic reel from 3M. Among the most prominent musicians to record here are Julio Iglesias, Hombres G, Camilo Sesto, Rocio Jurado, and Rocio Durcal.

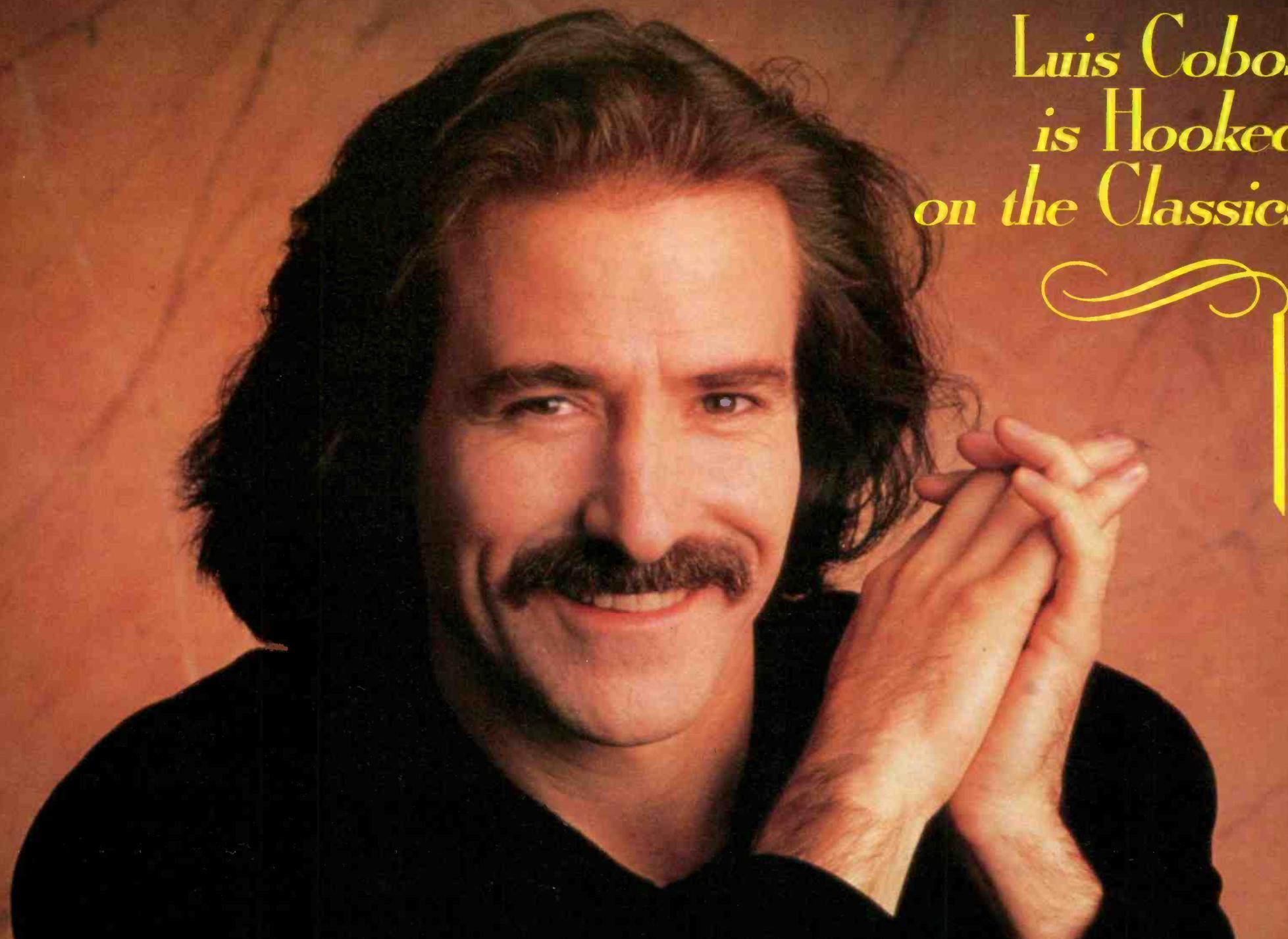
Trak has concentrated predominantly on modern pop sounds with an automatic Sound Workshop 28 input/24 output recording console with two 24-channel recording reels, one a Sony Digital, and the other an MCI analogical. Among the latest to work here Sergio y Estibaliz, La Década Prodigiosa, Siniestro Total, Los Ronaldos, Duncan Dhu, and Los Rebeldes.

Eurosonic has one studio fitted for recording 60 musicians, and the other with capacity for 30, each with a Solid State Logic 44-channel console plus four stereos. The recording reels, one 24-track Sony digital and one 24-track Studer analogical, can be synchronized and combined to utilize the 48 at one time. In Eurosonic, many Mexican productions have been done, and some European ones, such as the Stranglers, as well, including national artists like Julio Iglesias, Lluís Llach, and Miguel Rios.

Estudios Gema is an institution in Barcelona. All of the top Spanish songsters of yesterday passed through their original studios. Now renovated and up to par with a new digital system, they cater to artists like Teté Montoliú, Lluís Llach, David Lyme, Norma Lewis, and Steve Clark. Equipped with a Sony digital 24-track system, a 32-channel input console, and an impressive effects unit with compressors, expanders, delays, reverb, etc., a 24-track 3M analogic recording reel and a Soundcraft console with an automatic Audio-Kinetics mixing table.

J.R.P.

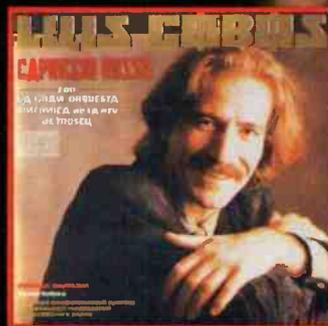
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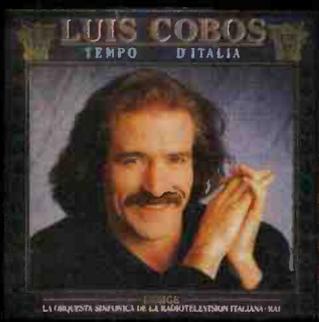
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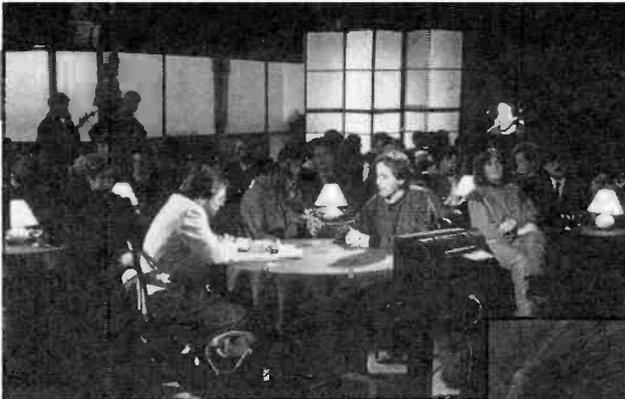
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Only five years ago, seven out of 10 radio listeners tuned into spoken, informational OM [AM] programs. Only three out of 10, and usually very young, people listened to FM musical programming. Significant changes since then have turned the tables and now the exact reverse is true. Broadcasting system changes as well as format changes have quickly raised Spain's musical radio to meet international standards.

The Spanish radio market is shared among a powerful public network, Radio Nacional de España (RNE), three strong private networks, SER, COPE, and Antena 3, various smaller networks, and hundreds of private independent stations. This phenomenon is very different from the European norm and more closely related to the situation in most American countries. OM stations with a greater geographical coverage enjoy massive audiences in rural areas, but lost vantage points in urban and metropolitan zones where FM quality in sound and programming makes for a more varied and attractive offer.

"Los 40 Principales" is without a doubt Spain's number one programming. Its top 40 format is broadcast through the SER network's FM stations reaching an estimated daily audience of three and a half million. Rafael Revert, the program's director, believes that "with the starting up of our satellite connections, the first in Spain, we are going to achieve a network quality of broadcasting and sound that will allow us to broadcast every kind of musical happening from any country in the world and for all of Spain." This communications satellite will be utilized for the SER's three



Host Angel Casas with Serrat, right, on the set of TV3's "Angel Casas Show."



Pilar Miró, Director General of government-run radio/TV network RTVE.

MUSIC RADIO & TV: Broadcasting, Format Changes Rapidly Raise Pop Media to International Standards

dependent networks and will begin functioning on Sept. 22. The SER was the first to break ground for this kind of programming format and no one has ever come close to catching up to them in this terrain. Following the SER in audience number are RNE, Antena 3, and COPE news and information programs with only occasional musical interventions.

The "Top 40" programming at Radio España FM is at the heels of the SER's "Los 40 Principales." By utilizing the same basic weapons it has achieved a constant audience growth rate. Raul Marchant, Radio España's musical coordinator believes that "Our format is agile and is in touch with young people's tastes, which is making us grow at an uninterrupted rate during the two years since we began. Our aspiration is to soon form a network which would extend our formula throughout Spain."

The COPE's FM is the number two musical network with a predominantly sung-in-Spanish popular hit formula. The network's director Francisco de la Fuente comments that "Our radio has the greatest growth rate in Madrid in the last few months which demonstrates that we're on the right track toward giving Spanish music the treatment that the Spanish public itself desires and what our listeners want." The following two positions are disputed between two networks, one public, Radio Cadena Com-

pas, linked to RNE and another private, Radio 80, pertaining to Antena 3. Both play golden oldies and nostalgic tunes. Each have over 500,000 listeners and according to the latest studies they continue growing despite the fact that they have many fewer stations than the majority of the competing top 40 networks. Radio 80, for example has only 19 sta-

(Continued on page S-25)



Alex & Christina



EL Ultimo de la Fila



Loquillo y Los Trogloditas



La Decada Prodigiosa



Olé-Olé

Duncan Dhu, one of Spain's top-selling groups in recent years, saw the first compact disk to be manufactured in this country being born at the Ibermemory factory just seven months ago. It was their third album, "El Grito Del Tiempo," that was to mark that historic moment. Up until that day all CDs sold in Spain, including those by national artists, had been manufactured in other parts of the world.

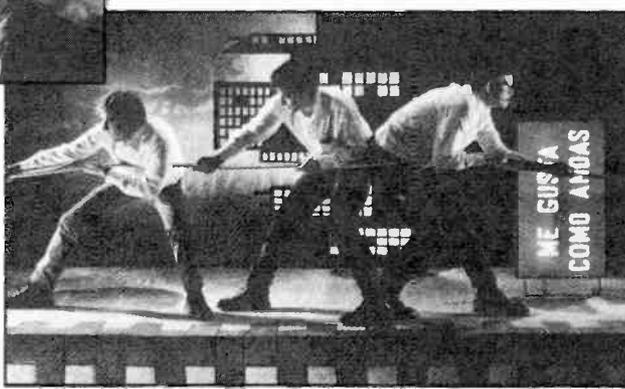
Ibermemory's capital is 66% Spanish, put up by Iberofon, and 33% Japanese, supplied by Mitsubishi, although the technology is European. Iberofon is also one of the main record manufacturers with a turn-out capacity of one million analogic records monthly, and a true production of about 10 million annually. Cassette capacity reaches 15 million a year and the production is the same.

Annual CD production capacity is estimated at two million, but due to conservative CD releasing, manufacturing doesn't reach the one million mark. Two-thirds of this production is destined for the Spanish market and one-third goes for export. Luis Carbó, the company's president says, "I think that we must prepare ourselves to be the greatest South-European factory when the European Communities' free market is definitively organized." Thanks to this factory almost all national artist CDs are "made in Spain." Iberofon manufactures almost all the production of BMG Ariola, EMI-Hispavox, Fonomusic, PDI, DRO, Gasa, and Nuevos Medios.

Eurogram, linked to the PolyGram group, CBS, and Ortiplás in Barcelona, basically share the remaining market.



Orquesta Mondragon



Siniestro Total

MANUFACTURING: Now All Spanish-Artist CDs, Along With LPs and Tapes, Are 'Made In Spain'

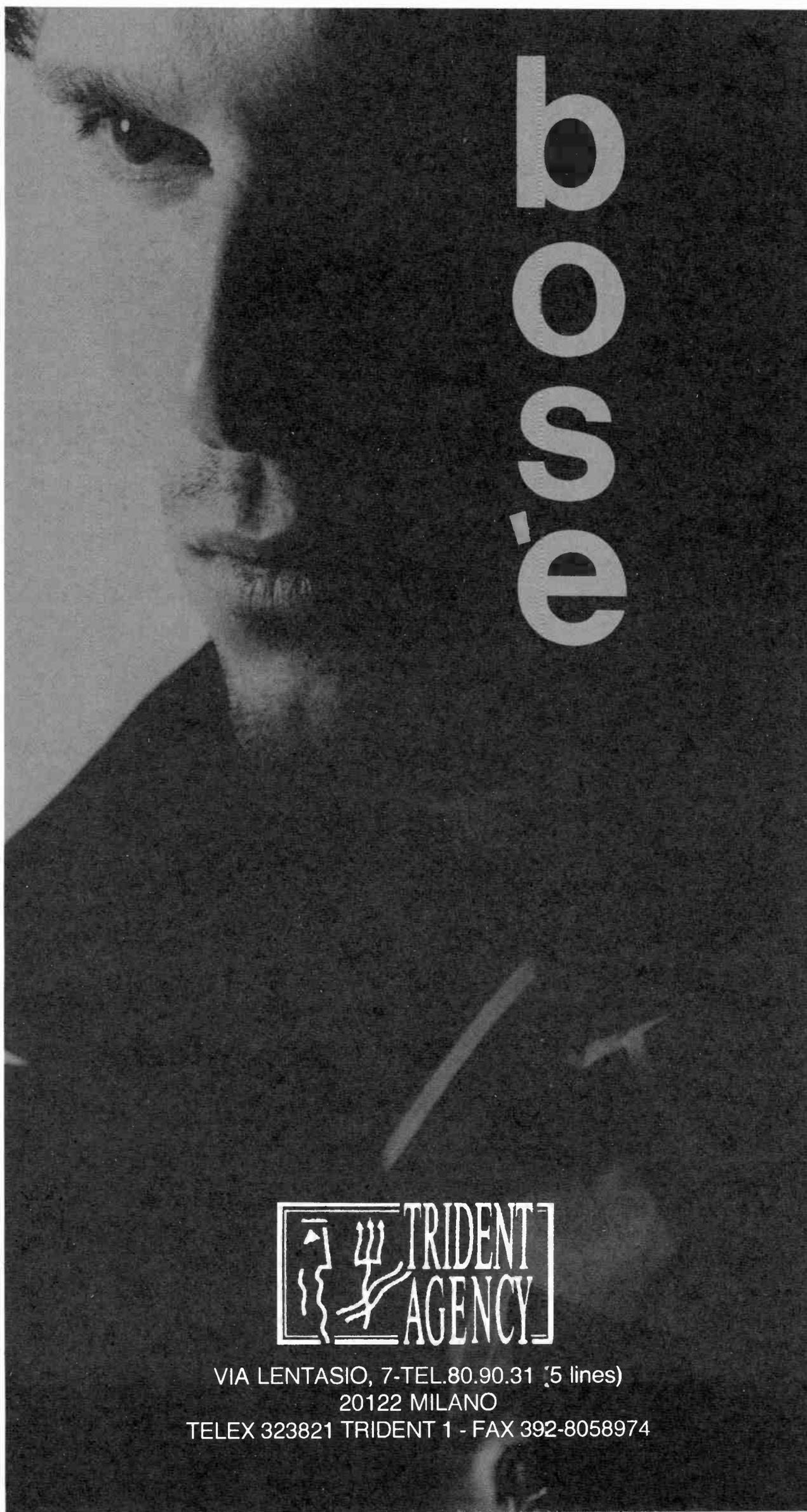
Eurogram has a manufacturing capacity of about one million records and one million cassettes a month, with a 20% increment over last year's figures and an imminent 20% in-

crease pending because of increased demand. In fact, Eurogram has experienced a 24% staff increase in the last two years and their manufacturing activity is at about 85%. A quarter of the records and cassettes produced by Euro-

gram, in the word of its director, Francisco Cenalmor, "are destined for sales to collectors, clubs, and other non-traditional buyers. The remaining 75% goes to the habitual record market. Thanks to this formula, our export figures have now reached 10% of our production, with clear increases to be seen in this percentage. We believe that the Spanish factories are capable of soon absorbing the record production from the North African countries."

CBS moves a similar volume with an annual production of over seven million LPs and 10 million cassettes, with an approximate quota of 25% of the Spanish market. At this time they are incrementing cassette capacity, "but not analogic record production," comments the factory's director Albino Jiménez, "because we're thinking about installing a new compact disk production line. CBS has now installed its first European plant in Austria, there is now a project for another in Holland, and the third European factory will be in Spain."

Don José Ortiz Almansa, the creator of the label Ortiplás, the fourth of the large Spanish factories, is a "Man of La Mancha." Before dedicating himself to the record industry he performed many diverse jobs, including that of bullfighter. He arrived in Barcelona at 28, connected himself with the city's cultural clique, and created a recording studio, Gema. That served as an embryo for the industrial group Ortiplás that includes Gema studios, with a duplication capacity of 12 million copies annually, and an actual rate of about six million. Tecnifón, an additional analogic record factory, maintains a rate of close to 10 million copies a year.



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VIVA ESPAÑA

VIVA TALENT

(Continued from page S-5)

preferences totally defined." That's how young groups like Gabinete Caligari and Olé-Olé came into being. Gabinete Caligari is a trio recently voted "Best Spanish Group of '88" in the rock category. Olé-Olé is a quintet which gets its potent image from its singer and authentic Spanish sex-symbol, Marta Sanchez. The adaptation of the oldie "Lili Marlene" served as a catapult to success in Spain, and their latest album "Cuatro Hombres Para Eva" should soon be released into the Latin market.

The Barcelona rock group Loquillo & Los Trogloditas has achieved great national coverage signing with EMI and is ready for the rest of the Latin youth market. Other younger groups like Los Ronaldos, this year's discovery, are ready to join Hombres G and Mecano as groups that are the rage in Spain and ready to cross over to capture the world Hispanic market.

BMG Ariola is also strengthening its national catalog with artists possessing clear international possibilities in a very special fashion. Isabel Pantoja sold over 800,000 copies of her last album "Marinero De Luces." Her current album "Desde Andalucia," written and produced in its entirety by the Mexican Juan Gabriel, surpassed the 300,000 mark with only the Spanish national market—in only two months time. She performed the month of May in Venezuela, and after she completes her summer Spanish tour, plans on a two month whirl through Argentina, Venezuela, Colombia, Mexico, and the U.S.



Casal

Rocio Durcal, one of the greatest Spanish artists in the Mexican market, is the performer who works most in America. In fact, last year she toured for a total of eight months, singing throughout Venezuela, Colombia, the U.S., Mexico, and Chile. In August, she began preparations for her new album to be produced by Marco Antonio Solis of Los Bukis.

This year's great boom in the Spanish young people's market is Mecano. Their album "Descanso Dominical," the first to be released since "Entre El Cielo Y El Suelo," the first Spanish pop album to surpass the one million copy sales figure, has been received with overwhelming acclaim by all of the Spanish-speaking markets. They have also produced an Italian version for that new market. They will have had an especially intensive year by the time the year's over. During the summer months, virtually all of Spain has been their stage. In October, they'll begin the most ambitious tour ever undertaken by a Spanish pop group, visiting Argentina, Mexico, Italy, Venezuela, Colombia, Ecuador, and Peru.

Joan Manuel Serrat is indisputably one of the top Spanish figures in America. His latest album "Bienaventurados" has sold over 300,000 copies, and his spring tour covering Mexico, Venezuela, Colombia, Ecuador, and Argentina, had the "sold out" sign hanging outside every single venue, with a parallel phenomenon occurring at home during his summer Spanish tour.

Radio Futura, one of Spain's most solid groups, had never tried venturing into foreign markets until this year when their live performance in the Auditorium of the Hotel Mexico City broke all attendance records. They have also received gold-record status in Mexico. After their next album is released in October they will return for a two-month American tour.

Nothing like "Los Toreros Muertos" had even existed before in the American market, but this atypical product has exploded into the Mexican market quickly selling 400,000 albums. Their personal appearance is eagerly awaited in
(Continued on page S-17)

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VIVA TALENT

(Continued from page S-14)

Venezuela, Peru, Mexico, and Colombia.

That leaves Victor Manuel, new to the label on which he recently debuted with the album "Que Te Puedo Dar." His performing duties with his wife Ana Belen prevent his leaving Spain for the summer, but the album has already been released in most American markets. Not to be forgotten is his last LP, "La Puerta De Alcalça," one of the greatest successes in the Mexican territory during 1987.

WEA took a while in establishing its national catalog after installing itself in Spain, but has recently flung itself with a passion into new talent discovery. Beginning with their present No. 1 Miguel Bosé, they've built a new and fruitful musical personality. "We first needed to consolidate ourselves into the market with the great quantity of international product that our company has," explains WEA's MD Saul Tagarro, "but after gaining our share of the market we've begun to release and create our own artists, instead of going into contracting artists from other companies."

Miguel's second album with WEA has been released all over the world just like any international album issued by the company. Entitled "XXX," it was recorded in England with production by Larry Mansfield. With important sales in Italy and Mexico, the album is about to be released in France after good acceptance of the single "Lay Down On Me," and with an ambitious promotional tour underway in Canada, the U.S., England, Belgium, Holland, and Germany—the future's looking bright.

Other less internationally promoted groups include the trio La Union, now on their third album which has sold 50,000 copies in Mexico after their promotional activities in American countries. Also Alex & Cristina, a fresh new duo that got great reaction in Spain to their song "Chass, Y Aparezco A Tu Lado," have just had this first work released in Argentina, Mexico, and Venezuela with great expectations for its success. Angeles Del Infierno, a heavy metal group with three LPs released, has surpassed the 120,000 LP sales tally—impressive for a non-Anglo-Saxon metal act. Apart from these groups, Cris, Circulo Vicioso, Los Móviles, and La Dama Se Esconde, are awaiting international release.

Manolo Diaz, CBS-Spain's MD, believes that his company is paying close attention to the national artists that form their team. "Before we had over 40 national acts and it was impossible to support them all in a consistent manner. Now we have only 19, and the results are much better because we can make the best out of each of them."

Without renouncing the traditional American markets, CBS-Spain has begun to direct its releases toward Europe. The first was Luis Cobos with his adaption of classical opera themes in his "Capriccio italiano." This type of instrumental production beats the language barrier and so has been released and accepted in several European countries—gold in Finland and Portugal, an important success in Holland, it's recently been released in the U.S. "Luis Cobos," says Diaz, "is our most international artist at this time because, besides class and potential, he has that special charisma that makes an artist really great."

"We're basically interested in achieving a Spanish sound with world-wide projection. That's why we support the release in all of Europe and some American countries of such Spanish products as Azúcar Moreno," adds Diaz about two gypsy sisters who make music with flamenco roots and artistry within a pop format. Their latest album "Piel De Melocoton" has been simultaneously released in Germany, Switzerland, Belgium, England, and Brazil with surprising results and without catering to the theoretic tastes of such a diverse

public. Tijeritas is a similar case, accepted with enthusiasm in Venezuela and Germany.

The enormous success of Ana Belen, along with that of her husband Victor Manuel, is being prolonged by her newest album. For the first time in a long time, husband and wife are momentarily working in different companies, although they are still collaborating artistically. Ana Belen's album has already been released in Venezuela and Mexico. Vicky Larraz habitually records simultaneously in English and Spanish, and has had her second solo album "Siete Noches Sin Ti" released throughout Latin America and the English version, "Out Of Sight, Out Of Mind," in Holland.

Los Rebeldes, a typical rockabilly-with-a-Spanish-twist group, have developed strongly and released their album "Más Allá Del Bien Y Del Mal" in all of the Spanish-speaking territories. The album's song "Mediterraneo" was one of Spain's greatest hits this summer.

PolyGram's catalog includes two of the world's best guitarists: Paco de Lucia and Manolo Sanlúcar, formerly antagonists in different companies who have now joined forces in a common strategy for the definitive conquest of the world record market by the Spanish guitar. Each of Paco de Lucia's albums is edited all over the world, as will be the case with Manolo Sanlúcar's latest, "Tauromagia." Each will also do a 1988 solo tour through the five continents.

"For some time we have consecrated, perhaps excessively, the classic names in our repertory," affirms Mariano de Zuñiga, president of PolyGram-Spain, "but our interest in new pop and rock music being done in Spain is demonstrated by our new signings of groups and young soloists, without becoming careless about our ballad line." For this reason, along with the preponderance of guitar, PolyGram has a



Ma. Dolores Pradera

line up on such disparate popular figures as Sara Montiel and Miguel Rios. Sara Montiel has released "Purísima Sara," her first album in over seven years, appearing in all of Latin America, the U.S., and France, and is set for release in several European countries within the next few weeks. Miguel Rios isn't the first Spanish rocker to conquer America, but his recent Mexican tour has made him one of the biggest Spanish stars on that continent. "We admire the work of artists like Miguel Rios," adds Mariano de Zuñiga, "who work, rehearse, and force themselves continually, although they are at the top of the charts."

Taking advantage of American youth's new interest in Spanish pop and rock, PolyGram has also released Nacha Pop's latest album, taped during a 1987 tour through Mexico and Peru and is also betting on the Sevillian quartet, Tienos Mancebos, who are soon to visit Venezuela where their only album has been released as well as in Peru and Mexico.

Virgin-Spain must be true to the beginnings of its mother company in England and its most international group, La Fura Dels Baus, has done a world tour over the past few months, performing in Belgium, Holland, Germany, and representing Spain at the Philadelphia Input television competition.

At the same time some of the company's other soloists and groups like Adán García, Besos Rabiosos, and P.V.P. are being released in Venezuela and Ecuador. Viceversa, the group that for a long time backed up Joaquin Sabina, is now on their own and seeing their second album "Reina De Copas" released in Mexico, Argentina, and Venezuela.

Since the start of the '80s, the Spanish record industry has seen the popping up of dozens of small companies, some having only two or three releases. Among them there are three that have become of national importance and are now beginning the move toward international exploitation. Grabaciones Accidentales (GASA) is the creator of the Dun-

(Continued on page S-22)

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A Billboard Spotlight

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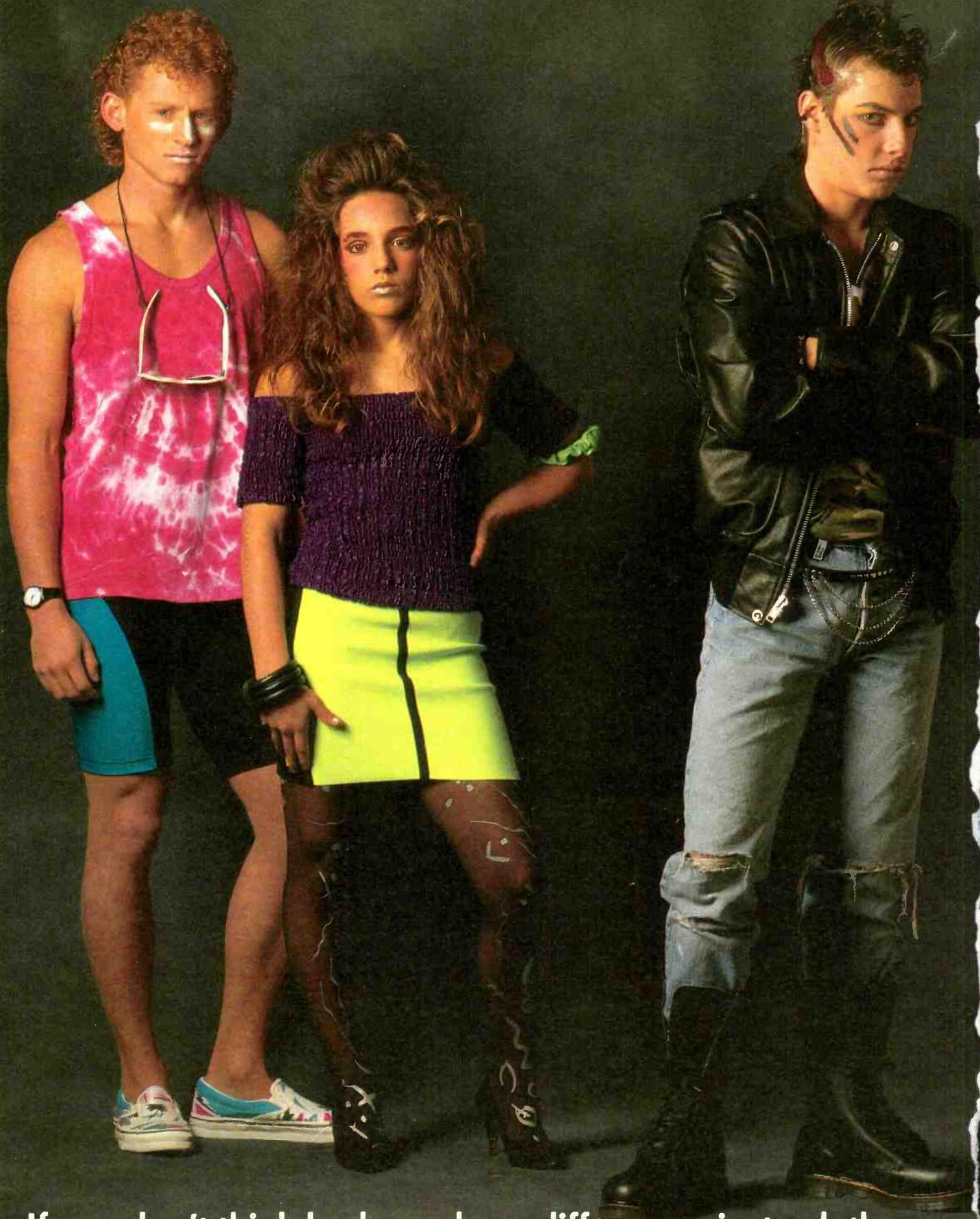
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WW1 Adds Support To Amnesty Campaign Radio Syndicator Ties Into Musicland Promotion

BY PETER LUDWIG

NEW YORK National radio network and program syndicator Westwood One has joined Amnesty International and the Reebok Foundation to bring Amnesty's ongoing human rights campaign to the 635 stores of The Musicland Group. The campaign represents Westwood One's most extensive cross promotion with a music retailer.

During the public-service effort, which began Aug. 15, Westwood is integrating public-service spots that are being aired at 75 leading radio stations during the in-store drive, which makes Amnesty literature and merchandise available throughout the Musicland/Sam Goody chain.

This year's effort coincides with Amnesty International's Human Rights Now! concert tour featuring Bruce Springsteen, Peter Gabriel, Sting, Tracy Chapman, and Youssou N'Dour. The 21-stop tour is being underwritten by the Reebok Foundation to celebrate the 40th anniversary of the signing of the Universal Declaration of Human Rights by the United Nations.

All of Musicland's stores are making copies of the declaration and AI membership applications available to customers. WW1 delivered 500,000 copies of each document to the chain along with close to 500,000 Human Rights Now! merchandise catalogs. WW1 also provided registration forms for a sweepstakes that will send a consumer to the final concert date.

In-store customers are being urged to sign the petition printed on the back of the declaration and the radio audience is being asked to call a toll-free number to make their "audio declaration" over the phone. A separate 800 number has been set up for merchandise orders.

Roughly 100 of Musicland's stores are carrying the full line of Reebok-supplied Amnesty International merchandise. Space at the remaining stores will limit participation to the display of the literature and order catalogs.

Rick Arnstein, WW1 director of marketing, says, "The division has previously been focused almost exclusively on tour-sponsorship-product associations. The whole Amnesty and Reebok program ex-

tends the Westwood One music marketing division's capabilities nationally and locally to the grassroots level through retail promotion."

According to Arnstein, the syndicator's original mission was to develop radio support for the Amnesty tour: "Westwood One then approached Reebok with suggestions on how to drive their association with Amnesty and the superstar tour on through to the retail level," he says.

But Arnstein adds that Reebok had other ideas. "Reebok was only interested in extending awareness of the Amnesty human rights movement. We then rethought and redesigned our promotional activities to meet the objective to create the greatest level of awareness. We came up with the in-store idea and approached Musicland, which was very willing to offer its full support."

The promotion continues through Oct. 15, when WW1 broadcasts four hours of the Human Rights Now! concert tour's final stop in Buenos Aires, Argentina, to North American radio.

RETAIL TRACK

(Continued from page 64)

TAKE A BOW: Ann Lief, president of 42-store **Spec's Music & Video**, shared the bill with a national figure who once was known for his association with another president: **Donald Regan**. On Sept. 8, Lief and Regan were keynote speakers at a Miami event called "Capital: Creative Alternatives For Business Growth," sponsored by the South Florida Business Journal and financial firms **Deloitte Haskins & Sells** and **G.E. Hornsby & Whisenand**.

SHORTER SHIFTS: David Blaine, VP and GM of Washington, D.C.-based **Waxie Maxie's**, thinks one of the reasons the 28-outlet chain enjoyed a comparative store gain of 18% during the summer months is its new, streamlined approach to in-store promotions. Waxie's campaigns are now timed to wind down within three or four weeks; previously such sales would stay in place six weeks or longer. Blaine says the web decided to switch to "faster promotions" to help "keep things real fresh, so customers

don't get bored with the store."

WALL-TO-WALL EXPANSION: Add Cinnaminson, N.J.-based **Wall To Wall Sound & Video** to the list of chains that will be busy opening new stores during the fourth quarter. The hardware/software combo plans to add 17 locations before the year's end.

TOPSY-TURVY: During the summer, little stability was shown by the best-selling albums at Detroit-area **Harmony House**, according to executive VP **Jerry Adams**. "They don't seem to have the longevity," he says. "Except for **Guns N' Roses**, the rest of the top 10 has been topsy-turvy. One week it's [Steve] **Winwood** on top, another week it's **Def Leppard**." Still, Adams is among the many music retailers who says he's "optimistic" about the fourth quarter (Billboard, Sept. 17).

Harmony House will have two new shops on line for the holiday selling season. The fall openings will bring

its store count to 29.

YOUR OWN YAMAHA: As part of a Sept. 5-30 **Windham Hill** and **Lost Lake Arts** discount restocking promotion, consumers will evaluate the music on a promotional tape and return ballots to the label. More than 50,000 of the tapes will be distributed by retailers in 15 markets by stations and via mail directly from Windham Hill's mailing list. Return of the ballot qualifies consumers for prizes to be awarded at the year's end. The store returning the most ballots within each participating chain in 15 markets wins a **Yamaha** acoustic guitar.

To reach Retail Track, call **Earl Paige** at 213-273-7040. Assistance in preparing this column came from **Billboard** retail editor **Geoff Mayfield**.

Recoton Makes A Case For Headphones

Recoton's new Stereo 108 headphones are packaged in a carrying case that is the same shape and size as a regular audiocassette. This enables the user to stash the "ear buds" inside the portable stereo.

The headphones come in orange, green, blue, pink, yellow, or red and are peg packed for display. Each has a suggested retail price of \$9.99. For more information, call 718-392-6442.

GRASS ROUTE

(Continued from page 63)

star tribute to **Woody Guthrie** and **Leadbelly**, "Folkways—A Vision Shared," **Rounder** is reissuing two long-out-of-print Guthrie albums, "Dust Bowl Ballads" and "Library Of Congress Recordings" . . . "Power In The House" is an unusual mix of music and visual arts packaged by Omaha, Neb.-based **Post-Ambient Motion** (402-455-9575). The work, housed in what resembles a package for note cards, contains a CD or cassette featuring the music of 18 heart-

land musicians; artwork and prose from 25 designers and writers; and a piece of rubble from the Jobber's Canyon warehouse district in Omaha. Jobber's Canyon, listed in the National Register of Historic Places, is being partially demolished by an Omaha corporation to build a new headquarters, according to Post-Ambient.

Assistance in preparing this column was provided by **Jeff Hanusch** in New Orleans.

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Seven-Store Web Considers Used Records Its Trump Card Record Exchange Battles Big Boys In N.C.

BY EARL PAIGE

LOS ANGELES A young record collector has taken his feel for music fans—and fanatics—and put together a chain of seven stores that are becoming a factor in the increasingly competitive Carolinas.

As Don Rosenberg describes The Record Exchange—and its steady expansion since its 1979 opening as a used-record store in Roanoke, Va., while he was at the Univ. of Virginia—it becomes clear that he wants stores he would enjoy shopping at himself.

"We do not hire people just because they know how to operate a cash register. We want them to love people and love music," he says. "They must know music. In fact, many of the people working for us are in bands.

"We have been successful because our customers don't view The Record Exchange as just a music store and employees don't view it as just a job."

Cultivating a used-record business has served two purposes: First, it satisfies customers scouring for collector items and hoping to unload unwanted or excess items. Second, the used goods help The Record Exchange lower its average costs and remain competitive in a market dominated by national and regional

chains.

Long the domain of The Record Bar, headquartered in Durham, N.C., the region is also targeted by Camelot Music. Recently, Peaches Entertainment of Florida and National Record Mart of Pittsburgh each opened units in the Charlotte, N.C., area.

The Record Exchange units average 1,200-1,400 square feet and are all freestanding strip locations, "except Lynchburg [Va.]. This is a semi-mall, not enclosed," says Rosenberg. Thus The Record Exchange's relatively small, mall-size stores must compete with the much larger freestanding stores of other chains.

Now buying direct from vendors, Rosenberg acknowledges that "labels were really wary at first" because the chain deals in used records. "However, we average selling one used album for every five new ones. We really draw a customer the other chains are missing. To be just in new records is one dimensional. We feel we are more like four dimensional—handling new, imports, used, and also buying records. The used-record business is a reality," says Rosenberg, who laments that some unscrupulous record stores harm the image of outlets that "do a legitimate business in used."

The Record Exchange cleans and grades used records and offers a

money-back guarantee. Used CDs, the newest major category, sell at \$7-\$10 each.

The Record Exchange expanded by one store each year until 1986, first in North Carolina, opening in Greensboro, Winston-Salem, and Charlotte, and then in Virginia with the Lynchburg unit and, in 1985, a store in Blacksburg. The newest store bowed in last year in Raleigh, N.C., the chain's headquarters.

"Once we were at six stores, we took time out and set up our one-stop and centralized buying. When you get beyond three to four stores, you need an entirely different infrastructure and support system. Many small chains learn this the hard way," says Rosenberg.

With an academic background in liberal arts "and a secret major in business administration," Rosenberg, 30, operates a little differently. He works out of an office in his home. He delegates major responsibilities to key people, such as John Sayers, manager, and Charlie Johnson, branch manager and editor of a monthly newsletter that goes to 7,000 customers.

The newsletter epitomizes Rosenberg's philosophy of appealing personally to customers. He solicits customer comments and suggestions, offering his home address.

FOR WEEK ENDING SEPTEMBER 24, 1988

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TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	108	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	★★ No. 1 ★★ 45 weeks at No. One LED ZEPPELIN IV
2	2	256	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
3	3	264	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
4	5	96	THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (CD)	GREATEST HITS 1971-1975
5	4	100	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
6	8	88	JAMES TAYLOR WARNER BROS. BSK-3113 (1976) (CD)	GREATEST HITS
7	7	84	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
8	11	80	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
9	9	132	STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
10	6	84	PATSY CLINE MCA 12 (1973) (CD)	PATSY CLINE'S GREATEST HITS
11	19	21	METALLICA ELEKTRA 60757 (1987) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
12	13	61	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
13	15	9	ERIC CLAPTON RSO 3099/POLYGRAM (1982)	TIME PIECES/THE BEST OF ERIC CLAPTON
14	10	65	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
15	14	262	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
16	16	17	AC/DC ATLANTIC 81650 (1986) (CD)	WHO MADE WHO
17	20	65	WHITESNAKE GEFEN GHS 4018 (1984) (CD)	SLIDE IT IN
18	18	41	CREEDEnce CLEARWATER REVIVAL FANTASY CCR-2 (1976) (CD)	CHRONICLE (THE 20 GREATEST HITS)
19	12	108	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
20	24	45	INXS ATCO 81277-1/ATLANTIC (1985) (CD)	LISTEN LIKE THIEVES
21	17	61	SEX PISTOLS WARNER BROS. 3147 (1977) (CD)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
22	22	57	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
23	23	136	MEATLOAF EPIC PE-34974/E.P.A. (1977) (CD)	BAT OUT OF HELL
24	21	49	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
25	27	17	JIMI HENDRIX REPRISE 2025 (1969) (CD)	SMASH HITS
26	31	270	STEELY DAN ABC 1006 (1977) (CD)	AJA
27	32	65	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
28	30	41	CREAM RSO 811639-11/POLYGRAM (1983) (CD)	STRANGE BREW (THE VERY BEST OF CREAM)
29	29	108	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
30	40	5	THE EAGLES ASYLUM 1084 (1976)	HOTEL CALIFORNIA
31	28	17	BOSTON EPIC 35050/E.P.A. (1978) (CD)	DON'T LOOK BACK
32	36	5	MIAMI SOUND MACHINE EPIC BFE 40131/E.P.A. (1985) (CD)	PRIMITIVE LOVE
33	25	76	YAZ SIRE 23737/WARNER BROS. (1982) (CD)	UPSTAIRS AT ERIC'S
34	26	61	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
35	NEW▶		PHIL COLLINS ATLANTIC 81240 (1985) (CD)	NO JACKET REQUIRED
36	RE-ENTRY		MARVIN GAYE TAMLA 348/MOTOWN (1976) (CD)	MARVIN GAYE'S GREATEST HITS
37	33	260	THE WHO DECCA 79182/MCA (1971) (CD)	WHO'S NEXT
38	RE-ENTRY		THE WHO MCA 5408 (1982)	THE WHO'S GREATEST HITS
39	38	76	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
40	RE-ENTRY		INXS ATCO 90160/ATLANTIC (1984)	THE SWING

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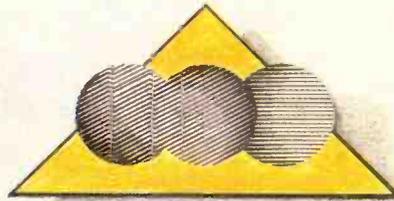
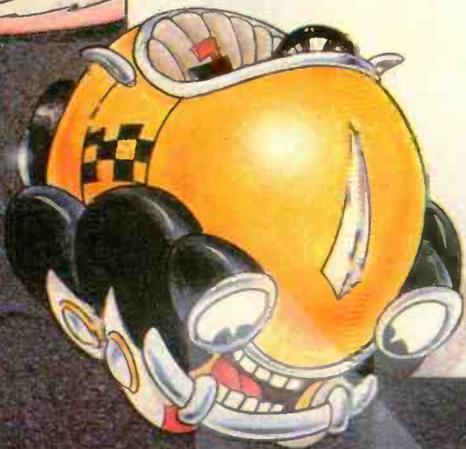
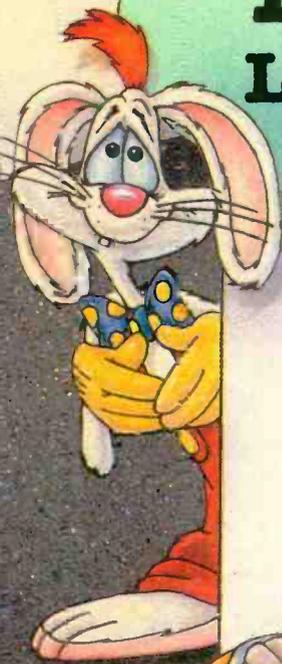
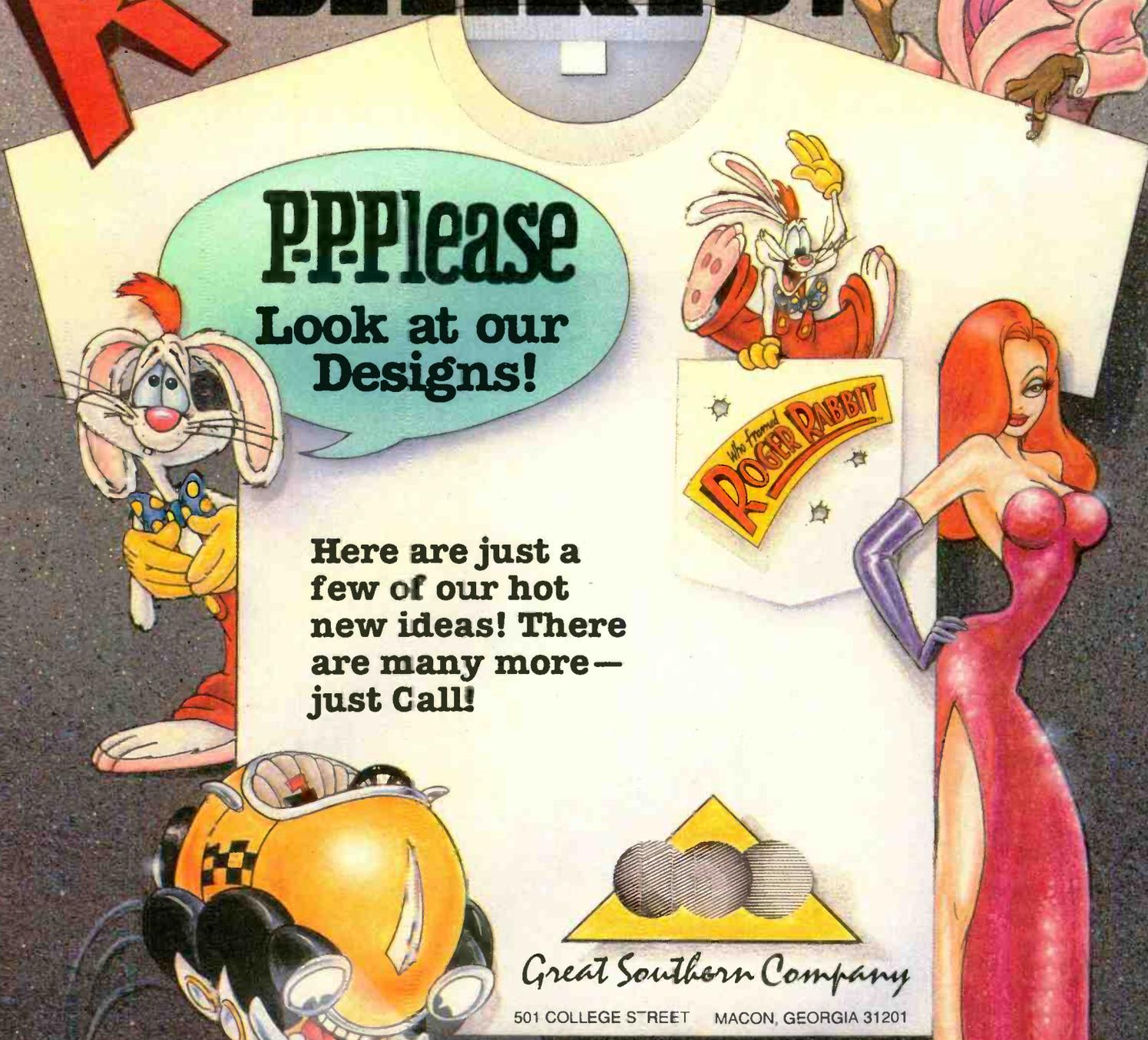
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ISSUE DATE: OCTOBER 29
AD CLOSING: OCTOBER 4

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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Ken Karp (212) 536-5017
Norm Berkowitz (212) 536-5016
Los Angeles
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Sounding Off. The Sound Warehouse staff in Houston recently held an underwater listening party for Jimmy Page's new Geffen Record, "Outrider." The Inn On The Park Hotel was the setting, with the usual pool Muzak rewired for the party. Kneeling, from left, are store managers Joel Cochran, Kim James, and Teri-Ann Wetzel. Standing, from left, are store managers John Lunborg, Jay Gravett, and Sharon Haas; ad director Gary Moore; district sound manager Jimmy Wong; Geffen promotions manager Billy Cox; store manager Don Jones; Inn On The Park director Michael-Ann Guthrie; Warner Bros. regional marketing director Murray Nagel; an unidentified waitress; and store manager Bucky White.

Prerecorded Audiotape Line Is Launched By Simon & Schuster

Simon & Schuster Audio has released several new prerecorded audio programs, including three suspense thrillers, some "Star Trek" programs, an in-depth investigation of the AIDS crisis, and a program to quit smoking.

The audiocassettes are available in bookstores, record stores, and select mass merchandise outlets across the country.

Among the selections are Tom Clancy's "Red Storm Rising" and

"The Hunt For Red October"; Ed McBain's "Tricks"; Randy Shilts' "And The Band Played On"; "Freshstart: 21 Days To Stop Smoking"; and such "Star Trek" titles as

"Yesterday's Son" and "The Entropy Effect."

Suggested retail prices range from \$8.95 to \$14.95. For more information contact 212-698-7179.

New Pioneer Elite Tape Deck Due In October

NEW YORK Pioneer Electronics has added an advanced three-motor, three-head cassette deck to its hi-fi Elite line of products. The CT-91 offers the expanded dynamic range of a Dolby HX-Pro signal monitoring and adjustment system. It will be available in October at Pioneer Elite dealers for a retail price of \$950.

More information is available at 213-835-6177.



Jasco Stereo Headphones

Jasco Adds A Headphone

Jasco Products has added the Model HE 475 digital-compatible stereophone to its series of digital headphones.

The new device has cushioned ear pads, an adjustable headband slide, a 3.5mm stereo gold plug, and a 1/4-inch stereo gold plug. The suggested retail price is \$30.99. For more information, call 405-752-0710.

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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.

POP/ROCK

BAMA BAND Solid Ground

♣ LP Mercury 834627-1/NA
CA 834627-4/NA

ARTHUR BROWN Brown, Black And Blue

♣ LP Blue Wave 109/\$9.98
CA 109/NA

BUSY BEE Running Thangs

LP Uni UNI-2/NA
CA UNIC-2/NA

THE BYRDS In The Beginning

♣ LP Rhino R1-70244/NA
CA R4-70244/NA

COCTEAU TWINS Blue Bell Knoll

♣ LP Capitol C1-90892/NA
CA C4-90892/NA

LLOYD COLE & THE COMMOTIONS Mainstream

♣ LP C1-90893/NA
CA C4-90893/NA

JOHN DENVER Higher Ground

♣ LP Windstar D1 72850/NA
CA D4 72850/NA

TINSLEY ELLIS Georgia Blue

♣ LP Alligator AL-4765/NA
CA AL-4765-CS/NA

DEON ESTUS Spell

♣ LP Mika 835713-1/NA
CA 835713-4/NA

THE GYRLZ Love Me Or Leave Me

♣ LP Capitol C1-90766/NA
CA C4-90766/NA

M.C. HAMMER Let's Get It Started

♣ LP Capitol C1-90924/NA
CA C4-90924/NA

AL HUDSON & ONE WAY New Beginning

♣ LP Capitol C1-48990/NA
CA C4-48990/NA

HUNTERS & COLLECTORS Fate

♣ LP I.R.S. IRS-42110/NA
CA IRSC-42110/NA

DAVID LINDLEY & EL RAYO-X Very Greasy

♣ LP Elektra 60768-1/NA
CA 60768-4/NA

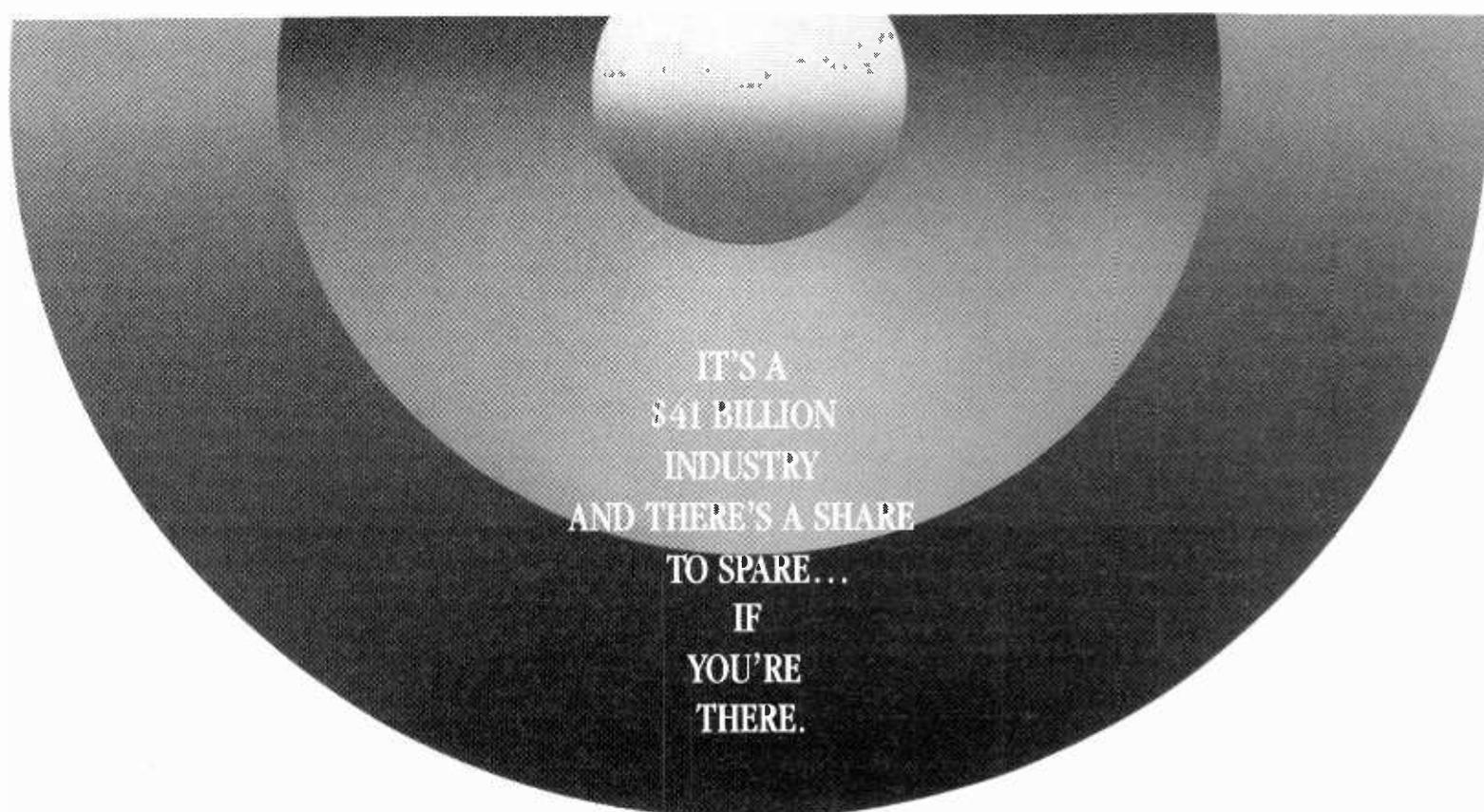
CHARLY McCLAIN Charly McClain

♣ LP Mercury 834998-1/NA
CA 834998-4/NA

METALLICA ... And Justice For All

♣ LP Elektra 60812-1/NA

(Continued on next page)



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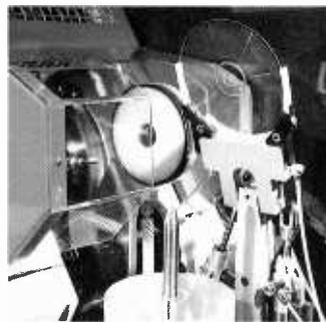
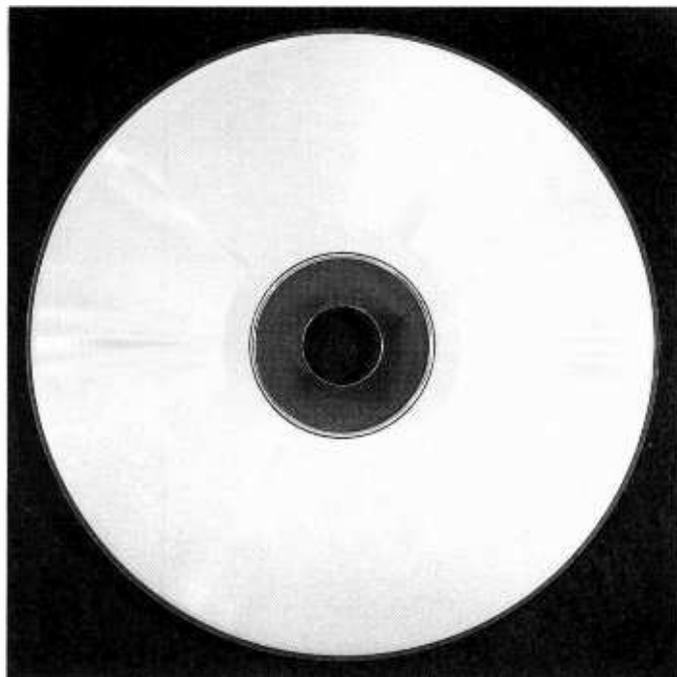
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- 2 Distributor
- 3 Dept./Chain Store Buyer
- 4 Prem./Catalog Buyer
- 5 Manufacturer's Rep
- 6 Manufacturer
- 7 Institutional Buyer
- 11 Adv./Mktg./PR/Consultant
- 12 Financial/Market Analyst



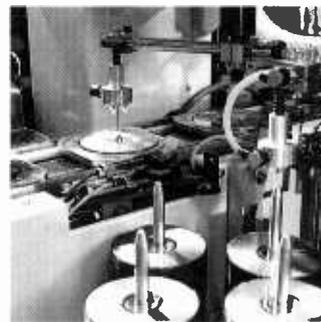
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Minispeakers Bow

Consumers shopping for a dynamic equalizer stereo sound for their portable radios, cassette players, or CD players might want to check out Jasco's Model HE 490 stereo minispeakers or the company's Model HE 491 amplified minitower speakers. These units carry a suggested retail price of \$8.59 and \$25.79 each, respectively. For more information, call 405-752-0710.



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Klearfold Sees Its Way Clear To CD Package

A new packing system developed by Klearfold of Warrington, Pa., offers an alternative to jewel boxes in the packaging, display, and storage of 5-inch and 3-inch CDs.

The system comprises Transpack pouches for individual disks and Transpacker cartons for display and storage of quantities of pouches. Both items are produced in embossed transparent polyvinyl chloride with closures to protect contents from dust and damage.

For more information, contact 215-343-9300.

ALBUM RELEASES

(Continued from preceding page)

CA 60812-4/NA

ANNE MURRAY
As I Am

▲ LP Capitol C1-48764/NA
CA C4-48764/NA

KENNY NEAL
Big News From Baton Rouge

▲ LP Alligator AL-4764/NA
CA AL-4764-CS/NA

ROSE OF AVALANCHE
In Rock

LP Restless 72284-1/NA
CA 72284-4/NA

THE SCREAMING TRIBESMEN
Bones + Flowers

▲ LP Ryko RALP-10077/NA
CA RACS-10077/NA

SUPER LOVER CEE & CASANOVA RUD
Girls I Got 'Em Locked

▲ LP Elektra 60807-1/NA
CA 60807-4/NA

RICKY VAN SHELTON
Living Proof

▲ LP Columbia FC-44221/NA
CA FCT-44221/NA

VARIOUS ARTISTS
Beach Party Blasts

▲ CD EMI E2-90604/NA

VARIOUS ARTISTS
Heartbreak Hotel

▲ CD EMI E2-90602/NA

BILLY JOE WALKER JR.
Universal Language

▲ LP MCA MCA-6247/NA
CA MCAC-6247/NA

JAZZ/NEW AGE

MONTY ALEXANDER'S IVORY & STEEL
Jamboree

▲ LP Concord Picante CJP-359/NA
CA CJP-359-C/NA

CARLOS BARBOSA-LIMA & SHARON
ISBIN
Rhapsody in Blue/West Side Story

▲ LP Concord Concerto CC-2012/NA
CA CC-2012-C/NA

LARRY CORYELL
Spaces

CD Vanguard VMD-79345/NA

OREGON
Music Of Another Present Era

CD Vanguard VMD-79326/NA

FLIP PHILLIPS
A Real Swinger

▲ LP Concord CJ-358/NA
CA CJ-358-C/NA

GEORGE SHEARING & ERNESTINE
ANDERSON
A Perfect Match

▲ LP Concord CJ-357/NA
CA CJ-357-C/NA

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



Photo by Ted Horowitz

Spotlight

COMPACT DISK

Delivering on Every Level, the Silver Disk Spun 'Round the World Is Ready to Roll into More Homes, in More Ways in '89

By DAVE DiMARTINO

It is the question that has been asked for over half a decade now, and it is being asked of virtually everyone of prominence in the record industry: When will the compact disk replace the vinyl LP?

It's a tired question—and one that variously draws yawns from the jaded, tremors from high-end audiophiles, and little if any response from a new generation of consumers that have never even *had* a turntable in their household. And it's also a question that implies the existence of an *answer*—that, all of a sudden, in unison, record companies, retailers, and consumers alike will decide they have no more need for vinyl albums and simply “move on” to other configurations.

It's a question that ultimately ignores more subtle realities. Realities such as the fact that when, if ever, the LP were to die, it would be not with a bang, but the quietest whimper imaginable.

Important points:

- 1) No record company wants to turn its back on potential sales.
- 2) No record store wants to not stock an album it knows it can sell.
- 3) The customer, through his or her dollar, speaks loudest of all.

When will CDs replace LPs? That both CBS and WEA this year deleted numerous LPs while maintaining their CD and cassette counterparts in the catalog speaks volumes. That major labels' near-uniform moves toward tiered CD pricing this year have effectively offered the consumer some compact disks that approach the LP in pricing *also* speaks volumes. That early fall 1988 was rife with rumor about this mall chain or that mall chain dropping out of the vinyl business altogether—well, maybe some questions are very capable of answering themselves, these days.

“Having CDs is not unique anymore,” says Larry Rosen, co-president of GRP Records. “When we first started GRP,” he says, “just the fact that we were one of the companies involved with CDs was a very unique situation. And at that point, if you had CDs, you could sell every single one you had. Now it feels like CDs have become more or less the dominant configuration, it's the basic record business game—it's the product and everything you do, it's not just the configuration that makes the difference any more.”

Compact disks in fact *are* the dominant configuration at jazz specialty label GRP—Rosen sees the current configuration ratio at 55% CD, 25% cassette, and 20% LP—but the company's jazz leaning explains its divergence from industry norm, which sees cassette dominating, CD growing, and LP diminishing. Spokespersons from most labels agree that vinyl continues to maintain some strength in the jazz and blues fields; otherwise, as Lou Dennis, senior VP/director of sales at Warner Bros., says, “There is LP business on new

(Continued on page C-28)



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THE LABELS: CD Now the Rule—Not the Exception; Low Prices, Deep Catalog Drive Major Marketing

By DAVE DiMARTINO

The CD story at the major labels? In the concise words of Lou Dennis, senior VP and director of sales at Warner Bros. Records: "They're selling." There is, however, a bit more to the story than that.

Compact disks are, first of all, changing the face of label product schedules; no label has yet to go as deep into its back catalog as it yet ultimately intends. Thus, while A&M or Columbia, for example, continue to release new hot product by Sting or Bruce Springsteen, in terms of *sheer quantity of title*, such product is sometimes being outnumbered by the likes of Gino Vannelli or the Blue Oyster Cult. A game of catch-up? Maybe—but some retailers have cheerfully noted that such piecemeal product scheduling has an additional benefit: it ensures that regular customers continue to browse through the racks, in search of CDs that might have passed them by.

The big CD story of 1988, though, is the fact that those very CD customers are browsing through are much *cheaper* than they were last year.

In short: pricing. Supply catching up with demand. New marketing techniques to maintain customer interest. Issuing back catalog to coincide with current popularity. These are the issues major labels consistently dealt with in '88—and are continuing to deal with at this very moment.

"Remember," says Dennis at Warner Bros., "when you buy a CD player, nothing you have at home will play on it. If you get a cassette player for your car, or a Walkman, say, you've probably already got some cassettes. If you're buying a new turntable, you've probably got some records. But the minute you go out and buy a CD player—if you have no

software in your collection, then there's nothing that you have that plays on your machine. So therefore you start collecting again."

With that as a given, what does the consumer see when he

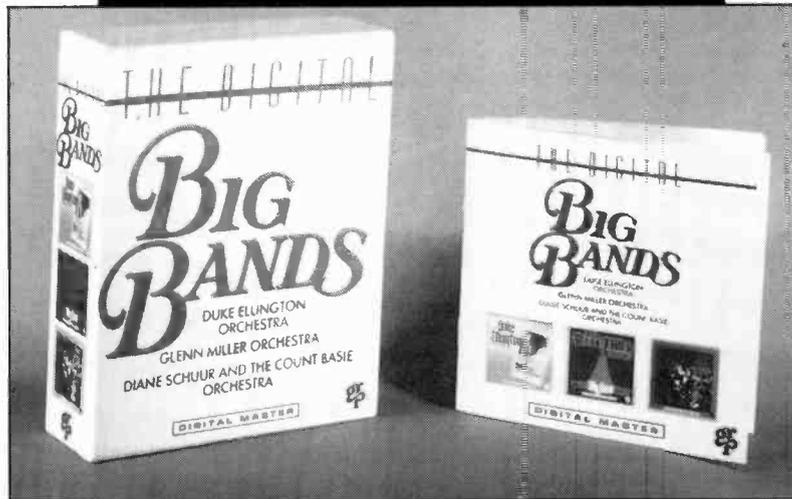
of the gradual development of a tiered pricing system that now seems to have evolved to a full *four* levels: superstar, frontline, midline, and budget.

Since CBS permanently lowered wholesale prices on most of its frontline product in July, MCA and the WEA and CEMA labels, among others, have been releasing new frontline product listing at considerably less than the earlier industry standard of \$15.98. Though every label has yet to establish such a system, a combination of long-term sales programs and already-established tiered pricing systems has established in many consumers' minds that buying CDs for \$9.99 is no mere pipedream.

"Price certainly plays a part in it," says David Steffen, senior VP of sales at A&M, "But there's always a customer out there who's not necessarily looking for what's the cheapest. He may look and think, 'Gee, I've always wanted to pick that up,' or 'I've had that title on cassette for some time, but now I want to pick it up on CD.' I really believe there are different customers—just like you can identify a 12-inch single customer from an album customer. I think you could say to yourself there's one customer who goes out and buys CDs because he's looking for the best price, and that's *all* he's interested in—and if he happens to come across a title he likes, so be it. Then there's another customer who wants a particular title, and price is irrelevant."

A swiftly shifting marketplace creates pockets of interest that creative labels manage to exploit to the fullest. MCA, for example, has resolved the contractual specifics involved in reissuing the Who's first four albums on CD and will do so on Oct. 10. "At the same time," says Andy McKaie, director of A&R, special markets and products, "there are going to be some conversions from different price schedules." The

(Continued on page C-10)



Special three-CD boxed set of GRP's "The Digital Big Bands" set for mid-October release. The CD-only collectors' gift pack includes 40-page booklet—and over two hours and 25 minutes of music.

or she walks into a store? Ideally, CDs with very appealing prices.

If anything, 1988 saw major labels precisely fine-tuning what each of their CDs should cost. "Each," that is, because

CD's Full Impact on Related Industries Yet to be Measured

By IS HOROWITZ

The CD rate of growth may have slowed from its early hectic pace and, after a mere five years, settled comfortably into a high profile industry that is helping return unprecedented profits to the record industry. But its prodigious advance to lusty maturity masks, to an extent, the impact that related developments may yet deliver.

These phenomena range from relatively minor and expected technical improvements, through a number of disparate uses of the basic technology that have yet to show their potential. If the latter's full impact cannot yet be foreseen, it takes no special insight to predict that seemingly different roads to digital CD exploitation could yet come together in ways that would enhance the desirability of each and contribute to still unimagined levels of growth.

CD video, CD interactive, CD-ROM (read-only memory), writeable/erasable disks, MIDI, CD+Graphics are already either in some consumer use or in stages of development that presage relatively early commercial exploitation. The intriguing common element, of course, is that all make use of the CD disk we have become so familiar with. In time, and with proper interface, all may figure in integrated home assemblies, each enhancing the perceived value of the others.

Hans Gout, one of the early apostles of CD marketing, is not at all diffident about predicting this coming together of related technologies. Just retired from his post as executive VP, consumer products, Philips & DuPont Optical, Gout sees this occurring on a major scale within the next decade. He and his colleagues have had this vision from the beginning, he recalls.

The phenomenon will be spurred by the digitalization of TV, which should become a strong factor by 1993 or 1994, Gout believes. At that time, the marriage between audio, video and data storage and recovery will truly be consummated. Home entertainment units centered around TV, the computer and some variant of a multi-purpose CD player will then begin to earn wide consumer acceptance, he says. Gout, incidentally, remains with PDO as senior consultant.

The operational compatibility between audio CD and CD video is already a market reality, even if its commercial potential remains to be proven. But Guenter Hensler, president of PolyGram Classics, predicts that 25% of all CD players will be equipped to play CD-V product by 1992. The

format will be welcomed by tradesters as a sales rather rental medium, he says.

Interactive CD is little more than a year away from technical reality, believes Denon America VP Robert Heiblim. He sees it as a strong consumer product with great educational possibilities and benefitting, as well, from a revived consumer interest in video games.

Eraseable/writable CDs, with their potential for clouding the copywrite waters, have been promised by Tandy within a couple of years. But four or five different methods have been proposed by other developers, and exploitation will have to await agreement on a universal standard.

Some of these, and other, prospects may seem distant, and even visionary at this time. But perhaps no more visionary than CD audio did, say in 1980.

Let's put aside for the moment some of the more exotic prospects. There are others, simpler in nature, that are edging open less dramatic, but still valuable vistas.

Take the matter of pricing, for one. So long as established prices attract adequate sales, manufacturers are reluctant to reduce them, or even to concede the existence of a viable relationship between the consumer price of CDs and market growth. But pricing of top-of-the-line CDs is already dipping as competitive forces squeeze harder. And more and more budget and midline CDs go out to market.

Will these prices fall even more in the relatively near future? Many think they will, if cost/pricing ratios

still mean anything in the economic equation.

CD pressing plants, forced into price reductions to meet sharper competition, are reluctant to envision even lower pressing costs. But the march of progress cannot be denied, and the industry's very impressive improvement in production efficiency and the awesome reduction in once excessive rejection rates are forces for lower manufacturing prices that exert their own imperatives.

No one, it seems, likes to talk for the record about falling prices. But there are those in a position to know who predict that CD replication costs may drop to as little as 60 cents (even lower, say some).

What does this say about new growth in an industry that took off so precipitously half a decade ago at production costs four and more times as much?

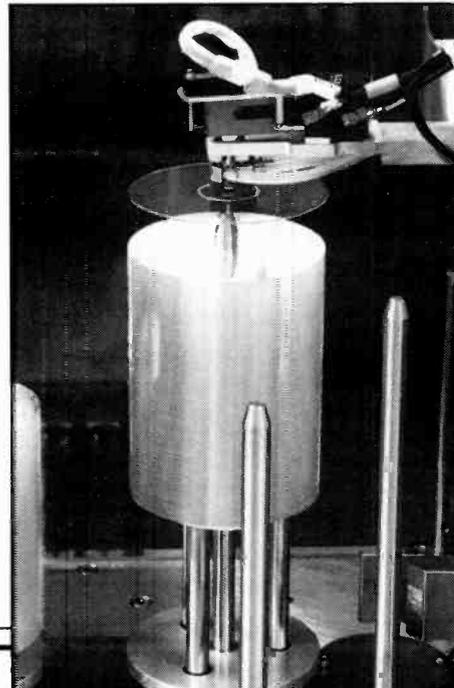
Whatever the practical playing limit of a CD, there are circumstances when programs can benefit from longer playing times. Once the outside limit was about 74 minutes. Now CDs can be made—indeed, are being made—that provide uninterrupted music for just under 80 minutes.

Will such longer-playing CDs stamper consumers to the nearest retailer? Hardly. But they are just one more increment of perceived value that adds to the appeal of the medium.

As labels dig further into catalogs for worthwhile re-release material, more monaural recordings begin to surface on CD. Some of these are of significant historical importance. And here the ability to load more playing time on disk takes on even more impressive dimensions.

Several mono CDs have already been released with playing times twice that of conventional disks. Rodolphe Productions, distributed by Harmonia Mundi USA, has released

(Continued on page C-14)



CD-3 Makes Strong Showing in Channel; Labels Vow Commitment to Tiny Format

By KEN JOY

Previously viewed as the illegitimate step-child of the digital domain, 3-inch compact disks—or CD-3s—are now being touted as the critical lure to hook the under-25 crowd into the CD buying habit.

Record buyers aged 12-25 have demonstrated a price sensitivity to the \$14.98+ album-length titles and label execs are hoping the moderately priced CD-3s will win a new and expanding audience for the compact disk.

Armed with the knowledge that vinyl and cassette singles are a hit-driven genre, CD-3 proponents see the diminutive disk (which can hold up to 20 minutes of digital audio) thriving in three formats: foremost is the CD-3 single which carries the "A" and "B" sides of the vinyl or cassette counterpart (\$2.99 retail); the maxi-single, configured as an "A" and "B" side with a bonus track or as an extended-play dance mix, (\$3.99 retail) and; the mini-LP used primarily for classical and jazz selections which benefit from the 20 minutes of uninterrupted playing time (\$5.99 retail).

Cries of incompatibility between 5-inch players and 3-inch disks have been squelched, for the most part, by the Electronics Industries Assn.'s estimate that nearly 100% of the four million compact disk players estimated to move into the retail channel in 1988 will play CD-3s out of the box. For those that don't, plastic adapter rings are beginning to surface as the ubiquitous accessory for this portable format.

Compatibility aside, there's still the question of marketing and consumer acceptance of yet another audio format, which several major labels have seemed to come to terms with. Since the introduction of CD-3 at NARM six months ago, CBS, WEA, Virgin, A&M, Capitol, EMI, Enigma, and Delos, and DMP among others have announced aggressive plans to market catalog titles—and even break some new artists—via the 3-inch disk. Mark Finer, director of research for Communication Research in Pennsylvania, an industry consulting firm, predicts there will be more than 250 CD-3 titles peacefully co-existing in the channel by this fall.

"The CD-3 won't displace the cassette single, but enhance it," says Finer, who actively defends criticism of CD-3s. "CD-3s are the perfect medium for collectors who want to own certain songs, and not entire albums by certain artists."

Others, like Jerry Shulman, VP of marketing development for CBS Records, agree: "The consumer has shown that the desire to own a particular song has not died. The response to Springsteen product on CD-3 has been beyond our wildest expectations."

Shulman feels the best approach to CD-3 is to mirror the vinyl 45 by placing the same "A" and "B" sides of the stan-

(Continued on page C-26)



Sony's Pocket Discman D-88 for CD singles and standard CDs. The highly portable Discman is expected to be the medium that brings CD-3 to the youth market with impact.

CDV Is a Market Reality, Though Commercial Potential Remains to be Seen

By KEN TERRY

After a year and a half of promises, CD video is finally here. But, considering the tiny number of CDV players in U.S. homes—estimated at around 20,000—and their high prices, the sales growth of this new software product may be excruciatingly slow.

When then PolyGram Group president Jan Timmer first described CD video at the 1987 convention of the National Assn. of Recording Merchandisers, it sounded—and looked—like an exciting idea. For roughly the price of an LP, the consumer would be able to buy a 5-inch optical disk that would combine a videoclip with 20 minutes of digital music.

As Timmer outlined it, this "CDV single" would be just one member of a family of optical disks. Entire albums plus two or three videoclips would be offered on 8-inch laserdisks, and films and longer music videos would be available on 12-inch platters—exactly the same as the laserdisks which Pioneer already was selling to the 350,000 or so videodisk player owners (another 120,000 units are expected to be sold this year.) All of these would be playable on a machine that could also read audio CDs and, at some future date, exotic new types of software like CD-interactive.

When Timmer spoke, Pioneer already had such a "combi-player" on the market; since then, Magnavox, Yamaha, and Sony have introduced their own combi-players, and Philips

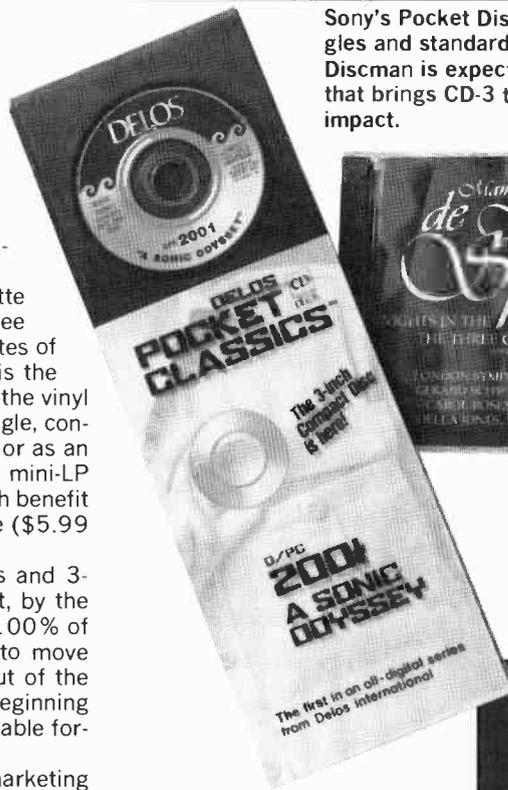
is expected to follow suit soon. But to date, the prices of these units—which combine CD and videodisk players—have not descended past the \$750-\$800 range, well above mass market prices. Sources say Philips also plans to debut a 5-inch audio CD-CDV player for around \$500, which is still a bit high for young music fans. (Yamaha already has such a unit on the market.)

Despite the high price points of CDV hardware, however, music industryites recall that CD players had also been prohibitively expensive when they had first appeared. As sales of the audio CD zoomed through the ceiling, the idea that the video CD could follow in its brilliant trail seemed quite plausible. Consequently, audio and video software and hardware manufacturers showered over \$1 million on an extravagant CDV display at the summer 1987 Consumer Electronics Show in Chicago.

Prime movers behind the promotion were Philips, its subsidiary PolyGram, and Warner Bros. Records.

At that time, PolyGram's Guenter Hensler said participating labels planned to release about 250 CDVs. Among the labels that supported the showcase—some with sample

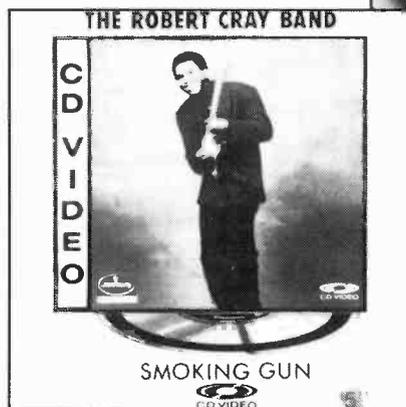
(Continued on page C-8)



CD-3 and CD packages from Delos Records.



CD Video combi-player, above, can play 5-inch CD Video disks, 8-inch and 12-inch EPs and LPs, as well as standard CDs.



What's Ahead for the Compact Disk?

Aside from the numerous announcements regarding CD video—5-inch compact disks which hold five minutes of video and 20 minutes of digital audio—industry analysts say the technology promises much more than just providing an outstanding entertainment medium. The technology which can record and playback audio and visual signals on optical disks is also being employed in other compatible avenues known as CD-ROM (Compact Disk-Read Only Memory) and CD-I (Compact Disk-Interactive).

CD-ROM disks are already providing personal computer users with access to voluminous information stored on a single disk which would have previously required a room full of floppies. Interestingly enough, the same players that will read CD-ROM disks will also play standard audio compact disks—a fact not lost on American Interactive Media's (AIM) chairman, Gordon Stulberg.

"What we're looking at in the future is the ability—through the use of special adapters for compact disk players—to allow consumers to access vast libraries of information that was formerly impossible because of space or cost considerations," he says. Stulberg's role with AIM is to bring

to market a combination of CD-ROM and CD-I applications that will take consumers past the entertainment aspect of the technology and into the area of mass-information storage and retrieval.

"It will one day be possible to tour the Smithsonian Institute's Air and Space Museum, to see all of the exhibits and hear a tour-guide's explanation, simply by inserting a disk into a compact disk player equipped with the appropriate adapter," Stulberg says, noting that negotiations are currently underway to bring that very product to market.

"Because compact disks in all forms, be they CD-ROM, CD-I or regular audio disks, are searchable by address, a vast amount of information is instantly available at the touch of a button without the time consuming job of searching through linear videotape," he says.

CDV will soon bring, according to Stulberg and other compact disk futurists, every reference book, map, museum collection—literally any information which is now either stored on a printed medium or videotape—into full motion video-disks which can be played on the family player.

"Laser optics are the future," says John Messer-

schmitt, managing director of CD Video, an organization promoting the CDV configuration. "Information stored optically on laserdisk, besides providing a non-deteriorating storage medium, can be gathered in relatively little space as compared to printed volumes of the same material," he says, noting that entire encyclopedias whose printed versions take up 30 printed volumes, are now available on a single 5-inch disk.

Messerschmitt predicts that compact disks with video will, within the next three to five years, contain not only the entertainment portion of, say, an opera, but will contain a complete reference work on the composer, the period the piece was written and set in, and an overview of opera in general, all stored on a second audio/video channel that can be accessed anytime the consumer wishes.

"As the price of the technology decreases," Messerschmitt says, "it will open up a whole new information market where one day you'll be renting the Encyclopedia Britanica along with a copy of 'Rambo' at your local 'multi-media' store. It's not just for movies and music anymore."

KEN JOY

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EUROPE: CD Rentals Threaten Record Industry Caught in Transitional Tilt

By NICK ROBERTSHAW

One of the most striking—and in some eyes alarming—features of today's European CD business is the extent to which it has concentrated purchasing power, and therefore the fate of the entire recording industry, in the hands of a relatively small number of CD player owners.

Hardware penetration, even in the most developed markets, remains well short of mass consumer levels, yet CD software sales are fast outstripping those of conventional analog formats.

In Holland, industry figures for 1987 showed unit CD sales 175% up at 8.8 million, with hardware penetration at around 12%. As industry group NVPI points out, this means that 46% of the Dutch record industry's entire grosses derived last year from a group of some 650,000 CD equipment owners.

Such a narrow sales focus has inherent dangers, and there is particular anxiety that the record business could prove vulnerable to any substantial growth in the scale of CD rental activity.

In neighboring Belgium, CD sales in 1987 totalled 2.4 million units, more than 100% up on the previous year. They accounted for 40% of the Belgian industry's grosses. Like Holland, however, Belgium has a growing number of CD rental outlets and no legislation to control the practice.

A recent European Community consultative paper on copyright recommended that rights owners should be able to control rental throughout the period of copyright protection, but it is unclear whether national governments will agree to adopt this stance. In Britain, the current proposal is for a 12-month right of control, followed by a simple right of remuneration.

The U.K. CD market has experienced the same massive year-by-year sales increases as its continental counterparts. Trade deliveries were 18.2 million units last year, more than double the 1986 figure of 8.4 million and representing some 26% of overall album values. In the first quarter of 1988 alone, CD deliveries totalled 5.6 million, and a further 413,000 CD singles were also delivered, accounting for 3% of the singles market.

Around 1 million CD machines were sold in 1987, but penetration by households has barely reached 10%. New stimuli to the hardware market are available in the form of Sony's Discman portable machine and the much-delayed CDV system, but no dramatic leap in sales is expected. The Discman retails at over \$500, while CDV is expected in some quarters to confuse consumers and even deter new purchases.

Price levels for CD players have fallen steadily since the system's introduction more than five years ago, but to the chagrin of the equipment manufacturers software

prices have been slow to follow, with most European full-price product still close to \$20.

However, the last two years have seen the average unit value of CD product fall noticeably. In France last year, sales were 100% up at 12.47 million but values rose only 75%. In Austria sales were 125% up at 1.4 million, with values 98% up. In West Germany, sales were 95% up and earnings only 71% up. This trend is explained by the great increase in mid- and low-price CD lines over the period, mid-price product typically retailing at around \$13.50 while budget releases go as low as \$5.25.

In some markets as many as 20,000 titles have been released to date, and as catalogs broaden so sales patterns have fallen broadly in line with those for analog product. Even spoken word CDs, notably from Dutch company CNR, are now on sale, while jazz, new age and other genres are increasingly well represented.

Classical music, the dominant force in CD's early days, continues to play a leading role. Pickwick, pioneer of mid-price product, recently launched a major \$6.75 budget series, PWK Classics, while West Germany's Deutsche Grammophon, part of the PolyGram empire, has announced it is to abandon all analog releases for full-price titles from the beginning of 1989. The decision was reportedly precipitated by the fortunes of recent releases which have sold five figures in CD and only three figures on vinyl album and tape.

CD singles are in most markets establishing themselves rapidly, with Sony's preferred 3-inch version winning out over Philips' 5-inch ambitions, though European executives believe that so long as adapters are needed for the smaller disks, the larger will remain viable.

Up to mid-year, Philips' software arm PolyGram had released only 5-inch disks, while WEA Europe had amassed a 3-inch catalog of over 50 titles. Whichever prevails, the days of the vinyl 7-inch single in Europe appear numbered, sales declining far more rapidly than those of vinyl albums, which in some markets have even chalked up increased volumes despite the growing power of CD.

After a series of false starts, CDV comes to the European market this fall. Philips/PolyGram's U.K. launch is backed by a \$4.25 million advertising spend under the slogan "Now You Can See The Music," and a catalog of 160 titles has

been readied, ranging from Tina Turner to "Swan Lake." PolyGram believes that by 1992, 25% of CD hardware will have CDV facility, but skeptics doubt whether this level of penetration will be easily achieved, even if the technical problems which have plagued the launch schedule are now resolved.

European CD manufacture is now spread among some 27 plants in 11 countries, whose combined output is, at least theoretically, around 280 million units annually. The 1987 world market for CD software was, on Philips' estimate, only 270 million units.

Even if the most conservative figure for the net usable output is adopted, world over-capacity remains at least 25% and probably more. CD singles, CDV, CD-ROM and other new formats make only a limited impression on this situation and, in Europe as in the Far East and the U.S., a spectacular fall in ex-factory prices has resulted.

According to manufacturing chiefs such as West Germany's Reiner Pilz, unit costs have fallen by \$2.50 or more since early 1987, a near 70% drop. Some smaller plants believe their larger competitors have attempted to squeeze them out of the market with uneconomic prices, and casualties among what Discronics' managing director Roger Richmond-Smith called the "boutique plants" appear inevitable.

More immediately, the once international business of pressing for third-party clients has given way to a more modest and localized trade with labels in the same country as the CD facilities themselves.

Europe's biggest manufacturers include PDO in West Germany, France and the U.K., and Bertelsmann's Sonopress in West Germany; WEA's Alsdorf site; DADC in Austria; and, in Britain, EMI, Discronics and Nimbus. In Eastern Europe, where CD has yet to achieve significant impact on consumers, Czech record company Supraphon recently opened the region's first manufacturing facility near Prague, which will eventually turn out 5 million disks a year.

At the other end of the scale, several companies have marketed mini-plants of the kind featured, largely for the amusement of its customers, in one of Virgin's London megastores.

Shape offers the UDMS system, while U.K. company Musitech has a fully integrated Interline production facility advertised as taking up no more space than is needed to park four cars.



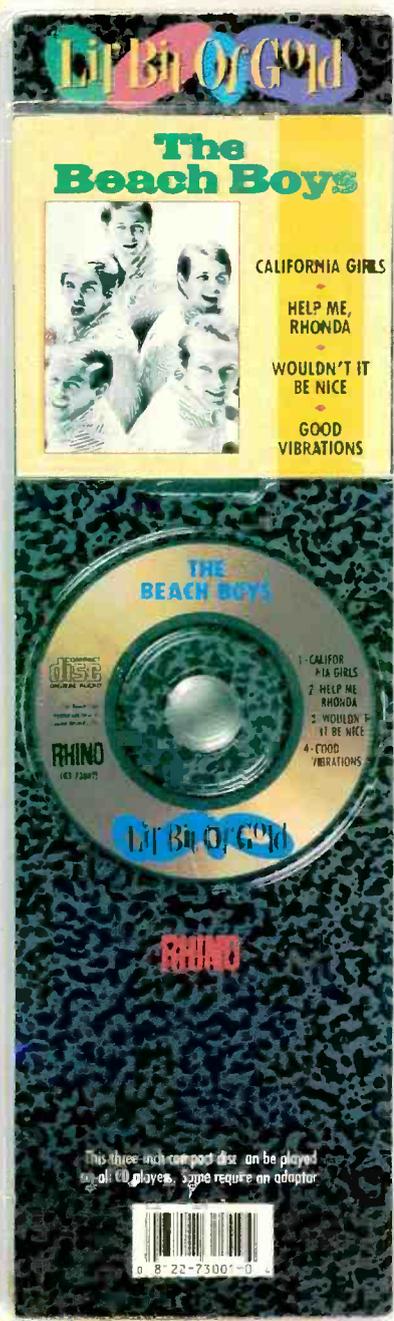
Sharp's GF-CD55 portable digital entertainment center features a top-loading CD player with 20-track random access programming, as well as AM/FM stereo tuner, cassette player, three-band EQ, and detachable two-way speakers. Suggested list: \$399.95.

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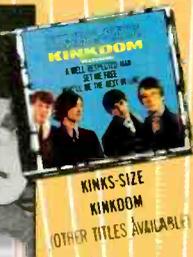
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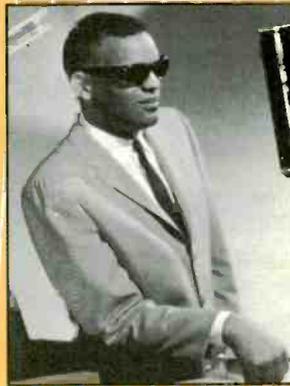
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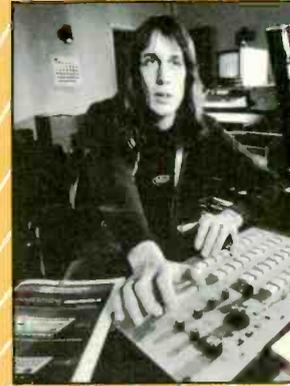
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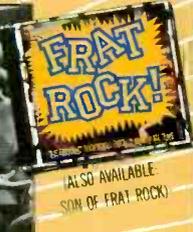


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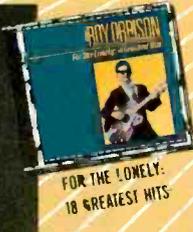
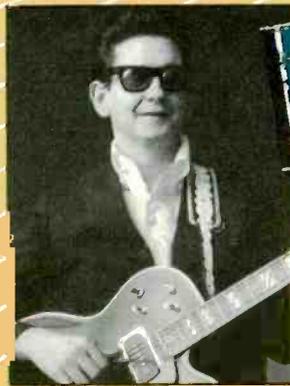


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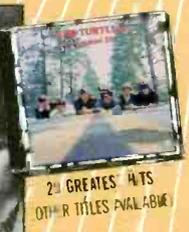
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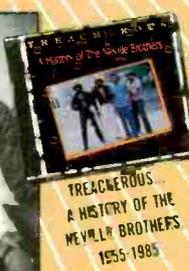
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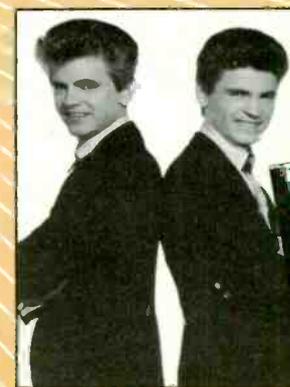
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CD VIDEO

(Continued from page C-4)

CDVs—were A&M, Arista, Capitol, CBS, PolyGram, RCA, and WEA.

Shortly before the expo, a CDV Group was set up to coordinate the expected product launch by hardware and software manufacturers; named to head the group was John Messerschmitt, then VP of North American Philips.

With electronics companies, as well as record and video firms, supporting the CDV concept, it seemed like an idea whose time had come. Nevertheless, another year passed before any commercial software hit the market—and by then, some of the original labels involved were taking a more cautious attitude toward the technology.

Repeated delays of the market introduction of CDV were explained in various ways. At one point, labels were saying they were having trouble gaining artist clearances. Further down the line, software and hardware companies were said to be experiencing difficulties in coordinating their marketing plans. Last winter, Philips and DuPont Optical's European operation admitted it was having technical problems with CDV duplication; but, at the NARM convention in March, a PolyGram spokesman said those glitches had been straightened out.

At the 1988 NARM convention, finally, two labels committed themselves to a timetable for shipping

the first batch of 5-inch CDVs, including 21 PolyGram and seven WEA titles. These titles shipped on June 27 and June 10, respectively, at \$9.98 list. The PolyGram release also included 20 12-inch pop and classical titles priced from \$24.95-\$69.95.

PolyGram released another dozen 5-inch CDVs, an 8-inch CDV, a few pop 12-inchers, and 15 more classical 12-inch titles in August. MCA announced it would test a Lyle Lovett 5-inch CDV at the end of the summer, and A&M reported it was negotiating with artists for CDV rights. There has been a great silence from the other majors on their CDV plans.

Nevertheless, Emiel Petrone, executive VP of Polygram CD Video, has predicted that, by the end of the year, "at least 100-150" CDV titles should be available in the U.S. and every major hardware manufacturer should be out with some kind of CDV player. Messerschmitt of the CD Video Group said 10-20 new CDV titles would be released

each month from June through the end of this year.

In June 1987, Michael Kuhn, senior VP in charge of PolyGram's new business division, told the label's international managing directors in Palm Springs that some 26 million CDV players would be in use around the world by 1992, 10 million of them in the U.S. He also projected software sales for that year at 350 million 5-inch CDVs and 225 million of the 12-inch variety.

Based on current market conditions, a PolyGram spokesman said recently, the company still stands by those estimates. Messerschmitt is even more ebullient, saying that U.S. market penetration of CDV players may reach 20% in five years.

All that is certain right now is that several major corporations are putting some money and marketing muscle behind CDV. Whether or not the consumer will react positively to their efforts is anybody's guess.



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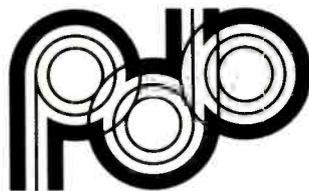
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THE LABELS

(Continued from page C-3)

Kids Are Alright' and 'Who Are You' are going from frontline to mid-tier; the four that are introduced ['The Who Sings My Generation,' 'A Quick One (Happy Jack),' 'The Who Sell Out,' and 'Magic Bus'] plus 'Odds And Sods' and 'Who's Last' will be out on midline; and converted to lowest [budget] price will be 'Meaty Beaty Big And Bouncy.' All that will be rolled out in one time frame—which is a great way of doing an artists' catalog at once. It will focus attention on the Who; there'll be a separate solicitation sheet, for example."

CBS Records has "something like 2,000" CDs out there now, according to Jerry Shulman, VP of marketing development. "We have maintained over the last few years an incredible release schedule," he says. "We've put out 30-40 CDs a month—and I'm not counting hot new product, I mean catalog titles. We're making yeoman efforts to give the consumer *every* piece of music.

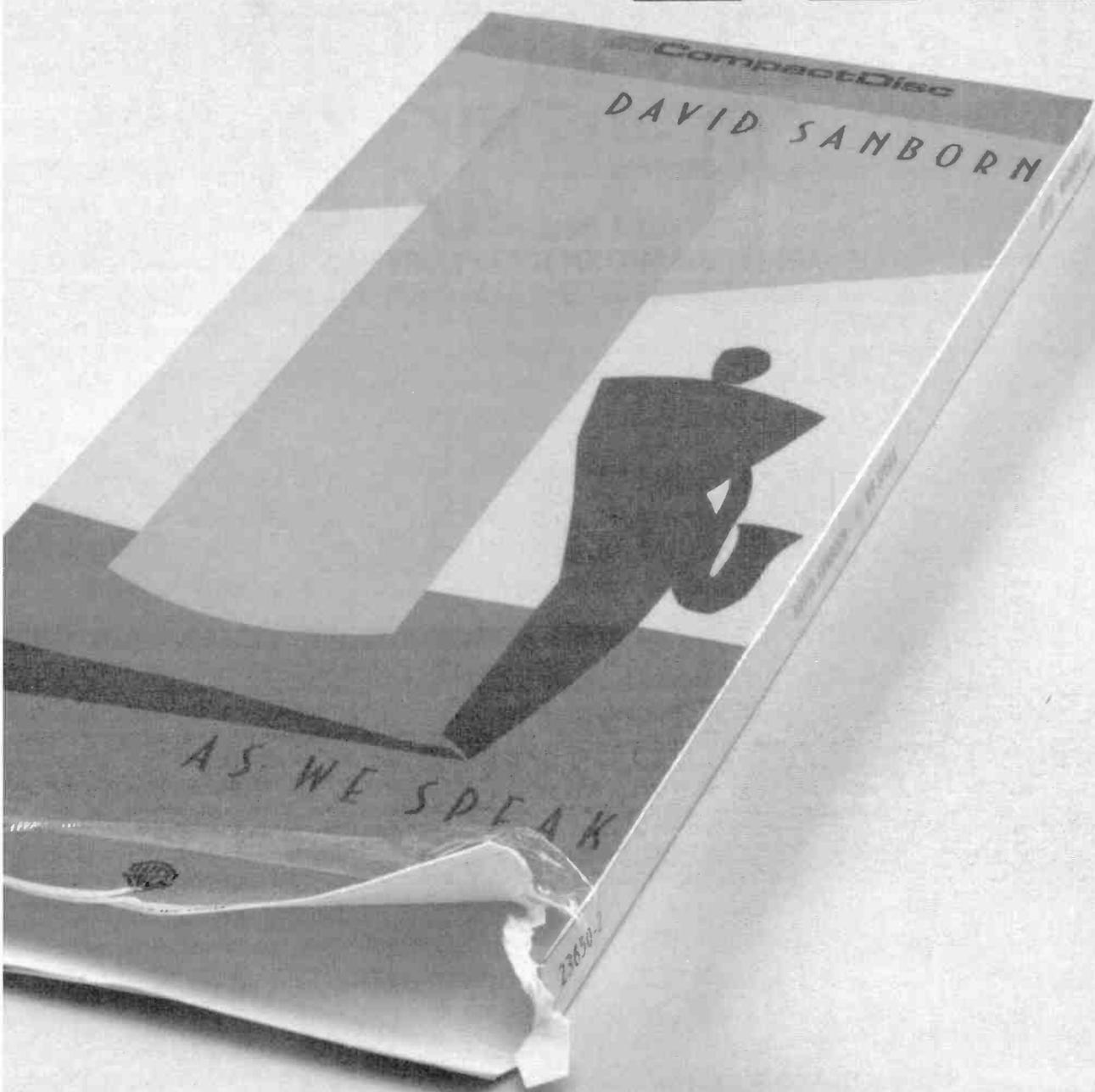
"And I think CD as a configuration has not, perhaps, gotten enough credit for bringing back and allowing people who have not been able to get 'The Jerry Vale Italian Album' to *get* it. The CD business has reactivated the jazz market—who could ever deny that? It's reactivated the MOR market, and it's starting to reactivate the country market, too. All of that is because of CD, so we love it."

In agreement is Don Wardell, director of catalog music marketing at RCA Records. "I know there's a whole buying public out there other than the rock buyer—who walk through the CD aisles, who are looking for catalog, who are looking for memories, and who want certain materials out there." Wardell is overseeing a series of CD-only compilations that indicate yet another way CD has changed the way major labels do business—the essential question being, what to do with one-hit wonders?

RCA, like other majors, has prepared compilation upon compilation to deal with those artists who hit it big—but as singles artists, not necessarily album artists. Thus "Nipper's All Time Greatest Hits," a 5-volume CD set including Jesse Belvin, Mickey & Sylvia, Little Peggy March, Gale Garnett, and Vicki Sue Robinson, among many many others. "It's a chance for this music to live again," enthuses Wardell. "Some of this music was unfortunately relegated to carwashes, and that's very sad. And it's living again, through digital technology—*careers* are living again. That's very exciting and important."

For that matter, careers aren't the *only* things living again. At EMI-Manhattan Records, for instance, a well-orchestrated marketing campaign is letting consumers know that October is Movie Month. In the stores then will be a huge batch of top-selling soundtracks, from films including "From Russia With Love," "Goldfinger," "Live and Let Die," "You Only Live Twice," "On Her Majesty's Secret Service," "The Ten Commandments," "Rocky,"
(Continued on page C-12)

CD THEFT.



How many CDs will walk out of your store today?

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Compact Discs are a high ticket item. Every CD you lose cuts into your margins, expansion plans and even your personal gain.

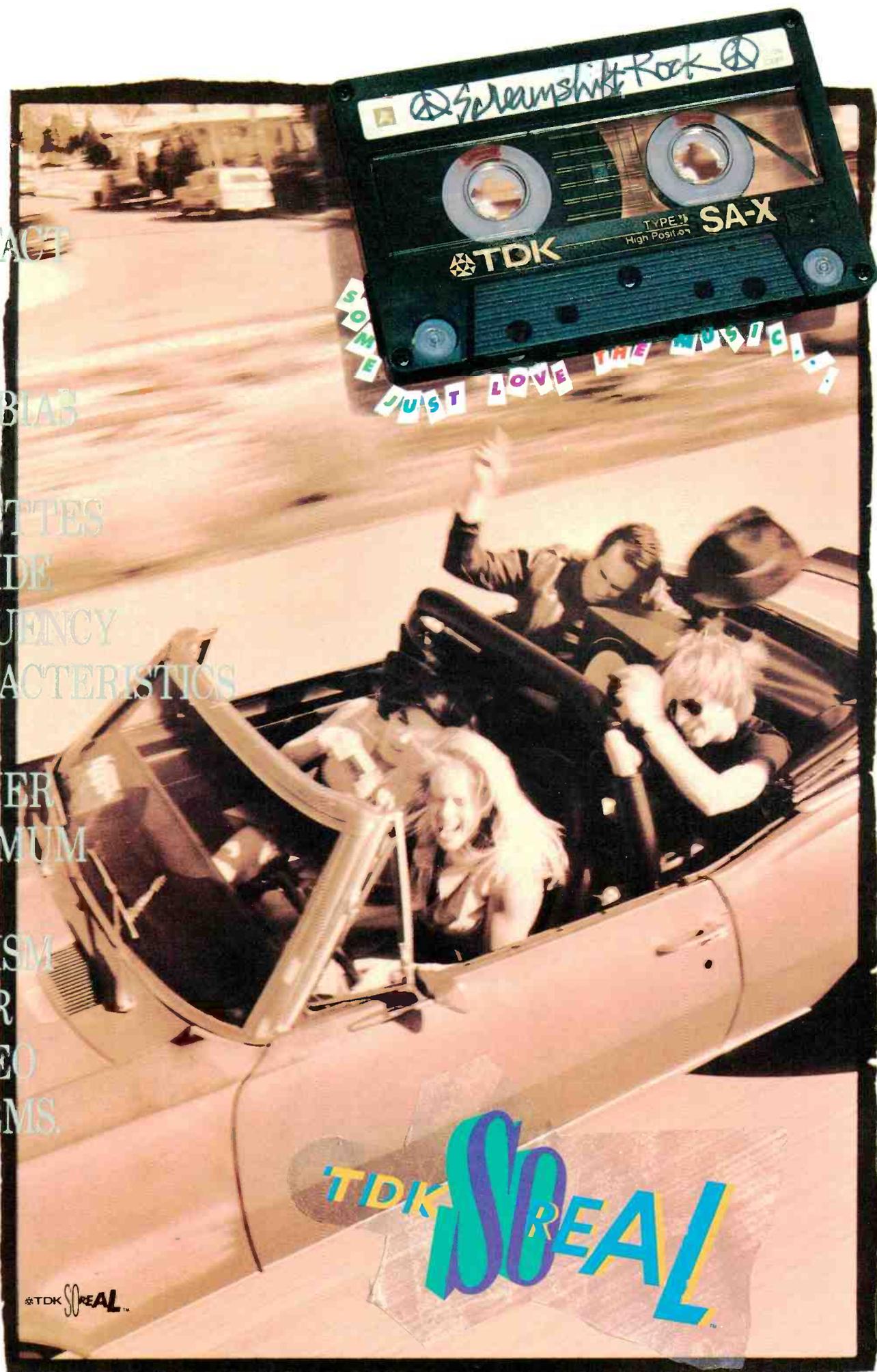
The 6 X 12 tuck box and blister pack were designed to prevent pilfering. But they don't!

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Are you willing to take a look at something that can make a big difference in your bottom line?

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THE LABELS

(Continued from page C-10)

"New York, New York," "The Revenge Of The Pink Panther," both "Rocky II" and "Rocky III," "The Trail Of The Pink Panther," "The Man With The Golden Gun," "Thunderball," "Moonraker," "Absolute Beginners," and "About Last Night."

Meanwhile, over at Capitol—the label linked in many consumers' minds with CD, solely because of the publicity generated by their best-selling Beatles series—the party is only starting. Most noticeable, perhaps, is their highly competitive CD pricing, recently marked by the label's shifting of its classic Blue Note catalog to budget status, CDs included. The label's success with the Beatles' CD catalog has been followed by similar re-issue programs of classic work by Frank Sinatra and Nat "King" Cole. "Many of those CDs included unreleased tracks as well," notes Tim Devine, A&R supervisor of catalog CD reissues. "We're now getting ready to do the same thing with the Beach Boys catalog. We're going to put together a series of two-fers—two titles on one CD reissue—and we're working right now, going through the catalog to explore the possibility of adding some unreleased tracks to certain titles."

Reissues are also playing a part at Atlantic, where this year they will be releasing at a \$12.78 list price classic CD titles by the Buffalo Springfield, Stephen Stills, Boz Scaggs, Blackfoot, Ray Charles, the Vanilla Fudge, and, as part of their acclaimed Jazzlore series, Ornette Coleman, LaVern Baker, the Jimmy Giuffre 3, and John Lewis, among others.

Elektra's CD acumen, recently displayed by bonus-track laden packages by the Sugarcubes and the Cure, among others, has also shown in their selection of CD reissue product; recently the label has issued classic sets by Love, the Paul Butterfield Blues Band, Television, and the Stooges. By year-end, the label reports, look for a Grover Washington anthology, Judy Collins' "Color Of The Day" and "Whales And Nightingales," Carly Simon's "Another Passenger," Sadao Watanabe's "Maisha," and Warren Zevon's "Excitable Boy."

With its high-charting Eric Clapton box-set and another box—by the Allman Brothers—planned for next year, PolyGram continues to show true leadership in the CD field. Considering the vast library of material it can draw from, the company's selection of CD reissues has been particularly astute: witness this year's releases by Nico, Gene Clark, and Jack Bruce, among others, on the rock front. Reissues soon to come, says a label source, include product by John Mayall, James Brown, and a long-awaited Hank Williams collection containing his 40 greatest hits.

And what of the LP? How are labels bearing up to the challenge of dealing with a configuration that clearly will be departing, albeit . . . eventually?

"I think it's going very well, the LP situation, in terms of people not
(Continued on page C-14)

CD SPACE.



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THE LABELS

(Continued from page C-12)

panicking," says Jim Cawley, VP of sales at Arista. "If you manage the sales well enough, it's easy to blame retailers for LP returns—but I think labels have to be careful with themselves, and carefully watch the LP sales. For instance, right now at Arista, our LP returns aren't bad. But we've been on an intensified program to watch our LP sales for the last two years, as the retailers know.

"We don't necessarily take every order on an LP. Sometimes we'll go back to a customer and say, 'Listen, your order on LP is a little high for this particular release—do you really need that many LPs?' And we'll talk it down a bit. And as a result, our LP returns aren't too bad. And I think that's the kind of things the labels have to do to avoid being choked by LP returns, if things accelerate."

How fast have things accelerated since those days of dismal CD fill two short years ago? Over at Warner Bros., Lou Dennis says every single recent album title the label has been issuing has come out on CD except two—by nonmusicians Jackie Mason and Jane Fonda.

"However," he adds, "in the next few months I'm putting out Dennis Miller on CD. And I'm putting out Sam Kinison on CD.

"I want to see if there's a market."

FULL IMPACT

(Continued from page C-3)

several vintage opera performances with playing times of as much as 2 1/2 hours per disk. A special adapter allows the reading of one laser-etched track at a time. Two tracks are needed for stereo, and conventional mono CDs have the same signal on both tracks. Split them and the time can be doubled.

True, Rodolphe picked up these performances from the public domain, and thus were not subject to artist or mechanical royalties. So it's unlikely that many labels will rush to take advantage of this possibility. However, the ability to do so is there, and there's little doubt that it will be exploited when the right commercial factors intersect.

Even scare warnings that CDs can lose their ability to play due to oxidation of the aluminum substrate, may have a perverse positive commercial aspect.

Reports that CDs had a functional life somewhat short of eternity almost stopped sales of players and disks in the U.K. earlier this year (Billboard, July 16), until more reasoned reports cleared the air.

Already, some CDs had been issued—by Mobile Fidelity, among others—sputtered in gold rather than aluminum, and promoted, at premium prices, as providing better reflectivity and improved life. More such can be expected to hit the market now to feed the "price-be-darned" audiophile fringe market.

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CD Manufacturing Capacity Swells in Anticipation of '89 Demand

By **KEN JOY**

Domestic compact disk manufacturers are gearing up in anticipation of a greatly increased demand in 1989, even though it means that some equipment sits idle in 1988 as plants operate at well under capacity.

Billboard's survey of top manufacturers in the U.S. reveals an industry operating at roughly 80% of capacity in 1988, figures which will translate to 50% of capacity in 1989 if demand for production doesn't meet expectations.

Here is a sampling of activity at top plants in the U.S. (Production figures are for CD-3 and CD-5 only, and are quoted annually unless otherwise noted.)

CAPITOL EMI, #3 Capitol Way, Jacksonville, Ill. 62650, (217) 243-5162. Contact: Lee Simpson (213) 462-6252. Production formats: Not available. Production capacity: figures not available. Operating percentage of capacity: figure not available.

DENON DIGITAL, 1380 Monticello Road, Madison, Ga. 30650. Contact: Eric Fossum, executive VP. (404) 342-3032. Production formats: CD-3, CD-5, CD-ROM, CD-I, CDV. Production capacity: 1987: 15 million; 1988: 22 million; 1989 (projected): 24 million. Operating percentage of capacity: 70%. Suppliers: Shape CD Packaging, APM and Technaplas (jewel boxes); Teijin America, General Electric and Mobay (polycarbonate).

DIGITAL AUDIO DISC CORP., 1800 N. Fruitridge, Terre Haute, Ind. 47804. Contact: Scott Bartlett, director of sales & marketing, (812) 466-6821. Production formats: CD-3, CD-5, CDV, CD-ROM, CD-I. Production capacity: 1987: 60 million CD-5; 1988: 72 million CD-5; 18 million CD-3. 1989 (projected): 140 million CD-5 and CD-3 combined. Operating percentage of capacity: 80%. Suppliers: Not disclosed.

DISKMAKERS, 1328 North 4th Street, Philadelphia, Pa. 19122. Contact: Geoff Landesberg, assoc. marketing manager, (215) 232-4140, (800)-468-9353. Sales office: 153 W. 46th St., New York, N.Y. 10036. Production formats: CD-3, CD-5. Production capacity: Not disclosed. Operating percentage of capacity: Not disclosed. Suppliers: Not disclosed.

DISCTRONICS, two locations: 1120 Cosby Way, Anaheim, Ca. 92806 (714) 630-6700 and P.O. Box 17065 Huntsville, Ala. 35810, (205) 859-9042. Production formats: CD-3 (Anaheim/Huntsville); CD-5 (Anaheim); CD-V (Anaheim/Huntsville); CD-ROM (Anaheim); CD-I (Anaheim); 12-inch video (Anaheim). Production capacity: 1987: 22 million; 1988: 36 million; 1989 (projected): 48 million. Op-

erating percentage of capacity: 90-plus%. Suppliers: Not disclosed.



Inside CD plant at Denon Digital Industries (DDI), Madison, Ga.

JVC DISC AMERICA CO., a division of JVC America, Inc., #2 JVC Road, Tuscaloosa, Ala. 35405-3598, Contact: Victoria Perry, (205) 556-7111. Production formats: CD-3, CD-5, CD-V, CD-ROM, CD-I. Production capacity: 1987 (from April): 15.5 million; 1988: 30 million; 1989 (projected): 30 million. Operating percentage of capacity: 1987: 80%, 1988: 70%. Suppliers: General Electric and Teijin America (polycarbonate); APM (jewel boxes).

MEMORY TECH, a division of Mitsubishi. 2800 Summit Avenue, Plano, Texas 75086, (214) 881-8800. Contact: Shinobu Toyoda, executive asst. director, marketing development. Production formats (U.S.): CD-5; CD-ROM. Produc-

tion Capacity: 1987 (from October): 2 million; 1988: 15 million; 1989 (projected): 20 million CD-5; 35 million units annually world-wide. Operating percentage of capacity: 80% (estimated). CD-V and CD-3 currently manufactured in Japan only. Production could begin here as early as second quarter 1989 depending upon demand. Suppliers: APM and Mitsubishi (jewel boxes); Mitsubishi and Mobay (polycarbonate).

NIMBUS RECORDS, INC., 200 W. 57th St. Suite 1104, New York, N.Y. 10019 (212) 262-5400. Contact: Marc Feingold, director of sales & marketing. Production formats: CD-3, CD-5, CD-ROM. Production capacity: 18 million. Operating percentage of capacity: 100%. Plant location: Route 629, Guildford Farm, Ruckersville, Va. 22968.

PHILIPS AND DuPONT OPTICAL COMPANY (PDO), U.S. Highway 29, Grover, N.C. 28073. Contact: Robert Bloom, account executive (212) 764-4040. Production formats: CD-3, CD-5, CD-ROM. Production capacity: 30 million annually. Operating percentage of capacity: Not disclosed.

SANYO LASER PRODUCTS, INC., 1767 Sheridan St., Richmond, Ind. 47374 (317) 935-7574. Contact: Pat Graupp. Production formats: CD-5. Production capacity: 3 million. Operating percentage of capacity: Not disclosed.

SHAPE OPTIMEDIA, INC., Route 109 & Eagle Drive, Sanford, Me. 04073. Contact: Tracy Hartmann, (207) 282-6155. Production formats: CD-3, CD-5, CD-ROM. Production Capacity: 1987: 10 million CD-5; 1988: 15 million CD-5; 1989 (projected): 20 million CD-3, CD-5 and CD-ROM

combined. Operating percentage of capacity: Not disclosed. Suppliers: Shape CD Packaging (jewel boxes).

TECHNETRONICS, INC., Box 496, Matlack Industrial Park, West Chester, Pa. 19381. (215) 430-6800. Contact: Rick Rohall, sales manager. Production formats: CD-3, CD-5. Production Capacity: Not disclosed. Operating percentage of capacity: Not disclosed.

TECHNIDISC, INC., 2250 Meijer Dr., Troy, Mich. 48084. Contact: Jim Zinn, national sales manager. 800-321-9610. Production formats: CD-5. Production capacity: 15 million. Operating percentage of capacity: 100%.

WEA MANUFACTURING, INC., 210 N. Valley Ave., Olyphant, Pa. 18447. (717) 383-2471. Contact: David Brown, Sr. VP, marketing. Production formats: not available.

(Continued on page C-22)

Industry Searches for Standard CD Package

Despite guidelines set by the RIAA regarding how compact disks are to be packaged, not all label executives or package production houses are happy with the arrangement.

Some insiders feel the prescribed 12-inch long package—be it blister pack or cardboard box—is merely for the convenience of the retailer and his existing album bins, and not for the benefit of the product itself.

"I could possibly understand the 12-inch box for the 5-inch compact disk, but for the 3-inch?" asked Delos Records president Amelia Haygood. Haygood is responding to RIAA specifications which call for 5-inch disks to be housed in 6-by-12-inch packages, and the newer 3-inch CDs to be housed in 3-by-7-inch packages for CD singles and 3-by-12-inch packages for maxi-singles and mini-LPs. There are no specifications as to the use of blister-pack or cardboard outerbox.

Haygood is one who feels the 12-inch packaging guidelines are simply for ease of display in existing record bins and has nothing to do with marketing the uniqueness of the configuration, or deterring theft. "Why aren't all cassettes packaged this way?" she asks rhetorically.

According to Haygood, Delos does its packaging—a 3-by-12-inch plastic frame, surrounded by cardboard and then shrink-wrapped—in-house, and would like to market its product in smaller boxes. "But, we're not going to go this alone," she says. "We're trying to get other record companies to take a look at how product is packaged and marketed, and come to a reasonable solution."

Geoff Landesberg, associate marketing manager at Diskmakers, the Philadelphia-based replicator, agrees: "I'd personally like to see the 9-by-12-inch cardboard box for CDs go by the wayside. They're expensive to produce and no one knows what to do with them after they take them home but throw them away." Landesberg feels the art on the boxes is extraneous in light of the printed brochures inserted in each jewel box.

"The labels are spending a lot of money on packaging which is one of the things keeping the price of disks as high as they are," he adds. "A truly innovative kind of packaging would be four-color art printed on the disk itself which is sealed inside a clear blister-pack that readily shows the customer what they're buying. Throwing blister packs away makes much more sense than tossing a four-color pre-fabbed box."

While the jewel-box for 5-inch CDs is considered the standard form of packing, the arrival of the CD-3—the 3-inch version of the 5-inch compact disk—has further muddied the packaging waters as record labels and package manufacturers alike try to settle on a standard retail package. "We have a couple of different designs under consideration with some interest," says Bob Nyborg, corporate marketing manager/concept packaging for IVEX, a leading Illinois-based disk packager. "We're looking at a design where a 12-inch box would have a perforation at the 3-1/2-inch mark. Once home, the consumer would tear off the smaller perforated box and have a reusable case for the CD-3," he says, noting that the lion's share of the box would still be thrown

away. "It's possible that the expensive graphics and marketing information could be printed on the part of the box that the customer retains, and the rest of it would just be generic packaging in a size that would deter theft."

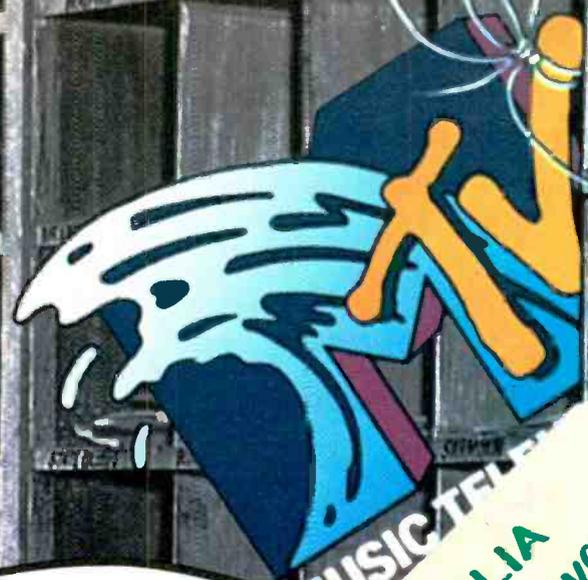
Ken Rosenblum, sales manager for the Shorewood Packaging Group, favors shrink-wrapping compact disks—be they housed in jewel boxes or plastic slip cases—to a generic cardboard box with a die-cut window to display the disk. "The CD-3 needs the same attention that the 5-inch did when it was first introduced," he says, adding that the idea of a perforated bottom box for CD-3s is a good idea.

"The customer needs a way to protect that little disk when they get it home."

To that end, Univenture of Columbus, Ohio, is trying to market its CD-Viewpack to packagers and labels. The patent-pending product is a vinyl sleeve made of clean-room material that will hold a printed insert and at the same time allow users to gently "squeeze" the slip cover to remove the compact disk without having to touch the disk's optical surface or its graphics. The view-pack and its CD-3 is designed to be shrink-wrapped to a stiff card with printed graphics in the standard 3-by-7 or 3-by-12-inch sizes to conform with RIAA guidelines.

The design is under consideration by IVEX, and is part of that company's proposal to several labels. "Whether it is accepted as the standard or not is up to the label executives," says Univenture's president Russ Young. "The jury is still out."

KEN JOY



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Underground Rock Keeps Windy City Pros Busy

BY MOIRA McCORMICK

CHICAGO Despite the small amount of major-label album recording here, a healthy underground rock scene makes for constant knob twisting for three locally renowned engineer/producers: Michael Freeman, Iain Burgess, and Jeff Murphy.

While they may only occasionally handle a big-name session or work at a New York or Los Angeles studio, the three have proven that recording technicians can find career fulfillment (if not king-size incomes) working with area musicians. Chances are that an independent disk cut by a prominent Chicago band these days has been engineered and/or produced by Freeman, Burgess, or Murphy.

Though the three have worked together at various times—and continue to do so on occasion—most of their projects are independent.

"Each of us has certain things we're good at," says Freeman, "and people come to whichever of us fits their needs." Freeman works out of a variety of studios with a variety of bands, taking a holistic approach to the recording process.

"A lot of studios concentrate more on getting the perfect microphones and tape," he says, "and you should do that."

"But you should also care about the bands and their music. When Iain and I worked at [suburban studio] Remington Road, we'd sit for hours with a band to find out where they were coming from and would even turn them down if we felt our expertise did not suit their direction."

Burgess, who works primarily out of Chicago Recording Co. studios, says 90% of his recording work is done with local bands. He's known for collaborating with cutting-edge modern bands like Naked Raygun, Big Black, the Defoliants, and the Didjits, and observes, "The more wild stuff that I'm associated with is more popular in Europe. Big Black's 'Atomizer,' for instance, sold about 60,000 copies there."

Murphy, a founding member of the critically acclaimed pop band Shoes, finds that working with local bands out of the group-owned 16-track Short Order Recorder studios 50 miles north of Chicago "fills the void between Shoes albums and brings additional funds to the studio."

Murphy produces about half of the bands he engineers at Short Order and notes, "Sometimes the line between producer and engineer is a thin one. As an engineer, I may be asked to decide on the sounds of individual instruments, which is a producer's job, though it's subject to the band's approval."

Competition among the three is minimal, according to Freeman. "Iain and I aren't in competition, because our musical tastes are different," he says. "Jeff and I are closer musically, both having a penchant for pop."

"But I don't view us as competi-

tive. There'd be no problem if one of my bands went to either one of them—one has to accept it."

Freeman, who like Burgess is a native Londoner, came to Chicago in the early '70s and became studio manager of Remington Road Studios after stints as a rock magazine publisher and tour manager.

By the early '80s, he had produced records by the popular Chicago acts Loose Lips and Heavy Manners (whose disk was engineered by Burgess), both of which received substantial area airplay. He went on to work with the Reverbs, whose debut album came out on Enigma. Since going independent in 1986, Freeman has continued to produce up-and-coming area artists, including Eleventh Day Dream and the Service.

"I've also got a great fondness for R&B work," says Freeman, noting that he engineered and as-

sisted in the production of Candi Staton's 1986 dance hit "You Got The Love."

Freeman feels there is "far too much" negative emphasis placed

'We may not have the glitz and glamour here, but that's not a criterion of success'

on the lack of major-label recording work done in Chicago, noting, "There's plenty of creative work to be done here. Plus, prices are a bargain."

According to Freeman, he and

other engineers need to keep channels open with national and international music centers: "I really enjoy working with up-and-coming bands. They're vital, alive, with no preconceived ideas. But there really is a limited talent pool here—I'd like to work in other cities as well."

That sentiment is echoed by Burgess, a 12-year veteran who has worked with the cult favorite Ministry, among others. "I plan to free-lance in England and Berlin and in other countries," he says. "I would never abandon the stuff I've been doing here; I would like to be based in Chicago and branch out from here. If there are any disadvantages to this job, they concern financial aspects, not happiness with my career."

Murphy, on the other hand, finds Short Order sessions with local bands "very lucrative. We've

never had problems with local musicians paying their bills—professionals tend to be very responsible."

Murphy says he more or less fell into engineering as a result of Shoes' do-it-yourself approach to the music business (their first independent release was recorded on a 4-track in his living room) and that years of producing the band has resulted in valuable technical know-how.

"When a band comes in and says, 'We want the snare to sound like this,' I know how to get the sound, which saves time and money," he says. Recent projects have included up-and-coming locals the Indigos, Material Issue, and Bucket No. 6.

Short Order, which saw 300 sessions last year and expects more this year, is in the process of ex-

(Continued on next page)

AUDIO TRACK

NEW YORK

MADONNA WAS IN at D&D Recording, working with Patrick Leonard on several tunes for her next album. Kieran Walsh was at the controls. Also, Erasure cut and mixed two tracks for its next single. Mike Rogers ran the board with Arty Oganyan. Bill Mansfield assisted. Jellybean worked with Scott Carlton on several songs for singer India. Walsh engineered.

Folks at Barry Diament Audio continued work on remastering the entire Genesis CD catalog. Recently completed were the "Seconds Out," "Abacab," "... And Then There Were Three," "Duke," and "Live" albums. Diament also mastered Kitaro's upcoming double-CD set, "Ten Years," for Geffen and the new Slayer CD, "South Of Heaven," for Def Jam.

Lou Reed was in at Mediasound working on his album for Sire. Fred Maher and Reed co-produced with Jeffrey Lesser at the board. Victor Deyglio assisted. Also, producer Michael Frondelli completed Firetown's album for Atlantic. Lolly Grodner assisted. Steve Thompson and Michael Barbiero completed additional production on Apollonia's new 12-inch, "Since I Fell For You," for Warner Bros. Deyglio assisted. And, Dion has been in working on his album with producer Dave Edmunds. Dave Charles was at the board and Grodner assisted.

Latin hip-hop artist Noel was in at Platinum Island, tracking his next single, "Fallen Angel," for Island. Roman Ricardo and Vito Bruno of AM/PM Productions produced while Norty Cotto and Tom Goldblatt ran the board. Marlena Shaw tracked and mixed her next album for PolyGram with three producer/engineer teams: Lenny White/Alec Head; Zane Mark/Carl Beatty; and Onaje Alan Gumbs/Jerry Gottus. The B-52's cut tracks for an album project. Producer/engineer Beatty was at the controls with Oz Fritz

assisting.

Frankie Knuckles was in at Quantum Sound, remixing various projects, including Will Downing (Island Records) and a 12-inch version of "Ain't Nobody" by Chaka Khan (Warner Bros.). All sessions were engineered by John Poppo and assisted by Frantz Verna and Abdu Malahi. Also, Gregory Abbott was in remixing his upcoming 12-inch single, "Let Me Be Your Hero," from the new Columbia album "Prove It To

You." John Lombardo engineered with Rodney Whitehead assisting. Also, the Feelies (Coyote/A&M) were in overdubbing and mixing for their new album. Mark Pawlowski engineered with David Carpenter assisting. And, Andy Wallace (INXS, Slayer) was in producing and engineering cuts for the rock band APB. Verna assisted.

LOS ANGELES

THE CALIFORNIA RAISINS

were in at the Enterprise, tracking vocals and mixing an upcoming project titled "California Grapes" for Atlantic. Rick Waritz and John Smith produced with Alan Meyerson at the board. Joel Stoner assisted. Also, Ratt was in working on overdubs and mixes for its upcoming release, "Reach For The Sky." Beau Hill produced with Stephen Benben behind the board. Martin Horenburg assisted on the project, which utilized the

(Continued on next page)

NEW PRODUCTS & SERVICES

SANKEN'S CU-44X transformerless microphone is being showcased for the first time at the upcoming Audio Engineering Society convention, Nov. 3-6 in Los Angeles. The CU-44X features full frequency response of 20 hertz-20kilohertz with +1 decibels and a maximum sound pressure level of 140dB. The mike's solid brass body is finished in satin black and fitted with a gold-plated XLR plug. The CU-44X will be displayed at the Audio Intervisual Design booth at the show.

THE AUDIENCE AT this year's Aspen (Colo.) Music Festival will be listening to an all-JBL Professional sound system during the nine-week-long event. In recent years, the festival has featured performances by Itzhak Perlman, Chio Lin-Liang, Midori, Lynn Harrell, and other accomplished classical musicians. The JBL sound system includes horns, power amps, floor monitors, compression drivers, cabinets, and low-frequency systems.

PRICE BOOST: Sunkyong Magnetic, the Korean tape manufacturer with offices around the world, reports it has raised the price of its professional audiotape line by about 6% across the board. The price hike comes in the wake of similar increases by Japanese manufacturers earlier this year. According to S.W.

Park, the firm is not making the move to increase profits. Rather, he says, "We're doing this to make a better product. We have made a firm commitment to provide a high-quality line of audiotape to our U.S. clients and to provide them with the best technical support possible. In order to do that, we must have a modest price increase."

KLARK-TEKNIK Electronics Inc. has been named the exclusive U.S. distributor of Milab Microphones. The firm is well-known for

its "large-diaphragm" dual-membrane condenser mikes and has just introduced the D-37, a new dynamic cardioid microphone.

LOOKING FOR A DAT deck? Tascam's latest is a \$4,000 extravaganza featuring the company's new "zero distortion" curcuietry and four direct-drive brushless motors. Also featured are a 38-key, full-function hard-wired remote and a 25-segment, three-color level meter with variable peak hold and blank search.

(Continued on next page)



Tascam's new DA-50 professional DAT recorder is built to be as solid as it looks. The \$4,000 unit comes with the full-function hard-wired remote control unit shown here. Contact Tascam for details at 213-726-0303.

Print your label copy right on your cassette with the apex printer



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AUDIO TRACK

(Continued from preceding page)

complex's 30,000-cubic-foot concrete warehouse to track drums, horns, and vocals.

Elumba had a visit from producer Rod Antoon, who was in tracking Japanese singer Toshinobu Kubota. Larry Fergusson ran the board with Donnell Sullivan backing him.

"Where Is The Love," a duet by Robert Brookins & Stephanie Mills, was mixed at Larrabee for MCA. Louil Silas Jr. produced with Jeff Lorenzen at the board. Peter Arata assisted. U2's "Desire," the first single from the yet-to-be-released live U2 album on Island, was remixed by Silas and Taavi Mote. The Silas-Mote team was hired by executive producer Jimmy Iovine for the remix as well as the production of a 12-inch dance version. Jeff Lorber handled overdubs.

Sunset Sound Factory has been taping several Simon & Schuster books. Actor Kirk Douglas was in working on his autobiography, "Ragman's Son," and actor David Ogden Stiers read "Cardinal Of The Kremlin," with David Ossman producing.

NASHVILLE

WAYNE MASSEY WAS in at the Music Mill, working on overdubs and mixes for a PolyGram album. Jim Cotton and Massey produced;

Cotton and George Clinton handled engineering duties. Also, the Smiths were in tracking an album for CBS. Cotton produced. Joe Scaife and Cotton engineered.

Cheryl Handy & Don Melena put finishing touches on their duet with producer Mike Daniel. Mick Lloyd engineered with Daniel and Denny Knight. Air Records' Alton Thrasher completed work with producer Daniel and engineers Knight and Eric Daniel.

OTHER CITIES

THE ELECTRIC LOVE muffin was back in Studio 4, Philadelphia, working on an EP for Buy R Records. Joe "The Butcher" Nicolo ran the board.

At the Recording Workshop in Chillicothe, Ohio, Dan Smart engineered and produced an EP on Scales Of Justice. Also, Rusty D'Agnoles engineered projects for the Switch, Added Touch, Another Carnival, and Romeo Street.

Cynthia Clausen recorded an al-

bum project at Different Fur Recording, San Francisco, for Word Records. The Christmas album was produced by David Maddux and engineered by J.B., with Mark Slagle assisting. Lynn Keesecker was executive producer. Also, Windham Hill Records recorded and mixed a second "Winter Solstice" album. Artists included Paul McCandless, Will Ackerman, Alluadin Mathieu, Malcolm Daglish, Ira Stein, Russell Walder, Barbara Higby, Modern Mandolin Quartet, Turtle Island String Quartet, Theres Schroder-Sheker, Michael Manning, Phil Aaberg, and Michael Hedges. Ackerman and Cookie Marengo produced, with Stephen Hart engineering and mixing. Slagle assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

NEW PRODUCTS & SERVICES

(Continued from preceding page)

LIVE AT BERKLEE: Tony Bongiovi, producer of more than 50 platinum and gold albums and co-owner of the world-renowned Power Station recording studio in New York, was recently on hand at the Berklee College of Music in Boston to present a series of lectures and seminars to the music production and engineering students. The school's 24-track studio A was the site for the morning sessions focusing on the technical aspects of producing and engineering. Afternoon sessions were held

in the Berklee Performance Center and focused on business aspects of the recording industry.

TRIDENT AUDIO USA has introduced a new patchbay-equipped version of its Series 24 audio console. A 364-point TT patchbay is available on the 28-input mainframe and a 468-point TT patchbay is optional on the 36-input mainframe. Suggested retail prices are \$31,900 and \$35,900, respectively.

Edited by STEVEN DUPLER

CHICAGO ENGINEER/PRODUCERS KEEP BUSY

(Continued from preceding page)

panding to 64 tracks of MIDI, which Murphy says will open up tracks by storing keyboard and drum parts on computer.

Shoes themselves will shortly enter their studio to record a new album, "Stolen Wishes" (for which they're seeking a domestic record label), and will follow up last year's compact disk compilation "Shoes Best" with a double-sided CD of their first two Elektra albums, "Present Tense" and "Tongue Twister."

"Living so close to the studio," says Murphy, "we can reference things at home, which was a luxury we never had ourselves when we were recording Shoes albums in L.A."

Perhaps most significantly for these engineer/producers, Chicago provides a more economical living environment.

A more recent Chicago arrival, engineer Julian Herzfeld of Chicago Trax Studios, who worked for years at New York studios the Power Station, Power Play, and Sigma Sound, offers an outside perspective. Herzfeld came here after tiring of "living in an old apartment in New York, having to pay outrageous prices for car in-

urance. I like Chicago and its people better, and it was surprisingly easy for me to get steady work here."

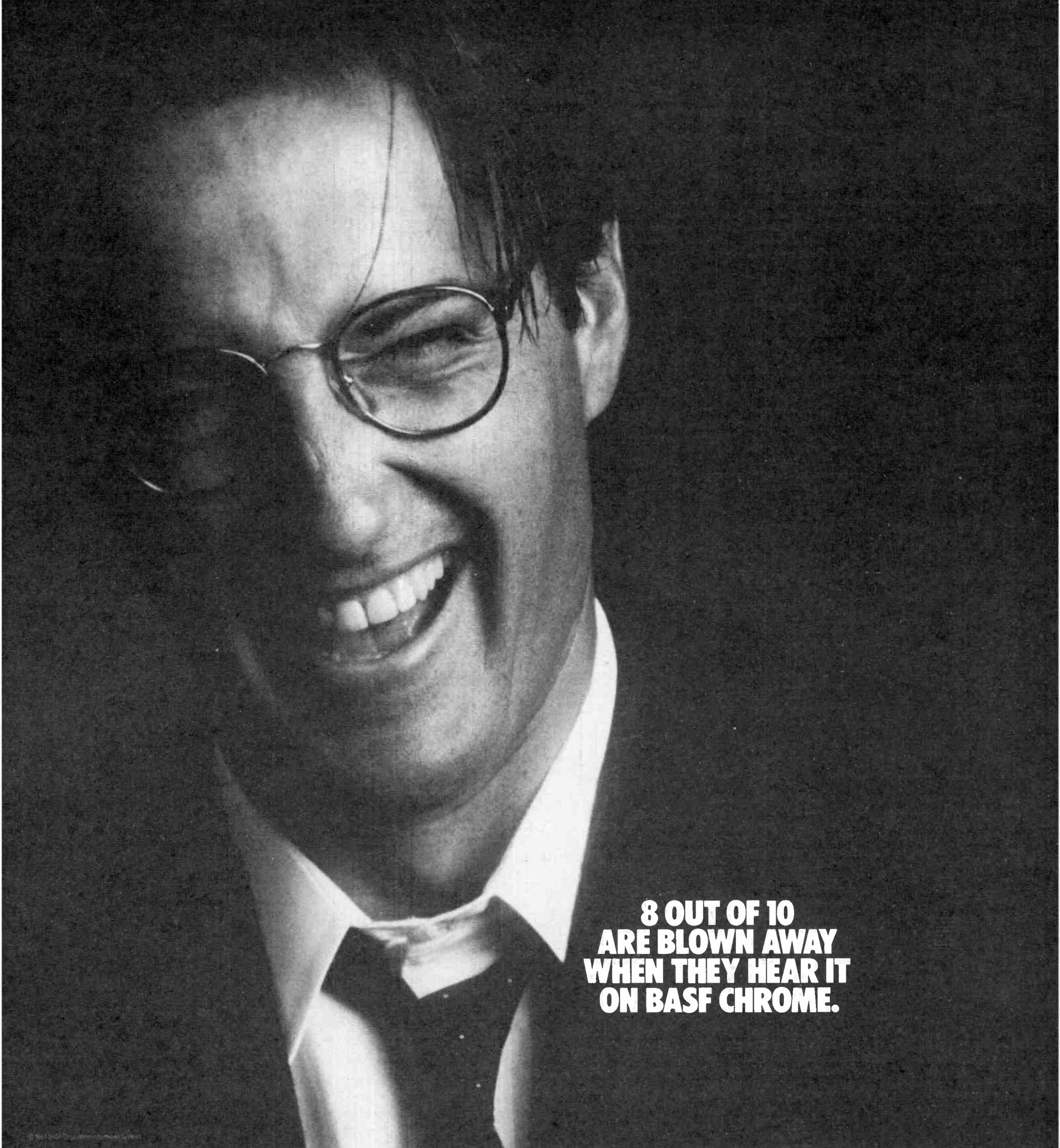
Herzfeld, who has worked with area bands Nicholas Tremulis, the Wild Roots, and the Insiders, feels New York studios are "a little more advanced gearwise, and there's no exposure to major producers here like there is in New York. But I have a higher profile here. There's a glut of good engineers in New York."

"All of us," says Freeman, "enjoy being large fish in a small pond. We may not have the glitz and glamour here, but that's not a criterion of success."

Assistance in preparing this story was provided by Karen O'Connor.

Billboard captures scenes from the recent BMG Distribution meet in pictures ... see page 60

B I L L B O A R D
H I T M A K E R S
GET IT
13
FACT
OF THE WEEK
BILLBOARD HAS 9 VIDEO CHARTS:
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Videocassette Rentals,
Video Music, Videodisks,
Kid Vid, and (4) Special
Interest Video Charts.
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Low Oil Prices Slow Vid Biz In Southern States

BY CHARLENE ORR

DALLAS It's no secret that the Oil-Belt states of Texas, Oklahoma, and Louisiana have suffered tremendous economic losses since gasoline and other oil byproducts hit a record low price over the past three years.

But the video retail business has taken it particularly hard on the chin, as doors have permanently closed at an alarming rate. And although Southern economists predict the worst is over, some video store managers are still smarting from the beating.

In Texas, where a video outlet located on practically every corner was the norm, only the fittest competitors have survived in the major cities. And at least one dealer thinks the economy's slowdown has actually helped his bottom line by lowering certain operational costs.

Not all of the store closings can be attributed to economic woes, however. Increased competition has forced some of the attrition.

A random telephone survey of video retailers by Billboard found that Houston is one of the cities hardest hit by the oil bust. Only phone listings for four video stores out of 13 chosen at random from the telephone book are still working

numbers.

David Garcia, co-manager of Gulfgate Southeast Video, a two-store Houston operation, says his store has been choked more by competition than by the economy. "Our business has slowed down, but only because there's a dozen video stores around me now," he says.

The manager at Galactic Video in Houston, who asked not to be identified, says it would be hard to find a video store with a management team that had survived the oil crisis. The manager had just taken over his store within the last year.

Many of the cities and towns in Texas known nationally for healthy career and housing environments have practically become ghost towns in the bust. Midland, a western Texas town, is only a shadow of its former oil-drilling self.

Jim Shupe, general manager of Folger's Superstore in Midland, was the only one to answer the telephone out of six listed Midland video stores called.

Shupe, who has been in business 12 years, is firmly convinced the mom-and-pop days are over for video in the South. Although his company is a single-store operation, Folger's has survived because of diversification. "Folger's is only 33% video in our 30,000-square-foot building," Shupe says. "We keep adding new lines in audio and appliances and advertise heavily. The oil

crunch has slowed the increases that we've had over the last 10 years, but diversifying was our ammunition against decline."

Dallas and Austin, two Texas towns not so dependent on oil, have been hurt indirectly by the off economy.

In Dallas, independent-store managers seem almost glad the bottom fell out of the market. Susan Kilgus, manager of two-store Pick A Flick in northern Dallas, says her 3,000-title outlet has not suffered a tremendous slowdown in rentals, although hers was one of only four out of 10 stores surveyed by Billboard still open since last year.

"Video rentals are the cheapest entertainment around," Kilgus says. "Now that people have less money, they rent more rather than go to the theaters to see the movies. Stores in Dallas closed because of unwise purchasing decisions, bad management, and rising purchase prices. The economy does hurt the business, but it also helps those of us on top of things."

Mellany Crawford, manager of Pronto Video in eastern Dallas, says her business has increased, if anything. But she adds that her store's good fortune is probably because the nearest competitor is located three to five miles away. "We stay current with the new releases, and because we're a small shop, we can afford to give personalized service.

We carry from 1,200-1,500 movies and we only carry multiple copies in new releases. Our competition that didn't make it through the crisis didn't keep up with the new releases, which are the key to the video business."

Austin's four-store I Love Video chain has also been growing over the last several years. John Boyd, manager of the chain's Airport Boulevard outlet, thought the oil crisis weeded out the mismanaged stores. Boyd's store carries 2,500-3,000 titles.

"The slow economy actually helped us," Boyd claims. "We pay

less for gas and our rent's decreased because the vacancy rate in Texas is the highest in the nation. We can then go back and rent our movies cheaper. We rent current releases for \$1.99 per night. The key to succeeding is a simple matter of who offers the best deals."

Patrick Heyl, owner of two-store United Video in Austin, agrees that the oil crisis affected hi-tech and computer-industry-driven Austin indirectly. "But the growth of the town has been slowed down dramatically because investors and their money are not available," Heyl

(Continued on page 59)

A SPECIAL BILLBOARD ANALYSIS

FOR WEEK ENDING SEPTEMBER 24, 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	49	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
2	2	14	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
3	7	100	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	5	14	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
5	6	53	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
6	4	14	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
7	8	156	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
8	3	14	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
9	9	14	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
10	12	119	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	18	67	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
12	10	27	BUGS! MGM/UA Home Video M201233	1988	14.95
13	11	68	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
14	17	156	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
15	13	14	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
16	16	119	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
17	15	70	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
18	14	14	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
19	20	47	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
20	19	45	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
21	RE-ENTRY		BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
22	22	142	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
23	21	7	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987	29.95
24	23	118	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
25	25	5	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.

Schnuck's Sneaks Up On Vid Success

St. Louis Grocery Chain Doubles Activity In 18 Mos.

BY MOIRA McCORMICK

CHICAGO Revenues from video rentals and sales have doubled in the last 18 months at St. Louis-based grocery chain Schnuck's, which offers video in 34 of its 60 stores.

Schnuck's video specialist Pam Wissore attributes the video boom to improved operating procedures, including computerization, and notes that the rise in business has occurred without the benefit of cross-merchandising. However, "Cross-promotions are in the offing," says Wissore.

Schnuck's, which has most of its stores in metropolitan St. Louis (with one each in the Missouri towns of Columbia and Cape Girardeau and two in Indiana), introduced video three years ago. Initially, video sections carried 800-1,500 titles per store and were racked by Belleville, Ill.-based BAC.

"To make room for video, some stuff had to be moved around," recalls Wissore. "A couple of the stores took out their restaurant-cafeteria areas."

A year later, Schnuck's began doing its own buying through Sight & Sound Distributors and six months after that began expanding video departments. "We enlarged many of the departments and put all of them on computer," says Wissore. "We began remodeling the video sections in a number of stores—the newer ones now have self-contained departments, 1,500-1,700 square feet in the bigger stores, with open flooring protected by the Checkpoint [Security]

system.

"In the majority of stores," she adds, "the video departments consist of fixtures located near the courtesy centers. We're looking forward to remodeling the majority of the video installations—though not in the older stores."

Now, most of the video departments stock 3,000-7,000 titles. The chain's top five stores will carry 60 copies each of new hits like "Good Morning, Vietnam" and "Wall Street" and 25-30 of lesser A titles. Smaller stores may stock only six to eight copies of the big hits.

Rental rates are \$2.50 per tape, with a \$1 rate for children's animated titles. The rental club costs nothing to join and videos are rented using the store's check-cashing card. Videos are also available for sale; Wissore says blockbuster titles like "E.T.—The Extra-Terrestrial," "Good Morning, Vietnam," and "Cinderella" are sold, are a variety of exercise, children's, and classic titles in the \$19-\$29 range.

"We won't put any \$89.95 titles on sale," says Wissore, "but anything can be ordered."

Wissore encourages video managers in each store to request classics and foreign films if that is what the clientele desires.

In Wissore's view, convenience, service, and good hours have contributed to the popularity of the chain's video operation. Most stores are open 24 hours a day, including some of the video departments, though most are in business from 7 a.m.-midnight.

"Most other St. Louis-area video stores are open 10 a.m.-11 p.m.," she notes.

The chain's main competitors are Blockbuster Video and rival grocery chain Dierburg's, though Wissore says Dierburg's "does not have as many stores as we do."

Grocery-store video departments present special challenges, according to Wissore. "There's a lot of [maintenance] to be done," she says. "You have a captive clientele, which is an advantage, but you have to make sure everything is stocked under its proper category or you turn customers away. A lot of children come in with their parents and tend to move the videocassettes around, which requires constant policing."

The family atmosphere of a grocery store also necessitates keeping an eye on potentially objectionable stock. "We don't carry adult titles or not-rated product if it's unfamiliar," says Wissore.

"Even if a movie is rated R, we won't put it out if the packaging is offensive."

Regular customers find that video department personnel become attuned to their tastes, Wissore notes. "In one store, the video manager knows customers by name, knows their likes and dislikes and what to recommend," she says.

As video at Schnuck's continues to grow, "there are lots of things on the drawing board," says Wissore. "We've done well in a short time, and we expect video will continue to be big. Actually, we've just begun."

HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

BY JIM McCULLAUGH

IN CASE LAST WEEK'S COLUMN left you hanging, here's more supplier Halloween activity guaranteed to keep horror in the hot seat through Christmas:

City Lights welcomes Halloween with the Oct. 20 release of "Hollow Gate" at \$69.95. A coupon inside every cassette ignites a Trick Or Treat back-to-school canvas backpack promotion.

Virgin releases "Deadly Dream," on Oct. 26 at \$79.95. Virgin has already released "Lady In White," a New England-based ghost story, Sept. 14 at \$89.95. To hype interest in the title, Virgin sent out about 22,000 full-length screeners to dealers, an unprecedented marketing ploy.

Vestron plans an Oct. 5 release for "The Unholy," at \$89.95, as well as "Ghoulies II," at \$79.95. Vestron also has a catalog promotion called The Butcher's Dozen with the following titles slated at \$19.98: "An American Werewolf In London," "From Beyond," "Re-Animator," "The Changeling," "Last House On The Left," "Godzilla: King Of The Monsters," "Life-force," "The Incubus," "Rodan," "Rawhead Rex," "The Abominable Dr. Phibes," "Little Shop Of Horrors," and "Ghoulies."

Warner expects to release "Beetlejuice" in October to tie into the Halloween season.

Vidmark is releasing "Phantom Of Death," an uncut, unrated movie starring Michael York, in November at \$79.95.

SIMPLY IRRESISTIBLE: Think people aren't fascinated by the macabre, the weird, the unholy? A recent Wall Street Journal page one story told the tale of the Grave Line Tour, Hollywood's new dark side answer to guided tours of movie stars' homes in Beverly Hills and Bel-Air, Calif. For \$25 you get a three-hour hearse ride around Los Angeles to see and hear about the graves and death sites of well-known celebrities. As an added bonus, patrons receive free copies of Hollywood cemetery listings noting where the famous graves are. On the tour, for example, is the worn-out hotel on

More Monster Mash Videos; Big Ghouls Do Cry

Franklin Avenue where rock singer Janis Joplin overdosed on heroin. At the Hollywood Memorial Cemetery, the graves of Tyrone Power, Cecil B. DeMille, and Rudolph Valentino are highlights. Over at the Glendale Forest Lawn Cemetery are the tombs of Clark Gable and Clara Bow. And in Westwood, Calif., is the grave site of Marilyn Monroe. There's even a burial ground for famous animals—called Pet Haven—where many notable animals, including Lady, Michael Landon's horse on "Bonanza," are spending the hereafter.

So where's the home video hook? Well, the article also noted that a number of patrons take along camcorders to create a video record of what they've seen. Could it be that some vendor is thinking about a special-interest tape? We haven't heard of a local retail angle yet, though an enterprising dealer might want to tie in free tours to their horror video promotions. Retailers might also consider discovering the locales of famous horror movie scenes and then educating their more grisly-minded customers. Case in point: the highly accessible canyons on Beachwood and Franklin avenues where portions of "Invasion Of The Body Snatchers" were shot.

HORROR KUDOS: "Anguish," written and directed by Bigas Luna and recently released by CBS-Fox Video, won three awards at the recent 17th International Fantasy and Science Film Festival in Paris: the Prix du Meilleur, Prix de la Critique, and Grand Prix du Public. The film was also honored in January with the critic's award, Le Prix Tres Special, at the Avoriaz Film Festival. The plot focuses on an audience at an afternoon matinee viewing a horror film about a deranged killer controlled by his psychotic mother.

ONCE IS NOT ENOUGH: 20th Century Fox has wrapped principal photography on "Cocoon: The Return" with original cast members Don Ameche, Wilford Brimley, Hume Cronyn, Jack Gilford, Steve Guttenberg, Barret Oliver, Maureen Stapleton, Jessica Tandy, Gwen Verdon, and Tahnee Welch. The film tells the story of the return of the senior citizens who departed for the planet Antarea at the conclusion of the 1985 box-office hit. An important rescue mission allows the group a brief visit home—and an opportunity to re-examine their decision to leave Earth forever, which they each resolve in unique and startling ways. The studio is planning a Christmas release. The same studio is also planning a late winter-early spring release of "The Fly 2," starring Eric Stolz of "Mask." This sequel to David Cronenberg's 1986 remake of "The Fly," which won an Academy Award for its special effects, will center on the Jeff Goldblum character's genius son (Stolz) who must race against time to solve the puzzle of his father's telepod apparatus and try to unmix his own housefly genes.

NOW LENSING: Paul Verhoven, the man who directed "RoboCop," will direct "Total Recall," a sci-fi thriller with Arnold Schwarzenegger. Verhoven's also mulling a sequel to "RoboCop," although nothing is definite yet.

FOR WEEK ENDING SEPTEMBER 24, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	6	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
2	4	3	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
3	29	2	MOONSTRUCK	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
4	2	7	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
5	3	9	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
6	6	4	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
7	5	7	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
8	NEW ▶		THE LAST EMPEROR	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
9	7	14	FATAL ATTRACTION ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
10	9	11	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
11	NEW ▶		BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Holly Hunter	1987	R
12	8	8	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
13	10	8	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
14	11	12	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
15	13	13	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
16	NEW ▶		BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
17	12	15	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
18	28	3	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
19	21	3	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
20	19	17	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
21	18	2	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
22	14	4	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
23	15	6	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
24	16	12	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
25	24	2	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
26	20	5	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
27	26	8	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
28	25	5	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
29	17	11	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
30	22	6	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
31	36	11	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
32	23	8	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
33	30	20	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
34	27	19	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
35	32	19	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
36	37	23	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
37	31	11	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
38	35	15	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
39	38	16	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
40	40	3	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 RELEASES

Symbols for formats are
 ♠ = Beta, ♥ = VHS, and ♣ = LV.
 Suggested list price, prebook
 cutoff, and street date are given
 when available.

THE ALOHA CLASSIC

Wind surfing
 ♠♥ IMA/\$39.95
 Prebook cutoff: 9/16/88; Street: 9/23/88

THE ALOHA CLASSIC II

Wind surfing
 ♠♥ IMA/\$39.95
 Prebook cutoff: 9/16/88; Street: 9/23/88

BRIGHT LIGHTS, BIG CITY

Michael J. Fox
 ♠♥ MGM/UA/\$89.95
 Prebook cutoff: 9/26/88; Street: 10/18/88

CASABLANCA

Humphrey Bogart, Ingrid Bergman
 ♠♥ MGM/UA/\$29.95
 Prebook cutoff: 9/26/88; Street: 10/18/88

CHILLERS

Jesse Emery, Marjorie Fitzsimmons
 ♠♥ Raedon/\$69.95
 Prebook cutoff: 9/28/88; Street: 10/17/88

CRITTERS 2

Scott Grimes, Liane Curtis
 ♠♥ RCA/Columbia/\$89.95
 Prebook cutoff: 9/22/88; Street: 10/18/88

DA

Barnard Hughes, Martin Sheen, William
 Hickney
 ♠♥ Virgin Vision/\$79.95
 Prebook cutoff: 9/22/88; Street: 10/12/88

DEADLY DREAMS

Mitchell Anderson, Juliette Cummins
 ♠♥ Virgin Vision/\$79.95
 Prebook cutoff: 10/11/88; Street: 10/26/88

THE GODFATHER

Marlon Brando, Al Pacino, Robert Duvall
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

THE GODFATHER PART II

Al Pacino
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

THE GREY FOX

Richard Farnsworth
 ♥ Video Treasures/\$9.98
 Prebook cutoff: none; Street: 9/15/88

HOW TO GET REVENGE

Linda Blair
 ♠♥ IMA/\$29.95
 Prebook cutoff: 9/16/88; Street: 9/23/88

ILLEGALLY YOURS

Rob Lowe
 ♠♥ CBS/Fox/\$79.98
 Prebook cutoff: 9/9/88; Street: 9/29/88

IN HARM'S WAY

John Wayne, Kirk Douglas
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

KATIE'S PASSION

Rutger Hauer, Monique Van De Ven
 ♠♥ Western World/\$79.95
 Prebook cutoff: 9/13/88; Street: 9/29/88

LIFE IN THE BOWLING LANE

The Unknown Comic, Skip Stephenson
 ♠♥ IMA/\$29.95
 Prebook cutoff: 9/16/88; Street: 9/23/88

MASQUERADE

Rob Lowe, Meg Tilly
 ♠♥ CBS/Fox/\$89.95
 Prebook cutoff: 9/9/88; Street: 9/29/88

NIGHT TERROR

Valerie Harper
 ♠♥ Worldvision/\$59.95
 Prebook cutoff: 9/22/88; Street: 10/6/88

ONCE UPON A TIME IN THE WEST

Henry Fonda, Jason Robards, Charles
 Bronson
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

PAINT YOUR WAGON

Clint Eastwood, Lee Marvin
 ♠♥ Paramount/\$29.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

RAFFI IN CONCERT WITH THE RISE

AND SHINE BAND
 Children
 ♠♥ A&M/\$19.98
 Prebook cutoff: 9/12/88; Street: 10/24/88

THE SEVENTH SIGN

Demi Moore
 ♠♥ RCA/Columbia/\$89.95
 Prebook cutoff: 10/6/88; Street: 11/2/88

SHE'S HAVING A BABY

Kevin Bacon, Elizabeth McGovern
 ♠♥ Paramount/\$89.95
 Prebook cutoff: 9/9/88; Street: 9/28/88

SOUTH OF RENO

Jeffrey Osterhage, Lisa Blount
 ♠♥ Republic/\$79.95
 Prebook cutoff: 9/15/88; Street: 10/12/88

STARS & BARS

(Continued on page 58)

Hollow Gate

*When Mark Walters throws a party...
 even Freddy and Jason wouldn't
 dare to come!*

SYNOPSIS
 An evening of fun explodes into a night
 of terror as a psychopath wreaks his ven-
 geance on all who cross his path.

SELLING POINTS

- A tricky suspense at a treat of a price
- Stars Addison Randall of the Hal Roach family
- Introduces Bartholomew Bottoms
- Supported by extensive trade and consumer advertising
- "Trick or Treat"/Back to School canvas-back pack promotion—coupon in every cassette
- Not available on pay-per-view until January 1989
- Not available on Pay TV until May 1989
- Guaranteed price for one year

PRE-BOOK
September 30th

STREET DATE
October 20th

Suggested Retail Price: \$69.95
 Catalog Number: 25114
 Program Length: 90 Mins
 Color • 1988

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 starring KATRINA ALEXY • RICHARD DRY • J.J. MILLER
 PATRICIA JACQUES, ADDISON RANDALL
 Director of Photography VOYA MIKULIC Edited by JOHN GONZALEZ Special Effects JUDY YONEMOTO
 Executive Producer STEVE WALLER Produced by RED HORTON Produced by RICHARD PEPIN
 Executive Producer JOSEPH MERHI Executive Producer CHARLA DRIVER and HENRY COCETTI
 Executive Producer RONALD L. GILCHRIST Written and Directed by RAY DI ZAZZO

R MATURE AUDIENCES

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Applause Battles Blockbuster In K.C. Franchiser Survives Major Competition

BY EARL PAIGE

KANSAS CITY, Mo. For eight years, an Applause Video franchise has been one of this market's most dominant video entities. Now that Blockbuster Entertainment is aggressively moving in, Kansas City Applause operators Don and Debbie Cahail sometimes feel as though they are starting all over.

At their model store on Antioch Road, Don Cahail says, "Blockbuster is right between five of our stores, all north of the river, and all five stores are doing better than ever.

"But [Blockbuster is] moving into other [Applause] clusters. It might be different there. You never know when they might wipe you out."

Nationally, the Cahails' 23-store operation does not have the recognition of other similarly sized chains, in part because it exists in the shadow of parent franchise firm Applause Video in nearby Omaha, Neb., which is headed up by Allan Caplan, the company's high-profile chairman.

Steadily, however, the Cahail wing is changing over and adopting some of Caplan's flamboyance. The new unit has incorporated a children's section styled like a castle, an innovation carried over from the Omaha stores.

Also, the Cahails' model unit has a much more prominent store sign. "We talked to the developer," says Cahail, "because Blockbuster moved

right in on us here on Antioch." The competing unit to which he refers is Blockbuster's state-of-the-art flagship in this market, just as the Cahails' model store is the Applause flagship here.

The Blockbuster unit on Antioch was shown in a visual presentation at the recent Video Software Dealers

'All five stores are doing better'

Assn. convention (Billboard, Aug. 27) when keynoter Thomas Gruber, Blockbuster senior VP and chief marketing officer, noted how his chain models itself after the marketing concepts developed and used by hamburger king McDonald's. Blockbuster's three-dimensional theater-ticket logo is perched high atop a sign pole at its Antioch Road store in Kansas City, and the Fort Lauderdale, Fla.-based web hopes the logo will in time command as much attention as the famous Golden Arches.

"They go for visibility rather than parking," Cahail says of Blockbuster. "They only have 20 slots up there, but they dominate that whole part of the center."

Although they are a mile apart, the two stores seem close together to Cahail's eyes. With some satisfaction, he acknowledges there was a race to

see which chain would open first. "We beat them by a week," he says.

Of Blockbuster's many marketing concepts, the one that puzzles Cahail the most is its rental structure: "They promote it as \$3 for three evenings. I don't see how they can make money with that schedule. But they do build tremendous customer loyalty."

As for why Applause's north Kansas City stores are doing better since Blockbuster arrived, he says, "It must be a latent demand we were never satisfying. That demand is always there. Now with a Blockbuster in here and our own aggressiveness, we are matching that demand."

Applause hopes to match Blockbuster in other ways. A bulk-mail flier seeks to identify Applause as "your hometown video store." There are prize drawings, 99-cent rental coupons, and a free membership plus free rental for all sign-ups.

Applause's \$4.95 permanent Express member card offers eight features, among them \$1 off the regular \$4 nightly rental or \$3 off on a VCR rental. Card members also enjoy other discounts, like two rentals for \$5 on Tuesdays, an extra day at no charge for any two rentals on Wednesdays, and a rent-two-get-one-free promo on Thursdays.

Applause hopes its flexible policies can stave off Blockbuster somewhat. "They're open to midnight," he says, noting that some Applause units remain open beyond the normal seven-day schedule of 10 a.m.-10 p.m.

One other strategy is to extend outward from the metro area. With Blockbuster's format adapted to large population centers, the Cahails think that chain is not apt to follow Applause into the smaller markets with populations of 15,000-20,000 that surround Kansas City.

The Cahails' new headquarters location, which includes warehouse space, should aid Applause in its battle. Don Cahail says the previous facility, just up Vivion Road from the new complex, became cramped. And as the Kansas City franchisee grew, it could no longer warehouse product in back of one of its stores, as it did in the early days.

Instead of looking over their shoulders to see what Blockbuster is up to next, Cahail says, he and his wife "have to keep doing what we have always been good at. We haven't done so bad."



Beam Us Up. A trip to Hollywood, Calif., a tour of Paramount Studios, and a chance to participate in the Universal Studio Tour's "Star Trek" Adventure Attraction was the grand-prize package for both retailers and sales reps in the Beam Me To Hollywood contest, a "Star Trek" promotion co-sponsored by Paramount Home Video and distributor Commtron. Pictured dressed for their parts, from left, are winners Kenneth and Susan Hickey, owners of three-store Chicago web Ken's World of Video, and Commtron salesman Keith Wesol and Bill Shanko.

Camcorder Edits Cleanly

Ricoh's newest 8mm camcorder is the R-620, equipped with built-in editing features and the ability to shoot in extremely low lighting situations.

The R-620's editing features include a search function, which permits the user to save time while re-shooting a scene. Additionally, the insert feature allows new scenes to be cleanly added to existing footage, without extraneous noise or clicks. The edit switch maintains picture quality after editing so that subsequent generations of the tape are clean and sharp, according to the manufacturer.

The R-620 also offers a wide range of shutter speeds in addition

to the normal 1/60 second. The camcorder also has a built-in digital titler, which can superimpose images of letters, symbols, borders, and drawings in up to eight colors on live video.

The device has a suggested list price of \$1,799. For more information, contact 201-882-2000.



Ricoh Camcorder

BASF Touts New Upgraded Vid Tapes

BASF Corporation Information Systems says it has introduced a repackaged line of videocassettes with improved quality. The company says the new product offers upgraded color modulation, fewer dropouts, and an improved signal-to-noise ratio.

The relaunch marks the first major overhaul of the line since 1985. For more information, contact 212-362-2906.

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World Yacht Cruises, Pier 62, West 23rd Street at the Hudson River. For private parties and charters, call charter sales: 212-627-2775.



The Box Opens Videodisk Units

Hi-tech consumers can access the still-young field of interactive video with The Box, a package that allows one to control most consumer videodisk players through a Macintosh home computer. The Voyager Co., which markets the system, says the new product will expand interactive programs beyond the realm of industrial players. The Box has a suggested list of \$199.95 and includes interface, cable, and adapters.

VIDEO RELEASES

(Continued from preceding page)

Daniel Day Lewis, Harry Dean Stanton, Mury Chaikin

▲ RCA/Columbia/\$79.95
Prebook cutoff: 10/6/88; Street: 11/2/88

THE STEADFAST TIN SOLDIER

Shields & Yarnell
♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 9/15/88

THE STOMPERS: LIVE YOUR DREAM FOR REAL

The Stompers
▲ Bigg Idea/\$28.50
Prebook cutoff: none; Street: 9/15/88

SUNSET

Bruce Willis, James Garner
▲ RCA/Columbia/\$89.95
Prebook cutoff: 10/6/88; Street: 11/2/88

THE TEN COMMANDMENTS

Charlton Heston
▲ Paramount/\$29.95
Prebook cutoff: 9/15/88; Street: 10/12/88

TERROR TRAIN

Ben Johnson, Jamie Lee Curtis
▲ Key/\$79.98
Prebook cutoff: 9/23/88; Street: 10/13/88

THUNDER WARRIOR
Mark Gregory, Bo Svenson

▲ Imperial/\$79.95
Prebook cutoff: 9/12/88; Street: 9/29/88

THUNDER WARRIOR III
Mark Gregory, Horts Schon

▲ Imperial/\$79.95
Prebook cutoff: 9/12/88; Street: 9/29/88

VAMPIRE AT MIDNIGHT

Jason Williams, Gustav Vintas
▲ Key/\$79.98
Prebook cutoff: 9/23/88; Street: 10/13/88

THE VELVETEEN RABBIT

Marie Osmond
♥ Video Treasures/\$9.98
Prebook cutoff: none; Street: 9/15/88

WARM UP WITH TRACI

Exercise
▲ IMA/\$39.95
Prebook cutoff: 9/16/88; Street: 9/23/88

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.

Candy Packager Provides Unique Snacks For Vid Viewers N.Y.'s Video Munch Meets Sweet Success

BY BRUCE HARING

NEW YORK Food, glorious food. What more could you ask for? Mike Malkush hopes the answer is a video to go.

Malkush is president of Video Munch of Great Neck, N.Y., a new company that provides tubs of candy for purchase through video stores. Based on his experience as the former owner of the three-store Video Breakthrough in Long Island, N.Y., Malkush feels "every video retailer is looking for something else to sell.

"[Candy sales] are a natural; it's the same thing that's worked in movies for 50 years. Approximately 60% [of video retailers] sell candy, like M&Ms or Hershey bars, but not interesting things that people like," Malkush says. "We came up with an unusual package of a clear, crystalline tub containing some old-time favorites—a lot of imported candy that people have recognized for years. We package it in 8-oz. or 12-oz. tubs and place

them in the stores with 25-30 different products."

Among the delicacies offered by Video Munch are natural and red

'Candy sales have worked in movies for 50 years'

pistachio nuts, cashews, ambrosia mix, Swedish fish, jelly rings, chocolate peanuts and raisins, non-pareils, honey-sesame crunch, yogurt peanuts, gumballs, spice drops, honey-covered peanuts, and walnuts.

Video Munch is now being tried out in several selected East Coast video stores, with items stacked from 200-450 deep on custom-built displays provided by the company.

"[The candy] comes from over 40 different sources, some bought from importers," Malkush says. The wholesale price per tub ranges from \$1.60-\$2.50, with retailers

generally offering tubs from \$2-\$3.50.

Video Munch is also negotiating with a popcorn maker to deliver bagged and sealed fresh popcorn to stores. The firm has signed five distributors to augment the capacity of its 17 employees in Great Neck and is waiting for packaging machinery to arrive before beginning aggressive expansion.

Freshness has not been an obstacle to the Video Munch invasion. The products keep from 90-100 days, with a return policy on everything. "What we ship sells," Malkush says. "There are two partners with 30 years' experience in the candy business. They're telling us what moves and what doesn't move; we're basing our business on quality candy. We've seen stores sell 30 tubs in the first week, then shoot up from there. Once [customers] are in their stores, they won't leave and go somewhere else."

The forthcoming East Coast Video Show in Atlantic City, N.J., will be the premiere trade show for Video Munch's plans, Malkush says. Oct. 2 is the firm's target date to begin national expansion.

"[Video Munch] is doing very well," reports Norman Garelick, VP of the Mega Movies chain in Long Island, N.Y., which features Video Munch in three of its six stores. He declines to offer specifics on the product's movement but says it sells itself effortlessly. "Just by accident we could go through 65 tubs in [one of] our stores on a Saturday," he says.

Garelick says Mega Movies previously sold popcorn in its stores. He reports that pistachios, cashews, Swedish fish, and chocolate peanuts are doing well. "It's an impulse kind of item; we're not going in the candy business, but you get an lot of traffic [from it]."

VID BIZ SLOWS IN OIL-BELT STATES

(Continued from page 55)

says. "As a result, there's lots of unemployment, and that reduces the number of people who rent videos." Heyl's stores carry 10,000 titles apiece.

The effect of the oil bust on Oklahoma City's video outlets can be seen in staffing cutbacks. Five out of 10 stores contacted by Billboard had but one store manager. Diane Mackey, manager of two-store Video Showcase, says that businesses are hurting in Oklahoma City but video rentals are doing well. "I've noticed several stores come in and go out very quickly, but the more established ones like ours have been great," she says.

New Orleans, another oil-rich gulf port, had only four out of 10 stores still operational in the Billboard survey based on last year's phone book. Dawn Jones, manager of Instant Replay Video, a two-

store, 3,000-title unit, says it is the only New Orleans outlet in the area that still carries the Beta format along with the more popular VHS. She says Instant Replay combats economic woes and competition with more advertising and promotion, especially couponing. "We're down 10%-15% from last summer," Jones says. "New Orleans was hit hard. For example, we used to have nine outlets. The remaining two are still operating because they were always the busiest and in the best locations."

Despite the down economy, the Southern video dealers remain optimistic. "People are a lot smarter now," says Shupe, the manager of Folger's in Midland, Texas. "It's better now than in the past three to four years in Midland. The economy is slow but it's coming back around."



On Line. Supplier Virgin Video gave away a practical prize in a drawing held at the recent Video Software Dealers Assn. convention in Las Vegas: an \$11,950 computer package from Unique Business Systems. The House Of Video, run by Bill and Pat Stone in Milford, Conn., was the winning store. Shown making the presentation, front row from left, are Virgin staffers Beth Berry, Carolyn Diemer, Vickie Barber, Debra Wohlwerth, and Chris Polman. Shown, back row from left, are winners Pat and Bill Stone, Virgin executives Tom Burnett and Glenn Zimmerman, and Unique Business Systems president Pradeep Batra.

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- The influence of CD, DAT and HARDWARE on repertoire and recording
- The STARS of '88, and the young COMPOSERS who are revitalizing the industry
- Surveys of the major and independent LABELS—with highlights and developments of the year
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BMG Meeting In Montreal Distributor Gathers Field Staff, Labels For Convention: Aug. 23-28



After Peter Allen previewed songs from "Legs Diamond," he and vocalist Nicki Gregoroff receive jackets from BMG Classics, Allen's new label. From left are Peter Elliott, senior director of marketing and sales; Allen; Gregoroff; and Michael Emerson, president. (Photos: Waring Abbott)



Guitar wiz Jeff Healey greets friends backstage at Montreal's Club Soda following a show that charged the BMG and Arista troops as well as ardent local fans. In the back row, from left, are Don Ienner, Arista executive VP/GM; bassist Joe Rockman; Arista president Clive Davis; Healey; Roger Watson, managing director of Arista U.K.; Jim Cawley, Arista VP of sales; and BMG Distribution president Pete Jones. In front are Healey's drummer, Tom Stephen, and Marty Diamond, Arista director of talent development.



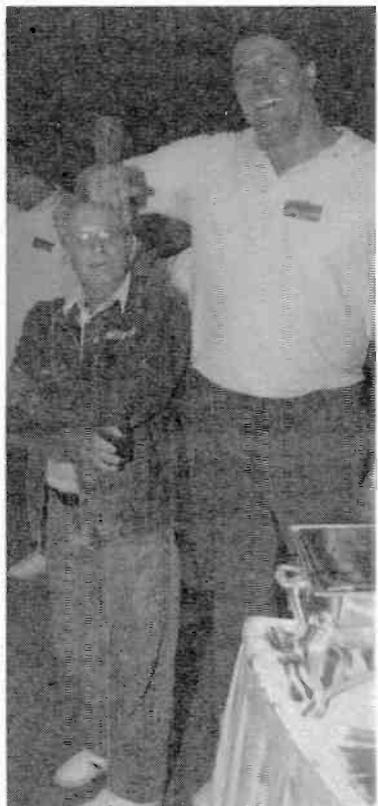
BMG Philadelphia sales rep Mitch Satalof, left photo, displays an attention-getting technique at the meet's awards banquet. Above, BMG Distribution president Pete Jones greets RCA brass. From left are Jones; Dave Wheeler, VP of sales; Bob Buziak, president; and Rick Dobbis, executive VP.



BMG Distribution president Pete Jones, left, and BMG co-chairman Michael Dornemann, right, greet A&M president Gil Friesen.



Above, A&M's David Steffen, senior VP of sales and distribution, and Bob Reitman, VP/GM, make their label's pitch despite Reitman's broken arm. At right, the long and the short of it: Fred "Walking Tall" Love, left, North Central regional director, meets Steve Taylor, Dallas sales representative.



Arista president Clive Davis, left photo, details his label's fall releases. Above, from left, are RCA's Cajun cooker Jo-Ei Sonnier, BMG Distribution president Pete Jones, rocker Lita Ford, and BMG co-chairman Michael Dornemann.

ISSUE DATE
OCTOBER

22

AD CLOSING
SEPTEMBER

27

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Read about the continuing German, Austrian and Swiss success stories in Billboard's Spotlight on GAS.



Novus, No Fuss. Novus recording artists Clyde Criner and Amina Claudine Myers performed recently in support of their new releases at Tower Records, 4th Street and Broadway in New York. Shown, from left, are Criner; Cliff Preiss, Tower Records jazz specialist and WKCR personality; Myers; and Ray Newton, RCA director of jazz and progressive music.

Dealers See Profitable 4th Quarter Recent Superstar Releases Buoy Hope

BY GEOFF MAYFIELD

NEW YORK The word "optimistic" comes up frequently when retailers are asked to predict how the record business will fare during the all-important fourth quarter.

"The general economy looks pretty good right now, so I don't see how we can miss," says Jim Bonk, executive VP and chief executive officer of 215-store Camelot Music. "I expect we'll see double-digit increases through the end of the year, and then we'll see what happens."

David Blaine, VP/GM of 28-store Waxie Maxie in Washington, D.C., describes himself as "very bullish" about the holiday quarter and thinks it will be "a genuine butt kicker—and it better be, because I went on a limb in my [quarterly] forecast and called for a 23%

[comparative-store] increase."

A fast takeoff by Metallica and bright expectations for new releases by U2, Bon Jovi, Bruce Springsteen, and Phil Collins only

'The general economy looks pretty good right now, so I don't see how we can miss'

add to dealers' enthusiasm. "There's an OK release schedule during the fourth quarter," says Jack Eugster, chairman and chief executive officer of the 635-unit Musicland Group. "But more importantly, we've got some strong product that's already out there."

Eugster and other dealers note that in recent years, many of the holiday selling season's key albums were titles that had begun to establish sales momentum during the summer. "If a title picks up in the third quarter, then it has greater demand as a gift item during the fourth quarter," says Lee Berkowitz, president of Boston's 14-store Good Vibrations.

"I think it's going to be a strong fall," Berkowitz adds. "We've got the Bon Jovi coming, and the summer produced enough hits to carry us through."

Carl Rosenbaum, president of 13-store The Flip Side in Chicago, and Waxie Maxie's Blaine both note that Metallica's "... And Justice For All" got off to a strong start upon its Sept. 6 debut.

Some of Waxie Maxie's stores sold out their initial allotments on the first day. The Flip Side's Rosenbaum files a similar report and adds, "There were people waiting in line for it. That doesn't happen much anymore." Elektra says accounts filed reorders for 10,000 units on the album's first day on

the streets.

Rosenbaum also has high hopes for Arista's all-star Summer Olympics soundtrack, "One Moment In Time," saying, "That could really do something if NBC does what they're supposed to do" in exposing the album's tracks.

Rosenbaum is among the retail executives who say the lower CD prices that most of the labels have embraced will also build fourth-quarter business, particularly for catalog titles. Like Rosenbaum, Bruce Imber, VP of marketing for 70-store Roslyn, N.Y.-based Record World, and Stan Goman, senior VP of records and video for 50-unit superstore chain Tower Records, have seen the CD price cuts boost the configuration's performance and think those reductions will have a positive impact on holiday sales.

"With the lowering of CD prices, hopefully that will push the consumer along," says Goman. He notes that West Sacramento, Calif.-based Tower has seen significant improvement on sales of CDs that have been dropped to \$11.99. Goman says CD consumers "are tired of paying \$14 and \$15."

The fourth quarter will see the video debuts of "E.T.—The Extra-Terrestrial" and "Cinderella," but Steve Bennett, VP of marketing for 140-store The Record Bar, and Musicland's Eugster both note that those two eagerly anticipated blockbusters are just a tip of this season's video iceberg. Both are bullish about the contributions video sales will make to their holiday drives.

Bennett is impressed with the wide array of popular theatrical titles and made-for-video fare that will be marketed at sell-through prices. Eugster adds that Musicland has seen improved movement on music video titles from the likes of George Michael, Def Leppard, Debbie Gibson, and Aerosmith and expects the category to continue to be meaningful during the fourth quarter.

6 Music Express Stores Have Opened; 3 More Are Being Built Wax Works Moves Into Montgomery Ward

BY EDWARD MORRIS

NASHVILLE Wax Works, the Owensboro, Ky., record and video distributor, has opened six Music Express outlets in Montgomery Ward department stores in Florida and Texas (Billboard, Sept. 17). Three similar leased units are under construction in Montgomery Wards in Maryland and Oregon.

According to Wax Works head Terry Woodward, each Music Express is

a full-line record store similar in inventory to one of Wax Works' own Disc Jockey operations. Each occupies about 2,400 square feet and is separated by walls from the rest of the department store. So far, all the new outlets are located in malls.

Says Woodward, "40% of Montgomery Ward's business is electronics and appliances. They're creating within their stores a new department called Electric Avenue. They felt if they did that much business in electronics, they needed a record department. But I think they felt they needed a specialist to handle it—vs. trying to do it themselves."

The first two Music Expresses were opened in Tampa, Fla., in June. Two more have since been added in that city, and there are two in San

Antonio, Texas. Under way are stores in Baltimore and Annapolis, Md., and Portland, Ore.

Woodward says that Montgomery Ward gets a percentage of the record store sales and that he is not currently shopping for other department store chains to deal with. "I think we'll have some more opportunities with [Montgomery Ward]," he adds.

The deal is not exclusive on Montgomery Ward's part; Chicago-based music web Rose Records holds a similar agreement. Rose operates music departments in four Chicago-area Montgomery Ward stores.

To date, none of the Music Expresses is in a city that also has a Disc Jockey store. "I'm not saying that it couldn't happen," Woodward explains, "but it hasn't yet."

MCA Compilation Set Seeks Crossover Break For Acts

NASHVILLE MCA Records is trying to break four of its acts beyond the country category via an eight-cut compilation album called "Country & Eastern." Released Aug. 31, the album features previously released selections by Steve Earle, Lyle Lovett, Nanci Griffith, and the Desert Rose Band. Also included is Earle's previously unavailable cut from the "Planes, Trains And Automobiles" soundtrack, "Continental Trailways Blues."

Unlike the "You Can't Resist Sampler" crossover compilation that the label issued in 1986, the new one is for sale at retail and is being supported by trade advertising and in-store material. The LP and cassette versions of the album are \$6.98, while the CD edition is priced in MCA's Compact Disc—Compact Price budget line.

In certain chain tie-ins, such as

the one being worked with Tower Records, the album is \$4.99 for vinyl and cassette and \$8.99 for CD.

Bruce Hinton, MCA/Nashville's executive VP/GM, says the campaign will embrace up to 1,500 college radio stations and that advertising has been slotted in the College Music Journal. Pushes will also be made for airplay on National Public Radio and on album rock stations, Hinton adds. The label is also asking for in-store play for the album.

"Lyle Lovett is the darling of National Public Radio," says Hinton.

Album selections are "Love Reunited" and "He's Back And I'm Blue" by the Desert Rose Band; "If I Had A Boat" and "Give Me Back My Heart" by Lovett; "Beacon Street" and "I Wish It Would Rain" by Griffith; and "Six Days On The Road" and "Continental Trailways Blues" by Earle.

EDWARD MORRIS

Sharp Unveils Portable Stereo With CD Player

NEW YORK Sharp's GF-CD55 portable digital entertainment center features a programmable CD player, an AM/FM stereo tuner, a cassette player, a three-band EQ, and detachable two-way speakers. It is the fourth portable stereo with a CD player to be added to the company's audio line.

The system's top-loading CD player offers 20-track random-access programming, a liquid-crystal display that indicates CD functions, and a CD output terminal for use with an additional amplifier or system.

The cassette-deck section features a soft-eject cassette compartment and automatic level control recording. Sharp's X-Bass system for enhanced bass reproduction is also included.

The GF-CD55 sports a hi-tech black finish and comes with a folding handle.

The suggested list is \$399.95. More information is available at 201-529-8673.



Phantom Unmasked. Michael Crawford, the Tony Award-winning star of Broadway's smash success, "Phantom Of The Opera," makes an autograph stop at Sam Goody's Rockefeller Center location in New York. The in-store appearance supported Crawford's own CBS album, "Songs From Stage And Screen." (Photo: Chuck Pulin)

U.S. Release Set For Int'l Hit From Malaco Pub Arm

BY JEAN ROSENBLUTH

MUSCLE SHOALS SOUNDS, one of the publishing arms of **Malaco Records**, will soon be the recipient of an unexpected windfall. One of its songs, "The Only Way Is Up," recently spent four weeks at the top of the U.K. charts in a version by the German group **Yazz & the Plastic Population**. Co-written by Malaco staffer **George Jackson**—who was also responsible for "Down Home Blues," "That Old Time Rock & Roll," and "One Bad Apple," among others—the song was originally recorded in the late '70s by **Otis Clay**. The new version will soon be released



in the U.S. by Elektra. Malaco's **Stewart Madison** says, "This was really something that came out of the blue. The reports I'm getting from overseas say the tune has a shot at becoming a big international hit."

Malaco's release schedule was slow during the summer, with its only major project being **Johnnie Taylor's** "In Control." It has shipped more than 50,000 units in six weeks, says Madison. Activity surrounding Malaco will pick up this fall, with new releases from blues veterans **Little Milton**, **Bobby Bland**, and **Denise LaSalle**.

Madison adds that Malaco's special double gospel and blues packages, which are advertised nationally on late-night television and are available only via mail order, are doing "wonderfully."

IMPORTANT NEWS: Important is starting up a hardcore label, **Crush**, which will complement its alternative **Relativity** imprint and metal-oriented **Combat** logo. "We felt we had the nucleus of a new label, something that didn't fit neatly into Relativity or Combat," says Important head of purchasing and distribution **Alan Becker**. "This comes more from the hardcore community, with intelligent lyrics that are sincere. It's musically more intense, lyrically more thought provoking." The label, which is being supervised by **Howie Abrams**, will be launched in November with four as-yet-undecided titles.

SEEDS & SPROUTS: The **Confederation of Female Headbangers** has been formed to promote the notion that "girls can rock every bit as hard as guys." Membership in the confederation, which plans to sponsor showcases, seminars, and similar events, is free and open to men and women. For information, contact P.O. Box 7240, Garden City, N.Y. 11503 ... In the wake of Columbia's super-
(Continued on page 66)

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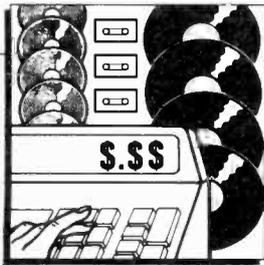
Grammy-nominated and near-Platinum, "Mannheim Steamroller Christmas" (AG1984) sells stronger every year. All-new and destined to become another Christmas tradition, "A Fresh Aire Christmas" (AG1988) shipped Gold in September, 1988. Available in CD, LP and chrome cassette.

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RETAIL TRACK



by Earl Paige

TARGET GOES NATIONAL: Specific markets have been identified by Target Stores, following the dramatic announcement of a planned purchase of 31 units of Gold Circle and Richway chains (Billboard, Sept. 17). With heretofore no stores east of Indiana and Michigan, Target will gain 13 stores in Atlanta; one in Athens, Ga.; six in southeastern Florida; four in Charlotte and one in Gastonia, N.C.; three in Columbia, S.C.; two in Chattanooga Tenn.; and one in Lexington, Ky. Music and video departments at Target are merchandised by the chain's own internal rack division, Jetco.

RACK RAP: Rack jobber events in Palm Springs, Calif., at the third annual National Assn. of Recording Merchandisers Wholesalers Conference will commence Oct. 24, the event's second day, with an afternoon meeting on music. David Lieberman, chairman of Lieberman Enterprises, chairs the rack program. A dinner that evening will feature a welcoming speech by Frank Hennessey, president/CEO of Handleman Co. That dinner will bring together independent distributors and labels, which convene the previous day, with the racks and the major labels. Racks at the dinner will focus on video with a dual presentation: Joe Pagano, VP of marketing at Lieberman, will discuss how racks are dominating sell-through, and Ann Daly, VP of domestic marketing at Walt Disney Home Video, will give a manufacturer's view.

HAPPY HALLOWEEN: Larry Lipp is among those touting the way sell-through is working at rack level.

Right now the buyer at combo racker Olympia Record Industries is excited by a Halloween double shot in Woolworths. "We'll not only have our regular dumps, but we will have displays in candy and costumes," Lipp says, adding that some audio items as well as horror video offerings, will tie in. "The Disney books and cassette things obviously work well."

Olympia is ready for the "E.T.—The Extra Terrestrial" onslaught. "The real money will be made on 'Cinderella,' not 'E.T.,' not the way 'E.T.' will be price-footballed," says Lipp.

Lipp says \$19.95 continues as the prime mass-merchandise price point. "We have \$19.95 tables outselling \$9.95 tables. Look at the product out at \$19.95. Why pay \$9.95 for junk when you can buy prime movies at \$19.95?"

SPORTS SCENE: Tower Records' annual industry golf outing in Sacramento, Calif., drew a field of 144, including golf freaks from as far away as New York. By his own admission, the event is about the only time that founder and president Russ Solomon gets out on the links. As for Stan Goman, senior VP of records and video, he got off on having Ed Pinkney, star of the local NBA Sacramento Kings, on his foursome (NCAA basketball fans will recall that Pinkney was on the Villanova team that upset Georgetown in 1985). "I hear that Pinkney is a hacker just like me," said Goman on the eve of the event. "It should be fun."

MORE SPORTS SHORTS: A crew from Durham, N.C.-based The Record Bar indulged their passion for tennis Sept. 8-11, making their annual trek to New York for the U.S. Open finals. The delegation included chairman Barrie Bergman; Arlene Bergman, Barrie's wife and board member; Steve Bennett, VP of marketing; Jackie and Bennett, Steve's wife and VP of information planning and a member of NARM's Operations Committee.

(Continued on page 66)

FOR WEEK ENDING SEPTEMBER 24, 1988

Billboard®

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	20	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	3	3	29	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
3	2	2	12	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
4	8	10	7	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059
5	4	4	55	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
6	5	5	6	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
7	NEW▶		1	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
8	7	8	5	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM
9	9	7	6	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS VK 41622
10	6	6	11	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
11	12	17	4	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
12	10	9	45	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
13	13	12	12	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
14	11	11	45	INXS KICK	ATLANTIC 2-81796
15	17	14	17	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
16	28	—	2	UB40 LABOUR OF LOVE	A&M CD 4980
17	19	—	2	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK 44034
18	14	13	16	VAN HALEN OU812	WARNER BROS. 2-25732
19	16	18	23	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
20	18	15	19	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
21	27	27	3	GLENN FREY SOUL SEARCHING	MCA MCAD 6239
22	NEW▶		1	BASIA TIME AND TIDE	EPIC EK 40767/CEMA
23	25	—	28	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
24	22	19	21	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
25	21	22	4	THE SUGARCUBES LIFE'S TOO GOOD	ELEKTRA 2-60801
26	15	16	23	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
27				RE-ENTRY UB40 UB40	A&M CD 5213
28	20	20	53	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
29	NEW▶		1	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
30	23	23	5	EUROPE OUT OF THIS WORLD	EPIC EK 44185/E.P.A.

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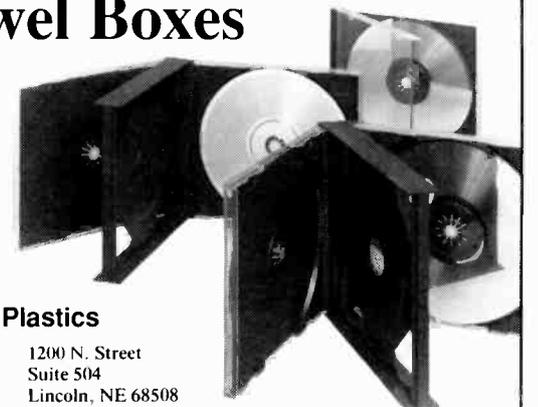
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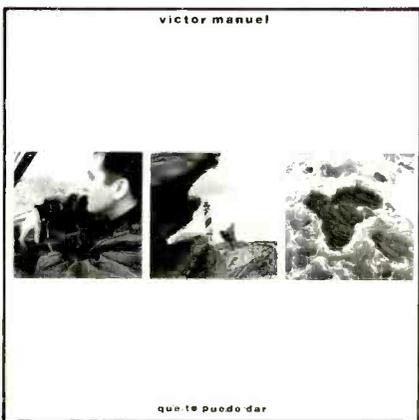
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- * Went Platinum during his summer Spanish tour.
- * Released in every Spanish-speaking country.
- * Italian release in preparation.
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VIVA ESPAÑA

VIVA TALENT

(Continued from page S-17)

can Dhu phenomenon, a Basque trio that became one of Spain's biggest sellers in '87 and '88. Their second album "Canciones" has been released in Mexico and Venezuela where it is hoped that their promotional presence will boost them to the same plateau reached at home. Os Resentidos has released "Fai Un Sol" in Portugal. The albums "Manuel Illán" by Manuel Illán and "No Esperes" by Gatos Locos have appeared in Venezuela. "El Gallo Azul" by Gerardo Nuñez has been released all over Europe. "Owner's Manuel" by Las Nubes and "Espacios Interiores" by Javier Paxariños were released in Mexico.

Along with DRO, which distributes GASA in Spain, they have begun the expansion process in Europe and America. This month marks the start of their first filial company in Italy with central offices in Rome. At the same time, they have divided their productions between two French labels: Mapa Productions carrying the more ethnic and folkloric, like Malevaje, Rey De Copas, Los Coyotes, and La Búsqueda, with the rock repertory to be distributed by A.F.I. SRL.

The German agreement is with EFA, while the English market is still being studied. In the U.S., Discos Musart has taken charge of DRO artists like Un Pinguino En Mi Ascensor, Ray Lui, and La Granja, while Discos I.M. releases re-compilations and albums by Siniestro Total, Aerolíneas Federales, Nikis, Gabinete Caligari, and the Vamps. In Argentina, Musidisc has released "Cromosomos Salvajes" by Aviador Dro. In Peru, CBS has a two-year contract for DRO productions. In Colombia, Codiscos releases several artists, practically the same released by Industrias Famosa



Esclarecidos

in Ecuador. Finally, in Venezuela, Discorona has first option and has released Siniestro Total, Aerolíneas Federales, BB Sin Sed, and Vocoder. S.P.I., holding second option, has released Kamembert and Cardiacos.

Discos Twins has, among others, Los Hombres G, Spain's success story since 1987. This year they cast their sights on America and triumphed, especially in Mexico where both their albums and two films, "Sufre Mamon" and "La Cagaste Burt Lancaster," were released. Along with Hombres G, the Twins catalog has Los Secretos, one of Madrid's pioneer new-wave bands, rocker Antonio Flores, son of Lola Flores, Danza Invisible, a quintet from Málaga, and Hilario Camacho.

Discos Zafiro's repertoire has such a wide variety that the same catalog has everything from María Dolores Pradera (who is praised by Linda Ronstadt on her latest album) to Baron Rojo, without question Spain's top heavy metal band. In both cases the American audience has been extremely receptive. María Dolores Pradera's new album "A Mis Amigos" has appeared in practically every American country, with special interest shown in Mexico. A selection from her long career is now being released in the U.S. market.

Baron Rojo has just released its latest album in Spain, coming out almost simultaneously in Mexico and about to be released in every country demonstrating interest in rock music. Mexico is also the country that has most enthusiastically embraced "Los Gatos De Mi Barrio" by Los Elegantes and the new album by the group 091, also released in Venezuela and Peru. That leaves María José Santiago, a young voice in the Isabel Pantoja or Rocio Jurado genre. Hers is a massively accepted renovation of the Spanish ballad with deep folkloric roots. "Revuelo De Canciones," María José's most recent album, is now on sale in Mexico and the U.S. and is awaiting release in Venezuela until the publicity campaign for her last album "Tú Locura" is completed. From October to January María José Santiago will do her second Mexican tour.

(Continued on page S-33)

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VIVA ESPAÑA

CONCERTS & PROMOTERS

(Continued from page S-8)

way between Barcelona and San Sebastian, and during the touristy summer months Ibiza and Marbella are ideal. Michael Jackson's Marbella concert was held at the Athletic Soccer Field with a capacity for 30,000 fans.

For contracting top world acts there are several promoters in Spain who have achieved international prestige. Among them, Gay Mercader, president of Gay and Co., Neo Sala, director of Doctor Music, and Pino Sagliocco are the most important. Despite the competition between them, Gay and Company and Doctor Music joined forces to bring Michael Jackson to Marbella and Madrid this summer.

The secret behind this huge concert and audience mobilization, before unheard of, lies in the emergence of sponsors. Spain doesn't have the pop music sponsorship tradition enjoyed by other countries. When Miguel Rios' 1983 "Rock And Rios" tour was sponsored by the soft drink company KAS, voices were raised by critics, DJs, and fans about the new practice, claiming that it "went against musical purity." Miguel Rios was ahead of his time and sponsorship is now common practice.

Firms foreign to the music world are now cashing in on the effectiveness of music used in television commercials and are capitalizing on the fabulous coverage of youth target-market groups reached by pop concerts. An extraordinary conflict exists among wholesale record stores, department stores, and even banks wanting to monopolize concert ticket sales.

Discoplay, Spain's top mail-order record sales firm, usually handles the most important concert sales via mail and



Tina Turner with Neo Sala, Barcelona-based general director of Doctor Music agency, co-promoter of Michael Jackson's tour of Spain (with Gay & Co.) and other superstar events.

sales outlets. Other record stores settle for lesser gigs as their technological and personnel resources don't let them sell the large volume necessary within a short-time period. But El Corte Inglés, by means of its department-store chain, has been specializing in the most important concerts. They sold, for example, the tickets for Michael Jackson's Madrid and Marbella concerts, but in Barcelona the exclusive rights were given to the region's most important bank entity, La Caixa de Catalunya, that has tickets on sale at its branch banks, apart from reserving the best 4,500 seats at a reduced price for its top clients.

The lion's share of artist and concert sponsorship is taken by the tobacco and soft-drink sectors, especially competitively between Pepsi-Cola and Coca-Cola, rivals throughout the world market. Pepsi is Michael Jackson's official sponsor, but the Aug. 9th concert in Barcelona had a Spanish sponsor. The candy manufacturer Chup-Chups aced out Pepsi for this event. Nevertheless, Pepsi has contracted one of Spain's top groups for young audiences, Duncan Dhu, sponsoring their Spanish and Mexican tours for a figure of about \$200,000 in addition to the taping of a TV spot with the group as protagonist.

Coca-Cola's counterattack has been explosive. They've signed sponsorship contracts with five top acts for their 1988 summer tours. They are Hombres G, Olé-Olé, Complices, Gabinete Caligari, and Mecano. With Hombres G and Olé-Olé the contract includes a TV spot and billboards in addition to enormous radio-jingle campaigns. Coca-Cola has also entered into TV program sponsorship. The London concert for the release of Nelson Mandela was broadcast in its entirety with the costs underwritten by Coca-Cola which is also sponsoring a weekly musical TV program for young people.

(Continued on page S-33)

MUSIC RADIO & TV

(Continued from page S-13)

tions covering only 40% of Spain's 50 provinces.

The other is Radio Vinilo, Radio Intercontinental's Madrid FM station. With more of a vanguard and less commercial radio, they have taken fourth place in the nation's capital after "Los 40 Principales," "Top 40," and "Radio 80." Other formulas like that of Radio Corazón, Radio 16, and similar attempts, have never been able to surpass 100,000 listeners, a minimal figure for a city with four million inhabitants.

The RATO network must be added to this list. Each of its stations are fairly autonomous while sharing the same basic criteria. Each large city also has its important independent stations. That's how Radio Minuto began in Barcelona. Now it's becoming one of the most dynamic stations, expanding itself into a blossoming network.

The 25-year-old state television monopoly of TV1 and TV2, has recently been broken by the appearance of several other regional public channels—TV3 in Cataluña, TVG in Galicia, and Eusko Telebista in the Basque country. Some of these are proving strong competition for the state channels. Another anecdotal appearance has been that of a satellite channel via London, but it has had little effect on the spectator market. It now sells some of its musical programming to the conventional Galician station.

Twelve months from now three private stations will come into being under the new private television law. But before that happens several more regional stations will begin functioning in Andalucía, Valencia, and Madrid.



Willie Nelson with Danny Faux, international booking manager with Berto Sala Managers, at recent TV taping at RTVE Studios, Madrid.

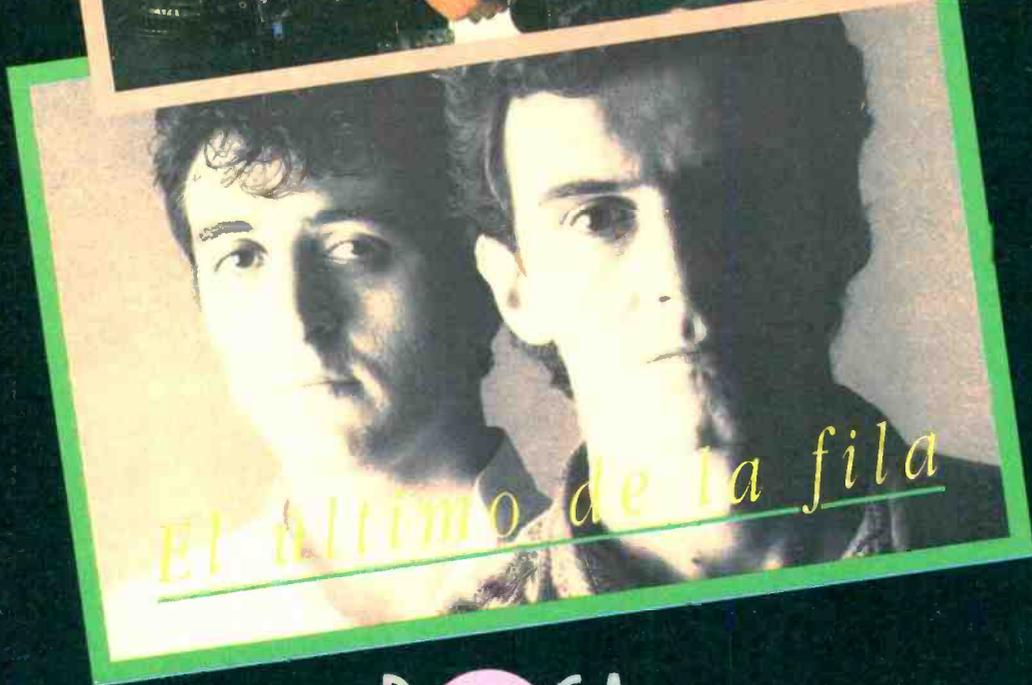
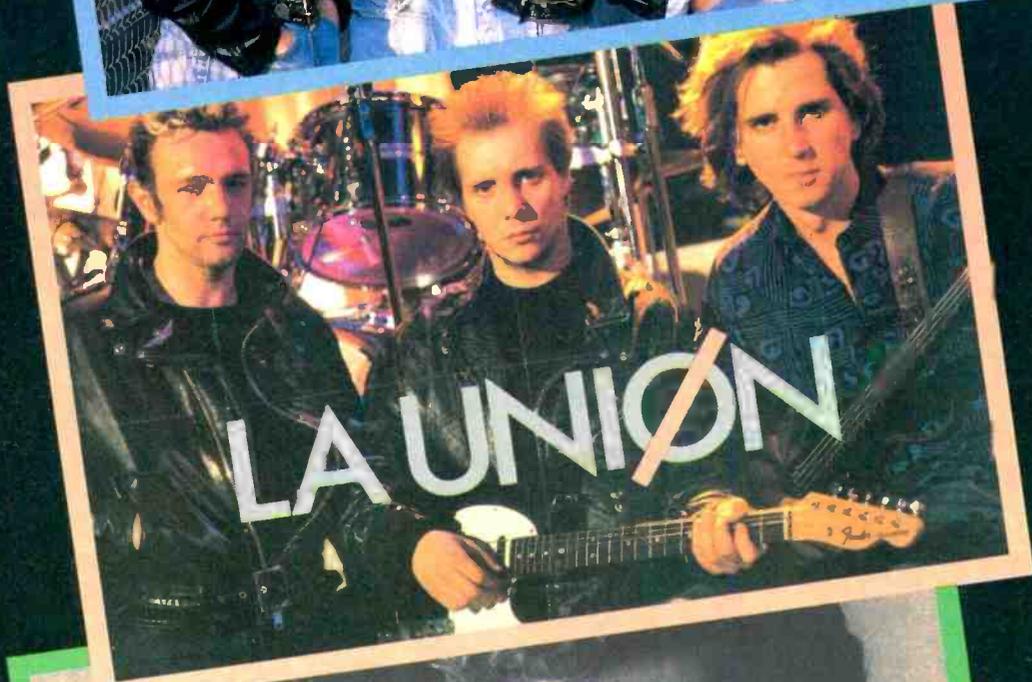
The television's musical politics have experienced great changes under the directorship of Pilar Miró. Long years of Spanish tradition had established a basic array of programs that would theoretically cover all of its clients' personal tastes. For example, every Sunday morning offered some type of concert, Saturday morning a talent contest for young people specializing in traditional Spanish music, and during the week on the TV2, an opera or Spanish Zarzuela opera for the dilettantes. Jazz and folk always have had, and still do, their own space for a reduced but faithful audience.

The varied pop music offerings are divided into four basic categories; first, the "grand review" with a profusion of ballets, feathers, sequins, and staircases for the vedettes that lead to infinity. This is the place for the most consecrated, veteran artists like Monolo Escobar, Dyango, Chiquetete, Rocio Jurado, and Julio Iglesias, or similar international artists. These programs change their names from "Sábado Noche" to "Contigo" to "Entre Amigos," but these are only costume changes and the basics remain the same.

The second kind of program is the "disco show." Typically composed of playback performances by national and international groups, short interviews, and the latest video releases, it has done the same chameleon act, changing names from "Aplauso" to "Tocata" to "A Tope." TV resisted including a hits chart report until last year when the program "Número Uno" came into being, reflecting the latest top sellers according to the AFYVE (Spanish Phonographic and Videographic Assn.) on a weekly basis. This fall this program will be fused with the "disco show" to form a Spanish top 50 countdown with live artist performances.

A third program class is that of the specialized magazine, traditionally relegated to the second channel, where groups of experts analyze the current musical scene on the basis of written accounts, interviews, and reports, with inclusion of various videoclips. The latest program being aired is "FM 2," often delayed by the frequent sports programming on

(Continued on page S-32)



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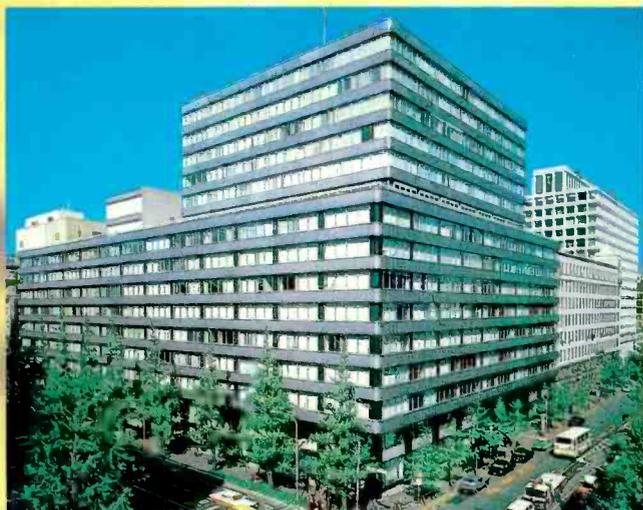
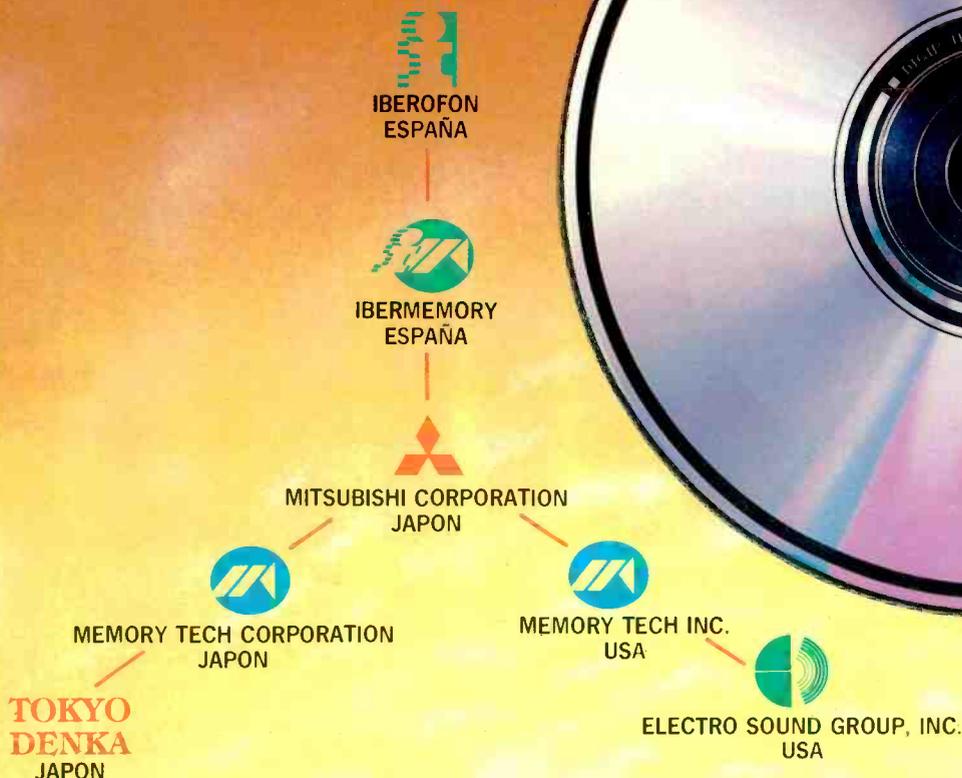
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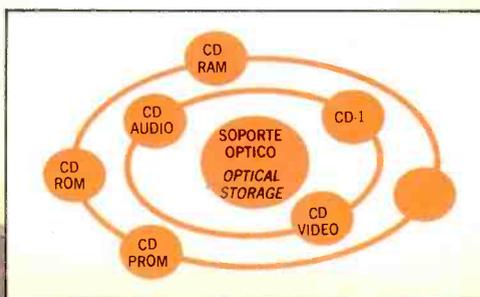


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RECORD COMPANIES

(Continued from page S-6)

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The artistic contracting wars do the most damage to the indie labels that are unable to hold onto their most outstanding artists. The case of Hombres G, discovered by the Twins label, is a clear one. When they began, none of the large companies had any interest in them so they signed with a brand new label. Two albums later they were offered a \$600,000 contract by a large multinational, an astronomical and unreachable figure for a small label.

Other independents like Horus in Barcelona specialize in certain styles, like Spanish song, or nostalgic re-releases. Max Music, Ginger, and Blanco y Negro work well with discotheque music, and once in a while, like with the Italian singer Sabrina, they achieve unexpected coverage and voluminous sales. **J.R.P.**



TV/stage star Norma Duval and singer Georgie Dann

PUBLISHING

(Continued from page S-6)

tion, AEEMS, has been created to cover their needs.

Musicians, performers, and studio and live-concert musicians have created ADAIEM, presided over by the orchestral director and composer, Luis Cobos. Their objective is to administer and copyright funds generated by their work. Presently much of that is done by SGAE, often the fund's recipients, or are delegated the responsibility by organizations like AFYVE.

Joaquin Alfonso, owner of Teddysound Publishing in Barcelona, believes that "the new law is going to allow a better functioning of the Author's Society because it reinforces the rights of everyone, relating to the musical creation world. We hope that in this new phase that the SGAE will be a beneficial organization and achieve efficient and economical management." Teddysound's case is a good example of the new energy that's alive in the Spanish publishing sector. Born in the spring of '87, they have added over 100 international titles to their original Spanish catalog. Some of those titles have now been recorded by national artists. This catalog includes songs sung by voices as important as Manolo Escobar, La Pandilla, Juan Pardo, Victor Manuel, and Emilio José, and in the case of "Soledad" sung last year by Nana Mouskouri, sold millions of copies. This year they have been able to publish one of Spain's clearest summer hits, "El Chiringuito" by Georgie Dann, throughout Hispanic America. **J.R.P.**

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Helpless



MUSIC RADIO & TV

(Continued from page S-25)

the number two channel.

The last category of airspace is dedicated to more or less marginal minorities. "La Edad De Oro" was the best example, covering the '80s punk and new wave movements known in Spain as "la movida" based in Madrid and Vigo. These shows are also broadcast on the second channel.

Talk shows with frequent performances included round out the musical picture; broadcast on the first channel or on the Catalan station (TV3), like the prize-winning Angel Casas Show, they reach the most ample audiences. Add the intermittent use of videoclips as fillers between programs and you have the Spanish musical panorama.

What people are really waiting for, though, is the long-awaited appearance of private television. There are many candidates hoping for the concession of broadcasting rights, but the most developed of these is the Antena 3/La Vanguardia group. This group is working in collaboration with Granada Television, and Britanic and Spanish publishing companies interested in the project. They have already purchased a site for their installations and have 20,000 square meters of already constructed space.

The Berlusconi group, the most powerful in Italian television, originally intended to collaborate with the ZETA group but tiring with the wait, has opted for program production for the already existing public Catalan and the soon-to-exist Madrilenian stations. The ZETA group, directed by Miguel Angel Toledano, for director of Spanish public TV, continues on with its television politics. The third clear candidate is the group formed by Radio-Television Luxemborg, several Spanish publishers united under the name Tevisa, and the editorial company Espasa-Calpe, one of the major Spanish companies linked to the Bilbao-Vizcaya Bank. Within the next few weeks the publication of the decree containing the conditions for the concession of broadcasting rights is expected. There are high hopes that within a maximum of 18 months broadcasting can begin. **J.R.P.**



At a July press conference in Barcelona launching "La Nit," the show/event that kicks off the countdown for the Barcelona '92 Olympiad, from left: Pino Saggiocco, "La Nit" organizer; Josep Lluís Vilaseca, general sport secretary of the Generalitat de Catalunya; Pascual Maragall, Mayor of Barcelona, opera star Mrs. Montserrat Caballe; opera star Josep Carreras; and Leocadio Marin, national secretary of the Red Cross.

VIVA TALENT

(Continued from page S-22)

Another new rock group to watch for is Helpless from the small, coastal fishing village of Burriana. Despite growing up in the orange-producing region of the Costa Azhar, the band only sings in English because they feel it's the language of rock. Manager Richard Jefferies, an Englishman living in Spain, decided from the start to first pursue wider exposure outside Spain, in particular U.S. Hispanic Americans. Securing a contract with West Berlin independent label, The Record Company, Helpless released a mimi-sampler EP "Pop Heavy," and plans to follow up their new "Racing Into The Future" LP, Spanish and European dates in September, with a late-fall mini U.S. break-in tour.

In Catalonia, a series of small record companies has emerged. Each specializes in a specific musical style and with excellent results. Max Mix has triumphed with European-flavored disco music. David Lyme, a native of Barcelona, is among their top talents. His records are heard all up and down the Mediterranean coast, rubbing elbows with the best of international productions. Horus has Ana Reverte among its artists, one of the greatest sellers of traditional Spanish song. Several of her albums have reached gold status in only two short years of recording. Horus also has the quartet Ivory, pioneers of nostalgic music medleys in Spain, who have starred in a weekly "oldies" TV show.

Ginger Music, also in Barcelona, has been able to introduce artists like Francesco Napoli and Sabrina into the Spanish market. Both have achieved great popularity and sales in 1987 and '88. Divucsa began in 1985 with three different labels, releasing over 50 Spanish artists into the market. These labels are Perfil, specializing in Spanish song, standards, and orchestral music, Tranvía, directed toward pop-rock, and Splash, with an international discotheque music orientation. Besides these they have an ample catalog of legendary Spanish figures like Manolo Escobar, Juanito Valderrama, and Sirex.

The Blanco y Negro label has specialized in "disco mixes" with fabulous sales results, competing strongly with even

the original song versions. They recently released the latest record by the duet Azul y Negro, one of Spain's top sellers in the '80s. Martana Music, specialists in jazz for Spain, began with record imports, but ended up producing their own artists. When you're indie label watching . . . keep your eyes on Barcelona.

CONCERTS & PROMOTERS

(Continued from page S-24)

As for the tobacco industry, Winston has opted for jazz, "a genuine American flavor," and sponsors festivals throughout Spain such as those in Vitoria and San Sebastian. Chesterfield and Winston sponsor radio programs for young people in almost every musical radio station in Spain. Since September, a new law prohibits tobacco advertising on TV therefore shifting the weight of their campaigns to alternative media.

ONCE—Spain's impressive organization for the blind, is also an important participant. It made the Bruce Springsteen concert possible when other viable sponsors were lacking.

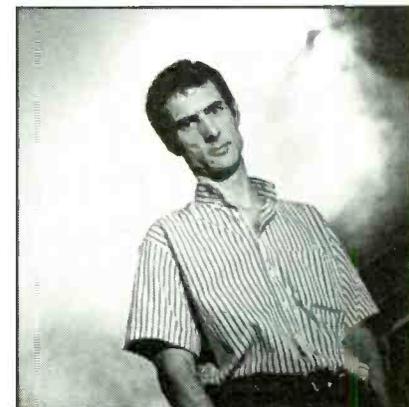
Who brings these international artists to Spain? Over 90% of this business is absorbed by three or four large concert promotion companies. One of these is Doctor Music, whose managing director, Neo Sala, tells of the enormous progress made by the organization and by ticket sales in the past five years. "In '83 we organized five concerts and in '87 we surpassed 50. When you're talking about ticket sales, in '83 we sold 20,000 and in '87 over 230,000. The estimated figure for this year surpasses 100 concerts, which means a 2,000% increase since we began in '83 and a similar percentage increase in ticket sales."

Among the shows brought to Spain by Doctor Music are Al Jarreau, Aztec Camera, Bryan Adams, the Communard, George Benson, the Housemartins, Joe Cocker, Katrina & the Waves, Kool & the Gang, Level 42, Jimmy Cliff, Whitney Houston, and Tina Turner, apart from Michael Jackson's summer tour done in collaboration with Gay and Company, another of the most important and veteran concert promot-

ers in Spain.

Gay Mercader, MD of Gay and Company, is one of the Spanish pioneers in this kind of contracting. Thanks to his work, the frontier was opened for a series of artists such as the Rolling Stones who had never before visited Spain during their European tours.

Managers, directed by Pino Saggiocco is another of the key promotion companies, bringing in artists like Queen, the Scorpions, Rod Stewart, and Sade. Saggiocco is also the organizer of special TV events like the ambitious project entitled "Ibiza 92," which has been shown all around the world and boasted performances by Spandau Ballet, Duran Duran, Chris Rea, and was completed by the never-before-seen duo of Mónica Naranjo and Freddie Mercury. **J.R.P.**



Promoter Gay Mercader of Gay & Co., Barcelona.

A Billboard Spotlight

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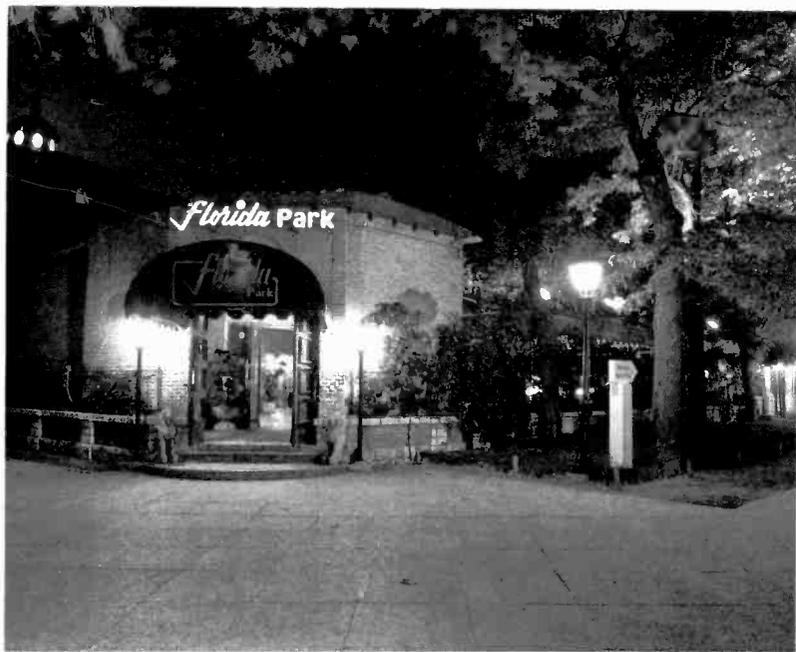
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NEW WORLD

(Continued from page S-1)

tion of recordings to the radio stations because of differences about public utilization rights. The situation repeated itself with public television, with whom court action is still pending and looks like it will end up in favor of the authors if previous verdicts are any indication. For the first time musicians and singers have formed an association to protect their rights, ADAIEM, presided over by one of the country's top selling musicians, Luis Cobos. The publishers association AEDEM, formed urgently to deal with pop musical problems, has branched out to form AEEMS to care for symphonic and lyrical musical rights.

In the record sales terrain, the industry crisis that took place in the mid-'80s has clearly been overcome. The anti-piracy fight has been effective. A few years ago over half of the cassettes sold in Spain were pirated. Now that figure has diminished to less than one-fifth of total sales thanks to the Anti-Pirating Federation. Thanks to this the large companies have a regained vigor, have absorbed some of the smaller companies unable to survive the crisis, shut down some of the tiny manufacturing plants, and strengthened their A&R departments with excellent artistic results. The EMI group bought Hispavox. Ariola absorbed RCA, which had recently bought out Columbia-Spain.

The appearance of indie labels born at the start of the '80s has been a shot in the arm for the Spanish music business. Artists who would have faced a slow and difficult career building in a large company have been catapulted to fame with smaller, more agile companies with quicker reflexes. Success stories like those of Hombres G, Gabinete Caligari, and Duncan Dhu, from the Twins, DRO, and GASA labels would have been unthinkable within the slower-moving structures of a large company.

Mobility has also increased and companies dispute over great artists with multi-million contracts used as weapons. José Luis Perales, Miguel Bosé, Victor Muel, Manzanita, Mecano, Olé-Olé, Radio Futura, Gabinete Caligari, Manolo Sanlúcar, Camilo Sesto, Rocío Jurado, and Luis Eduardo Aute have all changed record companies within the last four or five years. In some cases great quantities of money have not been the deciding factor, but other contracts have cost dozens of millions of pesetas. That's a healthy sign.

Musical radio stations are also enjoying a wonderful time. Five years ago spoken AM programming audience levels way outdid musical FM audience figures, but now the No. 1 program is "Los 40 Principales," a top 40 program directed by Rafael Revert. Musical programming is now way out and ahead the most popular and that tendency is increasing.

Spanish sound studios are attracting international artists to visit Madrid, Ibiza, and Barcelona to record. These studios are technologically up to par with European stu-

dios, and about 50% of Latin American titles are recorded in them. Four large manufacturing plants are constantly increasing turn out. The single is disappearing, but the compact disks that once were produced in Germany, Switzerland, and Holland are now coming out of Spain's first factory, Ibermemory.

Concerts by national and international groups have taken on a new dimension. Huge stadiums are filled throughout the year to receive artists like Bruce Springsteen, Michael Jackson, Julio Iglesias, Pink Floyd, and many others who have recently touched down in Spain. Spanish promoters compete with the other European countries for the dates offered by artists touring the Old Continent. Spanish managers develop their artists careers thinking not only of Spanish stages and TV programs, but also of those throughout the world. Spanish talent is crossing the world with a firm stride. Spain and everything Spanish is in fashion.

CENTERSTAGE

(Continued from page S-5)

Adams, and Spandau Ballet.

Barcelona will begin its celebrations next October. Alfred Bosch, the director of Cultural Diffusion for the Barcelona '92 Olympics Games Committee, tells us about the plans for '88 and the four years. "Starting on the 8th of October what we call the Portico to the Olympics will begin. First there will be a concert on the Avenida de las Fuentes in Monjuich, whose benefits will go to the Red Cross, with over 10 singers, alternating between lyricists and pop, of the caliber of artists like José Carreras, Mònserat Caballé, and Freddie Mercury. The next day will hold the celebration of the arrival of the Olympic flag which will be transported from Seoul, and at the same time will inaugurate the Aigus building, the exposition of the Barcelona '93 projects, showing as much its urban aspects as cultural and technological."

But this will be only the beginning. Starting in 1999, "there will be a spring exposition every year. In '89 the themes will be Culture and Sports, in '90, the Arts, in '91 the Future, and in '92 the Olympic Games. At the same time, each fall a great Stage Art Festival will be celebrated with attention to music, theater, dance, and opera. All of this will culminate in the Olympic Arts Festival in '92, which is the great festival celebrated up until now in every country that has organized an Olympics." **J.R.P.**

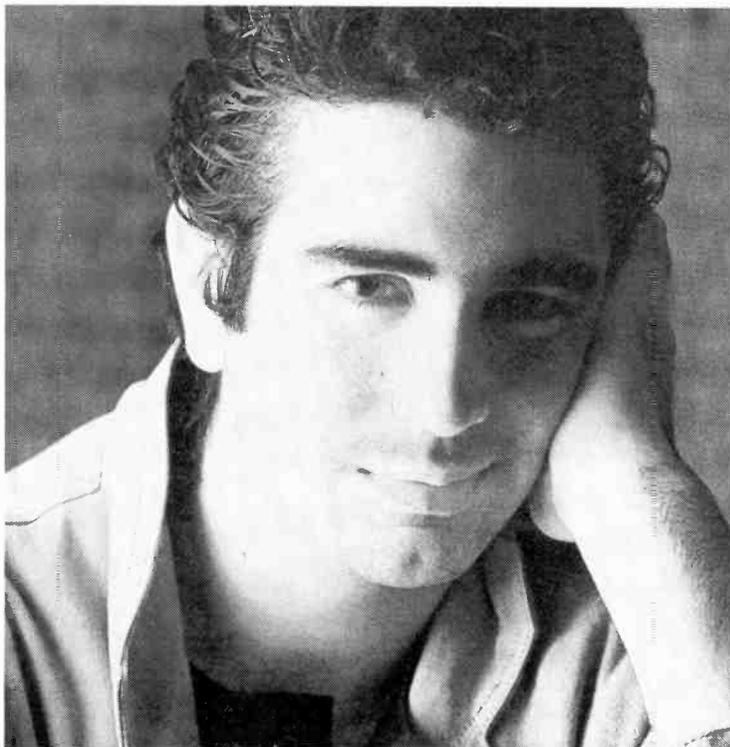
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A Billboard Spotlight

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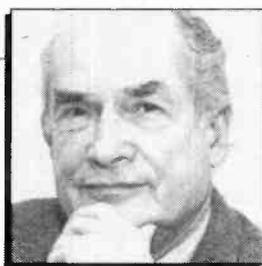
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by Is Horowitz

ONCE-OVER, WELL-DONE: Gilbert Kaplan is a conductor with only a single work in his repertoire, but it's a giant. The successful publishing entrepreneur has made a sideline career out of conducting Mahler's Second Symphony, and he wins fine notices in most places where he plays it.

Now Kaplan has recorded the "Resurrection," and it will be released next month by MCA Records in an outsize package that does its best to match the scope of the giant piece itself. The two-CD set will go to market along with two companion booklets totaling 136 pages.

One booklet, with notes by Kaplan himself, lists 42 cues to enable the CD owner to access themes and other musical highlights and includes Mahler's own analysis of the score. The second booklet offers excerpts from 92 of the composer's letters in which he refers to the symphony.

The recording was made in London just over a year ago with the London Symphony Orchestra. **Maureen Forrester** and **Benita Valente** are the soloists. There were five recording sessions in all. **James Mallinson** produced.

Among several unusual features of the production are the separate recordings of a carillon and organ at Yale Univ. and their later mix into the edited tapes of the symphony's final movement. In the case of the bells, Kaplan is convinced that this approach comes closer to Mahler's original conception than the sound produced by the low-pitched steel rods normally used in performance.

Although rights to the recording are held by Kaplan, the project arose after discussions with **Tom Shepard**, head of MCA Classics. MCA, which is understood to have invested substantially in portions of the project, has the marketing rights in the U.S. and Canada. Pickwick's Innovative Music Productions has the rights for the U.K. and Europe, and CBS/Sony will handle sales in

Japan and Hong Kong.

A measure of the participants' optimism in public reception of the project is the initial pressing order. Kaplan puts the number at 25,000 sets internationally.

The part-time conductor who is also, publisher of the International Investor, became obsessed with the Mahler Second upon hearing a performance by Leopold Stokowski in 1965. After years of study, while he pursued a Wall Street career, he mounted a Carnegie Hall concert in 1982 with himself on the podium. That was the first of a dozen performances of the "Resurrection" to date, and now he claims an increasing number of bids for his specialized podium services. Next year, he has "Resurrection" bookings in Mexico City; Tokyo; Frankfurt, West Germany; Copenhagen, Denmark; and Caracas, Venezuela.

Kaplan says he is not interested in conducting any other work, whether by Mahler or by any other composer.

Gilbert Kaplan, MCA team on Mahler's 'Resurrection'

PASSING NOTES: London Records has primed its promotional guns for a major blast in support of the release of "Pavarotti At Carnegie Hall," a live recording of the tenor's recital last November with pianist **John Wustman**. And there's lots more of Pavarotti in the pipeline, says London VP **Lynne Hoffman-Engel**. Upcoming, perhaps early next year, are a pair of Verdi operas, "Ernani," in which the tenor is partnered with **Joan Sutherland** (**Richard Bonyng** conducts), and a La Scala production of "Aida" featuring **Maria Chiara** and **Ghena Dimitrova** and conducted by **Lorin Maazel**. And to be recorded next spring, says Hoffman-Engel, is a "Trovatore" directed by **Riccardo Chailly**.

The **Roy Goodman**-conducted Hanover Band, which completed its Beethoven symphony cycle in August with a recording of the Seventh, will be the first period-instrument orchestra out with a boxed set of all the symphonies. The Nimbus five-CD production is due in time for Christmas. The British group will tour the U.S. East Coast and Midwest Oct. 25-Nov. 6.

Latin Notas



by Carlos Agudelo

AT THE AGE OF 76, MARIO BAUZA, who is credited with having fathered Latin jazz more than 40 years ago, is taking the lead in keeping his creation alive. Today, Bauza's band, made up of 20 performers, is one of the few Latin big bands playing regularly. "I don't know how to work with small bands," Bauza says. "I'm not interested in playing the so-called head arrangements. I don't care if I work less; this is the thing I like to do." An Afro-Cuban suite based on Bauza's "Tanga" is currently being written and arranged by **Cico O'Farril**. In addition to composing and performing, Bauza is his own impresario and record producer, preferring to keep control of his business. Bauza expects to sell this self-financed production in several markets.

A LETTER FROM ARGENTINA: **Sandra Mihovich**, 31, a singer for the past 10 years who works with the office of the group **Celeste Caraballo** in Buenos Aires, writes: "My intention is to find out if you (and the people in the music business) are aware that there is a very important music movement going on down here, different from every other music you've already heard as Latin romantic or salsa or whatever. Young people in our country have been dealing with pop/rock music for the past 25 years, and now youngsters all over South and Central America are beginning to find out that the music they love in English can also be written, sung, composed, etc., in Spanish. Names like **Charlie Garcia**, **Soda Stereo**, **Luis A. Spineta**, **Celeste Caraballo**, and many others have made concerts in Chile, Peru, Colom-

bia, Venezuela, and Mexico with audiences of more than 10,000 people, and I am not mentioning artists from other South and Central American countries."

CHARYTIN GOYCO, THE POPULAR Puerto Rican performer, is returning to the record world with the album "Por Ese Hombre" on her own Char Records label. Ten of the 12 compositions on the record are her own. **Armando Manzanero** and **Palito Ortega** each contribute one. As of now, the record will be independently distributed in the U.S. and Puerto Rico, though a nationwide deal with a major label is still possible. **Edgardo Barreto** of Lider promotions, who is in charge of promoting the album in Puerto Rico, says there are already videoclips for eight of the album's tunes. The artist has enormous energy. Not only is she producing, directing,

Mario Bauza's 'Tanga': a suite it is

acting, and singing on her own prime-time weekly television show, broadcast on Spanish-language network television, she is also going to star in a new soap opera.

A TALENT SEARCH TO FIND "the best unknown Latin music group in America" is being conducted by the Starstream Communications Group and sponsored by Anheuser-Busch. The 10-week Budweiser Gran Concurso Musical competition, which kicked off Labor Day (Sept. 5), involves top Spanish-language radio stations across the country. Record stores, music-equipment retailers, and nightclubs are distributing entry forms. The winner will get a national recording contract with Rhino Records and more than \$20,000 in music equipment from Dean Markley. Regional winners, selected by the public in showcases held at local clubs, will get \$2,000 each in cash, the opportunity to star in a Budweiser radio commercial, and maybe a record released on Rhino.

FOR WEEK ENDING SEPTEMBER 24, 1988

Billboard

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	
				ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	19	CAMILO SESTO AMOR LIBRE GLOBO 7608-1
	2	2	47	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4/POLYGRAM
	3	6	21	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	4	3	21	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	5	4	25	EMMANUEL ENTRE LUNAS RCA 6955
	6	5	43	JOSE JOSE SOY ASI ARIOLA 6786
	7	16	3	YOLANDITA MONGE VIVENCIAS CBS 10552
	8	7	25	DYANGO CAE LA NOCHE EMI 7609
	9	24	3	ROBERTO CARLOS ROBERTO CARLOS 88 CBS 80002
	10	8	17	JUAN GABRIEL DEBO HACERLO ARIOLA 7619
POP	11	9	33	LOS BUKIS SI ME RECUERDAS LASER 3044
	12	11	11	JOSE JOSE 20 TRIUNFADORAS ARIOLA 6063
	13	12	23	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	14	13	7	RAPHAEL SUS 20 GRANDES EXITOS EMI 8345
	15	15	23	YURI AIRE EMI 7607
	16	14	5	EYDIE GORME DE CORAZON A CORAZON CBS 69305
	17	18	69	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	18	10	11	TITO RODRIGUEZ RECORDANDO A TITO RODRIGUEZ GLOBO 7642
	19	17	21	MIAMI SOUND MACHINE LET IT LOOSE EPIC 40769/E.P.A.
	20	20	17	LISSETTE MANIQUI EMI 6793
TROPICAL/SALSA	21	21	45	FRANCO DE VITA FANTASIA SONOTONE 1405
	22	23	47	JOSE FELICIANO TU INMENSO AMOR EMI 6672
	23	22	51	WILKINS PARAISO PERDIDO WEA LATINA 54945/WARNER BROS.
	24	19	7	DANNY RIVERA EL DIA QUE ME QUIERAS DNA 338
	25	25	37	ALVARO TORRES MAS ROMANTICO QUE NADIE PROFONO 90547
	1	1	21	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	2	2	9	FRANKIE RUIZ EN VIVO Y A TODO COLOR TH-RODVEN 2531
	3	4	11	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546
	4	3	39	EDDIE SANTIAGO SIGUE ATREVIDO TH 2497
	5	5	13	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
6	6	21	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054	
7	8	29	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138	
8	7	21	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71	
9	9	19	SERGIO VARGAS Y LOS HIJOS DEL REY SERGIO VARGAS KAREN 110	
10	10	11	TITO NIEVES THE CLASIC RMM 1666	
11	12	3	ORQUESTA LA MULLENZE TOCO MADERA HIT MAKERS 73	
12	15	95	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424	
13	13	9	SONORA PONCENA ON THE RIGHT TRACK INCA 8084	
14	11	19	JOSE ALBERTO SUENO CONTIGO RMM 1664	
15	14	37	WILFRIDO VARGAS EL BAILE SONOTONE 1409	
16	17	13	FANIA ALL STARS BAMBOLEO FANIA 650	
17	—	1	MAX TORRES SENSUALMENTE TROPICAL EMI 8463	
18	18	35	PAQUITO GUZMAN TU AMANTE ROMANTICO TH-RODVEN 2495	
19	16	25	CANO ESTREMER SALVAJE CEG 001	
20	—	1	WILLIE BERRIOS CON MAS EMPUJE SONOTONE 1138	
21	—	1	GRUPO NICHE TAPANDO HUECOS LA CLAVE 13380	
22	—	1	CHEO FELICIANO COMO TU LO PEDISTE COCHE 364	
23	25	19	BOBBY VALENTIN BOBBY VALENTIN BRONCO 148	
24	23	37	LA PATRULLA 15 CON FUERZA TTH 1923	
25	20	13	WILLIE ROSARIO THE SALSA LEYEND BRONCO 150	
REGIONAL MEXICAN	1	1	35	LOS BUKIS SI ME RECUERDAS LASER 3044
	2	2	23	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800
	3	3	35	BRONCO SUPERBRONCO ARIOLA 6618
	4	5	7	RAMON AYALA UN PUNO DE TIERRA FREDDIE 1430
	5	4	13	VICENTE FERNANDEZ EL CUATROERO CBS 2833
	6	9	5	LOS BRIOS PORQUE ESTAS ENAMORADA FONOVISA 8803
	7	7	39	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
	8	8	91	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	9	—	21	JOAN SEBASTIAN MASCARADA MUSART 6024
	10	16	5	GRUPO TOPAZ GRUPO TOPAZ DE REY FLOREZ TH-MEX 2515
11	—	1	FITO OLIVARES EL CABALLITO GIL 2012	
12	—	19	BRONCO BRONCO ARIOLA 56088	
13	10	51	FITO OLIVARES LA GALLINA GIL 20001	
14	6	15	LOS HUMILDES QUE TRISTEZA FONOVISA 8802	
15	12	17	LOS CAMINANTES LOS IDOLOS DEL PUEBLO LUNA 1161	
16	13	39	GRUPO MAZZ BEYOND CBS 10495	
17	14	21	AGUA PRIETA A LA MODERNA SONOTONE 1123	
18	—	9	RAMIRO RAM HERRERA RAMIRO RAM HERRERA CBS 84336	
19	—	11	ELISEO ROBLES POBRE BOHEMIO RAMEX 1201	
20	24	37	VICENTE FERNANDEZ/VIKKI CARR DOS CORAZONES CBS 450711	
21	—	1	GRUPO LA SOMBRA CHICAGO'S WILD SIDE FREDDIE 1427	
22	23	5	JUAN VALENTIN POR MI POBREZA CBS 10522	
23	17	3	TAM Y TEX EL TIQUITA RAMEX 1198	
24	11	7	GRUPO PEGASO DEL POLLO ESTEBAN GRUPO PEGASO DEL POLLO ESTEBAN CDMY 087	
25	—	1	GRUPO ZAFRA 17 EXITOS FIESTA TROPICAL MELODY 330	

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German Indie Record Shops Being Squeezed Out?

BY WOLFGANG SPAHR

HAMBURG, West Germany The increasing superstar dominance of the record market, the general decline in back-catalog potential, the increasing use by department stores of sound carriers as loss leaders, and the discounting policies of record companies that favor the chains and multiples have all combined to produce considerable attrition among independent record shops in West Germany, according to Hans Wittgen, general manager of the Federation of Music Shops.

"In addition to chain discounting, we have seen groups of dealers combining legally or illegally to make bulk orders so as to maximize their markups," Wittgen says. "An inevitable consequence of the resulting

decline in the small independent shops has been that repertoire range and specialist knowledge have been sacrificed."

Hit records continue to be used as promotional items by German retailers, who sell them at bargain prices to bring customers into the stores. Retailers often sell these items at a loss and regard it as part of their advertising budget.

"If a cut-price hit album can bring people into your store in enough numbers," says Wittgen, "it is possible that you can save money by taking less advertising space in newspapers."

Wittgen says that between 1975 and 1985 the number of independent record shops in West Germany dropped by 50%. Today about 80% of the revenue from retail sound-carrier

sales in West Germany is achieved by 700 shops.

According to the German IFPI group, retailers whose sales volume exceeded \$5.5 million in 1962 were responsible for one-quarter of all record sales that year. By 1980, their share had doubled.

Wittgen warns that the continuing process of concentration, which has in it an element of self-perpetuation, could be dangerous for the record industry as the discounting demands become more and more substantial and the chains and department stores more and more powerful.

"It could lead to a situation where these stores start to dictate repertoire and determine compilations," he says.

The record industry must strive to preserve the numbers of the indepen-

dent specialist stores, Wittgen says, in its own best interests. It should encourage retailers with professional sales qualifications, a wide range of repertoire, and a real knowledge of

the product they sell.

"This is very much in the interest of the consumer and by extension, of the industry," he says.

MCA Publishing Seeks Global Identity Company Has Vital French, Australian Catalogs

BY NIGEL HUNTER

LONDON MCA Music Publishing has set its sights on a global identity and is making key appointments and acquisitions with this end in view.

President Leeds Levy says the company is starting to become recognized as a U.K., French, Australian, and German publisher as well as a long-established U.S. presence.

"We're picking the best executive people for the various territories, and with their knowledge and expertise will come the results to make us strong in those territories and also give us the status of a truly international publisher," Levy says.

Levy also expects to build closer international links with MCA Records around the world as part of his firm's long-term strategy.

International executives of MCA Music who are already in place include Chris Gilbey in Australia, Dutch-born John Brands in the U.K., Adrian Wolf in Germany, and Tom Arena in France.

The advent of the European Economic Community single market in 1992 figures largely in MCA Music's plans. "The EEC becomes a total enti-

ty in 1992," says London-based Brands, who is European VP as well as U.K. managing director. "That means the biggest market in the world, so we are building up our European operations, particularly in France and Germany."

The purchase of Editions Musicales Caravelle and such associated companies as Freesias, Eden Roch, and Paris Tour Eiffel brings an imposing array of standards under the MCA Music banner, including material written and/or performed by Edith Piaf, Charles Aznavour, Yves Montand, Jacques Brel, and Christopher and Jacques Plante.

MCA Music Publishing is looking to acquire existing catalogs and new copyrights in Europe, says Brands. With this in mind, the company opened a German office, headed by Wolf, in Hamburg on Jan. 1. In France, the MCA publishing helm was taken on the same date by Arena.

In Australia, the company has signed an agreement with Michael Browning Management for the purchase of rights to Browning Music. This catalog contains the songs from five previously released albums by INXS: "INXS," "Under The Colors,"

"Shaboo, Shoobah," "The Swing," and "Decadence." A major campaign to reissue the entire INXS disk repertoire throughout the world is under consideration.

Also included in the Browning deal are songs by such other prominent Australian acts as Heaven, Chris Morrow, and the Dugites. Levy rates Australia as having the same dynamic potential musically as Liverpool in the U.K. had in the '60s.

Aussie RooArt Label Picked Up By PolyGram

BY GLENN A. BAKER

SYDNEY PolyGram Australia has secured distribution rights for rooArt, the ambitious new independent label established by three Australian music industry executives for "the unilateral development of Australia's talent in the international marketplace."

Chris Murphy, manager of INXS and Jenny Morris, and Sebastian Chase, former manager of Dragon and head of Chase Records, join Justin van Stom to form the driving force behind the imprint, which has announced its debut with "Youngblood," a lavish compilation album featuring 12 young, unknown bands.

Five of these bands—Tall Tales & True, the Hummingbirds, the Trilobites, Martha's Vineyard, and Crash Politics—will release their own albums on rooArt before the end of the year.

The label launch comes at a time when Australian music is enjoying unprecedented international prominence. In recent times there have been six Australian albums on the Billboard charts; INXS' "Kick" achieved almost 6 million global sales.

For PolyGram, the prestigious pedigree of the new label gives the company a chance to make up lost

(Continued on page 83)

U.K. Label, Supplier Launch Line Of Low-Cost 2-Track Music Vids

LONDON A new series of 2-track music videos selling for \$3.40 each has been launched here by indie label Wienerworld and sell-through pioneer Video Collection in association with Pepsi-Cola. Pepsi's brand name and advertising will appear on each package, and the company is also involved in marketing and promoting the product, which is said to be the cheapest music video ever. Wienerworld says the series can fill the market gap left by declining vinyl singles sales and will compete with the more expensive CD video product to be launched here this fall.

NICK ROBERTSHAW

IFPI Seizes Bootleg Tapes In Germany

HAMBURG, West Germany IFPI investigators have seized bootleg tapes worth \$14,000 at a record-swap meet in Dortmund. Police and members of EMI Electrola's staff also participated in the raid on an alleged pirate operator who is well-known to West German authorities. The organizers of the record swap and the dealers involved in it reportedly agreed to the action, saying such events are intended for collectors of rare recordings, not for those who purvey illicit product.

WOLFGANG SPAHR

Ex-Sex Pistol Performs At Soviet Fest

LONDON John Lydon, formerly Johnny Rotten of the Sex Pistols, played to an audience of about 130,000 people at the Tallinn Amphitheater in Estonia during what is said to be the U.S.S.R.'s largest international rock festival ever. Big Country and guitarist Steve Hackett also performed, but no U.S. artists took part. Helsinki, Finland's Radio One co-sponsored the event.

NIGEL HUNTER

Dutch Mull Crackdown On Vid Pirates

AMSTERDAM Dutch Justice Minister Frits Korthals Altes has presented to Parliament a bill that would raise the maximum penalty for video piracy from six months imprisonment and \$47,500 in fines to two years in jail and \$120,000 in fines. The measure could take effect early next year. Ironically, the video-piracy level here has declined from a mid-'80s peak of 75% to about 25% now. The Dutch Anti-Video Piracy Federation, which is lobbying for the changes, says the level could drop to 10% if the bill is approved.

WILLEM HOOS

Radio One Programming All Shook Up

LONDON The biggest shake-up in Radio One's history will come into effect in October when the BBC national pop channel will launch 46 hours of new programming on evenings and weekends. More attention to album and CD buyers and specially recorded sessions from new artists are promised, and weekends will see increases in reggae coverage and a new three-hour program of U.S. rock and contemporary album tracks. The changes will bring Radio One, which recently switched to FM, into head-on competition with Virgin's recently launched Radio FM satellite service on the commercial network.

EDWIN RIDDELL

Malaysia Bans Acts From Radio/TV Net

KUALA LUMPUR, Malaysia Local rock acts the Search and Left-handed have been banned from Radio Television Malaysia. Members of the former are awaiting retrial on drug convictions, while members of the latter refused to comply with RTM regulations on dress and hair length. Government Information Minister Mohamed Rahmat says RTM will not tolerate such actions and has warned local acts to propagate Asian values rather than emulate Western artists.

CHRISTIE LEO

Brit Adam Faith To Star In Musical Play

LONDON Adam Faith, a U.K. pop star of the '60s, will make his musical stage debut as the title character in "Budgie" at the Cambridge Theater here Oct. 18. Faith is re-creating his British TV role in the play. Anita Dobson will co-star. The musical's book was written by Keith Waterhouse and Willis Hall. The music is by Mort Shuman, the lyrics by Don Black. A Shuman & Black song from the show, "In One Of My Weaker Moments," sung by Dobson, was set to be released here by MCA Sept. 19.

NIGEL HUNTER

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Artists, Composers Threaten To Boycott Casio Dutch Unions Protest DAT Plans

BY WILLEM HOOS

AMSTERDAM, the Netherlands Dutch composers' union NTB and artists' union FNV have launched a campaign to prevent the sale here of DAT recorders made by the Japanese company Casio. The move is in response to a \$100,000 marketing push for the machines, which began at the Firato electronics fair here in August.

Casio's Dutch importer, EMP Benelux, has taken out full-page advertisements in most Dutch national newspapers announcing the availability of the DA/I recorder, on sale with adapter for around \$1,555.

EMP describes reaction at the Firato event as "fantastic" and predicts other manufacturers may soon bring DAT hardware to market in Holland. Philips, Sony, and other major companies are not yet actively selling DAT machines in Europe.

In an open letter to EMP Benelux, the two unions say they are opposed to the Casio recorder because of its capacity to generate unlimited master-quality copies from a CD source.

Copies of the letter have been sent to the International Federation of Musicians in Zurich, Switzerland and the International Actors' Federation in London, and the two Dutch unions warn they will press for an international campaign against Casio if the company does not heed them. FNV spokesman Willem Wanrooy notes that much of Casio's business derives from musical instrument sales and says union members could be asked to boycott the company's equipment.

The FNV, which has 1,500 members and in the music industry 2,600 more working in the broadcast and film sectors, says it is not opposed to DAT as such, any more than it is opposed to steam engines or jet planes, but that employment opportunities for musicians would suffer if consumers were able to make unlimited copies.

Leo Boudewijns, general secretary of the Dutch IFPI branch NVPI, says the organization fully supports the unions' campaign. With an apparent tacit agreement in place among manufacturers to handle DAT in low-key fashion pending resolution of the differences be-

tween the hardware and software industries, any breaking of ranks by Casio could prove "disastrous," he says, adding, "Without the cooperation of the software industry, DAT will be a stillborn child."

EMP Benelux sales manager

Recorders get \$100,000 push

Joost Verhoeven says he has not yet received the unions' letter and cannot comment on its contents. Though prepared to meet with union representatives, the company would not necessarily stop market-

ing the Casio recorder, he says, adding, "You cannot make indefinite copies with the machine anyway. The unions do not know what they are talking about."

Confusion over the DA/I's exact copying capabilities is in part due to the fact that at the last minute it was withdrawn from open display at the Firato show, though accompanying literature was available.

At the event, only the Technics SCD1000 and portable SCMDI machines were shown by the company's importer, Haagtechno. The latter says it has no immediate plans to market the recorders and has not yet set a retail price for them.

Mobbed Elton John Auction Raises \$8 Mil In London

BY NICK ROBERTSHAW

LONDON Almost \$2 million was raised in the first session of a four-day sale of Elton John's possessions at Sotheby's auction rooms here Sept. 6. The artist's jewelry fetched \$1.25 million and his stage costumes and other memorabilia, some \$707,000. Overall, the auction of nearly 2,000 lots earned about \$8.5 million.

Crash barriers and police were needed to control the 2,000 first-day bidders, many dressed as outlandishly as John himself. But on subsequent days the atmosphere quieted as it became apparent that the artist, reportedly ridding his U.K. mansion of everything except pictures and a piano in order to "grow old with dignity," would not put in a personal appearance. He was in Miami, preparing for a concert tour.

Among the leading bidders were Jimmy Velvet, who plans Superstar Hall of Fame cafes in Nashville and other U.S. cities, and the Hard Rock restaurant chain, which augmented its already considerable collection of rock memorabilia by purchasing a pink Eiffel Tower hat and a gold disk of the album, "Captain Fantastic And The Brown Dirt Cowboy."

Some items earned many times their expected price: Producer Gus

Dudgeon paid \$4,950 for a blue denim cushion predicted to sell for \$170, and a 1939 Wurlitzer jukebox went for \$29,500, three times its estimated value. The giant Fiberglas boots worn by John in the movie "Tommy," which were expected to earn \$3,000, went for \$20,300 to Stephen Griggs, whose company manufactures the "Doc Marten" boots on which they were modeled, and will be used for promotion campaigns.

John, who says his home had become "an overstuffed warehouse," later expressed delight with the outcome of the auction. The sale of pop memorabilia has become big business here since Sotheby's pioneered the first such auction in 1981. The company now runs three sales annually and other auctioneers have followed suit. Some critics say the poor quality of some lots degrades the trade, but Sotheby's department head Hilary Kay notes: "I always leave 10 years between someone's first record and including them in a sale. They must have been innovative and influential in rock."

Prices can be unpredictable, however, and some items fail to reach their reserve. At the John auction, for instance, a set of seven lithographs by John Lennon, titled "Bag One," failed to attract any bids.

AUSSIE ROOART GETS POLYGRAM DISTRIBUTION

(Continued from page 80)

ground in the area of domestic Australian talent, where it is seen as considerably underrepresented. PolyGram managing director Michael Smellie sees the link as an opportunity to "pursue a commitment to developing and nurturing new Australian music" and admits that a stable of viable local acts is a company priority.

The label has projected a strong visual aesthetic from its first press release and seems set to provide sympathetic aid to left-field acts with likely appeal outside Australia.

"The choice of acts is totally subjective," says Chase. "We're about selecting individual talents and then applying marketing and development

skill."

In essence, rooArt sees itself as a young Elektra, Island, or Chrysalis, with a strong emphasis on artistic integrity and long-term act development.

Says van Stom: "We aim to build a bridge between Australia and the rest of the world. We're an international label based in Sydney."

The involvement of Murphy gives young bands a considerable advantage; Murphy received international kudos as the architect of INXS' global success. His MMA Management and MMA Music group has offices in the U.S. and a wide network of affiliated organizations.

A BILLBOARD SPOTLIGHT

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BY FRED BRONSON

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'Dirty Dancing,' 'Sports' Get CRIA Diamonds

OTTAWA It took a long time, but Huey Lewis & the News have finally joined the exclusive Canadian diamond club.

According to the Canadian Recording Industry Assn., the group's "Sports" album has churned past the 1-million-unit sales mark in Canada. Lewis & the News are touring Canada to promote "Small World," currently in the Canadian top 10.

Also surpassing the vaunted 1 million mark was the steadily selling "Dirty Dancing" soundtrack, the first in recent memory to go diamond in Canada. Still front raked in many stores, the album shows no signs of dying now that the movie has been released on home video.

Also noteworthy is the fact that eight of the 24 CRIA certifications in August involved multiplatinum honors. For the most part this year, multiplatinum recordings have been in short supply; in some cases, even albums that seem to be hits aren't proving durable.

Not so Def Leppard's "Hysteria," which now has gone past the 700,000 mark to become the band's best seller in Canada. It and "Pyromania" were certified six times platinum in August by CRIA, although both had actually qualified a month earlier.

"Faith" by George Michael, who toured eastern Canada for a brief time in late August, went six times platinum for 600,000 sales in the market.

Going double and triple platinum in August was Rick Astley's "Whenever You Need Somebody." His "Together Forever" single is the second single from the album to be certified gold; CRIA certified it in August.

If the good news was the plethora of multiplatinum achievers, the bad news for the Canadian business continues to be the drought in certified albums for domestic artists. Only one Canadian album, "Merci Felix," a tribute to the late Felix Leclerc by Johanne Blouin, is among the August certifications. It went platinum, as did "Open Up And Say Ahh!" by Poison, "Roll With It" by Steve Winwood, "Let It Loose" by Gloria Estefan & Miami Sound Machine, "Stronger Than Pride" by Sade, "Guitar Town" by Steve Earle, and "Long Cold Winter" by Cinderella.

The Winwood album was also certified gold in August, although CRIA noted it had qualified a month earlier for the honor. Also hitting the 50,000-plus sales mark were "Non-Stop" by Julio Iglesias, "Tougher Than Leather" by Run-D.M.C., "La Machine A Danser" by La Compagnie Creole, "Gipsy Kings" by Gipsy Kings, "Man Of Colours" by Icehouse, "Wide Awake In Dreamland" by Pat Benatar, and "Sur La Mer" by the Moody Blues. **KIRK LAPOINTE**

Island Artist Ready To Cash In Slowly

BY KIRK LAPOINTE

OTTAWA If you're a Canadian programmer, you've probably got one of Andrew Cash's songs on your playlist or chart. If you're a European programmer, he's one of those left-field artists whom you're thinking about giving a shot. If you're a U.S. programmer, you've probably listened and passed him by.

The first Island Records signing from Canada in recent history, Cash's "Time And Place" was issued with mild fanfare earlier this year and has succeeded in modest terms at home and abroad except in the U.S. where it really didn't get out of the gate.

Like so many debut Canadian artists, Cash has found the international leap far too challenging at this stage. In recognition of this fact, his label has committed itself to a long term of artist development for Cash. There is a silver lining in this for Cash, Island, and the Canadian

industry in general.

No longer are labels trying to roll for the big number right off the bat. Instead, they are patiently playing the game. Burned so often in the past with artists that seemed sure-fire, the Canadian industry has in the last year accepted a go-slower approach with the likes of Cash, Blue Rodeo, k.d. lang, and others. All are acclaimed at home and abroad, but none is seeking a home run in the first trip to the plate in the big leagues.

"From Chris Blackwell on down," Cash says of Island's chief and his team, "they've been trying to instill patience. I mean, I'm a lot more anxious than they seem to be. They look to me as a career artist."

It has been a big jump already for Cash, a singer/songwriter in his 20s who for years fronted L'Estranger, one of Toronto's best new music ensembles. He ducked out to go solo and found the rewards were greater but the pressure just as great.

His nasal, American-edged voice

caught the attention of Island Canada president Lee Silversides, who had been given the go-ahead to recruit domestic artists for the label internationally. Cash was brought aboard, and while many concede that his debut album shows a developing talent, there's also talk of Cash making a major splash one day.

Primarily, his music alone could get him there, but he also has a sharp lyrical approach that reflects his articulateness and solid thinking away from the stage.

"Part of the reason I left the band was that I wanted to express myself without going through a committee," he says. "I see rock'n'roll as having a unique place in society and I want to address that in my work. At a time when kids can't hold on to anything else, when they're being told to conform, rock offers a forum for presenting ideas."

Cash adds, "The idea of rebelling against your parents isn't cool anymore. But rock allows you to come

to terms with what it means to become a person in this consumer society."

What Cash doesn't like is the idea of rock being safe. He in no way advocates violence, but his music is very much about struggle and emotional changes. Even so, he knows the music can't afford to be reckless: "There has to be focus to it, because the way records are released in such large numbers to a market, you really can't be all over the place. Your message must be clear."

That's why many will be looking to Cash's second album. With "Time And Place" making a reasonable start in Canada, Cash now has something on which to build.

He may not emerge as the Canadian sage of the '90s and his music may not trample the stars, but a betting man would jot down his name for safe keeping and be ready when he next comes along.

MAPLE BRIEFS

NOT SURPRISINGLY, Communications Minister Flora MacDonald has played down the significance of a federal study that claims that free trade with the U.S. could have serious repercussions for the Canadian record business (Billboard, Sept. 17). MacDonald says the 1987 study was done before culture was excluded from the trade deal with the U.S. and that Canada will still have a right to assist the record industry through grants and subsidies. The elimination of tariffs was scheduled to take place under the General Agreement on Tariffs and Trade

anyway, but there are new worries in the industry that the government wasn't forthcoming during negotiations about possible effects of the trade deal on Canada.

MUCHMUSIC NETWORK has introduced a country music show, "Outlaws And Heroes," airing Tuesdays. A mixture of such newcomers as k.d. lang, Lyle Lovett, and Steve Earle are played with the likes of Willie Nelson and Johnny Cash. Jo Bergmann, VP of Warner Home Video, perhaps out of courtesy, perhaps seriously, noted in a recent interview at MuchMusic that her office tunes to the Canadian music-video service, not MTV.

LOVERBOY BASSIST Scott Smith, in a separate while the future of the Vancouver, British Columbia band remains in doubt, now works at CFOX-FM as the all-night DJ.

COUNTRY ARTIST George Fox, widely seen as country's best male vocalist in Canada in some time, has gone to Balmur Ltd. for management. The Toronto firm, which manages Anne Murray and Frank Mills, hasn't taken on a new artist in nearly a decade.

ALTHOUGH THEIR complaints are only minor in nature, some record firms have been experiencing a supply shortage due to the enormous consolidation of the country's manufacturing in the hands of Cinnam Ltd. The closure of the CBS Toronto-area plant has meant a lag in supply to some firms; however, it's nothing critical and should straighten itself out shortly.

BARNEY BENTALL, whose "Something To Live For" has taken hold as one of the strongest Canadian singles of the year, will see his "Barney Bentall & The Legendary Hearts" debut released in the U.S. shortly after New Year's Day. Bentall's release is one of a couple of handful of Canadian albums now vying for limited airtime and shelf space in the market. Also out and catching fire are albums by Colin James, the Northern Pikes, Rita MacNeil, k.d. lang, Honeymoon Suite, Frozen Ghost, Corey Hart, Ian Thomas, and Glass Tiger. Still moving along are releases by Blvd., Andrew Cash, and Doug and the Slugs, among many others. This may be the biggest glut of good Canadian material in a long time.

Maple Briefs features short items on the Canadian music industry. Submit information to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Concert Security Rapped Inquest Follows Youth's Death

OTTAWA Concert Productions International Limited, the country's largest promoter, has promised to beef up security and increase communications with police in the wake of charges that it doesn't adequately inhibit drug use at its shows.

CPI president Michael Cohl, whose organization was criticized by police during a recent Toronto coroner's inquest into the death of a 14-year-old Toronto boy, says he hopes to set drug-control standards that could be implemented at concerts across Canada.

The inquest featured testimony by Toronto police that bikers were routinely hired by CPI and other promoters to serve as security guards at shows. The inquest was prompted by the drowning death of the teenager following a Pink Floyd show in Toronto at which the youth took LSD. The inquest recommended tougher security clearances for security staff at shows.

Cohl met North York Mayor Mel Lastman on Aug. 30 to discuss the matter and said he thinks "there are

several ways to slowly but surely get things moving."

CPI lawyer Ken Crofoot told the inquest that police had never informed the company of the activities of its security staff. He insisted that CPI will do everything it can to ensure that "proper people" are used for concert security.

The high-profile inquest focused public attention on the concert business, especially on the caliber of people hired to provide security at shows. The inquest was told that police generally take a back seat at concerts in terms of security because they don't want to anger fans. At the same time, however, concert promoters were criticized for using what authorities termed lax standards when hiring security personnel, for not providing training, and for practically condoning drug use at shows. The Ontario solicitor general has even hinted that she may ban minors from attending concerts, although she has not repeated the threat in recent weeks.

KIRK LAPOINTE

Canada's BBM Releases Stats On Radio Standings

OTTAWA Among radio stations in the Toronto area, CHUM-FM leads the way in audience size, CFRB-AM leads in hours tuned, and CKFM-FM continues its downward slide, according to summer ratings results from the BBM Bureau of Measurement.

The survey also indicates steady improvement at hard-rocking CILQ-FM and pop-rock outlet CFNY-FM, which has undergone some playlist fine-tuning in recent weeks.

The survey shows that CHUM-FM's soft rock sound attracted 1 million listeners with an 8.2 share of hours tuned. The light rock

sound of CFRB, meanwhile, garnered 879,400 listeners and a commanding 12.2 share.

CKFM-FM's soft rock format lost 150,000 listeners in the past year for a total of 511,000 and a 4.1 share in this survey.

Other listener and hours-tuned results in the survey:

- CILQ-FM: 790,100, 7.4 share.
- CHFI-FM (soft rock): 617,400, 7.9 share.
- CJCL (light rock): 565,200, 7.7 share.
- CFTR-AM (contemporary hits): 930,300, 6.6 share.
- CBL-AM (news/talk): 657,800, 5.6 share.

HITS

of the

WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 9/17/88

This Week	Last Week	SINGLES
1	1	GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
2	5	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
3	4	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
4	NEW	I QUIT BROS CBS
5	2	THE HARDER I TRY BROTHER BEYOND PARLOPHONE
6	21	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS
7	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
8	8	THE RACE YELLO MERCURY/PHONOGRAM
9	6	MEGABLAST/DON'T MAKE ME WAIT BOMB THE BASS MISTER-RO/MUTE
10	15	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
11	7	MY LOVE JULIO IGLESIAS FEATURING STEVIE WONDER CBS
12	13	RUSH HOUR JANE WIEDLIN MANHATTAN/EMI
13	37	NOTHING CAN DIVIDE US JASON DONOVAN PWL
14	19	I'M GONNA BE THE PROCLAIMERS CHRYSALIS
15	16	ANOTHER PART OF ME MICHAEL JACKSON EPIC
16	10	HANDS TO HEAVEN BREATHE SIREN/VIRGIN
17	20	EASY THE COMMODORES MOTOWN
18	9	THE LOCO-MOTION KYLIE MINOGUE PWL
19	11	TOUCHY! A-HA WARNER BROS.
20	31	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN
21	12	HEAVEN IN MY HANDS LEVEL 42 POLYDOR
22	36	SHAKE YOUR THANG (IT'S YOUR THING) SALT-N-PEPA FEATURING EU FFR/LONDON
23	23	EVERY GIRL AND BOY SPAGNA CBS
24	14	I NEED YOU B.V.S.M.P. DEBUT/PASSION
25	33	STOP THIS CRAZY THING COLDCUT FEATURING JUNIOR REID AHEAD OF OUR TIME/BIG LIFE
26	28	TEARS RUN RINGS MARC ALMOND PARLOPHONE
27	25	HE AIN'T HEAVY, HE'S MY BROTHER BILL MEDLEY SCOTTI BROS
28	26	MAKE ME LAUGH ANTHRAX ISLAND
29	NEW	RIDING ON A TRAIN THE PASADENAS CBS
30	24	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN
31	18	FIND MY LOVE FAIRGROUND ATTRACTION RCA
32	17	GOOD TRADITION TANITA TIKARAM WEA
33	27	WHERE DID I GO WRONG UB40 DEPIINTERNATIONAL
34	22	YOU CAME KIM WILDE MCA
35	30	RUNNING ALL OVER THE WORLD STATUS QUO VERTIGO/PHONOGRAM
36	NEW	WAY BEHIND ME THE PRIMITIVES LAZY/RCA
37	NEW	REVOLUTION BABY TRANSVISION VAMP MCA
38	29	SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON GEFFEN
39	NEW	WORLD WITHOUT YOU BELINDA CARLISLE VIRGIN
40	NEW	STALEMATE MAC BAND MCA
1	1	ALBUMS
2	NEW	KYLIE MINOGUE KYLIE—THE ALBUM PWL
3	4	THE SMITHS RANK ROUGH TRADE
4	NEW	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM
5	5	METALLICA ... AND JUSTICE FOR ALL VERTIGO/PHONOGRAM
6	3	VARIOUS RAP TRAX STYLUS
7	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	6	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
9	7	MICHAEL JACKSON BAD EPIC
10	14	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM
11	14	BROS PUSH CBS
12	9	VARIOUS THE GREATEST EVER ROCK 'N' ROLL STYLUS
13	NEW	EUROPE OUT OF THIS WORLD EPIC
14	8	EAGLES BEST OF EAGLES ASYLUM
15	NEW	FIELDS OF THE NEPHILIM THE NEPHILIM SITUATION TWO
16	18	WOMACK & WOMACK CONSCIENCE 4TH & B'WAY/ISLAND
17	11	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
18	15	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN
19	12	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
20	NEW	MICA PARIS SO GOOD 4TH & B'WAY/ISLAND
21	NEW	SIOUXSIE & THE BANSHEES PEEPSHOW WONDERLAND/POLYDOR
22	16	GEORGE BENSON TWICE THE LOVE WARNER BROS.
23	17	INXS KICK MERCURY/PHONOGRAM
24	22	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
25	25	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE INTERNATIONAL
26	13	PRINCE & THE NEW POWER GENERATION PURPLE RAIN (ORIGINAL SOUNDTRACK) WARNER BROS.
27	21	VARIOUS HITS 8 CBS/WEA/BMG
28	23	JELLYBEAN ROCKS THE HOUSE! CHRYSALIS
29	19	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
30	24	DEF LEPPARD HYSTERIA BLUDGEON RIFF/PHONOGRAM
31	20	ROBBIE ROBERTSON ROBBIE ROBERTSON GEFFEN
32	26	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY/PHONOGRAM
33	28	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
34	29	WHITNEY HOUSTON WHITNEY ARISTA
35	39	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
36	36	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON
37	31	PRINCE LOVESEXY PAISLEY PARK
38	33	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
39	37	JULIO IGLESIAS NON STOP CBS
40	32	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
41	32	ALEXANDER O'NEAL HEARSAY TABU

CANADA (Courtesy The Record) As of 9/19/88

SINGLES		
1	2	SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL
2	3	HANDS TO HEAVEN BREATHE VIRGIN/A&M
3	4	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
4	1	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
5	5	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
6	6	POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
7	7	FAST CAR TRACY CHAPMAN ELEKTRA/WEA
8	8	MONKEY GEORGE MICHAEL COLUMBIA/CBS
9	10	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
10	9	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
11	11	LOST IN YOU ROD STEWART WARNER BROS./WEA
12	16	RAG DOLL AEROSMITH GEFFEN/WEA
13	13	DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL
14	12	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM
15	18	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
16	15	1-2-3 GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
17	14	THE FLAME CHEAP TRICK EPIC/CBS
18	17	PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE JIVE/BMG
19	NEW	SWEET CHILD O' MINE GUNS N' ROSES GEFFEN/WEA
20	20	SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS
1	2	ALBUMS
2	1	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	3	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
4	4	INXS KICK ATLANTIC/WEA
5	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
6	6	ROD STEWART OUT OF ORDER WARNER BROS./WEA
7	7	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
8	9	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
9	8	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFFEN/WEA
10	10	ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
11	12	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
12	13	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
13	11	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA
14	20	ELTON JOHN REG STRIKES BACK MCA/MCA
15	15	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
16	14	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
17	16	AEROSMITH PERMANENT VACATION GEFFEN/WEA
18	16	CINDERELLA LONG COLD WINTER MERCURY/POLYGRAM
19	18	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
20	17	CHEAP TRICK LAP OF LUXURY EPIC/CBS
21	17	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 9/12/88

SINGLES		
1	1	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
2	6	MACHO MACHO RAINHARD FENDRICH ARIOLA
3	3	THE LOCO-MOTION KYLIE MINOGUE PWL
4	4	IN THE AIR TONIGHT (REMIX 88) PHIL COLLINS VIRGIN UK
5	2	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
6	5	YOU CAME KIM WILDE MCA
7	7	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
8	16	DER BLONDE HANS HANNES KROEGER HANSA
9	8	THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN ITALO HEAT
10	NEW	DR. STEIN HELLOWEEN NOISE
11	10	ANOTHER PART OF ME MICHAEL JACKSON EPIC
12	9	PUSH IT SALT-N-PEPA METRONOME
13	15	WIENER BLUT FALCO TELDEC
14	13	SUPERFLY GUY S-EXPRESS RHYTHM KING
15	11	IM NIN'ALU OFRA HAZA TELDEC
16	12	DIRTY DIANA MICHAEL JACKSON EPIC
17	NEW	FORTSETZUNG FOLGT ... BAP EMI
18	14	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
19	NEW	JUST FOR YOU MIXED EMOTIONS ELECTROLA
20	NEW	TOUCHY A-HA WARNER BROS.
1	1	ALBUMS
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	NEW	MICHAEL JACKSON BAD EPIC
4	3	BAP DA CAPO EMI
5	5	HERBERT GROENEMEYER OE EMI
6	4	EROS RAMAZZOTTI MUSICA E' DDD
7	7	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
8	9	OFRA HAZA SHADAY TELDEC
9	8	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
10	14	KYLIE MINOGUE KYLIE PWL
11	10	KIM WILDE CLOSE MCA
12	6	EUROPE OUT OF THIS WORLD EPIC
13	15	MICHAEL JACKSON THRILLER EPIC
14	12	MIDNIGHT OIL DIESEL AND DUST CBS
15	16	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
16	13	SADE STRONGER THAN PRIDE EPIC
17	NEW	FAT BOYS COMING BACK HARD AGAIN POLYDOR-DGG
18	NEW	KOOL & THE GANG EVERYTHING METRONOME
19	11	PRINCE LOVESEXY PAISLEY PARK
20	19	SOUNDTRACK MORE DIRTY DANCING RCA
21	19	STEVE WINWOOD ROLL WITH IT VIRGIN

JAPAN (Courtesy Music Labo) As of 9/12/88

SINGLES		
1	1	DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNYS
2	2	MUGON ... IROTTPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
3	3	CECILL YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU
4	4	ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU
5	9	SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK
6	7	MERMAID MIHO NAKAYAMA KING/VARNING P
7	8	KATTKOTSUKANINE TOSHIHIKO TAHARA PONY CANYON/JOHNNYS
8	NEW	KOME KOME WAR KOME KOME CLUB CBS/SONY/TM
9	NEW	KANOJO TO TIP ON DUO MIKI IMAI FOR LIFE/NTV M/GIEI
10	6	LACE NO CARDIGAN KAORI SAKAGAMI TOSHIBA/EMI/FUJI/PACIFIC/NICHION
1	NEW	ALBUMS
2	NEW	KYOSUKE HIMURO FLOWERS FOR ALGERNON TOSHIBA/EMI
3	2	YUTAKA OZAKI GAIROJU MOTHER AND CHILDREN
4	2	THE RC SUCCESSION COVERS KITTY
5	4	YOKO OGINOME CD RIDER VICTOR
6	3	HIKARU GENJI HI PONY/CANYON
7	5	REBECCA OLIVE CBS/SONY
8	6	AKINA NAKAMORI FEMME FATALE WARNER/PIONEER
9	4	RYO ASUKA SCENE PONY CANYON
10	7	KEISUKE KUWATA KEISUKE KUWATA VICTOR
11	NEW	EUROPE OUT OF THIS WORLD VICTOR

MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/17/88

HOT 100 SINGLES		
1	2	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
2	1	THE LOCO-MOTION KYLIE MINOGUE PWL
3	3	YOU CAME KIM WILDE MCA
4	4	NUIT DE FOLIE DEBUT DE SOIREE CBS
5	NEW	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
6	8	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
7	7	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
8	6	IM NIN'ALU OFRA HAZA HED ARZI/GLOBESTYLE
9	9	THE HARDER I TRY BROTHER BEYOND PARLOPHONE
10	5	THE TWIST (YO, TWIST!) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
11	NEW	MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG
12	11	EST-CE QUE TU VIENS POUR LE VACANCES? DAVID JONATHAN PATHE MARCONI
13	10	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
14	18	MARYLIN & JOHN VANESSA PARADIS POLYDOR
15	NEW	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
16	12	DIRTY DIANA MICHAEL JACKSON EPIC
17	NEW	ANOTHER PART OF ME MICHAEL JACKSON EPIC
18	16	PUSH IT SALT-N-PEPA FFR/LONDON
19	17	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
20	15	GIMME HOPE JO'ANNA EDDY GRANT ICE
1	2	HOT 100 ALBUMS
2	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	MICHAEL JACKSON BAD EPIC
4	4	KYLIE MINOGUE KYLIE—THE ALBUM PWL
5	5	SOUNDTRACK DIRTY DANCING RCA
6	8	SADE STRONGER THAN PRIDE CBS
7	7	EUROPE OUT OF THIS WORLD EPIC
8	6	EROS RAMAZZOTTI MUSICA E' DDD
9	9	FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA/BMG
10	13	SOUNDTRACK LE GRAND BLEU VIRGIN
11	12	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
12	10	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
13	15	GEORGE MICHAEL FAITH EPIC
14	20	MIDNIGHT OIL DIESEL AND DUST CBS
15	14	STING ... NOTHING LIKE THE SUN A&M
16	11	MICHAEL JACKSON THRILLER EPIC
17	18	INXS KICK MERCURY
18	19	KIM WILDE CLOSE MCA
19	17	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
20	NEW	BAP DA CAPO EMI

AUSTRALIA (Courtesy Australian Music Report) As of 9/19/88

SINGLES		
1	2	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
2	3	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
3	1	PERFECT FAIRGROUND ATTRACTION RCA
4	6	ALL FIRED UP PAT BENATAR CHRYSALIS
5	5	DON'T BE CRUEL CHEAP TRICK EPIC
6	4	AGE OF REASON JOHN FARNHAM WHEATLEY
7	10	PUSH IT SALT-N-PEPA LONDON
8	7	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
9	19	THAT'S WHEN I THINK OF YOU 1927 WEA
10	9	DUKE OF EARL THE DUKES OF EARLWOOD FEATURING ARMONDO HURLEY SAFO
11	11	WILD WORLD MAXI PRIEST VIRGIN
12	16	THEME FROM S-EXPRESS S-EXPRESS POSSUM
13	12	WANNA BE UP THE CHANTOOZIES MUSHROOM
14	8	HOLE IN MY HEART CYNDI LAUPER EPIC
15	17	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
16	15	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
17	13	MONKEY GEORGE MICHAEL EPIC
18	18	NOTHIN' BUT A GOOD TIME POISON LIBERATION
19	NEW	THE PERFECT DAY FISCHER Z RCA
20	14	I LOVE YOU NOTHING BROS CBS
1	1	ALBUMS
2	2	JOHN FARNHAM AGE OF REASON WHEATLEY
3	2	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
4	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	5	KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
6	6	BROS PUSH CBS
7	4	TV SOUNDTRACK TOUR OF DUTY 2 CBS
8	7	ROBERT PALMER HEAVY NOVA EMI
9	NEW	VARIOUS 88 THE WINNERS WEA
10	9	CHANTOOZIES CHANTOOZIES MUSHROOM
11	12	INXS KICK WEA
12	13	POISON OPEN UP AND SAY ... AH! LIBERATION
13	8	SOUNDTRACK TOUR OF DUTY CBS
14	15	FAIRGROUND ATTRACTION FIRST OF A MILLION KISSES RCA
15	10	PIG BIG BONK WHITE
16	20	JOAN ARMATRADING THE SHOUTING STAGE A&M
17	11	BANANARAMA WOW! LIBERATION
18	NEW	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
19	14	VARIOUS ARTISTS VIDEO HITS 1 CBS
20	NEW	TONI CHILDS UNION A&M
21	19	CHEAP TRICK LAP OF LUXURY EPIC

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/17/88

SINGLES		
1	1	STOP SAM BROWN A&M
2	2	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M/MCA
3	4	WONDERFUL TONIGHT ERIC CLAPTON POLYDOR
4	5	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
5	7	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
6	3	TRIBUTE THE PASADENAS CBS
7	NEW	THE LOCO-MOTION KYLIE MINOGUE INJECTION
8	6	IS SHE REALLY GOING OUT JOE JACKSON A&M
9	10	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
10	NEW	HEAVEN IN MY HANDS LEVEL 42 POLYDOR
1	1	ALBUMS
2	3	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
3	2	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY
4	6	KOOS ALBERTS HET LEVEN GAAT DOOR CNR
5	7	SAM BROWN STOP A&M
6	5	JOE JACKSON LIVE 1980/1986 A&M
7	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
8	10	VARIOUS DANCE CLASSICS 3 ARCADE
9	NEW	EUROPE OUT OF THIS WORLD CBS
10	8	VARIOUS CIAO ITALIA EVA
11	8	INXS KICK MERCURY

INXS Tops MTV Awards

LOS ANGELES INXS was the big winner at the MTV Video Music Awards Sept. 7 at the Universal Amphitheatre. The Australian rockers took five statuettes, including the top prize for video of the year.

The 2½-hour television show, produced by Dick Clark Productions, was seen on MTV; an edited version will be syndicated to broad-

cast television by Viacom International.

All-live performances by Guns N' Roses and Crowded House highlighted the show; other acts appearing live on stage were Aerosmith, Cher, Depeche Mode, the Fat Boys, and Rod Stewart. (Photo: Attila Csupo)



Meaty, Beaty, Big & Bouncy. The Fat Boys performed onstage at the awards show and expressed their enthusiasm for the evening in this backstage shot.



Numero Uno. Los Lobos' "La Bamba" took the award for best video from a film.



Two Browns, One Clown. Clockwise from top are MTV video jock Julie Brown, recording artist/actress Julie Brown, and gonzo comedian Sam Kinison.



An XS Of Riches. Australian rock band INXS swept up on awards night, taking home five prizes, including best video.



A Pair Of Winners. Barry Lather (left photo) poses with the spaceman statuette he captured for best choreography for his work on Janet Jackson's "Pleasure Principle" video. Above, best female video award winner Suzanne Vega shares the moment with award presenter Robert Downey Jr.



Rappers & Rockers. D.J. Jazzy Jeff and the Fresh Prince (photo at right) pose backstage after the Prince pulled off his award presentation stint. Above, veteran rockers Aerosmith cool down after their stage performance of "Dude (Looks Like A Lady)."



Oregon Depreciation Case Will Be Key Issue VSDA Plans Financial Seminars

This story was prepared by Earl Paige in Los Angeles and Mark Mehler in New York

LOS ANGELES The ongoing administrative tax appeal in Oregon and the views of other regional Internal Revenue Service offices on the sticky issue of videocassette depreciation should figure prominently in the upcoming round of financial seminars sponsored by the Video Software Dealers Assn. Once again, this much-debated and much-misunderstood issue will merit heavy attention in dealer discussions.

Accountant Harry Landsburg, a senior partner at Laventhol & Horwath and a veteran of the VSDA seminar circuit, will be running the seminars. Dates and sites have not been firmed up. The VSDA's education committee will meet in early October to set the meeting schedule and plan the agenda.

Landsburg says this round of sessions represents VSDA's most ambitious effort to date to help small and medium-sized home-video retailers get a handle on their businesses. In addition to depreciation, the seminars will offer in-depth analyses of various costs, methods of budgeting revenue, and other subjects.

The discussions will be enlivened by the controversial Oregon case (Billboard, Sept. 3), in which various depreciation methods are being questioned. The VSDA is actively participating in the administrative appeal with Laventhol's assistance.

The IRS office in Oregon is requiring that retailers depreciate all videos on a three-year straight-line basis. The VSDA believes the case is particularly important, according to one source close to its directors, because if the Oregon office does establish the straight-line formula as the only acceptable one, the IRS could conceivably make it a national policy.

Landsburg says, however, that it is highly unlikely, if not impossible, that the Oregon view would be adopted

as a national policy. But he adds that the regional case involves more than 60 video retailers who are members of the association. "The reason for the VSDA's interest in this case is its desire to support that cluster of members," he says.

In any event, Landsburg says a section of the joint House and Senate Conference Committee report on the 1986 Tax Reform Act does specify that the "income forecast method or something similar" is permitted for

Tax-law language stirs controversy

videotape. He says his firm plans are to make sure that the Oregon IRS office is aware of the particular section identifying income forecasting, which is a form of accelerated depreciation.

Meanwhile, he notes, Code Section 167 of the 1986 tax law excludes master movies and master videotapes from any form of structured accelerated depreciation, such as double-declining balance and ACRS (accelerated cost recovery system).

"The problem is that nowhere in the tax law does it specifically mention the word videocassette or refer to people who buy videocassettes from producers, namely the retailers," says Landsburg. "There is no distinction made between a master movie and a videotape. On the one hand, the code precludes accelerated depreciation of master movies; on the other hand, the law allows a form of accelerated depreciation for videos . . . All the confusion on this issue stems from tax-law language that never anticipated home video."

Retailers, relying on the advice of accountants, are employing a wide range of different depreciation formulas. Generally, the major video chains are getting more aggressive in writing off "A" titles. Blockbuster Video, for example, depreciates 50%

of hit product in the first year, 30% in the second year, and the remainder in the third year. Nonhits are depreciated on a three-year straight-line basis, according to a Blockbuster spokesman. Trans World Music, a large combo chain, employs the double-declining balance method, depreciating two-thirds of the cost of the video in the first year and the remainder over the next two years.

"It is our understanding," says a Trans World spokesman, "that this kind of accelerated depreciation method is perfectly legal."

Indeed, says Landsburg, a number of regional IRS offices have been very liberal in their interpretation of the video depreciation regulations. Some offices, he adds, have advised retailers that it is OK to expense videocassettes.

The VSDA recently surveyed its members on their depreciation approaches, and Landsburg says that when those retailers who have received opinions from local IRS offices send them back to the association, "we'll have a better idea of what is going on around the country . . . We are not advocating one national policy, just [an acknowledgement on the part of the IRS] that the industry needs some form of accelerated depreciation which is tied to the economic useful life of the product. Whether it's double-declining balance or whatever, it has [to make sense] for individual retailers' business."

Meanwhile, other areas of discussion at the VSDA seminar series will include means of budgeting revenue and accounting for the myriad costs of selling videocassettes.

Landsburg will also be downplaying the necessity of having copy depth. "The total number of copies has to do with your perception of how much demand there will be and how quickly you have to meet that demand," he explains. "While number of copies may relate to more demand, it is yet to be proven that it actually creates more demand."

Malrite's 2nd-Quarter Net Drops But TV/Radio Co.'s Revenue Is Up

NEW YORK Malrite Communications Group Inc., a radio and television station operator, has reported a net loss of \$365,000 in the second quarter ended June 30. This compares with a \$410,000 loss in last year's second quarter.

Revenues for the quarter were \$35.9 million, an increase over last

year's \$31.6 million.

For the six months, the company lost \$4 million, compared with a \$4.7 million loss in the first half of 1987. This year's figure includes a \$399,000 extraordinary gain.

Revenues for the first half of 1988 were \$62.9 million, up from \$54.8 million in 1987.

National Video Shareholders Approve Sale Of Franchises

NEW YORK Shareholders at National Video Inc.'s annual meeting Sept. 7 approved the sale of the company's franchise division and a change in the company's name from National Video to Rentrak Corp.

The sale of the franchise operation to West Coast Video Holdings Inc. is pursuant to the asset purchase and sale agreement executed on June 24. The name change will not be effective until the sale is completed, National Video says.

The \$3 million deal has drawn the ire of dozens of National Video franchisees, who believe the par-

ent company's plan to distribute pay-per-transaction videos to outside retailers will devalue their franchises (Billboard, Aug. 6).

A West Coast Video spokesman, however, says that no lawsuits had been filed regarding the merger as of Sept. 9 and that the two retail chains expect to complete the transaction in about two weeks.

In another move, a majority of National shareholders at the annual meeting voted to amend the bylaws to fix the number of directors at six and permit the board to range between five and seven members in the future.

Top German Promoters Plan Merger

BY WOLFGANG SPAHR

MUNICH In a move that has surprised competitors, Germany's two biggest concert promotion companies, Mama Concerts in Munich and the Hamburg-based Lippmann & Rau, are planning to amalgamate.

Reports of the business link have created some alarm within the music business.

This year, Mama Concerts, under the management of Marcel Avram, has registered a record gross of about \$27 million. In 1988 Avram has arranged more than 300 concerts, attracting some 1.5 million paying customers. Among the major stars he has featured are Tina Turner, Michael Jackson, and Pink Floyd.

Fritz Rau has arranged tours for Prince, Madonna, Elton John, David Bowie, Udo Lindenberg, and Peter Maffay. His agency gross this year is running at about \$19 million.

News that the two agencies were merging has led to fears that they

would so change the basic operation of the concert promotion business here that only the biggest firms could survive.

Marek Liberberg, a former partner of Avram's, has called on the German cartel authority to investigate the merger. But the consensus of legal opinion here seems to be that there is no cartel problem, because the total annual turnover of German promoter agencies is some \$190 million.

In a joint statement, Mama and Lippmann & Rau insist that the link between the two will lead to better organization and a higher standard of tours here, benefiting artists and fans. The companies stress that they don't want to change the existing systems where local agents are involved: "This isn't a fusion of giants, but a cooperative initiative between two hard-working companies."

Giving their reasons for getting together, Avram and Rau cite the "enormous increase in production costs for major tours," and say that a

joint company with access to all technical innovations will be able to offer customers the highest standards and regulated ticket prices.

The statement goes on: "It is complete nonsense to suggest that the amalgamation of Mama and Lippmann & Rau leads to any kind of a monopoly. There are around 80 concert agencies operating in West Germany, including major firms such as Marek Lieberberg [in Frankfurt]; Shooter [also Frankfurt based]; Jahnke, Kuhls and Funke [Hamburg]; and Hermjo Klein and Peter Rieger [Cologne]."

"It's also ridiculous to claim that the agencies select their artists," they say. "It is entirely down to the artist and his management to pick which agent handles a specific tour. No artist previously promoted by Lippmann & Rau or Mama is obliged to carry on working with the amalgamated companies in the future. Each new tour will bring a new contract."

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 9/6	Close 9/12	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	172.6	161 1/4	165 1/4	+4
Cannon Group	73.2	3 1/4	3 1/2	+1/4
Capital Cities Communications	194.8	317 1/2	332 1/2	+15
Coca-Cola	4986.5	41	42	+1
Walt Disney	2276.2	62 1/2	64 1/2	+2 1/2
Eastman Kodak	3020.9	43 1/2	44 1/2	+1 1/2
Gulf & Western	1349.8	41 1/4	42 1/4	+1 1/4
Handelman	138	32	31 1/2	-1/2
MCA Inc.	3761.3	43 1/2	45	+1 1/2
MGM/UA	97.1	13 1/4	12 1/2	-1/2
Musiland				.....
Orion Pictures Corp.	83.8	14 1/4	14 1/2	+1/4
Primerica	1746.7	28 1/2	28 1/2	.....
Sony Corp.	268.2	51	50 1/2	-1/2
TDK	36.1	72 1/2	71	-1 1/2
Vestron Inc.	60.6	4 1/4	4 1/2	+1/4
Warner Communications Inc.	1722.3	33 1/2	34 1/2	+1 1/2
Westinghouse	951.5	50 1/2	51 1/2	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	39.2	3 1/4	3 1/2	+1/4
Electrosound Group Inc.	3.2	3 1/4	3 1/4	.....
Lorimar/Telepictures	1419.9	13 1/4	13 1/4	+1/2
New World Pictures	52.6	2 1/2	2 1/2	+1/2
Price Communications	60.9	8 1/4	7 1/4	-1/2
Prism Entertainment	78.9	2 1/2	3 1/4	+1 1/2
Turner Broadcasting System				.....
Unitel Video	5.4	9 1/4	9 1/4	-1/4
OVER THE COUNTER				
Acclaim Entertainment		2 1/4	2 1/4	.....
Blockbuster Entertainment		21 1/4	21 1/2	+1/4
Dick Clark Productions		4	4 1/4	+1/4
Infinity Broadcasting				.....
LIN Broadcasting		56 1/4	55 1/4	-1/4
Lieberman Enterprises		17 1/2	17	-1/2
Major Video		12 1/2	12 1/2	-1/2
Malrite Communications Group		10 1/2	10 1/2	.....
Recoton Corp.		5	5	.....
Reeves Communications		6	6	.....
Satellite Music Network, Inc.		3 1/2	3 1/2	-1/4
Scripps Howard Broadcasting		82	83	+1
Shorewood Packaging		15 1/2	15 1/2	.....
Sound Warehouse		10 1/2	10 1/2	.....
Specs Music		5 1/4	5 1/4	.....
Starstream Communications Group, Inc.		3 1/4	3 1/4	.....
Trans World Music		23	23	.....
Tri-Star Pictures				.....
Wall To Wall Sound And Video		3 1/4	3 1/4	.....
Westwood One		11 1/2	11 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		105	104	-1
Pickwick		229	226	-3
Really Useful Group		538	535	-3
Thorn EMI		620	598	-22
Virgin		129	125	-4

POP

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Buster
PRODUCERS: Various
Atlantic 81905

Three new Phil Collins performances and a Four Tops cut co-written by Collins are padded out with oldies and incidental music on soundtrack accompanying the drummer's first starring vehicle. Collins' anemic remake of the Mindbenders' "A Groovy Kind Of Love" is nonetheless tearing up the charts; the Tops, on the other hand, sound their best in years on "Loco In Acapulco."

THE SMITHS

Rank
PRODUCERS: Grant Showbiz, Pete Dauncey
Sire 25786

Now-defunct English band is heard in heated live performance caught by the BBC in London in 1986. Sound quality isn't top-notch, but fans of vocalist Morrissey and guitarist Johnny Marr will cheer this final addition to the discography of one of U.K.'s best-loved bands of the '80s. Rep of band alone should carry this one on the charts.

SUICIDAL TENDENCIES

How Will I Laugh Tomorrow When I Can't Even Smile Today
PRODUCERS: Mark Dodson, Suicidal Tendencies
Epic FE 44288

Skate-punk combo that hit the charts with its independently released second LP goes full-bore speed-thrash on first major label rampage. The "Institutionalized" gang is back with white-hot odes to teen confusion, led by "Trip At The Brain" and "Hearing Voices." Look for crazed quintet to move big-time numbers, even without airplay. Wild'n'hot rock, no holds barred.

BONNIE TYLER

Notes From America
PRODUCER: Desmond Child
Columbia C44163

Superstar songwriters Desmond Child, Holly Knight & Mike Chapman, Diane Warren, and the Bee Gees are among the contributors. Major push for this deserving talent should score several hit singles, highlighted by the first bid, "Hide Your Heart."

RECOMMENDED

KIX

Blow My Fuse
PRODUCERS: Tom Werman, Duane Baron & John Purdell
Atlantic 81877

Perennially young Baltimore metal vets have never quite broken through despite quality, hard-kickin' material and distinctive vocals of Steve Whiteman; "Get It While It's Hot," "Cold Blood," and the title track sound great, but whether they'll hit is anybody's guess.

GRAYSON HUGH

Blind To Reason
PRODUCERS: Michael Baker, Axel Kroell
RCA 7661

Louisiana singer/songwriter/keyboardist Hugh makes an impressive debut with solid soul melodies branded by a Toussaint-school funkiness. Standouts from this highly airplayable set include the classic R&B changes of "Romantic Heart" and "Talk It Over," bested by the irrepressible hooks of "Bring It All Back."

THE FEELIES

Only Life
PRODUCERS: Steve Rinkoff, Bill Million, Glenn Mercer
Coyote/A&M SP 5214

New Jersey-bred guitar band gets major label distribution for the first

time with its third album. Axemen Mercer and Million lead the troops through a subdued yet affecting repertoire of thoughtful, melodic tunes. Alternative airmen should note "It's Only Life" and cover of the Velvet Underground's "What Goes On."

ROUGHHOUSE
PRODUCER: Max Norman
Columbia FC 44178

Supremely polished metal occasionally drifts into glam territory—as on Slade-inspired "Teeze Me Pleeze Me"—but it's always focused and tuneful. Side one invites needle dropping.

TOM WAITS

Big Time
PRODUCERS: Tom Waits, Kathleen Brennan
Island 90987

Live album accompanies concert film due imminently, chronicling the artist's 1987 tour; Waits' dirt-road vocals are perfectly suited to the rough edges inherent in live recording.

EASY PIECES

PRODUCERS: E.T. Thorngren & Hawk Wolinski, Bill Bottrell & Easy Pieces
A&M SP 5201

Ex-Average White Band members Hamish Stuart and Steve Ferrone, super bassist Anthony Jackson, and singer Renee Geyer turn in an airworthy set of pop-dance material in an updated AWB style. "Whenever You're Ready," "It's No Lie," and "You're My Heaven" lead the list of strongly grooved tracks. Look for dance, AC, and top 40 action.

BEN VAUGHN

Ben Vaughn Blows Your Mind
PRODUCER: Ben Vaughn
Restless 7 72266

Although he doesn't quite live up to the title, Philly's Vaughn (minus his Combo this time out) delivers his usual quotient of junky rock'n'roll kicks. Jumping "Darlene" may kick-start the alternative music set.

ORIGINAL BROADWAY CAST

Romance Romance
PRODUCER: Thomas Z. Shepard
MCA Classics O-6252

The decided edge in this current two-musicals-in-one success goes to "The Little Comedy," set in turn-of-the-century Vienna. Writers Barry Harman and Keith Herrmann have decked it out with appealing tunes, even a delightful polka. The second piece, "Summer Share," is too much in the mold of Stephen Sondheim and suffers by comparison. Everything's up to digital date in Shepard's studio direction.

ADELE BERTEI

Little Lives
PRODUCERS: Adele Bertei & Ian Prince, Gary Spaniola, Gary Katz
Chrysalis FV 41634

Former N.Y. left-field player (the Contortions, the Bloods) turns in a surprisingly conventional set of mild, introspective pop with a few dance-oriented elements. Some alternative and college outlets may pick up on Bertei via past associations, but legs on this one appear short.

BLACK

PICKS

ICE-T

Power
PRODUCERS: Ice-T & Afrika Islam
Sire 25765

Rhyme Syndicate rapster returns with the sequel to last year's assault, "Rhyme Pays," his first new product since "Colors" propelled him into the spotlight. Jams are typically hard; "I'm Your Pusher" is sharp put-down of the crack trade, while "Radio

SPOTLIGHT



ANTHRAX

State Of Euphoria
PRODUCERS: Anthrax, Mark Dodson
Megaforce/Island 91004

Platinum may be something of a stretch for these radio-unfriendly headbangers, but given the gold showing of the "I'm The Man" EP and the healthy climate for thrash, it's most likely now or never. Relatively calm session finds the boys in a contemplative mood, with some insightful lyrics. Best: "Antisocial," "Out Of Sight, Out Of Mind."

Suckers" crosses swords with radio blackout on rap. Major beef: Flaunting of weapons on the cover obscures Ice-T's antigang message.

ROB BASE & D.J. E-Z ROCK

It Takes Two
PRODUCERS: Various
Profile PRO-1267

Label will have a tough time following up the street-smash title track, this album's raison d'etre, but "Joy And Pain" or "Don't Sleep On It" have a stab at single success. The endearingly simple ballad "Crush" was arranged by hit-man Teddy Riley.

WAS (NOT WAS)

What Up, Dog?
PRODUCERS: Don Was, David Was, Paul Stavelly
O'Duffy, Steve Salas
Chrysalis 41664

Motown crossover kings return after a five-year absence with their third and most consistently tuneful album. Highlights include the matchless R&B of "Anytime Lisa" and "Anything Can Happen," but expect intense dance-floor reaction to "Spy In The House Of Love," "Out Come The Freaks," and "Walk The Dinosaur." Cassette and CD feature bonus tracks, including a guest vocal by Frank Sinatra Jr.

BOOTSY COLLINS

What's Bootsy Doin'?
PRODUCER: Bootsy Collins
Columbia FC 44107

P-Funk's bass monster is back with a vengeance on wild, woolly, and wacky new album, which draws heavily on George Clinton's old talent pool (Bernie Worrell, Fred Wesley, Maceo Parker, et al). Single "Party On Plastic" is mashing it down on black chart; several positive follow-ups can be heard amid the madness here.

RECOMMENDED

ISSAC HAYES

Love Attack
PRODUCER: Issac Hayes
Columbia C40941

No one can say "baby" with as much feeling as Hayes, who still has a voice richer than cream sauce. Divided into raps and quiet storm ballads; "Showdown" is making an early chart impression.

COUNTRY

RECOMMENDED

JOSH GRAVES & BILLY TROY

Dad The Dobro Man
PRODUCER: Billy Troy
CMH 6264

Flatt & Scruggs' former dobro wizard and his son have a rich, solid album here, in which not only are the singing and playing exemplary but also the choice of material. Best cuts: "Don't Let The Stars Get In Your Eyes," "Doin' My Time," "Coal Field March."

ALIBI

No Doubts
PRODUCER: Colin Weinmaster
Comstock Com 1884

This Canadian vocal and instrumental sextet can be as vocally glib as Exile or as keenly hard-edged in its approach as Highway 101, but the prevailing sound is country/pop. An impressive collection.

DANCE

RECOMMENDED

VARIOUS ARTISTS

London Towne House/Syncopate '88
PRODUCERS: Various
Capitol C-90786

Anthology of various European house tracks—including an updated mix of Brass Construction's 1975 hit "Movin'"—are nifty enough glosses on the real Chicago thing; ultimate commercial outlook will depend on acceptance at the club level here.

JAZZ

PICKS

ORIGINAL MOTION PICTURE SOUNDTRACK

Bird
PRODUCER: Lennie Niehaus
Columbia SC 44299

Soundtrack to Clint Eastwood's eagerly awaited Charlie Parker biopic is a technical marvel—classic Parker solos (including two newly discovered tracks) are lifted from the original records and given careful new stereo accompaniments. Result is true to the spirit of Bird's original work and technically congruent with the '80s at the same time. Major attention for the film will sell this one.

GARY BURTON

Times Like These
PRODUCER: Gary Burton
GRP 9569

Vibes vet's label debut seems a cinch for success. Album's thoughtful range of material, clean production, and strong support cast—including Michael Brecker, John Scofield, and Peter Erskine—invite the attention of radio and consumers.

ROONEY FRANKLIN

Diamond Inside Of You
PRODUCER: Rodney Franklin
Novus/RCA 3038

While still in his teens, Franklin made albums for Columbia that connected on the air and at the cash register. New label plans to support this record with singles; that multifaceted strategy and album's all-star cast—which includes Jennifer Holliday, Lee Ritenour, Stanley Clark, and Gerald Albright—could be the formula to revive keyboardist's chart impact.

JOE TAYLOR

Darker Garden
PRODUCER: Joe Taylor
ProJazz 635

Despite guitarist's lack of name

recognition, small specialty label parlayed enough exposure for his friendly sounding "Mystery Walk" to reach the top 15 of Billboard's Contemporary Jazz chart. That feat and a richer, more mature sound promise bright prospects for this follow-up.

RECOMMENDED

FRANK MORGAN

Yardbird Suite
PRODUCER: Orrin Keepnews
Contemporary C-14045

The Charlie Parker tributes proliferate as the release of the "Bird" film approaches, and Parker disciple Morgan's will be remembered as one of the best. The altoist righteously runs through a set of Parker-inspired material, accompanied by formidable sidemen—Mulgrew Miller, Ron Carter, and Al Foster.

CLASSICAL

PICKS

KERN & HAMMERSTEIN: SHOW BOAT

John McGlinn, London Sinfonietta
EMI Records CDS 7 49108 2

In performance, dedication to scholarship, and recorded sound, this 3-CD set is a splendid (and long-awaited!) new "Show Boat." Its glorious score is more than complete; added to the 1927 Broadway version are cutouts and other songs penned for the 1936 film version and 1946 revival. Stars are Frederica Von Stade, Jerry Hadley, and Teresa Stratas.

RECOMMENDED

TOD MACHOVER: VALIS

Soloists, Ciampolini, Stephenson, Machover
Bridge BCD 9007

The opera, based on a novel by sci-fi author Philip K. Dick, makes substantial use of computer-controlled synthesizers and visuals. The latter, described in detail in the accompanying booklet, doubtless add to the appeal of the piece. Still, there are sequences that come across tellingly to the ear alone. Lots of supportive publicity will focus attention on the package.

MOZART: SYMPHONIES NOS. 35 & 41/HAYDN: SYMPHONY NO. 104

Royal Philharmonic Orchestra, Leibowitz, Krips
Chesky CD16

Superior CD transfers of 1962 recordings by the crack production/engineering team of Charles Gerhardt and Kenneth Wilkinson demonstrate again how fine the best of that era was in capturing the weight and aural impact of a symphony orchestra. Performances by Leibowitz in the "Jupiter" and Krips in the other works are crisp and engaging.

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.

GOOD QUESTION

(4/21-25/93)



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WHOLESALEERS FIND LP CUTOUTS STILL PACK PUNCH, BUT AT LOWER PRICES

(Continued from page 1)

have those boatloads of things. As your sales decline, so do your inventories."

Similarly, Dennis White, president of CEMA, comments, "What we'd like to see is an orderly demise of vinyl. If there's an orderly demise, we shouldn't have that problem [of huge cutout inventories], as we did with 8-tracks. If the industry doesn't panic, we'd project an orderly demise. We've been making less vinyl for the past few years, and we're watching our inventories as closely as we can."

Perhaps due to these long-term policies at the labels, cutout dealers haven't yet seen any huge LP dumps. David Schlang, head of Albany, N.Y.-based One Way Records, a major cutout wholesaler, notes that it takes a while for vinyl deletions to work their way through the retail pipeline. "Though the process may have started," he says, "I haven't seen a particularly large number of LP close-outs, but I expect to see them in the future."

Another prominent schlock dealer, who also expects more LP close-outs, states that he hasn't seen any "big change yet" in the availability of LP cutouts or of high-quality titles. "I don't think the quality has changed too much in the past few years. I don't see any warhorses coming down the pike yet."

While the wholesaler confirms that retailers are still interested in LP cutouts, he notes that demand "is going to go down. It has gone down a little bit."

Questioned about retail demand, Schlang replies, "There's still money to be made for those retailers who want to take advantage of it. We still get good sell-through on LPs." He adds that vinyl accounts for about 40% of One Way's business; industrywide, LPs are believed to contribute 10%-20% of overall unit sales.

In contrast to this upbeat indication, however, Schlang admits that his suggested LP cutout prices have declined an average of 50 cents per unit. Although they remain at \$1.99, \$2.99, and \$3.99, he says, "The \$3.99 [cutout] is coming to an end." Far more items, he says, are now being pitched at \$2.99.

"The only thing that may help is that as [labels] close out LPs and fewer are available to retailers, we may be able to get \$3.99 for some titles that the retailers still see a demand for," he projects.

Not all retailers are handling LP cutouts now. For example, the 118-unit Hasting's Books, Music & Video chain, based in Amarillo, Texas, stopped carrying them a year and a half ago. But most chains do sell LP cutouts and they are not at all unhappy about their increasing availability and lower prices.

"They're out there," comments Joe Bressi, senior VP of North Canton, Ohio-based Camelot Enterprises, which boasts 215 locations. "It's hard to say there are more than there were five years ago, but there's an adequate supply and there's some ability to price them right... Looking ahead, I see more and more becoming available in that market."

Noting that Camelot sells LP cutouts for 99 cents to \$2.99, with a few \$3.99s thrown in, Bressi says the margin on them is "satisfactory—probably a little better than it used to be. At \$2.99, the margin's very

good. Overall, the percentage margin is better, although the total dollar margin isn't."

The reason it isn't, he adds, is that "it's an impulse item, a thing for bargain hunters and collectors. For an extra dollar, they may decide to go for a budget cassette."

Paul Fussell, director of purchasing for the 140-unit Durham, N.C.-based Record Bar chain, says he has observed a growing availability of LP cutouts at good prices over the past several months. Although all kinds of cutouts, including vinyl, contribute only 2% of the chain's revenues, they apparently yield a healthy margin, because Record Bar retails them for up to \$4.99.

"I think there is a market for LP cutouts," remarks Fussell. "And I think there will be more available as more retailers get out of full-line LPs."

At the 635-unit Minneapolis-based Musicland Group, the LP share of the cutout business is holding steady at about 9%, says Dick Odette, VP of purchasing. On prepacks from big cutout dealers, he notes, Musicland is charging mostly \$2.99 per unit, as it has for some time.

Although cutout sales and availability have remained constant, Odette says, he has noticed sales are dropping on LP overruns. "We're not selling what we used to on bulk titles. They're out there, but they're not selling the way they used to."

Russ Solomon, president of the 46-unit Sacramento, Calif.-based Tower Records web, opines that LP cutouts "are going to sell for a while. Bad titles won't sell and good ones will."

Solomon doesn't believe that massive LP deletions by the labels will necessarily lead to enormous cutout dumps. "As they cut them out, it doesn't necessarily mean there's any stock out there," he explains. "My own perception is there isn't a lot of stuff sitting out there."

On most catalog titles, he estimates, labels probably have no more than 1,000-5,000 LP copies in their warehouses. At the same time, many retailers already have cut way back on LPs. "The average Musicland store doesn't have LPs; the average Warehouse store has maybe 2,000," he says.

Only a few major chains, such as Tower and Sound Warehouse, carry substantial LP inventories, he continues, and even Tower rarely stocks catalog LPs more than three copies deep. By the time an LP is cut out, consequently, there isn't a whole lot of inventory for dealers to return.

While the major labels maintain they are only responding to the marketplace when they delete LPs, they have been pursuing policies that encourage dealers to buy vinyl carefully. One controversial approach is the imposition of extra penalties on vinyl returns. Of PolyGram's recent decision to levy a 15% penalty on vinyl returns, CBS' Smith notes that it "threw a little gas on the fire," shocking some accounts. CBS has no plans to levy such an additional penalty, he says; it should be pointed out, though, that CBS recently raised its penalty on all returns (Billboard, July 16).

CEMA, in contrast, has both an extra penalty on LP returns and a plus incentive on vinyl orders. For

the past year, White explains, CEMA has had a 10.5% return penalty on vinyl, compared with 7.5% for CDs and cassettes. "The idea was not so much to penalize accounts—what we were saying is 'we want your people to start buying accurately. If you're concerned about the extra 3%, you shouldn't be in the LP business, because you're just thinking about returning the LPs.'"

Meanwhile, CEMA is also giving customers a larger discount on LPs "going out the door" than it does on cassettes. "It is an incentive to keep

people in the vinyl business," White declares, adding that the company wants accounts to continue selling vinyl "as long as there's a demand for it."

Noting that at CEMA, "every new title and current catalog item except [those from budget series] Greenline is available on vinyl," White holds out the possibility that the LP share of the business "could level off at 5%-10% of the business for the next few years and stay there."

He also believes that as with 8-

track, "there should be an aftermarket for the LP once it's phased out. After all, there are 100 million turntables out there. But if there are excessive quantities [of LP cutouts], the market can't handle it."

Smith agrees. Except for some records that weren't big sellers even when first released, CBS doesn't expect to be grinding up any vinyl cutouts, he says. Most of them will be salable to cutout dealers "at the right price," he contends. "Some of these titles are real collectors' items."



HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE HOT 100 RADIO panel has been revised, effective with this week's chart, as part of the quarterly updating process to keep the panel in line with the latest Arbitron ratings (see page 20).

The panel now consists of 241 stations, up from 235, including 11 new stations. The entire playlists of the 30 largest-cuming stations reporting to the Hot 100 and Hot Crossover 30 charts are printed in the Power Playlists section, which is also updated in this issue to reflect the latest ratings (see page 18).

Stations have been shifted off the Hot 100 panel, which will continue as we carefully determine which stations are traditional top 40—playing all the hits in their local market regardless of sound—and should report to the Hot 100, and which ones are more specialized and thus should report to one of our other charts.

The Crossover chart has been moved to this page, near the Hot 100 chart, to reflect the fact that the crossover stations play a music mix that's a twist on top 40. It can even be argued that this format is the new top 40 for some large urban markets, particularly those with a large Hispanic population.

BOBBOY McFERRIN'S first Hot 100 single is also his first No. 1 single; "Don't Worry, Be Happy" (EMI Manhattan) shoots to the top, displacing "Sweet Child O' Mine" by Guns N' Roses (Geffen), which is still No. 1 in airplay. "I'll Always Love You" by Taylor Dayne (Arista) is within striking distance of the top but "Worry" is still gaining points and may hold on for another week. Also in the top 10, the singles by Kenny Loggins and Rick Astley both gain points but are forced down one position each by stronger records.

BON JOVI'S "Bad Medicine" (Mercury) is the most-added record, with 175 adds—over two-thirds of the panel—and debuts at No. 43, one of the highest debuts of the year. "Kokomo" by the Beach Boys (Elektra) has the most adds of any record already on the chart (86) and nabs the Power Pick/Airplay. It jumps 18 places to No. 40 nationally, moving 7-4 at WOKI Knoxville, Tenn., 8-3 at WKTI Milwaukee, 14-2 at Y-95 Dallas, and 3-1 at Power 108 Cleveland.

THREE NEW ARTISTS make

their Hot 100 bows this week. Tommy Conwell & the Young Rumples enter with "I'm Not Your Man" (Columbia), with an early jump of 24-16 at Eagle 106 in their hometown of Philadelphia. The other two new artists have broken from the crossover format: Female

rap duo L'Trimm makes its Hot 100 bow with "Cars That Go Boom" (Atlantic), already No. 8 at Power 96 in the pair's hometown of Miami; and New York singer Sa-Fire enters with "Boy, I've Been Told" (Cutting).

FOR WEEK ENDING SEPTEMBER 24, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	11	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE 2 weeks at No. One
2	3	5	11	DON'T BE CRUEL MCA 53327	BOBBY BROWN
3	5	7	8	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
4	2	2	13	IF IT ISN'T LOVE MCA 53264	NEW EDITION
5	4	6	9	A NIGHTMARE ON MY... JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
6	12	18	4	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
7	11	13	5	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
8	9	10	11	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
9	8	8	12	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
10	10	9	10	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
11	17	23	3	RED, RED WINE A&M 1244	UB40
12	6	1	12	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
13	18	20	5	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
14	16	17	6	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
15	14	12	10	MAKE IT LAST FOREVER VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
16	23	—	2	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
17	15	14	10	SHAKE YOUR THANG NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
18	7	4	9	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
19	13	11	8	NICE 'N' SLOW CAPITOL 44171	FREDDIE JACKSON
20	21	24	4	STAYING TOGETHER ATLANTIC 7-89034	DEBBIE GIBSON
21	22	27	3	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
22	27	—	2	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION
23	26	28	5	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
24	25	29	3	TAKE YOUR TIME MCA 53362	PEBBLES
25	19	15	14	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
26	NEW ▶		1	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
27	NEW ▶		1	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
28	29	—	2	ANOTHER LOVER A&M 1226	GIANT STEPS
29	20	19	7	INSIDE OUTSIDE FEVER 1916/SUTRA	THE COVER GIRLS
30	NEW ▶		1	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON

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

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	6	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	1
2	4	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	3
3	1	SWEET CHILD O' MINE	GUNS N' ROSES	2
4	3	PERFECT WORLD	HUEY LEWIS & THE NEWS	6
5	2	SIMPLY IRRESISTIBLE	ROBERT PALMER	4
6	14	LOVE BITES	DEF LEPPARD	5
7	5	IF IT ISN'T LOVE	NEW EDITION	8
8	11	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	12
9	9	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	11
10	12	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	15
11	17	DON'T BE CRUEL	CHEAP TRICK	10
12	10	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	9
13	16	ONE GOOD WOMAN	PETER CETERA	7
14	15	DON'T BE CRUEL	BOBBY BROWN	19
15	24	RED RED WINE	UB40	13
16	21	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	14
17	19	FALLEN ANGEL	POISON	18
18	7	WHEN IT'S LOVE	VAN HALEN	16
19	22	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	17
20	8	ANOTHER PART OF ME	MICHAEL JACKSON	30
21	27	STAYING TOGETHER	DEBBIE GIBSON	22
22	13	FAST CAR	TRACY CHAPMAN	29
23	26	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	26
24	32	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	20
25	30	FOREVER YOUNG	ROD STEWART	24
26	31	TRUE LOVE	GLENN FREY	23
27	18	MONKEY	GEORGE MICHAEL	25
28	—	GROOVY KIND OF LOVE	PHIL COLLINS	21
29	37	CHAINS OF LOVE	ERASURE	27
30	—	NEVER TEAR US APART	INXS	28
31	20	ALL FIRED UP	PAT BENATAR	48
32	40	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	47
33	33	HANDS TO HEAVEN	BREATHE	38
34	—	THE LOCO-MOTION	KYLIE MINOGUE	32
35	25	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	34
36	28	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	33
37	—	WILD, WILD WEST	THE ESCAPE CLUB	31
38	23	HERE WITH ME	REO SPEEDWAGON	36
39	—	SPRING LOVE (COME BACK TO ME)	STEVIE B	49
40	—	INDESTRUCTIBLE	FOUR TOPS	41

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SWEET CHILD O' MINE	GUNS N' ROSES	2
2	5	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	1
3	2	SIMPLY IRRESISTIBLE	ROBERT PALMER	4
4	8	LOVE BITES	DEF LEPPARD	5
5	9	ONE GOOD WOMAN	PETER CETERA	7
6	7	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	3
7	6	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	9
8	3	PERFECT WORLD	HUEY LEWIS & THE NEWS	6
9	11	IF IT ISN'T LOVE	NEW EDITION	8
10	13	DON'T BE CRUEL	CHEAP TRICK	10
11	14	RED RED WINE	UB40	13
12	12	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	11
13	15	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	12
14	4	WHEN IT'S LOVE	VAN HALEN	16
15	16	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	14
16	18	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	17
17	21	FALLEN ANGEL	POISON	18
18	24	GROOVY KIND OF LOVE	PHIL COLLINS	21
19	25	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	20
20	27	TRUE LOVE	GLENN FREY	23
21	30	FOREVER YOUNG	ROD STEWART	24
22	29	CHAINS OF LOVE	ERASURE	27
23	31	NEVER TEAR US APART	INXS	28
24	23	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	15
25	10	MONKEY	GEORGE MICHAEL	25
26	26	STAYING TOGETHER	DEBBIE GIBSON	22
27	32	DON'T BE CRUEL	BOBBY BROWN	19
28	34	WILD, WILD WEST	THE ESCAPE CLUB	31
29	36	ONE MOMENT IN TIME	WHITNEY HOUSTON	35
30	33	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	26
31	37	THE LOCO-MOTION	KYLIE MINOGUE	32
32	17	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	33
33	19	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	34
34	22	FAST CAR	TRACY CHAPMAN	29
35	39	TIME AND TIDE	BASIA	39
36	28	HERE WITH ME	REO SPEEDWAGON	36
37	—	SUPERSTITIOUS	EUROPE	37
38	—	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	40
39	—	ANOTHER LOVER	GIANT STEPS	42
40	—	BAD MEDICINE	BON JOVI	43

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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.

COLUMBIA	10
E.P.A.	10
Epic (8)	
Blackheart (1)	
CBS Associated (1)	
MCA	9
POLYGRAM	8
Mercury (5)	
Cutting (1)	
Tin Pan Apple (1)	
Wing (1)	
A&M (6)	7
Vendetta (1)	
ATLANTIC (5)	7
Atco (1)	
Ruthless (1)	
ARISTA	6
ELEKTRA (5)	6
Vintertainment (1)	
WARNER BROS. (3)	6
Sire (2)	
Full Moon (1)	
EMI-MANHATTAN	5
RCA (3)	5
Jive (2)	
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
CHRYSALIS	3
GEFFEN	3
CAPITOL (1)	2
Enigma (1)	
4TH & B'WAY	1
AMHERST	1
LMR	1
PROFILE	1
SUTRA	1
Fever (1)	

14	PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL
72	POUR SOME SUGAR ON ME (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
65	POWERFUL STUFF (FROM "COCKTAIL") (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP) HL/WBM
100	PRETTY BOYS AND PRETTY GIRLS (Book Of Love, BMI/I-Squared, BMI/Warner-Tamerlane, BMI/Doradio, BMI) WBM
59	THE PROMISE (Copyright Control)
79	RAG DOLL (Aero Dynamics, BMI/Calyppo Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM
13	RED RED WINE (Tallyrand, ASCAP) HL
96	THE RIGHT STUFF (RaceRex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)
52	ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
86	THE RUMOUR (Big Pig, ASCAP/Intersong-USA, ASCAP) HL
71	SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI/Irving, BMI) CPP
53	SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/CPP
54	SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
4	SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
49	SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
22	STAYING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
69	STRANGELOVE (Emile, ASCAP)
74	SUMMERGIRLS (Onid, BMI)
37	SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
2	SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
39	TIME AND TIDE (Cornevon, BMI)
23	TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
92	THE TWIST (Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL
61	WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI)
90	WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
26	WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
17	WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSOC, ASCAP)
83	WHAT'S THE MATTER HERE? (Christian Burial, ASCAP)
16	WHEN IT'S LOVE (Yessup, ASCAP) CLM
31	WILD, WILD WEST (EMI, BMI) WBM
66	A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
73	YOU CAME (Unicity, ASCAP/Rickim, BMI)

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

51	1-2-3 (Foreign Imported, BMI) CPP
48	ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM
42	ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
30	ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM
64	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
43	BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP)
99	BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
91	BUTTON OFF MY SHIRT (Good Single, ASCAP/Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP) HL/CPP
94	CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
27	CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
50	OANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
55	THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM
88	DON'T BE AFRAID OF THE OARK (Calhoun St., BMI)
10	DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
19	DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
44	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
87	DON'T WALK AWAY (Moon Skin, ASCAP/Unicity, ASCAP) HL
1	DON'T WORRY, BE HAPPY (Prob Noble, BMI) HL
20	DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
82	EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feasons, BMI)
18	FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
29	FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
81	THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM
24	FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
85	GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexcar, BMI/Eyedot, ASCAP)
21	GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM

93	HANDS ON THE RADIO (Leesum, BMI)
38	HANDS TO HEAVEN (Virgin, ASCAP) CPP
70	HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) WBM
36	HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM
56	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
46	HOW CAN I FALL? (Virgin, ASCAP) CPP
98	I CAN'T WAIT (Wellbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)

34	I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
33	I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
76	I DON'T WANT TO BE A HERO (Virgin, ASCAP)
12	I HATE MYSELF FOR LOVING YOU (Laganatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
97	I STILL BELIEVE (Anta, ASCAP/Rare Blue,

8	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
3	I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
95	I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass, ASCAP)
41	INDESTRUCTIBLE (Jobete, ASCAP) CPP
58	INSIDE A DREAM (I Before E, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
80	INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)
47	IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
11	IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
60	JACKIE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM
75	JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
40	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Claire Audient, ASCAP/Daywin, ASCAP) HL
32	THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
68	LONG AND LASTING LOVE (ONCE IN A LIFETIME) (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM
77	LOOK AWAY (Realsongs, ASCAP)
67	LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
5	LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
63	LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
78	MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM
57	MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM
25	MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
89	NEVER LET YOU GO (Shaman Drum, BMI)
28	NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
62	NICE 'N' SLOW (Zomba, ASCAP)
15	A NIGHTMARE ON MY STREET (Zomba, ASCAP)
9	NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
45	OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP) HL
7	ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
35	ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
84	PARENTS JUST DON'T UNDERSTAND (Zomba, ASCAP)
6	PERFECT WORLD (Lew-Bo, BMI) CLM

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON
BAD MEDICINE BON JOVI MERCURY	16	41	118	175	175
KOKOMO (FROM "COCKTAIL") THE BEACH BOYS ELEKTRA	7	20	59	86	157
LOOK AWAY CHICAGO REPRISE	1	13	46	60	61
HOW CAN I FALL? BREATHE A&M	4	10	29	43	141
DANCE LITTLE SISTER TERENCE TRENT D'ARBY CBS	4	14	25	43	140
A WORD IN SPANISH ELTON JOHN MCA	3	6	33	42	86
ANOTHER LOVER GIANT STEPS A&M	1	6	31	38	160
GIVING YOU THE BEST THAT... ANITA BAKER ELEKTRA	7	9	17	33	33
ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA	2	3	23	28	209
THE LOCO-MOTION KYLIE MINOGUE GEFFEN	2	11	15	28	189

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.

LIFELINES

BIRTHS

Girl, Desiree Starr, to **Lamont** and **Barbara Dozier**, Aug. 1 in Los Angeles. He is a songwriter and member of the legendary Motown writing team of Holland-Dozier-Holland ("Stop In The Name Of Love," "You Keep Me Hanging On," and "Baby Love").

Boy, Christopher Harlow, to **Randy** and **David Padawer**, Aug. 11 in Pittsburgh. He is a keyboard player for the Water Bears.

Girl, Meredith Lauren, to **Fred** and **Mona Lapides**, Aug. 19 in Tarzana, Calif. He is a composer. She is promotions coordinator at KIIS-AM/FM Los Angeles.

Boy, **Clifford Edward IV**, to **Cliff** and **Kelly O'Sullivan**, Sept. 7 in Norwalk, Conn. He is director of product development for PolyGram Records.

Boy, **Trevor David**, to **Peter** and **Cathy Kapp**, Sept. 8 in New York. He is a concert promoter with Ron Delsener and a partner in the rock club Bahama Mama. His father is Mickey Kapp, president of Warner Special Products.

MARRIAGES

Robert Smith to **Mary Poole**, Aug. 13 at Worth Abbey, a Benedictine monastery in Sussex, England. He is a guitarist and singer in the Elektra act the Cure.

Richard McCully to **Karen Eggars**, Sept. 4 in Half Moon Bay, Calif. She is publishing coordinator for Ars Nova Management, San Francisco.

DEATHS

Thomas Sylvester "Papa-Dee" Allen, 57, of a cerebral hemorrhage, Aug. 30 while on tour in Vallejo, Calif. The percussionist was an original member of the group War. He co-wrote "World Is A Ghetto," "Low Rider," "Summer," "The Cisco Kid," and "Why Can't We Be Friends," among others. Allen is survived by his wife and seven children.



Cash Cropper. Legendary Memphis guitarist Steve Cropper is joined by company representatives as he signs an administrative deal with Chrysalis Music. Pictured, from left, are Russell Ziecker, professional manager; Linda Cahart, senior director of administration; Cropper; Carla Berkowitz, professional manager; and Tom Sturges, VP, creative director.

Richard Weiner, 36, of complications from AIDS, Aug. 28 in New York. From 1978-81, Weiner was road manager for the Village People. He later handled the Ritchie Family and Break Machine before becoming Evelyn Thomas' manager. Most recently, he worked as a booking agent with Talent Consultants International. He was instrumental in opening the dance music division.

David Bicknell, 82, Sept. 5 in London. Bicknell, a prominent figure in the U.K. record industry for more than 40 years, joined The Gramophone Co. (now EMI Records) in 1927 as an assistant to producer Fred Gaisberg. He worked with the HMV label throughout his career and was acknowledged as one of the world's leading classical music producers, working with such artists as Arthur Rubinstein, Vladimir Horowitz, Arthur Schnabel, Wilhelm Furtwangler, Sir Thomas Beecham, Arturo Toscanini, and Jascha Heifetz.

He was also responsible for the HMV pop division, which had big success in the '50s with such acts as Alma Cogan and Ronnie Hilton and later with the Swinging Blue Jeans and Manfred Mann. He is survived by his wife.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

Stars Sign On For CMA Show

NASHVILLE Reba McEntire, K.T. Oslin, and Hank Williams Jr. are among the top country music stars who have agreed to perform Oct. 10 at the 22nd annual Country Music Assn. Awards Show.

Dolly Parton will serve as hostess of the show, which will be broadcast live from the stage of the Grand Ole Opry House in Nashville over the CBS television network with a stereo radio simulcast on Mutual Broadcasting.

Said CMA executive producer Irving Waugh of the talent lineup: "These are some of the most gifted performers on the country horizon, and their performances will set the stage for an entertaining evening."

Additional artists will be announced as they are added to the show's cast.

The awards show will be produced by Bob Precht of Sullivan Productions and directed by Walter Miller. Donald Epstein will script the show and David Briggs and Bergen White will serve as musical directors. In addition to the radio simulcast by the Mutual Broadcasting System, CTV will carry the show live in Canada.

NEW COMPANIES

Primedia Inc., a special events marketing company, formed by Mark Johnson and Susan Guerrero. First project was handling entertainment production on three events for the Democratic National Convention Atlanta '88. Suite 200, 100 Colony Square, Atlanta, Ga. 30361; 404-892-2287.

Sasha Records & Productions, formed by Denise Sasha. The company specializes in high-energy dance music. The first release is "Desire" by Centron. 3543 E. Imperial Highway, Lynwood, Calif. 90262; 213-631-4393.

Craftone Records Inc., formed by Joel Crafton. The company will focus on production of dance and pop music. 284 S. Columbus Ave., Mount Vernon, N.Y. 10553; 914-699-3267.

B&B Productions, formed by Norbert Binotti, Pierre Bezia, and Oscar Brown. The company, which comprises several international concert promoters, donates its profits to humanitarian charities. 100 E. 42nd St., New York, N.Y. 10017; 212-627-4970.

Homeboy/Ragtime Productions, formed by Jack Hill and Austin Hall. The company offers production, writing, and publishing services. 68 Old Canton Road N.E., Cartersville, Ga. 30120; 404-382-1442.

Ice Records Inc., formed by Larry Lupole. The company produces and markets all types of music. The first project is a country album by Ray Agnew. Ice is the parent company to Larry Gene Music,

BMI, and J-Paul Music, ASCAP. Suite 210, 435 Main St., Johnson City, N.Y. 13790; 607-729-2291.

Forth Music Consultants Inc., formed by Melissa Deal Forth, former professional manager of Criterion Music Corp. and assistant to Rodney Crowell and Rosanne Cash. The company will critique and screen material. P.O. Box 420432, Atlanta, Ga. 30342; 404-255-3324.

Kimrosa Music Inc., formed by Clarence and Rosaura Bankston. The company houses a label and music publishing company. The first release is "Stay" from the album "I'm So Into You" by Clarence Bankston. 235 83rd St., Miami Beach, Fla. 33141; 305-864-8934 or 548-4858.

Dudes Tunes, a music publishing company, formed by Kevin Cronin. The first release is "Here With Me" by REO Speedwagon. Suite 730, 8436 W. Third St., Los Angeles, Calif. 90048; 213-278-2981.

Grove Music Limited and Grove Music Recording Studio, formed by Karl Young. The company has two in-house labels, Young Hart (its first release is "Many Rivers To Cross" by Hot Peppers) and Grove Music. P.O. Box 282, Ocho Rios, St. Ann, Jamaica; 809-974-5932.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 17, **NARAS Atlanta Chapter Georgia Music Fair**, Colony Square Hotel, Atlanta. 404-875-1440.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 21-23, **International Bluegrass Music Assn. World Of Bluegrass 1988 Trade Show**, Owensboro, Ky. 502-684-9025.

Sept. 22, **IRTS Newsmaker Luncheon**, Waldorf-Astoria, New York. Jonathan Gandal, 212-490-7707.

Sept. 24-25, **West L.A. Music Keyboard And MIDI Show**, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 25, **Songwriters Guild Of America Song Critique**, SGA Offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

Sept. 29-Oct. 1, **Foundations Forum '88**, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

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, New Orleans. 615-321-4254.

Oct. 3-5, **1988 East Coast Video Show**, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, **Seventh Annual Jazztimes Magazine Convention**, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, **Country Music Assn. Awards Show**, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, **BMI Country Awards**, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 17, **Academy Of Country Music Sixth Annual Celebrity Golf Classic**, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, **Friends Of Old-Time Radio 13th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 23, **VSDA Third Annual Bay Area Video Trade Show**, Oakland-Hyatt Regency Convention Center, Oakland, Calif. Ken Dorrance, 415-769-8171.

Oct. 27-30, **Eighth Annual CMJ Music Marathon Convention**, Vista Hotel, New York. Layla Turkkan, 212-956-8660.

NOVEMBER

Nov. 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.

FOR THE RECORD

In the Sept. 10 issue of *Billboard*, an article about adult alternative radio's impact on sales inaccurately described KKSF San Francisco's vocal mix. According to program director Steve Feinstein, the repertoire ranges from Dire Straits to Sarah Vaughan, not Stevie Ray Vaughan.

In the same issue, the article on songwriters in the Memphis/Nashville special misidentified Todd Cerney's co-writer on "If Ever A Love There Was." His co-writer was Pamela Phillips Oland.

NEW TECHNOLOGIES

(Continued from page 9)

an amazing couple of decades.

The technology continues to rocket ahead at meteoric speed, and while we squabble about which technologies to introduce to the marketplace, the next generation is being developed in labs and factories throughout the world. Don't look now, but the window of marketability seems to be getting smaller. The LP had almost 30 years of dominance in the market. The cassette's reign will almost certainly be shorter. Its successors, the CD and DAT, will likely have a shorter rule still.

For those of us who intend to remain in the business, let alone prosper, a command of new technologies is an absolute imperative. It's time to pull our heads out of the sand. We need to embrace emerging technologies (such as DAT) that both fulfill the needs of the consumer and support the growth of the industry. Record biz neo-Luddites might have been (in Thomas Dolby's words) blinded by science, but for the rest of us (with apologies to Timbuk 3), the future's so bright we gotta wear shades.

DEALERS STEAMED OVER WARNER DIRECT-MARKETING VID AD

(Continued from page 1)

through retailers.

"Warner is directly soliciting my consumers and stealing them," says Richard Russack, president of the four-unit Video Revolution! chain in the Boston area. "As far as I'm concerned, they are competing directly against me and forcing me to advertise their product with no compensation. Moreover, they never even let dealers know what they were doing."

Russack also contends that the brochure offered by the ad on "Police Academy 5" contains additional discounts on video titles that he can't match. "The only way people ever get to see the ad," he says, "is by renting the movie through me." He notes that the ad was not on dealer screening copies but is on actual rental inventory.

Jim Salzer of Salzer's Video in Ventura, Calif., says the Warner move is a "brazen example of a supplier crossing the line and reflects just how little regard the studio ultimately has for the specialty dealer."

Salzer, a board member of the Video Software Dealers Assn., says he is conceptually against any program that allows manufacturers to collect massive consumer lists through dealers, and for that reason, he adds, he will not participate in any vendor promotion that involves customer coupons or any other approaches whereby studios can acquire lists through him.

"We're very concerned," says Vans Stevenson, of the massive Erol's chain in the East, "and it will certainly be the subject of our next meeting with Warner. We thought the studio's objective was to get more people into our stores to buy product.

We're just about to open our first sell-through-only store."

"Why should we allow Warner to be in direct competition with us?" says Mitch Perliss, of the Southern California Music Plus Video chain. "Warner should be working in concert with us, to provide us the tools and incentives to get people into our stores. I'm not in favor of it."

"What would record dealers think if Warner Records placed a toll-free ad at the beginning of a CD, pitching catalog product directly from the label?" says Allan Caplan of the Applause Video chain. "Why should it be any different in the video industry? It's no secret that studios are compiling consumer lists with their promotions, but this is a blatant slap in the face. I don't object to the brochure, but leave off the 800 number. Instead, have the brochure encourage customers to go back to the video shop. This problem will grow in scope if it's not stopped."

What exacerbates the situation, says Russack, is that many retailers like himself are trying to expand their sell-through business. This year, he figures, he'll sell about \$300,000-\$350,000 worth of movies, roughly 20% of his gross income. Having fought hard to establish sell-through, he says, he bitterly resents any direct efforts by a studio to undermine that foothold.

Echoing the comments of many dealers, Russack says Warner is well liked for its consistent hit product as well as its favorable pricing, markup, and margins. "That's why I hate to see them do this."

He says he has sent a strongly worded letter to Warner Home Video

head Warren Lieberfarb, asking the company to stop its direct marketing campaign. Alternatively, the letter asks Warner to let him know what future titles will carry such ads, as he is prepared not to purchase those titles.

Salzer also gives Warner high marks, adding that Warner's pay-per-view windows are the best in the industry. But "when you see a move like this, it's hard to understand," he says. "The manufacturers have been aware for a long time how sensitive

commercials on tape are, especially this kind."

Russack and other video dealers say Warner's regional reps have indicated that after the release of "Beetlejuice," Warner will temper the commercial ad pitch on rental titles.

But Warner Home Video advertising and public relations executive Mike Finnegan is more equivocal. He says there are "no long-term policies" in the business. Future direct-marketing determinations, he says, will be based on the type of titles and

campaigns on hand.

"Dealers shouldn't be worried about this," he says. "We don't feel we're competing with dealers. There is enough business out there for energetic retailers."

Finnegan points out that the ad on "Police Academy 5" is a general Warner merchandise ad, with home video just one component of it. In addition, he says, Warner should not be precluded from seizing "nonconflicting" opportunities to market its product.

CANADIAN SELL-THROUGH BOOSTED BY VIDEO DISCOUNTS

(Continued from page 1)

ward boosting volume in the Canadian market.

The four titles expected to set the pace for sell-through in the fourth quarter of 1988—"E.T.—The Extra-Terrestrial" (MCA Home Video), "Cinderella" (Walt Disney Home Video), "Dirty Dancing," and "Platoon" (both from Vestron Video)—will each be available here at a list price of \$29.95 (Canadian). Without the wholesale price cuts, the titles likely would have sold here for \$34.95 (Canadian). The titles list for \$24.95 in the U.S.

Video manufacturers quietly acknowledge that they can't make as much money per unit on sell-through titles with the lower wholesale pricing, but add that the alternative would be price points that would continue to make sell-through implausible. The firms seem unwilling to turn their backs on a market that represents total annual revenues of approximately \$600 million (U.S.) or 10% of the total North American video business.

Pricing strategies and their impact on Canada's 8,500 video specialty stores were widely discussed here at Focus '88, the Sept. 10-13 confab for the video industry that drew some 2,500 dealers, suppliers, and distributors.

Even without the impact of the exchange rate, Canadian dealers have to pay considerably more for a video title than U.S. stores—thanks to the federal sales tax and increased handling costs. A rental title that has a wholesale cost of about \$63 in the U.S. will cost a Canadian dealer the

equivalent of about \$80 (U.S.). Such cost factors make it difficult to keep sell-through prices under \$30 (Canadian).

"When titles are priced at \$34.98 they are not accessible to sell-through," said Michael Karaffa, VP of sales of Vestron Video, while walking the show floor here.

Referring to Vestron's reduced prices for "Dirty Dancing" and "Platoon," Karaffa said, "These are two special titles. We wanted to make them more accessible to Canadian consumers, so we are testing this pricing strategy."

Retailers interviewed at the show said the move toward what they describe as more realistic sell-through pricing is a welcome development. Still, they note they are not on a level playing field with their retail brethren in the U.S.

"We'll always be at a disadvantage," commented Jeff Levy, chairman of the Video Dealers Assn. of Canada. "Our costs are higher. Even if you forget about the exchange rate, we're still hit with higher prices on just about everything we buy."

Dealers were particularly pleased with the \$29.95 (Canadian) list price on "E.T.—The Extra-Terrestrial"—especially in light of the \$5 rebate from Pepsi-Cola. Dealers said their cost, depending on volume, was about \$19 (Canadian). They described it as the lowest price ever offered on a blockbuster release in Canada.

"'E.T.' will be great for this market," said Brad Siemens, president of General Video, a distributor based in

Ontario. "Maybe now retailers will be awakened to the sell-through market. It is like it was in the States two or three years ago when retailers didn't offer their videos for sale and customers didn't even know they could buy them."

Canadian unit volume on the MCA Home Video release of "E.T." is expected to eclipse the half-million mark, which would make it the nation's top-selling video of all time.

"If [suppliers] hadn't lowered the prices on sell-through tapes like 'E.T.,' they could forget about sell-through," said Brian Parton, owner of the Video Station in Niagara Falls, Ontario. "In stores like mine that are near the American boarder, people will just go over and buy what they want in the U.S."

"But even while it's good to see them bring the prices down on these tapes, why do they have to bring them down so fast?" continued Parton. "I paid \$109 for 'Dirty Dancing' when it came out [in January], and just recently I sold my used copies for \$39.95. Now it comes out at \$29.95 and my customers wonder why I was charging \$10 more for used copies."

Jack Kanne, VP of sales for Paramount Home Video, noted that special price points for Canada will be looked at on a case-by-case basis. "It's an economic decision that requires megavolume," said Kanne, whose company broke new ground by offering "Top Gun" for \$29.95 (Canadian) and is currently marketing the "Star Trek" collection at that price point.

Early Yule Treat For Disney 'Cinderella' Is Belle Of The Ball

BY JIM McCULLAUGH

LOS ANGELES The home video holiday season has started with a bang with Walt Disney Home Video claiming record-breaking business.

The company reports prebook orders of 4.3 million units for the \$29.95-list "Cinderella." Those are among the 7.4 million units pre-booked by Sept. 1 for the company's 35-title Christmas sell-through promotion.

Disney holds the previous holiday prebook record of 5.5 million units, which was achieved last year. That promotion, says Disney, went on to sell a record 7.5 million units; its key component, the \$29.95-list "Lady And The Tramp," initially pre-booked 2 million units and eventually sold more than 3 million copies. Disney contends that "Tramp" is the video industry's all-time sales leader, despite Paramount's claim that its \$26.95-list "Top Gun" is also well past the 3-million-unit mark.

Those impressive marks are expected to be shattered, however, by MCA Home Video's "E.T.—The Extra-Terrestrial," due to ship Oct. 27. While MCA does not disclose numbers, industry observers are predicting that sales of that cassette, which will list for \$24.95, will easily exceed 7 million units by Christmas. MCA reportedly is duplicating 10 million copies.

"E.T.," "Cinderella," and unprec-

edented sell-through campaigns by many studios have analysts predicting record-setting sales and rentals in the coming months.

The wholesale revenue for "Cinderella," due in stores Oct. 4, is estimated at \$65 million by Disney; the potential retail value is pegged at more than \$110 million. The entire 1988 promotion, says Disney, has a wholesale value of \$100 million and a retail value of more than \$175 million.

The Disney Christmas campaign is being supported by a massive \$10 million joint promotion with Coca-Cola USA, which includes television spots; another \$20 million-\$25 million for marketing is being funded by the studio itself.

Disney, through its Touchstone Home Video label, is currently No. 1 on both the Billboard videocassette sales and videocassette rentals charts with "Good Morning, Vietnam," priced at \$29.95. The company says that title has sold about 2 million units. Touchstone is also readying "Three Men And A Baby," which produced about \$170 million in theatrical ticket sales and was 1988's biggest box-office draw, for a fall video release.

In addition to holding nine of the 40 slots on this week's Top Videocassettes Sales chart, Disney commands 84% of the Top Kid Video Sales chart with 21 of 25 spots.

PISELLO SUES MCA FOR \$50 MILLION PLUS

(Continued from page 6)

bums and cassettes for \$1.4 million by Roulette and the purchase of 1 million cutout records and tapes for \$500,000 by Betaco.

In the suit, Pisello claims losses totaling \$750,000 on the two deals, both of which allegedly came to grief when MCA failed to deliver the promised product, and out-of-pocket expenses of \$35,000 stemming from an "attempt to rectify the [Roulette] breach."

(In May, Roulette Records president Morris Levy and two others were convicted on two counts of extortion in federal court in New Jersey in a case related to the MCA/Roulette sale [Billboard, June 4]; Roulette controller Howard Fisher's conviction was subsequently overturned.)

At Pisello's tax trial in April, the government accused him of evading taxes on the following unreported income: in 1983, \$10,000 from Modern Album Inc.; in 1984, \$156,109 from Sugar Hill Records, \$30,000 from MCA Records Inc., and \$81,000 from

Betaco Inc.; and in 1985, \$65,000 from Betaco Inc.

According to Pisello's attorney, Robert J. Tobias, the current suit is "really just a strict business lawsuit. In my opinion [MCA] ought not to have interfered with his right and his corporation's right to pay these moneys, as agreed between the parties, for the Sugar Hill Chess/Checker

deal."

As for the cutout transactions, Tobias says, Pisello "had a deal, in effect, as a go-between—and because of MCA's foul-up, he got nailed out of a significant fee that both parties knew that he would earn."

As of press time, MCA's attorneys could not be reached.

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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
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	2	2	57	GUNS N' ROSES ▲ ³ GEFEN GHS 24148 (8.98) (CD) 2 weeks at No. One	APPETITE FOR DESTRUCTION
2	1	1	58	DEF LEPPARD ▲ ⁶ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	3	3	22	TRACY CHAPMAN ▲ ¹ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
4	5	5	23	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ¹ JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
5	4	4	12	STEVE WINWOOD ▲ ¹ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
6	6	6	45	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
7	12	16	7	SOUNDTRACK ELEKTRA 60806 (9.98) (CD)	COCKTAIL
8	7	7	15	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812
9	8	9	19	POISON ▲ ¹ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AHH!
10	10	10	10	CINDERELLA ▲ ¹ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
11	15	15	46	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
12	20	32	23	BOBBY MCFERRIN ● ¹ EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
13	13	14	11	ROBERT PALMER ● ¹ EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
14	11	11	6	HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)	SMALL WORLD
15	18	19	12	NEW EDITION ● ¹ MCA 42207 (8.98) (CD)	HEART BREAK
16	17	17	21	CHEAP TRICK ● ¹ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
17	9	8	67	RICHARD MARX ▲ ² EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
18	16	13	67	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
19	22	26	10	BOBBY BROWN ● ¹ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
20	14	12	54	SOUNDTRACK ▲ ³ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
21	21	23	36	RICK ASTLEY ▲ ¹ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
22	29	33	5	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
23	19	18	12	ELTON JOHN ● ¹ MCA 6240 (8.98) (CD)	REG STRIKES BACK
24	23	20	20	AL B. SURE! ▲ ¹ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
25	24	25	56	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
26	30	30	17	ROD STEWART ● ¹ WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
27	27	21	49	TERENCE TRENT D'ARBY ▲ ¹ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
28	34	38	18	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
29	31	31	33	MIDNIGHT OIL ● ¹ COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
30	26	27	17	SADE ▲ ¹ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
31	28	28	10	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
32	37	40	5	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
33	25	22	7	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
34	33	29	19	BRUCE HORNSBY & THE RANGE ▲ ¹ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
35	NEW ▶		1	METALLICA ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
36	32	24	28	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
37	36	35	21	SCORPIONS ▲ ¹ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
38	39	39	7	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
39	40	36	53	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
40	35	34	54	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
41	38	37	9	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
42	42	48	6	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
43	75	98	42	UB40 ▲ ¹ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
44	54	63	35	TAYLOR DAYNE ● ¹ ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
45	48	51	10	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
46	53	57	6	UB40 A&M SP 5213 (8.98) (CD)	UB40
47	47	43	38	KEITH SWEAT ▲ ¹ VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
48	41	41	29	ROBERT PLANT ▲ ¹ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
49	66	77	6	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
50	49	47	10	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
51	52	52	54	10,000 MANIACS ● ¹ ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
52	55	65	4	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
53	43	44	23	ZIGGY MARLEY & THE MELODY MAKERS ● ¹ VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
54	44	46	12	THE FAT BOYS ● ¹ TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	46	50	10	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
56	59	59	10	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
57	57	64	15	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
58	58	58	6	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
59	60	61	15	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
60	45	42	17	RUN-D.M.C. ▲ ¹ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
61	51	49	7	FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
62	56	55	17	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
63	64	67	32	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
64	63	56	14	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
65	50	45	11	STRYPER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
66	85	100	5	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
67	67	73	4	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
68	70	72	9	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
69	68	70	6	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
70	74	78	45	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
71	65	62	11	HANK WILLIAMS, JR. ● ¹ WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
72	62	54	12	JIMMY PAGE ● ¹ GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
73	61	53	12	CHICAGO ● ¹ REPRISE 25714 (9.98) (CD)	19
74	82	86	14	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
75	69	60	32	LITA FORD ● ¹ RCA 6397-1-R (8.98) (CD)	LITA
76	72	66	8	SLAYER DEF JAM/GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
77	71	69	6	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
78	80	80	10	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
79	NEW ▶		1	VARIOUS ARTISTS ARISTA AL 8551 (9.98) (CD) 1988 SUMMER OLYMPICS-ONE MOMENT IN TIME	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
80	76	76	5	THE JUDDS RCA/CURB 8318-1-R (8.98) (CD)	GREATEST HITS
81	81	81	11	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
82	73	71	9	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
83	79	75	29	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
84	86	89	19	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
85	83	82	66	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
86	78	68	14	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
87	87	87	5	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
88	93	83	12	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
89	77	74	16	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
90	109	128	5	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
91	99	105	5	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
92	94	97	15	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
93	92	92	17	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
94	90	84	10	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
95	88	88	9	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
96	96	101	44	KOOL MOE DEE ● ¹ JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
97	97	102	7	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
98	84	79	19	DARYL HALL JOHN OATES ● ¹ ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
99	105	106	22	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
100	103	112	6	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
101	100	93	12	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
102	118	—	2	VARIOUS ARTISTS COLUMBIA OC44034 (CD)	FOLKWAYS
103	91	85	53	WHITE LION ▲ ¹ ATLANTIC 81768 (8.98) (CD)	PRIDE
104	112	129	7	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
105	89	91	18	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
106	125	111	18	TEDDY PENDERGRASS ● ¹ ELEKTRA 60775 (9.98) (CD)	JOY
107	104	96	12	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
108	181	—	2	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS ACE
109	111	126	5	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE

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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B I L L B O A R D H I T M A K E R S GET IT

#4

Billboard
Tracks The
Whole
Hit Making
Process In
Music And
Video !

FACT OF THE WEEK

NEWSSTAND READERSHIP

12,000* people purchase
Billboard on the news-
stand every week.

70% are in the music/
video business • 30% are
trend-setting consumers

*Billboard Newsstand Survey, December 1987

Whatever Your
Product,
Billboard
Covers Your
Market!

Over 180,000*
readers
every week!

H I T M A K E R S USE IT

B I L L B O A R D H I T M A K E R S GET IT

#12

Billboard
Tracks The
Whole
Hit Making
Process In
Music And
Video !

FACT OF THE WEEK

MORE VIDEO COVERAGE

Billboard's video
pages total 1,200
magazine size pages,
per year.

*ABC AUDIT/SUBSCRIBER STUDY 1987

Whatever Your
Product,
Billboard
Covers Your
Market!

Over 180,000*
readers
every week!

H I T M A K E R S USE IT

SOUND SHOP STAFFERS SURVIVE CARIBBEAN STORM

(Continued from page 1)

sands of Caymanian nationals, scurrying to hurricane shelters. Some 150 of the convention attendees—most of them from visiting companies—were evacuated to Miami.

After a breakfast sponsored by Case Logic, the annual Vendors' Day was canceled along with the remaining schedule of events for the day.

The storm, which had already ravaged nearby Jamaica, was bearing down on the Caymans when the convention tried its last stab at business as usual, an afternoon performance by 16th Avenue Records group Canyon. With the hurricane fast approaching, Canyon provided flashbacks of the erstwhile band that played so courageously during the sinking of the Titanic.

The band, which arrived in the Caymans without luggage—as did several convention attendees—was forced to improvise several instruments. A serving tray was broken to fashion two impromptu drumsticks; other improvisations were made to enable the group to go on stage and perform an impressive five-song show, working up a sweat as Gilbert approached.

Just as Canyon finished the song "Please Don't Say Never," the performance was interrupted by the hotel's manager, Robert Ryan, with the news that the hotel was being evacuated. "They're moving not just this hotel, but the entire Seven-Mile Beach area," Ryan announced.

Quipped a member of the Canyon band, "You talk about blowing down a club—this is it."

Due to the storm, Canyon was the only scheduled act to make an appearance here, and the band made the most out of a bad situation. Other acts that were scheduled to perform throughout the week included Becky Hobbs (MTM), David Ball (RCA), and Omar & the Howlers (Columbia).

Gilbert's big blow came later in the night, with hurricane-force winds reaching 160 mph. Seeking shelter from the storm, the attendees and performers were taken to inland shelters to spend a night of worry and anticipation. The shelters offered little except walls and camaraderie for hundreds of tourists and locals alike. Cots were not provided, so most slept on hardwood floors. B.J. McElwee of 16th Avenue Records reported that because of the 100-degree heat in the schoolhouse shelter, he spent the night outside watching the storm and fell asleep while standing up against the building.

With little food or drink on hand, several sheltergoers reportedly gathered coconuts that had been blown from the trees, cut off the ends with machetes, and mixed the coconut milk with vodka to enhance their stay.

Other Sound Shop personnel described the tremendous gust of wind that crumbled the roof of one shelter, injuring several people, including one employee of the Treasure Island Resort who suffered severe lacerations from sheet metal hurtling through the air at more than 100 mph.

Although this was the first major hurricane in the Caymans in decades, the Caymanian government handled it well. Injuries on the is-

land were minimal, and at press time there were no reported deaths. (There are believed to be as many as 30 hurricane-related deaths in nearby Jamaica.)

Treasure Island Resort officials—headed by Randy Davidson, president of Sound Shop parent company Central South Music Sales and principal owner of this island facility—were brilliant in the face of the crisis, holding the safety of the conventioners and

One attendee reports falling asleep on his feet outside a storm shelter

hotel guests as their paramount concern.

Gilbert's worst winds hit on the morning of Sept. 13. Damage to the island was significant—roofs were lifted off an apartment complex and several houses; trees and power lines were knocked down; and some destructive flooding occurred. Phone service went out shortly after midnight on that morning and was not restored for some 24 hours, leaving the Caymans in a communication blackout.

After the central part of the storm passed at about noon, the shelters began releasing those who had spent the night there. Still without electricity, phone service, or running water, the Treasure Island Resort treated Gilbert's survivors to a cookout in the hotel lobby. After a shelter diet of sardines, the hamburgers tasted like filet mignon.

On Sept. 14, phone service, lights, and water were restored. Davidson gathered together his battered yet brave Sound Shop and Central South personnel to hear consultant Joyce Weiss deliver a positive speech on improving profits and customer relations—and with that, the music traders resumed their convention.

"Everything is fine and back to normal," said Davidson on the afternoon of Sept. 14. "We've spent a full day with our managers. Several manufacturers have made presentations, including MCA and PolyGram. WEA, MTM, and Block Video presentations are scheduled."

That same afternoon, Dennis Buss, director of marketing for Treasure Island and the person responsible for Sound Shop's special projects, explained, "We combined events scheduled for [Sept. 12-14] into one long day, with a cocktail party and dinner on this evening's agenda."

According to Buss, 51 of Sound Shop's 62 stores were still represented here when the meet resumed. He explained that the majority of the 150 people evacuated to Miami were not directly affiliated with the Central South.

Dealers are taking a
beating in the Oil Belt
... see page 55

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	95	90	33	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
111	102	104	7	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
112	101	99	14	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
(113)	136	—	2	BUCKWHEAT ZYDECO ISLAND 90968/ATLANTIC (9.98) (CD)	TAKING IT HOME
114	110	134	50	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
115	98	94	10	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
(116)	119	117	11	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
(117)	117	130	4	TOMMY CONWELL & THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
118	106	108	53	TIFFANY ▲ MCA 5793 (8.98) (CD)	TIFFANY
(119)	NEW ▶	—	1	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN
(120)	142	168	3	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
121	114	114	5	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
(122)	130	125	78	U2 ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
123	120	120	8	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
124	124	116	10	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
(125)	182	—	2	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
(126)	134	143	18	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
127	108	103	28	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
128	107	95	16	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
(129)	168	171	3	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
130	123	109	6	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
131	128	118	70	RANDY TRAVIS ▲ ³ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
(132)	151	167	43	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
133	133	147	4	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
(134)	145	148	128	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
135	115	107	21	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
136	127	124	25	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
(137)	157	157	10	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
(138)	152	146	10	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
(139)	156	133	18	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
140	141	122	6	BLUE OYSTER CULT COLUMBIA FC 40618 (CD)	IMAGINOS
(141)	NEW ▶	—	1	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
(142)	159	153	55	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
(143)	174	145	10	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
144	113	110	17	JUDAS PRIEST ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
(145)	172	166	56	NEW ORDER ● QWEST 25621/WARNER BROS. (1.2.98) (CD)	SUBSTANCE
146	146	156	5	JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)	SUBSTANCE
147	129	119	14	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
148	150	142	9	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
149	149	181	8	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
(150)	155	155	7	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE
151	132	127	8	THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
152	148	161	53	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
153	131	136	10	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
(154)	165	170	3	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
155	126	132	24	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	NEW ▶	—	1	TRANSVISION VAMP UNI # 5/MCA (8.98) (CD)	POP ART
157	121	113	49	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
158	138	140	15	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
159	116	121	10	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
160	135	139	33	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
161	139	149	21	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
162	122	115	12	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
163	153	151	20	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
(164)	179	186	3	JOHNNY CLEGG & SAVUKA CAPITOL C1-90411 (8.98) (CD)	SHADOW MAN
165	140	131	34	SOUNDTRACK ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
(166)	193	—	2	MICHELE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
167	163	158	48	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
(168)	RE-ENTRY	—	—	DEF LEPPARD MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
(169)	195	—	2	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
170	137	123	47	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
(171)	176	172	10	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
(172)	NEW ▶	—	1	EDIE BRICKELL & THE NEW BOHEMIANS GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
(173)	NEW ▶	—	1	FOUR TOPS ARISTA AL 8492 (8.98) (CD)	INDESTRUTIBLE
174	144	135	22	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
175	175	183	5	THOMPSON TWINS ARISTA AL 8542 (8.98) (CD)	THOMPSON TWINS GREATEST MIXES
(176)	180	188	4	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
177	166	144	14	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
178	160	137	18	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
179	158	180	49	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
180	167	163	19	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
181	162	165	10	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
(182)	189	—	2	HOUSE OF LOVE RELATIVITY/CREATION 8245/IMPORTANT (8.98) (CD)	HOUSE OF LOVE
(183)	NEW ▶	—	1	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
184	171	150	28	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
185	164	152	7	RANKING ROGER I.R.S. 42197/MCA (8.98) (CD)	RADICAL DEPARTURE
186	186	—	2	M.O.D. MEGAFORCE 1359/CAROLINE (6.98) (CD)	SURFIN' M.O.D.
(187)	198	177	22	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
(188)	NEW ▶	—	1	PSYCHEDELIC FURS COLUMBIA FC 44377 (CD)	ALL OF THIS AND NOTHING
189	147	138	18	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
(190)	NEW ▶	—	1	DAVID LYNDLEY & EL ROYO X ELEKTRA 60768 (9.98) (CD)	VERY GREASY
191	188	197	739	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
192	184	189	40	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
193	154	154	6	VIOLENCE MECHANIC 42187/MCA (8.98) (CD)	ETERNAL NIGHTMARE
194	169	160	28	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
195	183	164	13	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
196	170	162	76	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
197	185	184	17	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
198	173	173	7	ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
199	143	141	17	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
200	161	159	27	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 51	Eric Carmen 89	Europe 22	Freddie Jackson 61	M.O.D. 186	Jimmy Page 72	Boz Scaggs 199	Tony! Toni! Tone! 126
2 Live Crew 93	Peter Cetera 58	The Fat Boys 54	Michael Jackson 39	Mac Band/McCampbell Bros. 143	Robert Palmer 13	Scorpions 37	Transvision Vamp 156
Paula Abdul 138	Tracy Chapman 3	Lita Ford 75	Jane's Addiction 169	Bob Marley And The Wailers 114	Graham Parker 178	Ricky Van Shelton 192	Randy Travis 131, 41
Aerosmith 40	Cheap Trick 16	Robben Ford 123	D.J. Jazzy Jeff/Fresh Prince 4	Ziggy Marley/Melody Makers 53	Pebbles 110	Michele Shocked 166	Troop 133
Alabama 147	Chicago 73	Four Tops 173	Jethro Tull 97	Richard Marx 17	Nia Peeples 163	Shriekback 171	U2 122
The Gregg Allman Band 151	Toni Childs 74	Joan Jett And The Blackhearts 28	The Jets 170	Bobby McFerrin 12	Teddy Pendergrass 106	Carly Simon 87	UB40 43, 46
Joan Armatrading 100	The Church 83	Elton John 23	Joan Jett And The Blackhearts 28	Metallica 35	Pink Floyd 191, 152	Slayer 76	Van Halen 8
Rick Astley 21	Cinderella 10	Johnny Hates Jazz 155	Joan Jett And The Blackhearts 28	George Michael 6	Robert Plant 48	Patti Smith 95	VARIOUS ARTISTS
Aswad 198	Eric Clapton 161	Joy Division 146	Elton John 23	Midnight Oil 29	Poison 9	The Smithereens 136	1988 Summer Olympics 79
Eric B. & Rakim 33	Johnny Clegg & Savuka 164	Judas Priest 144	Midnight Oil 29	Kylie Minogue 120	Iggy Pop 181	SOUNDTRACKS	Folkways 102
Bad Company 108	Tommy Conwell/Rumblers 117	Guy 68	Kylie Minogue 120	The Moody Blues 86	The Primitives 129	Cocktail 7	Violence 193
Anita Baker 134	The Cover Girls 142	Daryl Hall John Oates 98	The Moody Blues 86	Shirley Murdoch 137	Prince 189	Dirty Dancing 20	White Lion 103
Basia 63	The Robert Cray Band 32	John Hiatt 183	Shirley Murdoch 137	Najee 107	Psychedelic Furs 188	Good Morning, Vietnam 165	Whitesnake 196
Pat Benatar 31	Crowded House 50	Johnny Kemp 128	Shirley Murdoch 137	New Edition 15	Public Enemy 55	More Dirty Dancing 36	Jane Wiedlin 139
George Benson 141	Terence Trent D'Arby 27	Johnny Kemp 128	Shirley Murdoch 137	New Kids On The Block 66	Queensryche 180	Brenda K. Starr 84	Will To Power 154
Big Audio Dynamite 111	Taylor Dayne 44	Johnny Kemp 128	Shirley Murdoch 137	New Order 145	REO Speedwagon 64	Stevie B 78	Hank Williams, Jr. 71
Blue Oyster Cult 140	Death Angel 149	Bruce Hornsby & The Range 34	Shirley Murdoch 137	REO Speedwagon 64	Ranking Roger 185	Rod Stewart 26	Vanessa Williams 101
Boogie Down Productions 187	Def Leppard 2, 168	Hothouse Flowers 109	Shirley Murdoch 137	Ranking Roger 185	Restless Heart 121	Sting 167	Brian Wilson 82
Breathe 62	Depeche Mode 179	House Of Love 182	Shirley Murdoch 137	Restless Heart 121	Rhythm Corps 104	Stryper 65	Winger 125
Edie Brickell/New Bohemians 172	D.R.I. 124	Whitney Houston 85	Shirley Murdoch 137	Nuclear Assault 150	Run-D.M.C. 60	The Sugarbushes 57	Steve Winwood 5
Britny Fox 45	EPMD 88	Hurricane 99	Shirley Murdoch 137	Billy Ocean 127	Brenda Russell 184	Al B. Sure! 24	"Weird Al" Yankovic 135
Bobby Brown 19	Erasure 59	Julio Iglesias 197	Shirley Murdoch 137	Orchestral Manoeuvres 200	Sade 30	Keith Sweat 47	Dwight Yoakam 69
Jimmy Buffett 162	The Escape Club 90	Impellitteri 112	Shirley Murdoch 137	Original London Cast 132	Salt-N-Pepa 38	James Taylor 160	Buckwheat Zydeco 113
Camper Van Beethoven 158	Gloria Estefan/MSM 18	Information Society 49	Shirley Murdoch 137	Jeffrey Osborne 91	David Sanborn 81	Testament 177	
Belinda Carlisle 157	Melissa Etheridge 92	INXS 11	Shirley Murdoch 137	K.T. Oslin 119	Joe Satriani 70	Thompson Twins 175	
		Iron Maiden 174	Shirley Murdoch 137	Overkill 148		Tiffany 118	
		J.J. Fad 56	Shirley Murdoch 137				

Ex-Label Head Guilty Of Dealing In Bogus Albums

NEW YORK The former president of the Ridgefield, N.J.-based American Tape Corp. pleaded guilty Sept. 13 in U.S. District Court in Newark to copyright infringement for reproducing and distributing Three Dog Night and Connie Francis albums without the permission of the copyright owners. The charges stemmed from a November 1985 raid on American Tape and eight other establishments across the country; no other charges resulted from the raid.

Gerald I. Gottlieb faces a maximum sentence of three years in jail and \$275,000 in fines when he is sentenced Nov. 14. Gottlieb's operation had been the target of a raid once before, in November 1983. No charges were filed in that episode after Gottlieb agreed to forfeit all the seized property, which was subsequently destroyed.

"There are a couple of things significant about this case," says Steven D'Onofrio, the Recording Industry Assn. of America's director of antipiracy. "Gottlieb had had the authority to produce the albums at an earlier time but continued to do so years after the license was terminated, and he knew it was terminated. He may have still been using the original masters and graphics, so what he was producing was substantially indistinguishable from legitimate product."

D'Onofrio says this conviction also sends a message out to counterfeiters that even nonhit product is off limits. "Gottlieb was counterfeiting a budget line. [Counterfeiters] think they won't get the attention of law enforcement if it's not top 40 product they're doing. But this shows that they do."

JEAN ROSENBLUTH

PolyGram Adds 26 CDVs Label Aims For 100-Title Mark

NEW YORK PolyGram is bringing another 26 CD video titles to market. Half of them are 5-inch pop disks; the other 13 are classical 12-inch offerings.

Most of the new releases hit stores Sept. 12. The remainder—three of the classical titles and two of the pop disks—will ship "within a matter of days," according to Joe Parker, PolyGram VP of video and distributed labels.

Bon Jovi, Kiss, Scorpions, and Vanessa Williams are among the artists featured in the new 5-inch line. Classical performers in the batch include Placido Domingo, Leonard Bernstein, and Sir Georg Solti.

More than 40 titles were released over the summer months. Parker says the distributor plans to bring out more CDVs in November, which would put PolyGram over the 100-title mark.

Included in the November release, says Parker, will be another 13-15 classical titles and PolyGram's first 8-inch CDV, Kiss' "Crazy Nights." There will also be more 5-inch pop CDVs and 12-inch pop longform titles by Def Leopard, the Who, and Tina Turner.

Parker says PolyGram will not put out any new CDVs in December but is preparing a large selection for release in January.

GEOFF MAYFIELD

MTV TO STEP UP MINORITY HIRING

(Continued from page 5)

Dwight Tierney, senior VP of administration, and other MTVN executives insist that the company is also trying to foster opportunities for minority groups, although it has been a "difficult process," says Tierney.

"We're not happy with these numbers, and we are attempting to rectify the situation," he explains. "This is something we've been concerned about for at least five years. We don't have the number of minorities we should have."

One of the problems, says Tierney, has been that MTVN "has been moving around a lot over the past few years in terms of management and company ownership. With all the changes that were entailed in the switch from Warner Amex to Viacom, it was difficult to give this issue the kind of attention it deserves."

"It's only within the last two years or so that we have had the time and the resources to begin to address this problem," he says. "We have instituted and are continuing to develop a number of programs designed to bring minorities into the company."

Many of these, he says, are "training and intern-type programs focusing on the root of the problem, which is that many minorities have not been prepared to function in the structure of a corporate environment—even a

fairly loose corporate environment like MTVN's."

Tierney says he sits on the board of the Kaitz Foundation, which he notes has been involved for years in getting more minority involvement in the cable TV industry. Each year, he says, the board selects "a dozen or so" minorities as Kaitz fellows. These people are then offered either direct hiring or training internships at a number of cable companies, including MTV Networks.

Also, notes Tierney, MTV took in two interns this summer from the career guidance program of the International Radio & Television Society. The IRTS program is overseen and administrated by Margie Bynoe, MTV's VP of personnel (who, incidentally, is black.)

Tierney says MTVN and parent company Viacom International also have substantial involvement in the National Urban League and attend that organization's annual conference "in full force."

MTVN is also involved in the National Television Academy's career workshops and "works extensively with the National Assn. of Minorities in Cable," which Tierney says presented MTVN with an award for its cooperation "in the Warner Amex days."

INSIDE TRACK

(Continued from page 102)

year salute to California's statehood and the ratification of the U.S. Constitution.

GALACTIC SALES: A whopping 10,678,302 is the current preorder figure in the U.S. for "E.T.—The Extra-Terrestrial," according to MCA Home Video. Official solicitation closes Sept. 29; the tape arrives in stores Oct. 27. The Canadian figure is 662,155 units. The mark easily shatters Walt Disney's just-announced 4.3-million-unit sales figure for "Cinderella."

ROCKIN' FIRST: John Cougar Mellencamp and Paul Simon performed together for the first time on the NBC-TV special "Coca-Cola Presents Live: The Hard Rock," an hourlong rock'n'roll special that was broadcast live Sept. 13 from L.A.'s Universal Studios. Host Dan Aykroyd also introduced performances by INXS, Ziggy Marley, and the Blues Brothers Band (with Sam Moore). The co-producers of the show were Peter Morton and Isaac Tigrett, founders of the Hard Rock Cafe, and artist managers Tony Dimitriades and Elliot Roberts. A commemorative Hard Rock Cafe/Coca-Cola T-shirt is being marketed, with all proceeds benefiting the homeless.

AFTER SEVERAL YEARS of yo-yoing the time slot and frequency of Oscar Brand's "The Folk Song Festival," WNYC "94FM" New York has put the 43-year-old program back on its old schedule. Once again, it is a half-hour weekly show, broadcast from 7:30-8 p.m. on Saturday nights... The Bill & George Simon Swing Group is celebrating its first year at the Red Blazer Too in New York. Bill Simon is the former editor at the Reader's Digest record division; George Simon is a swing era/jazz authority and NARAS consultant.

TELARC RECORDS, which generally sticks to classical/adult pop fare, takes on contemporary jazz sounds with a new album, "Spies," named after a group of Los Angeles studio musicians. Actually, the set, which includes two vocals, is not Telarc's first

GRP TOUTING DAT IN MONTHLONG PROMO

(Continued from page 6)

Tower outlets that have been lined up for the campaign include two in the San Francisco Bay area, the Sunset Boulevard store in Los Angeles, the downtown New York, N.Y., store, and the Philadelphia and Bos-

ton stores. GRP would also like Tower's Washington, D.C., store to participate, but details had not been worked out as of press time.

Commenting on the chain's expectations, Stan Goman, senior VP of records and video, says, "I just want to see what the consumer thinks of a \$25 cassette. If it works, it works. If it doesn't, it doesn't."

After the Tower campaign, which will start within a week, GRP plans to recycle the display pieces to other stores. Katzel says, however, that it is unlikely the label will seek other accounts for those seven pieces—or for the 43 remaining displays—until after the first of the year.

Before such determinations are made, however, Katzel says, "We want to take a look at what happens at these major Tower stores during the campaign and we want to see if there's some kind of [legislative] breakthrough that will settle the DAT issue."

The label already has eight titles on the market, including two various-artists compilations. Katzel says another four are shipping shortly, including 1988 albums by Lee Ritenour, David Benoit, Dave and Don Grusin, and Corea.

Katzel describes movement on DAT as "better than I figured, but it's not blowing out the door. We've had good numbers despite the fact that there's only a small amount of gray-market home players and auto players."

The label's digital tapes are not sold through MCA, GRP's primary distributor. Besides Tower, GRP is selling DAT to at least four one-stops: Lanham, Md.-based Schwartz Bros.; Santa Ana, Calif.-based Abbey

foray into jazz. It recorded a Mel Lewis jazz album before the advent of CDs. And, Track hears, that album is due for release in December.

BITING THE BULLET: The Sept. 10 issue's Track item on Arista's signing of its first rap act needs some clarification. The correct spelling of the group's name is **K-9 Posse**, one member of which is Eddie Murphy's brother Vernon Lynch Jr. The other member's name is **Wardell Mahone**, who is not related to Murphy. Murphy's older brother Charlie is exec producer of the album and wrote two of its songs.

FRANCHISE FRACAS: National Video franchisees met in Chicago Sept. 10-11 in a continuing effort to delay acquisition of National Video by West Coast Video, according to six franchisees, none of whom would go on the record. "I understand the deal was supposed to close this week. I think it's been stalled," says one source, echoing the sentiments of several others. Most contacts referred calls to the group's Timothy Fine in San Francisco, but Fine could not be reached at press time.

TENNIS, EVERYONE! The fifth annual T.J. Martell Tennis Party is set for Oct. 29 at the National Tennis Center in Flushing Meadows, N.Y. The honorary chairmen are ABKCO's Allen Klein and tennis pro Gene Mayer. Tickets are \$50 a person; proceeds are to benefit research into leukemia, cancer, and AIDS. For more info, call party chairman Herb Linsky at 212-247-4422.

HOUSE CONFEREES Sept. 14 were pressed into a vote to adopt a bill sponsored by Sen. Jesse Helms, R-N.C., that would forbid the Federal Communications Commission from allowing any so-called indecent broadcast programming at any hour, even in what are now considered the "safe harbor" hours after midnight. A National Assn. of Broadcasters lobbyist says Rep. William Dannemeyer, R-Calif., who brought up the vote, "didn't make any friends in the House by forcing members to vote on indecency in an election year." Opponents of the measure lost by four votes.

Road; Miami-based Jerry Bassin; and Atlanta-based Gemini. Of those wholesalers, Katzel says, "All of them had [retail] customers who were interested in DAT."

Additionally, GRP DATs are being sold by eight audio rep firms. Katzel says the audio reps are allowed to sell both to audio hardware and music stores. And, he says, the Army and Air Force Exchange Service—which services military PX stores and ranks as one of the music industry's 10 largest customers—has made inquiries about DAT, although it has not placed any orders for the product.

GRP does not have an estimate on how many music stores are carrying DAT.

Assistance in preparing this story was provided by Steven Dupler.

NAB LEGISLATIVE PANEL

(Continued from page 5)

casters didn't consider giving in on the fairness doctrine issue. "What's more valuable? Win the most important issues," he said.

Also commenting on the Communications Subcommittee panel were Rep. Frederick Boucher, D-Va.; Rep. Terry Bruce, D-Ill.; and Rep. Dan Coats, R-Ind. All said radio broadcasters had convincingly argued that payoffs in renewal cases should be made illegal.

"But it's a question of whether it's politically feasible," Tauzin said. "You might consider a trade-off, especially since there's a good chance the Supreme Court's going to rule on the fairness doctrine down the line."

Rap Fan Killed At N.Y. Jam '88 Show

BY BRUCE HARING

NEW YORK A Bronx, N.Y., man was fatally stabbed and dozens of concertgoers were assaulted and robbed Sept. 10 during a rap show at the Nassau Coliseum in Uniondale, N.Y.

Citing eyewitness accounts, police say eight people were stabbed—three critically—and 13 assaulted by a roving gang of eight to 12 youths.

The concert, dubbed Jam '88, featured Eric B. & Rakim, Kool Moe Dee, Doug E. Fresh & the Get Fresh Crew, Big Daddy Kane, Boogie Down Productions, and Biz Mar-kie.

Despite electronic screening checks of the estimated 10,000 concertgoers, police say knives and pistols were smuggled into the coliseum. Julio Fuentes, a 19-year-old Bronx man, was stabbed once in the chest minutes after he entered the

coliseum, reportedly after chasing a group that had grabbed a gold neck chain from his fiancée. No arrests have been made in the slaying, although four people were arrested for crimes unrelated to the stabbing.

At press time, Nassau County police planned to meet with coliseum officials to discuss strategies to contain violence at concerts. Last month, there were numerous chain snatchings and several stabbings at a Run-D.M.C. concert at the coliseum. Also on that bill were Public Enemy, D.J. Jazzy Jeff & the Fresh Prince, EPMD, and Stetsasonic.

"As of this time, I have no rap concerts scheduled and will not book any until there is a complete investigation of the [Sept. 10] show," says Neil Sulkes, general manager of the Nassau Coliseum. Sulkes estimated such a study would take several months.

A private security force of 100 was

present inside the building Sept. 10, with 115 Nassau County police deployed outside the building, Sulkes says. He blames plastic-encased razors, several of which were confiscated at Nassau Coliseum, saying they are the main problem for concert security around the country.

"The weapon comes in a plastic cover that the razor slides into," Sulkes says. "It's easy to conceal in the bottom of a shoe, crotch, or someplace on a girlfriend. Metal detectors have trouble picking it up."

Carol Kirkendall, VP of G Street Express, the concert promoter, says most of the violence at rap shows seems to happen in Los Angeles and New York. (For other comments on this issue, see The Rhythm & The Blues, page 27.)

"We go to New York and 99 and 9/10 [of the crowd] are there to have a good time, [but] I swear, there's a crew of absolute psychotic lunatics that plague these events. I find it

difficult to believe it's related just to rap."

Kirkendall says the G Street Express promoters realized there was a problem early in the Nassau Coliseum show, but she claims "the crowd was never out of control." Most of the crowd was unaware of any problem, Kirkendall contends.

"We got a little rumbling about gold snatching in the bathrooms and in the upper seats," she says. "The talent was alerted to keep the stage moving and lights were put halfway up. Security went into the audience and did remove many young people."

Kirkendall says the company has no other tours planned for the immediate future, adding that future shows probably won't be affected by the Nassau incident.

Kirkendall claims approximately 20 Jam Tour shows have been promoted around the country this summer without major problems.

Police Arrest 30; Jean-Michel Jarre Concert Canceled Thousands Injured At Jackson U.K. Show

BY NICK ROBERTSHAW

LONDON Several thousand Michael Jackson fans were treated Sept. 11 for injuries incurred at Aintree Racecourse in Liverpool as the superstar wound up his European tour with one of the biggest concerts ever seen here.

An audience of 125,000 watched Jackson's show, but trouble started some hours beforehand as an estimated 25,000 gate-crashers fought security guards at the perimeter fence. Mounted police in riot gear were called in to quell the disturbances.

Other casualties occurred as fans surged toward the outdoor stage.

Says one fan: "It was not surprising so many people were hurt. There must have been 400 yards deep of people crushing against

each other, and there were no safety barriers to stop them."

Police say about 30 people were arrested and more than 40 were taken to the hospital, with fainting and hysteria responsible for most of the injuries. Injuries included a broken pelvis, a fractured spine, a miscarriage, and two cases of appendicitis.

Last month, two fans died at a Monsters Of Rock concert at Donington Park here (Billboard, Sept. 3) during a front-of-stage crush.

The day after the Jackson concert, plans for a massive show by French keyboardist Jean-Michel Jarre in London's Docklands this fall were called off on crowd-control and safety grounds.

The Jarre package, two years in the planning, would probably have become Britain's biggest-ever concert, with a paying audience of

100,000 and up to 2 million more spectators expected at the Royal Victoria Dock for the Sept. 24 event.

Following the decision of the local council to halt the show, Jarre appealed to other British towns and cities to stage the event, but there were no immediate takers.

The police, fire brigade, and ambulance service had told the council they were "seriously concerned" over the potential dangers of the Jarre laser show.

Meanwhile, Jackson, before leaving the U.K. for California, expressed sadness at the injuries that had marred his Aintree performance. There have been immediate calls here for changes in the regulations governing major live events. But police officials say the injury toll was not exceptional for a concert of that size and that they would have no reservations about approving plans for similar concerts in the future.

Over the past year, Jackson has performed to an estimated 3 million fans in Japan, Australia, and Europe. In the U.K. alone, audiences totaled 1 million and ticket receipts were \$28 million.

Jackson's "Bad" album remains in the U.K. top 10 a year after its release and is now seven times platinum, with sales of more than 2 million units.

Chicago Adding Outdoor Venue

CHICAGO Taking its cue from the success of the outdoor Poplar Creek Music Theater, located in the northwest Chicago suburb of Hoffman Estates, a group of investors has contracted to build a 27,000-seat outdoor amphitheater in suburban Tinley Park, 18 miles southwest of Chicago.

Ground was broken Aug. 9 on the 150-acre site, which will also include a hotel, convention center, and a 36-hole golf course. The projected cost of the complex is more than \$100 million.

The theater should be operational by summer 1989, according to Pat Ray, Tinley Park village trustee and chairman of finance and economic development.

The new venue will feature 11,000 covered seats, with the rest on the lawn. Concerts will be booked and produced by Chicago-based promoter Jam Productions.

Ray says two investment groups approached the village of Tinley Park with the venue proposal. Discovery South Group, which included Jam as its concert production entity, was chosen after research concluded that "they offered the best package," according to Tinley Park official Michael Chiszar. The other proposal was presented by a group that included the Nederlander Organization, owner of the Poplar Creek venue.

The southwest suburbs of Chicago are a logical location for an outdoor venue, says Ray. "Poplar Creek presents a difficulty for people from this area to reach," he says. The new amphitheater is expected to draw from cities as far south as Morrison, Ill., 100 miles from Chicago. "This is a service basin of over 2.5 million people," notes Ray.

Contractors on the project are Gierczyk Development Inc. and two other principals, says Ray. No name has been chosen yet, although Plum Creek and Indian Creek are among those being considered.

MOIRA McCORMICK

A&M RETURNS TO JAZZ ROOTS

(Continued from page 6)

couple of years saying, 'You should reissue that stuff on CD,'" Snyder says. "So one day David Steffen called and said, 'Your postcard finally came through, and I feel the same way—so let's talk about it.'"

The resulting Jazz Heritage CD reissues will be encased in fold-out digipaks rather than standard jewel boxes—a move that will allow A&M to replicate the original Horizon LP packages, says Steffen. Titles will carry a BMG wholesale cost of \$9.10; a discount program, he adds, will also be offered on solicitation.

Though reissue titles will be limited to the CD format, Steffen says A&M will be "keeping an eye on cassette." If sufficient demand justifies a move into that format, he says, the label will seek real-time chrome duplication "or something close to it."

Snyder estimates that there are from 80-90 jazz or jazz-related albums in A&M's archives that might conceivably see eventual reissue, including work by Michel Colombier, J.J. Johnson, Paul Winter, Hugh Masekela, Charles Lloyd, Gerry

Mulligan, Sonny Terry & Brownie McGhee, Adu Lobo, and others. "There are some very interesting things in there that I'd forgotten about," he says.

Snyder calls the Jazz Heritage reissues the cornerstone of a label commitment to "jazz as an art form." New A&M jazz product, he says, should also be available in all configurations in January.

Though there is no commitment to issue a set number of new releases per year, Snyder says, there is a set game plan: "Let's do some American masters, solid records that are representative of their work at this stage, and then sign some younger people on the scene."

Billboard captures scenes from the recent BMG Distribution meet in pictures ... see page 60

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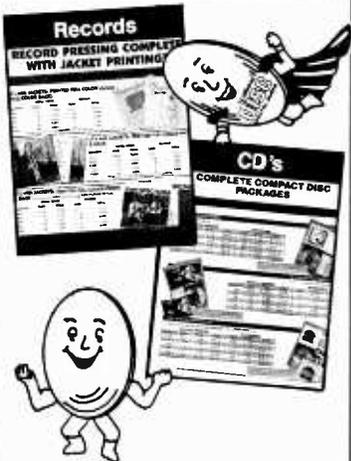
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G Force. Arista artist Kenny G is joined by label brass to mark the double-platinum sales of his "Duotones" album. Pictured, from left, are Roy Lott, VP, operations; Kenny G; Clive Davis, president; and Don Ienner, executive VP/GM.

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records in Los Angeles names **Michael Goldstone** VP of A&R and **Lorie Harbough** director of A&R in New York. They were, respectively, national director of A&R for MCA Records and A&R manager, West Coast, for the label.

CBS Records in New York appoints **Roselind D. Blanch** VP, divisional marketing services and purchasing. She was VP, marketing services, for the label. Columbia Records in New York appoints **Jane Berk** director, product marketing, East Coast. She was associate director, product marketing, East Coast, for the label.

Michael Krum is promoted to VP, promotion, and **Steve Lake** is promoted to director, national promotion, by Scotti Bros. Records in Los Angeles. They were, respectively, director, national promotion, and a national promo-



GOLDSTONE

HARBOUGH

BLANCH

BERK

tion executive, both for the label.

Bill Bentley is named senior publicist by Warner Bros. Records in Los Angeles. He was creative services writer for the label.

Arista Records in Los Angeles appoints **Joy Broome** manager, West Coast publicity, and **Lori Leveille** publicity coordinator. They were, respectively, publicity coordinator for Capitol Records and a member of the publicity department at the label.



KRUM

BENTLEY

REBIDAS

BROWN

PUBLISHING. PolyGram Music Publishing in Los Angeles names **Lorraine Rebidas** creative manager, West Coast. She was with the independent management firm Rebidas Entertainment.

BMI in New York restructures its performing rights department: **Rick Sanjek**, assistant VP, writer/publisher relations, widens his area of responsibilities to include the New York writer/publisher relations staff; **Jean Banks** is named senior director, musical theater and jazz; **Norma Grossman** is promoted to director, musical theater; and **Rick Riccobono**, assistant VP/GM, assumes full responsibility for Los Angeles performing rights, writer/publisher relations, and performing rights administration.

Cecile Russo is promoted to VP, copyright and licensing, by Peer Southern in New York. She was assistant VP for the company.

PRO AUDIO. BASF Corp. in Bedford, Mass., makes the following appointments: **Jeffrey Brown**, group product manager, audio/videotape products; **Ed Weisberg**, regional sales manager, audio/videocassettes; and **Michael W. Miller**, field sales manager, audio/video. Brown was product manager for the company; Weisberg was manager, sales planning and analysis; and Miller was regional sales manager for Kodak's Ultra Technologies.

Tore B. Nordahl is named VP/GM for Studer Revox America Inc. in Nashville. He was president and CEO of the Mitsubishi Pro Audio Group.

• VIDEO PEOPLE on the move, see page 74

INSIDE TRACK



Edited by Irv Lichtman

TRACK HEARS that PolyGram is planning to make a serious move into the merchandising business. Official word is expected shortly.

SEMINAR IN SYDNEY: Billboard's **Tom Noonan** and **Marty Feely**, A&M's **Steve Resnik**, and Columbia's **George Chaltas** leave this week for Sydney, Australia, where they'll take part in an Oct. 7-8 seminar on "Marketing Records In The U.S.—For Success." The event, at which Noonan will moderate a panel consisting of Feely, Resnik, and Chaltas, will be held at Sydney's Sebel Townhouse. It's sponsored by the Australian government body **Austrade**, whose **Chris Gilby** can be contacted in Sydney for registration.

SALUTE IN SONG: The new album by Profile Records act **Rob Base & D.J. E-Z Rock** features "Creativity," an ode to former Billboard dance editor **Brian Chin**, who now does A&R for the label.

MOSCOW RIGHTS: **Michael Brettler**, VP of Shapiro-Bernstein Music, has been invited by the Soviet government to attend Moscow's Pop Rock Festival events Sept. 29-Oct. 4. Brettler recently picked up U.S.-Canada rights to a 5-year-old Soviet hit, "A Million Roses." He'll have an English translation of the song with him in Moscow, and naturally he'll try to interest Soviet artists in an English cover of the song.

"**STRIKING, BOLD, AND DIRECT**" is the way **Sal Licata** describes the new **EMI** logo shown here. The label president gave Track the exclusive news of the switch from the EMI-Manhattan Records logo. EMI is the home of such current top-20-album acts as **Richard Marx**, **Robert Palmer**, and **Bobby McFerrin**.

MUSIC INDUSTRY VET **Bob Reno**, as Track predicted, has set up a new label/production/music publishing complex in Hollywood, Calif. It now has a name, **Reno-Foy Media Corp.** Foy is **Shawn Foy**, a San Fernando, Calif., businessman. Its first act is **Dwight Podolor**, while a dance label, **Reno/America**, distributed by **Macola**, has already marketed

Steven Paul Perry's remake of "Sugar Sugar." The new operation is located at 6305 Yucca St.; the phone number is 213-466-1113.

PREDIGITAL DELIGHTS: **ProArte Records**, which prides itself on making state-of-the-art compact disks, is letting nostalgia rather than sound sizzle call the shots in a series of '30s recordings by such legends as **Bing Crosby**, **Fred Astaire**, **Al Jolson**, and **Paul Whiteman**. The Crosby and Astaire CDs are already out; the others are due later this month. The Astaire performances include a rare vocal stint by **George Gershwin**, on "Cheek To Cheek," a song by **Irving Berlin** from Astaire's "Top Hat" ... Also on the nostalgia front are four new CDs from **Arnold S. Caplin's** **Biograph** label, three of which feature piano roll music played by Gershwin, **Fats Waller**, and **James P. Johnson**. A fourth release features blues singing by **Bukka White**, **Skip James**, and **Blind Willie McTell**.

RAY SAYS IT: **Ray Charles** hopes that someday sports fans who raise their voices to sing the national anthem will be singing "America The Beautiful" rather than "The Star-Spangled Banner." To Charles, it's "a shame" our anthem doesn't concern itself with the beauty of America. Charles would like to solicit opinions; comments can be sent to the performer at Sixth Floor, 8730 Sunset Blvd., Los Angeles, Calif. 90029.

JAZZ AND NEW AGE SINGLES? Yes! In a video featuring the **Novus** and **Bluebird** lines, shown at the recent Montreal convention of **BMG Distribution**, RCA jazz chief **Steve Backer** said, "We're not abandoning jazz, but we want to cross over." Novus plans to ship singles from **Liz Story**, **Amina Claudine Myers**, **Rodney Franklin**, and new acquisition **Charlie Elgart**, who has produced tracks for chart topper **Najee**.

IN THE SPIRIT: **Michael Masser**, co-author (with the late **Linda Creed**) and producer of **Whitney Houston's** smash "The Greatest Love Of All," received the Spirit Of America We The People award Sept. 7 at a dinner in Los Angeles, capping a two-

(Continued on page 100)

'Greenpeace' Album Is The World

BY EDWIN RIDDELL

LONDON Master tapes of what is being hailed as the first-ever truly worldwide major record release have been delivered from here to Moscow. The recording "Greenpeace—Breakthrough" will be a double album on the Soviet state label, **Melodiya**. It is scheduled for simultaneous release next January in the Soviet Union and the West, where distribution plans have not been finalized.

The compilation contains 25 previously released tracks by some of the world's leading contemporary artists, including **U2**, the **Pretenders**, **Bryan Adams**, **Dire Straits**, **Bruce Hornsby & the Range**, **INXS**, **Sting**, **Aswad**, **Talking Heads**, **Terence Trent D'Arby**, and the **Thompson Twins**.

Melodiya will press and distribute 5 million units initially, "far and away" its largest pressing of a rock album, according to the project's executive producer, **Ian**

Flooks. These are expected to sell out in a matter of days. Sales of the album in the Eastern Bloc alone are expected to top 10 million units.

Proceeds will go to the environmental group **Greenpeace** and to an international organization set up last year to bring experts together from East and West to work on common problems like pollution and ozone-layer erosion.

The environmental theme is reflected in many of the tracks: "Red Rain" by **Peter Gabriel**; "When Tomorrow Comes" by **Eurythmics**; **Talking Heads'** "City Of Dreams"; and **Belinda Carlisle's** "Heaven Is A Place On Earth."

The organizers say this is the first time such a record has been released by the Soviet authorities. Although **Melodiya** has previously released records by such groups as the **Beatles**, the **Moody Blues**, and **Jethro Tull**, the **Greenpeace** album will be the first opportunity for young Russians to purchase new Western rock.

Says **Flooks**: "Melodiya is under real pressure to give the public what they want."

Many of the artists on the album, although big stars in the West, are virtually unknown in the Soviet Union outside of Moscow and Leningrad, adds **Flooks**. "I thought it was something that would appeal on both levels to the artists concerned," he says. "They would finally get their music on record in the U.S.S.R. and at the same time they would be raising money for an extremely worthwhile cause."

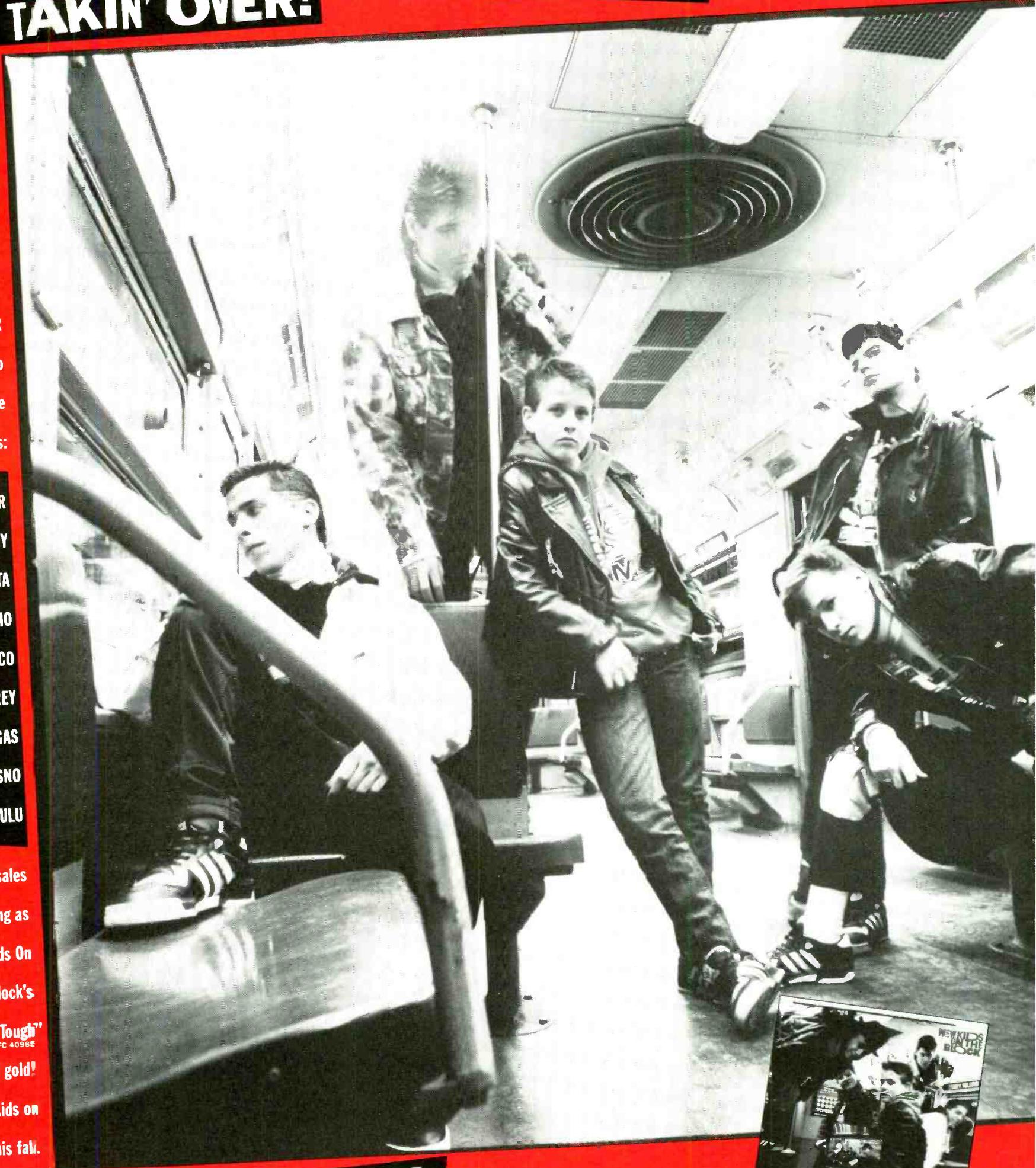
The artwork for the album is already exciting much comment among Soviet record people, says **Cornelia Durrant**, the **Greenpeace** coordinator. Commissioned from award-winning designer **Neville Brody**, the front cover features a cheetah superimposed on a satellite photo of a mountain range, while the back has a shot of a tropical rain forest being mowed down in straight lines.

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