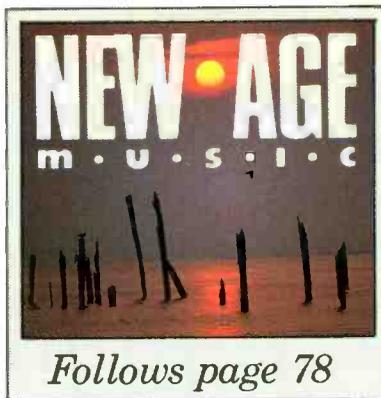


Billboard

NEWSPAPER
 3-DIGIT 908
 17373 4401 8343 MAP90GHZ
 MONTY GREENLY
 3740 CLM
 LONG BEACH CA 90807



VOLUME 100 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 29, 1988/\$3.95 (U.S.), \$5 (CAN.)

Labels Divided Over How To Program, Market CD-3s

BY KEN TERRY

NEW YORK As the record industry continues its experiment with 3-inch compact disks, a sharp division of opinion has emerged between advocates of the CD-3 as a carrier of current singles and those who espouse CD-3 minialbums.

The difference in approaches reflects two disparate views of the CD market.

While teenagers are still seen as the core audience for pop singles, current CD-player owners tend to be in their 20s, 30s, and 40s; thus, some label executives favor CD-3 minialbums featuring catalog material that appeals to this older demographic.

Others, like Jerry Shulman, CBS Records' VP of marketing develop-

ment, argue that developing a market for CD-3 singles will better serve the industry's interests in the long run. "Long term," he declares, "we'll all benefit because we'll bring a new consumer into the marketplace. I don't want the dealer to shut the door on this product because it's early and

(Continued on page 103)

Demand Wider Windows, No Dupe Restrictions PPV Owners Seek Bigger Edge

BY AL STEWART

NEW YORK Pay-per-view operators are busy mapping a strategy that is bound to make video dealers see red.

PPV proponents are pushing for improved windows that will give them a jump on home video. Fur-

ther, they are resisting the advent of systems that are designed to prevent consumers from taping PPV movies. In short, the PPV operators are hoping to chip away at the protections that video dealers have been fighting for.

At a seminar here to discuss the future of PPV, the operators la-

mented their failure to parallel the growth of video dealers. The seminar, sponsored by Paul Kagan Associates, an industry watchdog group, clearly indicated that PPV companies feel their delivery system is far superior to—and potentially more profitable than—home video, since consumers can order a movie from their cable system by phone and be billed at the end of the month.

Having struggled for years, PPV suppliers covet the success enjoyed by video retailers who, according to at least one panelist, tend to be more lucky than good.

"I've visited dozens of video stores, and I think it's a question of a rising tide lifting all ships instead

(Continued on page 102)

Country Stars Self-Promote Concerts

BY EDWARD MORRIS

NASHVILLE Several of country music's top acts are steadily moving toward promoting their own concerts, while other major country attractions are using the services of a single national promoter.

Currently, Randy Travis, the Judds, and Reba McEntire have or are developing their own in-house concert divisions, and Kenny Rogers, Alabama, George Strait, and the Statler Brothers have exclusive or preferential deals with independent national promoters.

The hope of increased profits is an obvious factor in this trend, but managers of the acts also see as vital the greater control gained by dealing with a single promoter.

Although a few pop superstars, such as Prince, Michael Jackson, (Continued on page 94)

Canada's Indies Tell Labels To Keep Vinyl Vital

BY KIRK LAPOINTE

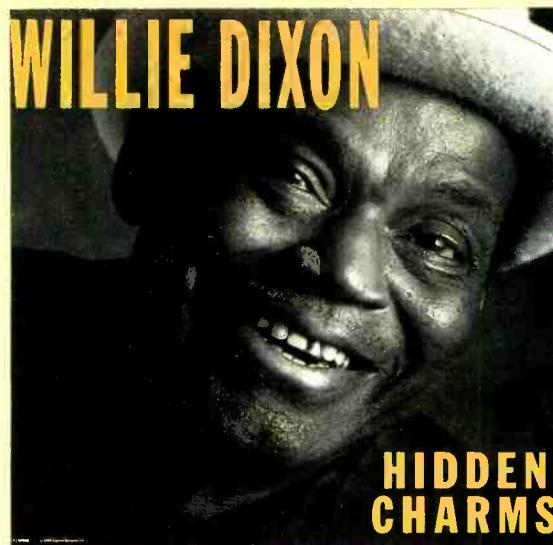
OTTAWA The Canadian Independent Record Production Assn. has warned labels not to phase out vinyl too quickly in favor of compact disks, saying such a move has no research to support it and could ultimately hurt the music business.

In its October newsletter, the trade association for Canadian-owned record firms says it is worried that the rapid burial of vinyl reflects wishful thinking more than anything else.

"There is no doubt that [vinyl] will go sooner or later—the question is, will it be sooner or later?" CIRPA asks.

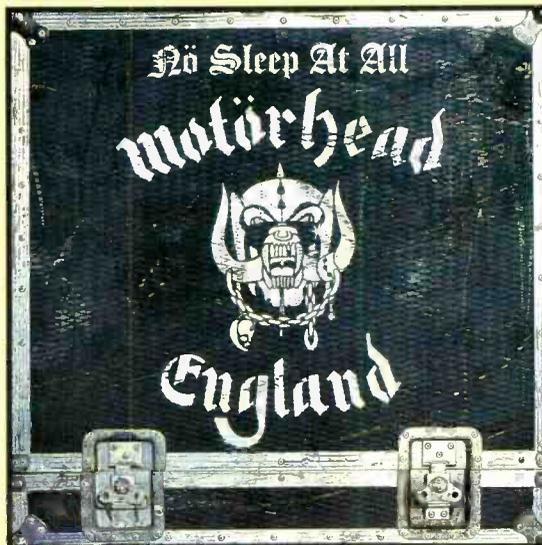
Many in the industry would prefer

(Continued on page 97)



WILLIE DIXON, the singer/songwriter whose blues have been recorded by some of the greatest artists in the history of rock'n'roll (The Rolling Stones, Led Zeppelin, Cream and countless others), is back with a brand new album, **HIDDEN CHARMS**. Nine new blues classics performed by some of the finest musicians around. A certain contender for the 1988 blues Grammy. Produced by Bone Burnett. On Capitol.

ADVERTISEMENTS



MOTÖRHEAD, never a band to do things by half, have remained true to their ideals with the release of "NO SLEEP AT ALL" recorded at the Giants Of Rock festival in Finland No Sell-out, No Mellow-out, No compromising. Just faster, louder, meaner, dirtier, raunchier and all together a different kettle of metal. (See them on current U.S. tour with Slayer) Enigma/GWR 7 75405.

NAB On Radio: Revenue Up, Profits Down

BY SEAN ROSS

NEW YORK With competition increasing the operating expenses for all broadcasters, radio stations still pulled in more revenue last year than the year before, but they didn't get to keep very much of it. That's one conclusion to be drawn from a lengthy new study from the National Assn. of Broadcasters and the Broadcast Financial Management Assn.

The NAB/BFM's copyright 1988 Radio Financial Report shows that for the average FM station nationwide, for instance, total net revenue was up 8.5% in 1987 to \$1,353,210. But total expenses were up nearly 16% to \$1,303,717, leaving stations with an

(Continued on page 93)

THE ESCAPE CLUB

W I L D W I L D T O U R !

- | | | | | |
|-------|----------------------------|-------|------------------|---|
| 11/13 | SAN JUAN
CAPISTRANO, CA | 11/23 | BOSTON, MA | WILD, WILD WEST
(81871)
featuring the single
"WILD, WILD WEST"
(7-89048) (0-86544) (PR 2364)
Produced by Chris Kimsey for Chris Kimsey
Productions Ltd.
Management by U.S. Management Inc./Tony Smith
and Paddy Spinks |
| 11/14 | SAN DIEGO, CA | 11/25 | SAG HARBOR, NY | |
| 11/15 | LOS ANGELES, CA | 11/26 | PROVIDENCE, RI | |
| 11/16 | SANTA CLARA, CA | 11/29 | MONTREAL, CANADA | |
| 11/18 | SAN FRANCISCO, CA | 11/30 | TORONTO, CANADA | |
| 11/21 | WASHINGTON, DC | 12/1 | CLEVELAND, OH | |
| 11/22 | NEW YORK, NY | 12/2 | PHILADELPHIA, PA | |
- MORE DATES TO BE ANNOUNCED



On Atlantic Records, Cassettes and Compact Discs

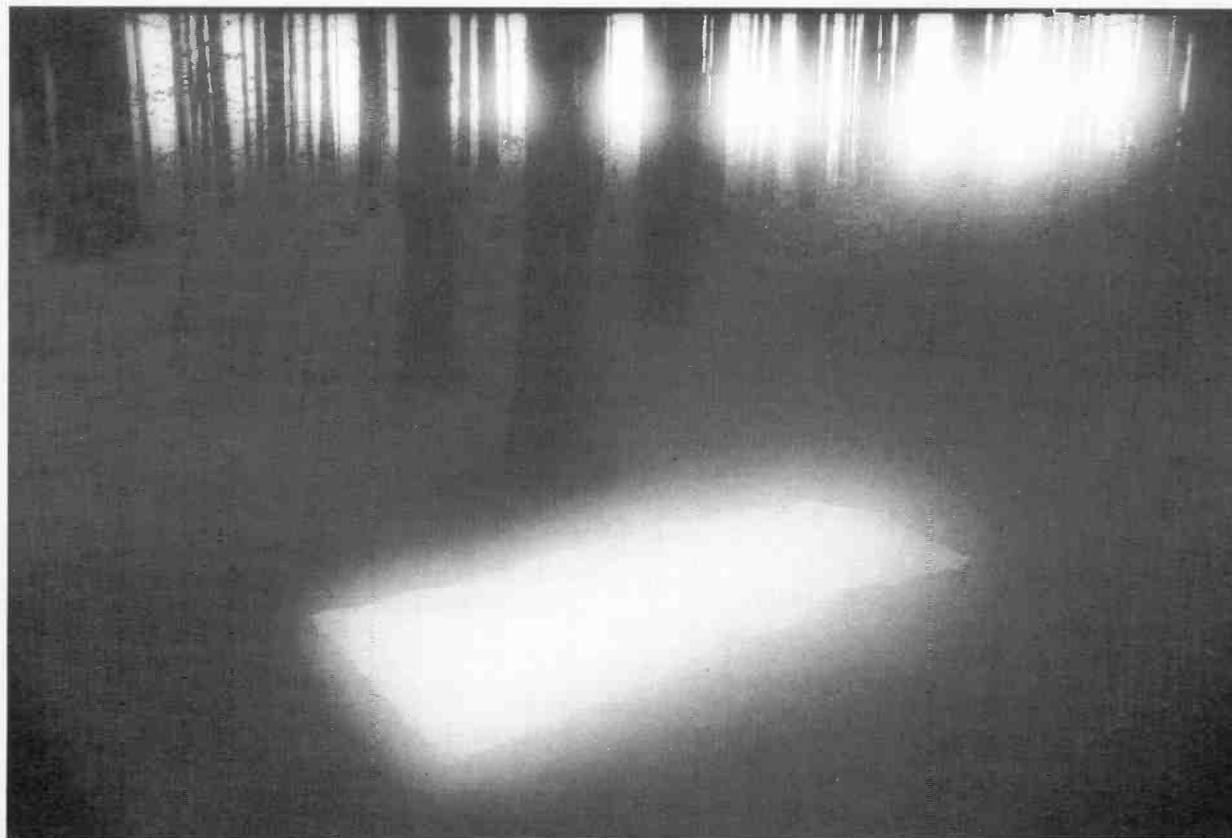
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WINDHAM HILL

THE FINE ART OF MUSIC

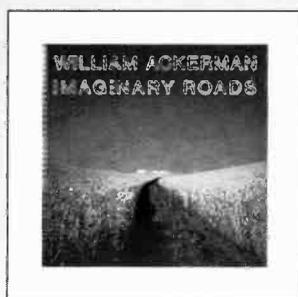


VARIOUS ARTISTS
A Winter's Solstice II
(WH-1077)



The follow-up to Windham Hill's near platinum perennial seasonal classic that steps beyond familiar Christmas carols and standards by offering impressionistic works that capture the subtler moods of the holiday season. Contributions are from 15 Windham Hill artists.

WILLIAM ACKERMAN
Imaginary Roads
(WH-1078)



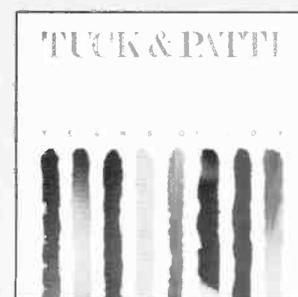
The newest work from this elegant, evocative solo guitarist displays his growth as a composer, performer and ensemble player. Articulated with a cast of rotating musical guests, Ackerman's work reverberates with a delicate lyricism and riveting, emotive power.

NIGHTNOISE
At The End Of The Evening
(WH-1076)



Combining the timeless beauty of traditional Gaelic music with sophisticated production techniques and modern musicianship, Nightnoise has woven together a seamless collection of haunting, luminous performances.

TUCK & PATTI
Tears of Joy
(WH-0111)



Bobby McFerrin calls them "the best duo on the planet." Guitarist Tuck Anders and vocalist Patti Carheart combine to offer a warm, ebullient recording of duets ranging from jazz standards to soulful renditions of pop classics.



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Billboard CONTENTS

VOLUME 100 NO. 44

OCTOBER 29, 1988

A PPT ALTERNATIVE

Maryland video retail web The Channel 3 Connection has come up with an alternative revenue-sharing plan that chain president Alan N. Coccio says addresses two of the industry's major issues: depth of copy and breadth of copy. In this week's Commentary, Coccio says the approach has advantages over traditional pay-per-transaction programs.

Page 9

Improving Rap's Rep

Is rap getting a bum rap? A group of rappers and music industry figures thinks so. The Stop The Violence Movement is fighting black-on-black youth violence and promoting the virtues of rap by recording a benefit album on Jive. Black music editor Nelson George reports.

Page 26

A&M STUDIOS: WORLDCLASS

A&M's decision to update its studios in Los Angeles a few years back has more than paid off: Today the facilities are rated among the finest in the world, and many of the top acts in music are regular visitors. L.A. bureau chief Dave DiMartino tells the story.

Page 40

Spotlight On New Age Music

New age music generated more than \$100 million in record sales in 1987. Sales are expected to top that figure in 1988, with the genre luring a new breed of record buyer to the store. Contributor Chris McGowan reports.

Follows page 78

FEATURES

89 Album & Singles Reviews	104 Inside Track
27 The Beat	78 Jazz/Blue Notes
28 Boxscore	43 Latin Notas
6 Chartbeat	97 Lifelines
100 Classical/Keeping Score	34 Nashville Scene
70 Clip List	93 Newsmakers
33 Dance Trax	15 Outa' The Box
4 Executive Turntable	20 Power Playlists
43 Gospel Lectern	72 Retail Track
75 Grass Route	26 The Rhythm & the Blues
	10 Vox Jox

SECTIONS

22 Black	69 Music Video
88 Canada	40 Pro Audio/Video
44 Classified Actionmart	10 Radio
9 Commentary	71 Retailing
34 Country	27 Talent
96 Financial	97 Update
46 Home Video	71A Video Retailing
86 International	

MUSIC CHARTS

Top Albums	Hot Singles
24 Black	15 Adult Contemporary
100 Classical	22 Black
72 Compact Disks	23 Black Singles Action
39 Country	36 Country
87 Hits of the World	38 Country Singles Action
78 Jazz	94 Crossover 30
16 Modern Rock Tracks	32 Dance
98 Pop	87 Hits of the World
16 Rock Tracks	43 Hot Latin
	92 Hot 100
	95 Hot 100 Singles Action

VIDEO CHARTS

50 Hobbies And Crafts	50 Recreational Sports
78A Kid Video	80 Videocassette Rentals
46 Music Videocassettes	52 Videocassette Sales

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'E.T.': Too Little Of A Good Thing MCA Rushes To Fill Preorder Gap

BY JIM McCULLAUGH

LOS ANGELES MCA Home Video says it will be unable to fill all of the orders for "E.T.—The Extra-Terrestrial" by its Thursday (27) street date but still claims it will manage to have 75%-80% of preorders—or about 8.25 million units—in stores in time for sale to consumers.

Preorders are now said to be well in excess of 11 million. MCA originally announced that preorders were at 10.6 million units.

The company is allocating deliveries among its accounts in what it describes as an "equitable" fashion and says it plans to have the preorder balance in dealer hands no later than mid-November. Rank America is MCA's prime duplicator for the title.

"We're making every effort to manufacture as many units as we can by street date and to treat all our customers fairly," says Louis Feola, MCA Home Video senior VP of marketing.

Industry observers say MCA and

the wholesale/retail community may have initially underestimated the strength of the title, even though it was expected to be the biggest-selling cassette of all time. Attesting to the current potential for the industry was the recent announcement by Walt Disney of 1 million reorders on "Cinderella," hiking the total on that title to 5.4 million units.

"Back in the spring," says J.D. Mandelker, Sight & Sound Distributors, St. Louis, "I thought 6 million by Christmas on 'E.T.' was being overly optimistic. I think under the circumstances MCA is doing an excellent job."

Another distributor says that if 40,000 outlets carry "E.T.," MCA will still be able to supply an average of about 200 units per outlet with its initial shipment.

Mandelker says there is always concern among accounts when a hot video or record title is allocated. "Everybody wants all the product they ordered," he says, "and some retailers adopt a panic mentality. They worry about other dealers gaining market share or worry about product being hoarded."

Those fears are well grounded, according to Cindy Empey, owner of Lake Stevens Video, a one-store operation in Lake Stevens, Wash., who claims that in this situation, larger accounts are getting favored-nation status to the detriment of small independent video specialists.

She says she has been told by her supplier, Video Trend, that she will

(Continued on page 97)

RCA/Columbia Offers Exchange On Videos With NBC Ads

LOS ANGELES RCA/Columbia Pictures Home Video, responding to harsh criticism from video retailers, is offering an optional exchange program for three titles that contain a 60-second commercial promoting three new NBC-TV programs.

The two major objections from dealers are that the studio never informed them of the commercial and that the spot hyped a competing home entertainment medium (Billboard, Oct. 15).

The three titles involved are "Vice Versa," "School Daze," and "Switching Channels," all of which were released Sept. 29.

RCA/Columbia's view has been that monies received for the spot are to be funneled back into home video in the form of television advertising on behalf of upcoming releases.

Sensitive to dealers' concerns, however, Robert Blattner, president of RCA/Columbia Pictures Home Video, has sent a letter to video retailers explaining the rationale for the spots while offering the optional exchange.

"The NBC spot on our cassettes was aimed at persuading viewers to watch television programs on NBC, when they watch television, rather

(Continued on page 103)

Trade Group Seeks Harmonization For Rights Holders IFPI Exec Blasts EEC Paper On Copyright

BY MIKE HENNESSEY

LONDON The European Commission green paper "Copyright: The Challenge Of Technology" has come under attack from Gillian Davies, associate director general and chief legal adviser at the global label group IFPI, for "failing to grasp the opportunity to promote respect for creators' rights and to take a positive step toward a single market in sound and audio/visual recordings."

Davies condemns the green paper for its failure to address the question of duration of copyright protection within the European Community.

Currently, member states of the European Community provide varied periods of copyright protection to sound carriers. The green paper makes no recommendation for harmonization of these provisions. It does, however, point out that the European Court of Justice has held that in the fields of patents, trademarks, and copyright, "reliance on an exclusive right to exclude goods lawfully marketed in other member states would be incompatible with the fundamental principles of the community treaty."

IFPI is challenging the application of this principle to sound carriers whose rights have been exhausted in certain member territories on the grounds that copyright owners have the right to authorize or refuse distribution of that product in countries where national law continues to give protection.

Writing in the monthly International Media Law journal, Davies says: "The need to harmonize the duration of protection of intellectual property in the community exists for all types of works, but it is particularly acute in the case of sound recordings because of wide discrepancies in the period of protection afforded by legislation in various member states.

"In the 12 member states, no less than six different durations apply."

Davies notes that in Belgium,

Greece, and Holland, sound recordings are not protected specifically in the copyright laws; Luxembourg grants protection of 20 years; Germany and Portugal, 25 years; Italy, 30 years; Spain, 40 years; and Denmark, France, Ireland, and the U.K., 50 years.

"These different protection periods complicate the fight against piracy, aggravate the problem of parallel imports, and have a negative effect on

(Continued on page 103)

Warner's Music Division Has Record 3rd Quarter

NEW YORK Warner Communications Inc.'s Recorded Music and Music Publishing division registered an all-time-high three-month operating income for the quarter ended Sept. 30.

In the just-concluded third quarter, operating income rose 49%, from \$52.2 million last year to \$77.6 million. For the nine months, operating income was \$220.8 million, also a new record. Last year's nine-month operating income was \$148.4 million.

Division revenues were \$483.4 million in the quarter and \$1.4 billion for the nine months. The comparable 1987 figures were \$366.9

million for the three months and \$1.04 billion for the nine-month period.

Warner officials attributed the record quarterly results to an approximately 75% increase in worldwide unit CD sales, a 20%-plus gain in worldwide unit cassette sales, and a strong performance by WEA International. Geoffrey Holmes, a WCI spokesman, said U.S. CD sales were up more than 50% in the quarter, while international unit volume was up in excess of 110%. WEA International sales were up more than 25% in the three months, he added.

(Continued on page 96)

New Mannheim Set Spurs Holiday Expectations Indies Give Fresh Tone To Yuletide

BY GEOFF MAYFIELD

NEW YORK The season of mistletoe and holly inevitably brings Christmas-themed albums, both new and old, to music store bins. But dealers say that 1988 seasonal title sales should be brighter than usual, thanks in large part to product from the independent-label camp.

The prime catalyst of this year's seasonal album action is Mannheim Steamroller's much-anticipated American Gramophone release, "A

Fresh Aire Christmas," the sequel to the 4-year-old "Mannheim Steamroller Christmas."

Demand for the first Mannheim Christmas title has outstripped supply each year since its release, a buildup that induced accounts to place heavy preorders—to the tune of 750,000 units—for the new Christmas title, despite the fact that the label does not offer discount deals for this project.

"A Fresh Aire Christmas" is by no means the year's sole seasonal re-

lease. Joining the Christmas pack with new releases are GRP and Narada, which are each offering multiartist sets. Narada's album will be supported by a unique 16-city mall tour—with retail and radio tie-ins—featuring performances by six of the label's artists.

Other new Christmas titles that are sparking dealer optimism include Capitol's "Anne Murray Christmas," which is the follow-up to Murray's perennial seller "Christmas Wishes," Peter, Paul & Mary's Gold Castle title "A Holiday Celebration," Priority Records' "Christmas With The California Raisins," and Windham Hill's multiartist "A Winter Solstice II," the follow-up to the label's successful 1985 release "Winter Solstice." In addition, A&M's all-star soundtrack from the much-publicized "Scrooged" will contain three holiday songs.

Accounts agree, however, that Mannheim Steamroller will likely emerge as the season's brightest star.

"The key Christmas titles are both of the Mannheim Steamroller titles, without even breathing hard," says Harold Guilfoil, buyer for Owensboro, Ky.-based one-stop WaxWorks, which operates the 63-store Disc Jockey chain.

Eric Paulson, president of independent distributor Navarre Corp.,

(Continued on page 94)



Yester Me, Yester You ... Paul McCartney is presented with a certificate and a specially engraved Steuben glass bowl commemorating Lennon-McCartney's "Yesterday" as the first 5-million-performance song in the history of BMI. Shown, from left, are Phil Graham, director of European relations, BMI; Frances W. Preston, president and CEO, BMI; McCartney; and Del Bryant, assistant VP, performing rights, BMI.

Billboard Introduces New Age Albums Chart

NEW YORK In a continuing effort to better serve its readers, Billboard this week introduces a New Age Albums sales chart (see page 76).

The chart consists of 25 positions and will run in Billboard every four weeks. Currently, there are 42 dealers reporting to the panel. The chart is managed by Anthony Colombo of the Billboard research department in New York.

Explaining Billboard's decision to track new age sales, jazz chart manager Terri Rossi says, "This genre has proven itself a viable retail format. Consumers have been enthusiastic about new age, and retailers have responded in kind by indentifying new age albums in their stores."

The strength and potential of new age music is the subject of a special section in this week's Billboard.

Meet Shows Advances In Automation Gains In Audio Seen As Benefit To Video Trade

BY EARL PAIGE

LOS ANGELES The pace of supplier-to-account automation in prerecorded audio is picking up, and the progress made in audio by the National Assn. of Recording Merchandisers Operations Committee can now be shared by the video segment of the industry.

That was apparent at several levels during the committee's Oct. 13-14 meeting, organized this year for the first time with affiliate trade group Video Software Dealers Assn., at the Marriott in Torrance, Calif.

Among the ways in which many years of effort are finally paying off in audio business transactions: More chains are now linking via telecommunications with the six major prerecorded-audio distribution firms.

Since a trio of webs—The Record Bar, Musicland, and Western Merchandising—were first linked to vendors electronically, BMG Distribution, as one example, has begun tests with chains of various sizes. They include 11-unit Streetside Records, 14-store Good Vibrations, and such larger webs as Camelot Music, Sound Warehouse, Trans World Music, and Warehouse, said John Rucker, director of national service at BMG.

Yet another sign of the progress of automation is the operations group's score card, which was explained by Robert Schneider, co-chairman of the NARM/VSDA conference and executive VP at Western Merchandising. The score card tracks the adoption of standards in such areas as uniform UPC numbers for new releases, catalog-number assignments, standard carton counts, shipping labels, and packing slips. Also tracked are four

telecommunication categories: orders, invoices, return requests, and return authorizations and labels.

"Our progress is absolutely dramatic," Schneider said. "Four or five years ago, three-fourths of the columns were full of nos. It looked pretty dismal at times." Now, he noted,

affirmative answers account for more than 75% of the columnized items for each of six major labels.

Innovation is often required to speed things along, as in a breakthrough explained by Larry Weiss, VP of national operations for WEA.

(Continued on page 100)

Erol's Leasing Drugstore Space For Rental Units

BY BRUCE HARING

NEW YORK Erol's, the 167-store Springfield, Va.-based video chain, is experimenting with leased concessions in selected outlets of People's Drug Stores.

"We're looking for alternatives," says Vans Stephenson, the chain's director of public relations. "If you're in the convenience business, you want to be as convenient as possible. We're testing People's Drug Stores and looking at smaller stores of around 1,000 feet in areas that we wouldn't normally go into, like a business district, where the weekday business is better than the weekend."

Stephenson says Erol's is also negotiating with an undisclosed Fortune 500 oil company to establish a similar rental concession. Details on that deal should be forthcoming "in the next 60 days," he says.

The People's Drug Stores concessions will stock about 4,000 titles each and will be manned by one

Erol's employee per shift. Rentals are expected to account for "99% of the business," says Stephenson, who characterizes the concession as "a store within a store." Hot titles may be stocked at greater depth in the locations, he says.

Stephenson says the chain won't hesitate to invade territories that already house Erol's retail outlets. "In fact, in the best of all worlds, we could test the market where we have dominance, because then we have the same marketing and advertising," he says.

The test phase with People's is of a "flexible length," Stephenson says, adding that the program will not curtail the chain's growth. "It's a supplement. We're still building on the average of three normal-size stores a month. This is over and above our normal expansion program. We're going with another strategy that allows us to be more convenient and gives us an opportunity for growth in areas that may otherwise go unserved."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Gunther Breest is named managing director for CBS Masterworks in Hamburg, West Germany, effective Nov. 1 (see Keeping Score, page 100). He was executive VP and director of A&R for Deutsche Grammophon Records.

Epic/Portrait/CBS Associated Labels in Los Angeles appoints Larry Douglas VP, promotion and national trades. He was VP, marketing, West Coast, for the label.

Columbia Records in New York makes the following appointments: Sara Melendez, VP, black music and jazz marketing; Eddie Pugh, VP, black music and jazz promotion; Gail Bruesewitz, director, dance music marketing; Cynthia Badie-Rivers, director, national publicity and artist development, black music; Sondra Oei, manager, jazz promotion; Dana Nicosia, manager, black music promotion; Mike Scheid, promotion manager, Midwest; and



BREEST



DOUGLAS



MELLENDEZ



PUGH

James Burruss, local promotion manager, San Francisco. Melendez was national director of marketing for MCA Records; Pugh was director of black music and jazz promotion, West Coast, for the label; Bruesewitz was manager of dance music marketing for the label; Badie-Rivers was president of the music consulting firm CB Associates Inc.; Oei was assistant to the director of jazz promotion for the label; Nicosia was director of the Resource Record Pool in Los Angeles; Scheid was Midwest regional representative for EMI Records; and Burruss was Northwest promotion manager for Virgin Records. CBS Records in Los Angeles appoints Donna Cole-Wallen



BUTLER



JORDAN



WIEGER



ATTAWAY

counsel, law department. She was an associate in the firm of Shea & Gould. Rod Butler is appointed VP, promotion, for Orpheus Records in New York. He was national director of R&B promotion for Capitol Records.

RCA Records in New York names James Jordan national director, black music promotion. He was national director of black music promotion for Tommy Boy Records.

Arista Records in New York appoints Robert Wieger associate director, artist development, and David Macias New York local marketing manager. They were, respectively, director, artist development, and a part-time employee in Atlanta, both for the label.

Atlantic Records in New York names Mae Attaway manager, production, and Sharon Lane manager, artist relations. They were, respectively, administrative assistant to the chairman of Lopat Industries Inc. and marketing coordinator, black music division, for the label.

RELATED FIELDS. Morton B. Weiner is named VP, sales, for Memory-Tech Inc. in Plano, Texas. He was VP, sales and distribution, for Motown Records.

• VIDEO PEOPLE on the move, see page 46



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PAN AM®

Most Performers Pass On Campaign '88 Bush/Dukakis Fracas Lacks Pop

BY BILL HOLLAND

WASHINGTON In the music community, the 1988 campaign is apparently a tune without a bullet, a song barely scraping the bottom of the charts. And on the Democratic side, where pop music makers traditionally reside, the song is but a whisper.

While both parties have compiled lists of entertainers who support their ticket, with the exceptions of country music performers supporting the George Bush/Dan Quayle ticket at rallies and a few small, upper-crust Democratic fund-raising concerts, there's very little in the way of rocking or warbling going on in the campaigns.

In fact, according to label staffers,

not one artist on the rosters of A&M, MCA, Capitol, or Warner Bros. has taken part in any campaign-related concert.

"I think it's a case of the blahs," says one label official. "I don't think acts are too thrilled with either candidate."

Says another: "Performers are concerned about other issues: AIDS, South Africa, Ethiopia, Amnesty [International], even about the recent hurricane that devastated Jamaica. Those are real. I think artists look at the campaign as kind of prefab, especially the younger ones."

There are a few exceptions. Recently, Bette Midler and Barbra Streisand participated in a Michael Dukakis/Lloyd Bentsen concert at a

Beverly Hills, Calif., mansion; conductor Leonard Bernstein will host and pianist John Bayless will play at an upcoming party supporting the Democratic ticket.

But of the 150-plus performers who the Democrats say form the nucleus of their entertainment industry support, only 20 are musical artists. Some come out of the folk-rock camp, like Judy Collins and Peter, Paul & Mary, and most of the others are mainstream pop artists, such as Paul Simon, Jimmy Buffett, Art Garfunkel, and James Taylor. There are only two performers from the rock community: Steve Stills and Southside Johnny. There is not one rock act on the list that has gained popularity since the mid-'70s.

The Republicans have about 18 musical performers on board—19 if you count Gene Autry—but with the exception of some country stars, most are either graying eminences, ranging from Frank Sinatra to Lionel Hampton to Celia Cruz, or such MOR
(Continued on page 94)



True Colors. Dennis Hopper, director of "Colors," is on hand at the gold-record presentation for the film's Warner Bros. soundtrack album. Pictured, from left, are Sharon Boyle, Goetzman & Boyle Productions; Benny Medina, VP of A&R, black music, Warner Bros.; Gary Goetzman, Goetzman & Boyle Productions; Big Daddy Kane, Cold Chillin'/Warner Bros. artist; Hopper; Jon Sheinberg, Orion Pictures; Lenny Waronker, president, Warner Bros.; Michael Ostin, VP of A&R, Warner Bros.; Tyrone Williams, chairman of the board, Cold Chillin'; Bob Solo, "Colors" producer; Ray Harris, VP of promotion, black music, Warner Bros.; and Marylou Badeaux, national director, marketing, black music, Warner Bros.

RIAA Lends A Hand In Raids Against Counterfeit Product

BY BRUCE HARING

NEW YORK The Recording Industry Assn. of America has hit hard against counterfeiting operations over the last three months, assisting in a series of raids that resulted in the seizure of thousands of bogus recorded products, labels, containers, and manufacturing equipment.

Here are highlights of the RIAA-assisted actions:

- California law enforcement officials executed search warrants Oct. 12 and 13 at more than a dozen locations in the Greater Los Angeles

area. Over this two-day period, the Los Angeles County Sheriff's North Regional Surveillance and Apprehension Team, in conjunction with federal and other local agencies, concluded a three-month investigation into what authorities call a criminal conspiracy involving the production and distribution of counterfeit audiocassettes. Seized were more than 217,000 cassettes, 620,000 allegedly counterfeit cassette insert cards, more than 2 million blank cassettes, more than 237,000 cassette-library boxes, four cassette-duplication machines with 44
(Continued on page 97)

Jazztimes Confab Calls For Black Presence, Trade Unit

BY YVONNE OLSON

LOS ANGELES The reduced presence of blacks in jazz and the need for a jazz-oriented trade organization were the hot topics at the seventh annual Jazztimes convention, held in Universal City here Oct. 5-8.

This year's convention was the biggest such event ever, following a venue change from New York to Los Angeles, with standing-room-only panels and an average of two daily concerts.

Jazztimes publisher Ira Sabin cited

"more record company support and representation than ever before" as well as a locale that favored staying in the hotel and networking instead of hitting the local nightspots. But he also acknowledged a noticeable lack of black attendance at the convention and said, "I don't know if we failed to reach the right people or what."

Reaching out was the subject of a session called "Where Is The Black Jazz Audience?" At that panel, independent writer/producer Al Pryor complained that most jazz radio is
(Continued on page 100)

Author, Journalist, Ex-Billboard Writer Roman Kozak Dead At 40

The author was Roman Kozak's close friend and a fellow staffer at Billboard.

BY RICHARD NUSSER

NEW YORK Roman Kozak, Billboard's former rock editor, died Oct. 13 in Las Vegas' Univ. Medical Center, where he had been in a coma for nearly two months after suffering cardiac arrest while covering the Video Software Dealers Assn. convention for a trade show daily.

Kozak, who turned 40 in June, was well-known as a music journalist, edi-

tor, and author—and was also a good friend to many in the music and entertainment industries. He was the author of "This Ain't No Disco," a history of the rock club CBGB, recently published by Faber & Faber. He also had been working on a book tracing the careers of women in rock. Kozak co-wrote the screenplay for an as-yet-unsold movie, an apocalyptic tale of nuclear terror that revolves around a band of survivors trapped in the subterranean recesses of Greenwich Village, N.Y.'s Electric Lady Studios and pays tribute to studio
(Continued on page 102)

Strong Week For U2, Lennon Soundtracks; INXS Sets Hot 100 Record For Aussies

SOUNDTRACKS TO two rock movies are off and running on this week's Top Pop Albums chart. U2's "Rattle And Hum" makes its debut at No. 14, and "Imagine: John Lennon" vaults 99 notches to No. 45 in its second week. The fast starts are especially impressive because both are double albums listing for \$14.98.

In fact, "Rattle And Hum" is the highest-debuting double album since "Stevie Wonder's Original Musiquarium I" bowed at No. 5 in 1982. (For the record, Bruce Springsteen & the E Street Band's five-record set, "Live 1975/1985," bowed at No. 1 two years ago.)

"Rattle And Hum" is U2's second straight album to get off to a flying start; last year's "The Joshua Tree" opened at No. 7. "Rattle" is expected to challenge Bon Jovi's "New Jersey" for the No. 1 spot within a week or two. It would mark the second time the two groups have gone head to head on the charts. "The Joshua Tree" and "Slippery When Wet" were No. 1 and No. 2, respectively, for four weeks running in May and June 1987.

Finally, Lori E. Pike of the Los Angeles Times notes that the phrase "rattle and hum" was featured in a song, "Bullet The Blue Sky," from "The Joshua Tree."

YOU CAN TELL Christmas is coming just by looking at the number of superstar releases that are streaking up the pop albums chart. Four albums that made their debut last week sprint into the top 40 in their second week. Here's a rundown:

- **Ozzy Osbourne's** "No Rest For The Wicked" leaps from No. 55 to No. 19, becoming his third straight album to reach that position in just two weeks. "The Ultimate Sin" shot from No. 50 to No. 19 in 1986; "Tribute" shot from No. 51 to No. 19 last year.

- **Kenny G's** "Silhouette" vaults from No. 63 to No. 25. The album is moving at a much faster clip than his last album, "Duotones," which took 39 weeks to crack the top 25.

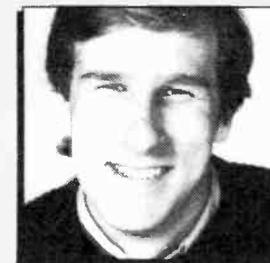
- **Luther Vandross' "Any Love"** leaps from No. 56 to No. 28, becoming his fastest-breaking album to date. His last album, "Give Me The Reason," took five weeks to crack the top 30.

- **Keith Richards' solo debut album, "Talk Is Cheap,"** shoots from No. 75 to No. 36, already topping the peak

position (No. 41) of Mick Jagger's last album, "Primitive Cool." We should note, however, that Jagger's solo debut, "She's The Boss," was No. 16 after two weeks—20 notches higher than Richards' is now.

FAST FACTS: INXS' "Never Tear Us Apart" jumps to No. 8 on the Hot 100, making INXS the first Australian band to pull four top 10 singles from one album. Air Supply reached the top 10 with three songs from back-to-back albums in the early '80s.

Whitney Houston lands her 10th straight top 10 hit as "One Moment In Time" jumps to No. 9. The song was co-written by John Bettis and Albert Hammond, who previously collaborated on the Carpenters' 1976 hit "I Need To Be In Love." Bettis is the only songwriter to have written top 10 hits for the three leading pop



by Paul Grein

singers of the '80s. He previously wrote Michael Jackson's "Human Nature" and Madonna's "Crazy For You." We might add that counting this song from the "1988 Summer Olympics Album," Bettis has now written top 10 hits on the pop, country, and Seoul charts. (Sorry. Now we know how Greg Louganis felt when he bumped his head.)

Songwriter/producers L.A. Reid & Babyface land their fifth No. 1 hit on the Hot Black Singles chart in less than 18 months with Karyn White's "The Way You Love Me." This smash follows the Whispers' "Rock Steady," Pebbles' "Girlfriend," the Mac Band's "Roses Are Red," and Bobby Brown's "Don't Be Cruel."

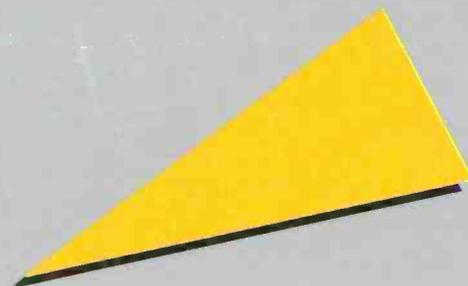
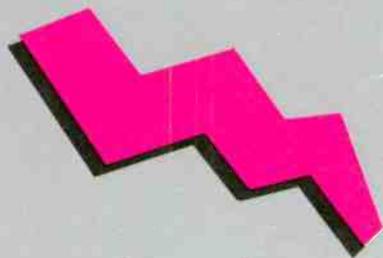
WE GET LETTERS: Ian Wallis of Scarborough, Ontario, notes that UB40's "Red Red Wine" hit No. 1 in its 25th cumulative week on the Hot 100, making it the slowest-climbing No. 1 hit in history. Patti Austin & James Ingram's "Baby, Come To Me" reached the top in its 23rd cumulative week; Vangelis' "Chariots Of Fire" rang the bell in its 22nd week.

Rich Appel of CBS in New York adds that "Red Red Wine" took longer between hitting No. 1 in the U.K. and reaching the top in the U.S.—nearly five years—than any other hit in history. Appel notes that "Red Red Wine," written by Neil Diamond, reached No. 1 18 years to the week after Diamond hit the top with "Cracklin' Rosie." That song was about . . . red wine.



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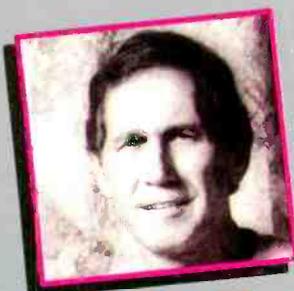
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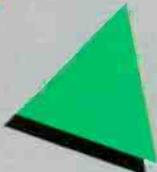
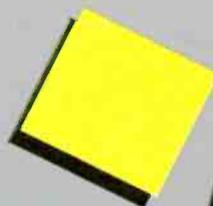
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Retailer, Distributor Split Revenues

NEW PPT METHOD CUTS OUT STUDIOS

BY ALAN N. COCCIO

[Editor's note: Pay-per-transaction has ignited a fierce controversy in the video business. Billboard already has run Commentaries by Jim Salzer against PPT (Oct. 1) and by Ron Berger in favor of the revenue-sharing approach to distribution (Oct. 22). The following Commentary espouses a point of view somewhere between these antagonistic credos.]

Depth and breadth of copy are the two buzz-word issues facing the video software retailer in today's market. The major Hollywood studios would have us spend all of our film budget on more copies of hit movies. The suppliers that deal in lower-grade B movies implore us to spend more on their films to give the customer breadth of copy. How do we do both?

Into town rides our hero, pay-per-transaction, the brainchild of Ron Berger of National Video fame. All we need to do, suggest PPT advocates, is split our rental income with the studios, and we can have their films for about 15% of the normal acquisition cost. Sounds great. Or does it?

Each retailer must decide for himself, since information on the available PPT plans is sketchy and participation is sometimes plagued with obstacles. For instance, the retailer must be computerized to play the game as offered by Orion Home Video. He must be computerized and have approved software to play in Ron Berger's Rentrak PPT program. He must also have the program before his competition does. So let's look at each of the choices, their problems, and a possible solution that we at The Channel 3 Connection have devised.

We listen with interest to pleas for understanding of the PPT issue as defined by Rentrak, Berger's current PPT company. I commend Berger for being an innovator in this industry, but I have problems with his PPT program. First, the program requires the proper computer software (which ain't cheap), and second, it stipulates a participation fee of as much as \$2,995.

PPT is currently nothing more than an interesting idea. The product is not proven and the plan is still at

the whim and mercy of the Hollywood studios. One needs to look no further than Touchstone's decision to withhold "Three Men And A Baby" from participation in the Rentrak program to see the point. Should the retailers that forked over three grand to be a part of Rentrak's PPT plan be outraged? You bet they should!

Then we have the "nervous Nellies" who insist we should try the Orion plan to determine whether PPT is the answer. Here, I agree totally with

What if we had a revenue-sharing plan, or RSP, that takes the studio out of the loop, that makes all titles available to the retailer, that doesn't cost any up-front money, and that allows the retailer to choose whether or not to use the RSP? Such an animal already exists.

Think about the benefits of reducing film acquisition costs to allow depth of copy on the hits, which in turn would permit more of the retailers' film budgets to be spent on

patterned after the Orion plan—including an option for the retailer to buy the tape for \$10 after 120 days in the store—we are adjusting and modifying it as we gain experience. For instance, is it really necessary to leave all copies of a title on the shelf for the 120-day revenue-sharing period? Might revenue be enhanced by selling off a percentage of the copies after 30 or even 60 days? We think so; but how should the sale revenue be split if the tape is sold to a consumer before the retailer buys it from the distributor?

Another question concerns the level of rental fees. We rent tapes for \$2.50 a night, the West Coast chain for \$2 a night. How does this affect the distributor's profitability?

To date, we have achieved profitability on each RSP title much more quickly than we have on the same title in our control stores not participating in the test. As expected, we are also seeing higher gross profit margins on those titles in the RSP, since we have many more copies of a title working for us.

The great unanswered question at this time is not whether an individual title will return more profit under PPT or RSP—it obviously will—but what effect the program has on a dealer's overall bottom line.

Remember, too, that the program must remain exclusive in a market area. If all stores participated, the market area would be flooded with too many copies of a title to ensure profits to both retailer and distributor. We want our stores to have an edge on the competition, and the exclusivity of our program will give the participating dealer that edge if the plan proves successful.

The RSP retailer must also sell the advantages of his store to the consumer to capture more of a market's potential video rental dollars, thus creating a bigger pie. This takes effort and money. Finally, we must determine whether PPT or RSP in effect creates a lot of half-price rentals while reducing rentals of other titles in the store. Simply speaking, the performance of revenue-shared titles cannot be judged in a vacuum.

To succeed, one must keep an open mind on revenue-sharing plans. No one said it was necessary to accept the plans offered by Rentrak, Orion, CORE, or any other

(Continued on page 97)



'To succeed, one should keep an open mind on revenue sharing'

Alan N. Coccio is owner, CEO, and president of The Channel 3 Connection, a Laurel, Md.-based video retail chain that includes four corporate and seven franchised stores.

Berger. Simply being well stocked on an occasional title from one studio does nothing to answer the question of the value of PPT. The customer must expect depth in many titles, and the program must be well publicized to create a larger consumer base for the store. The Orion-only plan does not address the larger problem of how to convince the customer to use one store on a consistent basis in the expectation of renting the film or films he is looking for.

Finally, we have a rather large and vocal majority of video retailers who insist we say no to the entire concept. They fear studio control of the product (witness again "Three Men And A Baby") and the changing of revenue splits from 50-50 to something emulating the studio/theater split, which is heavily tilted toward the studios.

These fears may be valid, since we know the studios will do what they can to maximize their profits. Who can blame them? It is, after all, their product. Why shouldn't they try to squeeze out every last cent they can from the product they created? Any studio head who doesn't try to do this doesn't belong in the business.

So where does the video retailer fit into this war of words and plans?

breadth of copy, thereby solving both major problems facing our industry. The major studios would sell more hits; the minor players would sell more B product; the retailer would have a larger customer base; and the customer would be happier. That happy scenario is what makes PPT or RSP so intriguing.

Realizing that neither the Rentrak nor the Orion plan was the answer for us—and not being satisfied with just saying no to PPT—we at The Channel 3 Connection were determined to develop a plan that takes advantage of the good side of PPT while keeping the studios from directly controlling the product in our stores.

In cooperation with an independent distributor, my chain has created an alternative revenue-sharing approach. Under this program, the revenue is split with the distributor rather than with one or more studios. Since the distributor is not just a conduit or middleman for the shared revenue, he is free to offer any title he desires to the RSP. Along with a chain on the West Coast, we and the distributor are testing the program to determine the parameters for participation and control.

While the program was initially



AIRBORNE STOCK FLIES

Mark Mehler's otherwise excellent story on the effects of "Black Monday" (Billboard, Oct. 22) failed to mention Airborne Records (OTC). I would like to point out that Airborne's penny stock offering was before the investing public on Oct. 19, 1987—and it was successfully completed less than one month later, despite the market turmoil.

Less than a year later, Airborne's stock has doubled in value (from 1 to 2 cents) and the label has re-

leased four albums and 11 singles.

This may be "small potatoes" compared to the many other companies that either canceled or "indefinitely postponed" their IPO's—but the fact remains that Airborne's offering was successful, despite extremely unfavorable market conditions.

John Lomax III
Vice President
Airborne Records
Nashville

INTERCOASTAL RIVALRY

What planet is Jerry Greenberg on? In an article announcing the formation of WTG Records (Billboard, Oct. 8), it was reported that the GM

of the new CBS label stated that his residence in Los Angeles is a distinct A&R "advantage" and that "while there are few clubs one can go to in downtown Manhattan and find a new rock'n'roll band, here [L.A.] I can go to seven clubs and hear 10 bands in one night."

If music executives like Greenberg and his ilk ever came out from behind their highly polished (but undoubtedly clutter-free), mammoth desks, they might learn something. Even without reference to the Village Voice club listings, I can name 14 "downtown Manhattan" joints that book "new" rock bands (CBGB's, Lone Star Cafe, Big Kahuna, U.S. Blues, Nightingale,

Sanctuary, Bitter End, Paradise, Downtown Beirut, Cat Club, Pyramid, Kenny's Castaways, Bottom Line, Rock & Roll Cafe).

Hey Jerry, step out of the limo and smell the coffee!

Don Eversley
Executive Director
Black Rock Coalition
New York

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.

For L.A.'s KIIS, Silence Is Golden But No-Talk Hours Unproven Elsewhere

BY SEAN ROSS

NEW YORK The summer Arbitrons are in and KIIS Los Angeles' controversial experiment with "zero talk hours" on top 40 seems to have helped the station. But the results of the jockless concept vary nationally.

In Miami, WHQT "Hot 105" has abandoned its 9 a.m.-5 p.m. jockless programming as part of a larger move back to the crossover format. And WLNZ "Z92" Lansing, Mich.—one of the few all-jockless top 40s—was flat this summer.

KIIS, meanwhile, was up 6.5-6.9 this summer in its last book as an AM/FM combo, putting it within one share of crossover rival KPWR "Power 106." (Adult alternative KTWV "the Wave," the first station to position around "no DJs," was up sharply, 1.7-3.0, in its last book before adding live announcers.)

The results in the jockless hours themselves are intriguing. In the 10-11 a.m. hour, KIIS goes from a 6.1 to a 7.1 share; where the station had previously lost eight-tenths of a share from Rick Dees' final hour of a.m. drive, it now drops only three-tenths of a share. KPWR, meanwhile, is also up, from 5.1 to 6.1. (That could reasonably be a function of the summer book; you'd expect both KIIS and KPWR to be up in middays when there's no school.)

Between 6 and 7 p.m., KIIS is off from 6.5 to 5.8. Power 106 is also down, from 10.0 to 8.6. In the final no-talk hour, KIIS rises noticeably, from a 3.2 to a 5.5 share, and KPWR slides

from a 9.1 to a 4.6. AC KOST, another probable target of the KIIS move, holds at a 4.9 in the first hour, rises from 3.2 to 4.3 in the second, and falls from 8.4 to 7.9 late at night.

KIIS PD Steve Rivers hasn't done any major perceptual studies since the zero-talk hours began, so he isn't sure how much they've helped KIIS' music image. However, he says, "I sure don't think it hurt. When we began doing this, we asked people what would make the difference. All these stations say they play the most music, but what would really make you listen?"

"The zero-talk option showed up so strongly, we couldn't really ignore it. It's a direct reflection of what people tell us they want from a music station. So when you package it like this and give it back to them, it's not surprising that it seems to work."

Rivers is also adamant that "I don't want to be the guy to hang my hat on zero-talk hours. We're using them because we want to make a statement about the music we play on KIIS. We also do 10-in-a-row music sweeps, and the combination of the two says to the listeners that... we've tried to trim some of the interruptions."

Across town, KPWR PD Jeff Wyatt says that the "jury is still out" on jockless hours, which he regards as "bizarre and unorthodox." Wyatt contends that "as long as Rick Dees is on the air, they're going to have an image [for talkiness]," but he also says KIIS "sounds very good right now."

"The focus on actually caring how much [DJs] talk is a big improvement from the days when it was open the mike and talk about yourself, or play a drop-in from an old 'My Three Sons' episode, or try to entertain [yourself]. That's gone right now and that's a positive, whether it's the jockless hours or just that [KIIS is] working on their product."

While KIIS has been grappling with a "talky" image for some time, Miami's WHQT was more concerned with finding something to distinguish itself as the newest of three top 40s. Consultant Dan Vallie was EZ Communications' group PD at the time when the experiment began and he

(Continued on page 12)



And He Knows That They Are Freaks. The members of tough-rapping J.J. Fad look surprisingly cuddly as they visit WRKS New York's Chuck Leonard on a recent Big Apple promo tour. Shown, from left, are Sassy C, Leonard, MC JB, and Baby D.

McNeill New Viacom VP Of Programming; Hotlen To KJOI; WBMX To Black AC V103

AFTER TWO CONSECUTIVE market-leading books for country WMZQ-AM-FM Washington, D.C., Viacom has promoted PD **Bob McNeill** to VP of programming; he'll oversee an eight-station group. His replacement at WMZQ is **Gary McCartie**, PD/morning man at AC KOY-AM Phoenix, Ariz. That leaves KOY OM **Denny Nugent** with openings in both drive times; he'd especially like to hear from people with a news/talk background.

VETERAN BROADCASTER Ailan Hotlen is now OM at easy listening KJOI Los Angeles; **Pete Ladd** remains PD. Hotlen will oversee everything but sales and hopes to make KJOI "more marketing oriented. In the '90s, stations will stop apologizing for having older listeners."

Perhaps best known for his work at KNBR San Francisco, Hotlen was most recently VP/GM of adult standards KKSA Sacramento, Calif. That station has been dark for the last month following the August indictment of owner **Jay Nicholson**, who is currently facing single-count charges of grand theft and forgery stemming from the embezzlement of more than \$100,000 from a client's pension fund, according to a story in the Sacramento Bee.

Nicholson is currently out on bail pending a trial. As for KKSA, a local bank is currently working to line up new ownership. Meanwhile, KKSA's five full-time staffers, most of whom have major-market experience in adult formats, are looking; contact Hotlen for more information.

MUSIC MONITOR I: After 15 years as WBMX, Chicago's first urban FM is now WVAZ "V103." PD **Tony Kidd** characterizes the new format as "adult urban," targeted for 25-49-year-olds with "no rap or heavy rhythmic music" and with an unusually heavy oldies base for an urban station.

WBMX MD **Daisy Davis** will stay on, as will some of the news/sports staff and part-timers. The rest of the WBMX air-staff is gone; new jocks should be announced Monday (24).

In many ways, the new WVAZ is an urban version of the "mix" ACs of recent years. It is more up-tempo than the quiet-storm-style format WBMX tried this summer, taking its adult leanings more from oldies than from ballads. That mix has been heard previously on a handful of black AMs, but it's new for a major-market FM.

A midday half-hour of the new V103 included Jeffrey Osborne's "She's On The Left," the Gap Band's "Outstanding," Howard Hewett's "Once, Twice, Three Times," Stevie Wonder's "That Girl," the Temptations'

"I Can't Get Next To You," and Kiara's "The Best Of Me."

Meanwhile, WVAZ's new owner, Broadcast Partners Inc., has also taken over the remainder of its new stations in Detroit, Charlotte, N.C., and Dallas. President **Barry Mayo** says there haven't been any major personnel changes at the other BPI outlets and none are planned.

MUSIC MONITOR II: Almost since its return to "mel-low rock" in 1986, KNX-FM "93-1" Los Angeles has been gradually adding up-tempo material and becoming more hit oriented. Now, new PD **Kurt Kelly** has modified KNX-FM's music to what he calls a "contemporary adult rock" approach, which he says is "not top 40 and not Niche 29," referring to the album/classic rock/top 40 hybrid Kelly once helmed for Transstar.

A recently monitored 40-minute stretch of p.m. drive time on 93-1 sounded like this: Journey's "Wheel In The Sky," Erasure's "Chains Of Love," Melissa Etheridge's "Bring Me Some Water," Phil Collins' "A Groovy Kind Of Love," Dire Straits' "Walk Of Life," Chicago's "Walk Away," the Traveling Wilburys' "Handle With Care," and Bryan Adams' "Straight From The Heart."

Kelly calls the station "audience intensive"—the result of letters he's received both from listeners via on-air solicitations and from those looking to work at KNX-FM (Billboard, Oct. 15). He also says that by the time this appears, the music will have evolved further.

PROGRAMMING: New 100-kilowatt FM KJZY Denton, Texas, is on with a full-time jazz format aimed at nearby Dallas. GM **Bill Mercer** was previously play-by-play man for the Dallas Cowboys and Texas Rangers. PD **Hugh Lampman's** background includes local stints at stations KVIL, KRLD, and KERA. Concurrently, cross-town classic rocker KZPS has dropped its nightly jazz programming, citing the fact that jazz was now "overserved" in Dallas. Jazz director **Ed Budanauro** will stay with KZPS.

Perhaps the biggest format change in Dallas is the one that's expected to take place next week, when KMEZ drops its longstanding easy listening format. Summit's **Mary Catherine Sneed** confirms that a change is indeed coming but won't confirm the prevailing rumors about the station going urban under consultant **Jerry Clifton**.

Brad Waldo has been promoted to operations director at news/easy combo KMBZ/KMBR Kansas City, Mo. (Continued on page 12)

newsline...

SUSAN HOFFMAN has been named GM at Emmis' recently acquired KSRR Houston, effective Nov. 1. Hoffman replaces Charles Bortnick, now at WMMS Cleveland; she was previously GSM at KPWR "Power 106" Los Angeles. No other changes are imminent at the AC station. Also, Emmis' WLOL St. Paul, Minn., GM, Tac Hammer, adds VP duties.

EZ COMMUNICATIONS has purchased WIOQ Philadelphia from Outlet for \$19.1 million; the fate of Outlet's other radio property, KIQQ Los Angeles, is still undetermined. In addition, regional PDs Don Langford and Shadow Stevens have added VP stripes. Stevens' territory now includes those stations previously under the jurisdiction of regional PD Jim Richards, who is now with Vallie Consulting.

NATIONWIDE COMMUNICATIONS promotes WKZL Winston Salem, N.C., GM Dan Morris to that post at WNCI Columbus, Ohio. Jennifer Grimm, GSM at cross-town WSJS/WTQR, replaces Morris.

NEW CITY COMMUNICATIONS has canceled its \$3.2 million deal to sell KKNQ Oklahoma City, Okla., to Tenore Radio after concluding that "a sale [cannot] be made on mutually acceptable terms and conditions." KKNQ rose from 4.9 to 7.8 in the summer Arbitrons.

JOANNE SCOTT has been promoted to VP of operations for Little Rock, Ark.-based Southern Skies Corp. She is currently station manager of the group's KSSN Little Rock.

WILLIAM FILES is promoted from GSM to GM at Roth Communications' WKPE-AM-FM Cape Cod, Mass., replacing David Weinfeld.

MEDIA GENERAL BROADCAST SERVICES will consolidate its entire media buying operation in its New York office beginning Jan. 1. The company's broadcast productions and travel agency services will remain in Memphis, Tenn.



by Sean Ross

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JOCKLESS PROGRAMMING FLIES AT L.A.'S KIIS, MEETS RESISTANCE AT OTHER TOP 40S

(Continued from page 10)

says the jockless workday was "never done for programming reasons... it was done for marketing reasons."

EZ VP/regional PD Shadow P. Stevens says Hot 105's goal was "to increase the music-quantity perception. According to the research, we did that very well, but it... turned out to

be a hollow victory; people saw we played the most music, but they didn't care."

Does that mean that music quantity may be losing its appeal as a positioning statement? "I would certainly hope so," says Stevens. "I don't think the name calling and the pissing con-

test back and forth is good for radio."

Vallie says that 10-in-a-row appeals may be losing value, not because listeners don't want to hear more music but because "listeners are getting more music than they did many years ago. Stations keep jocks better edited; all of a sudden the audience doesn't demand more music because they're getting more music."

WHQT PD Keith Isley, recently returned to Miami, says that when he first heard about Hot 105's move, "I didn't think it would be very successful. For some reason, this market loves DJs. I know that in my heart to be true."

When Isley came back to town, he says, "There was no doubt in my mind that the station had to have jocks on 24 hours a day," although he also says that Stevens and Vallie had also reached that conclusion separately. He says that when he put live jocks on again, "the comments were strictly favorable."

"We've got people on the air—Earl the Pearl and Dennis Reese—who are well-known and well liked. To put jocks back, we had to have excellent talents and people who had knowledge of the market and were somewhat known in the market. Just putting average DJs on the air would not have been the correct thing."

Isley doesn't think that having DJs again will hurt his music image. "They still ran lots of taped sweepers and IDs, so the actual talk quantity now is no greater and probably less. We're not talking about how we don't have DJs anymore."

In Lansing, Mich., however, WLNZ PD/consultant Chuck Dees says he would rather "highly produce" his radio station than have jocks "stumbling around and rambling." Having begun life at WLNZ in January with a 2.4 in the Birches and a 3.0 in the Arbitrons, Dees remains bullish on the jockless concept even after a flat

summer book (5.3 to 5.3 Arbitron, 8.0 to 7.8 Birch).

Instead of jocks outside morning drive, WLNZ has callers introduce songs. "Listeners only regard talk as something being done by a DJ, not by another listener. So you still have a way of putting warmth on the radio station." In an unusual move, he also sends his board operators out on remotes and refers to them *by name* in cross-plugs and carted promos, even though they're never heard live.

WLNZ's modus operandi sometimes recalls that of KHYI "Y95" Dallas under PD Mark Driscoll, where produced promos performed some of the duties traditionally handled by jocks, such as giving the request line numbers. Y95 was a very foreground radio station, but the role of the jocks was clearly altered somewhat. Ironically, Driscoll now does both free-lance production for WLNZ and in-house work for KIIS.

KIIS PD Rivers points out repeatedly that he's "not anti-DJ; I love great DJs. This is not an antipersonality statement; it's a powerful tool and we wanted to be the first to use it." He also says that his jocks are now comfortable with the no-talk hours instead of being threatened by them; some actually work the board during those times.

"I don't think you can expect someone in Detroit to build a car unless

you explain to them how the pieces go together. Now the jocks understand. It's like anything; given time, it just kind of fits into everything."

Oddly enough, for all the furor around jockless top 40, the concept hasn't spread rapidly in recent months, although Dees has landed another zero-talk client, AC WUPF Houghton Lake, Mich. (The only other major full-time-jockless top 40 was the short-lived KHIT San Francisco, which was in between owners.) "I think a lot of people across the country just didn't get it," says Rivers. "Sometimes what people don't understand, they have a negative image of."

As with former KTWV PD Frank Cody, most of those involved with jockless top 40 say that cost and logistics weren't factors in their decision (Billboard, Aug. 20). KIISs move happened around the time that p.m. driver M.G. Kelly left the station, but Rivers says, "We would have done it anyway; it was something we wanted to try."

And WLNZ's Dees says that if a prospective client came to him now with a substantial announcer budget, he'd still recommend spending the money on a good morning show and additional production elements. "If the people don't miss [jock talk], don't mess with it," he says.

WASHINGTON ROUNDUP

BY BILL HOLLAND

THE FEDERAL Communications Commission was expected to loosen its cross-ownership and duopoly rules at its open meeting Oct. 20—at least as they pertain to the AM band. Chairman Dennis Patrick wants the rules relaxed for all broadcast properties, but other commissioners feel that only AM stations need the help, so dual FMs or new FM-TV combos won't be allowed. Currently, if owners get a waiver, new AM-FM and AM-UHF TV combos are permitted. The commission was expected to approve privileges for AM-AM and AM-VHF TV properties.

IN PREPARATION for an upcoming FCC review on license renewal abuse, the National Assn. of Broadcasters has released a survey of stations that have gone through a renewal or transfer since 1985. Nearly 900 stations responded, and there were 86 instances of stations being approached by challengers. More than half of those stations were also threatened by a petition to deny if they didn't cough up some "consideration." Only 7% of competing applicants actually sought out programming commitments in response for withdrawing a chal-

lenge. The NAB feels the results of the confidential survey will help its filing at the FCC, which asks that such abuses be corrected by not allowing a petitioner or a competing applicant to receive financial or other consideration to withdraw.

THE HOUSE OF Representatives, having already approved the lottery ad bill, is expected to vote unanimously for the Senate's version of the bill, passed by that body Oct. 18. The legislation, which makes it lawful to broadcast ads for legal lotteries conducted by charities and certain other non-profit groups, is expected to be signed into law by President Reagan soon.

CALL OF THE LAME DUCK: That's how insiders characterize the recent report on the future of communications released by the Commerce Department. The 672-page report predicts, among other things, a bright future for broadcasters if deregulation—which it champions—continues. It also proposes "indeterminate" license terms for radio. However, as one politically oriented source says, by January it could be "just another thick government report headed for the shredder," especially if the Democrats win.

VOX JOX

(Continued from page 10)

That ups current KMBR PD/mornings **Jim Welch** to MD. In addition, KMBZ morning man **Ray Dunaway** is upped to PD for the AM... Acting OM **Terry Moore** and MD **Tom Owens** are officially promoted at urban WBLZ Cincinnati... **Evan Lake** joins AC KMGR Salt Lake City as PD, replacing **Andy Fuller**,

now PD of Transtar's AC Format 41.

Top 40 KCPW Kansas City, Mo., loses APD/MD **Tracy Johnson** to the PD slot at top 40 **WPE-AM-FM** Jacksonville, Fla. Johnson has been with KCPW since last year; he previously programmed **KFRX** Lincoln, Neb.... **Gary Moss** replaces **Keith Clark** as PD of **WMQX** Winston Salem, N.C., as the AC station segues to oldies. He was previously PD at AC **WPEZ** Macon, Ga., where he'll be replaced by **John Peace**.

AC **WAVG** Louisville, Ky., also goes oldies; PD **Allen Brown** stays on, along with the entire staff... **KTSA** San Antonio, Texas, has given up its full-service-AC approach for an adult standards format under PD **Steve Warren**. Joining for various shifts are **Pat Tallman**, **Katheryn Block**, and **Bob Corbell**.

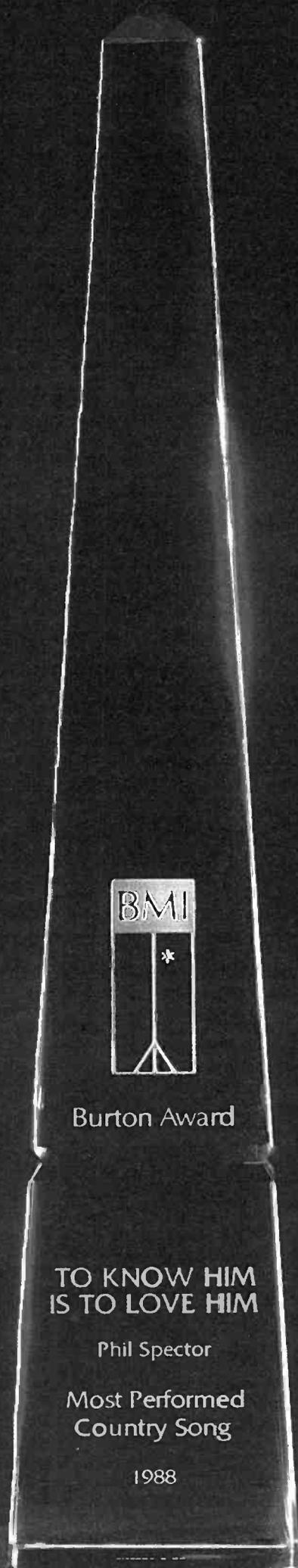
Walt Adams has been named PD of oldies **WTRY** Albany, N.Y.; he previously programmed cross-town country outlet **WGNA**... Following promos that declared "This concludes this test of the emergency format change system; stay tuned for the real thing" and a three-day Dr. Demento marathon, modern **WWRB-AM-FM** Nashville has become soft AC **WRLT** "Lite 100." In the absence of a PD, new APD **Rick Allen** (from cross-town urban **WQQK**) is handling the switch.

Acting PD **Dave Allen** gets the official nod at top 40 **WSSX** "95SX" Charleston, S.C.; he retains his MD duties... **Paul Peterson** is promoted from mornings to PD at **KFIV** Modesto, Calif., replacing **Carey Edwards**, who stays on as MD as the station segues from top 40 to AC... **KIXZ** Amarillo, Texas, goes from

(Continued on page 15)

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**MOST PERFORMED COUNTRY SONG
1988**



**PUBLISHED BY MOTHER BERTHA MUSIC, INC.
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NO SPEAK 008

AVAILABLE OCTOBER 31:

BILLY CURRIE



Billy Currie, the guiding musical force behind Ultravox, creates a lush, exotic musical landscape of atmospheric with brilliant support from former Yes and Asia guitarist Steve Howe.

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JIMMY "Z"



The dynamic, bluesy harmonic and saxophone style of Jimmy "Z" has been heard on records by the Eurythmics ("Missionary Man"), Tom Petty, and Rod Stewart.

"Jimmy 'Z' is undoubtedly the best harmonica player in the universe!"
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Eloquent and powerful guitar statements from Steve Hunter, a master craftsman who has toured and played extensively with Peter Gabriel, Lou Reed, Alice Cooper, and Mitch Ryder.

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PETE HAYCOCK

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"Guitar Speak"
IRS-42240



I.R.S. NO SPEAK

INSTRUMENTAL ROCK FOR THE '90'S



Acid Mouse Mix. Walt Disney Records teamed up with KMPC-AM Los Angeles for a CD giveaway tied to Mickey Mouse's 60th birthday. Shown displaying some of the label's recent RIAA acquisitions, from left, are KMPC's Robert W. Morgan, Disney VP/GM Shelley Miles, Mickey Mouse, and KMPC's Scott O'Neil.

OUTA' THE BOX

Programmers discuss the week's new music.

URBAN/CROSSOVER

WWKX "Kicks 104" Providence, R.I., plays an unusual dance/rock/urban mix modeled on the WXKS-FM "Kiss 108" Boston sound of the early '80s. PD Tyler adds this week include Sheena Easton's "The Lover In Me" (MCA); Jeffrey Osborne's "Can't Go Back On A Promise" (A&M); Salt-N-Pepa's "Get Up Everybody (Get Up)" (Next Plateau), which like many rap titles plays all day on the station; George Michael's "Kissing A Fool" (Columbia); and James Brown's "Time To Get Busy" (Scotti Bros.), which reflects "the hardcore-urban side of our listening audience." After several weeks of test rotation, Tyler adds Super Lover Cee & Casanova Rud's "Girls I Got 'Em Locked" (Elektra), comparing it to "It Takes Two" by Rob Base & DJ EZ-Rock. Finally, Tyler plugs Lime's "Cutie Pie" (Critique), a former Canadian B side that has been top five at top 40 WXKS-FM and is also on cross-town top 40 WPRO-FM. Tyler says he "didn't even know it was on a local label. It's been on for three weeks and the phones are hot for it."

TOP 40

Like a number of other PDs, WQEN "Q104" Gadsden, Ala., PD Leo Davis was playing "Every Rose Has Its Thorn" by Poison (Capitol) as an album cut. Requests for the song, which he adds this week at No. 27, are "across the board now. We're getting more adults on this one." Other Q104 adds: 38 Special's "Rock & Roll Strategy" (A&M) ("Lately they've had that same old sound. This one is a little different; they're throwing some synth into it."); Randy Newman's "It's Money That Matters" (Reprise), which won Davis' new-music battle for three nights in a row; Karyn White's urban hit "The Way You Love Me" (Warner Bros.), which won for an entire week; and Peter Cetera's midtempo "The Best Of Times" (Warner Bros.). Europe's "Open Your Heart" (Epic) comes with or without the guitar solo; Davis is adding the softer version so he doesn't have to daypart it. "Superstitious" [Europe's previous single] went top five for us. ["Open Your Heart"] is already on our top 10 at 10," he says. Another local hit is the Robert Cray Band's "Don't Be Afraid Of The Dark" (Mercury), which goes 18-14. Davis says Cray is "doing great here, with calls from adults and some young adults. The sales are pretty much what you'd expect—CD and cassette."

MODERN ROCK

After a big add week, KITS "Live 105" San Francisco PD Richard Sands goes with only two official adds this week. UB40 & Chrissie Hynde's "Breakfast In Bed" (A&M), which Sands calls a "nice midday record," has been on the station since before the sudden resurgence of "Red Red Wine." KITS is on two other cuts from UB40's new album, "Come Out To Play" and the import 12-inch version of "Where Did I Go Wrong." KITS' other add is "Hot Sauce" by Thomas Dolby (EMI), who will join Midnight Oil and Information Society at KITS' second annual listener-appreciation party. Among the left-field records currently being tested on KITS are Moev's Canadian dance hit "Yeah, Whatever" (SPV), Julian Cope's import ballad "Charlotte Anne," and Mory Kante's folk-disco "Yeke Yeke" (Polydor), which rivals Duran Duran's "I Don't Want Your Love" for KITS' top request slot.

SEAN ROSS

VOX JOX

(Continued from page 12)

live country gold to Transtar's country format. Engineer/former midday man Smokey King stays on as PD.

DON'T EXPECT a fast settlement in the "dirty tricks" lawsuit between Jacor Broadcasting's WQIK Jacksonville, Fla., and Hoker Broadcasting's cross-town, WCRJ. Jacor's 20-day response period to answer charges of theft of trade secrets, libel, and tortious interference should run out sometime around Wednesday (26).

Attorneys for WCRJ believe that rather than answer the charges, Jacor will file a motion to dismiss the suit. The actual trial, they say, could be a year and a half away. "Look for the lawsuit to get dragged out," says one. That's also the impression one gets from Jacor president/chief operating officer Frank Wood, who says, "This could be very expensive for both sides, but, gee, we could stand it."

Wood smilingly refers to the suit as potentially "the Scopes trial of 1988." He also minimizes the impact of the bogus format-change memo that Jacor allegedly sent to WCRJ. "This kind of stuff goes on all the time in radio... You've never heard of anyone going to court over it."

Jacksonville's country battle has involved considerable aggression at both stations. But WCRJ VP/GM Linda Bird says, "Handing out bumper stickers at WQIK's concert is not unethical." She also says that it took the lawsuit to convince the bulk of her staff that WCRJ isn't changing formats.

Since the lawsuit was filed in early October, Bird says, things have been "pretty quiet" between the two rivals. But don't look for a permanent truce. Bird says the station will "continue to act in the manner we've acted all along." Asked if Jacor has rethought its traditionally aggressive behavior in light of the suit, Wood says, "absolutely not. You have to follow the shortest distance to the pot of gold. Total victory is when the competition changes formats."

PEOPLE: Urban WRKS New York PD Tony Gray is now consulting urban WYLD-FM New Orleans. Back in New York, Jay Dixon joins WRKS as production director from urban WJLB Detroit... Top 40 WRQX "Q107" Washington, D.C., adds production director Mark McKay and MD Kevin McCabe (from D.C.'s classic rock WCXR, which now has MD and on-air openings)... Ed Murray moves to mornings at adult alternative KOFY-FM San Francisco from KTID San Rafael, Calif.

With country WFMS Indianapolis losing p.m. driver Jim West, there's now a still-unspecified shift opening. Contact PD Russ Schell... Greg Thunder, now at top 40 KDWB-FM Minneapolis, is heading to crossover WQHT "Hot 97" New York for nights. That leaves PD Brian Phillips with a night opening.

Tommy Gentry moves from nights to p.m. drive at country WESC-AM-FM Greenville, S.C. He is replaced by Riley Johnson from WSNW/WBFM Seneca, S.C.

Assistance in preparing this column was provided by David Wykoff, Charlene Orr, and Peter Ludwig.

HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	3	3	8	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON 1 week at No. One
2	2	2	10	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
3	1	1	9	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
4	6	7	9	HOW CAN I FALL? A&M 1224	◆ BREATHE
5	5	5	15	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
6	7	11	9	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
7	4	4	11	TRUE LOVE MCA 53363	◆ GLENN FREY
8	8	12	6	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
9	13	20	5	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
10	12	18	5	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-89371	◆ ANITA BAKER
11	18	25	4	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
12	23	—	2	TILL I LOVED YOU COLUMBIA 38-08062	BARBRA STREISAND & DON JOHNSON
13	9	6	19	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
14	17	22	5	RED RED WINE A&M 1244	◆ UB40
15	15	15	11	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR WITH LEAH KUNKEL
16	14	16	11	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
17	10	8	15	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
18	11	9	14	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
19	22	27	7	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
20	16	10	12	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
21	21	24	9	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	◆ SADE
★★★ POWER PICK ★★★					
22	33	39	3	SILHOUETTE ARISTA 1-9751	◆ KENNY G
23	19	14	13	WHEN I FALL IN LOVE EMI 50138	NATALIE COLE
24	25	28	6	BRING BACK THE MAGIC MCA 53396	JIMMY BUFFETT
25	20	13	15	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS
26	34	40	3	CRAZY IN LOVE MCA 53433	KIM CARNES
27	30	38	4	PIECE OF PARADISE WARNER BROS. 7-27779	PM
28	28	21	17	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
29	24	19	14	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
30	38	46	3	ANY LOVE EPIC 34-08047/E.P.A.	◆ LUTHER VANDROSS
31	42	—	2	SMALL WORLD CHRYSALIS 43306	◆ HUEY LEWIS & THE NEWS
32	46	—	2	TURN BACK THE CLOCK VIRGIN 7-99308	JOHNNY HATES JAZZ
33	26	26	20	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E. JOHN
34	31	31	5	1974 (WE WERE YOUNG) A&M 1243	AMY GRANT
35	40	—	2	JEALOUS GUY CAPITOL 44230	◆ JOHN LENNON & THE PLASTIC ONO BAND
36	27	17	13	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
37	41	41	4	DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	◆ THE ROBERT CRAY BAND
38	35	36	18	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
39	29	23	9	INDESTRUCTIBLE ARISTA 1-9706	◆ FOUR TOPS
40	37	30	23	HOLD ON TO THE NIGHTS EMI 50106	◆ RICHARD MARX
41	39	33	23	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
42	32	29	21	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
★★★ HOT SHOT DEBUT ★★★					
43	NEW	▶	1	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	◆ WILL TO POWER
44	36	32	5	DON'T BE CRUEL EPIC 34-07965/E.P.A.	◆ CHEAP TRICK
45	NEW	▶	1	NEVER TEAR US APART ATLANTIC 7-89038	◆ INXS
46	NEW	▶	1	THE LOCO-MOTION Geffen 7-27752	◆ KYLIE MINOGUE
47	NEW	▶	1	NO MORE LIES POLYDOR 870 990-7/POLYGRAM	◆ THE MOODY BLUES
48	43	34	33	HANDS TO HEAVEN A&M 2991	◆ BREATHE
49	44	43	22	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
50	45	49	3	TALKIN' BOUT A REVOLUTION ELEKTRA 7-69383	◆ TRACY CHAPMAN

○ 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	1	5	DESIRE ISLAND 7-99250/ATLANTIC	U2 4 weeks at No. One
2	2	2	5	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
3	3	11	5	IT'S MONEY THAT MATTERS REPRISE 7-27709	RANDY NEWMAN
4	5	9	3	TAKE IT SO HARD VIRGIN 7-99297	KEITH RICHARDS
5	8	12	4	ROCK & ROLL STRATEGY A&M 1246	THIRTY EIGHT SPECIAL
6	6	7	11	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
7	15	—	2	HANDLE WITH CARE WILBURY 7-27732/WARNER BROS	TRAVELING WILBURYS
8	4	3	11	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
9	14	14	8	SLOW TURNING A&M 1245	JOHN HIATT
10	7	4	6	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI
11	10	10	9	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
12	9	6	11	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035	BAD COMPANY
13	20	29	4	BIG LEAGUE RCA 8750	TOM COCHRANE & RED RIDER
14	12	18	4	JEALOUS GUY CAPITOL 44230	JOHN LENNON & THE PLASTIC ONO BAND
15	19	24	4	ROCK BOTTOM EPIC LP CUT/E.P.A.	DICKEY BETTS BAND
16	17	22	6	I DID IT FOR LOVE MCA 53364	NIGHT RANGER
17	23	28	5	SLIP AWAY EPIC LP CUT/E.P.A.	THE GREGG ALLMAN BAND
18	31	—	2	ANGEL OF HARLEM ISLAND LP CUT/ATLANTIC	U2
19	13	13	10	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
20	22	31	4	TELEPHONE BOX VIRGIN LP CUT	IAN GILLAN & ROGER GLOVER
21	24	30	5	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
★★★ POWER TRACK ★★★					
22	27	32	4	STAND BESIDE ME MCA 53425	KANSAS
23	18	17	10	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
24	30	34	4	BORN TO BE MY BABY MERCURY LP CUT/POLYGRAM	BON JOVI
25	28	36	6	EDGE OF A BROKEN HEART EMI 50141	VIXEN
26	32	—	2	HIPPY HIPPI SHAKE ELEKTRA 7-69366	GEORGIA SATELLITES
27	11	5	13	I'M NOT YOUR MAN COLUMBIA 38-07980	TOMMY CONWELL/YOUNG RUMBLERS
28	36	41	6	MADALAINE ATLANTIC LP CUT	WINGER
29	26	16	12	NEVER TEAR US APART ATLANTIC 7-89038	INXS
30	34	—	2	WHEN LOVE COMES TO TOWN ISLAND LP CUT/ATLANTIC	U2
31	38	—	2	GOD PART II ISLAND LP CUT/ATLANTIC	U2
32	25	15	12	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
33	21	21	8	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
34	39	46	3	IF LOVE WAS A TRAIN MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
★★★ FLASHMAKER ★★★					
35	NEW ▶	1	1	COPPERHEAD ROAD LIVE LP CUT/MCA	STEVE EARLE
36	16	8	7	FIGHT (NO MATTER HOW LONG) ARISTA 1-9760	THE BUNBURYS
37	35	33	20	FINISH WHAT YA STARTED WARNER BROS. 7-27746	VAN HALEN
38	48	—	2	NOT JUST ANOTHER GIRL POLYDOR 887 814-7/POLYGRAM	IVAN NEVILLE
39	40	43	3	DREAMWORLD COLUMBIA 38-08093	MIDNIGHT OIL
40	46	—	2	DIDN'T KNOW IT WAS LOVE SCOTTI BROS. 4-08067/E.P.A.	SURVIVOR
41	47	48	3	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
42	44	—	2	A WORD IN SPANISH MCA 53408	ELTON JOHN
43	NEW ▶	1	1	RAIN MCA LP CUT	JOHNNY WINTER
44	NEW ▶	1	1	LONG TIME TILL I GET OVER YOU WARNER BROS. LP CUT	LITTLE FEAT
45	NEW ▶	1	1	PUT ON YOUR DANCING SHOES VIRGIN LP CUT	STEVE WINWOOD
46	NEW ▶	1	1	SOMETHING SO STRONG ISLAND LP CUT	JIM CAPALDI
47	45	44	5	DON'T WALK AWAY CHRYSALIS 43301	PAT BENATAR
48	NEW ▶	1	1	LIKE THE WAY I DO ISLAND LP CUT	MELISSA ETHERIDGE
49	29	27	8	PRISON BLUES Geffen LP CUT	JIMMY PAGE
50	50	—	2	NIGHT PATROL MERCURY LP CUT/POLYGRAM	THE ROBERT CRAY BAND

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.

Bartered Comedy Services Take A Bow

BY PETER LUDWIG

NEW YORK Syndicated comedy—the stuff that peps up some local morning shows—has traditionally been a cash business. But with two new bartered comedy services making the clearance rounds in anticipation of a January debut, comedy syndication is entering a new phase of development.

Whether established barter syndicators Olympia Broadcasting Networks (formerly Clayton Webster Corp.) and Premiere Radio Networks can radically reorder syndicated comedy's structure depends on two things: the feasibility of bartered comedy for morning drives—radio's most precious spot inventory—and the sort of quality and consistency the newcomers can provide.

Olympia president Steve Bunyards calls comedy "ideal for the networks because it's exact-time programming and it delivers narrow demographics for the advertiser. We're selling a network, and [comedy syndication] is going to change dramatically now that the networks are involved, particularly for the medium markets."

Barter is not unheard of in syndicated comedy. As comedy suppliers evolved into full comedy services during the past two years, barter was often rumored to be imminent for the three major players in the field—American Comedy Network, All Star Radio, and ProMedia.

Although All Star president Merrill Barr says he has occasionally offered some of the company's product on a bartered basis, the first discernible move in that direction came when ProMedia launched its urban-targeted "Laugh Attack" last June. Now the company is planning to introduce a new comedy character, Dudley Jive Right, on a barter basis in January.

Olympia and Premiere are bringing to comedy their experience as full-barter syndicators. Both companies have a track record in both short form programming and comedy, but Premiere is especially known for the success of daily comedy shows like the "Clarence Update."

Since they both already have established networks, the firms are almost forced to enter the fray with bartered properties. While All Star and ACN are specialty producers only, Olympia and Premiere, both established multiprogram syndicators, already have sales forces in place—and programs/spots already lined up in many of the top 75 markets.

ACN does have the added strength of its parent company, NewCity Communications. ProMedia has six months' experience bartering "Laugh Attack" and two years' experience bartering the discontinued longform "Country Close-Up."

Olympia is actually offering two services, Rock Comedy Network and Contemporary Comedy Network. Each will offer 22 bits each week—10 prerecorded drop-ins and 12 original bits. Olympia's barter arrangement allows stations to

run as many of the week's bits as they want as long as one 60-second spot runs adjacent to an Olympia bit every day.

Olympia's Bunyard says he is

and another minute to run adjacent to a Premiere bit between 6 a.m. and 10 a.m. five days a week, for a total of 10 one-minute spots.

ProMedia president Bill Quinn would not spell out the terms of his company's barter arrangement for "Laugh Attack," but he did say that it varies somewhat depending on the station and market.

Both All Star's Barr and American Comedy Network president Andrew Goodman see spot adjacency as comedy barter's biggest drawback. Goodman says only that he wants the newcomers to discover the barter problems for themselves. Barr says, however, that "most of our material is jock-assist, and if you sponsor it, you tend to take the spontaneity out of it. [But] a self-contained bit with billboards front and back is fine for sponsorship because it stands by itself."

About half of Premiere's bits
(Continued on page 18)

FEATURED PROGRAMMING

very aware of the rates major markets get for morning-drive spots, "so we're negotiating to make this work for everybody. We may allow stations to run the commercial in another daypart, depending on what the numbers look like." He says that most of the 50 affiliates signed for each service are taking it for morning drive.

The Premiere Comedy Network is offering 15-20 original bits each week. Its barter arrangement calls for a one-minute spot to run between 5 a.m. and 6 a.m. with or without a Premiere bit attached

FOR WEEK ENDING OCTOBER 29, 1988

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	3	4	DESIRE ISLAND 7-99250/ATLANTIC	U2 2 weeks at No. One
2	2	2	8	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
3	6	21	4	CAROLYN'S FINGERS 4 A.D. LP CUT/CAPITOL	COCTEAU TWINS
4	3	1	8	ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS
5	5	6	6	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
6	8	8	8	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS
7	4	5	8	WHAT I AM Geffen 7-27696	EDIE BRICKELL & NEW BOHEMIANS
8	9	—	2	THE GREAT COMMANDMENT ATLANTIC LP CUT	CAMOUFLAGE
9	24	23	4	JANE SAYS WARNER BROS. LP CUT	JANE'S ADDICTION
10	20	16	5	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
11	11	20	7	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
12	NEW ▶	1	1	IN YOUR ROOM COLUMBIA 38-08090	BANGLES
13	7	15	7	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
14	15	27	3	AWAY A&M LP CUT	THE FEELIES
15	14	13	8	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
16	NEW ▶	1	1	DREAMWORLD COLUMBIA 38-08093	MIDNIGHT OIL
17	12	11	7	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
18	10	12	8	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
19	16	18	4	MY BAG CAPITOL LP CUT	LLOYD COLE AND THE COMMOTIONS
20	17	25	5	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
21	NEW ▶	1	1	I DON'T WANT YOUR LOVE CAPITOL 44237	DURAN DURAN
22	13	9	8	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE
23	21	—	2	WINNING SIDE MCA LP CUT	OINGO BOINGO
24	28	—	2	WAITING FOR THE GREAT LEAP FORWARDS ELEKTRA LP CUT	BILLY BRAGG
25	RE-ENTRY	—	—	OTHER 99 COLUMBIA LP CUT	BIG AUDIO DYNAMITE
26	18	14	8	GLAD I'M NOT A KENNEDY TVT 2476	SHONA LAING
27	27	29	7	BREAKFAST IN BED A&M 1236	UB40 & CHRISSE HYNDE
28	30	—	2	I'M SORRY LONDON LP CUT/POLYGRAM	HOTHOUSE FLOWERS
29	25	—	2	DOMINO DANCING EMI 50161	PET SHOP BOYS
30	22	26	8	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE

Billboard, copyright 1988.

SUMMER '88 ARBITRONS

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

Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88	Call	Format	'87	'88	'88	'88						
MIAMI—(11)																													
WLYF	easy	8.5	8.5	8.7	7.9	WHVE	adult alt	2.2	1.8	2.0	1.6	WPRO-FM	top 40	13.5	15.4	16.8	14.3	WQBA	Spanish	5.4	4.2	4.8	5.4						
WPOW	crossover	5.7	4.3	4.6	5.6	WVFF	adult std	.6	.5	.4	1.6	WHBO	oldies	.9	1.3	1.0	1.4	WQBS	Spanish	3.5	3.4	3.7	4.8						
WQBA	Spanish	5.4	4.2	4.8	5.4	WRXB	urban	.8	.7	1.4	1.1	WRX	urban	.8	.7	1.4	1.1	WQCS	Spanish	5.3	5.0	5.8	4.5						
WNWS	n/t	3.5	3.4	3.7	4.8	WLVU-FM	adult std	.5	—	.4	1.0	WTAR	n/t	6.3	10.2	10.5	10.3	WQDA	Spanish	3.7	4.4	4.2	4.3						
WEDR	urban	5.3	5.0	5.8	4.5	WXCR	classical	2.4	1.3	1.7	1.0	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1						
WMXJ	oldies	3.7	4.4	4.2	4.3	PHOENIX, ARIZ.—(23)				WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1		
WGTR	album	3.4	3.0	3.9	4.1	KNIX-AM-FM	country	17.4	14.2	12.9	11.6	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WCMQ-FM	Spanish	5.3	4.6	3.7	4.0	KZZP-AM-FM	top 40	10.7	11.1	9.5	10.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WIOD	AC	3.6	4.1	3.2	4.0	KTAR	n/t	6.3	10.2	10.5	10.3	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WHYI	top 40	3.8	4.2	4.3	3.9	KMEO-AM-FM	easy	13.2	11.6	9.5	9.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WJQY	AC	4.2	4.0	4.0	3.1	KUPD	album	6.7	6.2	7.0	7.3	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WAXY	AC	4.2	3.1	3.4	3.0	KKLT	AC	3.9	3.4	4.4	4.6	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WTMI	classical	2.5	2.8	2.8	3.0	KSLX	cls rock	3.8	3.9	4.5	4.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WHQT	top 40	2.8	2.9	2.6	2.9	KFYI	n/t	2.8	3.2	4.3	4.1	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WLVE	AC	2.8	3.3	2.5	2.9	KOY-FM	top 40	3.1	3.2	3.8	4.1	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WINZ	n/t	3.9	3.2	3.7	2.8	KDKB	album	3.1	4.1	4.3	3.9	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WAQI	Spanish	3.6	3.1	3.3	2.7	KKFR	top 40	3.0	3.6	2.8	3.3	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WKIS	country	3.0	4.0	3.3	2.5	KAMJ-AM-FM	AC	4.6	3.0	3.3	3.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WZTA	cls rock	2.0	2.4	2.2	2.4	KOOL-FM	oldies	2.7	3.7	4.1	2.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WSHE	album	1.7	1.7	2.1	1.9	KESZ	cls rock	2.1	2.9	2.6	2.0	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WEAT-AM-FM	easy	.9	1.6	1.4	1.7	KLFF	adult std	2.6	1.5	1.7	1.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WQBA-FM	Spanish	2.1	2.2	2.1	1.7	KOOL	oldies	2.5	2.4	2.4	1.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WXDJ	adult alt.	2.1	1.9	1.4	1.7	KPHX	Spanish	—	—	—	1.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WRHC	Spanish	1.0	1.5	1.0	1.6	KGRX	adult alt	1.2	.9	1.1	1.4	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WFTL	AC	1.2	1.9	1.5	1.4	KOY	AC	1.2	1.1	1.5	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WCMQ	Spanish	1.7	1.6	.9	1.3	KVVA	Spanish	1.1	.5	—	1.0	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WMBM	religious	.8	1.0	1.0	1.1	DENVER—(24)				WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1		
ATLANTA—(13)																													
WKLS	album	7.8	7.9	9.9	10.1	KBCO-AM-FM	album	7.2	8.1	6.0	8.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WSEB-FM	AC	6.9	8.4	8.0	9.9	KRXY-AM-FM	top 40	7.6	6.9	8.0	7.1	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WVEE	urban	9.4	10.5	10.2	9.7	KXKL-FM	oldies	4.8	4.5	6.9	7.1	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WPCH	easy	8.9	8.1	7.9	8.0	KOSI	easy	7.8	6.6	7.2	6.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WSB	AC	8.6	7.1	7.4	7.3	KAZY	album	5.8	6.3	6.0	6.5	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WZGC	crossover	5.5	5.4	6.4	5.9	KBPI-FM	album	5.2	7.7	6.2	6.0	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WKHX-FM	country	6.7	7.8	6.6	5.8	KOAS	top 40	1.7	2.9	3.5	4.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WYAY	country	5.0	5.7	5.4	5.7	KMJI	AC	4.4	5.4	5.7	4.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WAPW	top 40	6.1	5.4	5.8	5.5	KYGO-FM	country	5.8	5.5	5.9	4.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WQXI-FM	AC	6.1	5.2	5.4	4.3	KOAS	AC	3.1	4.1	3.6	4.1	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WFOX	AC	4.6	4.3	4.8	4.1	KVOD	classical	3.0	3.2	2.2	3.5	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WGST	n/t	2.6	3.5	3.5	3.5	KHOW	AC	3.4	2.5	2.7	3.0	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WAOK	religious	4.3	3.2	3.8	2.9	KLZ	country	3.5	3.6	3.3	2.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WEKS	urban	3.5	3.2	2.5	2.9	KEZW	adult std	2.1	2.6	2.0	2.0	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
WPBD	oldies	—	—	—	1.1	KHII	adult alt	2.5	1.8	2.2	1.8	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
ST. LOUIS, MO.—(15)																													
KMOX	n/t	22.1	21.3	25.0	23.5	KBPI	album	2.4	2.8	1.9	1.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
KSHE	album	9.9	10.0	9.5	9.9	KBSY	AC	3.3	2.8	2.9	1.7	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
KEZK	easy	7.1	6.9	6.0	7.0	KTCL	album	1.3	.8	1.4	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WVFX	classical	1.6	1.6	1.2	1.2	WQDR	Spanish	3.4	3.0	3.9	4.1
KMJM	urban	8.2	7.0	6.4																									

POP SINGLES—10 Years Ago

1. **Hot Child In The City**, Nick Gilder, CHRYSALIS
2. **You Needed Me**, Anne Murray, CAPITOL
3. **Reminiscing**, Little River Band, HARVEST
4. **Mac Arthur Park**, Donna Summer, CASABLANCA
5. **Whenever I Call You "Friend,"** Kenny Loggins, COLUMBIA
6. **Kiss You All Over**, Exile, WARNER/CURB
7. **Double Vision**, Foreigner, ATLANTIC
8. **Love Is In The Air**, John Paul Young, SCOTTI BROS.
9. **How Much I Feel**, Ambrosia, WARNER BROS.
10. **Boogie Oogie Oogie**, A Taste Of Honey, CAPITOL

TOP SINGLES—20 Years Ago

1. **Hey Jude**, Beatles, APPLE
2. **Little Green Apples**, O.C. Smith, COLUMBIA
3. **Fire**, Crazy World Of Arthur Brown, ATLANTIC
4. **Those Were The Days**, Mary Hopkin, APPLE
5. **Girl Watcher**, O'Kaysions, ABC
6. **Midnight Confessions**, Grassroots, DUNHILL
7. **Over You**, Gary Puckett & the Union Gap, COLUMBIA
8. **Harper Valley P.T.A.**, Jeannie C. Riley, PLANTATION
9. **Elenore**, Turtles, WHITE WHALE
10. **I've Gotta Get A Message To You**, Bee Gees, ATCO

TOP ALBUMS—10 Years Ago

1. **Grease**, Soundtrack, RSO
2. **Who Are You**, the Who, MCA
3. **Living In The U.S.A.**, Linda Ronstadt, ASYLUM
4. **Don't Look Back**, Boston, EPIC
5. **Live And More**, Donna Summer, CASABLANCA
6. **Double Vision**, Foreigner, ATLANTIC
7. **Nightwatch**, Kenny Loggins, COLUMBIA
8. **Twin Sons Of Different Mothers**, Dan Fogelberg & Tim Weisberg, FULL MOON/EPIC
9. **Pieces Of Eight**, Styx, A&M
10. **Some Girls**, Rolling Stones, ROLLING STONES

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Let's Take The Long Way Around The World**, Ronnie Milsap, RCA
2. **Sleeping Single In A Double Bed**, Barbara Mandrell, ABC
3. **Anyone Who Isn't Me Tonight**, Kenny Rogers & Dottie West, UNITED ARTISTS
4. **Cryin' Again**, Oak Ridge Boys, ABC
5. **Ain't No California**, Mel Tillis, MCA
6. **Little Things Mean A Lot**, Margo Smith, WARNER BROS.
7. **Sweet Desire/Old Fashioned Love**, Kendalls, OVATION
8. **One Sided Conversation**, Gene Watson, CAPITOL
9. **What Time Do You Have To Be Back To Heaven**, Razy Bailey, RCA
10. **I Just Want To Love You**, Eddie Rabbitt, ELEKTRA

SOUL SINGLES—10 Years Ago

1. **One Nation Under A Groove**, Funkadelic, WARNER BROS.
2. **It Seems To Hang On**, Ashford & Simpson, WARNER BROS.
3. **Blame It On The Boogie**, Jacksons, EPIC
4. **Dance**, Sylvester, FANTASY
5. **Your Sweetness Is My Weakness**, Barry White, 20TH CENTURY
6. **There'll Never Be**, Switch, GORDY
7. **I'm In Love**, Rose Royce, WHITEFIELD
8. **Holding On**, L.T.D., A&M
9. **Lets Start The Dance**, Hamilton Bohannon, MERCURY
10. **Get Off**, Foxy, DASH

FEATURED PROGRAMMING

(Continued from page 16)

will be self-contained and the rest will be interactives. Premiere exec VP Tim Kelly says, "Most stations run comedy going into stop sets, so I don't see any problem. I don't think there'll be too much of a problem getting top 10 market spot inventory."

"I think this is worth their time, and I think their time will seem negligible compared to the revenue they can generate with this service. [Morning drive is] the most competitive time on radio and you need every gun you can get."

Premiere's guns include a group of veteran national talents: Jeff Altman, Ronnie Schell, KMEL San Francisco's John London, Danny Mann, and M.G. Kelly. Mann will also head up a group of radio talents under producer Bruce Goldberg.

Olympia, meanwhile, has rounded up Washington, D.C.'s Travesty Limited as its core troop, along with impressionist Roy Firestone, known for his recent comedy work on ESPN cable television. In addition, Bunyard says his company's two services will let some local jocks try their characters nationally for three months.

Neither Quinn nor Bunyard expects to wipe out cash comedy services. Says Quinn, "I don't think everything has to go barter . . . For us, barter has become a good marketing tool, but we plan to stay in the cash business. I appreciate the security we get from our cash clients."

And Bunyard says many of his affiliates already run ACN. "Olympia has been very successful marketing our services as non-competing and complementary. It's just another resource. Stations don't just play one label's records; they play what's a hit. We're not suggesting stations drop anything. The existing comedy services have blazed the trail and made this possible, and we're grateful."

CALENDAR

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

Oct. 28-29, **U2**, On The Radio, On The Radio Broadcasting, one hour.

Oct. 28-30, **George Michael**, Michael's "Faith" Concert Recorded Live, Westwood One Radio Networks Special, 90 minutes.

Oct. 28-30, **Guns N' Roses**, Metalshop, MJI Broadcasting, one hour.

Oct. 28-30, **Robert Palmer**, Superstars Rock Concert Series, Westwood One Radio Networks, 90 minutes.

Oct. 28-30, **Paul Anka/Peter Yarrow/Martin Short**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Oct. 28-30, the **Oak Ridge Boys**, Country Today, MJI Broadcasting, one hour.

Oct. 28-30, **Freddie Krueger/Andrew McCarthy/Elvira**, Party America, Cutler Productions, two hours.

Oct. 28-30, **The Glen Frey Story**, Hot Rocks, United Stations, 90 minutes.

Oct. 28-30, **Chevy Chase/John Belushi**, National Lampoon Original Radio Hour, Premiere Radio Networks, 30 minutes.

Oct. 28-30, **Al B. Sure!**, Star Beat, MJI Broad-

casting, one hour.

Oct. 28-30, the **Spinners**, Motor City Beat, United Stations, three hours.

Oct. 28-30, **Ready For The World/Elvira**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Oct. 29-30, **Midnight Star/the Commodores Halloween Special**, RadioScope, Lee Bailey Communications, one hour.

Oct. 30, **Alice Cooper**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Oct. 30, **Bon Jovi/U2/the Traveling Wilburys**, Powercuts, Global Satellite Network, two hours.

Oct. 30, **Chicago**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 30, **K.T. Oslin**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 30, **Chet Atkins**, Nashville Live, Emerald Entertainment Group, 90 minutes.

Oct. 31, **Ozzy Osbourne**, Rockline, Global Satellite Network, 90 minutes.

Oct. 31-Nov. 6, **Keith Richards**, Part 1, Up

Close, MediaAmerica Radio, two hours.

Oct. 31-Nov. 6, **Bobby McFerrin**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Oct. 31-Nov. 6, **Santana**, Legends Of Rock, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **Guns N' Roses**, Rock Today, MJI Broadcasting, one hour.

Oct. 31-Nov. 6, **Gary Brooker Of Procol Harum**, Rock Over London, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **Little Feat**, In Concert, Westwood One Radio Networks, 90 minutes.

Oct. 31-Nov. 6, **Al B. Sure!**, Direct Hits, MJI Broadcasting, one hour.

Oct. 31-Nov. 6, the **Eagles/the Allman Brothers/Yes/Buddy Holly/Spirit**, Classic Cuts, MJI Broadcasting, one hour.

Oct. 31-Nov. 6, **Rod Stewart**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **Willie Nelson**, Part 1, Live

From Gilley's, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **Earth, Wind & Fire**, Star Trak Profiles, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **Genesis**, Pop Concerts, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **James "D Train" Williams**, Special Edition, Westwood One Radio Networks, one hour.

Oct. 31-Nov. 6, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

**BILLBOARD RADIO:
First with more news
than ever before**

PROMOTIONS

(Continued from preceding page)

also received a key to the grand prize, a pickup truck, and using the now-familiar scenario, the station assembled all the winners at the local mall to see which key fit the ignition.

The Payday Sweepstakes follow-up used direct mail to blanket KRMD's data base and every business in the area. The qualifying prize was a day's pay up to \$500 or \$101, whichever was more. Listeners could also enter by mailing in a postcard. For the finale, KRMD gave away \$10,000. Block says the station is big on direct mail, having used it twice a year since 1983. This year, however, KRMD cut back to just one direct-mail campaign, using that money to increase the win ratio.

One of Block's favorite 1988 promotions was the KRMD Bolt On—license plates with the station's logo. Block notes that "since a lot of our listeners are in the outlying areas, it was great seeing all these mini-KRMD billboards 70 miles from the station."

In community promotions, KRMD works closely with St. Jude's Children's Hospital and a local homeless shelter. But Block says KRMD has abandoned the "gut-wrenching testimonial" fundraiser method and now treats its radiothons like any other remote, with four live cutaways each hour. He says, "You want to keep the station music intensive and maintain consistency. Don't drive away listeners—and potential contributors."

WYAY "Y106" Atlanta did have a gut wrencher two weeks ago when the Sunshine Make-A-Wish Foundation used the station to ask listeners for a room full of flowers. It was a 3-year-old girl's final wish. Within five minutes, the first flowers arrived at the hospital, and three hours later, four rooms were full of flowers. She died later that evening.

Y106's two-day radiothon for the Sunshine Make-A-Wish Foundation garnered it the Country Radio Broadcasters Assn.'s top country promotion award. Last year, Y106 raised \$543,000 in two days for Sunshine without corporate sponsorship. Promotion director Kim O'Shields says this year's two-day

fund-raiser will be a whole month of promotions with a goal of \$1 million.

O'Shields says Y106 was an early user of direct-mail lotteries, for which it won third prize from the CRBA. WKMF Flint, Mich., promotion director Andy Isola says direct mail isn't playing too large a role in the station's promotional scheme right now. "We try to keep promotions good-natured and fun," he says. That's due in large part to the high profile WKMF morning men Boom Boom Cannon and Rich Kincaide have in the area.

When Cannon recently heard that the world's biggest snowman (63 feet tall) had just been erected in Alaska, Cannon began mobilizing listeners to break that record. All WKMF needs now is a good Michigan snowfall. Isola expects it to be the big promotion of the winter.

This is Isola's first country gig and he says he's been amazed at the loyalty of the listeners. His advice is to stay closely involved with the community. WKMF is associated with the Toys For Tots campaign. He also says that a steady stream of concert tickets, country music information, and charity work is the way to country listeners' hearts.

And when things get dull at WKMF, the staff takes a drive in the station's "two-way taxi," the double-fronted yellow monster that WLUP Chicago once owned. The

taxi itself made for a fun promotion (see picture, page 17).

In New York, where WYNY is still getting its audience used to a new dial position, advertising and promotion manager Madeleine Boyer is currently arranging the station's second annual on-air auction to benefit Vietnam veterans, a group that is the focus of many country-station promotions across the nation.

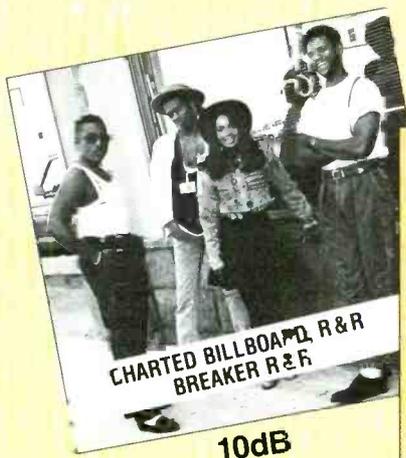
Boyer says last year's auction was a success, not so much because it raised \$26,000, but because of the involvement it afforded the listeners. "We were flabbergasted at the prices the donated country stars' personal items brought." Her criterion for a good promotion: "It's got to be really well suited to the country life group. Try to get away from the generic promotions and really hone in on the music and the artists."

WYNY, recently purchased by the Westwood One Radio Network, also has some exciting plans for live country. The station will be taking over one of New York's rock clubs once a month to host country concerts. Boyer says the first Live From The Ritz event will be held Nov. 11. It will feature Highway 101 and Sweethearts Of The Rodeo and will be broadcast the following Friday night.

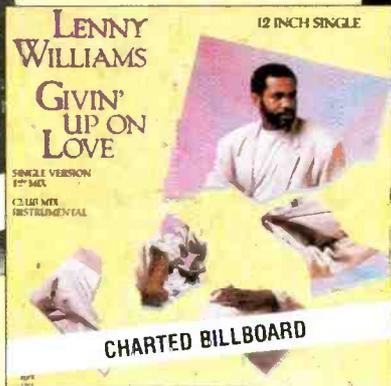


Low Spark Of Well-Heeled Guests. WLUP Columbus, Ohio, MD Wendy Steele, right, got Steve Winwood alone backstage for a rare picture after a recent show.

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10dB



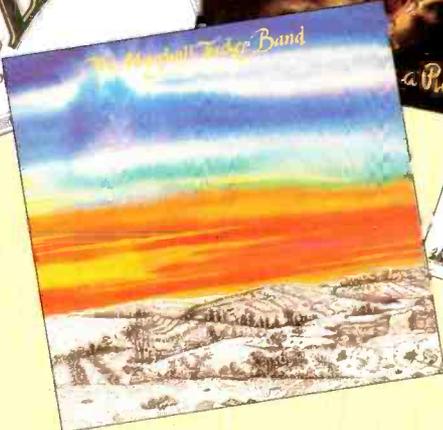
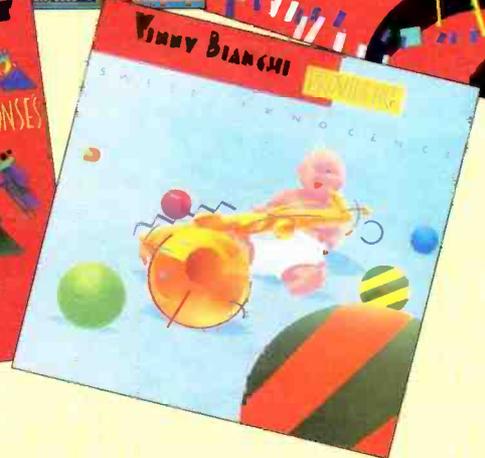
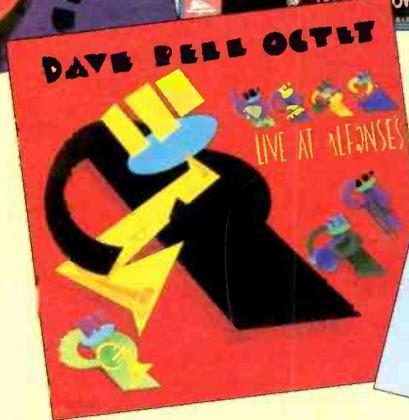
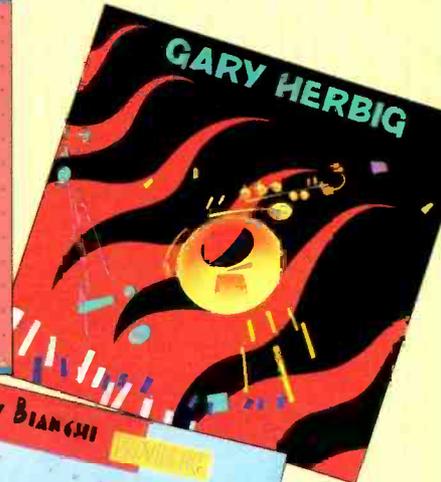
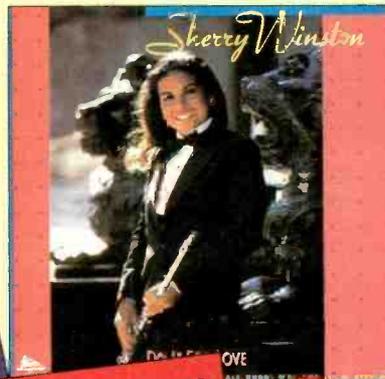
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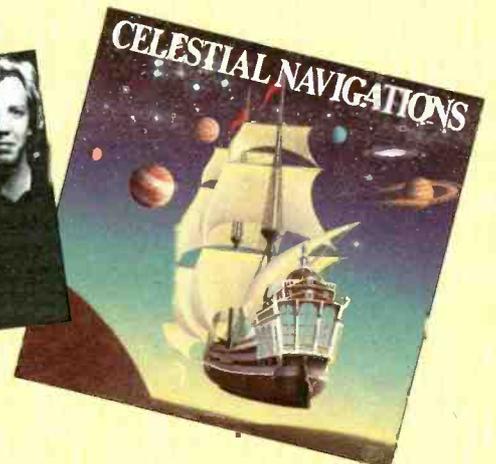
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POWER PLAYLISTS™

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

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

PLATINUM

Z100
New York

- New York** P.D.: Steve Kingston
- 1 UB40, Red Red Wine
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Bon Jovi, Bad Medicine
 - 4 The Beach Boys, Kokomo
 - 5 Bobby McFerrin, Don't Worry, Be Happy
 - 6 Def Leppard, Love Bites
 - 7 New Kids On The Block, Please Don't G
 - 8 Kylie Minogue, The Loco-Motion
 - 9 Whitney Houston, One Moment In Time
 - 10 Information Society, What's On Your M
 - 11 Cheap Trick, Don't Be Cruel
 - 12 Sa-Fire, Boy, I've Been Told
 - 13 Anita Baker, Giving You The Best That
 - 14 Def Leppard, Love Bites
 - 15 Joan Jett And The Blackhearts, I Hate
 - 16 Peter Cetera, One Good Woman
 - 17 Taylor Dayne, I'll Always Love You
 - 18 George Michael, Kissing A Fool
 - 19 Duran Duran, I Don't Want Your Love
 - 20 U2, Desire
 - 21 Steve Winwood, Don't You Know What Th
 - 22 Rod Stewart, Forever Young
 - 23 Will To Power, Baby, I Love Your Way/
 - 24 Erasure, Chains Of Love
 - 25 The Escape Club, Wild, Wild West
 - 26 Nancy Sinatra, You're My Best Friend
 - 27 The Chicks, We Can't Stop Loving You
 - 28 A28 — Bobby Brown, My Prerogative
 - 29 — Guns N' Roses, Welcome To The Jungle
 - 30 A30 — Cheryl "Pepsii" Riley, Thanks For My
 - 31 — Elton John, A Word In Spanish
 - 32 — Tracy Chapman, Baby Can I Hold You

POWER 95
New York

- New York** P.D.: Larry Berger
- 1 UB40, Red Red Wine
 - 2 Bobby McFerrin, Don't Worry, Be Happy
 - 3 Phil Collins, Groovy Kind Of Love
 - 4 The Beach Boys, Kokomo
 - 5 Taylor Dayne, I'll Always Love You
 - 6 Def Leppard, Love Bites
 - 7 Whitney Houston, One Moment In Time
 - 8 Kylie Minogue, The Loco-Motion
 - 9 Bon Jovi, Bad Medicine
 - 10 Sa-Fire, Boy, I've Been Told
 - 11 New Kids On The Block, Please Don't G
 - 12 Cheap Trick, Don't Be Cruel
 - 13 Information Society, What's On Your M
 - 14 Anita Baker, Giving You The Best That
 - 15 The Escape Club, Wild, Wild West
 - 16 Bobby Brown, Don't Be Cruel
 - 17 Guns N' Roses, Sweet Child O' Mine
 - 18 Steve Winwood, Don't You Know What Th
 - 19 Rod Stewart, Forever Young
 - 20 Giant Steps, Another Lover
 - 21 New Edition, If It Isn't Love
 - 22 Erasure, Chains Of Love
 - 23 George Michael, Kissing A Fool
 - 24 Raze, Break 4 Love
 - 25 Peter Cetera, One Good Woman
 - 26 Sweet Sensation, Never Let You Go
 - 27 Will To Power, Baby, I Love Your Way/
 - 28 Van Halen, When It's Hot
 - 29 A29 — Boy Meets Girl, Waiting For A Star To

B96
Chicago

- Chicago** P.D.: Buddy Scott
- 1 Phil Collins, Groovy Kind Of Love
 - 2 UB40, Red Red Wine
 - 3 The Beach Boys, Kokomo
 - 4 Kylie Minogue, The Loco-Motion
 - 5 Cheap Trick, Don't Be Cruel
 - 6 Whitney Houston, One Moment In Time
 - 7 Taylor Dayne, I'll Always Love You
 - 8 Sa-Fire, Boy, I've Been Told
 - 9 Bobby Brown, Don't Be Cruel
 - 10 George Michael, Kissing A Fool
 - 11 Terence Trent D'Arby, Dance Little Si
 - 12 Will To Power, Baby, I Love Your Way/
 - 13 Anita Baker, Giving You The Best That
 - 14 Information Society, What's On Your M
 - 15 New Kids On The Block, Please Don't G
 - 16 Bobby McFerrin, Don't Worry, Be Happy
 - 17 Was (Not Was), Spy In The House Of Lo
 - 18 Deniece Williams, I Can't Wait
 - 19 Bobby Brown, My Prerogative
 - 20 Duran Duran, I Don't Want Your Love
 - 21 Good Question, Got A New Love
 - 22 Tracie Spencer, Symptoms Of True Love
 - 23 The Escape Club, Wild, Wild West
 - 24 Nancy Sinatra, You're My Best Friend
 - 25 Erasure, Chains Of Love
 - 26 Peter Cetera, One Good Woman
 - 27 Prince, I Wish U Heaven
 - 28 Jeffrey Osborne, She's On The Left
 - 29 Paula Abdul, (It's Just) The Way That
 - 30 Chicago, Look Away
 - 31 — Michael Jackson, Smooth Criminal
 - 32 — Maxie Priest, Wild World

KISS 108 FM
Los Angeles

- Los Angeles** P.D.: Steve Rivers
- 1 UB40, Red Red Wine
 - 2 Information Society, What's On Your M
 - 3 Phil Collins, Groovy Kind Of Love
 - 4 Sa-Fire, Boy, I've Been Told
 - 5 The Beach Boys, Kokomo
 - 6 Def Leppard, Love Bites
 - 7 The Escape Club, Wild, Wild West
 - 8 Erasure, Chains Of Love
 - 9 Rod Stewart, Forever Young
 - 10 New Kids On The Block, Please Don't G
 - 11 INXS, Never Tear Us Apart
 - 12 Steve Winwood, Don't You Know What Th
 - 13 L'Trimm, Cars With The Boom
 - 14 Breathe, How Can I Fall?
 - 15 Kylie Minogue, The Loco-Motion
 - 16 J.J. Fad, Way Out
 - 17 Bobby Brown, Don't Be Cruel
 - 18 J.J. Fad, Way Out
 - 19 Tracie Spencer, Symptoms Of True Love
 - 20 Bon Jovi, Bad Medicine
 - 21 Taylor Dayne, I'll Always Love You
 - 22 Will To Power, Baby, I Love Your Way/
 - 23 U2, Desire
 - 24 George Michael, Kissing A Fool
 - 25 Whitney Houston, One Moment In Time
 - 26 Guns N' Roses, Welcome To The Jungle
 - 27 Anita Baker, Giving You The Best That
 - 28 Pet Shop Boys, Domino Dancing

HOT 97 FM
New York

- New York** P.D.: Joel Salkowitz
- 1 Sa-Fire, Boy, I've Been Told
 - 2 Sweet Sensation, Never Let You Go
 - 3 New Kids On The Block, Please Don't G
 - 4 Kylie Minogue, The Loco-Motion
 - 5 When In Rome, The Promise
 - 6 UB40, Red Red Wine
 - 7 Bobby McFerrin, Don't Worry, Be Happy
 - 8 Rave, Break For Love
 - 9 Rick Astley, It Will Take A Strong S
 - 10 Anita Baker, Giving You The Best That
 - 11 Taylor Dayne, I'll Always Love You
 - 12 Erasure, Chains Of Love
 - 13 Noel, Out Of Time
 - 14 Giant Steps, Another Lover
 - 15 New Edition, If It Isn't Love
 - 16 Rob Base & D.J. E-Z Rock, It Takes Tw
 - 17 Rick Astley, My Arms Keep Missing You
 - 18 Johnny O, Fantasy Girl
 - 19 Terence Trent D'Arby, Dance Little Si
 - 20 The Escape Club, Wild, Wild West
 - 21 Luther Vandross, Any Love
 - 22 Pet Shop Boys, Domino Dancing
 - 23 Deniece Williams, I Can't Wait
 - 24 Whitney Houston, One Moment In Time
 - 25 Karyn White, The Way You Love Me
 - 26 George Michael, Kissing A Fool
 - 27 Bobby Brown, My Prerogative
 - 28 Bobby Brown, Don't Be Cruel
 - 29 The L'rrim, Cars With The Boom
 - 30 Jeffrey Osborne, She's On The Left
 - 31 Prince, I Wish U Heaven
 - 32 U2, Desire
 - 33 Will To Power, Baby, I Love Your Way/
 - 34 Def Leppard, Love Bites
 - 35 Def Leppard, Love Bites
 - 36 Def Leppard, Love Bites
 - 37 Def Leppard, Love Bites
 - 38 Def Leppard, Love Bites
 - 39 Def Leppard, Love Bites
 - 40 Def Leppard, Love Bites

POWER 106 FM
Los Angeles

- Los Angeles** P.D.: Jeff Wyatt
- 1 UB40, Red Red Wine
 - 2 Bobby Brown, Don't Be Cruel
 - 3 Taylor Dayne, I'll Always Love You
 - 4 New Kids On The Block, Please Don't G
 - 5 When In Rome, The Promise
 - 6 Steve B, Spring Love (Come Back To M
 - 7 Erasure, Chains Of Love
 - 8 Sweet Sensation, Never Let You Go
 - 9 Bobby McFerrin, Don't Worry, Be Happy
 - 10 Al B. Sure!, Off On Your Own (Girl)
 - 11 J.J. Fad, Way Out
 - 12 New Edition, If It Isn't Love
 - 13 D.J. Jazzy Jeff & The Fresh Prince, A
 - 14 Tracie Spencer, Symptoms Of True Love
 - 15 Giant Steps, Another Lover
 - 16 The Jets, Sendin' All My Love
 - 17 U2, Desire
 - 18 Vanessa Williams, The Right Stuff
 - 19 Cheap Trick, Don't Be Cruel
 - 20 Kylie Minogue, The Loco-Motion
 - 21 Karyn White, The Way You Love Me
 - 22 Sa-Fire, Boy, I've Been Told
 - 23 Deniece Williams, I Can't Wait
 - 24 Terence Trent D'Arby, Dance Little Si
 - 25 Will To Power, Baby, I Love Your Way/
 - 26 Whitney Houston, One Moment In Time
 - 27 Jeffrey Osborne, She's On The Left
 - 28 Lime, Cutie Pie
 - 29 L'Trimm, Cars With The Boom
 - 30 Kim Wilde, You Came
 - 31 George Michael, Kissing A Fool
 - 32 Elisa Fiorillo, You Don't Know
 - 33 Anita Baker, Giving You The Best That
 - 34 Duran Duran, I Don't Want Your Love
 - 35 U2, Desire
 - 36 Was (Not Was), Spy In The House Of Lo
 - 37 The Cover Girls, Better Late Than Nev
 - 38 The Cover Girls, Inside Outside
 - 39 The Escape Club, Wild, Wild West
 - 40 Erasure, Chains Of Love
 - 41 Denise Lopez, If You Feel It
 - 42 Jeffrey Osborne, She's On The Left
 - 43 Thomas Dolby, Hot Sauce
 - 44 Cameo, You Make Me Work
 - 45 EX Paula Abdul, (It's Just) The Way That
 - 46 EX The Fat Boys, Louie, Louie

POWER 94 FM
Pittsburgh

- Pittsburgh** P.D.: Jim Richards
- 1 Phil Collins, Groovy Kind Of Love
 - 2 Steve Winwood, Don't You Know What Th
 - 3 Joan Jett And The Blackhearts, I Hate
 - 4 The Escape Club, Wild, Wild West
 - 5 Rod Stewart, Forever Young
 - 6 UB40, Red Red Wine
 - 7 INXS, Never Tear Us Apart
 - 8 Whitney Houston, One Moment In Time
 - 9 The Beach Boys, Kokomo
 - 10 Information Society, What's On Your M
 - 11 Kylie Minogue, The Loco-Motion
 - 12 Breathe, How Can I Fall?
 - 13 Erasure, Chains Of Love
 - 14 Bon Jovi, Bad Medicine
 - 15 Giant Steps, Another Lover
 - 16 Kim Wilde, You Came
 - 17 Chicago, Look Away
 - 18 Def Leppard, Love Bites
 - 19 Bobby Brown, Don't Be Cruel
 - 20 U2, Desire
 - 21 Daryl Hall John Oates, Downtown Life
 - 22 Huey Lewis & The News, Small World
 - 23 When In Rome, The Promise
 - 24 George Michael, Kissing A Fool
 - 25 Duran Duran, I Don't Want Your Love
 - 26 Eddie Money, Walk On Water
 - 27 Bangles, In Your Room
 - 28 New Edition, If It Isn't Love
 - 29 Will To Power, Baby, I Love Your Way/
 - 30 Survivor, Didn't Know It Was Love
 - 31 Barbra Streisand & Don Johnson, Till
 - 32 Prince, I Wish U Heaven

EAGLE 106
Philadelphia

- Philadelphia** P.D.: Charlie Quinn
- 1 UB40, Red Red Wine
 - 2 INXS, Never Tear Us Apart
 - 3 Phil Collins, Groovy Kind Of Love
 - 4 Bon Jovi, Bad Medicine
 - 5 Steve Winwood, Don't You Know What Th
 - 6 The Escape Club, Wild, Wild West
 - 7 Def Leppard, Love Bites
 - 8 Whitney Houston, One Moment In Time
 - 9 Cinderella, Don't Know What You Got (
 - 10 Information Society, What's On Your M
 - 11 Breathe, How Can I Fall?
 - 12 Bobby Brown, Don't Be Cruel
 - 13 Rod Stewart, Forever Young
 - 14 U2, Desire
 - 15 George Michael, Kissing A Fool
 - 16 Kylie Minogue, The Loco-Motion
 - 17 Def Leppard, Love Bites
 - 18 Terence Trent D'Arby, Dance Little Si
 - 19 Daryl Hall John Oates, Downtown Life
 - 20 Rob Base & D.J. E-Z Rock, It Takes Tw
 - 21 Pet Shop Boys, Domino Dancing
 - 22 U2, Desire
 - 23 Jon Astley, Put This Love To The Test
 - 24 The Escape Club, Wild, Wild West
 - 25 Eddie Money, Walk On Water
 - 26 When In Rome, The Promise
 - 27 Elton John, A Word In Spanish
 - 28 Duran Duran, I Don't Want Your Love

WZOU-94.5
Boston

- Boston** P.D.: Tom Jeffries
- 1 Steve Winwood, Don't You Know What Th
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 UB40, Red Red Wine
 - 4 Rod Stewart, Forever Young
 - 5 Pet Shop Boys, Domino Dancing
 - 6 INXS, Never Tear Us Apart
 - 7 Whitney Houston, One Moment In Time
 - 8 Def Leppard, Love Bites
 - 9 Erasure, Chains Of Love
 - 10 Bon Jovi, Bad Medicine
 - 11 Kylie Minogue, The Loco-Motion
 - 12 The Escape Club, Wild, Wild West
 - 13 10,000 Maniacs, What's The Matter Her
 - 14 U2, Desire
 - 15 Giant Steps, Another Lover
 - 16 George Michael, Kissing A Fool
 - 17 Chicago, Look Away
 - 18 Will To Power, Baby, I Love Your Way/
 - 19 Eddie Money, Walk On Water
 - 20 Basia, Time And Tide
 - 21 When In Rome, The Promise
 - 22 Terence Trent D'Arby, Dance Little Si
 - 23 Huey Lewis & The News, Small World
 - 24 Night Ranger, I Did It For Love
 - 25 Kenny Loggins, Nobody's Fool (Theme F
 - 26 Steve Winwood, Don't You Know What Th
 - 27 Depeche Mode, Strangelove
 - 28 Breathe, How Can I Fall?
 - 29 Daryl Hall John Oates, Downtown Life
 - 30 Vixen, Edge Of A Broken Heart
 - 31 Elton John, A Word In Spanish
 - 32 Bangles, In Your Room
 - 33 Kim Wilde, You Came
 - 34 Ivan Neville, Not Just Another Girl
 - 35 Tommy Conwell/Young Rumbergs,
 - 36 Van Halen, Finish What Ya Started
 - 37 Anita Baker, Giving You The Best That
 - 38 Joan Jett And The Blackhearts, I Hate
 - 39 Traveling Wilburys, Handle With Care
 - 40 Barbra Streisand & Don Johnson, Till
 - 41 Duran Duran, I Don't Want Your Love
 - 42 Pet Shop Boys, Domino Dancing
 - 43 Joan Jett, Little Liar
 - 44 Luther Vandross, Any Love
 - 45 Was (Not Was), Spy In The House Of Lo
 - 46 Prince, I Wish U Heaven

POWER 94 FM
Washington

- Washington** P.D.: Mark St. John
- 1 The Beach Boys, Kokomo
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Information Society, What's On Your M
 - 4 Kenny Loggins, Nobody's Fool (Theme F
 - 5 Steve Winwood, Don't You Know What Th
 - 6 Def Leppard, Love Bites
 - 7 Bobby Brown, Don't Be Cruel
 - 8 Joan Jett And The Blackhearts, I Hate
 - 9 Will To Power, Baby, I Love Your Way/
 - 10 Bon Jovi, Bad Medicine
 - 11 Taylor Dayne, I'll Always Love You
 - 12 Cheap Trick, Don't Be Cruel
 - 13 Glenn Frey, True Love
 - 14 Erasure, Chains Of Love
 - 15 Whitney Houston, One Moment In Time
 - 16 UB40, Red Red Wine
 - 17 The Escape Club, Wild, Wild West
 - 18 Duran Duran, I Don't Want Your Love
 - 19 Anita Baker, Giving You The Best That
 - 20 U2, Desire
 - 21 Peter Cetera, One Good Woman
 - 22 Rod Stewart, Forever Young
 - 23 Duran Duran, I Don't Want Your Love
 - 24 Elton John, A Word In Spanish
 - 25 George Michael, Kissing A Fool
 - 26 Tracie Spencer, Symptoms Of True Love
 - 27 Guns N' Roses, Welcome To The Jungle
 - 28 Tracie Spencer, Symptoms Of True Love
 - 29 A — Kenny G, Silhouette
 - 30 A — J.J. Jazzy Jeff & The Fresh Prince, A
 - 31 A — Poison, Every Rose Has Its Thorn
 - 32 EX Barbra Streisand & Don Johnson, Till
 - 33 EX Erasure, Chains Of Love
 - 34 EX Giant Steps, Another Lover

POWER 94 FM
Tampa

- Tampa** O.M.: Mason Dixon
- 1 Rod Stewart, Forever Young
 - 2 The Beach Boys, Kokomo
 - 3 Bobby Brown, Don't Be Cruel
 - 4 Phil Collins, Groovy Kind Of Love
 - 5 Whitney Houston, One Moment In Time
 - 6 The Escape Club, Wild, Wild West
 - 7 UB40, Red Red Wine
 - 8 Glenn Frey, True Love
 - 9 Bon Jovi, Bad Medicine
 - 10 Chicago, Look Away
 - 11 Steve Winwood, Don't You Know What Th
 - 12 Def Leppard, Love Bites
 - 13 Information Society, What's On Your M
 - 14 Giant Steps, Another Lover
 - 15 George Michael, Kissing A Fool
 - 16 New Edition, If It Isn't Love
 - 17 Will To Power, Baby, I Love Your Way/
 - 18 Boy Meets Girl, Waiting For A Star To
 - 19 Breathe, How Can I Fall?
 - 20 New Kids On The Block, Please Don't G
 - 21 Kylie Minogue, The Loco-Motion
 - 22 Eddie Money, Walk On Water
 - 23 Elton John, A Word In Spanish
 - 24 Duran Duran, I Don't Want Your Love
 - 25 Van Halen, Finish What Ya Started
 - 26 Cheap Trick, Don't Be Cruel
 - 27 EX Kenny G, Silhouette
 - 28 EX Guns N' Roses, Welcome To The Jungle
 - 29 EX Cinderella, Don't Know What You Got (
 - 30 EX Tracy Chapman, Baby Can I Hold You
 - 31 EX Pet Shop Boys, Domino Dancing
 - 32 EX Tiffany, All This Time

Z95.5
Detroit

- Detroit** P.D.: Brian Patrick
- 1 The Escape Club, Wild, Wild West
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Information Society, What's On Your M
 - 4 Steve Winwood, Don't You Know What Th
 - 5 Kylie Minogue, The Loco-Motion
 - 6 Bobby Brown, My Prerogative
 - 7 UB40, Red Red Wine
 - 8 Basia, Time And Tide
 - 9 Erasure, Chains Of Love
 - 10 The Beach Boys, Kokomo
 - 11 Anita Baker, Giving You The Best That
 - 12 Bobby Brown, Don't Be Cruel
 - 13 Terence Trent D'Arby, Dance Little Si
 - 14 Daryl Hall John Oates, Downtown Life
 - 15 Huey Lewis & The News, Small World
 - 16 Guns N' Roses, Welcome To The Jungle

6207
Washington

- Washington** P.D.: Lorrin Palagi
- 1 Phil Collins, Groovy Kind Of Love
 - 2 UB40, Red Red Wine
 - 3 Taylor Dayne, I'll Always Love You
 - 4 Whitney Houston, One Moment In Time
 - 5 Van Halen, When It's Hot
 - 6 Def Leppard, Love Bites
 - 7 Information Society, What's On Your M
 - 8 Breathe, How Can I Fall?
 - 9 Erasure, Chains Of Love
 - 10 Steve Winwood, Don't You Know What Th
 - 11 Bon Jovi, Bad Medicine
 - 12 The Beach Boys, Kokomo
 - 13 George Michael, Kissing A Fool
 - 14 The Escape Club, Wild, Wild West
 - 15 Kylie Minogue, The Loco-Motion
 - 16 Bobby Brown, Don't Be Cruel
 - 17 Rod Stewart, Forever Young
 - 18 Giant Steps, Another Lover
 - 19 Rob Base & D.J. E-Z Rock, It Takes Tw
 - 20 Will To Power, Baby, I Love Your Way/
 - 21 INXS, Never Tear Us Apart
 - 22 New Edition, If It Isn't Love
 - 23 Duran Duran, I Don't Want Your Love
 - 24 Georgia Satellites, Hippy Hippy Shake
 - 25 Kenny Loggins, Nobody's Fool (Theme F
 - 26 Glenn Frey, True Love
 - 27 Joan Jett And The Blackhearts, I Hate
 - 28 Chicago, Look Away
 - 29 Cinderella, Don't Know What You Got (
 - 30 Bobby McFerrin, Don't Worry, Be Happy

WALA
Washington

- Washington** P.D.: Mark St. John
- 1 The Beach Boys, Kokomo
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Information Society, What's On Your M
 - 4 Kenny Loggins, Nobody's Fool (Theme F
 - 5 Steve Winwood, Don't You Know What Th
 - 6 Def Leppard, Love Bites
 - 7 Bobby Brown, Don't Be Cruel
 - 8 Joan Jett And The Blackhearts, I Hate
 - 9 Will To Power, Baby, I Love Your Way/
 - 10 Bon Jovi, Bad Medicine
 - 11 Taylor Dayne, I'll Always Love You
 - 12 Cheap Trick, Don't Be Cruel
 - 13 Glenn Frey, True Love
 - 14 Erasure, Chains Of Love
 - 15 Whitney Houston, One Moment In Time
 - 16 UB40, Red Red Wine
 - 17 The Escape Club, Wild, Wild West
 - 18 Duran Duran, I Don't Want Your Love
 - 19 Anita Baker, Giving You The Best That
 - 20 U2, Desire
 - 21 Peter Cetera, One Good Woman
 - 22 Rod Stewart, Forever Young
 - 23 Duran Duran, I Don't Want Your Love
 - 24 Elton John, A Word In Spanish
 - 25 George Michael, Kissing A Fool
 - 26 Tracie Spencer, Symptoms Of True Love
 - 27 Guns N' Roses, Welcome To The Jungle
 - 28 Tracie Spencer, Symptoms Of True Love
 - 29 A — Kenny G, Silhouette
 - 30 A — J.J. Jazzy Jeff & The Fresh Prince, A
 - 31 A — Poison, Every Rose Has Its Thorn
 - 32 EX Barbra Streisand & Don Johnson, Till
 - 33 EX Erasure, Chains Of Love
 - 34 EX Giant Steps, Another Lover

Q105 TAMPA BAY
Tampa

- Tampa** O.M.: Mason Dixon
- 1 Rod Stewart, Forever Young
 - 2 The Beach Boys, Kokomo
 - 3 Bobby Brown, Don't Be Cruel
 - 4 Phil Collins, Groovy Kind Of Love
 - 5 Whitney Houston, One Moment In Time
 - 6 The Escape Club, Wild, Wild West
 - 7 UB40, Red Red Wine
 - 8 Glenn Frey, True Love
 - 9 Bon Jovi, Bad Medicine
 - 10 Chicago, Look Away
 - 11 Steve Winwood, Don't You Know What Th
 - 12 Def Leppard, Love Bites
 - 13 Information Society, What's On Your M
 - 14 Giant Steps, Another Lover
 - 15 George Michael, Kissing A Fool
 - 16 New Edition, If It Isn't Love
 - 17 Will To Power, Baby, I Love Your Way/
 - 18 Boy Meets Girl, Waiting For A Star To
 - 19 Breathe, How Can I Fall?
 - 20 New Kids On The Block, Please Don't G
 - 21 Kylie Minogue, The Loco-Motion
 - 22 Eddie Money, Walk On Water
 - 23 Elton John, A Word In Spanish
 - 24 Duran Duran, I Don't Want Your Love
 - 25 Van Halen, Finish What Ya Started
 - 26 Cheap Trick, Don't Be Cruel
 - 27 EX Kenny G, Silhouette
 - 28 EX Guns N' Roses, Welcome To The Jungle
 - 29 EX Cinderella, Don't Know What You Got (
 - 30 EX Tracy Chapman, Baby Can I Hold You
 - 31 EX Pet Shop Boys, Domino Dancing
 - 32 EX Tiffany, All This Time

Z95.5
Detroit

- Detroit** P.D.: Brian Patrick
- 1 The Escape Club, Wild, Wild West
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Information Society, What's On Your M
 - 4 Steve Winwood, Don't You Know What Th
 - 5 Kylie Minogue, The Loco-Motion
 - 6 Bobby Brown, My Prerogative
 - 7 UB40, Red Red Wine
 - 8 Basia, Time And Tide
 - 9 Erasure, Chains Of Love
 - 10 The Beach Boys, Kokomo
 - 11 Anita Baker, Giving You The Best That
 - 12 Bobby Brown, Don't Be Cruel
 - 13 Terence Trent D'Arby, Dance Little Si
 - 14 Daryl Hall John Oates, Downtown Life
 - 15 Huey Lewis & The News, Small World
 - 16 Guns N' Roses, Welcome To The Jungle

POWER 96
Detroit

- Detroit** P.D.: Rick Gillette
- 1 Phil Collins, Groovy Kind Of Love
 - 2 Anita Baker, Giving You The Best That
 - 3 Luther Vandross, Any Love
 - 4 Bobby Brown, Don't Be Cruel
 - 5 Information Society, What's On Your M
 - 6 Erasure, Chains Of Love
 - 7 Whitney Houston, One Moment In Time
 - 8 Kylie Minogue, The Loco-Motion
 - 9 J.J. Fad, Way Out
 - 10 Terence Trent D'Arby, Dance Little Si
 - 11 UB40, Red Red Wine
 - 12 George Michael, Kissing A Fool
 - 13 Was (Not Was), Spy In The House Of Lo
 - 14 Cheryl "Pepsii" Riley, Thanks For My
 - 15 The Escape Club, Wild, Wild West
 - 16 Will To Power, Baby, I Love Your Way/
 - 17 The Beach Boys, Kokomo
 - 18 Deniece Williams, I Can't Wait
 - 19 Jacie Spencer, Symptoms Of True Love
 - 20 Duran Duran, I Don't Want Your Love
 - 21 Al B. Sure!, Killing Me Softly With H
 - 22 New Edition, You're Not My Kind Of Gi
 - 23 Glenn Frey, True Love
 - 24 Basia, Time And Tide
 - 25 D.J. Jazzy, You Came
 - 26 A — HUEY LEWIS & THE NEWS, Small World
 - 27 A — Sa-Fire, Boy, I've Been Told
 - 28 EX Elton John, A Word In Spanish
 - 29 EX Boys Club, I Remember Holding You
 - 30 EX Robert Palmer, Early In The Morning

WMMR 100.7 FM
Cleveland

- Cleveland** O.M.: Kid Leo
- 1 Rod Stewart, Forever Young
 - 2 Steve Winwood, Don't You Know What Th
 - 3 The Beach Boys, Kokomo
 - 4 Pat Benatar, All Fired Up
 - 5 Phil Collins, Groovy Kind Of Love
 - 6 Joan Jett And The Blackhearts, I Hate
 - 7 Def Leppard, Love Bites
 - 8 Cheap Trick, Don't Be Cruel
 - 9 UB40, Red Red Wine
 - 10 The Escape Club, Wild, Wild West
 - 11 Van Halen, When It's Hot
 - 12 INXS, Never Tear Us Apart
 - 13 Cinderella, Don't Know What You Got (
 - 14 Guns N' Roses, Sweet Child O' Mine
 - 15 Bon Jovi, Bad Medicine
 - 16 Robert Palmer, Simply Irresistible
 - 17 Depeche Mode, Strangelove
 - 18 Eddie Money, Walk On Water
 - 19 Bobby McFerrin, Don't Worry, Be Happy
 - 20 U2, Desire
 - 21 Steve Winwood, Roll With It
 - 22 Def Leppard, Pour Some Sugar On Me
 - 23 Chicago, Look Away
 - 24 Guns N' Roses, Welcome To The Jungle
 - 25 Van Halen, Finish What Ya Started
 - 26 Aerosmith, Rag Doll
 - 27 Tommy Conwell/Young Rumbergs,
 - 28 Kenny Loggins, Nobody's Fool (Theme F
 - 29 John Lennon & The Plastic Ono Band, J
 - 30 EX Elton John, A Word In Spanish
 - 31 EX Vixen, Edge Of A Broken Heart
 - 32 EX Randy Newman, It's Monee... That Matters
 - 33 A — Traveling Wilburys, Handle With Care
 - 34 EX Huey Lewis & The News, Small World
 - 35 EX Hothouse Flowers, Don't Go
 - 36 EX RED SPEEDWAGON, I Don't Wanna' Lose Y

Z95 WTTZ
Chicago

- Chicago** P.D.: Brian Kelly
- 1 UB40, Red Red Wine
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Bobby McFerrin, Don't Worry, Be Happy
 - 4 Def Leppard, Love Bites
 - 5 Information Society, What's On Your M
 - 6 Bobby Brown, My Prerogative
 - 7 Bon Jovi, Bad Medicine
 - 8 Whitney Houston, One Moment In Time
 - 9 Sir Mix A Lot, Posse On Broadway
 - 10 Steve Winwood, Don't You Know What Th
 - 11 George Michael, Kissing A Fool
 - 12 When In Rome, The Promise
 - 13 Siouxsie and The Banshees, Peek-A-Boo
 - 14 Def Leppard, Love Bites
 - 15 Guns N' Roses, Welcome To The Jungle
 - 16 Brenda K. Starr, What You See Is What
 - 17 Kylie Minogue, The Loco-Motion
 - 18 L'Trimm, Cars With The Boom
 - 19 Duran Duran, I Don't Want Your Love
 - 20 Terence Trent D'Arby, Dance Little Si
 - 21 New Order, Bizarre Love Triangle
 - 22 Chicago, Look Away
 - 23 U2, Desire
 - 24 Breathe, How Can I Fall?
 - 25 Georgia Satellites, Hippy Hippy Shake
 - 26 Eddie Money, Walk On Water
 - 27 Survivor, Didn't Know It Was Love
 - 28 Salt-N-Pepa Featuring U.I., Shake You
 - 29 Erasure, Chains Of Love
 - 30 EX Will To Power, Baby, I Love Your Way/
 - 31 EX Duran Duran, I Don't Want Your Love/
 - 32 EX When In Rome, The Promise
 - 33 EX Bobby Brown, My Prerogative
 - 34 EX Poison, Every Rose Has Its Thorn
 - 35 EX Guns N' Roses, Welcome To The Jungle
 - 36 EX Sa-Fire, Boy, I've Been Told

WLOT 99.5
Minneapolis

- Minneapolis** P.D.: Gregg Swedberg
- 1 Phil Collins, Groovy Kind Of Love
 - 2 The Beach Boys, Kokomo
 - 3 The Escape Club, Wild, Wild West
 - 4 Will To Power, Baby, I Love Your Way/
 - 5 Erasure, Chains Of Love
 - 6 Rod Stewart, Forever Young
 - 7 Boy Meets Girl, Waiting For A Star To
 - 8 Breathe, How Can I Fall?
 - 9 Information Society, What's On Your M
 - 10 Steve Winwood, Don't You Know What Th
 - 11 INXS, Never Tear Us Apart
 - 12 Whitney Houston, One Moment In Time
 - 13 Cinderella, Don't Know What You Got (
 - 14 When In Rome, The Promise
 - 15 Bon Jovi, Bad Medicine
 - 16 UB40, Red Red Wine
 - 17 Kylie Minogue, The Loco-Motion
 - 18 Chicago, Look Away
 - 19 Bobby Brown, Don't Be Cruel
 - 20 Eddie Money, Walk On Water
 - 21 Vixen, Edge Of A Broken Heart
 - 22 Depeche Mode, Strangelove
 - 23 Basia, Time And Tide
 - 24 Taylor Dayne, I'll Always Love You
 - 25 Def Leppard, Love Bites
 - 26 Peter Cetera, One Good Woman
 - 27 Cheap Trick, Don't Be Cruel
 - 28 Pet Shop Boys, Domino Dancing
 - 29 Joan Jett And The Blackhearts, I Hate
 - 30 George Michael, Kissing A Fool
 - 31 U2, Desire
 - 32 Judson Spence, Yeah, Yeah, Yeah
 - 33 Poison, Fallen Angel
 - 34 Night Ranger, I Did It For Love
 - 35 Bangles, In Your Room
 - 36 EX Good Question, Got A New Love
 - 37 EX Boys Club, I Remember Holding You
 - 38 EX Duran Duran, I Don't Want Your Love
 - 39 Glenn Frey, True Love
 - 40 EX Elton John, A Word In Spanish
 - 41 EX Van Neville, Not Just Another Girl
 - 42 EX Poison, Every Rose Has Its Thorn

all hit 97.1 KECL
Dallas

- Dallas** P.D.: Joel Folger
- 1 The Beach Boys, Kokomo
 - 2 Phil Collins, Groovy Kind Of Love
 - 3 Erasure, Chains Of Love
 - 4 The Escape Club, Wild, Wild West
 - 5 U2, Desire
 - 6 Def Leppard, Love Bites
 - 7 Bon Jovi, Bad Medicine
 - 8 When In Rome, The Promise
 - 9 INXS

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	2	THE WAY YOU LOVE ME	KARYN WHITE	1
2	1	MY PREROGATIVE	BOBBY BROWN	6
3	7	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	5
4	8	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	3
5	6	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	4
6	12	ANY LOVE	LUTHER VANDROSS	2
7	5	THE BEST OF ME	KIARA	14
8	10	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	12
9	13	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	7
10	4	LET'S DO IT AGAIN	GEORGE BENSON	18
11	15	MY GIRLY	READY FOR THE WORLD	9
12	3	NOTHING CAN COME BETWEEN US	SADE	20
13	19	RESCUE ME	AL B. SURE!	8
14	16	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	13
15	14	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	10
16	18	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	11
17	22	I CAN'T WAIT	DENIECE WILLIAMS	16
18	20	STRICTLY BUSINESS	EPMD	25
19	23	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	15
20	27	MY EYES DON'T CRY	STEVIE WONDER	17
21	26	ONE MOMENT IN TIME	WHITNEY HOUSTON	22
22	31	MY HEART	TROOP	19
23	11	2 A.M.	TEDDY PENDERGRASS	37
24	17	ADDICTED TO YOU	LEVERT	39
25	9	DANCIN' WITH MYSELF	JOHNNY KEMP	34
26	34	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	28
27	39	I MISSED	SURFACE	24
28	21	SHE'S ON THE LEFT	JEFFREY OSBORNE	47
29	40	GONNA GET OVER YOU	SWEET OBSESSION	21
30	—	HEY LOVER	FREDDIE JACKSON	23
31	25	BORN NOT TO KNOW	TONY! TONI! TONE!	48
32	30	TEAR DOWN THESE WALLS	BILLY OCEAN	38
33	36	LET ME BE YOUR HERO	GREGORY ABBOTT	35
34	—	I'M YOUR PUSHER	ICE-T	41
35	—	AIN'T NO HALF-STEPPIN'	BIG DADDY KANE	58
36	—	YOU MAKE ME WORK	CAMEO	26
37	—	I'M NOT GOING OUT LIKE THAT	RUN-D.M.C.	45
38	—	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	67
39	—	CALL THE LAW	THE REDDINGS	27
40	—	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	ANY LOVE	LUTHER VANDROSS	2
2	1	THE WAY YOU LOVE ME	KARYN WHITE	1
3	4	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	3
4	5	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTASY OF WHODINI	4
5	6	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	5
6	7	RESCUE ME	AL B. SURE!	8
7	9	MY GIRLY	READY FOR THE WORLD	9
8	8	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	10
9	12	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	7
10	2	MY PREROGATIVE	BOBBY BROWN	6
11	11	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	11
12	14	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	15
13	16	MY EYES DON'T CRY	STEVIE WONDER	17
14	17	I CAN'T WAIT	DENIECE WILLIAMS	16
15	18	GONNA GET OVER YOU	SWEET OBSESSION	21
16	19	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	13
17	22	HEY LOVER	FREDDIE JACKSON	23
18	21	MY HEART	TROOP	19
19	23	CALL THE LAW	THE REDDINGS	27
20	28	YOU MAKE ME WORK	CAMEO	26
21	25	I MISSED	SURFACE	24
22	29	DIAL MY HEART	THE BOYS	29
23	32	EVERYTHING I MISS AT HOME	CHERRELLE	30
24	26	ONE MOMENT IN TIME	WHITNEY HOUSTON	22
25	33	THERE'S ONE BORN EVERY MINUTE	JONATHAN BUTLER	31
26	13	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	12
27	30	HIDE AND SEEK	TRACIE SPENCER	32
28	39	SWEET, SWEET LOVE	VESTA	36
29	40	TUMBLIN' DOWN	ZIGGY MARLEY & THE MELODY MAKERS	33
30	37	'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE)	GUY	28
31	38	MR. BACHELOR	LOOSE ENDS	40
32	10	THE BEST OF ME	KIARA	14
33	36	BACK ON TRACK	BILLY ALWAYS	43
34	—	OASIS	ROBERTA FLACK	44
35	20	NOTHING CAN COME BETWEEN US	SADE	20
36	15	LET'S DO IT AGAIN	GEORGE BENSON	18
37	—	I'M THE ONE WHO LOVES YOU	BY ALL MEANS	42
38	—	STRICTLY BUSINESS	EPMD	25
39	—	TELL ME IT'S NOT TOO LATE	LIA	49
40	—	I WISH U HEAVEN	PRINCE	50

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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.

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

BLACK SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 37 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI) CPP
 - 39 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycap, BMI) CPP
 - 99 AFTER THE PAIN (Miami Spice, ASCAP)
 - 58 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)
 - 68 ALL OR NOTHING (Rene Moore, ASCAP)
 - 2 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
 - 43 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)
 - 14 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)
 - 48 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
 - 78 BREAK 4 LOVE (Funky Feet, BMI)
 - 82 CALL ME (Screen Gems-EMI, BMI)
 - 27 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)
 - 87 CAN'T GO BACK ON A PROMISE (Rockstone, ASCAP/March 9, ASCAP/Almo, ASCAP/Hardstone, BMI)
 - 46 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
 - 13 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
 - 34 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP/Zomba, ASCAP)
 - 29 DIAL MY HEART (Kear, BMI/Hip Trip, BMI) CPP
 - 77 DO ME RIGHT (Bee Germaine, BMI)
 - 97 DO WAH DIDDY (Pac Jam, BMI)
 - 92 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma Rosalee, BMI)
 - 4 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP
 - 12 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noble, BMI)
 - 98 DRIVING ME CRAZY (Minky, BMI/Easterson, BMI)
 - 30 EVERYTHING I MISS AT HOME (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
 - 53 GET HERE (Rutland Road, ASCAP/WB, ASCAP)
 - 76 GET UP EVERYBODY (GET UP) (Next Plateau, ASCAP/Turn Out Brothers, ASCAP)
 - 93 GIVE ME A CHANCE (Crystal Rose, BMI/Monteque, BMI)
 - 64 GIVIN' UP ON LOVE (SBK Blackwood, BMI/WB, ASCAP)
 - 5 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
 - 21 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)
 - 70 GOODGROOVE (Protoons, ASCAP)
 - 83 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)
 - 85 HEAVEN ON EARTH (LeoSun, ASCAP)
 - 10 (HE'S GOT) THE LOOK (Amirful, ASCAP/Tarin,

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- ASCAP/Mel-o-mel, ASCAP)
- 23 HEY LOVER (Bush Burnin', ASCAP)
- 32 HIDE AND SEEK (Love-Iy-N-Divine, ASCAP)
- 58 HIM OR ME (Cal-Gene, BMI/Virgin Songs, BMI) CPP
- 91 HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI) CPP
- 100 HUSBAND (Trounman's, BMI/Saja, BMI)
- 75 I BURN FOR YOU (Hami Wave, ASCAP/Over The Rainbow, ASCAP)
- 16 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure,
- ASCAP/SBK April, ASCAP)
- 61 I JUST WANNA STOP (Ross Vannelli, ASCAP)
- 24 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
- 50 I WISH U HEAVEN (Controversy, ASCAP)
- 80 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)
- 45 I'M NOT GOING OUT LIKE THAT (Protoons, ASCAP/Rush Groove, ASCAP)
- 42 I'M THE ONE WHO LOVES YOU (Island, BMI/Stanton's Gold, BMI/April Joy, BMI/Golden Nugget, BMI)

- 41 I'M YOUR PUSHER (Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP/Warner-Tamerlane, BMI)
- 67 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 89 IT'S A MIRACLE (Leo Graham, BMI)
- 15 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP/Virgin, ASCAP) CPP
- 73 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP)
- 35 LET ME BE YOUR HERO (Grabbit, BMI/SBK Blackwood, BMI)
- 18 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
- 79 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP, BMI)
- 69 L.O.V.E. (Colgems-EMI, ASCAP/Bedrum, ASCAP/Light & Sound, ASCAP)
- 66 A LOVE OF YOUR OWN (WB, ASCAP/Longdog, ASCAP/Average, ASCAP)
- 81 A LOVE SUPREME (Not Listed)
- 95 THE LOVER IN ME (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
- 86 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)
- 72 MARY HAD A LITTLE JAM (International Broadcast, ASCAP/Cayman, ASCAP)
- 40 MR. BACHELOR (Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
- 17 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 9 MY GIRLY (MCA, ASCAP/Uncity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
- 19 MY HEART (Selessongs, ASCAP)
- 6 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI/Bobby Brown, ASCAP/Uncity, ASCAP) CPP
- 90 NICE 'N' SLOW (Zomba, ASCAP)
- 65 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 20 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
- 44 OASIS (Sunset Burgundy, ASCAP/Tutu, ASCAP/MCA, ASCAP)
- 22 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)
- 60 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP
- 8 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)
- 63 RISING TO THE TOP (Jobur, BMI)
- 28 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
- 56 SAY YOU WILL (Harrindur, BMI/Tortoise Feather, BMI/Pure Delite, BMI/Bird Cage, BMI)
- 84 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)

- 47 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/Uncity, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP
- 71 SHOW ME (ONE MORE TIME) (Carver Village, BMI)
- 11 SLEEPLESS WEEKEND (Forgeorge, BMI/It's Mine/Golden Lady West, BMI/Vicious Beat, BMI)
- 59 SO FINE (Eye Of Madley, ASCAP/Carolyn Marie, ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little Buzz, BMI)
- 57 SOLITAIRE (Ohio Street, BMI/PolyGram Songs, BMI/Chi-Bone, ASCAP/PolyGram Music)
- 74 SOMEONE'S IN LOVE (Copyright Control)
- 62 STAND AND DELIVER (LeoSun, ASCAP)
- 25 STRICTLY BUSINESS (Beach House, ASCAP)
- 54 STUCK (Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI) CPP
- 36 SWEET, SWEET LOVE (Captain Z, ASCAP/Black Lion, ASCAP/Vesta Seven, ASCAP/Almo, ASCAP) CPP
- 94 TALKIN' ALL THAT JAZZ (Tee Girl, BMI)
- 38 TEAR DOWN THESE WALLS (Zomba, ASCAP)
- 49 TELL ME IT'S NOT TOO LATE (Two Tuff-Enuff, BMI)
- 7 THANKS FOR MY CHILD (Forcelul, BMI/Willesden, BMI)
- 31 THERE'S ONE BORN EVERY MINUTE (Zomba, ASCAP)
- 33 TUMBLIN' DOWN (Ziggy, ASCAP/Colgems-EMI, ASCAP)
- 51 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 1 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 55 WONDERFUL (Stone City, ASCAP/National League, ASCAP) CPP
- 26 YOU MAKE ME WORK (All Seeing Eye, ASCAP/PolyGram, ASCAP)
- 96 YOU NEED SOMEBODY (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)
- 88 YOU'RE GONNA GET ROCKED (Forcelul, BMI/Willesden, BMI)
- 3 YOU'RE NOT MY KIND OF GIRL (Flyte Tyme, ASCAP)

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
HEAVEN ON EARTH					
DONNA ALLEN OCEANA	5	10	22	37	42
ALL OR NOTHING					
RENE MOORE POLYDOR	3	14	17	34	55
OASIS					
ROBERTA FLACK ATLANTIC	3	8	17	28	88
THE LOVER IN ME					
SHEENA EASTON MCA	3	10	12	25	28
CAN YOU READ MY LIPS					
Z' LOOKE ORPHEUS	1	6	16	23	23
IF EVER A LOVE THERE WAS					
FOUR TOPS ARISTA	1	12	7	20	24
CAN'T GO BACK ON...					
JEFFREY OSBORNE A&M	2	6	11	19	32
I JUST WANNA STOP					
ANGELA BOFILL CAPITOL	2	7	9	18	60
SILHOUETTE					
KENNY G ARISTA	3	4	11	18	22
GET UP EVERYBODY (GET UP)					
SALT-N-PEPA NEXT PLATEAU	1	7	9	17	42

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
WB Warner Bros.

EPMD STRICTLY BUSINESS
CLUB MIX RADIO MIX A DUBBY ACAPELLA
FRE - 80123 • 7 - RE - 80123

SMASH CITY... 2 HIT SINGLES from FRESH!

THE TODD TERRY PROJECT

JUST WANNA DANCE WEEKEND

FRESH RECORDS
1974 BROADWAY, N.Y. N.Y. 10023

THE TODD TERRY PROJECT

JUST WANNA DANCE WEEKEND
FRE - 80125 • 7 - RE - 80125

Billboard

TOP BLACK ALBUMS™

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FOR WEEK ENDING OCTOBER 29, 1988

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	2	16	BOBBY BROWN ▲ MCA 42185 (8.98) (CD) 6 weeks at No. One	DON'T BE CRUEL
2	2	1	12	FREDDIE JACKSON ● CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
3	4	4	16	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
4	3	3	15	PUBLIC ENEMY ● DEF JAM 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
5	5	6	24	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
6	6	5	16	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
7	7	7	45	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
8	10	10	16	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
9	15	25	4	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
10	9	9	20	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
11	8	8	11	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
12	13	15	20	BOBBY MCFERRIN ▲ EMI 48059 (9.98) (CD)	SIMPLE PLEASURES
13	11	11	23	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
14	75	—	2	LUTHER VANDROSS EPIC 44308/E.P.A. (CD)	ANY LOVE
15	12	14	10	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
16	21	34	4	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
17	14	12	26	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
18	17	17	22	SADE ▲ EPIC 44210/E.P.A. (CD)	STRONGER THAN PRIDE
19	16	13	11	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
20	26	36	5	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
21	24	27	5	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
22	19	16	52	TERENCE TRENT D'ARBY ▲ COLUMBIA 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
23	20	19	25	TONY! TON! TONE! WING 835 549/POLYGRAM (CD)	WHO?
24	18	18	16	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
25	23	21	14	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
26	25	22	14	J.J. FAD ● RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
27	22	20	16	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
28	35	49	3	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
29	31	38	16	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
30	28	31	18	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
31	27	28	26	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
32	30	26	16	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
33	37	43	6	KIARA ARISTA 8533 (8.98) (CD)	TO CHANGE AND/OR MAKE A DIFFERENCE
34	48	68	3	CHERYL "PEPSII" RILEY COLUMBIA 44409 (CD)	ME, MYSELF AND I
35	34	32	22	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
36	33	30	17	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
37	38	35	23	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
38	42	50	5	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME 1
39	29	23	23	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
40	36	29	48	GEORGE MICHAEL ▲ COLUMBIA 40867 (CD)	FAITH
41	43	44	9	ASWAD MANGO 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
42	40	45	12	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
43	32	24	15	RICK JAMES REPRIS 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
44	NEW	1	1	KENNY G ARISTA 8457 (9.98) (CD)	SILHOUETTE
45	39	33	18	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
46	50	60	9	JOHNNIE TAYLOR MALACO 7446 (8.98)	IN CONTROL
47	NEW	1	1	MIDNIGHT STAR SOLAR 72564/CAPITOL (8.98)	MIDNIGHT STAR
48	44	40	23	EVELYN "CHAMPAGNE" KING EMI 46968 (8.98) (CD)	FLIRT
49	41	42	17	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND

50	45	46	13	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
51	46	47	13	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
52	47	41	27	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
53	53	59	5	HOWARD HUNTSBERRY MCA 42217 (8.98) (CD)	WITH LOVE
54	57	61	38	STEVIE WONDER ▲ MOTOWN 6248 (8.98) (CD)	CHARACTERS
55	64	71	13	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
56	62	64	9	PATTI AUSTIN QWEST 25696/WARNER BROS. (8.98) (CD)	THE REAL ME
57	55	67	8	THE OHIO PLAYERS TRACK RECORD 58810 (8.98) (CD)	BACK
58	51	48	22	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
59	54	56	7	CHAPTER 8 CAPITOL 46947 (8.98) (CD)	FOREVER
60	59	58	23	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
61	68	69	3	BOOTSIE COLUMBIA 44107 (CD)	WHAT'S BOOTSY DOIN'?
62	72	75	7	VARIOUS ARTISTS PANDISC 8801 (8.98)	THE BASS THAT ATE MIAMI
63	63	72	8	FINESSE & SYNQUIS UPTOWN 42177/MCA (8.98) (CD)	SOUL SISTERS
64	58	37	19	JAMES BROWN SCOTTI BROS. 44241/E.P.A. (CD)	I'M REAL
65	67	65	8	ROY AYERS ICHIBAN 1028 (8.98) (CD)	DRIVE
66	60	57	58	MICHAEL JACKSON ▲ EPIC 40600/E.P.A. (CD)	BAD
67	65	54	32	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
68	52	51	8	BUSY BEE STRONG CITY/UNI 2/MCA (8.98) (CD)	RUNNING THANGS
69	49	39	9	THE JUNGLE BROTHERS IDLERS 2704/WARLOCK (8.98)	STRAIGHT OUT THE JUNGLE
70	61	52	32	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
71	70	63	16	FAT BOYS ● TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
72	93	—	20	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
73	74	91	3	ISAAC HAYES COLUMBIA 40941 (CD)	LOVE ATTACK
74	71	70	71	WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
75	81	88	7	L'TRIMM ATLANTIC 81925 (8.98) (CD)	GRAB IT!
76	56	55	17	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
77	69	62	15	DAVID SANBORN REPRIS 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
78	76	76	26	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
79	NEW	1	1	THE BOYS MOTOWN 6260 (8.98)	MESSAGES FROM THE BOYS
80	66	53	49	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
81	78	78	16	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
82	83	89	51	ANGELA WINBUSH MERCURY 832 733/POLYGRAM (CD)	SHARP
83	NEW	1	1	JONATHAN BUTLER JIVE 1136/RCA (8.98) (CD)	MORE THAN FRIENDS
84	86	74	6	FOUR TOPS ARISTA 8492 (8.98) (CD)	INDESTRUCTIBLE
85	88	81	9	101 NORTH CAPITOL 90911 (8.98) (CD)	101 NORTH
86	80	83	9	STEVIE B LMR 5500 (8.98) (CD)	PARTY YOUR BODY
87	85	84	26	BETTY WRIGHT MS. B 3301/VISION (8.98) (CD)	MOTHER WIT
88	79	77	8	RAHEEM A&M 5212 (8.98) (CD)	THE VIGILANTE
89	87	92	8	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
90	NEW	1	1	DENIECE WILLIAMS COLUMBIA 44322 (CD)	AS GOOD AS IT GETS
91	73	66	9	LE JUAN LOVE LUKE SKYYWALKER 104 (8.98)	I STILL FEEL GOOD
92	90	95	42	CURTIS MAYFIELD CURTOM 2002/ICHIBAN (8.98) (CD)	SUPER FLY
93	77	73	42	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
94	84	—	2	STEADY B JIVE 1122/RCA (8.98) (CD)	LET THE HUSTLERS PLAY
95	95	—	25	STACY LATTISAW MOTOWN 6247 (8.98) (CD)	PERSONAL ATTENTION
96	98	98	9	KOOL & THE GANG MERCURY 834 780/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
97	NEW	1	1	NEW KIDS ON THE BLOCK COLUMBIA 40985 (CD)	HANGIN' TOUGH
98	NEW	1	1	SA-FIRE CUTTING/MERCURY 834 922/POLYGRAM (CD)	SA-FIRE
99	82	79	13	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
100	91	93	3	THE DAZZ BAND RCA 6928 (8.98) (CD)	ROCK THE ROOM

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.

LeVert

just COOLIN'



(81926)

What a year it's been for LeVert! The talented team that had already recorded one #1 single ["(Pop, Pop, Pop, Pop) Goes My Mind"] added their second with the smash hit "Casanova." They even *produced* two #1s, (their own "Addicted To Love" and Troop's "Mamacita"). *Cash Box* named them Top Black Singles Group, they were nominated for an NAACP Imago Award and at the Soul Train Awards they racked up Single Of The Year From A Group for "Casanova" and Album Of The Year From A Group for *The Big Throwdown*.

Now LeVert looks to pull in another chart-topper with **"PULL OVER"** (7-88986) (0-86480) (DMD 1259), the first single from their sensational third album, **JUST COOLIN'** (81926).

Just Coolin' also includes the current hit **"ADDICTED TO YOU"** as a bonus cut on cassette and compact disc only.

Produced by Gerald Levert and Marc Gordon
for Trevel Productions



Management: Harry J. Coombs



On Atlantic Records, Cassettes and Compact Discs

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Teddy Riley Moves Away From Hit-Making Sound

BY HAVELOCK NELSON

NEW YORK With a string of hits that includes Keith Sweat's "I Want Her," Kool Moe Dee's "How Ya Like Me Now," Johnny Kemp's "Just Got Paid," and GUY's "Groove Me," 21-year-old Teddy Riley is, perhaps, the hottest record producer in New York.

"My music is funky, streetwise, and young," Riley says. Rubbery beats and glittering synth lines have distinguished it so far. Now, however, Riley says "[I'm] trying to take it to the next level, because I don't want to be another producer that's known by his sound. I'm slowly but surely growing."

It was never Riley's intention to make similar-sounding records. "I

look at each project I do differently," he says. "To me, producing is a spontaneous experience. My ideas come to me when I get into the studio with the person I'm working with and we're just vibing. Like it took us six hours to make 'Just Got Paid.'"

On projects for Doug E. Fresh & the Get Fresh Crew ("The Show"), Billy Ocean ("Tear Down These Walls"), Wrecks-N-Effect (the debut of his younger brother Markell's rap quartet on Atlantic), and Bobby Brown ("My Prerogative," he functioned as an arranger. His godfather, Gene Griffin, produced Brown through GR Productions, which he and Riley own. In their partnership, says Riley, Griffin "produces the records." I play on

them and mix them to make sure they come out right."

"You've got to have the bottom and the highs so people [can] really feel the music. If you don't have that I don't think your record will do very well. All of my stuff has the highs, the mids, and the lows."

Riley's output, most of which he helps write, usually contains plenty of New York slang. "That's what really keeps my music young. I think being from uptown is a real advantage. I listen to what's out there, then I take it another step."

Riley, a multi-instrumentalist, began his musical career in 1977 as a member of the band Total Climax. After playing around New York for two years, the group disbanded, and he formed Kids At Work. That

group recorded one CBS-distributed album, which spawned a modestly successful single, "Singing Hey Yeah," that he produced.

"From there I said, 'Dag, I want to be a producer!' But I didn't know anybody in the music business. I said, 'The way for me to get to know somebody is to make some hits.' I tried to rip up the industry."

Producing buddy Kool Moe Dee's "Go See The Doctor" album was Riley's first major credit. A series of rap hits followed: Classical Two's "Rap's New Generation," B. Fats' "Woppit," and Heavy D. & the Boyz's "Chunky But Funky." After building a track record in hip-hop, Riley branched out by collaborating with Sweat on his Elektra album.

After establishing his trend-setting progressive R&B style, Riley formed a funk trio last year called GUY, with vocalists Aaron and Da-

mion Hall. "A lot of producers, like Nile Rodgers, Jimmy Jam & Terry Lewis, and Narada Michael Walden, have had records out. I love performing and I wanted to be like them," he says. GUY, which records for Uptown/MCA, has been on the road doing spot dates, including some slots opening for D.J. Jazzy Jeff & the Fresh Prince.

Look for Riley's production credit on product by the Gyrllz on Capitol, Today on Motown, Stephanie Mills on MCA, the Jacksons on Epic, and Deja and Boy George on Virgin. In addition, he remixed Blondie's early '80s rap hit, "Rapture," and Tony Toni Tone's "My Baby Doll." Riley also sees himself releasing a solo album within the next year, saying, "Some of the people that I've produced will be featured on it. The album is supposed to be based on what I do and how I do it."

Coalition Of Artists, Execs Use Recording As Literacy Tool Stop The Violence To Repair Rap's Bad Rep

ON SATURDAY, Sept. 10, a young man was stabbed to death at a rap concert at the Nassau Coliseum in Uniondale, N.Y., while attempting to recover a stolen gold chain. There were other incidents of violence at that concert, almost all of them involving black and Hispanic youths preying on their peers.

The media, which has never spent much time understanding urban youth or its culture, particularly rap culture, proclaimed the incident another example of "rap violence" and, as usual, implied that rap incites muggers to mug. Once again rap and its teenage multiethnic audience was stereotyped, categorized, and sensationalized for the titillation of others.

In none of the coverage were the security procedures at the Nassau Coliseum questioned. In none of the newspapers was it pointed out that while this murder

received front-page coverage, crime in the black community is sometimes ignored. If this young man had been attacked on a Harlem street or Brooklyn street corner instead of at a concert venue, the story would not have been front-page news.

Moreover, rap has too often been used as a scapegoat to explain deep-seated social problems. The infamous Long Beach, Calif., riot of a few years back was initially blamed on rap. Only after investigation did the national media realize the attacks there were just part of a pattern of gang-related youth violence in Southern California. In short, the real issues behind this social unrest in our cities (crack, unemployment, poor education) are disappearing in the rhetorical haze of headline writers.

Now some members of the rap community are trying to help clear the air. The Stop The Violence Movement is a collection of rappers and record industry figures who have come together to make a record, raise consciousness about the evil of black-on-black youth violence, and show that this music—though rebellious, streetwise, and tough—could be a valuable tool in healing urban America's wounds.

Among those involved in making this record happen are KRS-One of Boogie Down Productions (whose rap "Stop The Violence" inspired the movement's name), Ann Carli of Jive Records, Bill Stephney of Def Jam, Public Enemy, M.C. Lyte of First Priority Records, Kool Moe Dee, Leyla Turkkan of STR Public Relations, and me. A number of other rappers and industry folks are also participating. Jive Records has agreed to release the record and have it distributed through its deal with RCA.

The STV Movement has three simple goals:

- One, to raise awareness about black-on-black crime and point out its real causes and social cost.
- Two, to raise money for a charitable organization dealing with the problems of illiteracy and crime in the inner city.
- Three, to show that rap music is a viable tool for stimulating reading and writing skills among inner city kids.

To encourage this record's use as an educational tool, the lyrics will be reprinted on the 12-inch sleeve and a booklet of questions will be prepared to stimulate classroom discussion of the record and the general topic of teenage criminality and its causes. A contest will be developed around the record that will include giveaways of books and rhyming dictionaries. A music video with an educational slant is also being developed to support the 12-inch.

The STV Movement doesn't have any illusions about the impact of one record. It won't change the world. But we are confident that through the money it generates and the attention it receives it can help turn a few young people away from self-destruction. Quite simply, we feel the ability to communicate is a license to advocate. This effort is the result.

SHORT STUFF: Fishbone is about to embark on an international tour that will take Columbia's black rockers to Europe and Japan. While still in the States, rap artist **Schoolly D** and his touring band will be the opening act. Fishbone's version of **Curtis Mayfield's** "Freddie's Dead" is generating progressive-rock radio play and shouldn't be ignored by black radio... **Run-D.M.C.** and **Al B. Sure!** both have their own hotline numbers; fans can call in and hear taped messages via MuTel and 900 USA Inc.... Motown's kiddie act, the **Boys**, put on an energetic and endearing performance at a taping of "Showtime At The Apollo" last week. The quartet, whose album "Message From The Boys" is about to hit the street, had women all over the theater exclaiming, "Oh, they're so cute!" Whether that will result in record sales, only time will tell... **Raymond Jones** will be producing three songs from the soundtrack to **Spike Lee's** next film, "Do The Right Thing." For the film, due from Universal next summer, Jones will produce one song by **Al Jarreau**. Jones, formerly keyboardist for **Chic**, has teamed with another former member of that band, **Norma Jean Wright**, to form **State Of Art**, which he hopes will have a single out next year.

The Rhythm and the Blues

by Nelson George



Billboard POWER PLAYLISTS

FOR WEEK ENDING OCTOBER 29, 1988

Sample Playlists of the Nation's Largest Black Radio Stations

Los Angeles	P.D.: Pam Wells	Baltimore	P.D.: Roy Samson
1 2 Sade, Nothing Can Come Between Us	1 2 Karyn White, The Way You Love Me	1 2 Karyn White, The Way You Love Me	1 2 Karyn White, The Way You Love Me
3 1 Al B. Sure!, Rescue Me	3 1 Luther Vandross, Any Love	3 1 Luther Vandross, Any Love	3 1 Luther Vandross, Any Love
4 5 Luther Vandross, Any Love			
5 12 Midnight Star Feat. Ecstasy Of Whodini	5 12 New Edition, You're Not My Kind Of Girl	5 10 Al B. Sure!, Rescue Me	5 10 Al B. Sure!, Rescue Me
6 13 Vanessa Williams, (He's Got) The Look	6 13 Vanessa Williams, (He's Got) The Look	6 8 Midnight Star Feat. Ecstasy Of Whodini	6 8 Midnight Star Feat. Ecstasy Of Whodini
7 7 Deniece Williams, I Can't Wait	7 7 Deniece Williams, I Can't Wait	7 17 Stevie Wonder, My Eyes Don't Cry	7 17 Stevie Wonder, My Eyes Don't Cry
8 7 Paula Abdul, (It's Just) The Way That	8 7 Paula Abdul, (It's Just) The Way That	8 12 Cheryl "Pepsi" Riley, Thanks For My	8 12 Cheryl "Pepsi" Riley, Thanks For My
9 8 Bobby McFerrin, Don't Worry, Be Happy	9 8 Bobby McFerrin, Don't Worry, Be Happy	9 9 Vanessa Williams, (He's Got) The Look	9 9 Vanessa Williams, (He's Got) The Look
10 11 Sweet Obsession, Gonna Get Over You	10 11 Sweet Obsession, Gonna Get Over You	10 11 Ready For The World, My Girl	10 11 Ready For The World, My Girl
11 15 Anita Baker, Giving You The Best That	11 15 Anita Baker, Giving You The Best That	11 14 Sweet Obsession, Gonna Get Over You	11 14 Sweet Obsession, Gonna Get Over You
12 12 Ready For The World, My Girl	12 12 Ready For The World, My Girl	12 13 Paula Abdul, (It's Just) The Way That	12 13 Paula Abdul, (It's Just) The Way That
13 19 Wrecks-In-Effect, Let's Do It	13 19 Wrecks-In-Effect, Let's Do It	13 16 Deniece Williams, I Can't Wait	13 16 Deniece Williams, I Can't Wait
14 18 Troop, My Heart	14 18 Troop, My Heart	14 1 Bobby Brown, My Prerogative	14 1 Bobby Brown, My Prerogative
15 20 Brenda Russell, Get Here	15 20 Brenda Russell, Get Here	15 15 Tracie Spencer, Hide And Seek	15 15 Tracie Spencer, Hide And Seek
16 22 Terence Trent D'Arby, Dance Little Si	16 22 Terence Trent D'Arby, Dance Little Si	16 21 Ziggie Marley & The Melody Makers, Tum	16 21 Ziggie Marley & The Melody Makers, Tum
17 21 The Boys, Hard Work	17 21 The Boys, Hard Work	17 18 Freddie Jackson, Hey Lover	17 18 Freddie Jackson, Hey Lover
18 21 Stevie Wonder, My Eyes Don't Cry	18 21 Stevie Wonder, My Eyes Don't Cry	18 19 The Reddings, Call The Law	18 19 The Reddings, Call The Law
19 24 Vesta, Sweet, Sweet Love	19 24 Vesta, Sweet, Sweet Love	19 22 Troop, My Heart	19 22 Troop, My Heart
20 26 Loose Ends, Mr. Bachelor	20 26 Loose Ends, Mr. Bachelor	20 28 Surface, I Missed	20 28 Surface, I Missed
21 27 By All Means, I'm The One Who Loves Y	21 27 By All Means, I'm The One Who Loves Y	21 29 Cameo, You Make Me Work	21 29 Cameo, You Make Me Work
22 29 The Boys, Dial My Heart	22 29 The Boys, Dial My Heart	22 29 Cherelle, Everything I Miss At Home	22 29 Cherelle, Everything I Miss At Home
23 32 Cheryl "Pepsi" Riley, Thanks For My	23 32 Cheryl "Pepsi" Riley, Thanks For My	23 31 Jonathan Butler, There's One Born Evr	23 31 Jonathan Butler, There's One Born Evr
24 31 Rick James, Wonderful	24 31 Rick James, Wonderful	24 24 Loose Ends, Mr. Bachelor	24 24 Loose Ends, Mr. Bachelor
25 31 Surface, I Missed	25 31 Surface, I Missed	25 25 Jonathan Butler, There's One Born Evr	25 25 Jonathan Butler, There's One Born Evr
26 34 The Reddings, Call The Law	26 34 The Reddings, Call The Law	26 39 Raze, Break 4 Love	26 39 Raze, Break 4 Love
27 35 Jonathan Butler, There's One Born Evr	27 35 Jonathan Butler, There's One Born Evr	27 32 Pieces Of A Dream, Rising To The Top	27 32 Pieces Of A Dream, Rising To The Top
28 37 Ziggie Marley & The Melody Makers, Tum	28 37 Ziggie Marley & The Melody Makers, Tum	28 33 Vesta, Sweet, Sweet Love	28 33 Vesta, Sweet, Sweet Love
29 38 Lia, Tell Me It's Not Too Late	29 38 Lia, Tell Me It's Not Too Late	29 35 The Boys, Dial My Heart	29 35 The Boys, Dial My Heart
30 36 Cameo, You Make Me Work	30 36 Cameo, You Make Me Work	30 34 Brenda Russell, Get Here	30 34 Brenda Russell, Get Here
31 39 Cherelle, Everything I Miss At Home	31 39 Cherelle, Everything I Miss At Home	31 41 Billy Always, Back On Track	31 41 Billy Always, Back On Track
32 40 Blast Zone, Mary Had A Little Jam	32 40 Blast Zone, Mary Had A Little Jam	32 40 EPMD, Strictly Business	32 40 EPMD, Strictly Business
33 41 The Bus Boys, Hard Work	33 41 The Bus Boys, Hard Work	32 40 By All Means, I'm The One Who Loves Y	32 40 By All Means, I'm The One Who Loves Y
34 42 Billy Always, Back On Track	34 42 Billy Always, Back On Track	33 38 Roberta Flack, Oasis	33 38 Roberta Flack, Oasis
35 43 Freddie Jackson, Hey Lover	35 43 Freddie Jackson, Hey Lover	34 44 Prince, I Wish U Heaven	34 44 Prince, I Wish U Heaven
36 49 Was Not Was, Spy In The House Of Love	36 49 Was Not Was, Spy In The House Of Love	35 42 Starpoint, Say You Will	35 42 Starpoint, Say You Will
37 44 Al Hudson & One Way, Driving Me Crazy	37 44 Al Hudson & One Way, Driving Me Crazy	36 43 Commodores, Solitaire	36 43 Commodores, Solitaire
38 45 Prince, I Wish U Heaven	38 45 Prince, I Wish U Heaven	37 37 Angela Bofill, I Just Wanna Stop	37 37 Angela Bofill, I Just Wanna Stop
39 47 Pieces Of A Dream, Rising To The Top	39 47 Pieces Of A Dream, Rising To The Top	38 45 Lia, Tell Me It's Not Too Late	38 45 Lia, Tell Me It's Not Too Late
40 51 Derek B, Goodgroove	40 51 Derek B, Goodgroove	39 47 Guy, Round And Round (Merry Go 'Rou	39 47 Guy, Round And Round (Merry Go 'Rou
41 48 Guy, Round And Round (Merry Go 'Rou	41 48 Guy, Round And Round (Merry Go 'Rou	40 51 SaR-N-Pepa, Everybody Get Up	40 51 SaR-N-Pepa, Everybody Get Up
42 50 Millie Scott, A Love Of Your Own	42 50 Millie Scott, A Love Of Your Own	41 42 George Michael, Kissing A Fool	41 42 George Michael, Kissing A Fool
43 50 Lenny Williams, Givin' Up On Love	43 50 Lenny Williams, Givin' Up On Love	42 43 Five Star, Someone's In Love	42 43 Five Star, Someone's In Love
44 53 Yaka Nelson, L.O.V.E.	44 53 Yaka Nelson, L.O.V.E.	43 44 Was Not Was, Spy In The House Of Love	43 44 Was Not Was, Spy In The House Of Love
45 54 Will Downing, A Love Supreme	45 54 Will Downing, A Love Supreme	44 45 Hagee, So Hard To Let Go	44 45 Hagee, So Hard To Let Go
46 54 Club Nouveau, Envious	46 54 Club Nouveau, Envious		
47 55 Robert Brooks, Where Is The Love	47 55 Robert Brooks, Where Is The Love		
48 EX Roberta Flack, Oasis	48 EX Roberta Flack, Oasis		
49 EX Renee Moore, All Or Nothing	49 EX Renee Moore, All Or Nothing		
50 EX Alfonzo Jones, Ain't No Sunshine	50 EX Alfonzo Jones, Ain't No Sunshine		
51 EX Split Image, Toss It Up	51 EX Split Image, Toss It Up		
52 EX Raze, Break 4 Love	52 EX Raze, Break 4 Love		
53 EX Stacy Lattisaw, Call Me	53 EX Stacy Lattisaw, Call Me		
54 EX Eron Goffins & The Stand, Stand And	54 EX Eron Goffins & The Stand, Stand And		
55 EX Starpoint, Say You Will	55 EX Starpoint, Say You Will		
56 EX George Michael, Kissing A Fool	56 EX George Michael, Kissing A Fool		
A — Steve Arrington, Lost and Found	A — Steve Arrington, Lost and Found		

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Los Lobos Go Back To Roots

Acoustic Album Features Folk Songs

BY CHRIS MORRIS

LOS ANGELES "La Pistola Y El Corazon," Los Lobos' new self-produced, all-acoustic album on Slash/Warner Bros., is the band's way of showing the world that there is "life after 'La Bamba,'" according to drummer Louie Perez.

As far as commercial moves go, the new album represents an unexpected one. The L.A. band enjoyed unprecedented success with last year's double-platinum "La Bamba" soundtrack, which spawned a No. 1 single (the group's remake of the Ritchie Valens rocker).

Rather than try to top that megahit, Los Lobos have returned to their roots with "La Pistola," which combines traditional Mexican folk songs with a couple of band originals written in the same style. The material will be showcased during an 11-city U.S. tour in November.

"It's a retrospective sort of thing," Perez says. "It's our 15th anniversary in November. We're looking back and shedding a little light on what we do."

Certainly, the group is well versed in the traditional sound. "Anselma," a Spanish-language track from the group's debut Slash

EP, "... And A Time To Dance," won a 1984 Grammy. And few of the band's fans know that Los Lobos issued an all-folk album, "Just Another Band From East L.A.," on their own label in 1977.

"We sold the record out of the trunk of the Chevy at our gigs," Perez says. "I don't know how many are still in circulation—maybe 2,500."

In returning to the roots sound that they made in East Los Angeles clubs before they electrified their sound in the late '70s, Los Lobos are doing what comes naturally, according to Perez.

"As far as it not being the right way to follow up a big success, most people thought that this was a good way to show off this band as musicians," he says. "It's a good buffer. ... It's our way of responding to that kind of success."

The group brought its folk demos to Warner Bros. president Lenny Waronker, who proved to be highly supportive.

"We played the stuff for him, and he was completely flabbergasted," Perez says. "He said, 'Go and do it, and we'll worry about the rest.' And everybody down to the field staff

(Continued on next page)



Felines Sign. The reunited Stray Cats recently inked a new recording contract with EMI. The group, touring U.S. clubs through Oct. 30, will work with Dave Edmunds on its comeback album. Pictured, from left, are bassist Slim Jim Phantom; drummer Lee Rocker; Stray Cats' manager Eric Gardner; vocalist/guitarist Brian Setzer; and Sal Licata, EMI president/CEO.

Coy Prince Pens Knockout Track '101' For Easton

SHEER MAGIC: Once in a while a song comes along that just blows you away. Such is the case with the magical "101," a not-to-be-missed track from Sheena Easton's upcoming debut MCA album, penned by Joey Coco.

It's no secret that Coco is an alias for the prince of Minneapolis, with whom Easton has already worked on a few projects. You may recall that Prince wrote her "Sugar Walls" hit (under the name Alexander Nevermind) and that she sang on and appeared in the video for his "U Got The Look."

However, the mesmerizing "101" is by far the strongest Easton/Prince collaboration to date. His adventurous production on this obsessive love song has an eerie quality and brings out some outstanding vocal work from the singer. In short, "101" is H-O-T.

But Easton's "The Lover In Me" album, due out Nov. 7, has more to offer than just this gem. In addition to another Coco-penned tune, "Cool Love" (co-produced by Prince and David Leonard), the album boasts five strong cuts handled by the hit-writing/production duo of L.A. Reid & Babyface. Easton also worked on tracks with Angela Winbush and Jellybean Benitez.

Looks like MCA has a winner on its hands with "The Lover In Me."

SHORT TAKES I: Cyndi Lauper, Darlene Love, Paula Abdul, and the New York Mets' Keith Hernandez were among those who attended an Oct. 17 party for Elton John, held at New York's El Morocco nightclub immediately after the first concert of the superstar's five-night run at Madison Square Garden. ... During Jack Bruce's Oct. 10 show at New York's Bottom Line, he was joined on stage by his old Cream buddy Eric Clapton. ... "This band is breaking up because of the music business, the business of music. It's ugly out there," said Face To Face lead singer Laurie Sargeant during the Boston-based act's Oct. 8 farewell appearance at the local Channel club. During its eight-year history, Face To Face cut albums for Epic and PolyGram. ... Ex-Traffic drummer Jim Capaldi releases a new Island solo album, "Some Come Running," Nov. 1. It boasts guest appearances by Clapton, George Harrison, Mick Ralphs, Mel Collins, and Capaldi's former Traffic band mate Steve Winwood. Look for the drummer to hit the road early next year. ... Dan Reed Network is gearing up for a series of European dates to promote its Mercury debut album, definitely one of this year's most underrated releases. Band leader Reed has already completed a number of hot tunes for a second album. ... Don Henley is

working on his third solo album, which will feature a tune co-written by Bruce Hornsby. Word has it that Guns N' Roses lead singer Axl Rose contributes vocals to another track, "I Will Not Go Quietly" ... Tommy James is recording a new album, which should be out in January. He's also headlining Parliament's Beach Party Night tour, an eight-city East Coast trek that ends Nov. 18 at New York's Palladium. ... After Fishbone wraps its current U.S. trek Nov. 4 in New York, the act will be promoting its second Columbia album, "Truth And Soul," in Europe and Japan. Look for more U.S. dates in early 1989.

STAR FUNDS: The Fabulous Thunderbirds, Stevie Ray Vaughan & Double Trouble, Nick Lowe, Bonnie Raitt, and veteran



stars Ruth Brown, the Clovers, Sam Moore, and Chuck Jackson participated in two benefit concerts for the National Rhythm and Blues Foundation Oct. 14-15 at the Austin (Texas) Opera House. Margot Kidder served as MC.

More than \$7,500 was raised at a celebrity auction held during a buffet reception before the Oct. 15 show. Among the items sold were shirts worn by Dan Aykroyd and the late John Belushi during the early days of "Saturday Night Live"; a custom-made ZZ Top guitar signed by the band; autographed George Michael T-shirts; a signed copy of Michael Jackson's "Moonwalk" biography; and lingerie worn by Kidder in the movie "Superman," which fetched \$225!

FRIDAY'S FEAST: Friday, Oct. 14, offered a wealth of fine talent on the New York club scene. RCA act Jo-EI Sonnier played entertaining sets at the Lonestar Roadhouse, with A&M's the Wagoneers opening. Downtown at the Bottom Line, Darlene Love mixed songs from her new Columbia album with several golden oldies. Paul Shaffer jammed during her late show. Meanwhile, there was a packed house at the Ritz, where the Radia-tors turned in an impressive performance.

LET IT RAIN: Debbie Harry, Grace Jones, Brian Eno, Phoebe Snow, Gregory Abbott, Moody Blues vocalist Justin Hayward, and

record producer Tony Visconti were among the artists who took part in an Oct. 13 benefit show at New York's Winter Garden Atrium in the World Financial Center to raise funds to save the world's tropical rain forests.

SHORT TAKES II: Be sure to check out Robbie Nevil's new EMI album, "A Place Like This," due in stores Friday (28). The compact disk and cassette versions feature a bonus cut, "Dreams" ... Leonard Cohen launches a 20-date North American tour Sunday (23) in Edmonton, Alberta. The outing will end Nov. 16 at New York's Beacon Theatre. ... The fourth Waterboys album, "Fisherman's Blues," comes out Nov. 9 on Chrysalis/Ensign. ... Greek-born composer/key-boardist Yanni begins a tour to promote his third Private Music album, "Chameleon Days," Friday (28) at the MacFarlin Auditorium in Dallas. Yanni's road trip continues through Dec. 2. ... Contrary to rumors, Deep Purple is not disbanding, says manager Bruce Payne. ... Toto guitarist Steve Lukather has formed a five-piece band for a series of West Coast club dates to try out material for his upcoming solo album, tentatively due out next spring. Lukather has already cut a few tracks with Steve Stevens, Jan Hammer, and bassist Will Lee. ... Michelle Shocked will perform songs from her PolyGram debut album Tuesday (25) at Tower Records' downtown New York outlet. On Wednesday (26), Shocked joins Billy Bragg and Grupo Mancotal for a John Scher-produced benefit concert at New York's Beacon Theatre, a fund-raiser for the Act Up New York and 24 Hours For Life organizations. ... Kansas will be promoting its new Bob Ezrin-produced MCA album, "In The Spirit Of Things," on a tour that begins Nov. 10 in Joplin, Mo. ... After Duran Duran has completed its current North American Caravan Duran trek (Billboard, Oct. 22), the group heads to Europe for a 22-date tour, starting Nov. 16 in Barcelona. Those who have not checked out the new "Big Thing!" album should do so immediately. ... Senegalese artist Youssou N'Dour, who appeared on Amnesty International's Human Rights Now! tour, is completing his first studio album for Virgin in Paris. The Virgin Earthworks label has reissued N'Dour's album "Immigres," which was originally released in 1984. ... The Beach Boys' classic "Pet Sounds" album will finally make its long-awaited compact disk bow Nov. 30. The Capitol release was digitally remastered under Brian Wilson's supervision.

No Speak Bows Album Of Star Guitar Turns

BY TERRY WOOD

LOS ANGELES A dozen veteran guitar slingers let their fingers do the talking on "Guitar Speak," the latest release on I.R.S. Records' rock-instrumental label, No Speak.

Robby Krieger, Ronnie Montrose, Rick Derringer, Alvin Lee, Steve Howe, Phil Manzanera, Randy California, Leslie West, Pete Haycock, Steve Hunter, Eric Johnson, and Hank Marvin each contribute one track to the all-instrumental package, which hit stores Oct. 17.

The album represents the first of three proposed "Guitar Speak" collections. The second volume, tentatively due out in early 1989, will feature several performers from the first package as well as Robin Trower, Joe Walsh, Tony Iommi, and Harvey Mandel.

Nine of the players appearing on the first "Guitar Speak" collection—Lee, Howe, California, Hunter, West, Haycock, Krieger, Montrose, and Johnson—will be performing at four Night Of The Guitar concerts in California, starting Thursday (27) at San Francisco's Warfield Theatre. That lineup will also be featured on an eight-date U.K. tour Nov. 20-27. Additional U.S. bookings are being considered.

The No Speak label is a pet project of I.R.S. Records' chief Miles Copeland; he's particularly excited about the launch of the "Guitar Speak" series.

"This label isn't asking guitarists

(Continued on page 36)

TALENT IN ACTION

LUTHER VANDROSS ANITA BAKER

Capitol Center, Landover, Md.

ON A TOUR appropriately billed The Heat, the inspired teaming of two of contemporary black music's hottest names can hardly miss. And judging from this Sept. 28 opening date, the show arguably offers both the best value for the money and the best evening's entertainment to be found this season.

With a stronger rhythm section than on previous tours, plus the beautiful harmonies of female group Perri, Baker hasn't compromised her musicality as a result of her across-the-board success. On a song like "Been So Long," (from the "Rapture" album), it's easy to see why the lady has won acclaim for her distinctive vocal style—a smooth blend of jazz, R&B, and pop.

Baker highlighted three songs from her new Elektra album, much in the musical tradition of the megaselling "Rapture." The new album's title cut (and leadoff single), "Giving You The Best That I Got," was melodically pleasing, as was "Good Love," which allowed Baker to demonstrate her fluid vocal range.

Only when the singer opted for a couple of covers (Gladys Knight's "Love Overboard" and Michael Jackson's "Another Part Of Me"), claiming she needed to add some up-tempo items to her repertoire of love songs, did her show fail to exhibit the same standard of quality that marked most of her original material.

When Vandross entered the arena, it was obvious that he has no challengers as the premier black male vocalist of the decade. Again, with tight musical and vocal backup, Vandross offered a program of material that proved to be a crowd-pleaser from start to end.

Up-tempo grooves like "Never Too Much" and "Come Back" (one of the

cuts from his new album, "Any Love") worked well and allowed for some nifty choreography from Vandross and his elegant singers. But it's his ballads that have made Vandross a winner both on record and in concert.

"A House Is Not A Home" and "Superstar" continue to elicit swoons and sighs from the female members of the crowd, while Vandross' version of "Love Won't Let Me Wait" (also on the new album) is likely to become yet another staple in his repertoire of super soulful ballads.

Vandross drew instant response with his current single, "Any Love." He ended the evening with the rousing "Stop To Love."

DAVID NATHAN

THE FEELIES

Maxwell's, Hoboken, N.J.

A FEW THINGS have changed for the Feelies. The group no longer confines itself to holiday-only performances, nor does it wait six years between album releases.

Most important, the cult faves from Haledon, N.J., finally have national distribution, through Twin Tone/A&M, and the exposure has clearly energized the band's latest release on Coyote Records, "Only Life."

Playing before a packed house at Maxwell's, located just a few miles from the band's Haledon base, the Feelies celebrated their new lease on life by cranking out a vital set culled from the new album for a jittering yupscale crowd.

Bill Million and Glenn Mercer are the songwriting brains behind the band, and the new album continues to showcase the intricate, deceptively simple sounds that won the group a strong underground following. Songs like "For Awhile" are built around jangly guitar melodies, stopping and starting like an old Chevy

while maintaining a well-grounded, intelligent center.

The highlight of this Maxwell's set was the anthemic rocker "Away"; Jonathan Demme recently filmed the video for it at the Hoboken club.

BRUCE HARING

BRUCE HORNSBY & THE RANGE MELISSA ETHERIDGE

The Beacon Theatre, New York

BRUCE HORNSBY may not be the most exciting performer in the world, but when he let his fingers do the talking at this Sept. 16 show, he was downright dazzling—especially during a piano recital section, when he sported a jazzy improvisational flair opposite drummer John Molo. Hornsby's superb technique and his scintillating interaction with Molo underscored the night's outstanding musicianship, which ultimately saved the similar-sounding material from sounding too similar.

Hornsby also did well by hopping off his keyboard station to strap on an accordion and move about. From the outset, he promoted a playful sense of spontaneity by casting off his prepared set list (or so he said) and winging it with feeling. He even let his debut album's "The Red Plains" dissolve into the Greatful Dead's "I Know You Rider," perhaps as practice for his opening slot at the Dead's Sept. 24 rain-forest benefit at Madison Square Garden.

Other highlights included "Jacobs Ladder" (a Hornsby-penned hit for Huey Lewis) and "The Old Playground," a song from Hornsby's latest RCA album, "Scenes From The Southside," that was dedicated to a basketball hero and showcased Hornsby's unique ability to dribble a basketball under his leg while sitting on a piano stool.

The set, which climaxed with the title track from Hornsby's debut album, "The Way It Is," also benefited from a sheet backdrop that formed beautiful patterns when hit by colored lights, producing, for example, cloud effects for "Mandolin Rain."

Opener Melissa Etheridge wallowed deeply in moaning self-pity during heartbreak songs from her eponymous Island Records debut. But she was able to smile bravely through it all and win some stand-up applause after closing with her single "Like The Way I Do."

LOS LOBOS' FOLK SONGS

(Continued from preceding page)

thought it was a good idea."

Los Lobos will expand further on their folklore style on the forthcoming tour, which kicks off Nov. 1 in Phoenix and concludes with two dates, Nov. 18-19, at the Pantages Theatre in Hollywood.

"We'll do 1 1/2 hours of old regional Mexican folk music," Perez says. "It's been a lot of fun, digging all this stuff out. We've got 45 songs we know. We'll have trouble figuring out what songs to do."

While the music to be played on the tour may be less familiar than the earthy rock Los Lobos usually perform on stage, Perez promises that the set will be anything but dry.

"In no way is it going to be an ethnic studies course," he says. "It could turn into this highbrow thing, but we're not into that."

NEW ON THE CHARTS

Ivan Neville recently entered the Hot 100 Singles chart with "Not Just Another Girl," the lead-off single from his Polydor debut album, "If My Ancestors Could See Me Now." Although he may be new on the charts as a solo artist, Neville already has a wealth of experience in the music business.

His credits include bass work on the Rolling Stones' last album, "Dirty Work," and contributions to this year's solo releases by Robbie Robertson and Keith Richards. (Neville also appears in the video for Richards' current single, "Take It So Hard.") Additionally, Neville has performed in Bonnie Raitt's band and with R&B/rock act Rufus.

During his formative years in New Orleans, Neville was surrounded by the music of his father, Aaron, who enjoyed a 1967 hit with "Tell It Like It Is," and of his uncles, the Neville Brothers. After winning a citywide talent contest, the young Neville played in various local bands and enjoyed a stint as keyboardist with the Neville Brothers. Eventually, he moved to California, where he connected with Rufus.

Produced by Danny Kortchmar and mixed by Shelly Yakus, "If My Ancestors Could See Me Now" features Neville's band, the Room, and boasts guest appearances by Raitt and J.D. Souther. Neville also duets with his father on the track "After All This Time."

STUART MEYER



IVAN NEVILLE.

AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN WET WET WET	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 12-15	\$1,523,048 \$22.50	67,691 sellout	Cellar Door Prods.
THE ULTIMATE TOUR: FRANK SINATRA LIZA MINNELLI SAMMY DAVIS JR.	Centrum in Worcester Worcester, Mass.	Oct. 15-16	\$1,087,016 \$50/\$40	22,184 24,636	Frank J. Russo
GEORGE MICHAEL DEON ESTUS	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 7-9	\$1,007,600 \$50/\$35/\$25/ \$17.50	43,936 45,000 sellout	Avalon Attractions
LUTHER VANDROSS/ANITA BAKER SINBAD	Spectrum Philadelphia, Pa.	Oct. 1-2	\$889,747 \$25/\$22.50	37,002 sellout	Stageright Prods.
ELTON JOHN WET WET WET	Spectrum Philadelphia, Pa.	Oct. 4-5	\$669,468 \$22.50/\$17.50	30,876 sellout	Electric Factory Concerts
PRINCE	Capitol Centre Landover, Md.	Oct. 10-11	\$630,050 \$25	25,202 35,000	Stageright Prods.
LUTHER VANDROSS/ANITA BAKER SINBAD	The Summit Houston, Texas	Oct. 13-14	\$581,655 \$25.75/\$20.75	24,239 34,000	Stageright Prods.
SCORPIONS WINGER	Cow Palace San Francisco, Calif.	Oct. 14-15	\$445,232 \$20/\$18.50	23,724 25,000	Bill Graham Presents
DEF LEPPARD QUEENSRÛCHE	Charlotte Coliseum Charlotte, N.C.	Oct. 5	\$394,695 \$17.50	22,554 sellout	Cellar Door Prods.
DEF LEPPARD L.A. GUNS	Dean Smith Center Univ. of North Carolina Chapel Hill, N.C.	Oct. 10	\$339,150 \$17.50	19,380 sellout	Cellar Door Prods.
DEF LEPPARD L.A. GUNS	St. Louis Arena St. Louis, Mo.	Oct. 12	\$325,273 \$17.50	18,818 sellout	Contemporary Prods.
AC/DC CINDERELLA	Maple Leaf Gardens Toronto, Ontario	Oct. 13	\$316,719 \$24.50	15,973 sellout	Concert Prods. International
GEORGE MICHAEL DEON ESTUS	The Summit Houston, Texas	Oct. 16	\$308,893 \$23.75	13,256 15,000	PACE Concerts
ERIC CLAPTON BUCKWHEAT ZYDECO	Montreal Forum Montreal, Quebec	Oct. 6	\$285,827 \$24.50	13,500 sellout	Donald K. Donald Prods.
AC/DC CINDERELLA	Spectrum Philadelphia, Pa.	Oct. 8	\$249,406 \$17.50/\$15.50	15,258 sellout	Electric Factory Concerts
GEORGE MICHAEL DEON ESTUS	San Diego Sports Arena San Diego, Calif.	Oct. 11	\$247,659 \$21.50	11,700 sellout	Avalon Attractions
SCORPIONS KINGDOM COME	Quebec Coliseum Montreal, Quebec	Sept. 17	\$244,058 \$19.50	15,238 sellout	Donald K. Donald Prods. International Brazz
SCORPIONS WINGER	Cal Expo Amphitheatre San Diego, Calif.	Oct. 16	\$217,061 \$20/\$18.50	11,584 sellout	Bill Graham Presents
SCORPIONS WINGER	McNichols Arena Denver, Colo.	Oct. 7	\$209,331 \$19.25/\$18.15	11,073 15,000	Fey Concert Company
PRINCE	Greensboro Coliseum Greensboro, N.C.	Oct. 16	\$197,380 \$20	9,869 14,073	Stageright Prods.
JUDAS PRIEST SLAYER	Cow Palace San Francisco, Calif.	Oct. 8	\$180,250 \$18.50	10,040 12,000	Bill Graham Presents
SADE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 14	\$175,443 \$25/\$22.50/ \$18.50/\$15	8,045 10,418	Avalon Attractions
JUDAS PRIEST SLAYER	Los Angeles Sports Arena Los Angeles, Calif.	Oct. 14	\$170,459 \$18.50	9,840 13,000	Avalon Attractions
AC/DC CINDERELLA	Roanoke Civic Center Roanoke, Va.	Oct. 16	\$168,446 \$16.50/\$15.50	11,000 sellout	Cellar Door Prods.
VAN HALEN PRIVATE LIFE	Greensboro Coliseum Greensboro, N.C.	Oct. 6	\$154,053 \$17.50	8,803 11,500	Cellar Door Prods.
JUDAS PRIEST SLAYER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 15	\$148,844 \$18.50/\$15	8,791 10,418	Avalon Attractions
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Civic Arena Pittsburgh, Pa.	Oct. 12	\$138,453 \$16.75	8,954 11,500	DiCesare-Engler Prods.

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ARTIST DEVELOPMENTS

BARBRA'S BACK

Barbra Streisand's latest Columbia album, "Till I Loved You," is due in stores Tuesday (25). The album represents the superstar's first studio release since 1985, when she scored a No. 1 smash with her multi-platinum "The Broadway Album."

The new album's title track, a duet with actor/singer (and Streisand's current beau) Don Johnson, has been issued as the leadoff single. "Till I Loved You" boasts 10 songs, including Andrew Lloyd Webber's "All I Ask Of You," from the hit musical "Phantom Of The Opera"; "Two People," from the Streisand movie "Nuts"; "On My Way To Want You," penned by Michel Legrand and Alan and Marilyn Bergman; and two Burt Bacharach/Carole Bayer Sager compositions, "Love Light" and "You And Me For Always."

Quincy Jones, Phil Ramone, Bacharach & Sager, Denny Diante, and Streisand herself had a hand in the production.

CIRCUS IN TOWN

New York-based power-rock quartet Circus Of Power is out on the "long, woolly highway" in support of its self-titled RCA debut album. According to lead singer Alex Mitchell, the hard-hitting material on the album is "a reaction to music with no balls to it."

"People are tired of the album rock that goes on," he adds. "And I'm not going to beat my head against the wall trying to get on some of the New York stations." Still, Mitchell says, Guns N' Roses

may have softened the market for the tattooed power-metal sound of Circus Of Power. "I'm sure that helped us out, but I think we would have been doing it on our own."

Despite the leather-and-bikes imagery of the album's cover, Mitchell says his band has no gang ties. "People always want to associate you with something," he says. "We'd rather play down all that."

BACK TO THE FOX

Frank Sinatra, Stevie Wonder, and Kenny Rogers are among the initial superstar bookings for Detroit's legendary Fox Theatre, which reopens its doors next month.

Sinatra, Liza Minnelli, and Sammy Davis Jr. bring their Ultimate Event tour to the venue Nov. 30-Dec. 4; Wonder makes homecoming appearances Dec. 6-7; and Rogers' Christmas show is due Dec. 20-21.

Other upcoming bookings for the 60-year-old theater include John Denver, Nov. 25; Freddie Jackson, Nov. 27; Sandi Patti, Dec. 9-10; and the Winans, Dec. 25.

"This lineup is an example of the type of diverse programming Detroiters can count on at the Fox," says Jim Lites, executive VP of Olympic Arenas Inc., the venue's management company.

A gala reopening ceremony is set for Nov. 19, during which a documentary about the Fox will be shown. A number of live performances are also being lined up.

Artist Developments is edited by Steve Gett. Reporter: Bruce Haring (New York).

**Crawford Exits N.Y. With Tony, Album, & Fond Memories
'Phantom' Savors Taste Of The Big Apple**

BY STEVE GETT

NEW YORK Living in the Big Apple for much of 1988 was such an enjoyable experience for Michael Crawford that the versatile British performer penned a glowing tribute to the city in a New York Times Op-Ed piece published earlier this month.

However, it's hardly surprising that Crawford found Manhattan life so rewarding. In addition to completing an eight-month run on Broadway, starring in the smash musical "Phantom Of The Opera," he was on hand for the successful U.S. launch of his Columbia debut recording album, "Songs From The Stage And Screen."

Crawford's lead role in the U.S. production of "Phantom Of The Opera," which he had created in London, won him a good deal of acclaim—not to mention a Tony Award as best actor in a musical. However, he was "totally exhausted" when his Broadway stint ended during the first week of October.

"It's a strenuous part, especially doing it eight times a week," says Crawford. "It's not only a hard part to sing, but you're also shouting and screaming. Still, I didn't miss a show."

Los Angeles theatergoers will have the opportunity to witness Crawford in the same role when the musical opens there in May.

"I'm not finished with the part," Crawford says of his decision to star in the L.A. production. "I'm

still enjoying it, but I needed a break. I'd like to have done another six months in New York, but I'm just so tired."

During the latter part of Crawford's Broadway run, Columbia launched his "Songs From The

'I love the fact that I'm being accepted as a singer'

Stage And Screen" album. Recorded in just one week with the London Symphony Orchestra, the 11-track set offers renditions of well-known tunes from "West Side Story," "Alexander's Ragtime Band," "Song & Dance," "Carousel," "Hello, Dolly," "Pinocchio," "Rosalie," "Cats," "Merrily We Roll Along," and "Les Misérables."

The album was released last December in the U.K., where it has been certified platinum, selling more than 500,000 units. Initial sales of the album here have topped the 100,000 mark, and that has more than appeased Crawford, who views it as a "passive selling" item in the U.S. market-place rather than an out-of-the-box blockbuster.

"There's no way it's going to be a quick hit," he says. "It's not going to get played in bars or discos. It's the kind of thing people play in their homes or cars... Hopefully, it'll continue to sell steadily and then pick up when 'Phantom' opens in L.A."

Crawford acknowledges that his role in "Phantom" was the key to launching his recording career. "There's no way it would have happened without it," he says. "Everything sits on the phantom's back. It's set me up and given me the opportunity of a lifetime."

"I love the fact that I'm being accepted as a singer. Going platinum in England and visiting Sam Goody's in New York [for an in-store appearance], where the fire department turned the lines away because they were a hazard two blocks away, were two of the most wonderful things that have happened to me."

Plans call for Crawford to start recording another album in February; the release date is tentatively set for the end of 1989. However, he says his next album will not be limited to stage and screen tunes.

"That was the only way that the people who asked me to record the first album said I would be accepted," says Crawford. "I bowed to that, and I think they were right. I still hate the title, though. It's so bland."

"Finding stuff for the next album is very difficult. I want to go toward love songs, and it's going to be more contemporary. But I'm certainly looking forward to the challenge."



Childs Play. A&M recording artist Toni Childs played songs from her debut album, "Union," during a recent sold-out show at New York's Bottom Line. (Photo: Chuck Pulin)

Chicago Picks Draw Top Music Reps

CHICAGO Almost two dozen music industry executives, including major-label A&R staffers, publishers, studio owners, entertainment lawyers, and representatives of ASCAP and BMI, attended the third annual Chicago Choice Picks, a talent showcase held here Sept. 23-24.

A&R reps from CBS, RCA, Epic/Portrait/Associated, Arista, Elektra, Atlantic, Geffen, EMI, and Capitol attended. From the publishing world, Dick James Organization, MCA Music, Almo Irving, and Famous Music were represented.

The 1988 Chicago Choice Picks, partially underwritten by a grant from BMI, featured seven acts chosen from 122 submitted tapes. Selections this year were made by a four-member board of directors and an advisory board; last year's Choice Picks were chosen by a 14-member selection committee.

"We wanted more of a streamlined organization this year," administrative director Guy Arnston says of the change in the selection process. Adds board member Peter Katsis, "We'd had difficulty setting schedules last year with 14 busy professionals to work around."

The Riviera Night Club was the setting for the Sept. 23 showcase, which featured Social Act, October's Child, Under Fire, and Tyrant's Reign. The Sept. 24 event was held at Park West and showcased Brian Adler, Monica's Interval, and

Ghost Swami & the Snakecharmers. "Renegade showcases," not officially part of the Choice Picks, were held simultaneously at numerous other area clubs.

While the number of industry attendees was down from last year's total of 65, Katsis points out that Choice Picks has evolved into more of a public event, with greater paid attendance.

"The initial goal of Chicago Choice Picks was to bring the music

Trade turnout was down, but more members of the public attended

industry in Chicago to the attention of A&R people," he notes. "Before the first Choice Picks, A&R people came to Chicago once in a blue moon." Currently, only Elektra maintains an A&R presence in Chicago.

Last year's Choice Picks resulted in several signings, including heavy metal act Tattoo to Metal Blade Records and avant-garde performer Bob Marsh to Dali Records. "We may not see any immediate signings with the 1988 Picks," says director Arnston, "but within a month we may see some action as a result of

the showcases."

A&R attendees have mixed reactions about the event. Arista's Randy Gerson criticizes the showcase's pop slant, calling it "saccharine," and Bernie Miller of E/P/A says, "There wasn't enough of the blues and jazz you'd expect from Chicago—I lived here for 5 1/2 years, and I know there is more talent out there that was not represented."

Elektra's Sue Drew, on the other hand, applauds the showcase's organization, noting, "It wasn't bogged down by too many bands. My main purpose in attending was to check out the city, the venues, and make contacts. The next time I come, I'll have a grasp on the local music scene."

"Chicago is a very songwriter-oriented town," adds MCA Music's Susan Henderson. "Choice Picks is a good vehicle for learning about the city. I found there was a big industrial sound in Chicago I wasn't aware of before."

Many A&R reps went home with cassette-laden suitcases as a result of another Choice Picks event, a NARAS-sponsored panel called "Cassette Casino," held the afternoon of Sept. 24 at the Ambassador West Hotel. During the panel, local acts were able to submit demo tapes directly to industry executives.

This story was prepared by Moira McCormick and Karen O'Connor.

I.R.S. SETS NO SPEAK ALBUM BY GUITAR STARS

(Continued from page 27)

to show the world how many notes they can play in 30 seconds, but we want more than three-chord songs, too," says Copeland. "We are asking them to play rock, not classical or jazz. But we're not asking them to play something especially commercial. We just want them to play."

Clearly, the guitarists themselves are delighted to have the opportunity to stretch out in the instrumental field.

"This is different than new age music," says Hunter. "It hits you in the face a little more, but it doesn't bash you over the head. Joe Satriani really broke the ice for us. I think we all owe him a debt of gratitude."

Copeland says he intends to approach Satriani, who scored earlier this year with his instrumental release on Relativity Records, "Surfing With The Alien," about contributing to the "Guitar Speak" cause.

Negotiations are also in progress with other heavy hitters, most notably Jeff Beck, for the upcoming volumes.

Meanwhile, plans call for I.R.S. to ship another four No Speak projects Oct. 31, including solo albums by Hunter, renowned studio reed man Jimmy Z, and Billy Currie (formerly with Ultravox). This month's other release is a second label sampler, "Music Too Good for Words, Two," featuring tracks from both the new albums and the first four No Speak albums (by Stewart Copeland, Wishbone Ash, William Orbit, and Haycock), all released in 1987.

During the first quarter of 1989, No Speak solo albums are due from Krieger, Howe, Walsh, and Lee. Manzanera and fellow Roxy Music alumnus Andy Mackay will also release a No Speak album, under the name AM/PM.

Status Quo

GLASNOST IN ACTION!

RUSSIA:
THE PROMOTION

GREAT BRITAIN:
THE BAND

POLAND:
THE SOUND

EAST
GERMANY:
THE LIGHTS

GOSCONCERT USSR WISH TO CONGRATULATE
STATUS QUO FOR SETTING A NEW RECORD ...
AUGUST 14-SEPTEMBER 1 1988
FOURTEEN SELL OUT SHOWS ...
PLAYING TO 300,000 RUSSIANS
AT THE OLYMPIC STADIUM, MOSCOW

OUR THANKS AND APPRECIATION!

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	7	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
2	3	4	7	IN THE NAME OF LOVE '88 ARISTA ADI-9731	◆ THOMPSON TWINS
3	4	5	6	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
4	2	1	9	BIG FUN VIRGIN 0-96610	◆ INNERCITY
5	5	10	6	SUPERFLY GUY CAPITOL V-15409	◆ S-EXPRESS
6	16	25	4	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
7	11	19	4	DANCE LITTLE SISTER COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
8	17	31	3	OUT OF TIME 4TH & B'WAY 469/ISLAND	NOEL
9	15	27	4	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
10	14	24	4	YOU CAME MCA 23884	◆ KIM WILDE
11	23	44	3	THE ONLY WAY IS UP ELEKTRA 0-66732	◆ YAZZ AND THE PLASTIC POPULATION
12	18	21	5	THE LOCO-MOTION GEFFEN 0-21043	◆ KYLIE MINOGUE
13	12	18	5	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP
14	8	7	7	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS
15	24	38	3	DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE ATLANTIC 0-86518	MATT BIANCO
16	6	6	9	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
17	25	33	4	I OWE YOU NOTHING EPIC 49 07879/E.P.A.	◆ BROS
18	9	12	6	THAT'S THE WAY IT IS ATLANTIC 0-96613	MEL & KIM
19	30	46	3	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
20	13	15	10	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
21	28	37	3	I'M YOUR PUSHER SIRE 0-21026/WARNER BROS.	◆ ICE-T
22	31	50	3	SEARCHIN' FOR EMI V-56111	C.C. DIVA
23	26	34	4	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
24	33	42	3	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
25	36	—	2	WHEN THE TIME IS RIGHT PROFILE PRO-7216	SASSA
26	10	8	7	ROUGH HOUSE VOL 1 (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS
27	19	23	5	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD
28	29	29	4	12 INCHES OF VIRGIN (LP) VIRGIN 1-90951	VARIOUS ARTISTS
29	37	43	3	THE GREAT COMMANDMENT ATLANTIC 0-86530	CAMOUFLAGE
30	22	28	5	I WANNA KNOW VENETTA VE-7003	ALE
31	40	—	2	YOUNG LOVE (REMIX) EPIC 49 07874/E.P.A.	TONY TERRY
32	27	26	6	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE
33	34	35	4	SOVIET SNOW TVT 2495	◆ SHONA LAING
34	7	3	9	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION
35	46	—	2	COMING BACK FOR MORE CHRYSALIS PROMO	★★★ POWER PICK ★★★ JELLYBEAN FEAT. RICHARD DARBYSHIRE
36	42	49	3	THE DIFFERENT STORY WEA (GERMANY) IMPORT	PETER SCHILLING
37	43	—	2	DON'T LET ME BE MISUNDERSTOOD TIN PAN APPLE/MERCURY 887 893-1/POLYGRAM	LATIN RASCALS
38	47	—	2	SO MANY WAYS (DO IT PROPERLY PART II) VENETTA VE-7008	THE BRAT PACK
39	20	17	7	THE RUMOUR MCA 23890	◆ OLIVIA NEWTON-JOHN
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	YE KE YE KE POLYDOR 887 948-7/POLYGRAM	MORY KANTE
41	NEW ▶	1	1	I DON'T WANT YOUR LOVE CAPITOL V-15417	◆ DURAN DURAN
42	48	—	2	LONDON TOWNEHOUSE/SYNCOPE '88 (LP) CAPITOL C-90786	VARIOUS ARTISTS
43	49	—	2	I REALLY LIKE VIRGIN 0-96615	◆ BURRELL
44	21	20	6	GET DOWN TONIGHT ISLAND 0-96625	◆ SHRIEKBACK
45	NEW ▶	1	1	LIVE IT UP WARNER BROS. 0-21015	◆ GARDNER COLE
46	39	22	8	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS
47	NEW ▶	1	1	DOMINO DANCING EMI V-56116	◆ PET SHOP BOYS
48	32	13	8	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY
49	NEW ▶	1	1	MY GIRLY MCA 23865	◆ READY FOR THE WORLD
50	NEW ▶	1	1	TEARS RUN RINGS CAPITOL V-15418	MARC ALMOND
BREAKOUTS				1. HUSTLE! (TO THE MUSIC) THE FUNKY WORM ATLANTIC 2. SINCE I FELL FOR YOU APOLLONIA WARNER BROS. 3. A LOVE SUPREME WILL DOWNING ISLAND 4. TALKIN' ALL THAT JAZZ STETSASONIC TOMMY BOY	

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	2	4	6	BIG FUN VIRGIN 0-96610	◆ INNERCITY
2	4	5	6	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN
3	1	2	12	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
4	3	3	12	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
5	7	7	5	BREAK 4 LOVE COLUMBIA 44 07890	RAZE
6	6	6	6	THE LOCO-MOTION GEFFEN 0-21043	◆ KYLIE MINOGUE
7	8	20	5	I'M YOUR PUSHER SIRE 0-21026/WARNER BROS.	◆ ICE-T
8	11	19	6	I WANNA KNOW VENETTA VE-7003	ALE
9	5	1	12	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
10	17	31	4	DON'T ROCK THE BOAT SOLAR V-71166/CAPITOL	◆ MIDNIGHT STAR
11	25	46	3	THE WAY YOU LOVE ME WARNER BROS. 0-21025	◆ KARYN WHITE
12	12	15	6	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP
13	13	28	4	STRANGELOVE (REMIX)/NOTHING SIRE 0-21022/WARNER BROS.	◆ DEPECHE MODE
14	19	21	4	WAY OUT RUTHLESS 0-99285/ATLANTIC	J.J. FAD
15	20	25	5	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION
16	10	10	22	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
17	21	26	5	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD
18	14	12	7	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS
19	26	37	3	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)
20	22	23	16	THE PROMISE VIRGIN 0-96662	◆ WHEN IN ROME
21	24	32	4	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB
22	15	11	9	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY
★★★ POWER PICK ★★★					
23	31	43	3	DANCE LITTLE SISTER COLUMBIA 44 07887	◆ TERENCE TRENT D'ARBY
24	30	42	3	OUT OF TIME 4TH & BROADWAY 469/ISLAND	NOEL
25	28	38	3	YOU CAME MCA 23884	◆ KIM WILDE
26	32	47	3	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 0-96614	◆ PAULA ABDUL
27	23	14	9	SENDIN' ALL MY LOVE MCA 23887	THE JETS
28	27	30	6	REACHIN' MOVIN' MR-003	PHASE II
29	16	9	9	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE
30	33	33	6	BLEEDING HEART SYNTHICIDE V-75513	◆ BARDEUX
31	9	8	8	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
32	38	44	3	SUPERFLY GUY CAPITOL V-15409	◆ S-EXPRESS
33	40	—	2	LOVIN' FOOL CUTTING CR-222	TOLGA
★★★ HOT SHOT DEBUT ★★★					
34	NEW ▶	1	1	YOU'RE NOT MY KIND OF GIRL MCA 23903	◆ NEW EDITION
35	47	—	2	(YOU USED TO BE) ROMANTIC VENETTA VE-7006	SHIRLEY LEWIS
36	34	39	4	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTUS
37	41	—	2	MY GIRLY MCA 23865	◆ READY FOR THE WORLD
38	NEW ▶	1	1	TUMBLIN' DOWN VIRGIN 0-96603	◆ ZIGGY MARLEY & THE MELODY MAKERS
39	29	24	15	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA
40	18	13	8	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ
41	48	—	2	I REALLY LIKE VIRGIN 0-96615	◆ BURRELL
42	44	50	3	THE RUMOUR MCA 23890	◆ OLIVIA NEWTON-JOHN
43	42	40	20	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
44	NEW ▶	1	1	THE GREAT COMMANDMENT ATLANTIC 0-86530	◆ CAMOUFLAGE
45	35	29	10	PEEK-A-BOO GEFFEN 0-20977	◆ SIOUXSIE AND THE BANSHEES
46	36	35	9	HOLD ON TO WHAT YOU'VE GOT EMI V-56101	◆ EVELYN "CHAMPAGNE" KING
47	NEW ▶	1	1	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
48	NEW ▶	1	1	SECURITY ATLANTIC 0-86485	THE BEAT CLUB
49	46	45	4	BORN NOT TO KNOW WING 887 680-1/POLYGRAM	◆ TONY! TONI! TONE!
50	NEW ▶	1	1	JUST WANNA DANCE/WEEKEND FRESH FRE-80125/SLEEPING BAG	THE TODD TERRY PROJECT
BREAKOUTS				1. POSSE' ON BROADWAY SIR MIX-A-LOT NASTY MIX 2. SO MANY WAYS (DO IT PROPERLY PART II) THE BRAT PACK VENETTA 3. YOU MAKE ME WORK CAMEO ATLANTA ARTISTS 4. MR. BACHELOR LOOSE ENDS MCA	

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

Pet Shop Boys' EP Shines

OPPORTUNITIES: It's out and it's good. We're talking about "Introspective" (EMI), the new EP from **Pet Shop Boys**. The set is unashamedly trendy; the inspiration house music has had on the duo as well as their love for disco music is well reflected here. The lively "Left To My Own Devices," as produced by **Trevor Horn & Steve Lipson**, pumps a subtle hook and exquisite production. In addition to the new single "Domino Dancing," an alternative remix of the popular "Always On My Mind/In My House" by the group and **Julian Mendelsohn** is also included. This is a bit smoother than the *very* similar **Phil Harding** mix. The French-inflected number "I'm Not Scared," which was originally written and produced by Pet Shop Boys and became a U.K. hit for the group **Eighth Wonder**, receives a likable interpretation from its writers. The undeniable dance-floor smokers, however, are the faithful cover of **Sterling Void's** underground hit "It's Alright" and an original U.K. B-side titled "I Want A Dog." The lyrics and spirited house underpinnings of "It's Alright" lend themselves well to **Neil Tennant's** Al Stewart-like delivery, and "I Want A Dog," in a **Frankie Knuckles** remix, comes off brilliantly with a generous mid-tempo groove... "Love, Truth & Honesty" (PolyGram) is the fab new one from **Bananarama**, previewing the group's forthcoming greatest-hits package. Like most of its **Stock, Aitken & Waterman**-produced efforts, this one is lyrically infectious and sports an equally irresistible rhythm hook. This time around a few tips have been taken from the Latin/pop genre in mixes handled by **Phil Harding & Ian Curnow** and **Dave Ford**.



by Bill Coleman



BEHIND THE GROOVE: **Pebbles** is back with our favorite R&B cut from her MCA album debut. "Do Me Right" has a gingerly paced rhythm and hook that have been fleshed out in a postproduction and mix by **L.A. & Babyface**. If the label decides to extract another single from the well-stocked release, how about a new mix and rerelease of the overlooked prize "Love/Hate"?... "Tell Him I Called" (Capitol) finds **Miami's Sequel** dabbling in a familiar midtempo, **S.O.S. Band**-style groove; the flip offers a **Ric Wake & Richie Jones** house-influenced mix of **Sequel's** first single, "I'm Over You"... Popular U.K. singer **Glen Goldsmith** debuts stateside with "Dreaming" (RCA), a tasty and somewhat jazzy R&B number of considerable merit that radio should notice.

BEATS & PIECES: Extra pet: Not only are **Pet Shop Boys** working with **Dusty Springfield** on a new album but the duo has been slated to produce half of an upcoming **Liza Minnelli** project!... Apparently the **Prince** and **Sheena Easton** connection continues. Easton's new MCA project, due in November, is said to contain two tracks written and produced by **Joey Coco**, a popular pseudonym of the paisley fellow. Also of interest is that **Prince** has produced a cut for **Chaka Khan** titled "Sticky Wicked" from the forthcoming "C.K." project, which also features a **Khan** cover of the ballad "Eternity." That tune was—surprise, surprise—originally released by Easton and written for her by **Prince**. Confused? You

should be... The latest tidbit about the **Debbie Harry/Blondie** remix project is that **Coldcut** will handle the remix for "The Tide Is High." Incidentally, **Harry** is apparently collaborating with **Alannah Currie & Tom Bailey**, a.k.a. the **Thompson Twins**, on new material. The **Twins** themselves have reportedly signed with **Warner Bros.**... Laugh now, cry later: Contrary to what **Grace Jones** states in an interview in the October issue of **The Hollywood Reporter**, she will *not* have new product due until the first of the new year.

Telegenics has completed yet another 12-inch video remix. This time it's for **Syntheticide** recording act **Bardeux's** most recent single, "Bleeding Heart." The video sports more than three minutes of new footage. For more information, call 212-227-5966. The programming network has also added a "Dance Plus" reel to its roster to concentrate on more pop-crossover dance material... Former **S.O.S. Band** front woman and **Tabu** recording artist **Mary Davis** is reported to be in the studio with the *very* busy **L.A. & Babyface**. A new **S.O.S. Band** project is also due... The latest

group of collaborators set to work with **Arthur Baker** on his forthcoming album include the group **O.M.D.** and top songwriters **Steve Harvey, Paul Gurvitz, and Gardner Cole**. As we reported back in April, the list already boasts **Jimmy Somerville** (the vocal half of the **Communards**), **ABC, New Order, Alison Moyet, and Will Downing**.

Justin Strauss is in working on **Book Of Love's** next single, "Lullaby," for **Sire**... **Keith Cohen & Steve Beltran** have been in at **Los Angeles' Larrabee Sound** studios remixing three old **Alexander O'Neal** cuts for a U.K. remix package scheduled for winter release, in addition to completing mixes for the **Tom Tom Club** album (not yet signed in the States). Be on the lookout for a special **O'Neal** Christmas album this season. Hey, where's the domestic release of "Fake '88" that has been zooming up the charts in England?... **Gail King** is putting the final touches to **Rob Base & D.J. E-Z Rock's** "Get Out On The Dancefloor."

Jellybean has been keeping himself quite busy. Besides producing new cuts for **Easton, Jennifer Rush, and new Capitol signee D'Attra Hicks**, he has mixed forthcoming singles by **Robbie Nevil, Jane Wiedlin, and Columbia newcomer Martika**... Trivial trivia: A credit on **Peter Cetera's** album "One More Story" simply states that "Lulu Smith is Scheherazade." It has been revealed that the **Smith** in question is actually **Madonna**.

The venerable DJ "**Commander**" **Johnny Guthrie** will be one of those honored at the 79th anniversary of the **National Assn. For The Advancement Of Colored People**, to be held Oct. 30 in **New Rochelle, N.Y.**

HIGH TIME: Hot club releases this week include the killer "My Love Is Magic" (Nu Groove, 212-840-9253) by **Bas Noir**, a contemporary R&B/house-inflected track featuring a stellar female vocal performance... **Easy Street** (212-254-7979) pumps with **Mind Over Matter's** "Ah-Aah," a sparse, inviting underground track, and the likable R&B club number "Love Crime" by **April Dawn**, both produced by **Smack Music Productions**... "All Or Nothing" (Polydor) by **Rene Moore** (the other half of **Rene & Angela**) comes out of left field. The new remix by **Hudson Beaudy** reinterprets the track with a solid house flavor.

Oh Lamour is joined by **Modern Rocketry** on "No More Tears" (Megatone, 415-621-7475), a tasteful hi-NRG number that benefits from a thorough production and delivery... "Hot Spot" (Atlantic) by **Giggles** is an exciting song in the Latin/pop genre. Mixed by **David Sussman** and co-produced by **Cutting's Aldo Marin**, this one could make an impact... Back in his customary, lyrically raw form is **Jose Cheena** with "Loco Pinga" (Bassment, 201-963-1560). Like his last ode to bodily parts set to a Latin beat, this one will probably find a large cult audience as well.

Our condolences to the family and friends of **Don Miley** and **Ronn Trice**. Both passed away recently and will be missed by the dance music community.



Dancing Out Of Her Head. CBS Associated recording artist **Pia Zadora** drops by **Soundworks** recording studios in **New York** to do some work on her forthcoming album, "When The Lights Go Out." **Jimmy Jam & Terry Lewis** are producing it. Shown, from left, are **Lewis, Shep Pettibone** (who's remixing selections from the album), **Zadora, and Jam**.

Producer Raps Synth Sound Marshall Jefferson Bucks Trend

BY STEPHANIE SHEPHERD

NEW YORK "Ten years ago if a kid wanted to get into music, he would pick up a guitar and imitate **Jimmy Page, Ernie Isley, or Jimi Hendrix**. Today he thinks he can get a drum machine and a sequencer and make a record tomorrow."

So says **Marshall Jefferson**, one of **Chicago's** most innovative producers. He was at the forefront of house music with the underground anthem "Move Your Body" and reached the top 10 on the **Club Play** chart with **Ten City's** "Right Back To You."

Jefferson's latest endeavor is the forthcoming **Ten City** album he is producing for **Atlantic**. He says, "It's risky because we used a lot of real instruments. We used live drums, and that's automatically going to mess up a lot of **DJs**." **Jefferson** recruited studio veteran **Earl Young** to play drums. **Young's** resumé lists stints with the **Salsoul Orchestra, MF5B, and other Philly-area favorites**.

The album was recorded at **Chicago Recording Company**, selected for the quality of its old-fashioned soundboard. "We wanted to get a really warm sound, as opposed to a console that's digital. When you play on it, the sound just spreads. We're going back there to do the mix. At expensive studios it just didn't sound right," says **Jefferson**.

Some label execs may find **Jefferson** ahead of his time, but they give him work. His recent credits include remixes of "Don't Say No" by the **Tom Tom Club**, **Blondie's** classic "Atomic," and **By All Means' "Somebody Save Me."**

While in **London** to work on "Somebody Save Me," **Jefferson** found a proliferation of acid house cuts climbing the charts. "Everybody's doing formula songs," he says. "The idea behind acid house is not the machine that makes it; it's the mood it puts you in. The original idea was like acid rock—you sit back and chill out. You don't have to get high to it, but it's moody music, like **Pink Floyd** or **Led Zeppelin**." **Jefferson** was one of the first to make what are now called acid house records with a **Roland TB 303**, which retails for about \$100 and makes weird, nasty noises.

Ironically, **Jefferson's** first love wasn't dance music; it was rock. He confesses, "I didn't get into dance music until 1981, after **Led Zeppelin**

broke up. If I produced a rock group, it would have to be down the road, because people would say I don't know how and I'd have everybody doing long solos. If I put it out, I bet a lot of people would buy it, since it's not happening anymore—everything's been stripped down and made commercial. Speaking for myself, I hate everything on the radio."

Jefferson has conformed to some degree. Under the moniker the **Truth**, he has just released a new 12-inch called "Open Your Eyes" on the independent label **Big Beat**. **Jefferson** used a drum machine and samples to elicit the feeling of running water and added real flute and congas to capture a more human element. The prolific **Jefferson** wrote and produced **Capitol** artist **Kym Mazelle's** new single, "Useless," and he is reportedly readying material for the **Three Degrees, the Trammps, and Skipworth & Turner**. He also has big plans for **Elevation**, a five-man band he is co-producing.

"Eventually I would like to start a club label specializing in grooves and mood-altering stuff that doesn't cater to radio," he says. "Musically my goal is to start a trend back toward using real instruments. I want to see everyone kick their computers out the window. Then **Stevie Wonder** will start jamming again; **Barry White** will come back with the **Love Unlimited Orchestra**; **Earth, Wind & Fire** will let **Verdine [White]** play the bass again; and kids will have a source of inspiration."

Spotlight On Videoclips

In November, **Billboard's** dance music section will begin a feature that will spotlight videos of dance-oriented artists. Because of the videoclip's increased importance in dance music, reviews of promotional and commercial clips should benefit today's club programmers. Suppliers interested in seeing their cassettes reviewed should send **VHS** cassettes to **Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036**.



She's Been Told. **Sa-Fire** recently visited **New York hot spot The Palladium** to celebrate the success of her **Cutting/Mercury** single "Boy, I've Been Told," which has cracked the top 10 of the 12-Inch Single Sales chart. The club starlet is currently on a tour promoting the single and her self-titled album debut. Shown, from left, are **Juan Toro, DMM Management; Aldo Marin, Cutting Records; Joe DeMeo, manager, national sales, PolyGram; Sa-Fire; Anthony Murray, manager, urban sales, PolyGram; and Alan Voss, director, national sales, PolyGram.**

CBS Pushes 11 Albums With Fall Media Blitz

NASHVILLE CBS Records/Nashville is in the midst of an extensive fall sales program that involves television exposure, radio/retail tie-ins, point-of-purchase material, and print ads. The effort dovetails with the annual Country Music Assn./National Assn. of Record Merchandisers' country music promotion.

Key to the program is CBS' September album releases: Willie Nelson's "What A Wonderful World," Ricky Van Shelton's "Loving Proof," and the Charlie Daniels Band's "Homesick Heroes."

Earlier albums also involved in the program are Asleep At The Wheel's "Western Standard Time," Rosanne Cash's "King's Record Shop," Rodney Crowell's "Diamonds And Dirt," Vern Gosdin's "Chiseled In Stone," Merle Haggard's "Chill Factor," the O'Kanes' "Tired Of The Runnin'," Sweethearts Of The Rodeo's "One Time/One Night," and Ricky Skaggs' "Comin' Home To Stay."

All 11 albums have been featured in the CMA/NARM Country's Brightest Stars push.

As a boost for the Nelson album, The Nashville Network will air the 90-minute album premiere special

"What A Wonderful World" Nov. 12, with repeats scheduled throughout the month. And by Nov. 6, Country Music Television will have aired 400 90-second promotional spots featuring 15 CBS country artists. The CMT promo has as its centerpiece a trip for two to Hawaii to party with the Charlie Daniels Band.

In 18 major markets, radio and retail have tied in to promote the CBS line under the sweepstakes banner "Country's Brightest Stars On CBS Records . . . The Music Will Move You To Hawaii." Radio notices direct listeners to pick up

sweepstakes entry blanks at local participating record stores. This promotion also has a trip to Hawaii as its top prize.

The stations involved are WYAY, Atlanta; KASE, Austin, Texas; WLK, Charlotte, N.C.; WUSN, Chicago; KPLX, Dallas; WWWW, Detroit; WDAF, Kansas City, Mo.; KZLA, Los Angeles; WAMZ, Louisville, Ky.; WDG, Minneapolis; KXXY, Oklahoma City; WDSY, Pittsburgh; KUPL, Portland, Ore.; KRAK, Sacramento, Calif.; KSN, San Francisco; KPMS, Seattle; and KVOO, Tulsa, Okla.

Participating retailers include Turtles, Music Plus, Hastings, Payless, Fred Meyer, K mart, Peaches, Venture, National Rec-

ord Mart, Oasis Records, and Sound Warehouse.

To reach the consumer-magazine audience, CBS ran two-page spreads in the October issues of Country Music and "Music City News."

Point-of-purchase material for the campaign includes posters, album flats, cassette shelf talkers, header tent cards, Handleman cassette insert cards, and Lieberman cassette insert cards for each of the spotlighted albums.

The label also offers retailers a preprinted, four-page newsletter about the featured acts and albums. The fourth page is blank to enable the stores to customize the piece.

Could Parton Be A Shoo-In For Hall Of Fame Induction? Hot Notes On Country Music Week '88

COUNTRY MUSIC WEEK '88 REVISITED: As usual, country music's banner week of the year provided enough highlights to fill the scrapbook of the Johnson Sisters (Loretta, Loudilla, and Kay). Let's take a last look at the week that was.

Dolly Parton was wonderful as the MC of the CMA Awards Show. Her naturally fun-loving, playful personality came through time and time again, keeping the telecast lively and fast paced. Only Parton could get away with telling Hank Williams Jr. that he was trying to peek into the envelope listing the male vocalist nominees and then look him in the eye and say "Well, it ain't yours." That award went to Randy Travis, whose lap Parton had nested in only seconds earlier. Travis' reaction to the tempting moment—"After all that, I find myself trying to remember what I just won"—was the first time he had ever successfully used humor on stage. The remark brought down the house.

Millions of those Americans who caused the baby boom were made happy and content with the induction of Roy Rogers into the Country Music Hall of Fame. No other entertainer has given so many people so many good values for so many years. Now in his mid-70s, Rogers is so trim and fit that he can wear the same Western shirts he wore back in his movie days five decades ago. When country music was frequently referred to as "country and western," it was Rogers and his fellow Hall of Fame members Gene Autry and Tex Ritter who were responsible for the "western."

Loretta Lynn's rise from the coal mines of Kentucky to the gold mines of the record business made her a deserving inductee into the Hall of Fame.

Parton, Part Two: Now that Scene's favorite singing cowboy, Rogers, is in the Hall of Fame, our new candidate for next year is Parton. Though she's younger than any recent inductee, she's ready now for country's ultimate honor. As a singer, writer, movie star, TV entertainer, and humanitarian, Parton has excelled as a professional and a person. It doesn't get any better than this.

K.T. Oslin demonstrated that her awards were justified with her stunning performance of "Hold Me." . . . Elvis Presley didn't die, he just got younger and took over the body and soul of k.d. lang . . . Williams "had the good taste and good judgment not to sing 'If The South Woulda Won.'" That's what I wrote down while he was singing "All My Rowdy Friends Have Settled Down." Then he launched into a take-this-song-and-shove-it version of his controversial Southern-redneck reactionary anthem.

Scene's style awards go to Parton, Paulette Carlson of Highway 101, Anne Murray, and Wynonna Judd. Mother Naomi should raid her daughter's closet. Naomi's two outfits for the CMA Awards show looked as

though they were handpicked by Grandpa Jones. Charreuse and purple do not a fashion plate make. The show served as a coming out party for Wynonna, who delivered a rousing version of her mother's great song "Change Of Heart." The Judds continue to be a hard act to beat for vocal duo honors.

Congratulations to the CMA radio award winners! Winners in the program-director-of-the-year category—Jim Robertson, KIKK Houston (large market); Mike Carta, KASE Austin, Texas (medium market); and Scott Johnson, KYKX Long View, Texas (small market)—were recognized during the telecast.

Country Music Week drew a record amount of publicity focusing on the renaissance and popularity of this music genre. Nashville Scene's writer, a shrinking violet if there ever was one, was featured on USA Today's TV show and the CMA '88 preview show hosted by Lorraine Crook and Charlie Chase. Journalists came to Nashville from such countries as Russia, Switzerland, Holland, England, Scotland, and Sweden. Magazines like Time, Redbook, People, and the Saturday Evening Post covered country's prime-time week.

The dogs are back! Jimmy Gilmer, top dog at SBK Entertainment World/Nashville, reinstated a tradition he started back when he headed the CBS Songs Nashville office: an open house featuring New York hot dogs, pastrami, and cheesecake, with plenty of liquid to wash it all down. Gilmer's dogs are barking up the right tree.

Designer Doug Williams did a masterful job making the Tennessee Performing Arts Center look warm and appealing for the BMI Awards. Reports indicate that Phil Spector, BMI's top song winner for "To Know Him Is To Love Him," kept himself surrounded by six bodyguards. Hey, Spector, take it easy—this is Nashville where they don't even recognize Bob Dylan, much less you . . . It was a pleasure to see Ed Shea's beaming Irish face at the ASCAP Awards, and a nice gesture of president Morton Gould and Nashville chief Connie Bradley to invite the popular former ASCAP/Nashville head . . . SESAC took food honors among the performing rights banquets. The SESAC spread at the Hyatt Regency was immense . . . and good.

Finally, congratulations to the CMA journalist-of-the-year winner, Bob Oermann of the Nashville Tennessean. His work for the newspaper USA Today, Music Row, and TV shows has always been high quality, perceptive, and enjoyable. And who won the battle of the CMA-winner predictions when Oermann faced off with yours truly on the aforementioned CMA preview show? Out of 10 categories, the final tally was seven right for Wood, six for the new CMA journalist of the year. And it would have been 8-to-5 if Randy Travis had won entertainer of the year. We'll probably have to wait until next year for that.



by Gerry Wood

Legal Issues To Be Explored Meets On Entertainment Law Set

NASHVILLE The Vanderbilt Univ. law school here will host two seminars, one free, on various aspects of copyright and entertainment law.

The free event, "Copyright Basics For The Independent Artist," is set to start at 10 a.m. Saturday (29). The two-part seminar, "Recording, Management, And Agency Contracts In The Music Industry," is scheduled for 10 a.m., Nov. 3, and 5 p.m., Nov. 4. The latter seminar is being sponsored by the American Bar Assn. Forum Committee On The Entertainment And Sports Industries and will feature lectures and observations from some of Nashville's top music lawyers.

Topics at the free seminar, which is designed for artists of all sorts, will include copyright protection and registration, copyright infringement, songwriter agree-

ments, artist agreements, and production company contracts.

Sessions at the paid event will cover negotiating and drafting a management contract; management-agreement disputes; business-contract considerations involving talent agencies; the lawyer as manager; recording contracts; prerecord-deal considerations; production, spec, and finder's fee agreements; and mock negotiations of a new-artist recording contract.

ASCAP will sponsor the Nov. 3 luncheon for the registrants; BMI will sponsor the following day's luncheon.

Fees for the Nov. 3-4 seminar are \$195 each for forum committee members, \$250 each for nonmembers, and \$50 each for law students. Additional information is available at 303-839-5789. Details on the free seminar can be secured at 615-322-

Billboard POWER PLAYLISTS FOR WEEK ENDING OCTOBER 29, 1988

Sample Playlists of the Nation's Largest Country Radio Stations

Station	Artist	Song
61 Country WDAF-AM	1	The Oak Ridge Boys, Gonna Take A Lot
	2	Tanya Tucker, Strong Enough To Bend
	3	The Desert Rose Band, Summer Wind
	4	Dwight Yoakam & Buck Owens, Streets O
	5	Don Williams, Desperately
	6	Randy Travis, Honky Tonk Moon
	7	The Charlie Daniels Band, Boogie Woog
	8	Sweethearts Of The Rodeo, Blue To The
	9	Ricky Van Shelton, I'll Leave This Wo
	10	Kathy Mattea, Untold Stories
Atlanta	1	The Oak Ridge Boys, Gonna Take A Lot
	2	Tanya Tucker, Strong Enough To Bend
	3	T. Graham Brown, Darlene
	4	Ronnie Milsap, Button Off My Shirt
	5	Southern Pacific, New Shade Of Blue
	6	Sweethearts Of The Rodeo, Blue To The
	7	Rosanne Cash, Runaway Train
	8	The Desert Rose Band, Summer Wind
	9	Jo-El Sonnier, Tear Stained Letter
	10	Carl Thomas Conley With Emmylou Harris,
KIX 106FM	1	The Oak Ridge Boys, Gonna Take A Lot
	2	Tanya Tucker, Strong Enough To Bend
	3	T. Graham Brown, Darlene
	4	Ronnie Milsap, Button Off My Shirt
	5	Southern Pacific, New Shade Of Blue
	6	Sweethearts Of The Rodeo, Blue To The
	7	Rosanne Cash, Runaway Train
	8	The Charlie Daniels Band, Boogie Woog
	9	Jo-El Sonnier, Tear Stained Letter
	10	Carl Thomas Conley With Emmylou Harris,

CMA Week's Winners ASCAP, BMI, SESAC, NSAI Honor Writers, Publishers, Performers



Four Of A Kind. Four writers shared BMI's 1988 songwriter-of-the-year honors. Flanked by BMI vice president Roger Sovine, left, and BMI president and CEO Frances Preston, right, are winners Roger Murrah, Paul Overstreet, Dan Seals, and Holly Dunn. (Photo: Don Putnam)



Horizon Hot. Ricky Van Shelton, Columbia Records' hot new-traditionalist, displays the Horizon trophy he won at the Country Music Assn. Awards show. (Photo: Beth Gwinn)



Very Vocal. K.T. Oslin, nominated for five CMA Awards, carried away two of them: female vocalist of the year and song of the year (for her "80's Ladies"). Oslin was later named SESAC's songwriter of the year. (Photo: Beth Gwinn)



Musical Shares. Winners of SESAC's annual music awards share one another's victory joys at ceremonies held in Nashville during Country Music Week. Shown, from left, are celebrants E.R. Collins and Mieke Appel, both recipients of national performance activity awards in rock music; K. T. Oslin, SESAC's songwriter of the year; Joanna Dean, PolyGram rock singer; Susan Longacre, recipient of national performance activity awards for country music; and Jerzy Sapieyewski, winner for classical music performances. (Photo: Libby Leverett-Crew)



Top Grins. Accepting ASCAP's publisher-of-the-year award for Warner/Chappell Music were, in back row, from left, Dale Bobo, Pat Higdon, Jody Gerson, Les Bider, Tim Wipperman, and Johnry Wright. Don Schlitz, front left, was named songwriter of the year, and Todd Cerney, front right, was honored for co-writing ASCAP's song of the year, "I'll Still Be Loving You." (Photo: Don Putnam)



Spector Of Greatness. Reclusive producer and songwriter Phil Spector journeyed to Nashville to accept BMI's 20th annual Robert J. Burton Award for his classic "To Know Him Is To Love Him." Dolly Parton, Emmylou Harris, and Linda Ronstadt made the song a hit again via their "Trio" album. The Burton Award is given to the BMI song that receives the most airplay during each annual logging period. (Photo: Don Putnam)



Stardust Memories. The late Hoagy Carmichael was inducted into the Nashville Songwriters Assn. International's Hall Of Fame in ceremonies held during Country Music Week. Shown here with the Carmichael portrait that will hang in the hall are, from left, Pee Wee King and Roy Horton, both members of the Country Music Hall Of Fame, and ASCAP's Connie Bradley, who accepted the honor on behalf of the Carmichael family. Also added to the NSAI Hall Of Fame this year: Troy Seals. (Photo: Don Putnam)



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETA, M.HENLEY)	★ ★ No. 1 ★ ★ 1 week at No. One ◆ THE OAK RIDGE BOYS MCA 53381
2	3	5	14	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
3	4	6	14	SUMMER WIND P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
4	5	7	12	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
5	6	8	13	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
6	7	11	13	NEW SHADE OF BLUE SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
7	8	13	13	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
8	10	14	12	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
9	12	18	8	I'LL LEAVE THIS WORLD LOVING YOU S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
10	11	17	9	I'VE BEEN LOOKIN' J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
11	9	12	13	SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
12	13	16	11	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
13	15	19	8	I KNOW HOW HE FEELS J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
14	1	2	16	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
15	19	21	7	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
16	17	22	11	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
17	20	20	10	IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
18	21	24	10	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
19	22	23	10	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
20	23	25	11	YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
21	25	28	9	REBELS WITHOUT A CLUE J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
22	26	30	7	WHEN YOU SAY NOTHING AT ALL G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
23	27	31	6	A TENDER LIE T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
24	28	35	9	IT'S YOU AGAIN E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
25	29	32	10	NOBODY'S ANGEL E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
26	14	4	15	BUTTON OFF MY SHIRT R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
27	30	38	6	LOVE HELPS THOSE J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
28	33	39	7	SPANISH EYES C.MOMAN (B.KAEMPFFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
29	34	41	5	MAMA KNOWS R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	SHENANDOAH COLUMBIA 38-08042/CBS
30	35	40	8	PILGRIMS ON THE WAY (MATTHEW'S SONG) S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810
31	18	10	14	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
32	38	42	8	I JUST CAN'T SAY NO TO YOU J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
33	45	58	3	HOLD ME H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 8725-7
34	39	48	5	LONG SHOT K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
35	40	47	5	MY BABY'S GONE R.CHANCEY (D.LINDE)	◆ SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
36	43	51	4	WE MUST BE DOIN' SOMETHIN' RIGHT R.LANDIS (E.RABBITT, R.NIELSEN)	EDDIE RABBITT RCA 8716-7
37	24	9	16	TEAR STAINED LETTER R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
38	41	45	6	HOW MUCH IS IT WORTH TO LIVE IN L.A. J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53314
39	44	46	6	THAT OLD WHEEL J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
★★★ POWER PICK/AIRPLAY ★★★					
40	53	—	2	CHANGE OF HEART B.MAHER (N.JUDD)	THE JUDDS RCA/CURB 8715-7/RCA
41	46	55	4	BLUE SIDE OF TOWN T.BROWN (H.DEVITO, P.KENNERLEY)	PATTY LOVELESS MCA 53418
42	16	1	16	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
43	51	62	3	SHE'S CRAZY FOR LEAVING T.BROWN, R.CROWELL (R.CROWELL, G.CLARK)	RODNEY CROWELL COLUMBIA 38-08080/CBS
44	49	52	7	I GO TO PIECES R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
45	32	27	19	I DON'T HAVE FAR TO FALL J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
46	52	60	4	I GIVE YOU MUSIC P.WORLEY, E.SEAY (D.ADKINS)	THE MCCARTERS WARNER BROS. 7-27721
47	31	15	17	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
48	36	29	18	WE BELIEVE IN HAPPY ENDINGS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
49	57	65	3	LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART J.KENNEDY (H.REID, D.REID, D.REID)	THE STATLER BROTHERS MERCURY 870 681-7
50	54	61	5	LIGHT YEARS J.BOWEN, G.CAMPBELL (J.WEBB)	◆ GLEN CAMPBELL MCA 53426

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	65	—	2	ALL THE REASONS WHY P.WORLEY, E.SEAY (P.CARLSON, B.N.CHAPMAN)	HIGHWAY 101 WARNER BROS. 7-27735
52	59	77	3	HOLD ON (A LITTLE LONGER) J.BOWEN, S.WARINER (S.WARINER, R.HART)	STEVE WARINER MCA 53419
53	58	73	3	OLD KIND OF LOVE R.SKAGGS (P.OVERSTREET)	RICKY SKAGGS EPIC 34-08063/CBS
54	60	72	4	NOT ENOUGH LOVE J.CRUTCHFIELD (C.FARREN, F.KNOBLOCH)	TOM WOPAT CAPITOL 44243
55	42	33	20	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
56	61	68	5	NOT A NIGHT GOES BY J.RUTENSCHROER, T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
57	37	26	12	WHEN YOU PUT YOUR HEART IN IT J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
58	68	76	4	ARE THERE ANY MORE LIKE YOU R.BENNETT (B.HOBBS)	◆ BECKY HOBBS MTM 72114
59	67	—	2	HOT DOG B.OWENS, J.SHAW (B.OWENS, D.DEDMOND)	◆ BUCK OWENS CAPITOL 44248
60	71	—	2	BORDERLINE W.ALDRIE (W.ALDRIE)	THE SHOOTERS EPIC 34-08082/CBS
61	69	78	3	WHAT DO LONELY PEOPLE DO D.JOHNSON (H.HOWARD)	BURCH SISTERS MERCURY 870 687-7
62	70	79	3	YOU MIGHT WANT TO USE ME AGAIN T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44245
63	50	36	14	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
64	47	34	17	BLUE LOVE J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
65	73	75	5	BRAND NEW WHISKEY R.DEA, G.MIDDLEWORTH (G.STEWART, M.L.STEWART)	GARY STEWART HIGHTONE 506
66	74	82	3	WHERE WAS I J.BRADLEY (S.CLARK, R.PEOPLES)	CHARLEY PRIDE 16TH AVENUE 70420
67	64	54	19	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
68	48	49	6	DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) B.MONTGOMERY (M.GARVIN, R.BOUDEAUX)	T.G. SHEPPARD COLUMBIA 38-08029/CBS
69	56	37	20	I SHOULD BE WITH YOU J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
70	62	44	12	ALIVE AND WELL C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS
★★★ HOT SHOT DEBUT ★★★					
71	NEW ▶	1	1	BURNIN' A HOLE IN MY HEART J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53435
72	63	43	9	IF I COULD BOTTLE THIS UP B.SHERILL (D.DILLON, P.OVERSTREET)	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS
73	84	—	2	ONE DANCE LOVE AFFAIR D.HOLIDAY (D.ROTH)	JON WASHINGTON DOOR KNOB 310
74	92	—	2	WE WERE MEANT TO BE LOVERS R.L.SCRUGGS (B.F.NEARLY, J.PHOTOGLIO)	DAVID SLATER CAPITOL 44257
75	75	59	7	LOCK, STOCK AND TEARDROPS O.BRADLEY (R.MILLER)	K.D. LANG SIRE 7-27813/WARNER BROS.
76	90	—	2	HENRIETTA J.KENNEDY (GRISSOM, KENNEDY, FAGAN)	◆ MEL MCDANIEL CAPITOL 44244
77	85	99	3	DON'T SEND ME ROSES B.SUMMERS (S.L.VOGT)	SARAH HUB 48
78	78	66	17	WE NEVER TOUCH AT ALL K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS
79	97	—	2	RIGAMAROLE J.STROUD (F.KNOBLOCH, D.TYLER)	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72115
80	82	91	3	THERE'S A TELEPHONE RINGING (IN AN EMPTY HOUSE) NOT LISTED (K.BROOKS, A.LANEY, K.YOUNG)	SOUTHERN REIGN STEP ONE 391
81	NEW ▶	1	1	PAINT THE TOWN AND HANG THE MOON TONIGHT J.LEO, L.MLEE (J.C.CROWLEY, J.W.ROUTH)	◆ J.C. CROWLEY RCA 8747-7
82	72	50	20	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
83	NEW ▶	1	1	SHE REMINDED ME OF YOU L.BUTLER (W.HOLYFIELD, P.MCCANN)	◆ MICKEY GILLEY AIRBORNE 10008
84	NEW ▶	1	1	HOT ROD LINCOLN R.BENSON (C.RYAN, W.S.STEVENSON)	ASLEEP AT THE WHEEL EPIC 34-08087/CBS
85	66	69	5	I'D THROW IT ALL AWAY N.LARKIN (D.HOLT)	DARRELL HOLT ANOKA 224
86	55	57	8	I GUESS I JUST MISSED YOU T.BRASFIELD (T.BRASFIELD, W.ALDRIE)	◆ CANYON 16TH AVENUE 70419
87	96	—	2	SHE'S SITTING PRETTY B.BARTON (B.BARTON)	BILLY PARKER CANYON CREEK 0801
88	NEW ▶	1	1	I'M ONLY LONELY FOR YOU N.LARKIN (D.KEES, R.ROSS)	PAL RAKES ATLANTIC AMERICA 7-99276/ATLANTIC
89	79	63	20	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
90	NEW ▶	1	1	ALL THE GOOD ONES ARE TAKEN B.MONTGOMERY (M.T.BARNES, R.HARDISON)	LINDA DAVIS EPIC 34-08057/CBS
91	NEW ▶	1	1	CRAZY IN LOVE J.BOWEN, K.CARNES (E.STEVENS, R.MCCORMICK)	◆ KIM CARNES MCA 17669
92	NEW ▶	1	1	LEAVIN' ON YOUR MIND B.KILLEN (W.WALKER, W.PIERCE)	DONNA MEADE MERCURY 872 010-7
93	88	—	2	I'M LOVING THE WRONG MAN AGAIN B.LOGAN (H.HOWARD, R.PETERSON)	◆ DANA MCVICKER CAPITOL 44223
94	NEW ▶	1	1	THAT'S WHY YOU HAVEN'T SEEN ME D.PAYNE, B.REED (B.D.REED, C.R.WHITE)	DENNIS PAYNE TRUE 93
95	76	53	19	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
96	83	70	21	I COULDN'T LEAVE YOU IF I TRIED T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS
97	NEW ▶	1	1	ALL THE THINGS WE ARE NOT C.FIELDS (M.TAYLOR)	DAVID WALSH CHARTA 212
98	87	86	23	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
99	94	—	2	LOVING ARMS A.TRAUM, S.PETITO (T.JANS)	LIVINGSTON TAYLOR WITH LEAH KUNKEL CRITIQUE 7-99275/ATLANTIC
100	NEW ▶	1	1	COUNTRY GIRL IN PARIS NOT LISTED (J.DENVER)	JOHN DENVER WINDSTAR 75720/ALLEGIANCE

○ 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.

Gonna Take A Lot Of River #1

Gonna Take A

The Oak Ridge Boys

Gonna Take A Lot Of River #1

Of River #1

Gonna Take A Lot Of River

Gonna Take A Lot Of River #1

Gonna Take A Lot Of River #1

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Gonna Take A Lot Of River #1

Gonna Take A Lot Of River #1

Gonna Take A Lot Of River #1

Gonna Take A Lot Of River #1
From our new album, Monongahela, MCA-42205.

Gonna Take

#1

Gonna Take A Lot Of River

Thanks

Gonna Take A Lot Of River #1



MCA RECORDS

THE JIM HALSEY CO. INC.

COUNTRY CORNER



by Marie Ratliff

SONGWRITERS-TURNED-SINGERS: Willie Nelson, who gained early fame as a prolific songwriter, then parlayed it into a superstar performing career, is climbing the charts (No. 28 this week). This time it's with a song he didn't write — the classic "Spanish Eyes" (Columbia). He again teams with Julio Iglesias, a combination that topped the charts in 1984 with "To All The Girls I've Loved Before."

"We're getting some very favorable response," says PD Tom Samoray, WKQC Saginaw, Mich. "It's really catching on." PD Joe Jackson, WXCL Peoria, Ill., adds, "Willie is back on the right track with this one. It will definitely put him up in the top 10."

Jackson adds that his hottest record for the week is Paul Overstreet's first solo single, "Love Helps Those" (MTM), No. 27 this week. Overstreet has already gained acclaim as a songwriter with such smashes as "Forever And Ever Amen," the song that won him a Grammy and the CMA and ACM song-of-the-year awards in 1987. "He's the greatest all-around songwriter today, and having him sing his own songs just makes it even better."

"Overstreet has a No. 1 song," says MD Ron Dini, WSIX Nashville. "He has a knack of saying things people like to hear. It's a good programming song."

RICKY SKAGGS' "Old Kind Of Love" (Epic) is part of a trend toward more positive music, says MD Butch Brown, WONE Dayton, Ohio. "He talks about old-time values coming back around, and it hits home pure and simple. We need more of this kind of upbeat music."

"Ricky has a real commercial record here," says MD Gary Hightower, KFDI Wichita, Kan. "It has a lot to say and is so well done—looks like a hit." Skaggs is charted at No. 53.

Hightower is also excited about Sawyer Brown's "My Baby's Gone" (Capitol/Curb). "It's as good as 'Leona,' which is my favorite Sawyer Brown record. It's one of the best records on our list right now."

HERE AND THERE: "Some of the major stations should get gutsy and play this record," says MD Ryan Dobry, WTCM Traverse City, Mich., of Gary Stewart's "Brand New Whiskey" (Hightone). "We're getting heavy response so our audience is happy to have him back."

"The Statler Brothers beat everything in our 'Coming Up Country' show till we had to retire them from competition," says PD Johnny Dark, WCAO Baltimore. "It's good for them to get out of the ballad mold." "Let's Get Started If We're Gonna Break My Heart" is charted at No. 49 in its third week.

FOR WEEK ENDING OCTOBER 29, 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	3	GONNA TAKE A LOT OF RIVER	THE OAK RIDGE BOYS	1
2	2	RUNAWAY TRAIN	ROSANNE CASH	4
3	1	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	5
4	6	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	17
5	8	DARLENE	T. GRAHAM BROWN	2
6	7	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	12
7	11	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	9
8	17	SUMMER WIND	THE DESERT ROSE BAND	3
9	4	BUTTON OFF MY SHIRT	RONNIE MILSAP	26
10	14	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	11
11	9	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	42
12	5	STRONG ENOUGH TO BEND	TANYA TUCKER	14
13	12	TEAR STAINED LETTER	JO-EL SONNIER	37
14	20	I KNOW HOW HE FEELS	REBA MCENTIRE	13
15	16	CHISELED IN STONE	VERN GOSDIN	18
16	13	I'VE BEEN LOOKIN'	NITTY GRITTY DIRT BAND	10
17	10	HONKY TONK MOON	RANDY TRAVIS	31
18	26	IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')	GEORGE STRAIT	15
19	21	NEW SHADE OF BLUE	SOUTHERN PACIFIC	6
20	30	SPANISH EYES	WILLIE NELSON	28
21	29	WHAT DO YOU WANT FROM ME THIS TIME	FOSTER AND LLOYD	7
22	22	IF I COULD BOTTLE THIS UP	GEORGE JONES & SHELBY LYNNE	72
23	25	IT'S YOU AGAIN	EXILE	24
24	24	UNDER THE BOARDWALK	LYNN ANDERSON	63
25	—	A TENDER LIE	RESTLESS HEART	23
26	—	DESPERATELY	DON WILLIAMS	8
27	—	YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN'	LEE GREENWOOD	20
28	—	THAT'S THAT	MICHAEL JOHNSON	19
29	—	WHEN YOU SAY NOTHING AT ALL	KEITH WHITLEY	22
30	—	REBELS WITHOUT A CLUE	THE BELLAMY BROTHERS	21

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COUNTRY SINGLES BY LABEL

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

CBS	19
Columbia (11) Epic (8)	
MCA (14) MCA/Curb (2)	16
CAPITOL (12) Capitol/Curb (1)	13
RCA (12) RCA/Curb (1)	13
WARNER BROS. (9) Reprise (2) Sire (1)	12
MERCURY	6
MTM	4
ATLANTIC Atlantic America (2) Critique (1)	3
16TH AVENUE	2
AIRBORNE	1
ALLEGIANCE Windstar (1)	1
ALPINE	1
ANOKA	1
CANYON CREEK	1
CHARTA	1
CURB	1
DOOR KNOB	1
HIGHTONE	1
HUB	1
STEP ONE	1
TRUE	1

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 55 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
 - 70 ALIVE AND WELL (Kristoshua, BMI)
 - 90 ALL THE GOOD ONES ARE TAKEN (WB, ASCAP/Two Sons, ASCAP/Halcher Lane, ASCAP)
 - 51 ALL THE REASONS WHY (Warner-Tamerlane, BMI/Sportsman, BMI/Warner-Refuge, ASCAP/Macy Place, ASCAP)
 - 97 ALL THE THINGS WE ARE NOT (Mr.Mort, ASCAP)
 - 58 ARE THERE ANY MORE LIKE YOU (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
 - 64 BLUE LOVE (Cross Keys, ASCAP) HL
 - 41 BLUE SIDE OF TOWN (Almo, ASCAP/Little Nemo/Irving, BMI) CPP
 - 5 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
 - 12 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI) WBM
 - 60 BORDERLINE (Rick Hall, ASCAP)
 - 65 BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day, BMI) CPP
 - 71 BURNIN' A HOLE IN MY HEART (Acuff-Rose, BMI/Milene, ASCAP)
 - 26 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
 - 40 CHANGE OF HEART (Caseyem, BMI/Kentucky Sweetheart, BMI)
 - 18 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI) CPP
 - 100 COUNTRY GIRL IN PARIS (Cherry Mountain, ASCAP)
 - 91 CRAZY IN LOVE (Deb Dave, BMI/Briarpatch, BMI)
 - 2 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
 - 8 DESPERATELY (Cross Keys, ASCAP) HL
 - 89 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
 - 68 DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE) (Tree, BMI/Thanxamillion, BMI) HL
 - 77 DON'T SEND ME ROSES (Gobs Of Music, BMI/Bob Summers, BMI)
 - 1 GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
 - 76 HENRIETTA (Eight-O-Five, ASCAP/Millhouse, BMI/Of Music, ASCAP)
 - 33 HOLD ME (Wooden Wonder, SESAC) HL
 - 52 HOLD ON (A LITTLE LONGER) (Steve Wariner, BMI)
 - 31 HONKY TONK MOON (Hannah Rhodes, BMI) CPP
 - 59 HOT DOG (Tree, BMI)

- 84 HOT ROD LINCOLN (Acuff-Rose, BMI)
- 38 HOW MUCH IS IT WORTH TO LIVE IN L.A. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI) CPP
- 96 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL
- 45 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP
- 46 I GIVE YOU MUSIC (Sweet Tater Tunes, ASCAP)
- 44 I GO TO PIECES (Molehole, BMI/Bug, BMI/Rightsong, BMI) HL

- 86 I GUESS I JUST MISSED YOU (Rick Hall, ASCAP)
- 98 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM
- 32 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
- 13 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, ASCAP) WBM
- 69 I SHOULD BE WITH YOU (Steve Wariner, BMI)
- 16 I WISH THAT I COULD FALL IN LOVE TODAY (Beechwood, BMI) WBM

- 85 I'D THROW IT ALL AWAY (McConkey, SESAC/Borcha, SESAC/Tomofame, SESAC)
- 72 IF I COULD BOTTLE THIS UP (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL
- 15 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beechwood, BMI) WBM
- 9 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- 93 I'M LOVING THE WRONG MAN AGAIN (Tree, BMI)
- 88 I'M ONLY LONELY FOR YOU (Acuff-Rose, BMI/Arista Music)
- 17 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 24 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/WBM
- 10 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
- 82 JOE KNOWS HOW TO LIVE (Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP/WBM
- 92 LEAVIN' ON YOUR MIND (Cedarwood, BMI)
- 49 LET'S GET STARTED IF WE'RE GONNA BREAK MY HEART (Statler Brothers, BMI) CPP
- 67 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI) WBM
- 50 LIGHT YEARS (White Oak, ASCAP)
- 75 LOCK, STOCK AND TEARDROPS (Tree, BMI) HL
- 34 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI) HL/CPP
- 27 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 99 LOVING ARMS (Almo, ASCAP)
- 29 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI) HL
- 35 MY BABY'S GONE (SBK Blackwood, BMI/Dennis Lunde, BMI) HL
- 6 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 25 NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI) WBM
- 56 NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP) HL
- 54 NOT ENOUGH LOVE (MCA, ASCAP/Farren Square, ASCAP/Colgems-EMI, ASCAP/A Little More Music, ASCAP) WBM
- 53 OLD KIND OF LOVE (Scarlet Moon, BMI) WBM
- 73 ONE DANCE LOVE AFFAIR (Ronzomatic, BMI)
- 81 PAINT THE TOWN AND HANG THE MOON TONIGHT (Crowman, ASCAP/Warner-Elektra-Asylum, BMI/Kansas By The Sea, ASCAP)
- 30 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- 21 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 79 RIGAMAROLE (Colgems-EMI, ASCAP/A Little More

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
CHANGE OF HEART THE JUDDS RCA/CURB	9	19	19	47	105
ALL THE REASONS WHY HIGHWAY 101 WARNER BROS.	3	14	19	36	75
HOLD ME K.T. OSLIN RCA	5	12	11	28	119
SHE'S CRAZY FOR LEAVING RODNEY CROWELL COLUMBIA	4	10	11	25	103
LET'S GET STARTED IF... STATLER BROTHERS MERCURY	1	6	14	21	79
OLD KIND OF LOVE RICKY SKAGGS EPIC	3	7	11	21	70
BURNIN' A HOLE IN MY HEART SKIP EWING MCA	1	10	10	21	22
PAINT THE TOWN AND... J.C. CROWLEY RCA	1	5	15	21	21
HOLD ON (A LITTLE LONGER) STEVE WARINER MCA	2	8	10	20	71
WE MUST BE DOIN'... EDDIE RABBITT RCA	3	10	6	19	115

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
- WBM Warner Bros.

CMA Elects 16 New Board Members At Annual Meet

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NASHVILLE Sixteen new members were elected to the Country Music Assn.'s board of directors at the group's 30th annual membership meeting here Oct. 11.

Also during the meeting, the CMA presented several awards, including those for the producers of the year's top album and single and for the top country music journalist.

The new directors and their CMA membership categories include Dick Gary, the Gary Group, advertising; Terry Cline, the Jim Halsey Co., artist manager/agent; Randy Owen of the group Ala-

bama, artist/musician; Rhubarb Jones, WYAY Atlanta, broadcast personality; Roger Murrah, songwriter; Paul Conroy, WEA Records Ltd., international; Howard Lander, Billboard Publications Inc., publication; Jerry Bradley, Opryland Music Group, publisher.

Also included are Dan Halyburton, KPLX Dallas, radio; Joe Galante, RCA Records, record company; Jim Powers, Handleman Co., record/video merchandiser; Steve Moore, Starwood Amphitheatre, talent buyer/promoter; Kitty Moon, Scene Three, TV/video. Connie Bradley, ASCAP; Irving

Waugh, Irving Waugh Productions; and E.W. Wendell, Opryland U.S.A., were elected at large.

Allen Reynolds, producer of Kathy Mattea's "Eighteen Wheels And A Dozen Roses," was awarded for single of the year, and Hank Williams Jr., Barry Beckett, and Jim Ed Norman earned album-of-the-year prizes for producing Williams' "Born To Boogie."

Robert K. Oermann, entertainment writer for the Nashville Tennessean, was given the media achievement award. Ron Huntsman, president of Ron Huntsman Entertainment Marketing, copped

the Founding President's Award, an honor given to those judged to have done the most for the CMA during the previous year.

The association also gave James V. Carlson of CBS Records an award for coordinating point-of-purchase production for the CMA/National Assn. Of Recording Merchandiser's campaign Country's Brightest Stars.

Sixteen of the CMA's directors are entering the second year of their term on the board, and five others hold lifetime posts.

FOR WEEK ENDING OCTOBER 29, 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	3	3	10	THE JUDDS ● RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
2	2	1	13	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
3	1	2	10	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
4	13	—	2	RICKY VAN SHELTON COLUMBIA 44221/CBS (CD)	LOVING PROOF
5	6	4	16	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
6	5	5	6	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
7	8	9	24	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
8	4	6	10	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
9	7	8	13	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
10	11	12	7	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
11	9	14	9	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
12	12	11	75	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
13	10	10	31	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
14	15	13	66	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
15	14	7	86	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
16	16	15	9	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
17	17	17	26	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
18	28	—	2	WILLIE NELSON COLUMBIA 44331/CBS (CD)	WHAT A WONDERFUL WORLD
19	18	18	52	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
20	20	21	38	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
21	19	16	20	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
22	24	25	6	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
23	21	22	23	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
24	22	20	24	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
25	31	—	2	THE CHARLIE DANIELS BAND EPIC 44324/CBS (CD)	HOMESICK HEROES
26	30	27	49	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
27	27	26	65	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
28	29	24	57	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
29	26	29	6	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
30	25	23	123	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
31	23	19	19	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
32	32	28	16	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
33	39	47	3	LEE GREENWOOD MCA 42219 (8.98) (CD)	GREATEST HITS VOLUME TWO
34	36	32	12	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
35	37	37	20	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
36	34	33	13	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
37	40	30	66	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
38	54	54	3	WAYLON JENNINGS MCA 42222 (8.98) (CD)	FULL CIRCLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	45	23	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
40	41	35	77	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
41	38	36	29	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
42	45	40	10	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
43	53	55	3	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
44	42	39	140	ALABAMA ▲ RCA AHL-7170 (8.98) (CD)	GREATEST HITS
45	35	38	9	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND
46	43	34	8	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
47	33	31	29	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
48	57	43	14	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
49	52	62	4	WAGONEERS A&M 5200/RCA (8.98) (CD)	STOUT & HIGH
50	50	41	39	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
51	46	44	16	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
52	47	42	31	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
53	68	—	2	THE BELLAMY BROTHERS MCA/CURB 42224/MCA (8.98) (CD)	REBELS WITHOUT A CLUE
54	58	52	14	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
55	51	51	3	JOHN ANDERSON MCA 42218 (8.98) (CD)	10
56	60	46	28	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
57	62	—	2	JOHN DENVER WINDSTAR 72850 (8.98) (CD)	HIGHER GROUND
58	55	50	31	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
59	49	48	16	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
60	48	49	46	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
61	59	53	207	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	NEW ►	—	1	GLEN CAMPBELL MCA 42210 (8.98) (CD)	LIGHT YEARS
63	61	58	63	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
64	66	—	2	ANNE MURRAY CAPITOL 48764 (8.98) (CD)	AS I AM
65	RE-ENTRY	—	—	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
66	NEW ►	—	1	SAWYER BROWN CAPITOL 90417 (8.98) (CD)	WIDE OPEN
67	67	71	54	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
68	72	68	90	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
69	69	59	99	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
70	70	57	46	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
71	65	63	17	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
72	74	69	67	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
73	56	61	20	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
74	63	56	63	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
75	75	64	87	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND

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.

NEW PRODUCTS



The dbx 563X Silencer is a new half-rack-size single-ended noise-reduction device that combines an intelligent low pass filter with the firm's patented True RMS detection circuitry. The suggested retail price is \$219.

AUDIO TRACK

NEW YORK
RICK JAMES PUT DOWN tracks at Quad for his Warner Bros. single "Wonderful." Paul Simpson produced, with "Bonzaï" Jim Lyon at the board. Robbie Norris assisted. Robert Clivilles and David Cole completed postproduction on the single "Could've Been You" for Manhattan Records. Danny Simms and Don McMillan of Slam Records worked on a Bob Marley dance album. Joe Venneri, Sammy Merindino, and Gregg Mangifico produced. Robbie Norris and Vinny Wojno were at the desk.

Producer Richard Gottehrer mixed tracks on a debut album for Will & the Bushmen. Jeffrey Lesser engineered the SBK Entertainment/RCA project, assisted by John Herman.

Liza Minnelli dropped by Sound On Sound Recording with the Pet Shop Boys for vocal overdubs. Hiro Hozumi worked on tracks with Japanese artist Kahoru. Roger Moutonot ran the board with Peter M. Beckerman.

R.O.N. and Sweets remixed the album "I Wanna Be A Superstar" at Ready Or Not Productions. The band M.E. was in working on a debut project titled "M.E.—My Ego."

Atlantic group Escape Club was in at Electric Lady mixing the track "Wild, Wild West" with producer John Luongo. Gary Hellman engineered with Bridget Daly. Luongo also produced tracks on two other Atlantic acts—John Astley and Andy Leek. Kurtis Mantronik was in producing dance artist Shannon. Tracks in-

cluded "Friends" and "Save My Heart." Ken Steiger ran the board with John Magnusson and Shannon Carr.

Deodato put the final touches on his SBK/CBS tracks with 15-year-old singer Johnny P. at Duplex Sound.

LOS ANGELES
WINNIE THE POOH AND friends bounced by the Enterprise to track theme music for an upcoming Walt Disney Productions television series. Andy Hill and Steve Nelson produced. Joel Stoner ran the board with Fred Kelly. Performer/producer Don Harriss tracked and mixed his upcoming Sonic Atmospheres release, "Vanishing Point." The fully digital session was engineered by Gary Chase, using one of the ship's three Synclavier systems. David Radin assisted.

CBS International act Deacon Blue tracked and overdubbed its upcoming release with producer David Kahne. David Leonard engineered with Brian Soucy. Quincy Jones cut tracks for his own album project. Humberto Gatica, John Arrias, and Stephen Shelton engineered. David Knight assisted. CBS' Linda Thompson put finishing touches on her upcoming album project with producer Herb Pederson. Scott MacPherson was at the desk, assisted by David Glover.

Producer Richard Perry was in at Devonshire overdubbing with El DeBarge and Michael McDonald for Warner Bros.' upcoming album of songs from the '50s performed by new artists. Gene Paige

Iovine, Yakus Create A Musical Environment
A&M Studios: State Of The Art

This is one in an occasional series of articles on label-owned studios in Los Angeles.

BY DAVE DIMARTINO

LOS ANGELES All sorts of traffic pass through the intersection of Sunset Boulevard and La Brea Avenue.

arranged and Michael Mancini engineered. Larry Goodwin assisted. Jonathan Winters, Martin Short, Andrea Martin, and Kathryn O'Hara were in recording voice-overs for Hanna-Barbera's new "Ed Grimley" show. Murray McFadden engineered with Scott Gordon. And Robbie Kreiger, former guitar player for the Doors, worked on guitar overdubs and mixes for I.R.S. Records' "Guitar Heroes" project. Scott Gordon engineered.

NASHVILLE
STEVE WARINER WAS IN AT Sound Stage working on tracks with producer Jimmy Bowen. John Guess mixed. Tim Kish, Willie Pevear, and Ron Treat engineered with Russ Martin and Julian King. Lacy J. Dalton was in working with Bowen and James Stroud. Bob Bullock, Martin, Treat, and Pevear ran the board, assisted by King. WEA International's Tramp was in tracking with producer John Guess. Bullock engineered with Sheila Mann. The Planet Earth Project was in at the Bennett House working with producer Taylor Sparks for Tower Records. Carl Tatz engineered with assistant Shawn McLean.

Ronnie McDowell was in at Soundshop working on a new album project for Curb. McDowell and Joe Meador produced, with Mike Bradley at the controls. Johnny Rodriguez worked on a couple of radio promotion spots with Exile for Starliners. Tim Riley produced, with Bob Tassi at the board. Hoyt Axton worked on a video for "Crook & Chase" and did some voice work for various commercials. Pat McMakin and John Dickson engineered.

Sawyer Brown was in at the Sound Emporium working on tracks for Screen Gems. Mark Miller produced, with Gary Laney at the board. Dessau cut tracks, overdubs, and mixes for Carlyle Records with producer John Elliott. Giles Reeves engineered.

OTHERS CITIES
AT PAISLEY PARK STUDIOS in Minneapolis, speed-metal act Powermad tracked, overdubbed, and mixed a new EP for Warner Bros. Tim Bomba produced and engineered on the SSL console, assisted by Heidi Hanschu. Scrawl completed tracks for a new album on Rough Trade Records. Jim Rondinelli produced and engineered, assisted by David Friedlander. And David Gamson

(Continued on page 42)

A specialized traffic passes through the nearby doors of A&M Studios.

Located within the two-block area that comprises A&M Records headquarters, the state-of-the-art recording studio complex regularly sees the likes of Bruce Springsteen, Sting, Don Henley, and U2. A&M decided to update its studio facilities a few years back; the result is a world-class recording operation.

Key players in the transformation have been producer Jimmy Iovine and producer/engineer Shelly Yakus, the co-heads of A&M Studios. The East Coast veterans met with A&M founders Herb Alpert and Jerry

Moss about four years ago and had a discussion that eventually resulted in a move west and their current studio partnership.

"We met with Jerry and Herb and they had a vibe that I was just completely taken by," Iovine recalls. "They were completely about music. They wanted the studio to be great; they didn't care about any of the nonsense that people who own studios care about, they just said, 'Make it the best you can make it' and 'Make the musicians love being here.'"

That Iovine and Yakus did both is becoming increasingly evident—not

(Continued on page 42)

NEW PRODUCTS & SERVICES

THE CENTER FOR for Electronic Music's fall/winter schedule provides some of the most effective and reasonably priced private instruction and group classes in all areas of MIDI and electronic-music making available in the metropolitan area.

Among the course offerings is "Synthesizer Basics," which meets Nov. 2, 9, 29, and Dec. 6. The \$50 course offers a general introduction to modern electronic music technology as well as hands-on demos of samplers, sequencers, and so on.

Higher-level offerings include "Advanced Sequencing Techniques," which promises to explore a number of professional tricks of the trade used in studios to create MIDI arrangements. The course fee is \$100. The course's first class was Oct. 18; upcoming dates are Tuesday (25), Nov. 23, and Nov. 30.

CEM also offers an 8-track production studio in a New York facility, available for hire at \$30 an hour. Included for the price is the use of an Otari MX-5050 multi-track and BII 2-track deck; a Yamaha cassette deck; MIDI-controlled automated mix-down; dbx noise reduction; and a wide variety of signal processors and MIDI synths and drum machines. Contact CEM at 212-686-1755 for the full course schedule and information about studio and equipment access.



Cassette duplicators gathered recently at the Electro Sound facility in Sunnyvale, Calif., for a seminar on cassette quality and production control. The seminar is part of a regular program of such meetings offered by Electro Sound.

NEW GEAR: A couple of hot new products are due from dbx at the Nov. 3-6 Audio Engineering Society show in Los Angeles. One interesting prototype that will be shown is the model 563X hiss reducer, the latest entry in the firm's moderately priced Performer Series line of half-rack-size models.

The 563X is a single-ended noise-reduction device that combines an intelligent low pass filter with dbx's patented True RMS detection circuitry. Applications include video production; elimination of instrument hiss; live performance; tape duplication; dubbing; and broadcasting. The suggested list is \$219.

Also new from dbx for AES is a software addition for the RTA-1 professional real-time analyzer. The new RT-60 software will allow the user to measure the reverberation time of a specific space within each of the RTA-1's 31 bands, in addition to providing other features. The suggested retail price for the chip-based software add-on is \$499. Contact dbx for information at 617-964-3210.

HEAVY AMPEX: According to tape manufacturer Ampex Corp., heavy metal bands seem to be extremely partial to the Redwood City, Calif.-firm's tape formulations: In June and July, eight metal records were awarded Ampex's Golden Reel award, which is presented to bands for product that is recorded and mastered on Ampex tape and that has been certified at least gold by the Recording Industry Assn. of America. The albums are from Iron Maiden (four records), Poison, Metallica, Guns N' Roses, and Cinderella.

QUALITY CONTROL: The folks at duplicating facility Electro Sound

(Continued on page 42)

Harvestworks Offers 20 Grants To Audio Artists

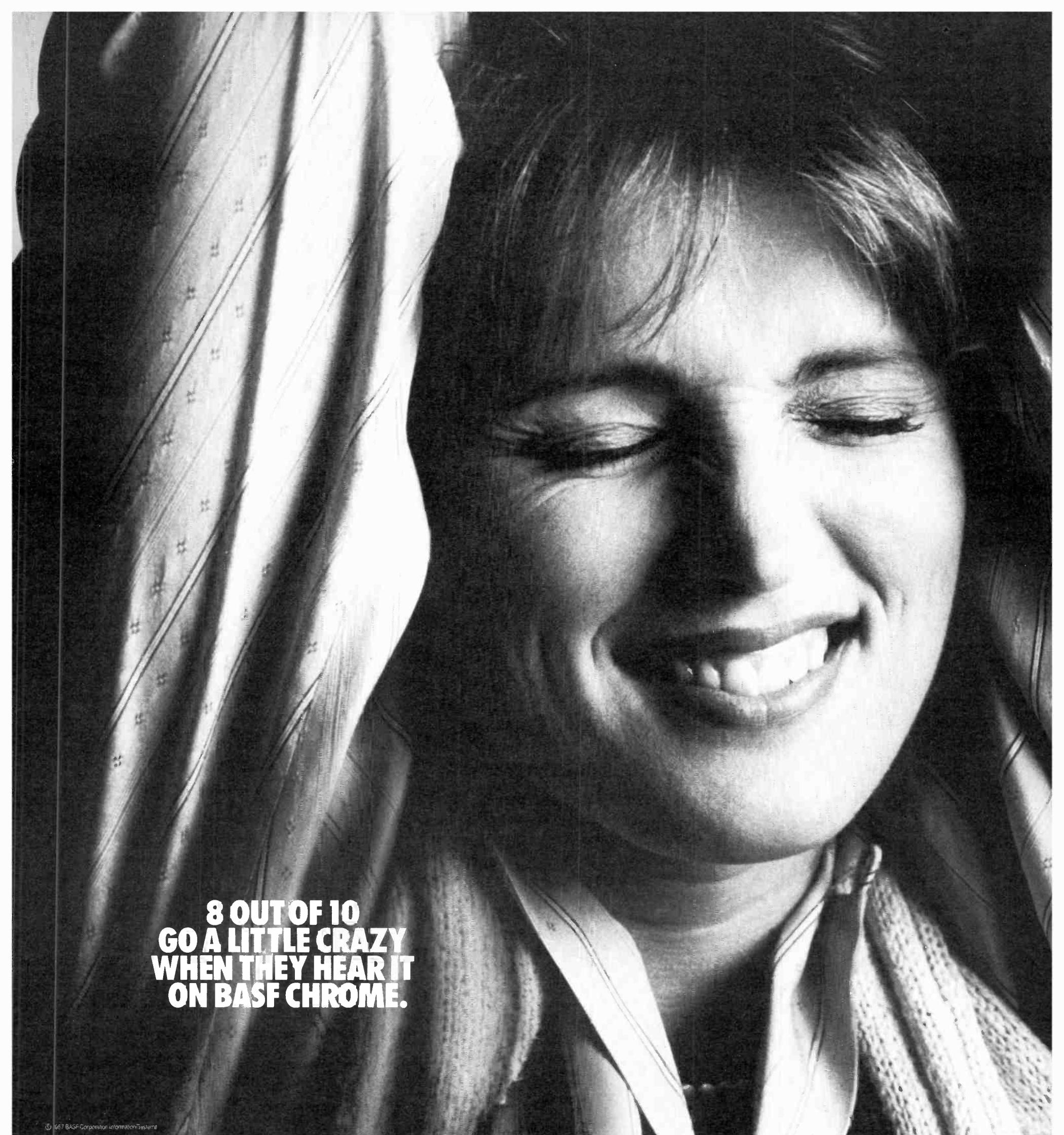
NEW YORK Harvestworks Inc., an audio arts organization founded by the nonprofit audio production facility Studio PASS here, is offering 20 artist-in-residence grants in an open call for creative audio projects.

The residencies include 20-40 hours of free recording studio access, a full-time engineer, tape, and other studio materials needed to complete the project. According to Harvestworks, all artists "working with audio as a creative medium" are encouraged to apply.

A representative of Har-

vestworks says the group aims to "continue development of audio art as an expressive medium in its own right and in conjunction with other media. Artists in audio, film, dance, radio, video, music, theater, and performance art are all encouraged to apply for the residencies, regardless of technical skills."

The deadline for applications is Jan. 13. Proposals must be dropped off at PASS, 596 Broadway, New York, N.Y. 10012 or postmarked by that date. For information, contact 212-431-1130.



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of BASF Chrome.**



BASF

A&M STUDIOS: STATE OF THE ART

(Continued from page 40)

only by the caliber of the studio's clientele or because the studio is booked steadily, but because of the warmth the studio exudes.

"We wanted to build a studio that producers and artists would want to come to and create a vibe in the studio where there are songwriters hanging around—where it's more of a musical environment than actually a sterile recording studio that has people looking at clocks, worrying about all this other nonsense," Iovine says.

Iovine estimates that about 10% of the studio's business comes from A&M artists. "It's about proportional to the size of the record companies," he says. "We get tons of business from Atlantic, and we get tons of business from CBS. We just did U2 for Island, we have two Geffen albums coming in right now, and we

have 2 CBS artists here now—one in [studio] B, one in [studio] A."

That a label-owned studio is doing so much outside work illustrates just how independently it actually functions. Would a high-priority A&M act get preferential booking treatment? "No chance," Iovine says. "This studio is open to everyone."

Iovine takes particular pride in the U2 album, parts of which were recorded live in the studio by a headphoneless band.

"A lot of people have gotten really trapped in this whole mechanical-drum-machine thing," says Iovine, "and what's happening is a lot of people are starting to get hypnotized and bored by it. And a lot of people are going back to live recording, where the singer sings with the band and you capture it live."

"I'm not against people who make

records with synthesizers and machines and things like that, but I think that they're going to be challenged now by bands like Guns N' Roses and U2, bands that record live. There are things going out on the radio that sound really exciting."

A&M Studios boasts a stunning array of digital and analog equipment in its four studios and mix room, including a Neve console that many call the best board ever made.

"It's a combination of things that

makes a studio sound great," says Iovine. "It's the right-sounding room, the right shape of the control room, and the right desk. There's nothing more frustrating than getting a guy playing the drums out there, batting his head in, hitting the drums as hard as he can, and because of the desk, it can't take the head room and you can't get the sound on tape."

Iovine says the current studios were designed with an "East Coast frame of mind," the way New York

studios were run in the early '70s, when he and Yakus worked at the Record Plant. In 1973, he says, "there was John Lennon, Springsteen, the Stones, and Bowie—they were all there, and it was great. All the producers—like Bob Ezrin, Jimmy Iovine, and Eddie Kramer—would hang out, and the music was the center. It was very, very creative. And it bred young kids who became record producers, who learned from these guys. That's how you breed engineers and producers."

AUDIO TRACK

(Continued from page 40)

(Scritti Politti) produced four songs on the new **Tony Lemans** album, using studio B for overdubs and studio A for mixing. **Ray Bardani** engineered with **Chuck Zwicky**. The album is scheduled for release on **Paisley Park Records**.

Recently purchased from the **Cars**, **Syncro Sound** in Boston is back in action. **Figures On A Beach** completed an album for **Sire**. **Ivan Ivan (Depeche Mode, Book Of Love, Devo)** produced. Syncro owners **Andy** and **Richard Mendelson** engineered with **Katsuhiko Naito**, who also engineered tracks for a **Slash** album. **Ron Lovely** put down vocal and guitar tracks with **Glenn Tilbrook** of **Squeeze**.

Carol Coleman's debut for **Magnolia/MCA** was mixed at **Kajem/Victory West** in Gladwyne, Penn. The project was mixed by producer **Mike Forte** and **Mohammed Bedrawi**. **Joe Alexander** was behind the board, assisted by **Bri-**

an Stover.

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 page 40)

Inc. have quality on their minds: Several years ago, the firm began offering the annual seminar on cassette quality that has since come under the auspices of the **International Tape/Disk Assn.** But at **Electro Sound's** Sunnyvale, Calif., plant, the classes continue, with other cassette duplicators coming from plants around the country to meet and talk tech.

Topics discussed at the latest

quality/production controls seminar at the facility include EQ, bias, maintenance, electronic and mechanical alignment, temperature and humidity adjustments, tension, use of test equipment, tuning, azimuth, cabling, troubleshooting, and signal-circuit testing. Contact **Electro Sound** for information on the seminar program at 408-245-6600.

Edited by **STEVEN DUPLER**

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	Average No. Copies Each Issue During Preceding 12 months	Actual Number Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	61,682	61,905
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	14,549	15,303
2. Mail Subscriptions	33,896	33,677
C. Total Paid Circulation (Sum of 10B1 and 10B2)	48,445	48,980
D. Free Distribution by Mail, Carrier or Other Means Samples, Complimentary, and Other Free Copies	1,875	1,121
E. Total Distribution (Sum of C and D)	50,320	50,101
F. Copies Not Distributed:		
1. Office use, Leftover, Unaccounted, spoiled after printing	1,084	1,080
2. Returns from News Agents	10,278	10,724
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	61,682	61,905

11. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) John B. Babcock Jr., Vice President/General Manager

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* Billboard Newsstand Survey, December 1987

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Latin Notas



by Carlos Agudelo

RUBÉN BLADES' NEW ALBUM, "Antecedente," conceived as the return of the Panamanian singer to his salsa roots (see album reviews, page 89), is off to a slow start. According to Suki Sir, national sales coordinator for Elektra, the label is in the process of getting to know Latin dealers across the country. "We just don't know who they buy the records from," she says. "We don't know if they are aware of the existence of WEA [which distributes the record]. We are just making inroads into the Latin market." Very few Latin music distributors are selling the record in New York. "The album is in the \$9.98 line, very expensive for the market," says Gilberto Muentes of Casino Records. "And then our clients go to Anglo stores and get them cheaper." According to Javier Hernandez of Antilla Records, which is not working the album for the same reason, the album would have to be sold to retailers at \$6.25 for the distributor to make a meaningful profit. A new Latin release regularly sells to stores for \$5.25-\$5.75. Record Mart, one of the most popular Latin record stores in New York—if not the most popular—is selling the album for \$9.98. At press time, Tower Records in downtown New York was offering the record, which has a list price of \$8.98, for \$6.99. Elektra's Sir says the label is willing to give advertising support to the record whenever requested by distributors, providing it's justified. Promotional appearances by Blades, however, are limited by his tight schedule. According to the office of David Maldonado Management, which handles his bookings, Blades is busy these days acting in a movie. He may schedule a few performances in mid-November in Puerto Rico and New York to promote the album, but none have been confirmed as yet.

THE FIESTA MUSICAL CONCERT, sponsored for the third consecutive year by Procter & Gamble, filled New York's Madison Square Garden with pop-ballad fans Oct. 15, a feat usually accomplished by only the New York Salsa Festival among Latin music events. Performing at the event, promoted by Maldonado in New York and Henry Cardenas in Chicago and produced by Maldonado, were **Juan Gabriel**, **Pimpinela**, **Chayenne**, **Angela Carrasco**, and **Ana Gabriel**. Tickets were \$15, \$20, and \$25, but a \$5 discount was offered to anyone who presented proof of purchase of a Procter & Gamble product.

NYDIA CARO, the talented and versatile actress/singer/TV personality from Puerto Rico, unveiled her first album in four years to the island's press at a listening party Oct. 12 at the San Juan Hotel. The album, "Hija De La Luna," is Satellite's second Spanish-language release; the first was by Latin rock group **Tierra**. Satellite VP **Mike Missile** says

Rubén Blades' new album is off to a troubled start

the company has "a firm commitment to the Latin market." The first single from Caro's album is "Todos Los Fuegos." According to Missile, "The company may be still a baby, but it's maturing quickly. We are making major signings in all Latin formats, and we are going [full-speed] ahead." One of those signings may be Argentine singer/composer **Luis Angel**, who lives in Puerto Rico and was left adrift when A&M closed down its Latin operation. Satellite is a 1½-year-old label owned by ex-Motown artist **Pete Moore**, a former member of the Miracles. So far the label has released four black and dance music albums... A new label has been born. Songo Records, a creation of **Andy Harlow** and ex-Miami Sound Machine member **Luis Serrano**, is releasing its first album, "Salsa Brothers," by—who else?—Harlow and his brother **Larry**. This is Andy Harlow's first album in about eight years.

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Grammy- and Dove Award-winning composer/producer/singer/pianist **Michael W. Smith**.

MICHAEL W. SMITH'S fifth album for Reunion Records, "i 2 (EYE)," is sitting comfortably on the Inspirational Albums chart, which is where all his albums have ended up. "i 2 (EYE)," however, is his quirkiest, most intensely personal release ever.

But what can you say about an album that includes contributions from **Oz Fox** of the heavy metal group **Stryper** and bluegrass legend **Mark O'Connor**?

"It was a matter of 'What does this tune need?'" Smith says. "I've gotten to be really good friends with **Michael Sweet**, **Ozzie**, and the guys from **Stryper**—buddies, really, with the whole band. They were in town when I was recording the album and I mentioned 'Let's do something together,' and it was the chorus to 'All You're Missin' Is A Heartache.' I have a studio in the basement where we do a lot of recording and we stayed up all night. Those guys do some nice vocals.

"As for **Mark O'Connor**, I'd probably heard [producer] **Brown Bannister** and **Amy Grant** talk about him a hundred times, and I'd always wanted to use a violin or mandolin on some songs just to experiment with it, if nothing else. That's the way I do things, especially on this album."

Several of the songs on "i 2 (EYE)," particularly the ethereal, hypnotic "I Hear Leesha," have already

caused comment—even a little controversy—in the contemporary Christian music marketplace

"'I Hear Leesha' was the only line I had when I wrote the song—and the whole tune was born out of feelings of loss," he says. "When I first heard the news that she'd been killed in a car wreck, I thought, 'This is horrible, I can't believe it!' Here's a 10th grader—just 15—who, at the same time, was a strong vibrant Christian. Then she was gone.

"I saw her sister two weeks later and she told me that she'd been driving the car and Leesha had been in the passenger seat. The sister lived. Leesha didn't. The sister told me, 'I talked to Leesha last night.' And I knew it

'i 2 (EYE)' is his quirkiest release

wasn't a dream or a vision or a grief scenario or something. It just blew my mind. I stood there with my jaw hanging down. Then I went home. Two nights later, this melody came to me."

Smith's praise ballad, "The Throne," is getting a lot of airplay on traditional stations. Smith calls it "just another one of those great big praise things."

If there's a difference between Smith's first Christian record in 1983, "The Michael W. Smith Project," and "i 2 (EYE)," it's that he no longer feels compelled to write for the mainstream market.

"If there was any album that I hoped it would happen on, it was 'The Big Picture,'" he says. "Maybe I got a little distracted, maybe the hype got to me, maybe I started to believe the things written about it... Trouble is, when you start believing it and all of a sudden it doesn't happen, it floors you. I had to decide where I was trying to take the thing. Was this something that wasn't meant to be? If it was meant to happen, then God can and will do anything."

FOR WEEK ENDING OCTOBER 29, 1988

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HOT LATIN TRACKS™

Compiled from national Latin radio airplay reports.					ARTIST LABEL	TITLE
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART			
1	1	3	9	ANGELA CARRASCO EMI	★ ★ NO. 1 ★ ★ ◆ BOCA ROSA 2 weeks at No. One	
2	3	1	17	FRANCO PEERLESS	MARIA	
3	2	2	13	E. GORME Y R. CARLOS CBS	SENTADO A LA VERA DEL CAMINO	
4	4	6	8	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR	
5	6	19	4	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA	
6	8	7	9	VERONICA CASTRO PROFONO	MALA NOCHE NO	
7	5	4	12	EMMANUEL RCA	◆ QUE SERA	
8	7	5	16	MARISELA MCA	YA NO	
9	9	9	12	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS	
10	26	35	3	ROCIO DURCAL ARIOLA	COMO TU MUJER	
11	10	8	22	LUCIA MENDEZ ARIOLA	◆ ES UN ALMA EN PENA	
12	13	15	11	YURI EMI	◆ CUANDO BAJA LA MAREA	
13	12	12	11	LUIS ENRIQUE CBS	◆ TU NO LE AMAS LE TEMES	
14	15	14	12	RAPHAEL CBS	◆ SIEMPRE ESTAS DICIENDO QUE TE VAS	
15	11	10	24	RAPHAEL CBS	◆ TOCO MADERA	
16	17	20	6	BRAULIO CBS	UNA MUJER COMO TU	
17	18	18	7	MAX TORRES EMI	CARA DURA	
18	27	34	4	GILBERTO SANTAROSA COMBO	TU	
19	14	13	12	MIJARES EMI	◆ SOLDADO DE AMOR	
20	23	32	3	LOS CAMINANTES LUNA	ENTRE MAS LE JOS ME VAYA	
21	21	21	5	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO	
22	20	27	3	CHARYTIN CHAR	◆ ESE HOMBRE	
23	32	23	13	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS	
24	31	31	3	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS	
25	NEW ▶		1	LALO RODRIGUEZ TH-RODVEN	VOY A ESCARBAR TU CUERPO	
					★ ★ ★ POWER PICK ★ ★ ★	
26	36	30	3	LUIS MIGUEL WEA LATINA	◆ YO QUE NO VIVO SIN TI	
27	19	16	30	YURI EMI	◆ QUE TE PASA	
28	22	17	15	JORGE MUNIZ RCA	◆ ATRAPAME Y CONDENAME	
29	28	24	26	LOS BUKIS LASER	TUS MENTIRAS	
30	40	40	5	SERGIO VARGAS KAREN	SI ALGUN DIA LA VES	
31	NEW ▶		1	SANDY REYES KAREN	AY AMOR	
32	RE-ENTRY			CARMEN TREVINO WEA LATINA	TE AMO ASI	
33	NEW ▶		1	OSCAR D'LEON TH-RODVEN	QUE SE SIENTA	
34	29	—	2	LOS BRIOS FGNOVISA	PORQUE ESTAS ENAMORADA	
35	30	29	18	LISSETTE EMI	◆ COMO DECIRTE	
36	16	11	19	JOSE JOSE ARIOLA	VERGUENZA ME DA QUERERTE	
37	NEW ▶		1	JOSE FELICIANO EMI	NO TE ARREPENTIRAS	
38	NEW ▶		1	LUCERITO MUSART	NO ME HABLEN DE EL	
39	25	25	22	DANIELA ROMO EMI	◆ GITANA	
40	NEW ▶		1	DYANGO EMI	PENA DE AMOR	

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

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California Locale To Strengthen Film Rights Biz LaserDisc Opens West Coast Arm

BY JIM McCULLAUGH

LOS ANGELES LaserDisc Corp. has opened a software branch office in Santa Monica, Calif., to strengthen its ties to both major motion picture studios and other independent film and music producers.

The new arm will focus on acquiring rights to U.S. movie titles for the Japanese market as well as music and concert programs for both Japan and the U.S., to be marketed under the company's Pioneer Artists label.

The move, according to parent company Pioneer, dovetails with the complete relocation of all its laserdisc subsidiary companies to the West Coast.

In addition, say industry observers, Pioneer is sending a clear signal to the home entertainment industry that it plans to be the most forceful player in an industry that until recently it had been shouldering on its own.

"For the past 10 years," says Seiya Matsumoto, president, Pioneer Electronic Corp., Japan, "Pioneer has been fighting to create a new market by itself."

However, such recent developments as the laserdisc/CD/CD video combination players have reduced software pricing, heightened consumer awareness, and triggered a revitalization of the videodisk market (Billboard, Aug. 27).

Lately, Los Angeles-based Image Entertainment has aggressively locked horns with Pioneer for videodisk distribution rights to films, inking a number of deals with such companies as CBS/Fox, Orion, Vestron, IVE, RCA/Columbia, New World, Virgin, Turner Home Entertainment, and Pacific Arts.

More recently, Buena Vista Home Video, distributor of Walt Disney Home Video and Touchstone Home Video product, signed a multiyear deal with Image for catalog and such new releases as "Good Morning, Vietnam" and "Cinderella." Im-

age, which now has licensed more than 500 titles, says it expects to be distributing 50-60 selections a month before year's end.

LDC, on the other hand, still retains strong relationships with such studios as Paramount. LDC recently inked an exclusive five-year distribution pact with Paramount and has other agreements with Warner, MGM/UA, and MCA, among others.

Until recently, LaserDisc Corp. of

Pioneer flexes its laserdisc muscles

America, which markets and distributes software and controls the schedule for disk production, had been headquartered in New Jersey. LDC is now based in Long Beach, Calif., which is also home to Pioneer Electronics USA, which markets and distributes hardware and other audio and video products, and Pioneer Video Manufacturing, which replicates disks.

According to Matsumoto, the company also plans to invest more than \$10 million in its U.S. replicating facilities in order to increase capacity and quality.

Capacity at Pioneer Video Manufacturing is expected to be 500,000-600,000—double the current rate—by the first quarter of 1989 after completion of additional manufacturing facilities.

Noting that the laserdisc market is "coming to a new and advanced stage," Matsumoto says that there are currently 53 software companies and 31 hardware companies pursuing the laserdisc business in Japan; with the exception of JVC, he says, the majority of consumer electronics hardware companies in that country now market a combination player.

He places the player population in Japan at 1.34 million units and says monthly sales have increased 40%

there compared with the same period a year ago, a trend he connects specifically to the October 1987 introduction of the Pioneer combination player.

Matsumoto also says the number of available software titles in Japan is continually increasing, with today's estimate at about 6,600.

The hardware population in the U.S., he says, is "still very small compared to Japan," while the number of software titles available through LDC amounts to approximately 2,400.

LaserDisc Corp. in Tokyo says it produces 1 million disks a month, with approximately 2,000 titles available under LDC's label. About 4,600 other titles are produced there through contracts with other labels.

At a cocktail and dinner reception here Oct. 11 heralding the company's laserdisc activities and an-

(Continued on page 48)



"Bright Lights" Winner Beams. Neil Delaforce, left, is all smiles after winning a trip to any big city in a contest to promote the MGM/UA Home Video release of "Bright Lights, Big City." On hand to congratulate the winner are, from left, Kris Larson, director of marketing for MGM/UA Home Video; Rick Bloom, director of advertising and promotion for KMPC, a Los Angeles radio station involved in the promotion; and Susan Issacs, manager of merchandising for MGM/UA. (Photo: Eddie Garcia)

FOR WEEK ENDING OCTOBER 29, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	13	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	2	7	FAITH	CBS Music Video Enterprises 5301	George Michael	1988	SF	15.98
3	4	19	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
4	5	5	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
5	9	23	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
6	RE-ENTRY		WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
7	RE-ENTRY		ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
8	3	43	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
9	14	53	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
10	NEW ▶		12 WASTED YEARS	MPI Home Video MP1613	Iron Maiden	1988	D	24.95
11	7	29	KICK-THI VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
12	NEW ▶		WINDHAM HILL-SEASONS	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12560	Various Artists	1987	LF	29.95
13	12	3	AEROSMITH'S 3 X 5	Geffen Home Video 38140	Aerosmith	1988	SF	15.98
14	15	5	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
15	17	17	ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
16	20	31	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
17	18	19	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
18	6	7	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
19	16	9	WHO'S BETTER, WHO'S BEST	Polygram Music Video Ltd. PolyGram Music Video 080345-3	The Who	1988	LF	24.95
20	11	5	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form. LF long-form. C concert. D documentary.

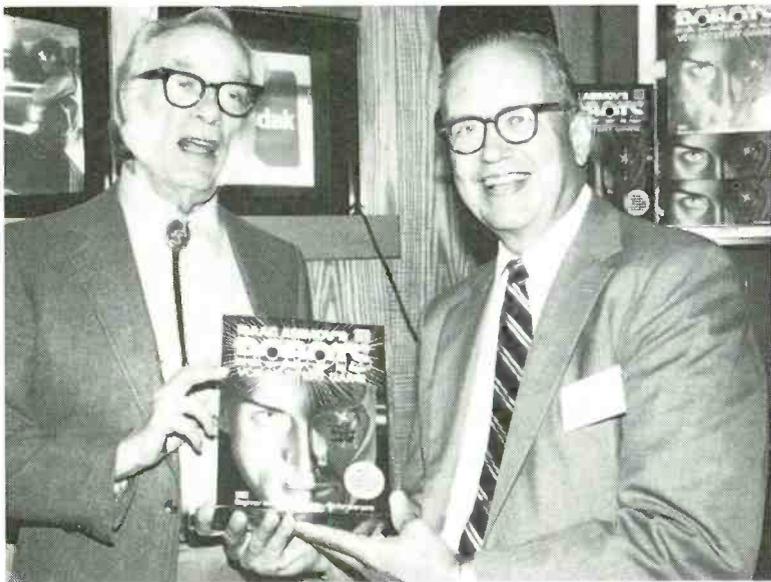
VIDEO PEOPLE

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.

Joe Petrone is appointed VP of sales and marketing for Prism Entertainment, Los Angeles, as a result of a realignment of the marketing department under the company's sales arm. He was formerly VP. At the same time, Mark Ogle, formerly manager of promotion and special events, is promoted to manager of marketing. In other Prism appointments, Diana Dearin, formerly manager of creative services, is named director of creative services, and Amy Sexauer, formerly manager of publicity, is promoted to director of public relations and publicity.

Alison Cain is upped to director of film and video services, a newly formed department of Media Home Entertainment. She had been preproduction manager.

Joseph Annechino is promoted to VP, merchandising and business development, for Orion Home Video. He had been VP, merchandising and marketing services. Prior to joining Orion, Annechino was director of marketing for CBS/Fox Home Video's Key Video line.



Robo Writer. Isaac Asimov, left, the popular science fiction author who has penned about 390 novels, joins Robert Faubel, president of Kodak Programs Inc., to celebrate the launch of "Isaac Asimov's Robots." The new VCR mystery game was developed by Asimov and is currently available from Kodak for a list price of \$39.95.

newsline...

CHAMPAGNE WITH ARNOLD: That's the unusual game plan for the release of International Video Entertainment's "Red Heat," the action-adventure hit starring Arnold Schwarzenegger and Jim Belushi, which has a rather atypical in-store date of Dec. 29. IVE senior VP Dave Mount notes, however, that that period is traditionally the busiest of the year for home video, so the date makes sense. IVE will back the film with a \$3 million marketing campaign that will include television and print ads, posters, and standees.

VIVA ELVIS: MGM/UA Home Video plans to issue six previously unreleased Elvis Presley movies at \$19.95 each for the holiday selling season. The videos are "Girl Happy," "Kissin' Cousins," "Live A Little, Love A Little," "Spinout," "Stay Away, Joe," and "The Trouble With Girls." The company has already released 12 Presley titles, including "Jailhouse Rock," "Viva Las Vegas," "Kid Galahad," "Follow That Dream," and "Frankie And Johnny." The studio plans to include the sizable Presley sell-through catalog in its multimillion-dollar fall ad campaign.

IMAGE ENTERTAINMENT continues to ink videodisk distribution deals. Its latest associations are with Sony Video Software Co., MPI, and Corinth. The Sony deal includes the rights to "Paul McCartney's Special" and "The Real Buddy Holly Story." Corinth specializes in classic films and has licensed such titles as "Alexander Nevsky," "Potemkin," and "The Bicycle Thief." Image's deal with MPI includes the Beatles' "Magical Mystery Tour," "David Bowie: Glass Spider," and 17 episodes of "The Prisoner."

PARAGON INTERNATIONAL AND J2 COMMUNICATIONS have inked a distribution agreement that gives Paragon the right to handle television sales of J2 product, including "Dorf On Golf," "The Mother Goose Video Treasury," "Alyssa Milano's Teen Steam," and "Chef Paul Prudhomme's Louisiana Kitchen," outside the U.S. Paragon International is a recently formed partnership between Los Angeles- and Toronto-based Paragon Motion Pictures and Isme Bennie International Inc., a Toronto-based distribution company that specializes in children's programming and music specials.

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BY FRED BRONSON

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DON'T STOP

LITTLE LIES

OH WELL

GOLD DUST WOMAN

ANOTHER WOMAN

STANDBACK

SONGBIRD

Produced By John B. House

Directed By Wayne Isham

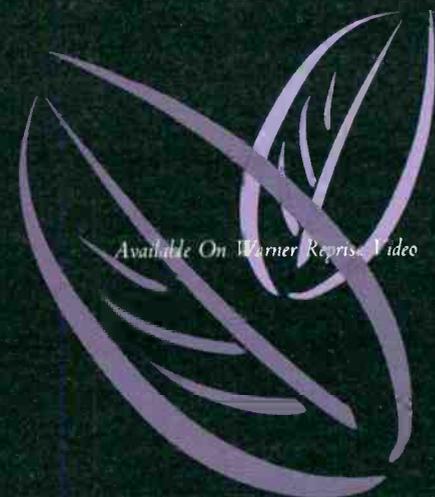
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DO (DOLBY STEREO)

MPI To Supply The Sound Of Music At Retail

BY JIM McCULLAUGH

LOS ANGELES Evidence is mounting that interest in music video is on the upswing. Not only are a number of retail outlets reporting renewed interest in the category (Billboard, Oct. 15), but there also appears to be a rekindling of interest on the supplier side.

MPI Home Video says it will revamp its West Coast production arm—Millenium Films—to focus

on music video and other “entertainment lifestyle” programming. The division, which will now be called MPI Home Entertainment, plans to become one of the industry’s major purveyors of music-based video product and entertainment software for emerging consumer technologies.

Peter Blachley, president of MPI Home Entertainment, says Oak Forest, Ill.-based parent MPI Home Video has successfully specialized in nonfiction, and music

programming has been the province of Millenium.

Blachley points out that music video is in the middle of a healthy revitalization, evidenced by the higher level of activity at record/tape/video combo chains. Also underscoring the shifts in the music video market, he adds, are such recent and consistent sell-through successes on Billboard’s Top Videocassette Sales chart as Def Leopard’s “Historia” video, which has been in a solid top 10 spot, battling such mainstream titles as “Good Morning, Vietnam” and “Lady And The Tramp.”

Apart from the music chains, says Blachley, the company is also “experiencing a great deal of interest about music video product from such video specialty chains as Blockbuster and Erol’s, which recognize the market’s potential.”

In the past year and a half under the Millenium banner, the company has issued a Frank Zappa series on a Honker Video label, a Heart title, David Bowie’s “Glass Spider Tour,” and an Iron Maiden tape, among others.

Upcoming titles from MPI Home Entertainment include the Beatles’ “Magical Mystery Tour,” the first official release of the authorized version, on an Apple Video label; two new Zappa titles; and a Temptations concert video. Scores of other acquisition, production,

and co-production concepts and deals are on the back burner, he says.

MPI Home Entertainment, for example, he says, is partnering with LaserDisc Corp. Japan and MCA to produce a music “visualization” concept video based on an MCA Rob Wasserman album called “Duets.” The video will feature such vocal pairings as Aaron Neville and Lou Reed, and Jennifer Warnes and Ricki Lee Jones. A spring 1989 release date is planned.

An example of audio/visual soft-

ware designed for the new breed of home entertainment hardware is a title called “Computer Dreams,” a compilation of what the company thinks is the best computer animation ever done, co-produced by MPI Home Entertainment.

In addition to Blachley, other key executives at MPI Home Entertainment include Richard Shenson, VP of product development, Victor D. Rappoport, VP of business affairs/legal, and Steven Galloway, director of media sales and licensing.

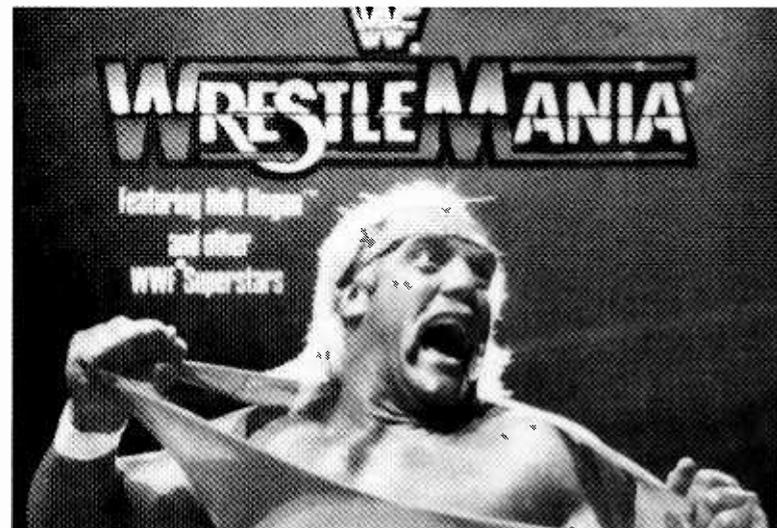
Vestron: Distrib Plan A Hit ‘Advantage’ Policy To Continue

NEW YORK One year after paring its distribution roster, Vestron Video says its Advantage Program has proved a success and will be continued. Under the program, Vestron ended its relationship with several distributors and has stepped up its efforts with 13 “advantage” wholesalers.

“Vestron was the first company to announce the streamlining of its distribution network, in October 1987, and over the past year other manufacturers have attempted to follow Vestron’s successful example,” says a company

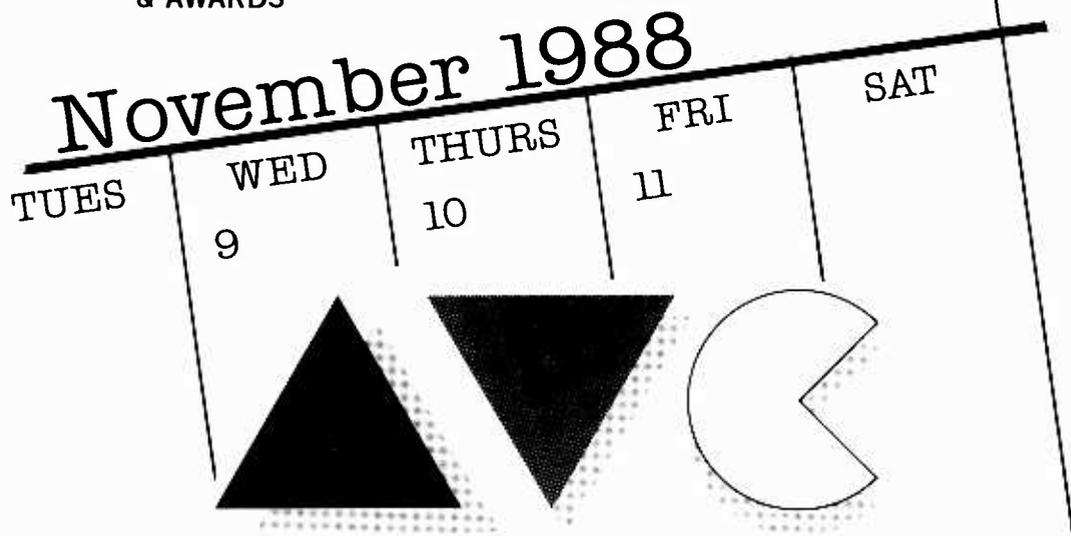
statement, referring to distributor cuts made by RCA/Columbia Pictures Home Video and MCA Home Video.

Vestron says company officials are “delighted with the results and will continue all aspects” of the Advantage Program. The distributors participating in the Vestron program are Artec, Baker & Taylor, Best Video, Commtron, East Texas, Ingram Video, Major Video, Schwartz Brothers, Sight & Sound, Star Video, Video Products, Video Trend, and Wax Works.



Grappler's Video Game. A Nintendo video game based on the World Wrestling Federation's Wrestlemania exhibition will be released in December by Acclaim Entertainment. The new game, also called “Wrestlemania,” features such WWF stars as Hulk Hogan, shown here; Randy “Macho Man” Savage; and Andre the Giant. It will have a list price of \$44.95.

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NEW LASERDISC ARM TO STRENGTHEN FILM TIES

(Continued from page 46)

nouncing new key executives, Matsumoto paid special tribute to the retailers who are spearheading the format.

Among the more appreciative of dealers is Ken Kreisel, owner of Jonas Miller, a local audio/video retailer.

“We’ve been a supporter from day one,” says Kreisel, adding that the configuration is coming into its own at a time when high-resolution TV and Dolby Surround sound are emerging.

The primarily software-oriented contingent present included Steve Berns, president of the New York-based RKO Warner Theatres Video chain. Sacramento, Calif.’s Tower Video was also represented, by Jennifer Birner, VP of video operations, and John Thrasher, video buyer. Among the independents attending were Mary and Martin Kate, who operate VideoLaser, Mission Viejo, Calif.

According to Stephanie Faranda, video software specialist for LDC America, independents are playing a significant role. In many cases, chains are concerned that the player base is still too small, though independents can cultivate specific regions, offering both software and hardware, as does VideoLaser.

One issue emerging among retailers is the continuing effect of rent-

al. Tower does not rent videodisks. But rental has proved essential for LaserVideo, if only to introduce the configuration, said Mary Kate. A concern among retailers is that rental tends to discourage purchase.

“We got into rental basically as an accommodation to our customers,” said Kreisel. “There are several stores out in the [San Fernando] Valley renting laserdiscs.”

Retailers are also looking for the optimal rental formula, with the Kates indicating that fees are tending to move upward as the configuration gains acceptance and popularity. Veteran retailers have offered three-day rentals in the range of one-day videotape fees in order to spur interest.

Another issue is simultaneous release, though Faranda says the gap is closing on the long-established 30-day window. She says “Cinderella” was the first major release scheduled to be issued simultaneously on videotape and laserdisk, but production problems developed that changed those plans.

Still puzzling to retailers are what appear to be inconsistent pricing philosophies on the part of vendors. While Warner Home Video has reduced prices on 50 titles, some suppliers have raised prices recently.

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VHS: MA1118; 39 Minutes; ISBN: 0-8051-0600-6; UPC 2848511118

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Relive the sounds of Haight-Ashbury and the "Summer of Love" now brought back to life in a trip back to one of rock's most experimental periods. Rare performance clips of rock legends such as **Van Morrison**, **Carlos Santana**, **Janis Joplin** and **The Grateful Dead** capture the freedom of the late '60s with:

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VHS: MA1117; 39 Minutes; ISBN: 0-8051-0599-9; UPC 2848511117



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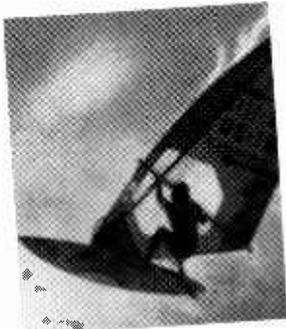
NATIONAL RELEASE DATE:
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NOVEMBER 16, 1988

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Learn how to sail the Maui surf from the luxury of your own sofa as you watch today's top champions battle it out. Breathtaking photography. Features the hot digital stereo music of Grammy Award Winner, Clarence "Gatemouth" Brown. *Playboy Magazine* says: "Impact Zone is as fine a film on windsurfing as you'll ever see."
CAT. #1009, 55 mins., \$29.95



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Richard Littleman, America's leading yoga expert guides you gently through two different 45-minute exercise routines with the help of his assistant and soft, Yogic music. Over 10 million books sold.
CAT. #1002, 90 mins., \$29.95



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Siskel and Ebert say, "TWO THUMBS UP!" for this exceptional and moving documentary of one of today's most inspiring women. This film is an experience of the way Mother Teresa transcends all political, religious and social barriers with her works of love. **BILLBOARD /AFI AWARD WINNER: BEST DOCUMENTARY, 1987. DOUBLE EMMY AWARD WINNER, 1988.**
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MYSTERY OF THE THIRD PLANET

A Sci-Fi animated feature. A professor and his young daughter discover the ultimate mystery as they fly across the galaxies collecting creatures for their space zoo. Adventuresome viewing for Ages 3 to 10.
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For information: Call your DISTRIBUTOR, or CINERGY ENTERTAINMENT; ☎ 213-451-2513 858 12th St., Suite #8, Santa Monica, CA 90403

FOR WEEK ENDING OCTOBER 29, 1988

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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
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	67	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	2	95	AUTOMATIC GOLF ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	12	73	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	5	47	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
5	6	67	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	4	95	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
7	3	19	WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
8	10	27	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
9	RE-ENTRY		FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
10	NEW ▶		MIKE TYSON'S GREATEST HITS	HBO Video 0088	Highlights from the World's Heavyweight champ's best matches.	19.99
11	13	41	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
12	9	31	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
13	18	37	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	7	39	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
15	14	11	FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95
16	16	19	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
17	20	21	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
18	11	35	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
19	8	3	DICK HOWSER'S BASEBALL WORKOUT VOL. 1	New Image Studios	Designed to improve any level player and help coaches develop their teams.	29.95
20	17	25	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	6	81	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
2	RE-ENTRY		SUNSPOT VACATIONS FOR WINTER	Videotakes, Inc.	Get inside tips from the experts on food, language, attractions & more.	29.95
3	5	95	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	1	21	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95
5	RE-ENTRY		THE SHORT-ORDER GOURMET	Polaris Communication	Cooking essentials are taught for the time-pressed professionals.	19.95
6	3	73	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95
7	15	27	THE SIGHTS AND SOUNDS OF HAWAII	International Video Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	19.95
8	9	25	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
9	2	17	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98
10	12	43	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
11	4	61	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
12	13	15	AMERICAN BARBECUE AND GRILLING	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95
13	11	95	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
14	10	7	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
15	7	3	CHOCOLATE AND OTHER DIVINE DESERTS	Kartes Video Communications	Special techniques needed to make decorations, molds, & truffles are shown.	19.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Health And Fitness; Business And Education.



Yard Shtick. Sandy Duncan stars in the new children's video "The Backyard Show." The cassette, which combines animation and live action, is packaged with an audiocassette and a 32-page book. The package is currently available for a list price of \$24.95.

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.

"American Women's Wrestling Federation," Fox Hills Video, 60 minutes, \$39.95.

This is the first program offered by the American Women's Wrestling Federation, and it features such "stars" as Carmen Les Fruitas, Kitten Steele, Rock Candy, and Vestal Virgin. Unfortunately, as far as the vast majority of wrestling aficionados are concerned, these women are all unknown, and the AWWF itself is hardly a household word. Since viewers will probably be unfamiliar with the combatants, they will likely feel apathetic about the outcome of the matches. If that is the case, sell-through could suffer.

Still, wrestling fans are a breed unto themselves, and they may also turn this program into a retailer's dream. But the high price and absence of big-name mat thumpers would seem to make that most unlikely.

RICHARD T. RYAN

"Idrea Says: 'Yes You Can!'," Two Lipps Company, 50 minutes, \$24.95.

In 1983, exercise instructor Idrea weighed almost 250 pounds. She developed a low-impact aerobics program to shed her extra weight, lost 70 pounds, and became a popular exercise teacher in Los Angeles. Self-love, participation, and optimism are the messages she sends in this video, which is designed to help the unathletic improve with exercise, even if they never develop Kathy Smith's figure. Idrea exudes undeniable charm as a workout leader, and her vigorous but safe exercises are a nice option for the older or less-fit viewer.

CHRIS MCGOWAN

(Continued on next page)

BUY NOW, PLAY LATER.

AND LATER, AND LATER.

Because laserdisc quality lasts and lasts. And now for just \$24.98* you can start building your laserdisc library with your favorite movies. Choose from newly released home video sensations — now on laserdisc — like BEETLEJUICE and FULL METAL JACKET. The very hottest hits like THE LOST BOYS and LITTLE SHOP OF HORRORS. And dozens of other collectible titles from the Warner Home Video laserdisc catalogue.

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*Suggested retail price: \$29.98 suggested price for doubles.



Munster Mash. Al Lewis, left, who played Grampa on TV's "The Munsters," reunites with Yvonne De Carlo, the actress who played Lilly on the '60s comedy/horror show. The two were meeting with Bert Siegelson, VP of marketing for Amvest Video, to help promote the company's new kid-vid line, "Grampa's Silly Scaries." The first tape in the animated series, which is hosted by Lewis, is currently available for \$9.95.

NFL Films, Fox Hills Team For Retail Football Promo

NEW YORK After an extensive huddle, NFL Films Video and Media Home Entertainment's Fox Hills division have come up with a plan to promote their football programs through video specialty outlets. Distributors and dealers are being invited to join an ambitious new promotion called the NFL Receiver Plan.

Already some 13 distributors have signed on and will administer the plan to retailers. The promotion includes a national advertising campaign, consumer and dealer sweepstakes, and a line of in-store promotional displays. According to Wendy Moss, VP of marketing and merchandising for Media, the program was developed in an effort to bring more specialty dealers into the game plan for NFL videocassettes.

"We felt it was important to get retailers involved with the line of NFL tapes," says Moss. "In the last couple of years video stores haven't really made a push with the NFL product. Sporting goods stores and mass merchants have picked up on it, but we want to extend the availability to video retailers by giving them the tools to sell this line."

The company says the campaign

will be administered on a number of levels:

- A 20-week radio campaign in the top 14 markets during broadcasts of NFL games and four-page print ads in such consumer publications as Sports Illustrated, Time, Newsweek, and USA Today.

- An in-store Super Bowl sweepstakes for retailers participating in the program. Ten consumers and 10 dealers will win an all-expenses-paid trip to the Super Bowl in Miami. Other prizes include selections from the NFL tape library.

- Retailers who become Official NFL Dealers will receive a variety of point-of-purchase material, including a six-piece counter and 18-piece flood display for the tapes in the line. Also, NFL posters, hats, and decals as well as consumer advertising mats in assorted sizes will be sent to dealers.

To participate, dealers should contact one of the distributors participating in the program. The distributors in the NFL Receiver Plan are ZBS, Video Trade, M.S. Distributing, Baker & Taylor, Artec, Metro, Big State, Home and Industrial, Ingram, Schwartz, Commtron, Sight & Sound, and VPD.

AL STEWART

VIDEO REVIEWS

(Continued from preceding page)

"The Arthur Young/Changing Times Guide To Personal Finance," Conrad Productions, 35 minutes, \$29.95.

By the year 2000, many parents will be paying almost \$130,000 to educate their children at a four-year private college. By the same time, a comfortable retirement lifestyle will require an annual income equal to 75% of one's current earnings.

Those are just two of the important topics covered in this new video financial guide. Hosted by John Spiropoulos, business and economics reporter for WJLA-TV Washington, D.C., this program discusses a host

of strategies aimed at ensuring one's financial security. Among the subjects considered are savings techniques, investment opportunities, pension planning, and selecting a financial adviser.

Although the program is informative and well-done, it is definitely aimed at an upscale audience. However, most of the people in this target audience are unlikely to seek financial counseling from a videotape. Still, with the name recognition provided by Arthur Young and Changing Times, this guide may find itself a market.

R.T.R.

FOR WEEK ENDING OCTOBER 29, 1988

Billboard

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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	13	2	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
2	1	11	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
3	2	40	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
4	3	93	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	4	54	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
6	5	32	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
7	8	13	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
8	7	19	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
9	25	3	DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
10	11	106	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
11	18	169	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
12	12	82	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
13	6	45	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
14	16	17	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
15	15	54	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
16	14	84	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
17	10	6	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
18	35	124	MARY POPPINS ● ◇	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
19	21	156	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
20	NEW		SUPER CALLANETICS	Callan Productions Corp. MCA Home Video 80809	Callan Pinckney	1988	NR	24.95
21	29	17	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
22	27	53	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
23	30	17	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
24	9	59	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
25	28	7	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
26	17	22	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
27	20	19	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
28	34	20	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
29	38	150	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
30	NEW		RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R	89.95
31	23	8	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
32	31	37	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
33	22	102	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
34	19	58	DORF ON GOLF ◇	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
35	32	4	OUT OF THE BLUE-DEBBIE GIBSON	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	NR	16.98
36	40	15	SINGIN' IN THE RAIN	MGM/UA Home Video 610C185	Gene Kelly Debbie Reynolds	1952	NR	19.95
37	37	175	JANE FONDA'S EASY GOING WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
38	33	123	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
39	26	2	BEN-HUR	MGM/UA Home Video 900004	Charlton Heston	1959	G	29.95
40	24	52	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

'Vintage Performances' Launched Classic Acts Come Alive On Cinemax

BY JIM BESSMAN

NEW YORK Building upon the music programming base established by its acclaimed "Cinemax Sessions" shows, pay cable network Cinemax has launched a companion series that delves more deeply into the historical aspects of pop music.

Titled "Cinemax Vintage Performances," the new series debuted in September with a half-hour program composed of footage from Otis Redding's legendary performance at the 1967 Monterey Pop Festival. October's 55-minute special features John Lennon's similarly renowned 1969 concert in Toronto with the Plastic Ono Band, which included Yoko Ono and Eric Clapton.

Future shows will showcase other landmark performances by equally important artists, as opposed to the "Sessions" format, which revolves around one-time-only groupings of artists. The new series of specials is scheduled according to the month of the subject artist's birthday, with November's centering on Jimi Hendrix at Monterey and December's documenting Jim Morrison and the Doors' 1967 European tour.

Betty Bitterman, Home Box Office Inc.'s VP of original programming, says that additional programs currently being planned will feature artists of equal stature, though all may not be from the rock genre.

"To qualify under the 'Vintage Performances' umbrella, the artists have to be important influences in today's music," says Bitterman, who oversees all production elements of HBO and Cinemax music and comedy programming. "Besides the ones we've already done, they could include Hank Williams, Patsy Cline, and Billie Holiday."

Bitterman stresses that the nature of the "Vintage Performances" hinges, naturally, on vintage performance material.

"Sessions' sort of became a very specialized series in that there was a historical viewpoint on each show," she says, pointing to the most recent "Sessions" offerings, "Les Paul: He Changed The Music" and "Roy Orbison & Friends," as examples. "'Vintage Performances' gives further depth to the history of contemporary music and brings another level to Cinemax music programming by presenting footage which has never been seen before."

Bitterman says that her work on other HBO/Cinemax programming has led her to source material for the 'Vintage' series, though she adds that response to the initial shows, on Redding and Lennon, has included calls from people offering footage on additional vintage artists.

As with "Sessions," Bitterman notes that "Vintage Performances" promotes a different type of music-programming look at Cinemax than the "big event" nature of music programming at HBO. More important, "Vintage" allows a new generation of music fans to experience musical legends captured on film in their prime.

"The Cinemax audience is very eclectic and appreciates unique-type things like this," says Bitterman, who places her music offerings in an overall Cinemax programming mix that also includes hit movies and foreign films. "'Sessions' can be enjoyed by people who simply like music and especially by those who also know music and understand how special each session real-

ly is. The same is true of 'Vintage Performances,' which is straight-ahead as an entertaining show but, if you know the historical context, extremely valuable."

Each of the "Vintage Performances" episodes will have its own producer. The Redding installment, which was filmed by D.A. Pennebaker of "Monterey Pop" rockumentary fame, was produced by record producer Alan Douglas. Douglas produced recordings by Hendrix and is producing the Hendrix program as well as acting as executive producer of the Lennon show, which was directed by D.A. Pennebaker and produced by Frazier Pennebaker.

VIDEO TRACK

LOS ANGELES

PLANET PICTURES recently wrapped production on **Joni Mitchell's** new video, "Beat Of Black Wings," from her Geffen album. **John Hoppood** produced the clip, **Jim Shea** directed, and **Gerry Wenner** was director of photography. The team took Mitchell to the Las Palmas Theatre in the heart of Hollywood, where **Vince Patterson** choreographed an ensemble of elaborately costumed dancers.

The Hoppood/Shea/Wenner team also shot **Glenn Frey's** new video, "Soul Searching," from Frey's MCA album of the same name, as well as the "Heartbreak Hotel" video for the Touchstone movie.

Atlantic Records' female rap act **L'Trimm** cruises Hollywood in its new video, "Cars With The Boom." Produced by **Tina Silvey**



Dream Into Action. The video album concept continues to grow in popularity, and Private Music group Tangerine Dream is seen here during a recent videocassette-signing session at Tower Video in Seattle. In the back row, from left, are Kipp Kilpatrick of Miramar Productions; Mark Lowery of Tower Video; and Jeff Davis, Kirk Andreasen, and Thure Gray of Precision Sound. In the front row, from left, are T-Dream's Edgar Froese, Ralph Wadehul, and Paul Haslinger.

& Co. Productions and directed by **Jane Simpson**, the clip pays homage to that "bigger is better" mentality regarding car stereo systems. Be prepared for some serious bass on this one.

Limelight's Jane Reardon teamed up with director **Alec Keshishian** to produce **Vanessa Williams'** clip for "Dreamin'," from her new Wing/PolyGram album, "The Right Stuff." Williams and crew spent a "dreamy" California day shooting on the beach at El Matador, just north of Malibu.

NEW YORK

IN THE MIDST OF ALL the hoopla over John Lennon, Capitol Records' **Tracie Spencer** will release her video version of the classic Lennon ballad "Imagine." The directed by **Peter Israelson**. **Jon Small** produced. "Imagine" is one of the cuts on Spencer's debut record for Capitol.

OTHER CITIES

MGMM PRODUCTIONS has shot the video for "Ghost Town," the third clip from Cheap Trick's platinum "Lap Of Luxury" album on Epic Records. Director **Nick Morris (Europe, Eddie Money, Elton John)** and producer **Karen Bellone** took the band to Montreal and the Phoenix, Ariz., desert to get the right feel for the clip.

MGMM also produced "Bitter

Sweet" for EMI artist **Marc Almond**. **Tim Pope** directed and **Lisa Bryer** produced. The shoot was set in a Victorian subway station in London's Crystal Palace. **Chris Ashbrook** was the director of photography.

Picture Vision director **Jon Small** filmed **Keith Sweat's** second video, "Don't Stop Your Love," before a crowd of frenzied female fans in a New Jersey theater. Small's friend, lighting designer **Steven Cohen**, best known for his work with **Billy Joel, Heart, and Hall & Oates**, also worked on the clip. **Victor Hammer** served as director of photography, Small and **David Wunsch** produced, and **Steven Saporta** was the executive producer. Sweat's "Make It Last Forever" album is on Vintertainment/Elektra.

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

Due to a manufacturing problem, this issue is missing a 16-page insert, comprising pages 53-68.

Six Risk-Taking Directors Honored At Breakfast MTV 'Breakthrough' Clip Makers Feted

NEW YORK Far too often, videos with mediocre visual content manage to become popular because they support a hit song. The cookie-cutter mentality at many labels ensures that risk-taking video makers remain a rarity, but a group of them

gathered recently in Los Angeles for a breakfast honoring directors of MTV's "breakthrough" videos—clips that are regularly singled out by the channel for outstanding visual elements.

The six directors honored were

Sean Naughton for T Bone Burnett's "Killer Moon," Thomas Dolby and Drew Takahashi for Dolby's "Airhead," Mark Linquist for Pete Barden's "Gold," Alex Proyas for Mike Oldfield's "Magic Touch," Meiert Avis for Ryuichi Sakamoto's "Risky," and Michael Roberts for Bryan Ferry's "Limbo."

Pictured at the breakfast, back row, from left, are Sheri Howell, video coordinator at MTV; Michelle Peacock, director of national video promotion at Capitol Records; Naughton; Bill Cataldo, former director of talent relations at MTV; Dolby; Takahashi; Linquist; Anne Marie McKay, head of music video at Propaganda Films; and Abbey Konowitch, VP of programming, MTV.

In front, from left, are Avis; Rick Krim, director of talent relations, MTV; Judy McGrath, senior VP and creative director at MTV; Tom Hunter, VP of music programming at MTV; and John Cannelli, director of talent relations at MTV.



Sweating It Out. The second video by Elektra artist Keith Sweat, for the single "Don't Stop Your Love," was filmed in a New Jersey theater in front of a packed house. Shown during a break in the shooting, from left, are Sweat; his manager, Vincent Davis; and director Jon Small. The clip is a Picture Vision production.



Love 'Em & Leave 'Em. CBS country star Ricky Van Shelton strums away under a willow tree in his video for the single "I'll Leave This World Loving You." The clip was directed by Jim May and produced by Mary Matthews for Studio Productions.

NEW VIDEOCLIPS

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

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

BRITNY FOX
Girlschool
Britny Fox/Columbia
Michael Wells
Mark Reshovsky

THE BUNBURYS
Fight (No Matter How Long)
The 1988 Summer Olympics Album: One Moment In Time/
Arista
NBC Sports Network
NBC Sports Network

DREAMS SO REAL
Rough Night In Jericho
Rough Night In Jericho/Arista

O Pictures
Matt Mahurin

HALL & OATES
Downtown Life
Ooh Yeah/Arista
Jeremiah Chechik
Jeremiah Chechik

THE JEFF HEALEY BAND
Confidence Man
See The Light/Arista
Midnight Films
Crescenzo Notarile, Alan Resnick

WHITNEY HOUSTON
One Moment In Time
The 1988 Summer Olympics Album: One Moment In Time/
Arista
NBC Sports Network
NBC Sports Network

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

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

GEORGE MICHAEL
Kissing A Fool
Faith/Columbia
Luc Roeg/Lipman-Kahane
Andy Morahan

OLIVIA NEWTON-JOHN
Let's Talk It Over In Bed
The Rumour/MCA
MGMM
Brian Grant

CHERYL "PEPSII" RILEY
Thanks For My Child
Me, Myself And I/Columbia
Karen Livingston
Forest Whitaker

SHINEHEAD
Chain Gang Rap
Unity/Elektra
Tina Silvey
Andrew Doucette

STARPOINT
Say You Will
Hot To The Touch/Elektra
Bob Jason
John Dahl, Tim Clawson

SUPER LOVER CEE & CASANOVA RUD
Girls I Got 'Em Locked
Girls I Got 'Em Locked/Elektra
John Taylor
John Taylor

YAZZ & THE PLASTIC POPULATION
The Only Way Is Up
Elektra
Big TV
Big TV

AS OF OCTOBER 29, 1988

Billboard THE CLIP LIST TM

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	Foster And Lloyd, What Do You Want From Me... Charlie Daniels Band, Boogie Woogie Fiddle... Bob Wickline, Coming Down The Judds, Give A Little Love Baillie & The Boys, Long Shot Robin Lee, Shine A Light On A Lie Rosanne Cash, Runaway Train Charley Pride, Where Was I John Bressler, All Night Diner	 Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304
ADDS The Beach Boys, Kokomo Britny Fox, School Girl Toni Childs, Stop Your Fussing Melissa Etheridge, Like The Way I Do Guns N' Roses, Welcome To The Jungle Survivor, Didn't Know It Was Love Van Halen, Finish What Ya Started Georgia Satellites, Hippy Hippy Shake Annie Lennox/AI Green, Put A Little Love...	 Continuous programming 1775 Broadway, New York, NY 10019	ADDS Dianne Reeves, Never Said Tony! Toni! Toné!, Baby Doll Starpoint, Say You Will Will Downing, A Love Supreme Sheena Easton, The Lover In Me LaToya Jackson, You're Gonna Get Rocked Natalie Cole, Everlasting Shinehead, Chain Gang Rap Daryl Hall John Oates, Downtown Life Michael Jackson, Smooth Criminal
BUZZ BIN Hunters And Collectors, Back On The Breadline Midnight Oil, Dreamworld Siouxsie & The Banshees, Peek-A-Boo	ADDS Sheena Easton, The Lover In Me Kenny Loggins, I'm Gonna Miss You The Moody Blues, No More Lies	ADDS Dianne Reeves, Never Said Tony! Toni! Toné!, Baby Doll Starpoint, Say You Will Will Downing, A Love Supreme Sheena Easton, The Lover In Me LaToya Jackson, You're Gonna Get Rocked Natalie Cole, Everlasting Shinehead, Chain Gang Rap Daryl Hall John Oates, Downtown Life Michael Jackson, Smooth Criminal
BREAKTHROUGH Hugh Cornwell, Just Another Kind Of Love	NOUVEAUX Johnny Clegg & Savuka, Take My Heart Away	ADDS Dianne Reeves, Never Said Tony! Toni! Toné!, Baby Doll Starpoint, Say You Will Will Downing, A Love Supreme Sheena Easton, The Lover In Me LaToya Jackson, You're Gonna Get Rocked Natalie Cole, Everlasting Shinehead, Chain Gang Rap Daryl Hall John Oates, Downtown Life Michael Jackson, Smooth Criminal
HIP CLIP The Jeff Healey Band, Confidence Man	POWER The Beach Boys, Kokomo Phil Collins, A Groovy Kind Of Love George Michael, Kissing A Fool UB40, Red, Red Wine Steve Winwood, Don't You Know What The Night...	ADDS Dianne Reeves, Never Said Tony! Toni! Toné!, Baby Doll Starpoint, Say You Will Will Downing, A Love Supreme Sheena Easton, The Lover In Me LaToya Jackson, You're Gonna Get Rocked Natalie Cole, Everlasting Shinehead, Chain Gang Rap Daryl Hall John Oates, Downtown Life Michael Jackson, Smooth Criminal
SNEAK PREVIEW Duran Duran, I Don't Want Your Love Huey Lewis & The News, Small World Keith Richards, Take It So Hard U2, Desire	HEAVY Anita Baker, Giving You The Best That I Got Basia, Time And Tide Breathe, How Can I Fall Chicago, Look Away Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish John Lennon, Jealous Guy Kylie Minogue, The Loco-Motion Will To Power, Baby I Love Your Way	HEAVY Bobby Brown, My Prerogative Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Girl Vanessa Williams, (He's Got) The Look Paula Abdul, (It's Just) The Way That You Love Me Midnight Starr, Don't Rock The Boat The Mac Band, Stuck Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Al B. Sure!, Rescue Me Cheryl "Pepsi" Riley, Thanks For My Child
HEAVY Bon Jovi, Bad Medicine Cheap Trick, Don't Be Cruel Cinderella, Don't Know What You Got ('Til It's Gone) Phil Collins, A Groovy Kind Of Love Def Leppard, Love Bites The Escape Club, Wild, Wild West INXS, Never Tear Us Apart Michael Jackson, Smooth Criminal Poison, Fallen Angel UB40, Red, Red Wine	HEAVY Anita Baker, Giving You The Best That I Got Basia, Time And Tide Breathe, How Can I Fall Chicago, Look Away Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish John Lennon, Jealous Guy Kylie Minogue, The Loco-Motion Will To Power, Baby I Love Your Way	HEAVY Bobby Brown, My Prerogative Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Girl Vanessa Williams, (He's Got) The Look Paula Abdul, (It's Just) The Way That You Love Me Midnight Starr, Don't Rock The Boat The Mac Band, Stuck Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Al B. Sure!, Rescue Me Cheryl "Pepsi" Riley, Thanks For My Child
ACTIVE Cher, Main Man Tommy Conwell/Young Rumlbers, I'm Not Your Man Terence Trent D'Arby, Dance Little Sister Europe, Superstitious Daryl Hall John Oates, Downtown Life Information Society, What's On Your Mind Living Colour, Cult Of Personality George Michael, Kissing A Fool Eddie Money, Walk On Water Randy Newman, It's Money That Matters Rod Stewart, Forever Young Vixen, Edge Of A Broken Heart Was (Not Was), Spy In The House Of Love Winger, Madalaine	HEAVY Anita Baker, Giving You The Best That I Got Basia, Time And Tide Breathe, How Can I Fall Chicago, Look Away Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish John Lennon, Jealous Guy Kylie Minogue, The Loco-Motion Will To Power, Baby I Love Your Way	HEAVY Bobby Brown, My Prerogative Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Girl Vanessa Williams, (He's Got) The Look Paula Abdul, (It's Just) The Way That You Love Me Midnight Starr, Don't Rock The Boat The Mac Band, Stuck Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Al B. Sure!, Rescue Me Cheryl "Pepsi" Riley, Thanks For My Child
MEDIUM Edie Brickell & New Bohemians, What I Am Bullet Boys, Smooth Up Cameo, You Make Me Work Glenn Frey, True Love Giant Steps, Another Lover L.A. Guns, Electric Gypsy John Lennon, Jealous Guy Kylie Minogue, The Loco-Motion	MEDIUM Anita Baker, Giving You The Best That I Got Basia, Time And Tide Breathe, How Can I Fall Chicago, Look Away Giant Steps, Another Lover Whitney Houston, One Moment In Time Elton John, A Word In Spanish John Lennon, Jealous Guy Kylie Minogue, The Loco-Motion Will To Power, Baby I Love Your Way	MEDIUM Bobby Brown, My Prerogative Karyn White, The Way You Love Me New Edition, You're Not My Kind Of Girl Vanessa Williams, (He's Got) The Look Paula Abdul, (It's Just) The Way That You Love Me Midnight Starr, Don't Rock The Boat The Mac Band, Stuck Anita Baker, Giving You The Best That I Got Prince, I Wish U Heaven Cameo, You Make Me Work Terence Trent D'Arby, Dance Little Sister Al B. Sure!, Rescue Me Cheryl "Pepsi" Riley, Thanks For My Child
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Spec's Meet: Part Party, Part Strategy Sessions

BY GEOFF MAYFIELD

MELBOURNE, Fla. On one hand, the annual convention of Spec's Music & Video, held Oct. 4-7 at the Hilton at Rialto Place here, was a party—complete with a birthday cake—honoring company founder Martin "Mike" Spector's 40th year in business.

But Spec's, motivated by the increase in music-and-video store openings by competitors on its Florida turf, also saw the week as an opportunity to fortify its network of stores.

The Miami-based chain plans to nurture its growth with new, larger store designs and the development of enhanced automated systems, but the company also took time during the meet to remind store managers that their performance and the performance of their sales associates will be more essential than ever as this state be-

comes increasingly saturated with home entertainment stores.

The agenda covered a broad range of topics, but it quickly became apparent that the chain's key concerns are for managers to become increasingly aware of their stores' particular product needs,

'Take control of the store'

to deliver personable customer service, and to heighten awareness of security precautions. And managers were reminded that service and shrinkage are both "people" concerns that require a hands-on approach.

"Spec's has been built on working with people," said president Ann Loeff. "Be there. Be at the store and take care of the place."

During a one-hour speech that

opened the convention's first business session, Loeff offered several suggestions on how managers can improve a store's performance:

- "Take control of the store. Pay attention to details."

- "Make sure customers are welcomed."

- Pay attention to in-store play to make sure that the featured music matches the demographics of the people shopping in the store. "You're only hurting yourself if you don't play the right music," Loeff said.

- Become a "security expert."

Security was the theme of the web's 1986 convention, and this year's conclave proved that the topic still sits on the company's front burner. Prior to the convention, loss-prevention consultant George Walker was retained to present Spec's managers and sales associates with an extensive seminar on how to bolster store securi-

ty.

At the Melbourne meet, Charlie Bibb, manager of the chain's flagship store in Coral Gables, Fla., offered practical tips on how to avoid theft, while George Harbin, marketing representative for Sensor-matic, gave a refresher course on his company's articles-surveillance system, which Spec's uses in most of its stores.

Bibb's session drove home the fact that common-sense solutions can often be a store's most effective deterrent to theft, and he made especially tough remarks regarding internal theft. "I've been with Spec's for 10 years, and I've seen some of my best employees steal," he said. "You have to take away the opportunity for them to steal."

The first precaution, said Bibb, is to hire the right people in the first place. He urged his peers to check references on job applications. "If they were a good employee, you'll get a lot [of information] out of them. If they were a bad employee, they usually won't give you a lot," he said.

Loeff, Bibb, and chairman Spector all warned that managers should be suspicious when their associates are visited too frequently at the store by friends. Spector reminded one group that Spec's offers a reward to associates who turn in co-workers who have stolen from the store; failure to report peers' infractions is grounds for dismissal. Loeff noted that the chain has quietly rewarded such reports, but she wondered aloud whether the chain should become more vocal about instances when associates blow the whistle on internal theft.

Bibb said managers should check all associates' bags at the

end of each shift. Chief financial officer Peter Blei added that warning an employee about bag checks at the time that he or she is hired helps reduce the stigma of such searches. And VP Vicki Carmichael said all associates—not just some—should be subject to shift-closing searches.

Checking bags is an "unpleasant" task, said Bibb, "but if I have a choice between looking through someone's bag and losing three movies, I'll look at the bag."

As for external theft, Bibb noted that the rising use of the cocaine derivative crack has resulted in more thefts at some record stores, particularly those that are close to crack houses.

Bibb also reminded managers that Spec's stores are private property. Thus, if a manager feels uneasy about a suspicious-looking customer, he or she has the right to ask that customer to leave the premises. He recommended the "You'll either have to make a purchase or leave" approach. Such a tactic often leads to verbal abuse, Bibb noted, but "I've never been hit."

As for professional rings, Loeff said that when managers suspect they have been hit by or are being investigated by professional thieves, they should contact other music retailers in the area. She said such cooperation can be especially helpful in tracking down professional rings, noting that a recent tip from a Spec's rival helped one of her chain's stores discover a booster before damage was done.

Beyond Video plans national store web ... see page 79

CONVENTION CAPSULES

MANY HAPPY RETURNS: The 40th anniversary of Spec's Music & Video was a landmark that brought obvious pride to Martin "Mike" Spector, the company's 83-year-old chairman and founder, as his chain gathered at its Oct. 4-7 convention in Melbourne, Fla. To mark the occasion, some of Spector's longtime friends were added to the guest list—including Merrill and Jeanette Rose and Sylvan and Myra Taplinger.

Merrill Rose is the founder of Chicago chain Rose Records and like Spector was one of the earliest retailers to join the National Assn. of Recording Merchandisers, at a time when the trade group still consisted largely of rackjobbers. Sylvan Tap-

linger has been Spector's friend since 1929; the two friends are partners in an AM/FM radio combo in Mel-



bourne.

Also in attendance were some store associates whose roots run deep with the chain, including Gloria

Cutshall, Mary Hagerty, and Subi Shupe. Shupe will celebrate her 20th anniversary with the company in November; she received a plaque here recognizing her long tenure.

LOYAL LEGION: One Spec's employee who has spent even more years with the chain than Shupe is buyer Sandi Griffiths, who received an award for her 25 years of service. Other service-award winners included VP Jeff Clifford, for 15 years, and buyer Jim Baumann and associate Mary Hagerty, each for 10 years. Winners of the five-year awards were managers Colleen Culver and Randy Hough and associates Denise Cisson, Kyle Kelley, David Miller, Richard Olsen, and Patricia Scheetz.

WINNERS' CIRCLE: Several store managers were cited for outstanding performance during the convention's closing ceremony. Lorna Evans seemed genuinely surprised and touched to be selected manager of the year by a ballot of senior management. Jon Keller received a new Spec's honor, the President's Award; the winner is selected by president Ann Loeff in recognition of a store's outstanding performance. The best-new-store award, which was given away for the first time at last year's meet and is devoted to units that have been open for under two years, went to Barbara Conine. Store-of-the-year honors, for best overall improvement in all facets of business, went to Lisa Satkus.

WINNING NUMBERS: The customer-service award, which recognizes the manager whose store shows the highest percentage increase in average sales per customer over the previous year's figure, was won by Larry Roth. The sales award, marking the largest percentage increase for a store at least 2 years old, went to Todd Hammond. Joe Fernandez is manager of the chain's most profitable music store, (Continued on page 84)

Blaze Ravages Oklahoma Sound Warehouse Outlet

This story was prepared by Charlene Orr in Dallas with reporting by Geoff Mayfield in San Diego.

DALLAS Sound Warehouse's store in Midwest City, Okla., a suburb of Oklahoma City, has been closed by a fire that destroyed the 8,000-square-foot unit and its inventory.

The store's merchandise was valued at about \$400,000.

According to district manager Buster Bassett, fire department officials believe an electrical problem caused the Sept. 17 blaze.

Glen Christy, director of retail operations for the Dallas-based chain, recalls that Bassett phoned Christy's home three times with progress reports during the course of the night.

"He called me at 1 in the morning and told me it looked like everything was under control," says Christy. "He called me back at

3:30 and said it was out of control. At 5, he called back and said it was gone."

Bassett estimates it will take six months to rebuild the store. In the meantime, store manager David Moore and the other store personnel are working in the six other stores that Sound Warehouse has in the Oklahoma City market. He and Christy are hopeful the chain can secure a site to temporarily house at least a makeshift store in Midwest City, especially during the busy fourth quarter. Christy says the Midwest City store was a profitable unit.

The fire temporarily drops Sound Warehouse's store count to 114, although the publicly traded company plans to add at least six new locations by the end of this year, and three of the eight locations the chain had planned to bow in 1989 might actually open before the end of this year.



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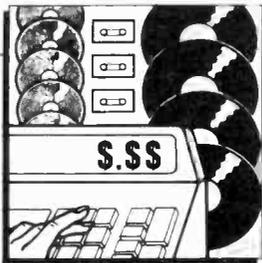
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RETAIL TRACK



by Earl Paige

CHRISTMAS CRUNCH: Everyone is making big predictions for the Christmas season—and preparation is so far under way that it has cut into the attendance at the last of this year's industry conventions and conferences. "We couldn't get away and they're both in California," says **Don Gobrecht**, owner of **Scott's One-Stop Records**, Indianapolis, referring to both the **National Assn. of Recording Merchandisers** wholesaler gathering Oct. 23-27 and the newly formatted **NARM** operations confab that was held a week earlier. The operations conference is now a joint affair conducted with **NARM** affiliate group **Video Software Dealers Assn.** (Billboard, Oct. 8).

PRICE POINTS: Are prerecorded-audio stores drifting away from price cutting or is it just that they're gearing up for the approaching Christmas season when many shoppers appear to be less sensitive about price? Prices at **Wherehouse Entertainment's** freestanding flagship store in the Los Angeles suburb of Torrance stunned attendees at the Oct. 20-21 **NARM/VSDA** operations meeting. "These are mall prices," exclaimed **Peter Blei**, VP and chief financial officer at **Spec's Music**. Wherehouse, however, did kick off a two-week birthday sale on the same day the **NARM/VSDA** contingent visited that store.

MORE ON PRICE: Attendees of the recent **Camelot Music** convention at Nashville's **Opryland Hotel**, meanwhile, found that mall chains aren't the only merchandisers with healthy shelf prices. A shop just outside the **Opryland** amusement park featured prices much higher

than what even the most aggressive mall store would think to charge. Examples: front-line CDs were \$18.99 and \$19.99, midline CDs were marked at no less than \$14.99, and budget CDs were no lower than \$12.99. Front-line LPs and cassettes had equally generous markups, priced at \$9.99 and \$10.99, respectively.

THE LAST LP: Speaking of price, independent **Frontier Records** is marketing an LP directly through **Tower Records**, a \$1.98 sampler titled "Pulse Presents," keyed to the chain's in-store magazine. The album is available on LP only because of the needed graphics space and is catching on with other independent retailers, claims label manager **Graham Hatch**. "It's the kind of thing we could go to Tower with. I doubt if a lot of the chains would take on something like this."

ADD LP: "There are people out there looking for LPs," says **Sylvan Gross**, president of racker **Serv-Rite Record & Tape**. "But it's more and more in the form of promotions. We moved between 2 million and 4 million pieces last Christmas, considering the various price points: \$1.99, \$2.99, [and] \$3.99. Where is the consumer going to find LPs? The mass markets are not buying LP in front line. Outside of Tower and a few other independents, the only place [for LP] is out there on the budget tables in mass-merchandise outlets and various chains. We had a 60%-70% sell-off on LP last season. This year it will dip to about 50%," predicts **Gross**. Cassettes will be strong, too, "but we are passing on CD. We didn't want to have to own it all," in the form of return goods beyond cap levels.

GAMES GAME: Some mass merchandisers are attempting to limit those retailers that are renting the popular **Nintendo** video games. According to **Martin Riske**, owner of two-store **Take 2** in Fargo, N.D., **Toys R Us** "limits customers to four games at a time, and each has to be different. They will not accept mail orders, either," says **Riske**.

(Continued on page 77)

FOR WEEK ENDING OCTOBER 29, 1988

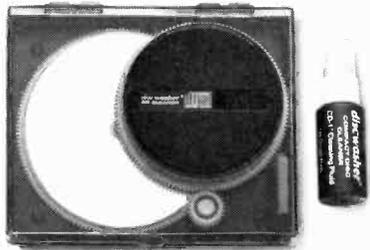
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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★ ★ NO. 1 ★ ★	
1	NEW▶		1	U2 RATTLE AND HUM	ISLAND 2-91003/ATLANTIC
2	1	3	4	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
3	2	1	12	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
4	4	4	34	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
5	12	—	2	KENNY G SILHOUETTE	ARISTA ARCD 8457
6	3	2	25	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
7	6	7	9	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
8	11	—	2	KEITH RICHARDS TALK IS CHEAP	VIRGIN 2-90973
9	5	5	60	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
10	16	—	2	LUTHER VANDROSS ANY LOVE	EPIC EK 44308/E.P.A.
11	18	—	2	SOUNDTRACK IMAGINE: JOHN LENNON	CAPITOL C2-90803
12	7	6	17	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
13	14	—	2	OZZY OSBOURNE NO REST FOR THE WICKED	CBS ASSOCIATED 44245/E.P.A.
14	8	8	11	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
15	13	11	50	INXS KICK	ATLANTIC 2-81796
16	10	9	6	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
17	9	10	7	UB40 LABOUR OF LOVE	A&M CD 4980
18	23	—	2	R.E.M. EPONYMOUS	I.R.S. IRSD 6262/MCA
19	15	16	5	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
20	17	13	50	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
21	RE-ENTRY			JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
22	22	30	3	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185
23	20	14	22	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
24	NEW▶		1	SANTANA VIVA SANTANA	COLUMBIA C2K 44344
25	24	22	28	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
26	RE-ENTRY			RANDY NEWMAN LAND OF DREAMS	REPRISE 2-25773
27	25	15	16	ROBERT PALMER HEAVY NOVA	EMI E2-48057
28	RE-ENTRY			VAN HALEN OU812	WARNER BROS. 2-25732
29	21	17	7	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK44034
30	RE-ENTRY			ANTHRAX STATE OF EUPHORIA	MEGAFORCE/ISLAND 2-91004/ATLANTIC

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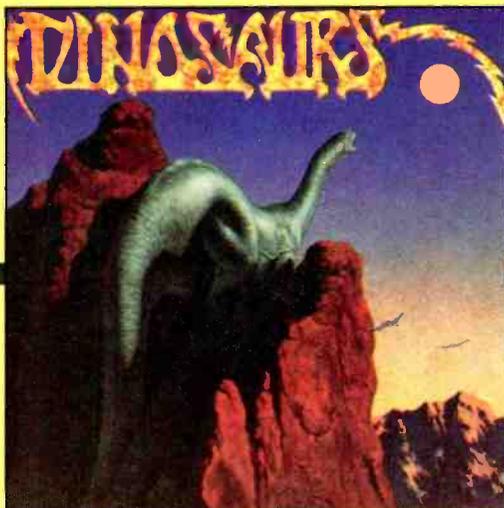
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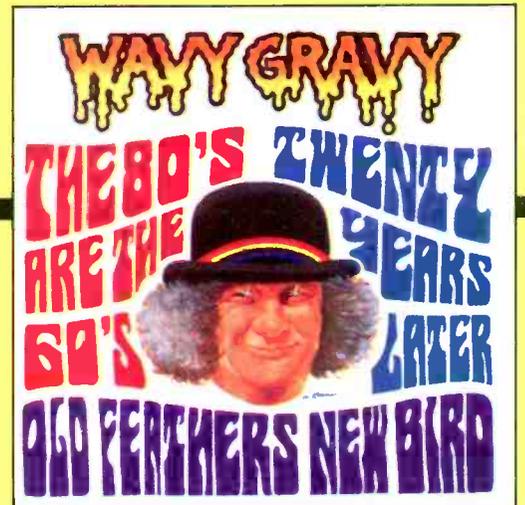
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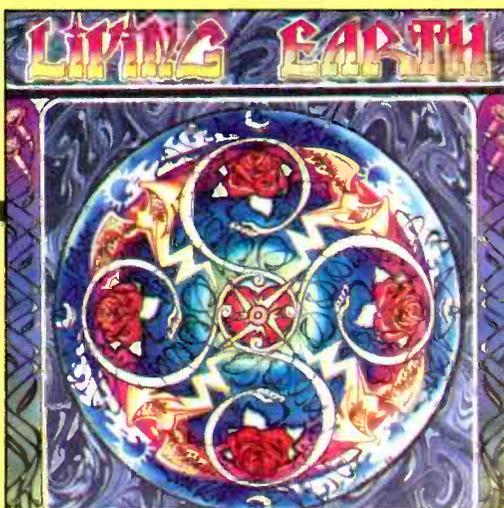
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Calendar Sales To Benefit Charity Features Rock Photos By Chris Cuffaro

NEW YORK Sales of a calendar featuring portraits by rock photojournalist Chris Cuffaro will benefit the Make A Wish Foundation, a charitable organization that fulfills fantasies of children with terminal illness.

Preorders for the calendar—which includes photos of diverse rock, pop, and jazz acts ranging from George Michael to Branford Marsalis—are now being solicited. Boxes containing 25 copies of the calendar will ship to stores in November. Reorders will then be available for a limited time.

The calendar will retail for \$11.95, with \$10 from each unit sold earmarked for Make A Wish. (The remaining \$1.95 covers landlord fees and taxes.)

Besides Michael and Marsalis, the 12-by-16-inch calendar includes photos of INXS, Van Halen, Kenny Loggins, Dire Straits' Mark Knopfler, Robbie Robertson, John Hiatt, Toni Childs, Stanley Clarke, Charlie Sexton, and Apollonia.

Cuffaro's work has appeared in Rolling Stone, Musician, and Spin. The photographer says it was Michael who inspired him to get involved in the Make A Wish program. Cuffaro was on hand in Melbourne, Australia, when Michael took time from his tour to meet one of the foundation's children,

fulfilling that boy's wish.

The boxes in which the units are shipped fold into a display piece. Free window stickers touting the calendar will be available with each order.

Participating dealers who sign up early will be identified in a national publicity campaign, set to run before the calendar ships to stores.

Chains that have already agreed to take part in the effort include North Canton, Ohio-based Camelot Music; Roslyn, N.Y.-based Record World; Durham, N.C.-based Record Bar; Dallas-based Sound Warehouse; Boston-based Good Vibrations; and Amsterdam, N.Y.-based Record Giant.

To order the calendar, contact Brad Lee at 508-281-3110.



INXS, shown above, is one of the dozen rock, pop, and jazz acts captured by photographer Chris Cuffaro for the Music For Make A Wish 1989 Calendar. The calendar, which ships in November, will benefit the Make A Wish Foundation. (Photo: Chris Cuffaro)

Message At Web's Annual Meet: 1st-Rate Customer Service Is The Cat's Meow

NASHVILLE Improved customer service and better communication within the organization were the twin themes of the annual Cat's Records & Tapes convention, held here Oct. 10-13. The chain, a division of Music City Music Distributors, has 20 stores in Tennessee and Indiana and will open one in Franklin, Tenn., a Nashville suburb, in mid-November.

Attending the convention, according to Cat's president Bruce Carlock, were store managers and assistant managers, district representatives, and key warehouse personnel. Thirteen companies, including the major record labels and accessories suppliers, presented their new product lines to the registrants. Each presenter was given an hour to 2 1/2 hours for his or her demonstration.

Epic Records' Russell Smith headlined the first of two showcases for Cat's employees, with Vicki Carrico of Airborne Records appearing as the opening act. The second showcase featured two indie acts: Billy James

and Uncle Green.

At the Oct. 11 awards banquet, Cat's gave WEA its label-of-the-year award for the amount of product brought to the street and PolyGram its label-of-the-year nod for service and percentage of successful releases. Carlock says WEA was also criticized for its "very high error rate and very poor fill rate."

CBS' John Pervola took the label-rep-of-the-year award, with Greg Saino of BMG coming in second in the category. Stephanie Labarre of MCA was cited as label merchandiser of the year.

By a vote of Cat's employees, Def Leppard was recognized as artist of the year; Tracy Chapman, new artist of the year; "Tracy Chapman," CD of the year; Guns N' Roses' "Appetite For Destruction," album of the year; and Tiffany's "Tiffany," worst album of the year.

Although some Cat's stores also carry video, the new Franklin location will not because it is adjacent to a Blockbuster video outlet. EDWARD MORRIS

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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

LYNN ANDERSON
What She Does Best

♦ LP Mercury 834 625-1/NA
CA 834 625-4/NA

TYRONE BERKELEY

Sorrels' Friends Stage Benefit To Pay Illness Bills

BY BRUCE HARING

BENEFIT: Singer/songwriter Rosalie Sorrels is recovering from a near-fatal illness. But because she has no medical insurance, Sorrels still needs a little help from her friends. Enter Jerry Jeff Walker, Dave Van Ronk, David Amram, Erik Frandsen, Donny Brooks, Nick Holmes, Eric Weissberg, and Kenny Kosek, who will entertain at New York's Bitter End nightclub Oct. 30 to raise money for Sorrels'



medical bills. Donations can also be sent to the Rosalie Sorrels Benefit Fund, c/o Idaho First National Bank, 590 W. Washington, Boise, Idaho, 83702. More information is available at 512-288-1695.

HENDRIX LIVES: Salem, Mass.-based Rykodisc is back on the Jimi Hendrix track with "Radio One," offering 17 tracks culled from five live-in-the-studio BBC broadcasts in 1967. The disk follows last year's successful "Live At Winterland," which Rykodisc bills as the biggest-selling indie CD of the year. The release includes such rarities as a Hendrix cover of the Beatles' "Day-tripper" and blues classic "Hound Dog," as well as the singer's own "Hey, Joe" and "Purple Haze." The release date is Nov. 21, and the album will also be available in LP and cassette versions. For more information, call 508-744-7678.

SEEDS AND SPROUTS: Just in time for Halloween, Roadracer Records of New York has released the new King Diamond mini-LP, "The Dark Sides," a collection of tracks taken from various recording sessions in the painted-faced singer's career. Most of the cuts are unavailable on any long-playing album. The six-song release is packaged with detailed info on each song. Call 212-219-0077... Sweet Honey In The Rock has released a CD-only compi-

(Continued on page 85)

To Touch You

♦ LP Columbia FC-44296/NA
CA FCT-44296/NA

NICK CAVE & THE BAD SEEDS
Tender Prey

♦ LP Enigma 775401/NA
CA 775401/NA

CRUEL STORY OF YOUTH
Cruel Story Of Youth

♦ LP Columbia FC-44206/NA
CA FCT-44206/NA

HOWARD HUNTSBERRY

With Love

♦ LP MCA 42217/NA
CA MCAC-42217/NA

LAIBACH
Let It Be

♦ LP Enigma 775404/NA
CA 775404/NA

LAIBACH
Sympathy For The Devil

♦ LP Restless 771404/NA
CA 771404/NA

GLENN MEDEIROS

Not Me

♦ LP Amherst AMH 4400/NA
CA 5400/NA

SOUNDTRACKS

LONDON PHILHARMONIC/FRANCO COLLURA
"The Best Years Of Our Lives": Original 1947 Score

♦ CD Preamble PRCD 1779/NA

NEW ZEALAND SYMPHONY/CLYDE

(Continued on next page)

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RETAILING

ALBUM RELEASES

(Continued from preceding page)

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▲ CD Label "X" LXCDC 701/2 /NA

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JAZZ/NEW AGE

CHET ATKINS
Chet Atkins, C.G.P.

▲ LP Columbia FC-44323/NA
CA FCT-44323/NA

DO'AH
World Dance

▲ LP Global Pacific OZ-40734/NA
CA OZT-40734/NA

NAPUA
No Disguise

▲ LP Columbia FC-44230/NA
CA CT-44230/NA

ORIGINAL CAST RECORDING

ORIGINAL CAST
Romance/Romance

▲ LP MCA 6252/NA
CA MCAC 6252/NA

ORIGINAL CAST
Highlights From "The Phantom Of The Opera"

▲ LP Polydor 831 563-1/NA
CA 831 563-4/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.

FOR WEEK ENDING OCTOBER 29, 1988

Billboard

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NEW AGE ALBUMS™

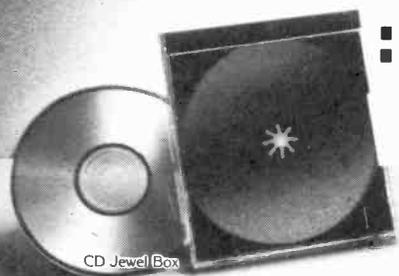
			Compiled from a national sample of retail store sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	—	—	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA 1 week at No. One	DAVID LANZ
2	—	—	OPTICAL RACE PRIVATE MUSIC 2042	TANGERINE DREAM
3	—	—	EARTHWALK CBS-FM 44520	MAX LASSER'S ARK
4	—	—	RIVERS GONNA RISE PRIVATE MUSIC 2029	PATRICK O'HEARN
5	—	—	DOLPHIN SMILES GLOBAL PACIFIC ZK 40719/CBS ASSOCIATED	STEVEN KINDLER & TEJA BELL
6	—	—	NEVERLAND PRIVATE MUSIC 2036	SUZANNE CIANI
7	—	—	DEEP BREAKFAST MUSIC WEST MW-102	RAY LYNCH
8	—	—	CHAMELEON DAYS PRIVATE MUSIC 2043	YANNI
9	—	—	FOLKSONGS FOR A NUCLEAR VILLAGE CAPITOL 46924	SHADOWFAX
10	—	—	VALLEY IN THE CLOUDS NARADA MYSTIQUE 62001/MCA	DAVID ARKENSTONE
11	—	—	WINDHAM HILL SAMPLER '88 WINDHAM HILL 1065	WINDHAM HILL ARTISTS
12	—	—	THE NARADA COLLECTION NARADA 39100/MCA	VARIOUS ARTISTS
13	—	—	WINDHAM HILL GUITAR SAMPLER WINDHAM HILL 1072	VARIOUS ARTISTS
14	—	—	AT THE END OF THE EVENING WINDHAM HILL 1076	NIGHTNOISE
15	—	—	SPEECHLESS NOVUS/RCA 3037-1-N	LIZ STORY
16	—	—	THE FRUITS OF OUR LABOR GLOBAL PACIFIC ZK 40721/CBS ASSOCIATED	VARIOUS ARTISTS
17	—	—	AFTER THE RAIN NARADA LOTUS 61020/MCA	MICHAEL JONES
18	—	—	NATURAL STATES NARADA EQUINOX 3001/MCA	DAVID LANZ & PAUL SPEER
19	—	—	DESERT VISION NARADA EQUINOX 3003/MCA	DAVID LANZ & PAUL SPEER
20	—	—	NO BOUNDARIES CBS-FM 44242	VARIOUS ARTISTS
21	—	—	AUTUMN ▲ WINDHAM HILL 1012	GEORGE WINSTON
22	—	—	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
23	—	—	FRESH IMPRESSIONS GLOBAL PACIFIC ZK 40732/CBS ASSOCIATED	GEORGIA KELLY/STEVEN KINDLER
24	—	—	THE SPICE OF LIFE TOO GRAMMAVISION 18-810/POLYGRAM	KAZUMI WATANABE
25	—	—	TRUE NATURE SANDSTONE RECORDS SSZ 601/DUNHILL	MARK SLONIKER

● 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.

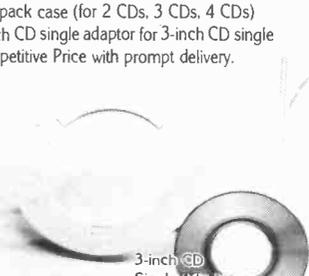
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Record World Hits 30 Years Sept. 16-19, Loew's Glenpointe Hotel, Teaneck, N.J.



Above, Mike Morrissey, who heads Record World's Allentown, Pa., store, wins the manager-of-the-year award. Shown, from left, are VP of stores Mike Collins, president Roy Imber, Morrissey, and Ken Friedman, Morrissey's regional supervisor. At right, EMI artist Jane Wiedlin signs autographs.



Columbia's Tommy Conwell leads his Young Rumlbers through a showcase in Hoboken, N.J.



Above, rising Arista star Taylor Dayne greets Record World president Roy Imber. Below, Michael Tarranto, of J.Q. & the Bandits, leads the unsigned doo-wop quartet through a set that climaxed the convention's WEA-sponsored '50s sock hop.



The sons also rise: Bruce Imber, VP of marketing, left, with Mitch Imber, VP of purchasing and distribution.



RETAIL TRACK

(Continued from page 72)

MAXED OUT: While cassette singles have met with sales success, most retailers and one-stops report less than enthusiastic response from consumers for the maxisingle, the tape equivalent of 12-inch singles. Thus it will be a small surprise to many that giant distributor WEA has not shipped any cassette maxis the past seven weeks and has no immediate shipments planned.

CONFIGURATION CRUNCH: Agreeing that the success of maxisingles and regular cassette singles is still to be determined is John Kaminski, partner with John Kmiec in JEK, a Baltimore one-stop. Kaminski, attending the NARM/VSDA operations gathering, noted that JEK is seeing laser videodisks picking up steam. It all adds up to a dizzying array of product for one-stops.

LOOKING AT LASER: Long considered a developing market cultivated solely by Pioneer, laser videodisk is growing, say several representatives of combo chains. Some view the health of videodisk specialty stores; There are at least six such stores in Los Angeles alone, and Laser's Edge is tripling the size of its nearly 3 year-old Canoga Park unit (the chain also stocks CDs). Music Plus is stocking around 200 laserdisk titles in all stores, none for rental, says Dick O'Keefe, director of operations. "We're doing an analysis to see if we should increase the array in some stores," O'Keefe says. In Florida, Spec's Music is testing laserdisks in four stores, says VP Peter Blei, and may look at rental as well. And Russ Solomon, president of Tower Records/Tower Video, recently told some at the NARM Retailers Conference that laserdisks contributed \$4 million in sales to the West Sacramento, Calif.-based chain's last fiscal year.

HELLO, COLUMBUS: Ohio's capital city has a Peaches store again, but this time the superstore is being operated under a new name, in a different location, by a different owner from the merchandiser that first put Columbus on Peaches' map.

In late 1976, when Peaches Records & Tapes enjoyed a high-profile run as a national chain, parent company Nehi planted one of its music supermarkets on Columbus' North Side on Morse Road, between Cleveland Avenue and Karl Road, across from the Northland Mall. In the early '80s, when Nehi reorganized as a result of bankruptcy, that store was passed over by record retailers who were splitting up Peaches turf.

The new store, called Peaches Music & Movies, is run by Trans World Music Corp. It's located near the site of the city's first Peaches store—across the street and one block west, on the south side of Morse between Karl and I-71. The outlet is also within a few thousand feet of another Trans World venue, a Record Town that sits inside Northland.

Albany, N.Y.-based Trans World holds rights to the Peaches logo within certain Midwest markets, including Chicago and Cincinnati. The new "Music & Movies" banner is reportedly being used in Trans World/Peaches stores that operate video rental departments.

BY ANY OTHER NAME: It seems Billboard retail editor Geoff Mayfield couldn't hide from the Rose family of Rose Records fame during a recent road trip. At the NARM Sept. 27-29 Retailers Conference near San Diego, the Chicago-based chain was represented by president Jim Rose. Mayfield then ran into Jim's cousin Jack, who heads cut-

(Continued on page 83)

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Jazz BLUE NOTES



by Jeff Levenson

IN THE INTRODUCTION to the new photo book "Jazz Giants," noted critic Nat Hentoff explains why jazzmen and -women are perfectly suited for the photographer's lens. "Because jazz musicians are less likely than most people to wear masks," he says, "their faces make for marvelous portraits of the persons within."

"Jazz Giants," a rich visual retrospective compiled by K. Abé and issued by Billboard Publications Inc., offers ample support for Hentoff's contention. One leafs through its pages and jazz history unfolds. More to the point, one finds framed windows to the music's most celebrated souls—"persons within"—images of ten reverential and majestic, laying open the pain, freedom, camaraderie, loneliness, and dynamism of the jazz life.

Many of the book's contributors, photographers who chronicled jazz's coming of age, became an inexorable part of jazz history themselves—men like Charles Stewart, Ray Avery, William Claxton, William Gottlieb, and Bob Parent. Over time their images became the visual counterpart to the music, documenting and validating the myriad life stories musicians have traditionally told us through their instruments.

What jazz fan will not be moved by Claxton's take on a young, lean Frank Sinatra standing in the studio eye to eye with a Columbia Records floor microphone, the peculiarities of their respective countenances nearly one and the same? Or Parent's shot of Charlie Parker, Thelonious Monk, Charles Mingus, and Roy Haynes performing at the Open Door, stationed before the famed wall mural of a reclining nude? Or Avery's transcendent composition of Chet Baker trumpeting his horn against a giant blowup of his spiritual forebear Bix Beiderbecke?

Capturing the essence of a music is no small feat; capturing the essence of a music's people is perhaps even more exacting. Whereas "Jazz Giants" reveals the humanity of jazz heroes—and the folkloric implications of their lives—the volume's best pictures do as much for the photographers. Some of them, too, belong among the art's giants.

GLINT EASTWOOD, self-proclaimed jazz fan that he is, has certainly seen many of these classic photographs. "Bird," his Hollywood homage to Charlie Parker, is rife with animated renderings of just those pictures—still photos brought to life—or replicated scenes clearly inspired by them.

Gottlieb's freeze of 52nd Street in New York at its zenith—jazz heaven on earth?—is a perfect example. Eastwood lifted, almost precisely, that view of the street, and with one directorial shout—"Action!"—he gave it a shimmer and vibrancy that many of us baby-boomers never got to experience.

The same holds true for other well-known photos (some of which are not found in "Jazz Giants"). They include Gottlieb's shots of Parker and Red Rodney at the Club Downbeat; Parker performing live and in the studio with strings; and Parker's angst-filled telegrams to his wife following the death of their daughter. These images originally existed as black-and-white photos; Eastwood set them high on the screen, wound them up, and made them go.

That may explain, however, the movie's chief flaw: the thin, half-baked development of the story's main characters. Many key figures—unfortunately, Parker and soul mate Dizzy Gillespie among them—are flat and, one-dimensional, as if Eastwood took his photo concept too far and created characters who could occupy only the world of framed stills.

The director makes some telling assertions: that Parker's death wish, exacerbated by a helpless addic-

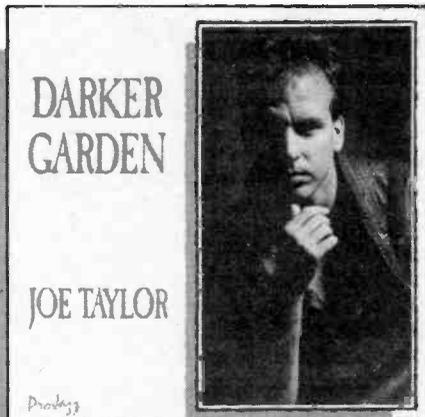
New picture book captures giants of jazz

tion to drugs, was the dominant motivation of his life; that Parker rode in from the West clutching the newly born bebop, a music only he fathered; that a cynical and prescient Gillespie knew enough to tell Parker, "I am a reformer; you are a martyr."

We never see Parker's legendary and insatiable appetite for living, his creative drive, the boldness of his vision set against the music that preceded him. We never quite feel the sociology of the times, why Parker and this new music soared after World War II, why certain musicians of that era both flourished and wilted in the creative maelstrom. We don't even get to see why Bird is so special. Instead we are treated to the sordid side of his life—a story that honors the myth but neglects the man.

Still, there are moving moments when Eastwood captures the spirit of that period. And, ironically, he does so by cross-fertilizing his media—by using still photography as an inspirational wellspring for a motion picture about a recording artist whose lasting canvas was vinyl. The approach is novel, but unfortunately the results are mixed. For those who come away from the film needing to know more about Parker or the musical magic of the times, turn to "Jazz Giants" or Verve's new issue "The Original Recordings Of Charlie Parker." Each contains thrills you won't find elsewhere.

ADDENDUM: "Michelob Presents Sunday Night," the television series cited in last week's column on corporate sponsorships, airs on seven NBC-owned-and-operated stations and is syndicated nationally by Fox/Lorber Associates.



ProJazz Presents JOE TAYLOR

Following the success of the Billboard Best Seller "Mystery Walk" Joe's new CD entitled "Darker Garden" is a radio and retail hit. Joe Taylor's status as a leader in Jazz Fusion is confirmed on "Darker Garden".



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The New Generation of Jazz

FOR WEEK ENDING OCTOBER 29, 1988

Billboard®

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	4	5	DIANE SCHUUR GRP 9567 (CD)	★★ NO. 1 ★★ 1 week at No. One TALKIN' 'BOUT YOU
2	3	11	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
3	1	15	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	LOOK WHAT I GOT
4	2	15	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
5	5	11	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
6	7	5	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES
7	6	23	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
8	9	7	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
9	11	7	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
10	NEW		SOUNDTRACK COLUMBIA 44299 (CD)	BIRD
11	13	11	AL HIRT PROJAZZ 659/INTER SOUND (CD)	THAT'S A PLENTY
12	10	9	RAY CHARLES DUNHILL 038 (CD)	GENIUS + SOUL = JAZZ
13	15	3	VARIOUS ARTISTS IMPULSE 42122/MCA (CD)	A TRIBUTE TO JOHN COLTRANE
14	8	13	BRANFORD MARSALIS COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
15	12	15	WYNTON MARSALIS COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	27	BOBBY MCFERRIN ▲ EMI 48059 (CD)	9 weeks at No. One SIMPLE PLEASURES
2	2	17	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
3	3	15	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
4	5	9	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
5	NEW		KENNY G ARISTA 8457 (CD)	SILHOUETTE
6	6	37	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
7	8	11	PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	THE REAL ME
8	12	5	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
9	14	3	STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
10	11	5	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
11	4	17	SPYRO GYRA MCA 6235 (CD)	rites of Summer
12	10	19	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
13	9	15	NAJEE EMI 90096 (CD)	DAY BY DAY
14	7	17	YELLOWJACKETS MCA 6236 (CD)	POLITICS
15	NEW		LYLE MAYS GEFEN 24204/WARNER BROS. (CD)	STREET DREAMS
16	NEW		LEE RITENOUR GRP 9570 (CD)	FESTIVAL
17	13	13	DOC SEVERINSEN AMHERST 3319 (CD)	FACETS
18	24	3	FLIM & THE BB'S DMP 462 (CD)	THE FURTHER ADVENTURES OF FLIM & THE BB'S
19	20	5	MISSING LINKS MCA 42206 (CD)	GROOVIN'
20	16	9	MAX LASSER'S ARK CBS-FM 44520 (CD)	EARTHWALK
21	NEW		ALVIN HAYES TBA 238 (CD)	PASSION FLOWER
22	NEW		FATBURGER INTIMA 73334/ENIGMA (CD)	LIVING IN PARADISE
23	23	3	JOHN BOLIVAR OPTIMISM 3204 (CD)	BOLIVAR
24	25	3	CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL
25	15	5	TANGERINE DREAM PRIVATE MUSIC 2042 (CD)	OPTICAL RACE

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

NEW AGE

The Chrome Pipeline for Contemporary Instrumentals Widens as an Already Tantalizing Music Mix Adds Fresh Spark

By CHRIS MCGOWAN

As we approach the end of the '80s, the youthful genre of new age music is clearly experiencing growing pains. Some industry experts say that the category is stronger than ever, its continued expansion fueled in part by the advent of NAC-type radio formats; optimists suggest that the commercial potential of new age is far greater than most realize. Others claim that the genre is stagnant, slumping and suffering from a glut of mediocre product.

Then there is the "name" problem. Executives at most of the category's top labels deny that their releases are "new age" even as they market their product in that area; they bemoan the absence of a different moniker for their varied instrumental fare.

Acoustic, electronic, minimalist, meditative, Asian, and "World" instrumental music as well as some types of contemporary jazz and "progressive pop" are all being sold as new age. Usually, but not always, a certain lyric impressionism informs such music. Radio has confused things further, mixing new age with fusion, light rock and more. Will Barbra Streisand soon appear in the new age bin?

"You often have problems when things meant for a few are catapulted into a commercial arena. A flood of people have tried to capitalize on the present success of the music, which spoils it to a certain extent, but this has happened before," says flutist Paul Horn. "But at least this sort of music can be found in a certain section in the record store now."

In any event, new age in 1988 is a diverse area of music that continues to grow. According to John Azzaro, director of marketing and sales for Narada Records, the new age category generated over \$100 million in sales in '87. "For '88, it will be even higher and not at the expense of other categories. These are new sales," says Azzaro.

Narada will have doubled its catalog and sales in '88, according to Azzaro. Private Music will see an increase of 80%-100% in business this year, according to label head Peter Baumann. Glut or cornucopia, contemporary instrumental titles are abundant: Backroads Distributors and Music Design, who service alternative outlets with new age product, both carry close to 2,000 selections, while the store Only New Age Music in Los Angeles carries more than 1,000 titles and hopes to franchise soon.

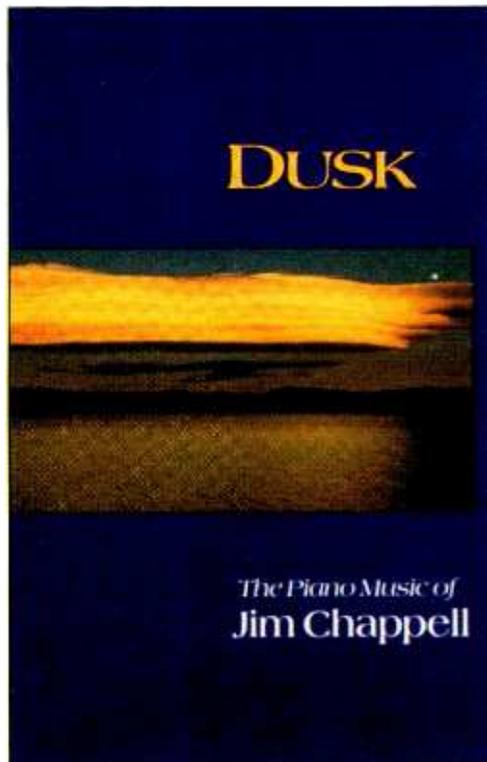
The new age buyer is no longer only a yuppie between 25 and 39. A recent Narada survey found 60% of their sales going to the 25-39 group, 33% to the under-25 and 7% to 40-and-over. "And it wasn't all yuppies or technos. There were a lot of working-class people," notes Narada's Azzaro. CDs account for 40% of the label's sales.

The majors continued to expand their involvement in the contemporary instrumental area in '88: Warner bowed Brian Eno's Opal label, Virgin launched the Venture imprint and Capitol picked up Intuition for distribution.

(Continued on page N-8)

PHOTOS, FROM LEFT: DAVID LANZ, DEUTER, ANDREAS VOLLENWEIDER, SUZANNE CIANI, KITARO, RAY LYNCH.

WE'RE TURNING UP THE VOLUME ON NEW AGE MUSIC.

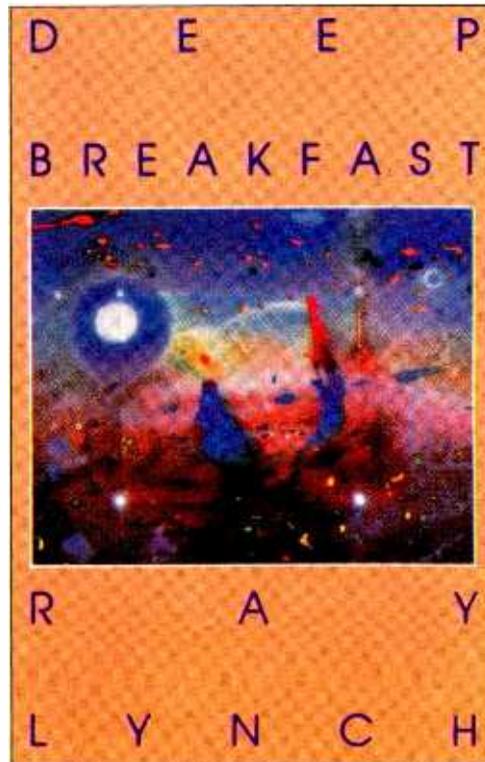


DUSK *by Jim Chappell*

► **FACT:** As of 9-30-88 his two albums on Music West have sold 73,005

The promotional CD singles “**Gone**” and “**Stars In The Yard**” are building at NAC, Jazz and classical radio. In fact, “**Gone**” has reached most requested status in NYC, Dallas and Denver.

Jim Chappell is the Norman Rockwell of new American music. The Boston Globe has said, “With influences from Eric Satie, Chopin and Lennon/McCartney, Jim’s music communicates feeling with every note.”



DEEP BREAKFAST *by Ray Lynch*

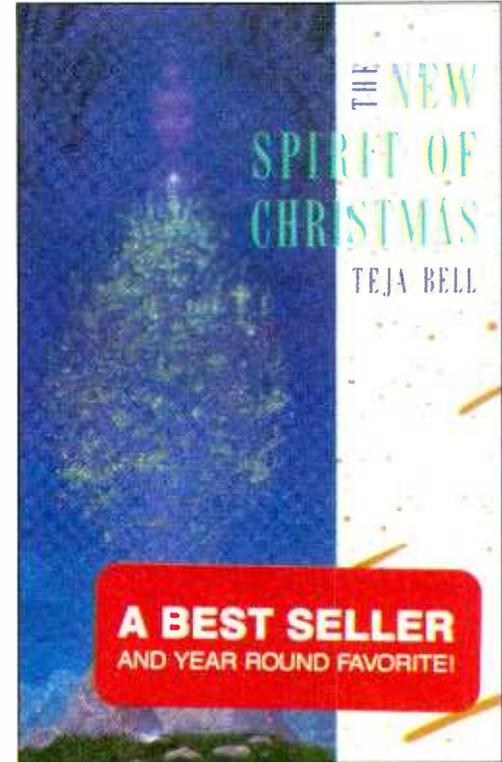
► **FACT:** As of 9-30-88 MUSIC WEST has sold 426,554; Ray’s first album, Sky of Mind, has sold 88,623

Have you had your Deep Breakfast today? Nearly 500,000 Americans are having theirs.

For three years, **Deep Breakfast** has consistently ranked #1 with radio and retail nationwide, and continues to sell in record breaking numbers.

With a gold album due by Christmas, and Ray’s third album on its way, Music West has set its sights on platinum.

Includes the hit single
“**Celestial Soda Pop**”



THE NEW SPIRIT OF CHRISTMAS *by Teja Bell*

► **FACT:** As of 9-30-88 MUSIC WEST has sold 47,178

With his debut on Music West, Teja Bell’s **New Spirit of Christmas** sets the standard for heartfelt music of the season.

The gift that gives. A portion of the sales of this album are being contributed to humanitarian and environmental organizations.

“One of my all time favorites! We sell it year ’round. Every time we play it in the stores, invariably people come up and buy it.”
—Mike Tully, Buyer for Super Stores Camelot Music

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THE MAJORS: Rolling in the Groove — While Evolving With the Music

By CHRIS MCGOWAN

Over the last 12 months, major labels, which already distribute the three top new age/contemporary instrumental stamps (Windham Hill, Narada and Private Music) and several other strong contenders, have continued to increase their involvement in the field.

"We're looking in this area all the time for new signings," comments Harold Fein, VP of marketing for **CBS Masterworks**. "It's become an important part of the new media mix." CBS currently has titles by Andreas Vollenweider (nearing platinum on "White Winds" and "Down To The Moon"), who has a new album due in late '88 or early '89, Chris Spheeris, Ryuichi Sakamoto, Brian Slawson, Pierre Bensusan, Osamu, Max Lasser, and Philip Glass.

CBS also distributes **Global Pacific**, which has Joaquin Lievano, Steven Kindler, Teja Bell, Jordan De La Sierra, David Friesen, Georgia Kelly, Bob Kindler, Tor Dietrichson, Ben Tavera King and Paul Greaver on its roster. Comments Global Pacific head Howard Sapper, "We are unveiling a new form of AC music, expanding on our sound while not turning our back on our new age roots. At the major label level, the movement is toward more music in the groove, with a more significant bass and drum structure. The lines between NAC, new age and jazz are blurring and we are seeing a broader-based music."

RCA has been involved in and around the new age genre since 1986, when it formed its own **Novus** label (devoted to contemporary instrumental and jazz) and also signed **Private Music** to a distribution deal. Novus artists include new age stars such as Liz Story, Alex de Grassi and Michael Shrieve and Steve Roach (who teamed on "The Leaving Time"). The Private Music roster includes Suzanne Ciani, Jerry Goodman, Carlos Alomar, Sanford Ponder, Azuma, Lucia Hwong, Eddie Jobson, Ravi Shankar, Leo Kottke, Patrick O'Hearn, Andy Summers, Patrick O'Hearn, Yanni, and (new to the label) Tangerine Dream.

"Our top-sellers are O'Hearn, Ciani, Kottke, Yanni, and Tangerine Dream, with each at about 100,000 units," says label president Peter Baumann (former member of Tangerine Dream). "We like to call what we do eclectic contemporary music and I think that it is here to stay," says Baumann. "Our artists are making money and have good careers. The demand is there, it's economical and this type of music will be here quite a while." Looking to the future, Baumann adds, "We will continue to take risks, to find unique music that doesn't fit a concrete format. We won't be releasing any top-40 material."

MCA has the **MCA Master Series** label and distributes **Narada** and **GRP**. The latter has Hungarian pianist Szakcsi on its roster and distributes **JVC**, which has Masami Nakagawa and Yoshio Suzuki, among others. The MCA Master Series eschews the phrase "new age" but has several instrumental musicians (such as Giles Reaves and John Jarvis) who sell well in that marketing area.

Narada unabashedly places itself squarely in the new age genre and has attempted to define three primary areas of the category by subdividing into the **Narada Lotus** (new acoustic), **Narada Mystique** (new electronic music) and **Narada Equinox** (new age fusion) lines. To promote its new sub-labels, Narada gave away over 250,000 sampler "Hear The Difference" cassettes through retail outlets in April and May of '88.

"The feedback has been tremendous," says John Azzaro, director of marketing and sales for the label. "It helped the audience understand new age and its sub-categories, and it prominently positioned Narada as a label and clarified our position in the field."

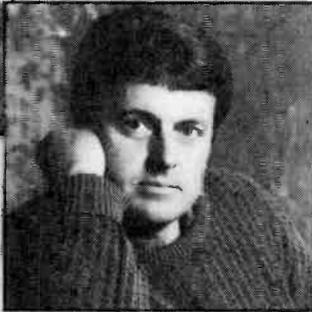
Azzaro estimates that Narada's '88 sales will be double those for '87. Artists on their roster include David Lanz and Paul Speer (who hit the Billboard pop album and AC singles charts with "Natural States" and "Behind The Waterfall," respectively), Michael Jones, David Arkenstone, Friedemann, (Continued on page N-12)

A Billboard Spotlight

Constance Demby



Michael Jones



Mark Isham



Shrieve & Roach



Steven Halpern



Paul McCandless



INDIE LABELS: Staunch Champions of the 'Undiluted' Progressive Vanguard

Despite limited radio airplay, minimal touring by their artists and an often inadequate penetration of mainstream record chains, independent labels in the new age/contemporary instrumental field continue to flourish in the still-growing alternative market and to produce a wide variety of progressive fare that is largely undiluted by pop or rock influences.

Independent labels generate most of the sales for **Backroads Distributors**, one of the largest alternative distributors in the new age/contemporary instrumental area. In the Backroads list of top 50 best-selling albums for July '88, 35 titles came from indie companies. And six independents are among Backroads' top 10 label list of (in no particular order): **Celestial Harmonies**, **American Gramophone**, **Windham Hill**, **Narada**, **Private Music**, **Hearts of Space**, **Global Pacific**, **Fortuna**, **Music West**, and **Serenity**.

"We are far from having peaked," says Backroads owner Lloyd Barde. "Sales have doubled each of the last three years and we should have a large increase in '88 as well." Backroads currently carries over 2,000 titles, services about 1,000 stores (from music chains to art galleries), carries the 32-page "Heartbeats" catalog and has a 50,000-name mailing list. Some 25% of its sales come from record outlets and 45% from bookstores, according to Barde. "And I think we could easily go up to 3,000 accounts and 250,000 names on our mailing list. There's something for everyone in our catalog. We see tremendous potential."

Major stars such as Mannheim Steamroller, Deuter, Steven Halpern, and Ray Lynch have emerged among several of today's independent labels. **Music West** has sold more than 400,000 units to date of Lynch's still-hot "Deep Breakfast," with a large percentage of sales occurring in alternative outlets such as tourist stores, according to Gary Chappell, director of operations for the Larkspur, Calif.-based label.

Music West is distributed by companies such as **Schwartz Bros.**, **Precision Sound Marketing**, **Navarre Corp.**, **Music Design**, **Backroads**, and **Silo**, with 30%-35% of the label's sales coming from the alternative market, according to

Chappell. Besides two Ray Lynch albums, **Music West** has titles by Windsor Riley, Teja Bell, Jim Chappell, Kenneth Nash, and Susan Mazer & Dallas Smith.

Gary Chappell likes being an independent. "We definitely have control over the kind of music we release and we're carving our own future."

"We are committed to remaining independent," says Ethan Edgcombe, owner of **Fortuna Records** and general manager of **Celestial Harmonies**. "We put out what we want to put out and we maintain our commitment to quality. We can put out music even if it only sells 5,000 or 10,000 units and we can keep it in print."

"We like the dollars to pay the bills, but the music itself is the most important thing. That's why we're here. The majors like numbers and if they're not there then you're in trouble with them. That's always been the case and I don't expect that to change."

Celestial Harmonies, based in Tucson, Ariz., now distributes **Fortuna** as well as West German-import **Kuckuck**. New age pioneer Eckart Rahn founded both **Kuckuck** (in '69) and **Celestial Harmonies** (in '79); Edgcombe started **Fortuna** in '79.

Kuckuck/Celestial Harmonies' catalog includes works by Deuter, Jon Mark, Hans Otte, David Hykes, Terry Riley, Stomu Yamashta, Henry Wolff & Nancy Hemmings, James Newton, and R. Carlos Nakai. Rahn also distributes the new **Black Sun** label, which in January will release "The Altitude Of The Sun," which pairs Paul Horn with Brazilian guitarist-pianist Egberto Gismonti.

Fortuna offers albums by Patrick Ball, Steve Roach, G.S. Sachdev, Richard Burmer, Alan Hovhaness, Richard Vimal, Masakazu Yoshizawa and many others.

Higher Octave, a small Los Angeles-based independent, was founded in '86 and describes itself as "a tasty little company." Its catalog includes titles by William Aura, Peter Davison, Tim Timmermans & Skipper Wise and Cusco, with the latter's "Apurimac" having sold more than 30,000 units since its April release, according to label president Matt (Continued on page N-5)



Tangerine Dream: Ralph Wadepuhl, Paul Haslinger, Edgar Froese

TALENT AGE: Carving Out a New World of Sound for Tomorrow

By TERRY WOOD

The all-encompassing marketing category of "new age" music includes many genres within the genre—space music, instrumental rock, contemporary acoustic, electronic/progressive, crossover pop, ambient/experimental, crossover classical, meditative and, of course, hard-core transcendental new age—and even these categories can possess their own subclusters.

ELECTRONIC/PROGRESSIVE: Tangerine Dream is a familiar name from rock music's past-progressive era regaining prominence as part of the new progressive wing of new age—and active, expanding subset where numerous star-quality artists are developing.

"Our music is rock'n'roll music," declares **Tangerine Dream** founder Edgar Froese. "Even if it's not bluesy or totally rooted in Anglo-Saxon rhythms, it appeals to all social classes, not just to—what do Americans call them—yuppies. I don't want to say our music is aggressive, but it is energetic. It conveys a sense of adventure, or travelling. But there is nothing wrong with meditative types of music, either, which we have also performed. Both types of music accomplish what we hope for—to help people see beauty."

Artists such as Yanni, Suzanne Ciani, Patrick O'Hearn (all labelmates of Tangerine Dream on Private Music, the company founded by former TD member Peter Baumann), David Arkenstone, Peter Buffett, Exchange, Synergy, plus the category's grandad, Vangelis, all demonstrate accessible songwriting skills that integrate memorable, frequently propulsive melodic themes within spacious, majestic sonic settings (i.e. brain music with hooks). Such music aspires to the same level of grandeur sought by prog-rock's early practitioners, only with more intimacy and less heavy-handedness.

Suzanne Ciani's 1987 single, "The Velocity Of Love," remains one of adult-alternative radio's most requested songs, best typifying her delicate but penetrating musical touch. "Strength without aggression" is how she describes it.

David Arkenstone, who assembled a heavy-progressive band of his own in the '70s, has surfaced as another fave for radio programmers. Not willing to coast on the success of the all-electronic "Valley In The Clouds," his next release will be a crossover pop collaboration with guitarist Andrew White. "I'm going to start playing the oboe next," says Arkenstone, "and I'm brushing up on my cello chops. I don't want to sound like ELO, but I want a few more live elements in my music. I always want to hear a sense of development in my music, a sense of adventure."

Yanni Chryssomallis (you can understand why he goes by only his first name) grew up in Greece as a national freestyle swimming champion, and his conquest mentality has spilled over into his dynamic 70mm-style compositions. "As a composer, I am fortunate to live at this time. Technology has given the composer an entirely new vocabulary. Not that long ago, you only had 100, maybe 150 sounds at your disposal—a guitar, a piano, a violin, and so on. Today we have access to millions of sounds through electronics, and we must experiment."

CROSSOVER POP: Along with melodic electronics, this field shows the greatest potential for sales growth and star-status opportunities for artists. Some of the field's best-known names already labor in this hit-making ensemble framework: Andreas Vollenweider, Mannheim Steamroller, David Lanz & Paul Speer, Jarvis, Jean-Luc Ponty, and Acoustic Alchemy. Mannheim Steamroller is likely to attain platinum status for its first Christmas album this season (with another one due to ship). Platinum albums are routine for Vollenweider. Lanz & Speer never seem to fall off playlists at adult alternative radio (key hits include "Behind The Waterfall" and "Desert Vision").

Windham Hill, which first caught the public attention ushering solo acoustic musicians into the mainstream, has enjoyed similar success with its selection of ensemble performers. Nightnoise and Philippe Saisse have delivered two of the label's most inviting albums of 1988, following up on the warm reception at radio that greeted Schonherz and Scott (whose next album will be a straight pop album, with lyrics).

Other noteworthy performers in this grouping demanding
(Continued on page N-9)



William Ackerman



Suzanne Doucet



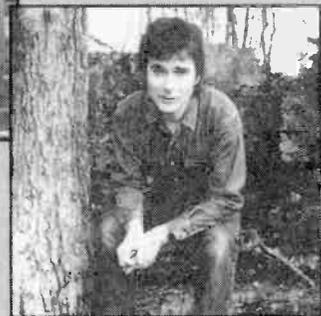
Don Harriss



Brian Eno



Wendy Carlos



John Jarvis

Michael Hoppé, Lou Anne Neill, Louise Di Tullio



Shadowfax

INTERNATIONAL NEW AGE: Crossing Borders, Building Bridges

New age music is probably the most international musical genre in the world today, in respect to the free and fluid movement of contemporary instrumental artists and their works from country to country, continent to continent. Accordingly, labels from the U.S., Japan, West Germany and other countries are successfully crossing national boundaries to market the output of artists such as Vollenweider, Deuter, Kitaro, and Yanni.

Eckart Rahn formed **Kuckuck** in West Germany in 1969 and **Celestial Harmonies** in the U.S. in '79. Rahn was successfully selling new age music long before the phrase was coined: Kuckuck first released Deuter some 17 years ago and since then has sold more than 1,000,000 cumulative units by the German musician. Currently, Kuckuck has offices in Munich and Celestial Harmonies (which distributes itself, Kuckuck and Fortuna in the U.S.) has headquarters in Tucson, Ar z.

"This kind of music is happening all over the globe, from New Zealand to Brazil," comments Rahn. "Our foreign sales are 55% of our total business."

Outside America, labels who license and/or distribute Kuckuck, Fortuna and Celestial Harmonies product include Musikvertrieb (Switzerland), PRT (England), Wotse (France), Nippon Phonogram (Japan), and Estudio Eldorado (Brazil).

Estudio Eldorado, based in Sao Paulo, began releasing Rahn's artists (such as Paul Horn, Deuter and Peter Michael Hamel) in the summer of '87 and are launching some six to eight new Celestial Harmonies titles a year. This fall, Eldorado will also release four titles from Serenity, according to Serenity owner Jim Moeller.

Windham Hill, founded in 1976 in Palo Alto, Calif., started selling its records in Japan in the early '80s and expanded to 30 additional countries over the last two years, notes Fritz Kaften, VP of corporate development and international for the label.

"Our overall foreign business increased 35% in '87," comments Kaften. "It has become a substantial part of our business." Windham Hill is distributed by A&M (U.S., U.K., Canada), PolyGram (Europe, Asia, Latin America), Pony Canyon (Japan), and Festival Records (Australia).

Japan is the company's largest sales base outside the U.S., according to Kaften, while West Germany also does substantial business (58 Windham Hill titles have been released there to date). Brazil, where PolyGram Brazil launched its first 10 Windham Hill titles in the summer of '87, has also been a lucrative market. "We had a remarkable first year with PolyGram Brazil, as strong as we've done in any European country," comments Kaften.

Global Pacific began selling its product overseas in June '88. "We now have five releases out in Japan and by mid-'89 we will have 18 titles out there," says Global Pacific president Howard Sapper.

Alpha Records has licensed 12 Private Music titles in Japan. "Patrick O'Hearn and Yanni are doing the best there," says Baumann. "And we are about to sign an international licensing deal for the rest of the world outside of North America and Japan."

Music West has a licensing deal with Australia's Festival Records, which will have the entire Music West line out "down under" by the end of '88, including a midline CD sampler. Italy's N.O.W.O. Srl currently distributes Music West in Europe.

Narada just concluded a three-year term with Tokuma in Japan. "Our full catalog was out there and did very well," says John Azzaro, director of marketing and sales for Narada.

Some other international labels distributing new age product include: EMP (Austria), Sonet/Dansk Grammfon AS (Denmark), Hieronymus OY (Finland), Media 7 (France), Shun Cheong Records (Hong Kong), Int'l Records Dist. (Italy), Ode Record Co. (New Zealand), Music Dist. Ltd. (Norway), Nuevos Medios (Spain), Amigo Music AB (Sweden), AG IMS (Switzerland), Intercord (West Germany).

Some recent distribution deals involving contemporary instrumental artists coming in the other direction include: GRP distributing JVC in North America and Capitol handling Intuition Records in the U.S.

CHRIS MCGOWAN

INDIE LABELS

(Continued from page N-3)

Marshall. Currently, Higher Octave sells 15%-20% of its product through the alternative market and is distributed there and/or in the mainstream by **Backroads, Music Design, Reel to Reel, New Leaf, Precision, MDI, Navarre, Gemini, Action, and Malverne.**

Besides the distributors mentioned above, **Life Dance** and **Pyramid** are also important new age suppliers.

American Gramophone expects to hit platinum soon with "A Mannheim Steamroller Christmas" (released in '84) and shipped 700,000 units in September of "A Fresh Aire Christmas," according to Steve Kalhorn, executive VP of the Omaha, Neb.-based label. Besides the enormously successful releases of Chip Davis and Mannheim Steamroller, American Gramophone also has the acts **Checkfield, Jackson Berkeley, Ron Cooley, Ric Swanson, and John Rutter.**

Serenity is an Upland, Calif.-based independent that bowed in '85 and carries titles by Rob Whitesides-Woo, Max Highstein, Annie Locke, and Scott Fitzgerald. The alternative market accounts for 95% of their sales, according to Serenity owner Jim Moeller.

Hearts of Space Records was launched in '84 as an offshoot of the syndicated "Music from the Hearts of Space" radio program. The San Francisco-based label now has titles by "Spacemusic" stars such as Kevin Braheny, Constance Demby, David Lange, Michael Stearns, Steve Roach, Raphael, Danna & Clement, Tim Clark, Michael Amerian, and Al Gromer Khan.

Audion was formed in '86 by South Plainfield, N.J.-based **Passport** and offers albums by important electronic instrumental artists such as synthesizer pioneer Wendy Carlos, Larry Fast, Exchange, Barry Cleveland, Garry Hughes, Anthony Philips, Wavestar, Daniel Grey, Laraaji, Russell Brower, Synergy, Jim Bartz, So'Ho, and Emerald Web.

Passport is also the exclusive U.S. distributor for the **Editions EG** label, with its many classic titles by Brian Eno, Robert Fripp, Harold Budd, Bill Bruford, Patrick Moraz, and Penguin Cafe Orchestra.

Pickwick Music Group recently acquired the assets of New York-based **Moss Music Group**, which owns the **Life-style** imprint (Latitude, Mic Holwin, Dieter Schutz, Tri Atma, and Robert Schroeder).

New age mainstay Steven Halpern records for the **Sound Rx** label (which has incorporated his **Halpern Sounds** catalog). Halpern has cut 49 titles (most devoted to improving the listener's well-being) since '75 and is the author of several books on the connection between music and health.

Paul Winter, renowned for his cross-cultural instrumental recordings over the last 20 years, founded **Living Music** in 1980. The New York-based label has titles by Winter, Oscar Castro-Neves, Eugene Friesen, Paul Halley, and Denny Zeitlin in its catalog.

Sonic Atmospheres (Sherman Oaks, Calif.) has releases by important new age artists such as Craig Huxley, Don Harriss, Gino d'Auri, Michael Stearns, Hiltzik, and Greenwald and Paul Chihara.

Real Music (Sausalito, Calif.) has albums by Steve Howe, Govi, Paul Sutin, Sky High, and Hilary Stagg.

Sugo, founded in '83 by guitarist Stevan Pasero, hails from Mountain View, Calif., and offers several titles by Pasero, who performs his own compositions and transcriptions of popular classic works.

Visual Musik (Omaha, Neb.) is a new label that combines new age, jazz and progressive pop on its "Sounds That Move Air" and "Hypnotic Places Exotic Spaces" multi-artist compilation albums.

Spirit Music (Lexington, Mass.) has Don Campbell, Sam McClellan, Lyghte, Mirage, the Gyume Tibetan Monks, and David Collett.

New Albion (San Francisco, Calif.) has Lou Harrison, John Adams, Stuart Dempster, Somei Satoh, Ingram Marshall, Morton Subotnick, Alvin Curran, Paul Drescher, Stephen Scott, and Daniel Lentz.

Other important new age labels include: **Yansa Music** (Scottsdale, Ariz.) which has three albums by Shayla; **Expansion Records** (Cardiff by the Sea, Calif.) with Richard del Maestro; **Emerald Green Productions** (Santa Fe, N.M.) with Rusty Crutcher; **Sonia Gaia** (owned by Narada Productions in Milwaukee, Wisc.) with Larkin, Michel Genest and others; **Earthsong Productions** (Sedona, Ariz.) with Anne Williams; **Innersong Records** (Los Angeles, Calif.) with Jamie Michaels; **Silver Wave Records** (Boulder, Colo.) with Peter Kater and Danny Heines; and **Sequoia Records** (Topanga, Calif.) with Dave and Steve Gordon. **CHRIS MCGOWAN**

RICHARD DEL MAESTRO LANGUAGE OF THE HEART

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KTWV	KUNC	KVYN	KWFM	KWL	KXPR
WAIL	WAMF	WBBO	WBMW	WEGR	WETB
WEZC	WFAE	WFSS	WGMC	WGOW	WHKW
WICN	WKSU	WLOQ	WMHB	WMNF	WNUA
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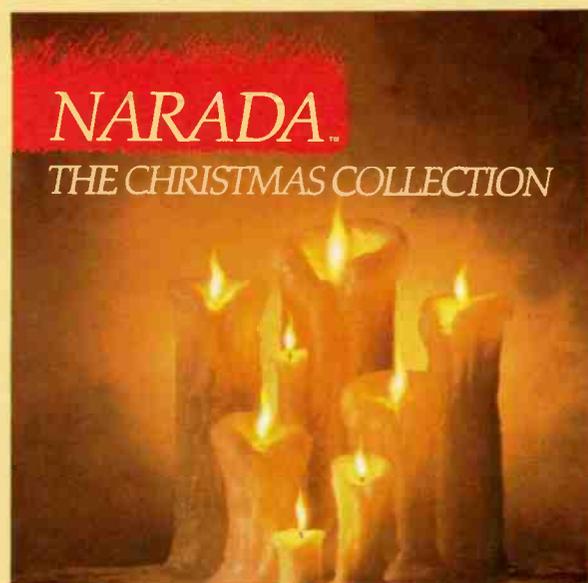
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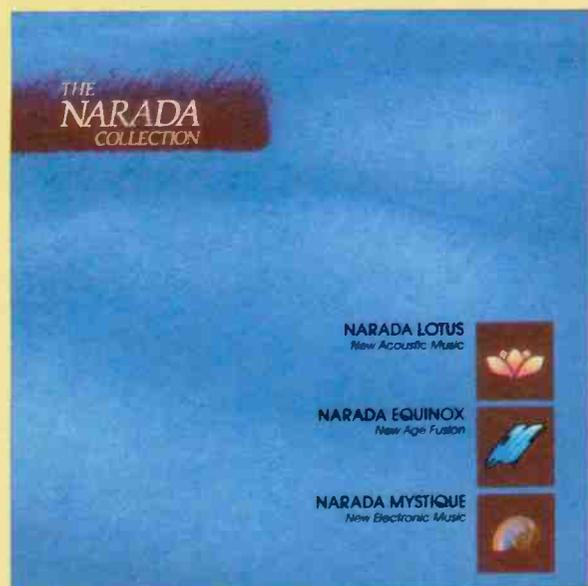
NARADA™

NARADA CHRISTMAS COLLECTION
A compilation of seasonal selections from artists on all three of the Narada labels.

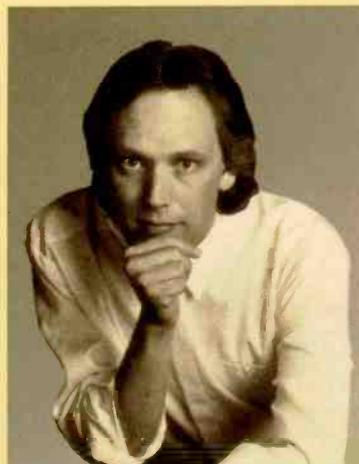


N-63902

THE NARADA COLLECTION
A compilation of 16 selections from albums on all three of the Narada labels.



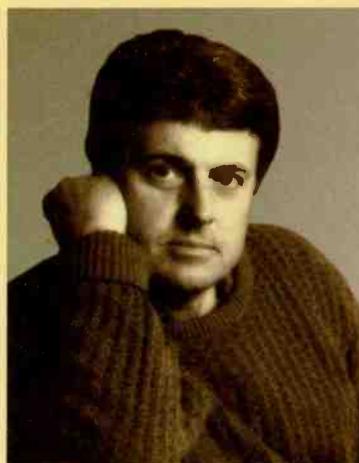
N-39100



David Lanz

PRIMARY INSTRUMENT:
Keyboards

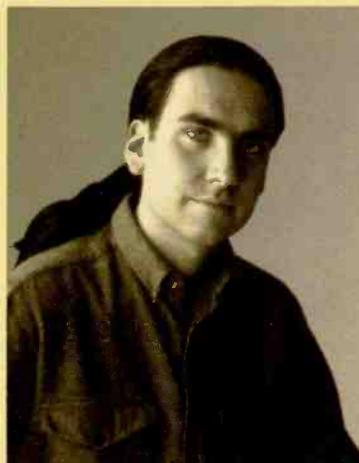
LATEST RELEASE:
N-61021 CRISTOFORI'S DREAM



Michael Jones

PRIMARY INSTRUMENT:
Piano

LATEST RELEASE:
N-61020 AFTER THE RAIN



Peter Buffett

PRIMARY INSTRUMENT:
Synclavier Digital Audio System

LATEST RELEASE:
N-62002 THE WAITING



Spencer Brewer

PRIMARY INSTRUMENT:
Keyboards

LATEST RELEASE:
N-61017 PORTRAITS

Meet the Narada Collection



David Arkenstone

PRIMARY INSTRUMENTS:
Keyboards, Guitar, Flute

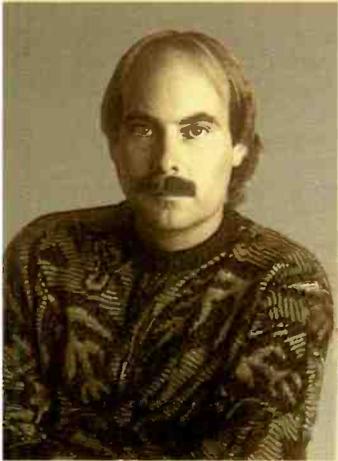
LATEST RELEASE:
N-62001 VALLEY IN THE CLOUDS



Friedemann

PRIMARY INSTRUMENT:
Guitar

LATEST RELEASE:
N-63002 INDIAN SUMMER



Eric Tingstad

PRIMARY INSTRUMENT:
Acoustic Guitar

LATEST RELEASE:
N-61022 LEGENDS



Nancy Rumbel

PRIMARY INSTRUMENTS:
*Oboe, English Horn,
Ocarina*

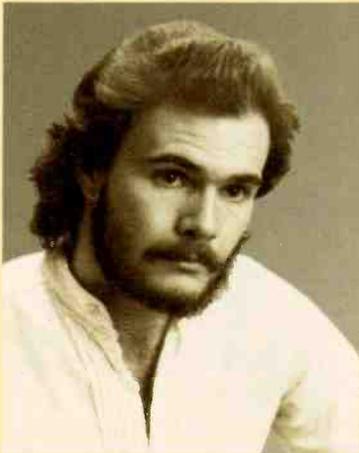
LATEST RELEASE:
N-61022 LEGENDS



Bruce Mitchell

PRIMARY INSTRUMENT:
Keyboards

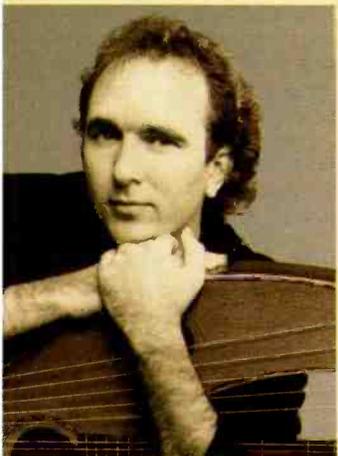
LATEST RELEASE:
N-62003 HIDDEN PATHWAYS



William Ellwood

PRIMARY INSTRUMENT:
Acoustic Guitar

LATEST RELEASE:
N-61015 RENAISSANCE



John Doan

PRIMARY INSTRUMENT:
Harp Guitar

LATEST RELEASE:
N-61019 DEPARTURES

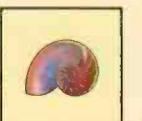
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New Age Fusion
Expressive and rhythmic New
Age fusion, exploring the
boundaries of where jazz, pop
and rock meet New Age.



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New Electronic Music
The synthesis of art and
technology, a new electronic
music of distinction which is
technologically innovative, yet
aesthetically warm.



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MCA RECORDS

CHROME PIPELINE

(Continued from page N-1)

There were a flurry of other changes: at summer's end, Pickwick Music Group acquired the assets of Moss Music Group, which owned the Lifestyle label. Celestial Harmonies, which has much of Paul Horn's catalog (before his recent stint with Global Pacific), will release the flutist's latest album. And some new relationships were started: Mark Isham (Virgin), Vangelis (Arista) and Shadowfax (Capitol).

And three current or former members of famous groups—Paul McCandless (Oregon), Andy Summers (the Police) and Steve Howe (Yes) have released interesting works on Windham Hill, Private Music and Real Music, respectively.

In terms of sales, the three top labels in the field are Windham Hill, Narada and Private Music, according to most retail

sources. The three biggest current acts are Andreas Vollenweider (nearing platinum on two albums), Ray Lynch (approaching gold on "Deep Breakfast") and Mannheim Steamroller (near platinum on "Mannheim Steamroller Christmas").

The first two should have new albums out by early '89 and Mannheim has already shipped gold (in September) on its latest release "A Fresh Aire Christmas."

A large number of other artists have hit six figures in sales, including David Lanz and Paul Speer, whose "Natural States" album hit the Billboard pop charts this year and spawned an AC hit single, "Behind The Waterfall." In September, Lanz released an eagerly-awaited new solo album, "Cristofori's Dream."

Inevitably, looking back over the year, one must also ask, "Where was George?" Windham Hill pianist George Winston

helped spawn the new age marketing category with his gold and platinum-selling albums in the early '80s, but has not released a new album since 1982.

Internationally, "eclectic contemporary instrumental" is a growing genre. Windham Hill increased its overall foreign business by 35% in '87 over '86 and is now marketed in 31 countries outside the U.S. And foreign sales account for 55% of Eckart Rahn's Kuckuck and Celestial Harmonies labels.

The U.S. alternative market is still expanding. "Nineteen-eighty-eight will see a large increase in sales," says Lloyd Barde, owner of Backroads Distributors. "I don't think this style of music has peaked at all. There is a tremendous untapped market out there," adds Wesley Van Linda, VP of Music Design and director of alternative marketing for Narada.

Mainstream retail in the U.S. looks favorably on the category, with some reservations.

"We have a large new age section and it is a very strong area for us," comments Violet Brown, buyer for the 217-store Warehouse chain. "Nineteen-eighty-nine should be good for the genre, it's on the rise."

"It's flattening out in L.A., but growing in places like Sacramento which have new Wave-type radio stations," says Stan Goman, senior VP of retail operations for the 50-outlet Tower Records web.

"From a southeastern perspective, there's a lack of radio exposure, except in Tampa, Miami and Dallas. In those markets, sales have been extremely strong," adds Jim Thompson, senior product manager for the 151-store Record Bar chain. "The lack of a breakthrough artist or hit single is another problem."

"In markets which have Wave formats we're doing quite well with new age," notes Tracy Donihoo, manager of the buying department for the 115-outlet Sound Warehouse web.

Is there a harmonic convergence here? Radio's importance. The "Wave" format now airs (through the Satellite Music Network) on 14 affiliates, as well as on KTWV Los Angeles (where the format bowed in Feb. '87). Thirty stations have the "Breeze" format of the Progressive Music Network. A host of other stations and syndicators offer mixes of some or all new age sounds, including Frank Forest's two-hour Musical Starstreams show, now playing on 53 commercial stations. And Stephen Hill's one-hour Hearts of Space program is now heard on 245 public radio stations (and climbing).

A recent Billboard article (Sept. 10) reported that new age actually only constitutes some 5%-15% of the mix at AAC or Wave-type stations such as WBMW Washington, D.C., and WNUA Chicago. But it is helping anyway. "We've seen how a limited exposure on radio has increased sales both in alternative markets and in the mainstream, and that is often without the artists being named," comments Narada's Wesley Van Linda.

Both label executives and retailers are happy about the recent decisions of the Wave network and KTWV Los Angeles to bring announcers to their formats. Many feel that NAC/AAC has great potential. "We are trying to sign acts that would get radio play on these Wave-type stations. We're very bullish on this format," says Harold Fein, VP of marketing for CBS Masterworks.

Whether the mix of AAC/NAC stations moves farther from or closer to new age music, it will have strong repercussions. "I think radio is going to dictate the direction that the music will take and will make it more contemporary, pop-oriented and upbeat," comments Matt Marshall, president of Higher Octave. "Radio will mature over the next year with this kind of music. The meditative stuff will still have its own place, but it will stay more in that alternative market. New age music will become more dynamic yet still carry the soul and heart that has given new age the strength that it rides on now."

Will part of new age split off and become NAC or something else? Few are happy with the name "new age" as it now stands, but no one seems to know what to replace it with.

Should "new age" refer exclusively to that music in the present category that seeks to heal, raise consciousness and/or harmonize mind, body and spirit? Should it also include albums that only wish to create a relaxing or interesting ambience? Should it be an all-inclusive tag that signifies "contemporary eclectic instrumental music"? What about vocal albums? Will new age merge with the budding new crossover genre of World Music?

"I think some new label or labels for the genre will emerge," predicts Carol Davis, head of the Visual Musik label. "There are always new buzzwords that trade people in for whatever purpose they have."

And where is the music itself going? "Straight to heaven," smiles Celestial Harmonies' Eckart Rahn.

A Billboard Spotlight

PATHWAYS TO SUCCESS.

On his new album, "Pathways To Surrender," Chris Spheeris con-

FC 44225

tinues the innovative electronics and emotional warmth that made his

last album, "Desires Of The Heart," a New Age best seller.

FC 40478

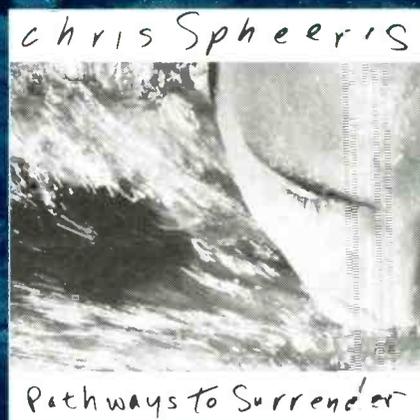
You can count on this talented composer/producer/performer to

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DESIRE/ OF THE HEART

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NEW AGE MUSIC

SOUND FOR TOMORROW

(Continued from page N-4)

attention include William Aura, Tim Timmermans and Skipper Wise (Higher Octave), William Orbit (whose debut album artistically outshines all the others on the IRS No Speak label), Friedemann (Narada Equinox), the wonderfully eclectic Penguin Cafe Orchestra (Editions EG), Fred Simon (Windham Hill), Peter Kater, Steve Haun (Silver Wave), Checkfield (American Gramophone), Don Harriss, Craig Huxley (Sonic Atmospheres), Windsor Riley (Music West), Steve Kindler/Teja Bell (Global Pacific), Emerald Web (Audion), Mark Sloniker (Sandstone), Mark Josephson (indie), Max Highstein (the first crossover attempt from Serenity) plus others commonly associated with the hard-core camp, such as Christaal (Beyond/Allegiance) and Shayla (Yansa).

ACOUSTIC. George Winston, one of the genre's rare multi-platinum artists, has not released a new album in six years, and no one really knows when to expect another one. Will Ackerman's latest solo album showcases the guitarist in an ensemble setting that has become the norm for most of Windham Hill's solo musicians, such as pianist Philip Aaberg.

Narada Lotus' best-selling pianists, Michael Jones and David Lanz, both moved into ensemble settings for their 1988 releases ("After The Rain" and "Cristofori's Dream," respectively).

Narada also has high hopes for guitarist Eric Tingstad and oboist Nancy Rumbel, formerly with the Paul Winter Consort. This fall the duo will release two collaborations ("Legends" on the Lotus label and a Christmas collection, "The Gift," on the new Sona Gaia label). Nine Narada artists will take part in (move over, Tiffany) a mall tour during the holiday season.

The solo acoustic discovery of the year is "The Dolphin's Way" by Michael O'Suilleabhain (O'Sullivan to most of us) on Virgin Venture, a recording brimming with Celtic charm and pure glee. Other recent piano works of note include "In Flight" by Michael Harrison (Fortuna), "Dusk" by Jim Chapell (Music West), and "Speechless" by Liz Story (RCA Novus).

CROSSOVER CLASSICAL. Though many of the musicians in this category aim for majesty and splendor through grand, symphonic space probes ("Novus Magnificat" by Constance Demby, Hearts of Space; plus Darryl Way, Virgin Venture; Pasero, Sugo Records; Tomita), Ray Lynch sprinkles in just enough pop elements to turn his "Deep Breakfast" album into a best-seller—425,000 units since its release in 1984. Its hit single, "Celestial Soda Pop," even achieved airplay on a few dozen top-40 stations during the mid-'80s.

Lynch was selling his music from his garage until he finally hooked up with Music West. "Most large companies want to own you, which is not good for an artist, especially with this type of music," says the 45-year-old Lynch. "It takes me a long time to make an album, at least a couple of years on the average. Record companies don't yet seem to realize that good music such as this will sell for a long time, whereas pop product tends to saturate the market very quickly. I had to choose between being a composer and a businessman, and I am very satisfied with my decision." Look for an uptempo crossover pop album from Lynch in early 1989.

AMBIENT/EXPERIMENTAL. The consort of artists allied with Eno on Editions EG and Opal/Warner Bros. projects (Roger Eno, Harold Budd, Laraaji, John Paul Jones) have brought an inviting sense of accessibility to experimental music. Other ambient/experimental artists present sonic possibilities no less fascinating, such as Andy Summers, the Durutti Column, Roedelius, and Mark Isham.

"NEW AGE" WORLD MUSIC: Trendsetters such as Shadowfax, Ancient Future, Joaquim Lievanoz, Paul Horn, Dave Friesen and others infuse their work with ethnic rhythms, pan-cultural accents and jazz-influenced flourishes.

INSTRUMENTAL ROCK. Perceived as too heavy-handed for adult alternative radio, some hard-edged innovators with ample skills in nuance and shading remain overlooked; among them are guitarists Steve Tibbetts and Steve Morse. Steve Howe, former Yes guitarist, is one of several famous names joining No Speak for an instrumental release, plus he also teamed up with keyboardist Paul Sutin for a gentler release on Real Music Records, "Seraphim."

"This sort of approach appeals to me a lot," Howe says. "You don't hear that much guitar in 'new age' music. The guitar still has a telepathic quality to it. It tends to cut through all the other instruments and have a special impact on listeners. It always has for me."

MEDITATIVE/SPACE MUSIC. Herein lie the core artists heard on Stephen Hill's long-running "Music from the Hearts of Space" radio program: Kitaro, Deuter, Kevin Braheny (on Hearts of Space Records), Michael Stearns (Hearts of Space and Sonic Atmospheres), Steve Roach (RCA Novus and Fortuna), Richard Burmer (Fortuna), Peter Davison (Higher Octave), Garry Hughes (Audion) and the man for all categories, Anthony Phillips (Audion).

"This sort of music allows you to step out of linear time," says Steve Roach, who spent much of last summer exploring Australia's remotest outback to gain an aboriginal perspective for his new, ambitious Fortuna project, "Dreamtime Return." "For the new album, I created my own audio-mythological trip. I ranged from micro-primordial sounds to huge, continental-sized sounds. Correctly done, it all conveys an awesome, majestic sense through your audio picture frame—your speakers."

TRANSCENDENTAL. Since Windham Hill, during its fledgling days, enjoyed an early sales surge from alternative marketing—in health-food stores and gift shops, selling next to harp-and-zither cassettes, zen literature and windchimes—somehow the entire realm of new instrumental music was branded "new age"—dissatisfying to both the newcomers and the traditional acts, although the hard-core camp is busy working to retain its market share.

Steve Halpern, one of the greybeards of transcendental/holistic new age music, admits he feels a twinge of frustration over two failed record deals (with Gramavision, then Moss) that have slowed his music's ability to be absorbed into the mainstream now that adult alternative radio has arrived. His current strategy: cross-marketing. Halpern has begun culling through his sizable collection of "Halpern Sounds" recordings and assembling the most melodic and accessible ones on special collections.

Suzanne Doucet, who has laid the groundwork for her new age empire with a retail store (Only New Age Music, which she hopes to expand to European cities to join her Los Angeles outlet) and an attractive, accessible roster of artists (Beyond/Allegiance, featuring Christaal, Christian Buehner, several others and Doucet herself) is certain the core new age audience will always support non-mainstream artists. "People always ask for something new, something that will give them another heart-opening experience," she says. "The vistas are endless."

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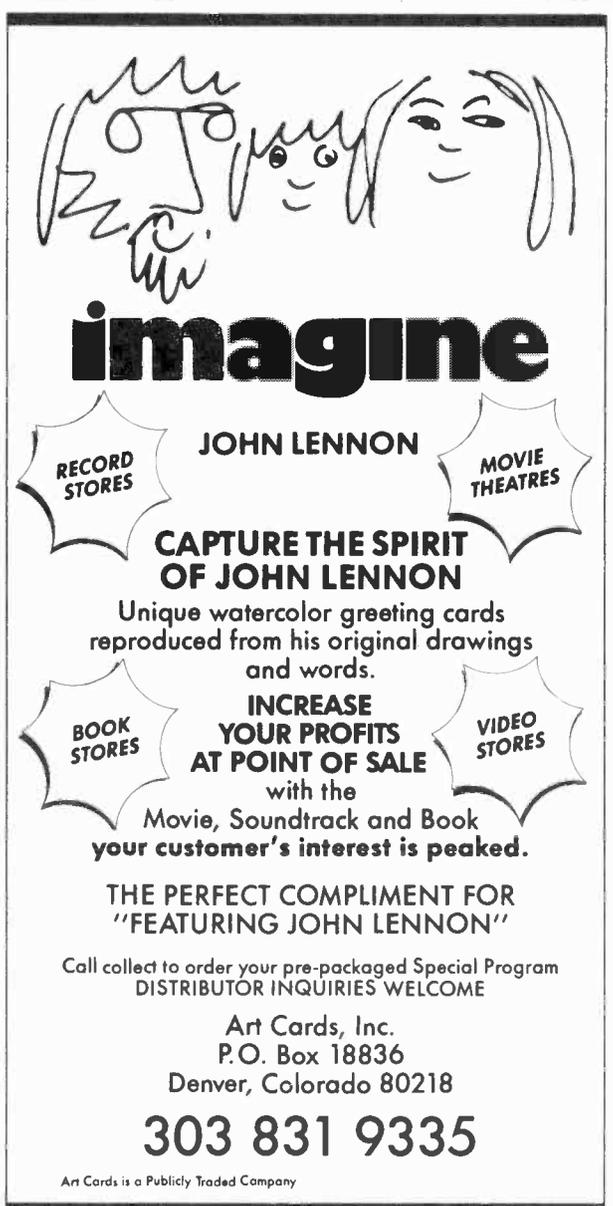
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RADIO: Brighter Variety in Music Mix Lifts Format to Next Level

By TERRY WOOD

Has the sizzle fizzled at adult alternative radio? Skeptics point out that the hottest industry topic of 1987 has cooled off in 1988, yet the format's leading architects express confidence that evolving strategies—such as nurturing the star quality of new age/instrumental artists—will ensure growth and greater mainstream appeal for the concept.

"People seem to forget that this format is still in its infancy," says Lee Roy Hansen, who signed on in July as operations manager of the Satellite Music Network's Wave format. "Adult contemporary didn't spring to life fully developed and competent when it was introduced, either. The last time a truly new radio format was created, ratings were only taken once a year. Because of the frequency of ratings today, this has already become the most overscrutinized format in history."

The fledgling format—which blends new age, contemporary jazz and selective pop-rock tracks in varying amounts—has found an outlet in nearly every major and medium U.S. market since KTWV Los Angeles, "The Wave," debuted impressively in February, 1987.

The Satellite Music Network now

beams its version of the Wave to 14 affiliates (including, as of Oct. 1, 20 hours per week on JOAV Tokyo, the newest of only two commercial FM stations in Japan), while the Progressive Music Network of Minneapolis services 30 full-time subscribers (including Boston and St. Louis plus several resort areas) with its Breeze format. In addition, nearly two dozen such stations across the U.S. are independently programmed, and at least five syndicators offer specialty programs with a new age tilt.

Yet the format achieved only sporadic success stories during the pivotal Spring '88 Arbitrons (which, along with Fall figures, reflects the most reliable sampling of adult listenership). Only a dozen adult alternative outlets scored 12-plus shares of 2.0 or greater during that period (KNIK Anchorage, which recently switched to the Breeze, led the pack with a 6.1) while the format's unofficial Dow Jones indicator, KTWV, dipped from a 2.4 to a 1.7. Yet KTWV rocketed to a 3.0 in the Summer book—its highest 12-plus share ever—and its 25-54 figures rose two full points. KNUA Chicago, meanwhile, finally cracked the 2 barrier this summer by notching a 2.1, up from 1.8. At WBMW Washington, D.C., the decision to aban-

don the format was made before summer ratings' revealed the station's most respectable figures ever—2.4, up from 1.8. Thus, before others jump ship, the format's leading proponents suggest last drastic measures, such as programming modifications and patience.

One pivotal change brought announcers to stations where songs and artists were only occasionally identified. In separate decisions, the Wave network and KTWV (which have been operating independently since Aug. 11) added announcers in mid-September to kick off their Fall rating periods.

Another change—a subtle, yet potentially more profound shift—is a rethinking of the format's fundamental programming philosophy. Is this, as most assume, a new adult contemporary format, or should it be skewed toward a mature album-rock audience?

John Sebastian, who first introduced commercial radio to alternative programming for adults with his Eclectic-Oriented Rock format in 1983, is charting an intriguing new course for KTWV since his appointment as PD in August. In addition to junking the station's 19-month-old no-jock approach, he has begun a discrete but ambitious expansion of KTWV's musical out-

look to embrace bolder, more progressive textures while cutting back on light jazz.

"The music mix is much more varied, more aggressive, more progressive and much hipper," Sebastian says. "This is designed to satisfy the 25-44 audience that grew up with true album-rock. The stars at this station now are Yanni, Suzanne Ciani, David Arkenstone, Patrick O'Hearn—all of whom are people with rock'n'roll backgrounds. This is the format people have been waiting for since progressive album-rock went away." He chuckles and adds, "Since those guys [Lee] Abrams and Sebastian tied it up and made it a hit format."

At most adult alternative stations, contemporary jazz fills between 25% and 50% of the playlist (and considerably more at stations such as KIFM San Diego and WQCD New York). Sebastian, however, has cut back. "Light jazz doesn't add any specialness to the format," he says. "A lot of acoustic pieces still fit very nicely, though. This audience is overwhelmingly asking for more of the melodic new age material."

KLRS Santa Cruz is the country's only other AA station that gives progressive/new age music such a high priority. Programmed by Mark Hill in the competitive Monterey market, the station scored an impressive 3.0 12-plus share in the Spring, up from a 2.0. However, the station nose-dived in the Summer to a 1.3. Frank Forest, who since 1981 has hosted "Musical Starstreams," a two-hour syndicated space probe of instrumental music, also concurs that a strategic new age-intensive music mix will appeal to a mass audience.

"Jazz stations such as KKGO and KJAZ have never done very well in ratings, and that's the direction so many of these new adult contemporary stations are taking," Forest says. "It's that fusion sound that makes the format sound monotonous. New age music evokes a special emotional response in listeners, and if you mix it with an album-rock base, like early Moody Blues and Procol Harum, I believe you can lift this format to its next level and consistently get ratings in the 3s and 4s."

Steve Feinstein, PD at KKSF San Francisco, has enjoyed consistently healthy ratings—2.7, 2.4 and 2.4—since his station's Aug. 1, 1987 debut in a cluttered and fiercely competitive market. Feinstein is secretive of his format's inner workings (can anyone name the Pink Floyd song he will allow KKSF listeners to hear?), but he will divulge a few factors that have contributed to the station's strong time-spent-listening figures.

Announcers are essential, as is customizing the format to suit local tastes and maintaining strict quality control, he says. He praises music director Nick Francis for his talents at crafting moods by fluidly integrating like-textured songs. And he stresses the importance of long-term vision and format commitment from management (such

as Brown Broadcasting has provided KKSF), rather than approaching the concept as a Vogue demo quick-fix.

Feinstein is intrigued by Sebastian's approach. "A good goal for this format is to have as little homogeneity as possible," he says. "My feeling is, 'Let a thousand variations bloom.' It's a mistake for people to look at one successful station and say, 'Aha! They have it figured out. Their way is the right way to do it. I encourage programmers to try different ideas.'"

Among new ideas at the Wave network, says OM Lee Roy Hansen, are live announcers (not canned back-sells), elimination of hourly "timelets" (ill-fated attempts at humor), longer music sweeps (no more than three stop-sets per hour) and a brighter music mix. "We've decreased the amount of sleepy-sounding songs we play," he says. He and consultant Frank Cody hope to enhance the Wave's desirability as a first choice for the workplace radio.

WNWV Cleveland soared to a 3.5 share in the Spring ratings in only its second book—by far the best showing yet by a Wave affiliate. "People in Cleveland have always been quick to grasp something new," says GM Gary Kneisley. "I realize a format such as this can take years to develop, so even though our summer ratings took a dip [to 2.6], which I expected, I'm not panicking. Our 25-49 numbers are very, very good, but I am glad all the songs are now identified. That had been our Achilles heel."

Frank Cody, who initiated KTWV's no-jock environment when he served as the station's first PD, believes the approach served the Wave well as a positioning statement. "I've always imagined, though, that the format might evolve toward regular back announcing," he says. "I would be happy to see these artists established as stars. Change is the essence of progress. Here is a format founded on discovery, and it can't afford to be static."

John Sebastian agrees. "Listeners want the warmth and maturity of an educator behind the mike," he says. "They want the complete radio experience, not just a music service."

(Continued on page N-12)

A Billboard Spotlight

HIGHER OCTAVE MUSIC

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THE MAJORS

(Continued from page N-3)

Bruce Mitchell, Spencer Brewer, Peter Buffett, John Doan, William Ellwood, Gabriel Lee, Nancy Rumbel, and Eric Tingstad.

Market leader **Windham Hill**, distributed by **A&M**, released 24 titles in '88, bringing its total catalog up to 123 albums. Though Windham Hill is synonymous with new age for many consumers, the label disdains the "new age" tag and in '88 released a number of albums (such as the Turtle Island String Quartet and Tuck & Patti) that certainly are far afield of the genre. Still, many Windham Hill artists remain mainstays of mainstream record chain new age bins.

The label's catalog includes titles by artists such as

George Winston (the first major new age star), William Ackerman, Montreux, Fred Simon, Michael Manring, Schoenherz & Scott, Rubaja & Hernandez, Scott Cossu, Wim Mertens, W.A. Mathieu, Michael Hedges, Metamora, Philip Aaberg, Nightnoise, Interior, Stein & Walder and Tim Story. "In our music, we're looking for quality and distinction," says Dawn Atkinson, VP of A&R for Windham Hill. "It's not just one category."

Opal Records, owned and operated by Brian Eno, bowed in August, with distribution by **Warner Bros.** Between four and 10 releases per year are expected from the "label for outsiders," which has already launched albums by Roger Eno, Harold Budd and Hugo Largo, the film score compilation "Music For Films III." "There is no category for Opal," says Steve Baker, Warner VP of product management. "Bri-

an is signing artists at his own discretion and it fits his sensibility." Albums set for '89 include new works by (Brian) Eno and Daniel Lanois.

Warner also distributes **Geffen Records**, which has famed Japanese composer/keyboardist Kitaro.

PolyGram distributes **ECM** (which has many talented eclectic instrumental artists such as Stephan Micus), **Gaia** (Michael Hoppe, Anthony Davis, Joakin Bello, Tom Grant and Anita Kerr) and (through Gaia) **Gramavision** (albums by Terry Riley, Pandit Pran Nath and many others). PolyGram has also released Portuguese flutist Rao Kyo and Brazilian avant-garde instrumentalists Uakti through its **PolyGram Jazz** division.

Talented composer Dori Caymmi has released "Dori Caymmi" (an album of what might be called "Brazilian impressionism") for **Elektra Musician**. The **Nonesuch Explorer Series** has many Asian ethnic albums that fit the new age sensibility, including traditional music from Japan, Tibet and China.

Arista has entered the new age field with "Direct," the first release by Greek composer Vangelis for that label.

Capitol, besides having Shadowfax on its roster, also distributes the **Cinema** label (with the progressive rock of Pete Bardens, Patrick Moraz, Michael Hoenig, and Amin Bhatia), the **Intuition** stamp (which has Jon Hassell) and (through **Allegiance Records**) the **Beyond** imprint. The latter, owned by musician Suzanne Doucet, has titles in the electronic instrumental area by Doucet, Christian Buehner, Al Gromer Khan, Christaal, Helge Schroeder, Karl Schaffner, Michael Shapiro, Greg Stewart, Lothar Grimm, and Pyramid.

Atlantic has free jazz legend Yusef Lateef, who won the '87 Grammy in the new age category for his "Yusef Lateef's Little Symphony."

Virgin, which has new works by David Sylvian and Mark Isham, also launched the **Venture** line in '88. The latter has a number of instrumental artists including the new age-appropriate Peter De Havilland, Hans-Joaquim Roedelius, Klaus Schulze & Andreas Grosser, and Micheal O'Suilleabhain.

BRIGHTER VARIETY

(Continued from page N-10)

"There has been so much questioning of the format lately that many people are on the verge of making severe mistakes, if they haven't already made them," Sebastian says. "Interpretation of research is also critical. I think a lot of people have looked at research and said, 'Hmm, we need to find a way to play more favorites.' They think they've got to shorten their lists and just play this format's top hits. That, I feel, is the absolute opposite path that should be taken."

"This can't be a safe format, which is what some people are trying to make it by playing just the hits. People have got safe formats all over the dial—that's why they're coming here. This has got to be an oasis setting on the radio dial. This format has to be as aggressive and as hip as progressive album rock used to be, if not hipper."

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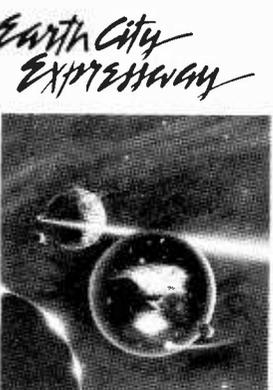
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A Billboard Spotlight

VIDEO: Inventive Couplings of Sound and Vision Making Inroads at Retail

By TERRY WOOD

Artists stationed at all points along the contemporary instrumental continuum are tinkering with imaginative ways to combine sensory treats.

In August, David Lanz and Paul Speer spent a month of Tuesdays at a Seattle planetarium, performing live while showing video clips and lighting up the inner dome with 3-D laser effects. "I foresee an emerging new art form," Lanz says, "using sound, light and holographic elements."

The video operation Lanz co-owns, Miramar Productions, is already two-for-two—two releases (for which he and Speer recorded the music), two gold sellers (25,000 units). "Natural States" (Pacific Northwest scenery) and "Desert Vision" (from the Southwest) have clearly demonstrated the sell-through clout instrumental/new age video can pack when a high-quality product is produced, then shrewdly marketed.

"In the beginning," says Miramar marketing director Kipp Kilpatrick, "I tried to go through traditional retail stores and distribution. I discovered retailers had to be educated about sell-through product. Their mindset a few years ago was stuck on rental."

Kilpatrick instead positioned the tapes in non-traditional outlets familiar to new age artists—bookstores, gift shops, health-food stores, the Nature Store chain. National park gift shops, he says, accounted for more than 1,000 tape sales during the summer of 1987. Kilpatrick reports that a Miramar survey revealed 41% of its buyers were 50 and older—58% were 40-plus. The company's tapes were recently spotlighted in Modern Maturity.

Miramar Productions (P.O. Box 15661, Seattle, Wash., 98115, 206-545-4337) likes to call its tapes "video albums," since the music is created last to sync-up with impressive visuals. Director Jan Nickman makes effective use of such hi-tech instruments as the shake-proof Steadi-Cam.

Miramar recently released its third tape, "Canyon Dreams," which captured some of the final aerial footage allowed to film above the Grand Canyon before below-the-rim



Gianni

flights were banned. Tangerine Dream scored the 40-minute video with music unavailable in album form. Miramar is also planning a feature-length film on Alaska involving several musicians that will undergo a theatrical release prior to its release for the home market.

Paramount's Windham Hill series, distinctive in its minimalist white packaging, has eight titles available and is one of the most commonly seen instrumental-music video products stocked in mainstream outlets. Like Miramar's tapes, Windham Hill videos carry a suggested retail of \$29.95 but sometimes can be found as low as \$19.95.

The label has expanded its themes to include people as well as nature. In addition to a performance video, two recent tapes, "Tibet" (scored by Mark Isham) and "China" (featuring various artists) offer wordless documentaries of two distant cultures.

"It was a real departure from our ambient pieces," says executive producer Fritz Kasten. "Treating the audio is a new challenge when working with people as subjects. With an oriental culture, you might expect to hear certain types of sound, but Will [Ackerman, Windham Hill's founder] worked hard at selecting just the right music."

Kasten says sales of the tapes have been steady, though no one title has leaped ahead as the series' pacesetter. "We're pleased with sales," he says. "For future projects, we're still evaluating what direction we should take. It has not been the character of the company to repeat past projects."

Windham Hill's children's series is receiving a sizable promotional push from Sony, which is distributing six videos under the Rabbit Ears Storybook Classics banner. Of those titles, three are new 30-minute tapes released this fall: Robin Williams narrating "Pecos Bill" (with music by Ry Cooder), Meryl Streep narrating "The Tailor Of Gloucester" (music by the Chieftains), and Glenn Close telling "The Leg-

end Of Sleepy Hollow" (music by Tim Story). Suggested retail is \$14.95.

Sony, with 48 jazz titles in its jazz category, offers a few new age-related videos, including Brian Eno's 82-minute "Thursday Afternoon," as well as the Rabbit Series series.

The heavyweight in new age video distribution is **New Era Media** (P.O. Box 410685, San Francisco, Calif., 94141; 415-863-3555, orders: 800-727-0009). Run by Alan Kessler, New Era distributes all of the above-mentioned product except Windham Hill tapes. Kessler stocks many hard-to-find visual music tapes, relaxation/meditative videos plus some hard-core, heavy-mystic titles.

As product has become more plentiful, Kessler has become more selective in his product line. While his primary retail outlets have been bookstores and gift shops, he recently came to an agreement with Tower Records to carry some titles. Miramar's tapes and the Windham Hill series have helped validate the genre's sell-through ability.

"We're seeing more sophisticated product becoming available," Kessler says. "I'm seeing more careful composition and interesting mixes of images. What music video buyers need to do is create visual music sections so people can grasp how much of this product is available."

Two of New Era's top-selling titles are "Windance" (David Fortney's naturescapes accompanied by musicians Richard Burner, Steve Halpern, William Aura and Synchestra) and "Structures from Silence" (Steve Roach's music integrated with Marianne Dolan's "motion paintings").

Other hot tickets from various sources include **Mannheim Steamroller's** two video samplers, plus material from another Omaha entry, **Visual Muzik** (run by Chip Davis' former wife, Carol). Ocean themes are popular, such as **Emaura Productions'** "Dolphins" (with music by Carlos Alomar), **MCA's** "Ocean Symphony" and "The Worlds Below" by **Sea Studios** in Monterey, Calif., a coalition of marine biologists and filmmakers. Half of that tape includes six clips of sealife backed by music, while the last 21 minutes features an educational narrative. **Vestron** is due to soon release a tape featuring Shirley MacLaine that will include musical interludes provided by artists from Suzanne Doucet's **Beyond** label. New age purists also speak highly of "Master Key" by **First Star Films** and **New Era's** "Enchanted Landscapes" series.

Private Music's Peter Baumann says he does not anticipate producing more long-form videos, even though some consider his image-filled production of Jerry Goodman's "On The Future Of Aviation" to be a masterpiece in the genre. "They are too expensive and there are too few outlets for their sale, so I feel hesitant," Baumann says.

No one in this field is rushing to put their product on CDV formats. However, anyone purchasing a Philips CDV player in Europe or a Magnavox unit in America will receive a disk featuring Michael Hoppe's "Eyes Of The Wind," a short honored at numerous film festivals. The former head of A&R at PolyGram, now the director of InterConnection Resources in Los Angeles, says it is the first new age musical product available on CDV.

Hoppe also reports that Britain's Coda label, under Nick Austin, is debuting The Landscape Channel in the U.K. this month. The channel will broadcast 24 hours of relaxing new age visual music, with back-announcing. It is possible, according to reports Hoppe has heard, that the Landscape Channel may reach the States sometime in 1989.

Until then, the only public forum for new age video is VH-1 and its two-hour Sunday night program, "New Visions." Producer Michael Simon is happy to report that the show recently moved its start time up to 10 p.m. Eastern.

Hosted by Ben Sidrin, "New Visions" takes either a jazz or new age focus, depending on the slant of the two guest artists invited to the studio each week. Simon says he maintains an open mind when considering what goes on the air. "Videos that work for me don't have all the quick cuts that rock videos have," he says. "This audience really watches the videos, although they want to see more than just a few leaves and raindrops."

"I look for videos that are a little less ambient and more engaging," says Simon. "The 'Natural States' clips are a perfect example that use nature scenes in an active, engaging way. More performance clips are coming in, which is encouraging, but the most memorable videos are usually the conceptual ones." Among Simon's faves are Pete Bardens' clips, David Gildea's "Island Journey," the Jerry Goodman clip, Tommy Tedesco's "Impressions On Hollywood Blvd." and, when pressed for a top choice, he picks David Van Tieghem's "Galaxy."

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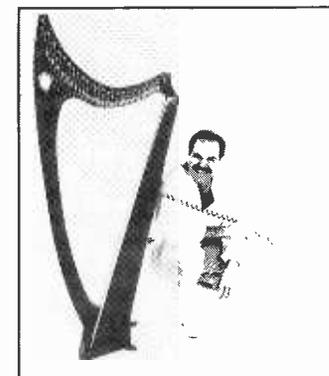
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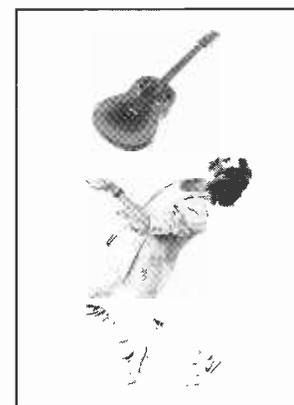
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Palmer's Vid Exchange Buy Moves Chain West

BY JIM BESSMAN

NEW YORK Union, N.J.-based Palmer Video, a franchise chain with about 100 stores, has acquired the 58 outlets of Denver-based franchiser Video Exchange.

The acquisition expands Palmer's operation beyond its Northeast focal point to the five Western states—Colorado, Iowa, Missouri, Texas, and Wyoming—covered by Video Exchange, lending the Palmer web a greater presence.

"We're trying to roll out a national presence," says Palmer Video president Peter Balner of his network, which has outlets in 17 states but is concentrated in metropolitan New York.

The move also paves the way for a public offering, which Balner says will be tendered before the end of the year.

But, according to Balner, the Video Exchange takeover primarily means that Palmer Video can now spread the costs of ongoing promotions and programs among 160 stores instead of 100.

"When you have 160 stores will-

ing to participate, who are assured that you are doing things in their best interest, it's easy to do high-level promotions which are very inexpensive on a per-store level,"

'We made 100% certain that there was no opposition'

says Balner, citing a "low-cost" November giveaway of a Ford Escort as well as plans for a December 16-page color-advertising insert in The New York Times and the Newark (N.J.) Star-Ledger.

"In addition, we're able to generate over \$100,000 [in co-op support] from the studios to publicize these programs," he adds.

Balner says the Video Exchange stores were bought in a "stock and cash transaction" from the Washington, D.C.-based venture capital firm Allied Capital, which held a controlling interest in Video Exchange. As part of the deal, Allied acquired a small portion of Palmer

Corp., Palmer Video's parent company, he says.

The buyout takes effect Oct. 31, with Video Exchange stores slated to change their name gradually to Palmer Video through early 1989. To further ensure a smooth transition, Balner met two weeks ago with all Video Exchange owners in Denver; San Antonio, Texas; and Des Moines, Iowa.

"We didn't want a scenario where a large number of franchisees were dead set against being acquired by their new franchiser," says Balner, referring to some store owners' grumbling over the National Video/West Coast Video merger and Major Video's pending merger with Blockbuster Video. "So we made 100% certain that there was no opposition philosophically or legally from the franchisees to stop the merger."

Balner said he expects the switch to the Palmer banner to drive up their revenues significantly.

"Video Exchange stores are very attractive and well laid out, but they're antiseptic and lack the

excitement and promotional energy common to the Palmer chain," he says.

"We believe that we all offer nonproprietary product such that our 'Gone With The Wind' is no different than any other store's. So if we don't segregate our stores from others that provide the exact same thing by creating excitement and promoting, customers will gravitate toward convenience and price and not many players will make money."

Palmer's absorption of Video

Exchange carries additional expansion possibilities for the company. Balner says Palmer will build upon Allied's expertise in the public marketplace to "generate capital and introduce us to major-market players." He hopes to eventually attract "well-capitalized" investors to aid Palmer's entry into "remote" markets.

As for the public offering, Balner says that about 10% of the company will be tendered to outside investors.

FOR WEEK ENDING OCTOBER 29, 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
			★ ★ NO. 1 ★ ★		
1	12	2	CINDERELLA Walt Disney Home Video 410	1950	26.99
2	1	54	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	2	19	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
4	4	58	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
5	3	105	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
6	10	124	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
7	11	161	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
8	5	19	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
9	17	73	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
10	16	124	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
11	6	161	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
12	7	19	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
13	9	19	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
14	8	19	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
15	NEW ▶		THE THREE CABALLEROS Walt Disney Home Video 411	1945	29.95
16	23	19	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
17	19	19	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
18	NEW ▶		DISNEY SING ALONG: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
19	24	120	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
20	14	75	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
21	22	147	ROBIN HOOD ♦ Walt Disney Home Video 228	1973	29.95
22	15	52	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
23	13	32	BUGS! MGM/UA Home Video M201233	1988	14.95
24	25	110	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
25	18	72	HERE'S MICKEY! Walt Disney Home Video 526	1987	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.

Applause Video Extends Web Eastward Five Superstores Slated To Open In New England

BY BRUCE HARING

NEW YORK In its first venture outside the Midwest, Applause Video of Omaha, Neb., has announced it will open superstores in Connecticut, Massachusetts, and Pennsylvania during the next

three months, with stores in New York state possible to come.

Allan Caplan, Applause chairman, says the first two superstores in the proposed New England web will open by the end of this month, with three more to open by Nov. 30. The new venture

will be a franchising arrangement through the newly formed Northeastern Video Corp. of Madison, Conn., a venture headed by a consortium of real estate developers.

Two superstores will open in central Pennsylvania by Dec. 31, Caplan says. The Pennsylvania agreement is with a separate consortium of real estate developers. New York state is being "looked into," Caplan says, but he declines to provide details. He also notes that Applause will be looking to "fold chains under our banner" but will not comment further.

Applause operates 89 outlets in Iowa, Kansas, Missouri, and Nebraska: 21 are company-owned stores, 26 are franchise units, and 42 locations are racked by the firm.

"We will open five to eight superstores in New England this (Continued on next page)



Who's The Attraction? Alyssa Milano, star of ABC-TV's sitcom "Who's The Boss?" drew more than 4,500 fans to the grand opening of Video Unlimited in Spokane, Wash. Milano was promoting her J2 video, "Teen Steam." Smiling for the camera are below are, from left, Ettee and Randy Berg, owner's daughter and owner, respectively, of Video Unlimited; Milano; and Paula Winchester, Baker & Taylor sales rep.



Ambico's 1-Gun Powerlite Aims At Vid Market

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

More information is available at 201-767-4100.

Beyond Video Changes Plan, Goes National

NASHVILLE Beyond Video Associates, a Virginia-based cooperative-buying chain, has decided to go national.

As recently as last summer, BVA—which originally splintered off from the Adventureland Video network—was officially committed to confining its operations to Virginia, West Virginia, and North Carolina, where it had 32 member stores (Billboard, Aug. 6).

But the chain added 13 more stores, including outposts in Michigan and Rhode Island, at Beyond Video's Sept. 14-15 trade show in Waynesboro, Va.

According to Dawn Argenbright, BVA administrator, the network expects to have as many as 100 stores by Christmas. "We're currently at 46 or 47 stores, and we're in negotiation with about 57 others—a group in Rhode Island and some in South Carolina," she says. "And we have two brand-new stores opening up within the next two months."

The units taken in during the trade show, Argenbright says, are from "five or six different owners" and are not refugees from other video chains.

BVA stores are generally larger and more varied than conventional video sales and rental centers. Some have special viewing rooms, ice cream parlors, hardware sections, and gift shops.

Roy A. James, who operates a store in Staunton, Va., is BVA's president. **EDWARD MORRIS**

APPLAUSE HEADS EAST

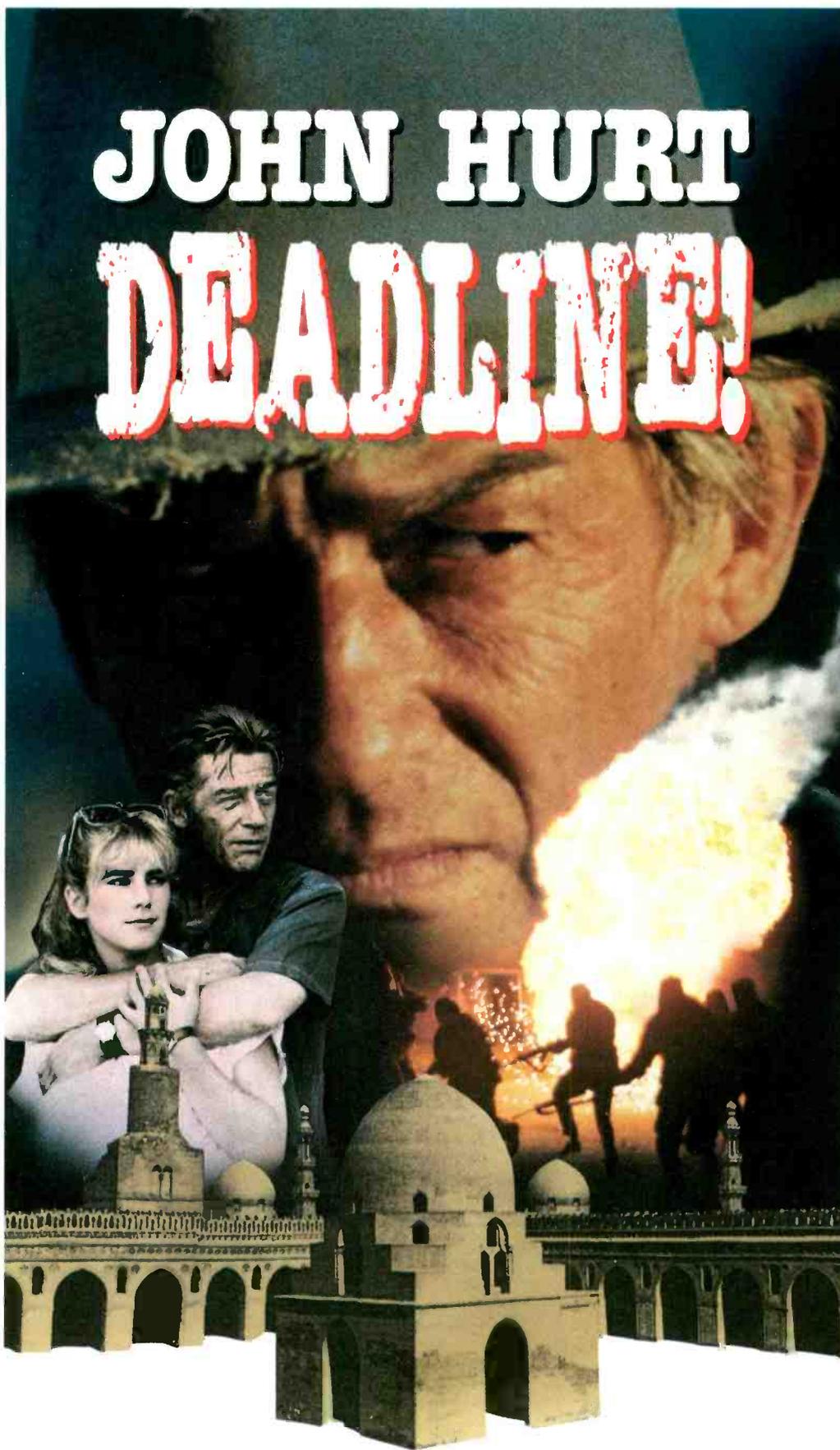
(Continued from preceding page)

year," Caplan says. "But [the real estate consortium] is committed to no less than 50. Our market study says New England can hold 98-100 maximum." Caplan says the minimum of 50 superstores will be phased in under a three-year program, with an outside time frame of 4½ to five years for larger amounts.

Geographic location won't be the only new thing in these Caplan stores. For the first time, Applause outlets will offer compact disks, an experiment that will be tested in the New England market and expanded chainwide if successful. The New England stores would stock more than 2,000 CD titles per store, Caplan says.

The new Connecticut stores—two in Waterbury and one each in Fairfield and New Britain—and the Worcester, Mass., store will average 5,400-7,000 square feet, Caplan says, and stock an average of 10,000 titles per store. He anticipates no expansion into rackjobbing in New England, noting that Applause's 42 racks in the Midwest are merely an adjunct to the retail store business.

"The stores will be exciting," Caplan says. "They will all have the Applause magic castles, free popcorn like [in] Omaha, free balloons, blank tapes, and toys."



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ENTERTAINMENT

City Lights Entertainment Group, Inc.
Home Video Division • 8981 Sunset Boulevard
Los Angeles, CA 90069 • (213) 859-9702

P.O.P. HOTLINE
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New York, New York 10018 • Tel (212) 643-0450
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CITY LIGHTS ENTERTAINMENT GROUP presents
A BBC/ILLUSTR FILMS PRODUCTION of "**DEADLINE**"
starring **JOHN HURT** **IMOGEN STUBBS** **ROBERT MCBAIN**
GREG HICKS **BARGACH ABDELRAHIM** **JULIAN CURRY**
DAVID CONVILLE and **ROSHAN SETH** associate producer: **DEREK NELSON**
Designer: **STUART WALKER** Director of Photography: **PHILIP BONHAM CARTER**
Editor: **DICK ALLEN** Music: **JIM PARKER**
Producer: **INNES LLOYD** Director: **RICHARD STROUD** **M** **MATURE AUDIENCES**

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VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Suggested list price, prebook cutoff, and street date are given when available.

THE BAD AND THE BEAUTIFUL
Kirk Douglas, Lana Turner
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

BAD DAY AT BLACK ROCK
Spencer Tracy, Robert Ryan
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

CHERRY 2000
Melanie Griffith, David Andrews, Ben Johnson
♠♥Orion/\$89.98
Prebook cutoff: 10/26/88; Street: 11/18/88

CHILD BRIDE OF SHORT CREEK
Christopher Atkins, Diane Lane
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

THE COLLECTOR
Joseph Cortese, Joe Pesci
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

COLORS
Sean Penn, Robert Duvall
♠♥Orion/\$89.98
Prebook cutoff: 10/27/88; Street: 11/17/88

DEADLY THIEF
Rex Harrison, John Saxon
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

DEFENSE PLAY
David Oliver, Susan Ursitti
♠♥Trans World/\$79.95
Prebook cutoff: 10/31/88; Street: 11/16/88

EXECUTIVE SUITE
William Holden, Barbara Stanwyck
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

FREEWAY
Darlanne Fluegel, James Russo, Richard Belzer
♠♥New World/\$79.95
Prebook cutoff: 10/28/88; Street: 11/15/88

JAWS OF THE ALIEN
Richard Kiel, George Nadar
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

LAS VEGAS LADY
Stella Stevens, Stuart Whitman
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

THE LAST WITNESS
Jeff Henderson, Mike Schuster
♠♥Trans World/\$79.95
Prebook cutoff: 10/31/88; Street: 11/16/88

THE LEGEND OF VALENTINO
Franco Nero, Suzanne Pleshette
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

LET IT ROCK
Dennis Hopper, Terrance Robay
♠♥Media/\$79.95
Prebook cutoff: 10/26/88; Street: 11/9/88

NINJA THE VIOLENT SORCERER
Simon Reed, Harry Carter
♠♥Trans World/\$59.95
Prebook cutoff: 10/31/88; Street: 11/16/88

NOT OF THIS EARTH
Traci Lords, Arthur Roberts
♠♥MGM/UA/\$89.95
Prebook cutoff: 10/27/88; Street: 11/15/88

THE PHANTOM OF LIBERTY
Jean-Claude Brialy, Monica Vitti, Michel Piccoli
♠♥Media/\$59.95
Prebook cutoff: 10/26/88; Street: 11/9/88

THE RETURN OF CAPTAIN INVINCIBLE
Alan Arkin, Christopher Lee
♠♥Magnum/\$79.98
Prebook cutoff: 10/27/88; Street: 11/17/88

RETURN OF THE KILLER TOMATOES
John Astin
♠♥New World/\$79.95
Prebook cutoff: 10/27/88; Street: 11/15/88

SOME CAME RUNNING
Frank Sinatra, Shirley MacLaine
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

SOMEBODY UP THERE LIKES ME
Paul Newman
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

STARSTRUCK
Lee Curreri
♠♥LCA/\$14.95
Prebook cutoff: 10/28/88; Street: 11/15/88

STICKY FINGERS
Catlin Adams, Melanie Mayron
♠♥Media/\$89.95
Prebook cutoff: 10/26/88; Street: 11/9/88

SWEET SMELL OF SUCCESS
Burt Lancaster, Tony Curtis
♠♥MGM/UA/\$29.95
Prebook cutoff: 10/27/88; Street: 11/15/88

TORN ALLEGIANCE
Marius Weyers, Trevyn McDowell
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

WHITE GHOST
William Katt, Roselind Chao
♠♥Trans World/\$59.95
Prebook cutoff: 10/31/88; Street: 11/16/88

WONDERLAND COVE
Clu Galager
♥Star Classics/\$9.95
Prebook cutoff: none; Street: none

YOU'LL STAY FOREVER FIT WITH ZAHAVA
Exercise
♠♥Thompson Productions/\$29.95
Prebook cutoff: none; Street: 9/15/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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	7	MOONSTRUCK ◊	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
2	4	4	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG
3	11	3	SHOOT TO KILL	Touchstone Pictures Touchstone Home Video 697	Sidney Poitier Tom Berenger	1988	R
4	2	8	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
5	8	5	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
6	3	6	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Albert Brooks	1987	R
7	5	6	THE LAST EMPEROR ◊	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
8	6	11	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
9	30	2	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G
10	14	3	SHE'S HAVING A BABY	Paramount Pictures Paramount Home Video 32027	Kevin Bacon Elizabeth McGovern	1988	PG-13
11	17	2	MASQUERADE	CBS-Fox Video 4749	Rob Lowe Meg Tilly	1988	R
12	7	12	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
13	9	6	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
14	10	9	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
15	NEW ▶		RAMBO III	Carol Co. Int. N.V. IVE 65922	Sylvester Stallone Richard Crenna	1988	R
16	12	4	THE MILAGRO BEANFIELD WAR	Universal City Studios MCA Home Video 80796	Sonia Braga Chick Vennera	1988	R
17	23	2	VICE VERSA	RCA/Columbia Pictures Home Video 6-25007	Judge Reinhold	1988	PG
18	13	12	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
19	21	2	SWITCHING CHANNELS	Tri-Star Pictures RCA/Columbia Home Video 6-27006	Kathleen Turner Burt Reynolds	1988	PG
20	NEW ▶		SHAKEDOWN	Universal City Studios MCA Home Video 80820	Peter Weller Sam Elliott	1988	R
21	18	3	JOHNNY BE GOOD	Orion Pictures Orion Home Video 8715	Anthony Michael Hall Robert Downey, Jr.	1988	R
22	NEW ▶		THE SERPENT AND THE RAINBOW	Universal City Studios MCA Home Video 80772	Bill Pullman Cathy Tyson	1987	R
23	15	14	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
24	16	3	THE LADY IN WHITE	New Sky Communications Virgin Vision 10060	Lukas Haas Katherine Helmond	1988	PG-13
25	19	8	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
26	31	2	SCHOOL DAZE	RCA/Columbia Pictures Home Video 6-25006	Larry Fishburne Giancarlo Esposito	1988	R
27	20	7	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
28	22	16	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
29	25	19	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
30	36	11	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
31	32	18	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
32	29	9	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
33	24	13	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
34	35	2	ILLEGALLY YOURS	CBS-Fox Video 5165	Rob Lowe Colleen Camp	1988	PG
35	28	7	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
36	38	2	THE HOUSE ON CARROLL STREET	Orion Pictures HBO Video 0138	Kelly McGillis Jeff Daniels	1988	PG-13
37	27	13	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
38	26	17	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
39	34	8	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
40	39	10	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13

◆ 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.

5 New Titles From Simon & Schuster Book 'Em: Novels On Tape

Thrillers and a real-life science adventure are the latest offerings from Simon & Schuster Audio.

Each of the five titles is a two-cassette package. Each carries a \$14.95 list price and has a running time of three hours.

Included in the new releases is Randy Shilts' "And The Band Played On," a book that investigates the origins of AIDS. Willem Dafoe, star of "The Last Temptation Of Christ," is the narrator.

Also new is "Koko" by Peter Straub, the best-selling author of "Ghost Story" and co-author with Stephen King of "The Talisman." The "Koko" tape is read by James Woods, the Oscar-nominated star of "Salvador."

Dale Brown's "Silver Tower,"

a novel that imagines America's first manned Strategic Defense Initiative battle station in space, is narrated by David Purdham of CBS-TV's "Kate & Allie."

From Robin Cook, author of "Coma," "Mindbend," and "Outbreak," comes "Mortal Fear," which addresses the sinister possibilities inherent in genetic engineering. Veteran actor Anthony Zerbe narrates.

"A Taste For Blood" is the first audio volume in the Prime Evil series of five anthologies of terror from best-selling authors. The collection includes King's "The Night Flier," Paul Hazel's "Having A Woman At Lunch," and Thomas Tessier's "Food." It's read by Ed Begley Jr. of the former NBC-TV series "St. Elsewhere."

Video's 1st Plans To Take Chain Public

BY BRUCE HARING

NEW YORK Video's 1st New Releases, the Albany, N.Y.-based drive-in video chain, intends to file notice for a public stock offering by the end of this month.

Formerly known as Associated Video Hut, the firm is going public in a bid to raise \$3 million, according to president Todd Leroy. The public offering will be made through Wall Street Equities, a New York-based firm. The company will offer 1 million units of common stock.

"We will be doing a variety of things, from franchise finance assistance to developing more corporate stores, plus provisions for further advertisement," Leroy says. The company has eight stores "up and running," with contracts for 80 other franchises, Leroy says. Video's 1st has kiosks in California, Virginia, New York, Delaware, Illinois, and Indiana and is licensed in 48 states (Billboard, April 30).

Obtaining financing for some prospective franchisees has been a problem, Leroy says. The actual start-up costs for a Video's 1st kiosk run close to \$80,000, Leroy says.

In other news, Leroy says Video's 1st has arranged a test with an undisclosed Fortune 500 company, using drive-in kiosks at six sites in various parts of the nation. "If those sites work satisfactorily, there's a strong piggyback potential for 100-300 more," Leroy says. "[The developers] look for alternative uses for their real estate, and they own the best real estate in their towns. We're small, clean, and we complement what they're doing."

Leroy says "at least six" additional company-owned stores will soon be added to the parent firm's existing two. Video's 1st will also be doing some distribution within its own system, Leroy says. The company is also "running a few tests with PPT" with positive results, he adds.



Drug-smuggling gun runners that swap arms for dope and women for sport...

When a Hollywood movie crew stumbles across the secret hide-away of a paramilitary army, their revenge is swift and merciless. But one crew member—Kiersty, the voluptuous teenaged daughter of the slain director—escapes the slaughter with the aid of a renegade mercenary named Grosso. Together, they plot a last-ditch dash for freedom. Their plan has one chance to work—if they can wipe out the brutal Captain Parker and his hired guns on their own killing ground...

Don't let the news networks be the only place where the Contras make big news this season. Let your customers in on **CONTRA CONSPIRACY** and let City Lights Home Video help make your video rental business big news, too!

Catalog number: 25116
Program length: 90 minutes
Price: \$59.95 suggested list
Color: 1988

CONTRA CONSPIRACY

CITY LIGHTS presents A RICHARD PEPIN • JOSEPH MERHI Production of "CONTRA CONSPIRACY"
Starring DUNCAN SAVAGE • TOM MAHER • BLAKE BAHNER • ROBERT BEAL • VICKI STEPHENSON
Director of Photography VOYA MIKULIC • Story Coordinator BRIAN SMRZ • Original Music JOHN GONZALEZ
Film Editor STEVE WALLER • Paul Volk • Executive Producer CHARLA DRIVER • Producers RICHARD PEPIN • JOSEPH MERHI
Executive Producer RONALD L. GILCHRIST • Writer and Director TOM DEWIER A CITY LIGHTS PRODUCTION

PRE-BOOK DATE: 11/29/88 STREET DATE: 12/08/88

City Lights
HOME VIDEO

City Lights Home Video • 8981 Sunset
Boulevard • Los Angeles, CA 90069
(213) 859-9702

M MATURE
AUDIENCES

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- **CONTRA CONSPIRACY** is a sure winner in the heavily-rented Combat-oriented Action/Adventure video category.
- Video customers watch news every night about Central American gun runners who deal in drugs and death. Here's a fresh new title that makes the connection for them between news and a great Action video saga.
- Supported by extensive trade and consumer advertising.
- Not available on pay-per-view until April 1989.
- Not available on Pay TV until June 1989.
- Guaranteed price for one year.
- Enlist now—join City Lights Home Video in a **CONTRA CONSPIRACY** to take over more Action video rental business!

P.O.P. HOTLINE NUMBER
1-800-537-4552

re: ACTION!

That's what you'll get when you advertise in

ACTIONMART



the Billboard Classified. Call toll free (800) 223-7524, NY residents dial (212) 536-5174.

Chicago Area Is Site Of BMLP's 50th Superstore

NEW YORK The Blockbuster Midwest L.P. franchise has opened its 50th superstore and plans to open an additional 23 stores in its franchise area by year's end, according to company officials. BMLP is a licensee of Blockbuster Entertainment Corp. of Fort Lauderdale, Fla., and is the largest of Blockbuster's franchisees.

The newest BMLP addition is in Tinley Park, Ill. There are 24 stores in the Chicago area, including seven that are owned and operated by parent company Blockbuster Entertainment Corp., which two years ago absorbed the St. Louis-based Movies To Go chain (BMLP is the entity that was originally known as Movies To Go).

BMLP's 50 superstores range from 6,000-10,000 square feet in size, each carrying 8,000-12,000 videocassettes for sale and rental. BMLP owns exclusive franchise rights to the Chicago, Atlanta, Detroit, Milwaukee, and Minneapolis metropolitan areas. **BRUCE HARING**

Maxell Pushes Tapes In New Ad Campaign

Maxell began an extensive print and television advertising campaign to promote its blank audiotape and videotape Oct. 1. The push will extend into the first quarter of 1989.

Using the time-tested "500 Plays/Man In The Chair" theme photograph with a new emphasis on its videotape lines, the company is placing ads in such magazines as People, Seventeen, Life, Audio, Video Review, and Video.

The TV ads, which will air from Nov. 21 through Jan. 8, are slotted for New York, Los Angeles, Chicago, Boston, Detroit, Philadelphia, San Francisco, Atlanta, Washington, D.C., Miami, Minneapolis, Pittsburgh, and St. Louis.

For additional information, call 212-420-8100.

Sentry Cabinet Holds CDs, Video Game Cartridges

Sentry Industries Inc. of Yonkers, N.Y., is offering a compact dual-purpose storage cabinet capable of holding 36 CDs or 18 Nintendo-type game cartridges. The desk-top storage bin is equipped with mounting holes for wall placement and can accommodate disk or game-cartridge add-ons.

The unit features wood construction with wood-grain finish. The suggested retail price is \$19.95. More information is available at 914-968-0180.

**"IT IS AN EROTIC FILM,
IT IS A POLITICAL FILM AND
IT IS A DRAMATIC FILM.
I LOVED EVERY MINUTE OF IT."**

— Gene Shalit, NBC-TV



"TWO BIG THUMBS UP"

— Siskel & Ebert & THE MOVIES

**"AN INTENSELY
MOVING EROTIC
LOVE STORY..."**

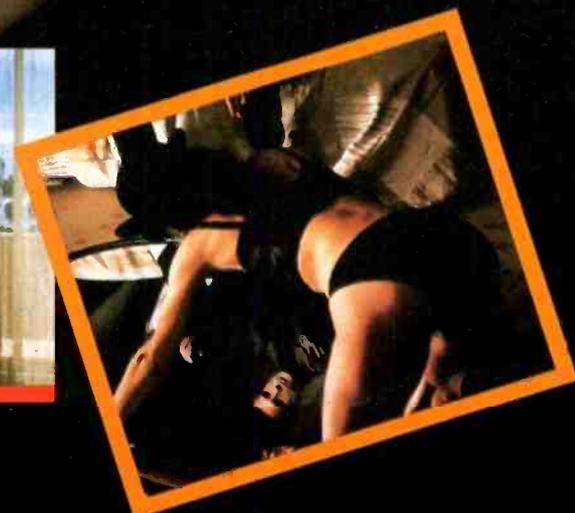


— Richard Freedman,
NEWHOUSE NEWSPAPERS



"... VIBRANT, SEXY AND ROMANTIC."

— Bruce Williamson, PLAYBOY



SPECIAL "TAKE OFF YOUR CLOTHES" T-SHIRT PROMOTION:
For every 3 videocassettes you order, you'll receive a free "Take Off Your Clothes" T-shirt.
Contact your distributor for details.

THE SAUL ZAENTZ COMPANY Presents A PHILIP KACIFMAN FILM
THE UNBEARABLE LIGHTNESS OF BEING
DANIEL DAY-LEWIS JULIETTE BINOCHE LENA OLIN
with DEREK deLINT ERLAND JOSEPHSON PAVEL LANDOVSKY DONALD MOFFAT DANIEL OLBRYCHSKI STELLAN SKARSGARD
Director of Photography SVEN NYKVIST, A.S.C. Production Design PIERRE GUFFROY Costume Design ANN ROTH Supervising Film Editor WALTER MURCH
Executive Producer BERTIL OHLSSON Based on the Novel by MILAN KUNDERA Screenplay by JEAN-CLAUDE CARRIERE & PHILIP KACIFMAN
Produced by SAUL ZAENTZ Directed by PHILIP KACIFMAN



Take Off Your Clothes is a registered trademark of Orion Home Video.



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☐ Closed Captioned. In VHS and Beta. Hi-Fi Stereo.



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"THE MOST OPENLY SEXUAL AMERICAN FILM IN AGES."

— John Powers, ROLLING STONE



**THE
UNBEARABLE LIGHTNESS
OF BEING**

Experience one of the most uninhibitedly sensual films ever produced:
"THE UNBEARABLE LIGHTNESS OF BEING," an epic story of love, sexuality and erotic freedom.
ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.

RETAIL TRACK

(Continued from page 77)

a principal in budget-line vendors **Video Treasures** and **Pair Records**, during the Sept. 30-Oct. 3 meet of Camelot Music in Nashville. And, at the Oct. 4-7 convention in Melbourne, Fla., of Spec's Music & Video, one of the honored guests was **Merrill Rose**, father of Jack, uncle of Jim, and founder of Rose Records. Merrill Rose and his wife, **Jeanette**, were on hand to help **Martin** and **Dorothy Spector** celebrate the 40th anniversary of the Sectors' Miami-based chain.

TOUGH DUTY: Think the handshake circuit is one of a recording artist's easiest tasks? Don't tell that to **Jeffrey Osborne**. The **A&M** singer had good reason to arrive late when Camelot held an Oct. 1 fan fair during its convention in Nashville. Shortly after takeoff, the landing gear blew out on the jet that flew the Los Angeles-Dallas segment of Osborne's route, which necessitated a rough landing at the Dallas/Fort Worth Airport; passengers were advised by the crew to remove their shoes in the event that they would have to exit via an emergency chute.

The incident caused Osborne to miss his scheduled Dallas-Nashville connection, but he caught the next flight and made it in time to spend an hour signing autographs.

BEST WISHES: In the closing business session of the NARM Retailers Conference, **Glen Christy**, director of retail operations for Dallas-based **Sound Warehouse**, presented manufacturers with a "retailers wish list," a nine-point list of suggestions that had been compiled by the NARM's Retailers Advisory Committee. He prefaced his remarks by noting that some of the requests might seem "shallow or petty" to record companies. Among the wishes:

- Start fall restocking programs for retailers one month later than usual, and offer such programs on all product. Christy noted that rack-jobbers need the September dates as they are now programmed but said chains can make better buying decisions in October and opined that a two-window schedule could make it easier for manufacturers to fulfill fourth-quarter orders.

- Provide ad allowances for catalog programs.

- Produce more timely, up-to-date catalogs.

- "Don't ask for specific trade reports," said Christy, although graphics on the slide that accompanied this wish substituted the word "Billboard" for "trade."

- Labels were asked to be "more cautious" about cover graphics and lyrical content. Examples of recent problem releases cited by the committee included recent albums by **Prince**, the **Red Hot Chili Peppers**, **2-Live Crew**, and **Jane's Addiction**.

Retail Track thanks **Geoff Mayfield**, retailer editor, for many items this week. Next week, give Geoff a break and call **Earl Paige** at 213-273-7040.

CONVENTION CAPSULES

(Continued from page 71)

and Pam Keene picked up the award for the most profitable video store.

WINNING WAYS: Spec's honored managers from three markets—South Florida, the Tampa/St. Petersburg, Fla., area, and the Orlando, Fla., area—with creative-merchandising awards. This year's winners were, respectively, **Charlie Bibb**, **Mark Petow**, and **Chris Lesisko**.

The office staff at Spec's headquarters annually awards a plaque to the manager whose store is most attentive to paper-flow details; the almost-official description of the administrative award's criterion is "the store that gives [director of accounting services] Sally Allen the least severe headaches." This year's winner was **Randall Johnson**.

TALENT VIGNETTES: One of the meet's more amusing moments had **Suzy Carr**, lead singer of Miami-based **Epic** act **Will To Power**, trying to get Martin Spector to join her on the dance floor. The chairman kept his seat, but many of Spec's execs did follow Carr's lead... **Windham Hill** duo **Tuck & Patti** was a big hit. Patti opened the set by customizing lyrics from **Bob Dorough's** "Better Than Anything," mixing lines like "Nothing's better than an anniversary" and "Happy birthday, Spec's" into her scat phrasing... Spec's delegates also gave a standing ovation to singer/songwriter **Grayson Hugh**, who played a solo set accompanied only by his rousing acoustic piano work. Hugh has made several stops at key retail accounts since the release of his **RCA** debut.

HOMEGROWN TALENT: One of the week's acts featured in-house talent: Director of human resources management **Dolly Legge**, who has sung professionally at some Miami clubs, turned in two sets with the **Chase Band**, a Miami ensemble that features her husband, guitarist **Donn Legge**. The band did a predinner jazz set, then finished the evening with dance-oriented rock and pop songs.

SUMMER GAMES: Video buyer **Gail Reed** and Coral Gables, Fla., department manager **David Kahn** spruced up what could have been an otherwise tedious seminar on rental and inventory procedures by borrowing the format of television's "Jeopardy," complete with game board and theme song. The resulting session was both fun and effective.

MARTIN SPECTOR RECEIVED many bouquets throughout the week, but none was greater than the tribute paid to him by Chicago peer **Merrill Rose**, who said the Spec's founder "has been my friend for 40 or 50 years, and in my mind he's one of the best merchants in the business. Daughter and executive VP **Rosalind Spooner** told delegates her mother was the company's first employee—in fact, she was her husband's *only* employee when Spec's got off the ground. Spooner and sister **Ann Loeff** presented a plaque to their parents honoring 40 years of service to the company.

GEOFF MAYFIELD

"Once 'Monkey Shines' swings into full gear, there's no letup, and Romero uses every trick of terror in his arsenal... It's as unsettling as anything he's done."

—David Ansen, NEWSWEEK

"Romero's latest excursion, 'Monkey Shines,' is one of his most complex and challenging creations."

—David Kehr, CHICAGO TRIBUNE

"... the first test of a horror movie comes not the morning after but in the midst of the onslaught. By these standards, 'Monkey Shines' is a white-knuckle triumph."

—David Ansen, NEWSWEEK

"Romero shifts into violent melodramatic overdrive for the conclusion of his film, which must be seen to be believed."

—Roger Ebert, CHICAGO SUN-TIMES



A CHARLES EVANS PRODUCTION A GEORGE A. ROMERO FILM "MONKEY SHINES"
 JASON BEGHE JOHN PANKOW KATE McNEIL JOYCE VAN PATTEN Music By DAVID SHIRE
 Associate Producer PETER McINTOSH Production Designer CLETUS ANDERSON Editor PASQUALE BUBA
 Director of Photography JAMES A. CONTNER Based on the Novel "Monkey Shines" By MICHAEL STEWART
 Executive Producers PETER GRUNWALD GERALD S. PAONESSA Produced By CHARLES EVANS
 Written for the Screen and Directed By GEORGE A. ROMERO



Prints By DeLuxe



ORION PICTURES Release

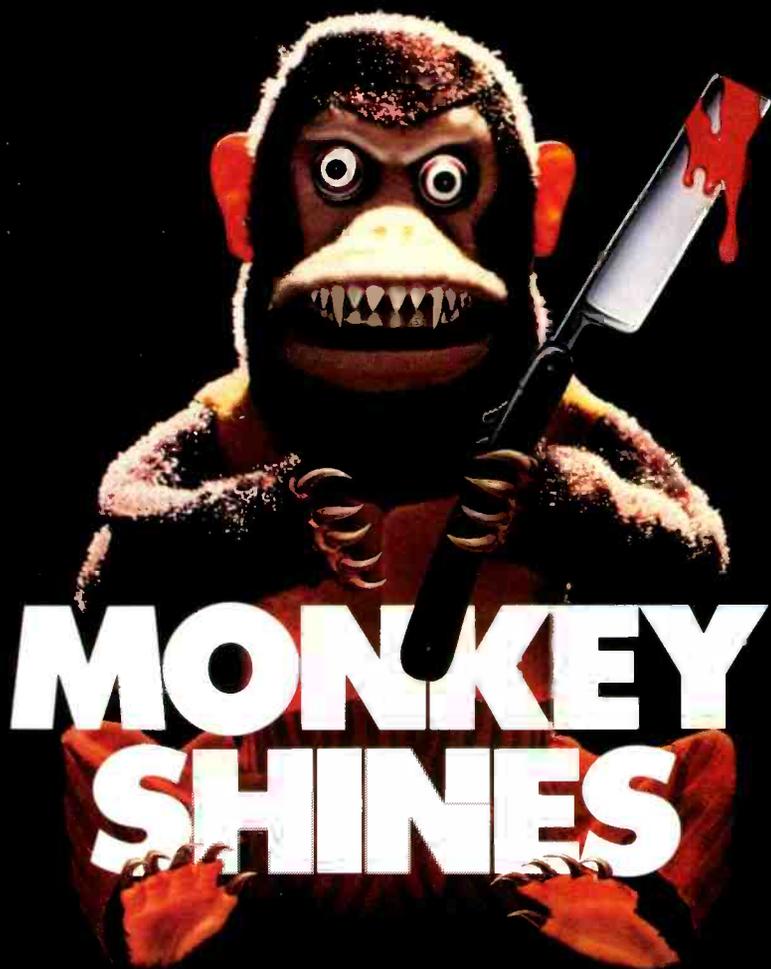
□ Closed Captioned. In VHS and Beta. Hi-Fi Stereo.



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From the director of "Night Of The Living Dead" **GEORGE ROMERO**

Once there was a man whose prison was a chair.
The man had a monkey, they made the strangest pair.
The monkey ruled the man, it climbed inside his head.
And now as fate would have it, one of them is dead.



MONKEY SHINES

An Experiment in Fear

ORDER CUT-OFF DATE: DECEMBER 13th. STREET DATE: DECEMBER 29th.

GRASS ROUTE

(Continued from page 75)

lation, "Breaths," on Chicago's Flying Fish label. The release has 19 songs culled from two of the a cappella quintet's previous live albums, "Good News" and "We All ... Everyone One Of Us." For more information, call Flying Fish at 213-664-3392.... Composer/keyboardist **Yanni**, known for his film-scoring work, is out on the road in support of his third Private Music release, "Chameleon Days." Yanni will be performing live for the first time since his early-'80s stint as the keyboardist, producer, and main songwriter for underground fave **Chameleon**. Joining Yanni live will be drummer/percussionist **Charlie Adams**, keyboardist **Joyce Imbesi**, and keyboardist **John Tesh**. More info is available at 212-684-2533 ... Hot, saxman **Brandon Fields** is out with his second solo record, "The Traveler." Fields and label **NOVA Records** will donate a portion of the sales proceeds to the Tourette Syndrome Assn., Southern California Chapter. For more information, call 213-394-2446.

IN THE MAIL: Reggae power from **Donovan Francis**, "World Power," on **Mango Records**, featuring contributions from **Sly & Robbie**, **Tyrone Downie**, **Dean Frazer**, and **Cat Coore**. Call 212-955-7800 ... **Ex-First Edition** member **Larry Cansler's** first solo album, "Pacific Dreams," on **Voss Records**, a new age synthesis of his varied musical background. Check it out at 818-957-5580 ... **Ham-Sem Records** of Los Angeles offers a street-smart sampler of new talent with "Rising Stars," featuring the **Prophets**, **Total Def Crew**, **Margaret Beaumont**, **Dwight Ashley**, and more. Write to 727 S. Spring St., Los Angeles, Calif. 90014 ... **Tower Records** and **Frontier Records** have combined for "Diamonds At A Discount," a label sampler with **E*I*E*I*O**, the **Pontiac Brothers**, **Young Fresh Fellows**, **Thin White Rope**, **Circle Jerks**, and others.

CD Recording Tape By SKC New On Market

SKC Audio Tape has introduced a 100-minute pure chrome tape called CD100 that is being marketed as a vehicle for compact disk recording.

In conjunction with the release, SKC is offering three tapes for the price of two, packaged in a brick. The CD tape is also available in 60-minute and 90-minute lengths, with the 90-minute and 100-minute tapes packaged in a 2-pack poly bag.

The CD90 also sports a unique CD-carton-type fourpack designed to be merchandised in the CD area of record stores and music departments.

NFL Films, Fox Hills team for retail promo of football titles ... see page 52

With New Moves, EMI Has High Hopes In Far East

LONDON EMI's new joint-venture company with publishing and media group Kemongsa in Seoul, South Korea, (Billboard, Oct. 8) is the third new affiliate of the British major to be established in the past 18 months and the fifth EMI operation to be set up in Southeast Asia.

Says David Stockley, EMI managing director, international: "Korea is important from the point of view of local repertoire because it has sales potential throughout Southeast Asia. Some of the most successful artists in Japan are of Korean origin."

The president of EMI-Kemongsa is Lee Kwan Chol.

EMI is also developing trade with China, which is importing increasingly large orders of finished product—mostly classical repertoire—

for internal distribution. To meet the developing demand, says Stockley, EMI plans to set up a cassette-production base in Southeast Asia, probably in Malaysia.

The five existing EMI companies in Southeast Asia are in South Korea, Singapore, Thailand, Hong Kong, and Malaysia.

"The demographics of developing markets are most favorable to the record business," Stockley says, "because a large proportion of the populations are in the 15-25 age group."

"Although we have no immediate plans to establish additional affiliate companies, we are always ready to take advantage of opportunities as they arise in developing countries when piracy comes under control and restrictions on foreign in-

vestment are removed."

It was 18 months ago that EMI entered into a joint venture in Venezuela, creating a 50-50 company with SonoRodven, a subsidiary of the Cisneros group, which owns one of the main TV networks there. SonoRodven was already well established in the record business and has its own manufacturing facility, which was not included in the EMI agreement.

Says Stockley: "Venezuela has a population of 18 million people, and 50% of music sales are of local repertoire. Hispanic repertoire accounts for 30% of the market, so we shall be able to exploit our Spanish repertoire from other countries in this additional market."

The Venezuelan joint venture is headed by Miguel Angel Martinez.

EMI's other Latin American companies—all fully owned—are in Mexico, Brazil, Chile, and Argentina.

Three months ago, EMI established a new affiliate in Abidjan in the Ivory Coast under the direction of Frederic Giaccardo, former export manager of EMI-Pathe Marconi in Paris.

Says Stockley: "The territory is not only important as a new market for our repertoire but also as a source of product. Alpha Blondy [has] sold 150,000 copies of their latest album in France, and Ivory Coast acts have good potential for

sales in Nigeria.

"The Ivory Coast has a population of around 10 million and is part of a network of Francophone countries in which we can exploit the repertoire of our French company. We can also sell Nigerian and South African repertoire in the Ivory Coast."

The EMI operation in Abidjan, which includes a cassette-duplication plant, employs 12 people.

"Our policy in these new territories," says Stockley, "is to maximize the penetration of our international repertoire and to sign new talent with a view to developing its international potential."

WEA Purchases West German Teldec Label Gains Int'l Repertoire, Distrib Gains Market

HAMBURG, West Germany The purchase of Teldec by WEA not only gave the U.S. distributor access to a share of the West German record market but also provided an important vehicle for the sale of international repertoire in this territory.

Teldec's acquisition adds a completely new dimension to WEA's operation, according to WEA/Teldec chairman Manfred Zumkeller. He calls the Teldec buy "the most significant management decision in German record business history."

The abundance of international repertoire at WEA contrasts with the absence of such material at Teldec, which is strong on classical and folk music.

"WEA is already top in pop and rock music," says Zumkeller. "Now with Teldec's market share and its folk and classical repertoire not previously covered by WEA, our combined efforts can lead us to the top of the German record market. By the end of next year we expect to

have tripled the domestic turnover we achieved in 1982."

Stephen Shrimpton, WEA Europe senior VP, says that the Teldec link is beneficial for both firms. As well as strengthening WEA's position in the German market, Teldec's new status as a member of the WEA international family will boost the chances of its repertoire abroad. Teldec will retain a considerable degree of autonomy and independence within the WEA family.

Juergen Otterstein, Teldec managing director, underlines that situation with the slogan: "The heart of

an indie—the muscle of a major." The label is increasing its production budget for classical and pop and is seeking talented artist newcomers. And its handling of the powerful MCA catalog will raise its international profile.

"The German market consists of 75% international repertoire and 25% national," says Otterstein. "But Teldec has contributed a minute 4% and this had to change. The consumer wants international pop and we have to give it to them. The WEA connection will help us to a far better position."

Belgium Eyes Tape Levy

BY MARC MAES

BRUSSELS, Belgium Prospects for the introduction of a levy on blank tape in Belgium have improved with six senators, representing both Flemish and French-language communi-

ties and all the major political parties, supporting a new bill concerning home taping, tape copying, and reproduction of artistic works.

The prime mover behind revision of Belgium's archaic authors' rights bill, which dates back to 1886, is Sen. Roger Lallemand. He started his campaign in July 1987, but the election of a new government delayed his efforts.

When he submitted his proposed measures again, he found considerable all-party support. And the strength of that support has raised firm hopes here that discussions with the government could lead to a new authors' rights bill in 1989.

Lallemand proposes a levy of 8% of the retail price on blank tape and suggests the income from this levy be divided in two: Half would go to authors, artists, and manufacturers, and the other half to the three language communities (Flemish, French, and German) to support local artists and cultural institutions in each community.

He also suggests that the copyright period on authors' works be extended from the present 50 years to 70 years after their death, enabling the three communities to benefit for an extra 20 years.

Belgramex, the Belgian federation of artists and manufacturers, has generally welcomed the proposals, (Continued on page 88)

Money For Something Straits' Album Gets Big Push

LONDON Phonogram U.K. is spending more than the label has ever spent on a single campaign in the marketing of the Dire Straits' compilation "Money For Nothing."

Says John Waller, marketing director, "We're allocating in excess of \$1 million." The expenditure includes a national television advertising campaign running until Christmas, with a specially made commercial (cost: \$200,000), plus national radio and national/specialist press advertising, and retail displays.

Waller says he has arranged for front displays in Woolworth's (the U.K. multiple with the most stores) and John Menzies, "a certainly rare and possibly unique deal."

Waller says the compilation was conceived when he checked sales figures of the Dire Straits' catalog. "Brothers In Arms," which has been in the U.K. album chart for well over three years, has sold 3.2 million units, which, says Waller, is "more than the rest of their catalog combined and, incidentally, more than any other album ever in the U.K."

"I felt that a substantial number of people obviously bought 'Brothers In Arms' who had never bought a Dire Straits album before, so we targeted the compilation at them."

"Money For Nothing" includes three tracks from "Brothers In Arms," two from "Love Over Gold," two from "Making Mov- (Continued on page 88)

Hirohito's Illness Leads To Cancellation of Show Biz Events

TOKYO The ailing health of Emperor Hirohito seems to be the cause of massive cancellations of show business and music industry events in Japan in recent weeks. The Yamaha Music Foundation announced that the Band Explosion '88 event, scheduled for Oct. 30, and the 19th World Popular Song Festival, scheduled for Friday (28), wouldn't take place "due to circumstances beyond our control." The Yamaha 25th Electone Festival, which had been slated for Oct. 16, was also canceled. The two-day wedding reception of pop singer Hiroshi Itsuki and actress Yuko Kazu was also canceled, and the Yoshimito Kokyo talent agency says that most of its artists' engagements have been called off since the Emperor's condition worsened last month. SHIG FUJITA

CDs And Players Selling In Finland

HELSINKI, Finland CD enthusiasm is growing fast in Finland, with an estimated 90,000 players already in domestic use and sales of about 50,000 predicted for next year. CD software sales should reach 1 million units this year, with further increases expected in 1989. Vinyl and cassette sales are holding steady following a 20% slump from 1984-87, with a market total of 13 million units forecast by year's end. KARI HELOPALTIO

Show Features Irving Berlin's Music

LONDON A show featuring the music of Irving Berlin opened here Oct. 18 at the new Water Rats Dinner Theater. It's titled "Berlin—Let's Face The Music" and is presented by the Farrah Mulvein company, in association with Bob Howe. Mulvein claims a major coup and a notable "first" in obtaining permission from Irving Berlin to stage a show built around the centenarian songwriter's material. NIGEL HUNTER

French To Hold 1st Record Exhibition

PARIS The first-ever French Record Exhibition is to be held here Nov. 11-17 at the Parc des Expositions, Porte de Versailles, and the organizers expect to draw 200,000 visitors. It will consist of six music "villages," featuring classical, pop, children's product, French, international, and independent French producers' output. French retailers will participate, and national radio and television stations will broadcast live action from the event. The aim is to "internationalize" French music. PHILIPPE CROCCO

English Girl, 12, Wins Singing Contest

AMSTERDAM, the Netherlands Tara McDonald, a 12 year old from England, won the Danny Kaye Award competition at Maastricht for singers under the age of 16. McDonald, whose winning song is "Make Your Own Rainbow," has been appearing in the London production of "Les Miserables." The contest, which attracted entrants from eight countries, is set to be held annually in memory of the late U.S. comedian, who was goodwill ambassador for UNICEF for more than 35 years. WILLEM HOOS

Japan's CD Imports Top Exports

TOKYO Japan exported 4.8 million CDs in the first half of this year but imported 5.03 million, according to official figures just released. Of those exported, 1.66 million went to the U.S. Of the imports, the U.S. provided 1.86 million. The number of records exported from Japan in the half-year totaled only 136,000, while record imports totaled 3.06 million, of which 1.79 million came from the U.S. and 786,000 from the U.K. SHIG FUJITA

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/22/88

This Week	Last Week	SINGLES
1	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
2	3	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN/EMI
3	20	WE CALL IT ACIEED D. MOB FEATURING GARY HAISMAN FFR/LONDON
4	7	A LITTLE RESPECT ERASURE MUTE
5	29	ORINOCO FLOW ENYA WEA
6	8	WEE RULE WEE PAPA GIRL RAPPERS JIVE
7	15	NEVER TRUST A STRANGER KIM WILDE MCA
8	6	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
9	21	HARVEST FOR THE WORLD THE CHRISTIANS ISLAND
10	4	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
11	NEW	JE NE SAIS PAS POURQUOI KYLIE MINOGUE PWL
12	9	NOTHING CAN DIVIDE US JASON DONOVAN PWL
13	10	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
14	5	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
15	16	BURN IT UP BEATMASTERS WITH P.P. ARNOLD RHYTHM KING/MUTE
16	11	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON 10 RECORDS/VIRGIN
17	2	DESIRE U2 ISLAND
18	19	SECRET GARDEN T'PAU SIREN/VIRGIN
19	13	RIDING ON A TRAIN THE PASADENAS CBS
20	40	GIRL YOU KNOW IT'S TRUE MILLI VANILLI COOLTEMPO/CHRYSALIS
21	12	DOMINO DANCING PET SHOP BOYS PARLOPHONE
22	25	I DON'T BELIEVE IN MIRACLES SINITTA FANFARE
23	23	LOVE, TRUTH & HONESTY BANANARAMA LONDON
24	14	LOVELY DAY (SUNSHINE MIX) BILL WITHERS CBS
25	31	ALL OF ME SABRINA PWL/MEGA
26	17	FAKE 88 ALEXANDER O'NEAL TABU
27	22	TURN IT INTO LOVE HAZELL DEAN EMI
28	18	I DON'T WANT YOUR LOVE DURAN DURAN EMI
29	NEW	REAL GONE KID DEACON BLUE CBS
30	NEW	CAN YOU PARTY ROYAL HOUSE CHAMPION
31	36	ANY LOVE LUTHER VANDROSS EPIC
32	NEW	I'LL HOUSE YOU JUNGLE BROTHERS GEE ST.
33	24	I'M GONNA BE THE PROCLAIMERS CHRYSALIS
34	26	THE RACE YELLO MERCURY/PHONOGRAM
35	35	CHARLOTTE ANNE JULIAN COPE ISLAND
36	NEW	TWIST IN MY SOBRIETY TANITA TIKARAM WEA
37	NEW	ACID MAN JOLLY ROGER 10 RECORDS/VIRGIN
38	NEW	SHE MAKES MY DAY ROBERT PALMER EMI
39	28	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
40	27	BAD MEDICINE BON JOVI VERTIGO/PHONOGRAM
1	NEW	U2 RATTLE AND HUM ISLAND
2	NEW	PET SHOP BOYS INTROSPECTIVE PARLOPHONE
3	NEW	PASADENAS TO WHOM IT MAY CONCERN CBS
4	NEW	BANANARAMA THE GREATEST HITS COLLECTION LONDON
5	2	JEAN MICHEL JARRE REVOLUTIONS POLYDOR
6	1	CHRIS DE BURGH FLYING COLOURS A&M
7	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
8	5	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK WEA
9	8	WOMACK & WOMACK CONSCIENCE 4th & B'WAY/ISLAND
10	10	VARIOUS ONES ON 1 BBC
11	3	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
12	4	TRANSVISION VAMP POPART MCA
13	14	VARIOUS BUSTER (ORIGINAL SOUNDTRACK) VIRGIN
14	12	VARIOUS ... AND THE BEAT GOES ON TELSTAR
15	7	VARIOUS RAP TRAX STYLUS
16	9	LEVEL 42 STARING AT THE SUN POLYDOR
17	13	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
18	NEW	BOMB THE BASS INTO THE DRAGON RHYTHM KING/MUTE
19	11	VARIOUS HOT CITY NIGHTS VERTIGO/PHONOGRAM
20	17	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
21	21	VARIOUS RARE GROOVE MIX STYLUS
22	16	MICHAEL JACKSON BAD EPIC
23	NEW	OZZY OSBOURNE NO REST FOR THE WICKED EPIC
24	NEW	ENYA WATERMARK WEA
25	NEW	F MERCURY/M CABALLE BARCELONA POLYDOR
26	25	ERASURE THE INNOCENTS MUTE
27	15	THE PROCLAIMERS SUNSHINE ON LEITH CHRYSALIS
28	32	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN STYLUS
29	19	TANITA TIKARAM ANCIENT HEART WEA
30	24	WHITNEY HOUSTON WHITNEY ARISTA
31	20	BROS PUSH CBS
32	23	ALEXANDER O'NEAL HEARSAY TABU
33	22	RUBY TURNER THE MOTOWN SONG BOOK JIVE
34	34	AL GREEN HI LIFE—THE BEST OF AL GREEN K TEL
35	NEW	VARIOUS THE GREATEST LOVE TELSTAR
36	18	BIG COUNTRY PEACE IN OUR TIME MERCURY/PHONOGRAM
37	NEW	SPEAR OF DESTINY THE PRICE YOU PAY VIRGIN
38	NEW	HAZELL DEAN ALWAYS EMI
39	29	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
40	40	MICA PARIS SO GOOD 4th & B'WAY/ISLAND

CANADA (Courtesy The Record) As of 10/24/88

		SINGLES
1	4	DON'T WORRY, BE HAPPY BOBBY McFERRIN EMI/CAPITOL
2	8	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
3	6	GROOVY KIND OF LOVE PHIL COLLINS ATLANTIC/WEA
4	1	BETTER BE HOME SOON CROWDED HOUSE CAPITOL/CAPITOL
5	2	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA/BMG
6	5	SWEET CHILD O'MINE GUNS N' ROSES GEFEN/WEA
7	3	SIMPLY IRRESISTIBLE ROBERT PALMER EMI/CAPITOL
8	NEW	DESIRE U2 ISLAND/MCA
9	12	FOREVER YOUNG ROD STEWART WARNER BROS./WEA
10	7	HANDS TO HEAVEN BREATHE VIRGIN/A&M
11	18	THE LOCO-MOTION KYLIE MINOGUE GEFEN/WEA
12	9	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
13	13	DON'T BE CRUEL CHEAP TRICK EPIC/CBS
14	10	FAST CAR TRACY CHAPMAN ELEKTRA/WEA
15	NEW	TRUE LOVE GLENN FREY MCA/MCA
16	16	ALL FIRED UP PAT BENATAR CHRYSALIS/MCA
17	15	RAG DOLL AEROSMITH GEFEN/WEA
18	14	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
19	NEW	DON'T YOU KNOW WHAT THE NIGHT CAN DO STEVE WINWOOD VIRGIN/A&M
20	20	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/POLYGRAM
1	1	ALBUMS
2	2	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
3	3	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN/WEA
4	4	VARIOUS ARTISTS COCKTAIL SOUNDTRACK ELEKTRA/WEA
5	6	BON JOVI NEW JERSEY MERCURY/POLYGRAM
6	5	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
7	7	INXS KICK ATLANTIC/WEA
8	12	ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	8	GEORGE MICHAEL FAITH COLUMBIA/CBS
10	9	METALLICA ... AND JUSTICE FOR ALL ELEKTRA/WEA
11	10	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
12	11	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
13	15	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
14	13	COLIN JAMES COLIN JAMES VIRGIN/A&M
15	18	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL
16	14	CHEAP TRICK LAP OF LUXURY EPIC/CBS
17	17	ROBERT PALMER HEAVY NOVA EMI/CAPITOL
18	19	ELTON JOHN REG STRIKES BACK MCA/MCA
19	16	BOBBY McFERRIN SIMPLE PLEASURES EMI/CAPITOL
20	20	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
		HOTHOUSE FLOWERS PEOPLE LONDON/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/17/88

		SINGLES
1	1	HAND IN HAND KOREANA POLYDOR/DGG
2	2	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
3	7	GO FOR GOLD THE WINNERS CBS
4	4	DOMINO PET SHOP BOYS PARLOPHONE
5	5	MACHO MACHO RAINHARD FENDRICH ARIOLA
6	3	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
7	6	A GROOVY KIND OF LOVE PHIL COLLINS WEA
8	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BLOW UP
9	9	DER BLONDE HANS HANNES KROEGER HANSA
10	19	DESIRE U2 ISLAND
11	10	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA
12	NEW	TEARDROPS WOMACK & WOMACK ISLAND
13	12	JUST FOR YOU MIXED EMOTIONS ELECTROLA
14	15	INDESTRUCTIBLE FOUR TOPS ARISTA
15	11	YOU CAME KIM WILDE MCA
16	NEW	PATRONA BAVARIAE ORIGINAL NAABTAL DUO ARIOLA
17	17	FORTSETZUNG FOLGT ... BAP EMI
18	NEW	FOOLS CRY FANCY METRONOME
19	13	THE LOCO-MOTION KYLIE MINOGUE PWL
20	NEW	BIG BUBBLES, NO TROUBLES ELLIS BEGGS & HOWARD RCA
1	1	ALBUMS
2	2	BAP DA CAPO EMI
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	9	HERBERT GROENEMEYER OE EMI
5	5	BON JOVI NEW JERSEY VERTIGO/PHONOGRAM
6	4	MICHAEL JACKSON BAD EPIC
7	NEW	EROS RAMAZZOTTI MUSICA E' DDD
8	NEW	CHRIS DE BURGH FLYING COLOURS A&M/DGG
9	NEW	LEVEL 42 STARING AT THE SUN POLYDOR/DGG
10	7	JENNIFER RUSH PASSION CBS
11	8	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
12	6	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
13	11	METALLICA ... AND JUSTICE FOR ALL VERTIGO/PHONOGRAM
14	15	JULIANE WERDING TAROT WEA
15	13	JOHN FARNHAM AGE OF REASON RCA
16	16	GIANNA NANNINI MALAFEMMINA METRONOME
17	16	TALK TALK SPIRIT OF EDEN PARLOPHONE
18	10	EUROPE OUT OF THIS WORLD EPIC
19	14	SOUNDTRACK ONE MOMENT IN TIME ARISTA
20	17	DIE FLIPPERS NUR FUER DICH BELLAPHON
		MODERN TALKING BEST OF MODERN TALKING DINO

JAPAN (Courtesy Music Labo) As of 10/17/88

		SINGLES
1	NEW	AKIKARAMO SOBANIITE YOKO MINAMINO CBS/SONY/S ONE/FUJI/PACIFIC
2	NEW	DEAR ALGERNON KYOSUKE HIMURO TOSHIBA/EMI/YUI
3	1	MUGON ... IROTTPOI SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
4	4	ONLY LOVE HOUND DOG MOTHER AND CHILDREN/NTV M/GRANDMOTHER
5	2	TABIDACHIHI FEESIA SEIKO MATSUDA CBS/SONY/SUN MUSIC
6	3	DAYBREAK OTOKOGUMI BMG/VICTOR/JOHNNYS
7	NEW	KIMIWO WASURENAI SHIBUGAKI-TAI CBS/SONY/JOHNNYS
8	NEW	HEART AND SOUL MARI HAMADA VICTOR/BEING
9	5	HAPPY AGAIN NORIKO SAKAI VICTOR/SUN MUSIC
10	8	KANOJO TO TIP ON DUO MIKI IMAI FOR LIFE/NTV M/GEIEI
1	NEW	ALBUMS
2	NEW	TOSHINOBU KUBOTA SUCH A FUNKY THANG CBS/SONY
3	3	TOMOYASU HOTEI GUITARRHYTHM TOSHIBA/EMI
4	2	KOME KOME CLUB GO FUNK CBS/SONY
5	4	OTOKOGUMI OTOKOGUMI BMG/VICTOR
6	5	KYOSUKE HIMURO FLOWERS FOR ALGERNON TOSHIBA/EMI
7	6	BON JOVI NEW JERSEY PHONOGRAM
8	7	YUTAKA OZAKI GAIROJU MOTHER AND CHILDREN
9	8	MARIKO NAGAI TOBIKIRI FUN HOUSE
10	9	SATOSHI IKEDA SILK TEICHIKU
		SAMMA AKASHIYA KOUIJUBUNGASUKI PONY/CANYON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/22/88

		HOT 100 SINGLES
1	1	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA/BMG
2	2	DESIRE U2 ISLAND
3	5	DOMINO DANCING PET SHOP BOYS PARLOPHONE
4	4	HAND IN HAND KOREANA POLYDOR
5	13	TEARDROPS WOMACK & WOMACK 4TH & B'WAY
6	7	YOU CAME KIM WILDE MCA
7	3	A GROOVY KIND OF LOVE PHIL COLLINS VIRGIN
8	11	SHE WANTS TO DANCE WITH ME RICK ASTLEY RCA/BMG
9	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
10	6	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
11	9	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
12	NEW	DON'T WORRY, BE HAPPY BOBBY McFERRIN MANHATTAN
13	12	NUIT DE FOLIE DEBUT DE SOIREE CBS
14	14	THEME FROM S-EXPRESS S-EXPRESS RHYTHM KING/MUTE
15	NEW	GO FOR GOLD THE WINNERS CBS
16	15	MACHO MACHO RAINHARD FENDRICH ARIOLA/BMG
17	NEW	AMOR DE MIS AMORES PACO AVREP/POLYGRAM
18	18	HEAVEN CAN WAIT SANDRA VIRGIN
19	10	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES EMI
20	NEW	A LITTLE RESPECT ERASURE MUTE
1	1	HOT 100 ALBUMS
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	NEW	BON JOVI NEW JERSEY VERTIGO
4	3	CHRIS DE BURGH FLYING COLOURS A&M
5	4	MICHAEL JACKSON BAD EPIC
6	7	LEVEL 42 STARING AT THE SUN POLYDOR
7	10	BAP DA CAPO EMI
8	6	JEAN MICHEL JARRE REVOLUTIONS DREYFUS/POLYDOR
9	9	EUROPE OUT OF THIS WORLD EPIC
10	8	SOUNDTRACK LE GRAND BLEU VIRGIN
11	11	SOUNDTRACK DIRTY DANCING RCA
12	5	KYLIE MINOGUE KYLIE—THE ALBUM PWL
13	14	METALLICA ... AND JUSTICE FOR ALL PHONOGRAM
14	15	HERBERT GROENEMEYER OE EMI
15	13	MIDNIGHT OIL DIESEL AND DUST CBS
16	18	EROS RAMAZZOTTI MUSICA E' DDD
17	18	KIM WILDE CLOSE MCA
18	12	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2 NOISE
19	17	GIANNA NANNINI MALAFEMMINA DISCHI RICORDI/POLYDOR
20	16	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
		STING ... NOTHING LIKE THE SUN A&M

AUSTRALIA (Courtesy Australian Music Report) As of 10/24/88

		SINGLES
1	2	DESIRE U2 ISLAND
2	1	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
3	7	TWO STRONG HEARTS JOHN FARNHAM RCA
4	3	ALL FIRED UP PAT BENATAR CHRYSALIS
5	13	A GROOVY KIND OF LOVE PHIL COLLINS WEA
6	5	BAD MEDICINE BON JOVI VERTIGO
7	6	PUSH IT SALT-N-PEPA LONDON
8	8	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION CBS
9	9	THAT'S WHEN I THINK OF YOU 1927 WEA
10	15	SWEET CHILD O'MINE GUNS N' ROSES GEFEN
11	11	AS THE DAYS GO BY DARYL BRAITHWAITE CBS
12	4	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
13	14	OH YEAH YELLO MERCURY
14	16	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA
15	10	DON'T BE CRUEL CHEAP TRICK EPIC
16	19	WILD, WILD WEST THE ESCAPE CLUB WEA
17	NEW	STOP YOUR FUSSIN' TONI CHILDS A&M
18	12	PERFECT FAIRGROUND ATTRACTION RCA
19	17	THEME FROM S-EXPRESS S-EXPRESS POSSUM
20	NEW	I WANT YOUR LOVE TRANSVISION VAMP MCA
1	2	ALBUMS
2	3	INXS KICK WEA
3	1	VARIOUS 88 THE WINNERS WEA
4	5	BON JOVI NEW JERSEY VERTIGO
5	4	JOHN FARNHAM AGE OF REASON RCA
6	6	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
7	7	VARIOUS 1988 WHAT'S HOT EMI
8	10	GUNS N' ROSES APPETITE FOR DESTRUCTION GEFEN
9	8	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
10	9	KYLIE MINOGUE KYLIE MUSHROOM
11	11	ROBERT PALMER HEAVY NOVA EMI
12	18	BROS PUSH CBS
13	17	TONI CHILDS UNION A&M
14	12	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
15	13	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
16	19	POISON OPEN UP AND SAY AHH! ENIGMA/LIBERATION
17	16	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK MERCURY
18	15	ROCKMELONS TALES OF THE CITY TRUE TONE
19	14	CHANTOOZIES CHANTOOZIES MUSHROOM
20	NEW	VARIOUS CLUB MIX '88 POLYSTAR
		CHEAP TRICK LAP OF LUXURY EPIC

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/22/88

		SINGLES
1	2	TEARDROPS WOMACK & WOMACK ARIOLA
2	1	A GROOVY KIND OF LOVE PHIL COLLINS WEA
3	4	DESIRE U2 ISLAND
4	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
5	9	RIDING ON A TRAIN THE PASADENAS CBS
6	8	ONE MOMENT IN TIME WHITNEY HOUSTON ARISTA
7	7	HEAVEN IN MY HANDS LEVEL 42 POLYDOR
8	6	WHERE DID I GO WRONG UB40 DEP INTERNATIONAL
9	NEW	DOMINO DANCING PET SHOP BOYS PARLOPHONE
10	5	STOP SAM BROWN A&M
1	1	ALBUMS
2	7	LEVEL 42 STARING AT THE SUN POLYDOR
3	5	BZN ENDLESS DREAM MERCURY
4	2	BERDIEN STENBERG & JAMES LAST FLUTE/FIESTA POLYDOR
5	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
6	4	SAM BROWN STOP A&M
7	NEW	UB40 UB40 VIRGIN
8	8	THE NEW LONDON CHORALE YOUNG VERDI RCA
9	NEW	TALK TALK SPIRIT OF EDEN PARLOPHONE
10	6	WOMACK & WOMACK CONSCIENCE ISLAND
		ROBERT CRAY BAND DON'T BE AFRAID MERCURY

Polydor Holland Seeks Stop To Danish 'Last' Album

BY WILLEM HOOS

AMSTERDAM, the Netherlands

A letter of protest from Polydor Holland to Danish record company Netto Music A/S has resulted in the latter firm stopping distribution in the Netherlands of a CD titled "Tribute To James Last In Holland." Polydor alleges that it is an almost exact replica of "James Last In Holland," released by that label in September 1987.

The Danish CD, released on the Kingdisc label, has minimal insert-card information and does not identify the musicians involved.

Its cover bears a close resemblance in typeface to the Polydor album, with the words "Tribute To" printed in small letters while the rest of the title is in capitals like those on the Dutch release.

Imanda Wapenaar, Polydor Holland managing director, states in her letter that the Danish disk is misleading, takes advantage of Last's popularity in the Netherlands, and is "unfair and unlawful to James Last and Polydor Holland."

A copy of the letter was sent to the Enschede, Netherlands-based

ECR company, which has been distributing the Danish CD in the Netherlands since June. Its existence was discovered when a Polydor employee noticed it in a store, and it is believed that about 1,000 copies have been sold in Holland at \$6.64.

Another 2,000 copies are believed by the Dutch IFPI branch NVPI to have been distributed elsewhere in Europe, mainly in West Germany. It is not yet known whether Polydor Germany will take action against Netto Music.

The NVPI adds that if Netto had ignored Polydor Holland's protest, the company would probably have begun legal proceedings, supported if necessary by the NVPI, which considers the CD "a flagrant case of unfairness and unlawfulness."

Polydor's "James Last In Holland" was specially recorded for the Dutch market, and product manager Henk Keuter reports that it has reached platinum status with more than 175,000 unit sales in CD, LP, and cassette formats.

Last's most recent Dutch release, "Flute Fiesta," featuring Netherlands flutist Berdian Stenberg, has already passed the 50,000 sales

Malaysia's Rocking Hard Local Bands Push Int'l Sounds

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia
Hard rock music is making notable progress in the Malaysian market, despite lingering resistance to the genre on radio and television.

Eric Yeo, PolyGram Malaysia marketing and A&R manager, refrains from calling the interest a "trend" but testifies to its growing acceptance here by citing healthy sales by PolyGram acts such as Bon Jovi, Deep Purple, Cinderella, Def Leppard, L.A. Guns, and Metallica.

"We're now selling upwards of 5,000 units for each of these acts, compared with less than 1,000 five years ago," he discloses. "The return of 1960s music has helped to inspire a reverence for hard rock among local consumers.

"In those days when hard rock bands like Grand Funk and Led Zepelin were popular with youngsters, there was a lot of resistance from radio and television in promoting these acts. Today, with hard rock becoming an influential force, radio programmers are obliged to acknowledge its importance."

Yeo credits local Malaysian rock acts that include international exponents of the music in their concerts and repertoire with the growth in interest. Retailers, too, are paying increasing attention to foreign charts for their stocking policy.

"Hard rock groups have demonstrated they have crossover appeal as well," he adds. "This is great because they now make the radio playlists."

PolyGram plans more involvement in the promotion of local hard rock bands through sponsored concerts, merchandising, and marketing. There is still an "image problem," however.

"The media and some consumers have portrayed members of hard rock bands as scruffy drug addicts who have no regard for social values," notes Yeo. "This has been the bane of our marketing approach, but the situation is being corrected."

Old prejudices die hard in this territory. Last month Radio-Television Malaysia announced that male artists with shoulder-length hair will be banned from television. Two years ago, open-air concerts were barred when a spirited performance by a hard rock band caused a minor disturbance by prompting an enthusiastic audience to dance.

MONEY FOR SOMETHING

(Continued from page 86)

ies," and two each from the group's first two albums, plus one track, "Twisting By The Pool," which was a hit single but has never previously appeared on an album.

That track and "Telegraph Road" have been specially remixed by the Straits' Mark Knopfler. A live version of "Portobello Belle," recorded at the same concert that formed the basis of the double album "Alchemy," is included now, again for the first time on an album.

"Money For Nothing" initially shipped 900,000 units, and Waller feels that by year's end a reasonable sales target will be 1.2 million.

Robertson, Blue Rodeo Top CASBYs Each Wins 3 Awards In Public Balloting

BY KIRK LAPOINTE

OTTAWA Robbie Robertson and Blue Rodeo each walked off with three awards at the annual Canadian Artists Selected By You ceremony Oct. 19 in Toronto.

This year marked the third straight year the CASBYs were nationally televised, although this year's event was much less elaborate than its two predecessors. Once again, the winners were selected through a public poll; in contrast, Canada's other major music awards, the Junos, are industry run.

The CASBYs were sponsored again this year by CFNY-FM Toronto, as they have been since their inception seven years ago. They were originally known as the U-Knows. Traditionally the awards have been

criticized for favoring Toronto artists, but over the years a wide range of new music artists have performed at the event and honors have been bestowed on many key emerging artists.

This year's top winners are nationally known; Robertson, of course, is internationally renowned. The singer/songwriter/guitarist, formerly the leader of the Band, won in the album-of-the-year and best-male-vocalist categories and shared top honors with fellow Canadian Daniel Lanois in the competition for best engineer and best producer.

Toronto-based Blue Rodeo was voted group of the year and took top single and video honors for "Try."

"Kick" by INXS was voted top in-

ternational album. k.d. lang was named top female vocalist. The Razorbacks were picked most promising group, and Andrew Cash won for most promising artist. The Shuffle Demons won in the best-independent-artist category, and the same group's video "Out Of My House, Roach" took top indie video honors.

Fusion band Manteca was the winner in the best-jazz-recording category for "Fire Me Up." Named best R&B-reggae recording was "Gimme Some Kinda Sign" by the Satellites.

Beverly Bratty and the Babysitters won in the best-unsigned-artist category. The top graphics award went to those who worked on the album cover of Grapes Of Wrath's "Treehouse."

Artist Hopes Comeback Album Will Make Him An Int'l Star Ian Thomas' 'Levity': No Laughing Matter

OTTAWA Under the auspices of a major label and the wing of arguably the most successful Canadian manager ever, one of Canada's best-kept musical secrets is getting another, far more promising shot at success.

With "Levity," his first recording in several years and his first ever for WEA Music of Canada Ltd., Ian Thomas is taking another whack at something many believe he should have achieved long ago—international stardom.

Judging by the reaction to the first single—the album's title track—and its video—a stellar one-camera, no-cuts conceptual clip—Thomas seems to have a good chance at succeeding.

His new manager is Charly Prevost, a longtime fan who called him out of the blue upon hearing his latest demos and offered whatever help he could provide. Thomas, who had spent much of his time away from the business working for charities and pondering his future, wasn't about to look a gift horse in the mouth. After all, the Canadian-born Prevost had guided Supertramp to the top, run a record label, and been a success in just about every aspect of the music industry he had explored.

For Thomas, it was no easy decision to try to resurrect his music career. He had enjoyed a decade and a half of fame in Canada but little fortune elsewhere. Although Thomas' songs have been performed by others (Santana scored a top 10 single with his "Hold On" a few years ago), his performing career has never taken hold outside his own country.

He has had offers to go to Hollywood to write film scores (his brother Dave, an alumnus of the "SCTV" television show and a successful actor, lives there), and he easily could have given up the grueling tour life to sit in an office and simply write for others.

The timing of the comeback, too, was hardly propitious for a straight-ahead pop-rock, given the fluctu-

ating tastes of radio and what Thomas calls the seemingly ceaseless string "of haircut bands whose record sales seemed directly related to their fashion statements."

The good thing, Thomas says, "is that every time there's a musical abyss, there's shafts of light, too."

So Thomas, who had spent the better part of the past few years deeply involved in a UNICEF proj-

ect to provide relief for the victims of the drought in Africa, opted against calling it quits and began putting some songs together.

He has become a fierce, passionate activist, but he is neither rhetoric prone polemic nor. The work with UNICEF left him somewhat disillusioned and cynical about the way in which the wealthy West wants to help the Third World.

MAPLE BRIEFS

DAVE PLATEL, former marketing chief for CBS Records Canada, has joined BMG Music Canada as VP of marketing. Also at BMG, David Bendeth was promoted from A&R director to VP of A&R. Cathy Hahn, former national press chief, has left the firm.

RIK EMMETT is working on his first solo album following his recent departure from Triumph. The band is recruiting a replacement for its former guitarist and chief vocalist.

VALDY, a veteran Canadian folk-rocker, has inked an antifree-trade song that is being adopted by the Council of Canadians, a prominent group opposed to the free-trade deal with the U.S. The song will be used during lobbying in the current federal election campaign. The campaign has been relatively free of controversy on the cultural front, although Ed Broadbent, leader of the New Democrats, raised the specter of a free-trade threat to cultural sovereignty during an Oct. 17 campaign stop. Other than that, however, polls indicate that the Conservative government is headed for easy re-election. With it will come conclusion of the free-trade deal.

A MAJOR SHARE transaction at Cinram Ltd.: An investment holding company, 158775 Canada Inc., has acquired 1.102 million shares, about 14% of the outstanding stock. A

takeover bid? Not exactly. The shares went from businessman Samuel Sokoloff to a company owned by Sokoloff and trusts for his family.

BELGIUM EYES TAPE LEVY

(Continued from page 86)

though with reservations. Says Vincent van Mele, secretary general, "We're glad that the senator has brought the whole affair back into the spotlight, but we're not entirely happy with the suggested 8% on retail price."

"We think it would be more just to apply a levy on the actual playing time of the sound carriers, as in France, where 1.50 French francs are levied per hour of playing time. Further, we want a levy extended to recording hardware as well."

Van Mele adds that Belgramex does not approve of sharing levy revenue with the three language communities. He thinks the money should be paid to those suffering from lack of legislation now: the manufacturers, artists, and authors.

There will doubtless be protracted negotiations before any bill is drafted. But there seems to be universal agreement that a new bill is necessary and that it should also cover use of advertising in audio/visual works and lay down guidelines for the management of authors' rights societies.

UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE IN THIS SECTION AD DEADLINE

FRANCE '88	Nov 26	<ul style="list-style-type: none"> • Overview • Talent • Radio • Retail • CDV 	Nov 1
THE WORLD OF SCANDINAVIA	Dec 3	<ul style="list-style-type: none"> • Norway • Denmark • Finland • Sweden • Music Publishing 	Nov 8
JOE WILLIAMS 70TH BIRTHDAY SALUTE	Dec 3	<ul style="list-style-type: none"> • Joe—Now & Then • Career Lights • Recording • Star Quotes • Awards & Honors 	Nov 8
ITALY '88	Dec 10	<ul style="list-style-type: none"> • Italy Now • Talent • Concerts & Promoters • Retail • Publishing 	Nov 15

WHY THEY ARE SPECIAL:

- **FRANCE '88** profiles the changing of the musical guard and the growth of new talent ready to challenge the hold of international artists. Local acts with national appeal are finally getting a chance to test the marketplace, and with European and U.S. publishers tuned to fresh dance and pop talent, the industry is all but ready to flash its creativity in world music.
- **SCANDINAVIA '88** surveys the burgeoning home entertainment industry in Denmark, Sweden, Norway, and Finland. This market's modest size belies its sophistication, as Scandinavia continues to actively move with the global mainstream and, with the rise of CD, looks to capture an even greater slice of today's expanding business. Examined in this spotlight are the talent, trends, and major players in one of the most stable and progressive world markets.
- **JOE WILLIAMS SALUTE** coincides with Joe's 70th birthday celebration and chronicles the growth of his career from the early beginnings, reflecting his emergence as a leader in the jazz world, through today when he is considered by many to be a "living legend."
- **SPOTLIGHT ON ITALY** reveals a music industry on the rise, alive with national and international talent sparking the concert market. Ever since the disco boom, Italy equipment manufacturers have turned out some of the most sophisticated stage and lighting equipment to keep the world dancing, and now with Italian rock, pop and dance music stirring up a mini-renaissance, the country is enjoying a high global profile.
- **COMING ATTRACTIONS: THE 1988 YEAR-END DOUBLE ISSUE, RAP MUSIC, KISS 15TH ANNIVERSARY, WINTER CES, AUSTRALIA, CANADA, MUSIC PUBLISHING.**

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*****RESERVE SPACE TODAY!!*****

ALBUM REVIEWS

POP

PAUL SIMON
Negotiations And Love Songs 1971-1986
PRODUCER: Paul Simon
Warner Bros. 25789

Two-LP set is a nice compendium of Simon's post-S&G hits and near misses, from his Columbia days to his recent commercial and artistic success "Graceland." Tastefully selected package will play well under the tree this Christmas.

MUSIC FROM THE CBS-TV SPECIAL
Meet The Raisins!
PRODUCERS: John Smith & Rick Waritz
Atlantic 81917

Soundtrack to the forthcoming Claymation TV show follows the same formula as Priority's previous two Raisins albums, albeit without the lead vocal services of Buddy Miles. Singer Karreem and others supply the wrinkled rockers' voices on a program of familiar oldies. Overplay of this novelty could leave project withering on the vine.

VENGEANCE
Take It Or Leave It
PRODUCER: John Sonneveld
Columbia FC 44310

Heavy metal shows every sign of becoming a universal language, as this U.S. debut by Holland's top metal act proves. Lyrics won't draw raves, but band has enough energy and axe expertise to win a few stateside converts.

ZIGGY MARLEY & THE MELODY MAKERS
"Time Has Come . . ."
PRODUCERS: Various
EMI-Manhattan E1-90952

Collection of tracks from the younger Marley's three commercially ill-fated EMI America albums is somewhat heavier on the roots rock than the group's pop-savvy Virgin release, but set could still move some units with late-arriving fans of "Conscious Party."

YOUSSOU N'DOUR
Immigrés
PRODUCER: Youssou N'Dour
Virgin 91020

Senegalese star who has attracted attention as opening act for Peter Gabriel and member of recent Amnesty International tour is heard to good advantage on this 1984 French recording, which features four fine examples of his elastic, dance-conscious grooves and sweet vocalizing.

LEON REDBONE
Christmas Island
PRODUCERS: Beryl Handler & Leon Redbone
August AS 8890

Singer Redbone applies his foggy Bing Crosby-like pipes to a collection of yuletide standards with expert assistance from pianist Dr. John and a large all-acoustic band. Nostalgic entertainment is superior seasonal fare. Contact: Box 438, Lahaska, Pa. 18931

RUBÉN BLADES Y SON DEL SOLAR
Antecedente
PRODUCER: Rubén Blades
Elektra 60795

After several years of wandering through unconventional territories, Blades returns in full force to what he does best: good, swinging salsa. Musically, the album, a tribute to Panama, is a well-constructed affair. Eight of the nine tunes are Blades' own compositions.

SPOTLIGHT



ANITA BAKER
Giving You The Best That I Got
PRODUCER: Michael J. Powell
Elektra 60827

Sequel to Baker's quadruple-platinum "Rapture" is deserving of the same rapturous attention from radio and consumers. She remains a mature singer of uncommon warmth and unshowy excellence, and the material here is smoothly suited to her vocal assets. Title track is already moving as first single; similarly fine ballad "Good Love" and jazzier "Good Enough" are primed for the climb as well.



THE BANGLES
Everything
PRODUCER: Davitt Sigerson
Columbia OC 44056

Smashing rock/pop set is first from the Los Angeles girl group since double-platinum "Different Light" three years ago, and new album should do the trick again for the quartet. Producer Sigerson (David & David) gets the most out of the band, whose trademark harmonies are as bright as ever; playing and songwriting are uniformly fine. Leadoff single "In Your Room," a teen-dream fantasy, is a sure thing; "Bell Jar" and "Eternal Flame" are strong follow-up contenders.



DURAN DURAN
Big Thing
PRODUCERS: Duran Duran, Jonathan Elias & Daniel Abraham
Capitol C1-90958

Popsters forge some fresh directions on long-awaited new set, which features surprising number of four-minute-plus tracks. "I Don't Want Your Love" is a solid choice for first single, but songs like "Too Late Marlene," "Do You Believe In Shame?," and "Land" show the band working more expansive terrain than before. Look for "All She Wants Is" to pop as next single.

WHOOPI GOLDBERG
Fontaine: Why Am I Straight
PRODUCER: Hector Lizzardi
MCA 42243

Nearly an hour's worth of standup Whoopi may include a few too many expletives for some ears (or much airplay), but the only thing that grates is her self-conscious inheritance of the Lenny Bruce mantle of satire. Some of her targets are too obvious, like Nancy Reagan or Jim and Tammy Bakker, but her bravery can be admired for endorsing Jimmy The Greek and Lady Bird Johnson while lashing out against Jesse Jackson and homophobia.

LENA HORNE
The Men In My Life
PRODUCER: Ettore Stratta
Three Cherries 44411

The lady and her music have never sounded better than on this new set of classic standards and show tunes that includes a duet with Joe Williams on "I Won't Leave You Again" and another with Sammy Davis Jr. on "I Wish I'd Met You." Fans of timeless jazz-pop vocals will be ecstatic over the bouncy "Joy," the sensitive "Roundabout" (with Mike Renzi on piano), and Cole Porter classics "Everytime We Say Goodbye" and "Ours."

SONS OF FREEDOM
PRODUCERS: Matt Wallace, Sons Of Freedom
Slash 25755

Vancouver, British Columbia-based death-drone rockers create iron-fisted grooves that have a danceable vitality when they're not too dirgelike. Highlights of this leader set include "Super Cool Wagon," "Is It Love," and "This Is Tao."

JOHN MAYALL'S BLUESBREAKERS
Chicago Line
PRODUCER: Tony Carey
Island 91005

Father of the Brit blues revival proves he's still alive and kicking, with support from Coco Montoya and Walter Trout on guitars. Standouts among a fine assortment made up mostly of Mayall originals are the jazz-edged "Gimme One More Day," the angry grind of "One Life To Live," and the honky-tonk flavor of "The Dirty Dozens."

BLACK

CEMEO
Machismo
PRODUCER: Larry Blackmon
Atlanta Artists/PolyGram 836 002-1

Producer/songwriter Blackmon flashes his machismo on the raunch-rock climber "You Make Me Work," reprising his revved-up "Word Up" style. Once he's conquered a groove he usually moves on, but Blackmon is hard pressed to leave this time, especially with an all-star big band pumping up "I Like The World" and "Skin I'm In." Miles Davis horns in on change-of-pace "In The Night." Yet another strong Cameo appearance.

M.C. SHAN
Born To Be Wild
PRODUCER: Marley Marl
Cold Chillin'/Warner Bros. 25797

Shan, aka Shawn Moltke, rode in on the first wave and will ride out the next by sticking to the serious rap that brought him to the charts with "Down By Law." Reality is his beat in "I Pioneered This," "Give Me My Freedom," and "She's Gone." His unvarnished rap stories teem with personal insights and burn with the kind of immediacy and drama that spawned rap in the first place.

(Continued on next page)

(Continued from preceding page)

SURFACE

2nd Wave
PRODUCERS: David "Pic" Conley, David Townshend & Bernard Jackson
Columbia FC 44284

Band mates Conley, Townshend, and Jackson work the sweet side of soul turf; second stanza by the group will score in ladies-only circles, with blissful numbers "Can We Spend Some Time" and "You Are My Everything" guaranteed to click with distaff listeners.

VESTA

4 U
PRODUCERS: Attala Zane Gales, David Crawford, Tena Clark
A&M SP-5223

Williams may have dropped her surname for this second effort, but the voice that cuts like a knife is still very much in the forefront. Lovely ballad "Sweet, Sweet Love" is doing nicely at black radio. Standout tracks in this commercially tailored package: the go-go-inflected title track, the funky "All On You," and the delicate slow numbers "Congratulations" and "Running Into Memories."

RECOMMENDED

STEADY B

Let The Hustlers Play
PRODUCERS: Lawrence Goodman, Chuck Nice.
Steady B, KRS-One
Jive 1122-1-J (c/o RCA)

Philly's own is back. The competition is rather tough these days in the rap arena, so in order for B to make the impact he has in the past, more attention must be paid to the productions he chooses in the future. However, B's rhymes do kick on the KRS-One-produced "Serious" and "The Undertaker" as well as "Ya Know My Rucka."

JAZZ

PICKS

DARYL STUERMER

Steppin' Out
PRODUCERS: Daryl Stuermer, Don Murray
GRP 9573

Solo affair by journeyman guitarist, best known for stints with Phil Collins and Genesis, sounds like a custom fit for adult alternative and fusion radio formats. Slick instrumental of Stuermer's "I Don't Wanna Know," a familiar tune from Collins' discography, could hook attention.

RECOMMENDED

SPHERE

Birds Songs
PRODUCERS: Joanne Klein & Sphere
Verve 837 032

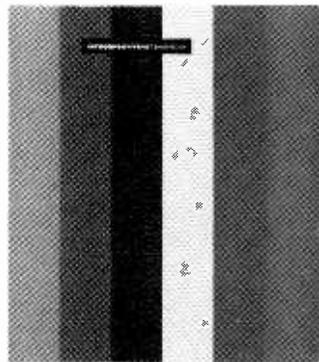
Monk alumni turn their attention to the repertoire of Charlie Parker—mostly off-the-beaten-path Bird originals. A clean digital recording of proficient playing, although bebop devotees might find this a tad too tame.

TOM SCOTT

Flashpoint
PRODUCERS: Tom Scott, Joseph Conlan
GRP 9571

Scott's soulful and supple GRP debut charted but never reached the higher rungs. This mixed bag favors saxes over Lyricon on charts that reveal some trademark Scott hooks, but some jazz stations might find some of the rocky guitar solos too harsh to handle.

SPOTLIGHT



PET SHOP BOYS

Introspective
PRODUCERS: Various
EMI-Manhattan E1-90868

British duo clocks in with six-track album comprising new dance-pop tracks and recent hit "Always On My Mind." Souped-up package, cannily produced by the likes of Lewis Martinee, Trevor Horn & Stephen Lipson, and the Boys themselves, should spawn new dance-floor hits; "Left To My Own Devices" in particular flexes a unique sound.



BARBRA STREISAND

Till I Loved You
PRODUCERS: Various
Columbia OC 40880

Label has great expectations for La Streisand's first album since her platinum recital "The Broadway Album," and general quality of current endeavor justifies those expectations. Record is an unquestioned AC smash, but ante is upped by singer's title duet with paramour Don Johnson, which has plenty of top 40 sizzle. Other potential winners include "All I Ask Of You" and "What Were We Thinking Of."



TRAVELING WILBURYS

Volume One
PRODUCERS: Otis & Nelson Wilbury
Wilbury/Warner Bros. 25796

Oddball nom de disque conceals the identities of Bob Dylan, Tom Petty, Roy Orbison, and co-producers George Harrison and Jeff Lynne, who have a collective ball on this supremely entertaining and well-written rock'n'roll lark. "Handle With Care," first single, spotlighting Harrison and Orbison, is superior candy for the ear; "Not Alone Anymore" calls up sweet memories of Orbison's glorious Monument singles. Five distinctive talents add up to one fantastic band.

BILLY COBHAM

Billy's Best Hits
PRODUCERS: Billy Cobham, Michael Abene, Wayne Cobham
GRP 9575

Looks like a contractual obligation. Drummer extraordinaire has only two albums on the label, one released within the last year, too shallow a pool to fill a greatest-hits set. Despite pretty moments and some all-star guests, potential seems limited.

WAYNE JOHNSON TRIO

Spirit Of The Dancer
PRODUCERS: Wayne Johnson, Kevin Clark
Zebra/MCA 42228

Composer/guitarist Johnson may be on to something by creatively straddling fusion and more eclectic, avant-garde jazz styles—something for adventurous formats. Standouts include the springy "30 Minutes From Masada"; the skittering, up-tempo "Mr. Soaky"; and a gently Latinesque acoustic version of Keith Jarrett's "My Song."

VARIOUS ARTISTS

Sounds Of The Season
PRODUCERS: Various
MCA 6259

This yuletide offering from MCA Classics features delightful and dignified arrangements of Christmas favorites. Foremost among them are Acoustic Alchemy's "Jesu Joy Of Man's Desiring," Caldwell Plus' jazzy treatment of "Joy To The World," Giles Reaves' haunting "Carol Of The Bells," and Billy Joe Walker Jr.'s sweet version of "Little Drummer Boy."

RUSH HOUR

Bumper To Bumper
PRODUCERS: Tim Gaw, Larry Imbordino, Jim Massoth
Gaia 13-9014

The bassist, drummer, and saxophonist of this Chicago five-piece produce a workmanlike venture into fusion-pop that's well suited for AC-jazz formats. Best of the set are the whimsical "Ten Cents," the gently Benonesque "Midway Gardens," and the romantic, ravenous beat of "El Gato En Cen Fuego."

WISHFUL THINKING

Way Down West
PRODUCER: Tim Weston
Soundwings 2109

Excellent musicianship and attractive arrangements define this light-jazz quintet, highlighted by the good vibes of Dave Shank. Listeners should look for the tuneful "Outbound," the tempestuous "Pocket Samba," the insouciant "This And That," and the masterfully elegant "Michael's Song."

ANTHONY DAVIS

The Ghost Factory
PRODUCER: Max Wilcox
Gramavision 18-8807

Jazz-pianist-turned-modern-composer Davis enlists the Kansas City Symphony Orchestra for two pieces combining scored and improvised material. Violin concerto "Maps," featuring soloist Shem Guibory, may intrigue, but the polyrhythmic, piano-oriented "Wayang No. 5" shows greater vibrancy.

LAST EXIT

Iron Path
PRODUCERS: Last Exit, Bill Laswell
Venture/Virgin 91015

Sonny Sharrock, Peter Brotzmann, Ronald Shannon Jackson, & Laswell storm through another high-energy set of metallic jazz fusion. Group's heated playing makes it an acquired taste, but few fusion groups are taking as many chances with the format as Last Exit is.

JOHN SURMAN

Private City
PRODUCERS: Manfred Eicher, John Surman
ECM 835 780-1

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Stay Awake
PRODUCER: Hal Willner
A&M SP 3918

Willner's latest conceptual album is his finest yet—a dazzling collection featuring a diverse cast of artists interpreting music from Walt Disney films. Tracks range from the sweet and simple (Suzanne Vega, Sinead O'Connor, Syd Straw) to the downright bizarre (Tom Waits, Sun Ra, Yma Sumac), but entire enterprise is an exciting re-examination of some memorable music. The album is definitely not just for kids—in fact, adults will probably enjoy it more.

British saxophonist Surman continues in what appears to be his standard, late-'80s mode of operation: heavy multitracking of saxophones and synthesizers for true "solo" albums. Dreamy, near-minimalist approach continues to work; in-store play will help considerably.

KENT JORDAN

Essence
PRODUCER: Kent Jordan
Columbia 40868

Versatile New Orleans flutist Jordan gets some all-star assistance from Branford Marsalis, Kenny Barron, Dave Holland, Al Foster, and Kevin Eubanks. Highlights of this mostly-covers effort include "Curtain Call," Coltrane's "Moments Notice," "Stella By Starlight" and a frenetic piccolo version of Monk's "Well You Needn't."

DANCE

PICKS

DENISE LOPEZ

Truth In Disguise
PRODUCERS: John Morales & Sergio Munzibai,
Howard Bowler, Eric Li & David Bowler
A&M SP 5226

Young dance-floor queen gets off on a good foot with snazzily produced grooves in her first full-length album. "Sayin' Sorry (Don't Make It Right)" will lead set among the faithful, while new mix of second-time-around 12-inch "If You Feel It" could push it further up the chart.

MARTIKA

PRODUCER: Michael Jay
Columbia FC 44290

How well this new dance-pop singer will go over in the marketplace depends on the public's appetite for highly mechanical, shrilly sung grooves. Material is OK ("Cross My Heart," "You Got Me Into This"), but entire venture is entirely too familiar to make any significant dent.

HAZELL DEAN

Always
PRODUCERS: Stock, Aitken, Waterman, others
Capitol C-90304

How one feels about the dance-oriented pop of this large-voiced thrush depends on how one feels about the highly mechanized and frequently soulless SAW production sound. The "Zulu mix" of "They Say It's Gonna Rain" stands out from the pack; Ian Levine's Latin-tinged production makes "You're My Rainbow" worth a spin.

JAMM

PRODUCERS: Keecho & Freddy Boy
Epic FE 44261

Jamm lives up to its name with singles-oriented pop-rock-funk in the Nouveau/Sure! mode, riddled with ticklish instrumental hooks to better grip the charts. "So Fine" is a strong debut and choice cut from the singing/songwriting/arranging/producing duo.

CLASSICAL

PICKS

SUNDANCE FILM SERIES VOL. I

Royal Philharmonic Orchestra, Newman
Telarc CD-88801

Telarc's tie-in with Robert Redford's Sundance Institute to rerecord, with fidelity to the original scoring, great film music is off to an admirable and timely start with three scores from films with a yule message: "It's A Wonderful Life," "A Christmas Carol," and "Miracle On 34th Street." Another winning crossover entry from Telarc.

CLASSICAL JUKEBOX

Rochester Pops, Wildand
ProArte CDD 414

The label made big chart news with its Erich Kunzel/Cincinnati Pops volume of Leroy Anderson favorites. This offering is no less charming, filled as it is with Anderson's melodic felicity and, in the case of Irish Suite, his sure hand at scoring tunes by others. Also featured are the recording debuts of two originals by the composer.

RECOMMENDED

BRAHMS: SYMPHONY NO. 2/SCHUMANN:

GENOVEVA OVERTURE
London Symphony Orchestra, Järvi
Chandos 8595

Järvi molds the symphony with a supple hand, expressively and with a fine ear for internal balances. The sound, typically Chandosian, is distinguished by great presence and openness, attributes not always in sympathy. The rare Schumann overture, from an opera hardly known to even the most avid collector, is a welcome filler.

TIPPETT: CONCERTO FOR DOUBLE STRING

ORCHESTRA; FANTASIA CONCERTANTE ON A THEME OF CORELLI: SONGS FOR DOV
Nigel Robson, Scottish Chamber Orchestra,
Tippett
Virgin VC 7 90701

The concerto, with its rhythmic twists and jazzy references, is a bracing listening experience in a performance that must be considered definitive. More complex in structure and therefore, perhaps, more rewarding ultimately, is the fantasia. The songs, barks and all, retain their ability to startle. In all, a stimulating production.

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 Drew Wheeler, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



Classical Brass. Executives of Warner/Elektra/Atlantic Corp. and Teldec meet in Cleveland to mark WEA's U.S. distribution of Teldec Classics. Pictured, from left, are Thomas W. Morris, executive director, Cleveland Orchestra; Christoph von Dohnányi, conductor, Cleveland Orchestra; Mike Spence, regional VP/Cleveland branch manager, WEA; Russ Bach, executive VP/marketing development, WEA; Barry Bender, national sales manager/classical and jazz product, WEA; and Wolfgang Mohr, director/A&R, Teldec.



Santiago's Gold. Eddie Santiago is awarded gold plaques for his TH Records albums "Atrevido Y Diferente" and "Sigo Atrevido" on the TV show Sabado Sensacional. Shown, from left, are Billy Riken, president, TH Venezuela; Santiago; Julio Gabiza, promoter; and Gilberto Correa, Sabado Sensacional.



Senator For Songwriters. Sen. Patrick Moynihan of New York meets with BMI representatives about his amendment to the Technical Corrections Bill of the 1986 Tax Reform Act. The amendment exempts songwriters from capitalization rules for expenses. Shown, from left, are Joseph Gale, legislative aide to Moynihan; Moynihan; Bobby Weinstein, assistant VP, writer relations, BMI; and James C. Free, lobbyist, BMI.



Promotion Explosion. Warner/Chappell Music Inc. announced a large number of personnel promotions at its North American creative convention. Making the announcements were Warner/Chappell's Les Bider, president and chief operating officer, and Jay Morgenstern, executive VP/GM. Pictured, from left, are Marla McNally, Michael Sandoval, Jodi Gerson, Dale Bobo, Greg Sill, Morgenstern, Johnny Wright, Tim Whipperman, Bider, Rachelle Fields, George Guim, Pat Higdon, Don Daily, Susan Dodes, Frank Military, and Shari Saba.



Signs Of The Times. In the photo at left, Grateful Dead percussionist Mickey Hart signs an agreement with Rykodisc for a series of recordings titled "The World." Pictured, clockwise from top left, are Arthur Mann, VP/business affairs, Rykodisc; Don Rose, president, Rykodisc; Barry Melton, Hart's attorney; and Hart. Above, pianists Katia and Marielle Lebeque sign a recording agreement with CBS Masterworks. Their first project will consist of Leonard Bernstein compositions. Shown, from left, are Katia Lebeque; Joseph F. Dash, senior VP/GM, CBS Masterworks; and Marielle Lebeque.

NAB STUDY: RADIO REVENUES ARE UP, BUT PROFITS HAVE DIPPED

(Continued from page 1)

average pretax profit of only \$62,983—down nearly 9% from the previous year.

By comparison, the average full-time AM station increased its net revenue by more than 6% but also had a 16% rise in expenses, leaving it with a pretax loss of nearly \$20,000—almost 20 times what a similar station lost the year before.

AM daytimers, ironically, had sharp declines in time sales and revenues but still managed to show a pretax profit of about \$17,000 after cutting their expenses by more than 23%. Profits for AM/FM combos were down 19%.

Yet in markets of more than 2.5 million people, where the big money battles between stations have traditionally been fought, time sales and net revenues both easily outpaced total expenses, allowing those stations to increase their pretax profits by more than one-third.

That disparity tends to bear out a

common industry perception that the gap between successful and unsuccessful stations is increasing. It also suggests that competition in smaller markets with relatively few stations is increasing spending faster than the revenue base that supports it.

One might expect the picture in this year's financial report to be somewhat less rosy than usual. After finding that stations with large revenues were more likely to respond to its survey than were small-billing outlets, the NAB decided to weight lower-billing stations more heavily than the successful ones.

Among the other findings:

- Local advertising comprises 77.6% of station time buys. National and regional advertising accounts for 20.9%. Network compensation accounts for only 1.6%.

- General and administrative costs account for 41% of an average station's expenses. Programming costs equal 21%. Sales gets nearly 20%. Ad-

vertising gets 9.5%. Engineering and news each get less than 5%.

- FM stations paid an average of \$500,000 in total compensation last year, up from about \$450,000 the year before. On average, they paid roughly \$37,000 in music licensing fees—about \$5,000 more than in 1986. There were also notable rises in depreciation and amortization (up \$35,000) and interest (up \$30,000), the latter reflecting the greater number of stations that have switched bands.

- Easy listening stations showed the greatest average pretax profit among FMs, making more than \$200,000 each, followed by album rock and AC stations. Top 40 stations, on the other hand, lost more than \$200,000 apiece. On the full-time AM side, only news/talk stations showed a significant profit. Ironically, Tampa/St. Petersburg, Fla., and Minneapolis/St. Paul, Minn., have both lost their only easy listening FMs recently.

Released concurrently with the financial report was the NAB/BFM's annual Radio Employee Compensation & Fringe Benefits study. That survey—which carries a warning about its small sample base—shows that radio salaries, while still low, did manage to keep pace with the cost of living last year.

With inflation up 3.6% in 1987, the average program director's salary was up 6.4%. General managers received a 9.2% raise. Operation directors, whose jobs and salaries were previously close to those of PDs, were up sharply by 14.5%. In one telling statistic about postderegulation radio, the only department-head group that didn't keep pace with inflation was that of news directors, whose salaries rose only 3.5%.

While there has been a lot of talk about 1988 being the year of the promotions director, that fact apparently hasn't registered with many station operators yet. Promotion/marketing

salaries were up 6.1%, putting that job in the midrange of the salary increases. Research directors, however, made 20% more than they did the year before, according to the survey. Coordinators of co-op advertising also did well, increasing their average salary from \$22,332 to \$27,853.

The study also showed that the best radio job to have is national sales manager—especially in medium-sized markets, where much of a salary comes from commissions. NSMs made an average of almost \$59,000 last year, well ahead of general managers, who made \$49,758.

The next-best jobs to have at a radio station are general sales manager (\$48,435), local sales manager (\$45,333), and operations director (\$29,738)—the only job with any programming-department orientation to make the top five.

Assistance in preparing this story was provided by Mark Mehler.

COUNTRY STARS SELF-PROMOTE CONCERTS

(Continued from page 1)

and the Grateful Dead, have used national or regional promoters in conjunction with local concert presenters, self-promotion of concerts by rock and pop acts is extremely rare. Thus the increasing tendency of country artists to cut out local promoters stands in stark contrast to the practice of their mainstream confreres.

C.K. Spurlock's North American Tours has been the exclusive promoter for Rogers' concerts since the late '70s, and Fowler Productions has promoted Alabama dates since the act first became nationally prominent. Strait and the Statlers rely on Nashville's durable Varnell Enterprises for most of their dates.

The Judds are developing Pro Tours to handle an increasing number of their concerts; they are part-owners of the firm. Under the general mantle of Reba's Business, McEntire has established Starstruck to promote her shows. And the Lib Hatcher Agency has set up Special Moments for Travis' tours.

Danny O'Brian, VP of the Erv Woolsey Agency, which manages Strait, praises the single-promoter affiliation. He notes that local promot-

ers, who generally are paid "cost plus a percentage of profit," have less incentive to keep costs down.

"But the real reason [for the single-promoter setup] was to be able to keep control of everything we do. We control all of our advertising. We know exactly how it's being handled in each market. We control the opening acts and the building rentals. We can make one phone call to our promoter and get all the answers for the day."

With the exception of fairs, festivals, and other special events, O'Brian estimates that 80% of Strait's concerts are handled through Varnell. Still, he emphasizes, Strait's management company has not altogether abandoned local promoters: "There are some markets you can go into and the local promoters are better there. We try to work with the promoters in those markets. We're not stupid enough to totally disregard everybody else."

That's a point the management of Pro Tours agrees with. That company has promoted or co-promoted one-fourth of the Judds' concerts during the past season. The firm was purchased from the Jim Halsey Co. earli-

er this year by the Judds; their manager, Ken Stilts; and former Halsey executive VP Steven Pritchard.

Chuck Thompson, spokesman for Pro Tours, says the company's main purpose is to secure corporate sponsorship for acts. "There are certain areas in the country where promoters know their markets so well, you're much better off going with them. We have no specific designs to take over all the Judds' promotions."

"This is a real ticklish situation for me," says Spurlock. "I don't believe that acts ought to necessarily go in-house, even though I've done that since the early '70s."

Even though all of Rogers' concerts are promoted through or in conjunction with his North American Tours, Spurlock emphasizes that his is not an in-house operation: "I do not work for the act. I have my own company. I pay my own payroll, and I make my own money. In an in-house situation, an act hires a person or a group of people, and they put their own deal together."

"The thing that I see wrong with in-house is that most of the acts that are hiring people today are hiring—for lack of better terminology—junior promoters. They're hiring people who have worked under national or regional promoters.

"Someone can't come to work for you for six months or a year or whatever," Spurlock continues, "and in any way gain the knowledge or the contacts or the respect that you have. That's what I see wrong with these in-house situations."

Spurlock concurs that the use of a single national promoter can help an act. "I can look at an entire year and be involved in everything that act's doing—the record career, publicity, management, television, and movies."

Also, he says, national and international promoters need not make money on every concert date—as local promoters may need to—conduct a profitable business. "I can look at it for the good of the act," he asserts, "and not necessarily for the good of myself."

Special Moments, the in-house promoter for Travis, has been in operation for just over a year, and VP Jeff Davis reports the relationship is working well for Travis' increasingly busy career.

"Randy and Lib Hatcher, his manager, wanted the peace of mind, the security, and the consistency in the presentation and production of all his shows," Davis explains. "Now we have it pretty much where we can maintain the most control possible

over each show and every aspect."

Except for fairs, festivals, and sponsored events, Davis explains, virtually all of Travis' dates are promoted in-house.

McEntire's Starstruck division will commence promoting her concerts in 1989. According to her manager, Narvel Blackstock, McEntire has moved toward in-house promotion since 1987, when "we basically went with anyone who came to the table with an offer."

This year, McEntire's organization elected to work with only five regional promoters in an effort to ensure consistency of production and promotion. Starstruck was established earlier this month and is gearing up to handle next year's concerts for the artist.

In-house promotion, Blackstock stresses, allows for precise cost monitoring and enables McEntire's group to control every aspect of the show's promotion and staging.

"We are not doing all the dates," Blackstock says. "Some dates we are selling to promoters we have worked with in the past and who we have a good relationship with. The main concern for Reba is making certain that the public sees what Reba wants them to see for her show."

FOR WEEK ENDING OCTOBER 29, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ RED RED WINE A&M 1244	UB40 4 weeks at No. One
2	5	11	5	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
3	3	7	6	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
4	9	10	5	MY PREROGATIVE MCA 53383	BOBBY BROWN
5	11	14	4	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
6	15	22	3	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
7	4	5	13	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
8	10	9	7	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION
9	12	12	6	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
10	16	19	4	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
11	2	2	9	DON'T WORRY, BE HAPPY EMI 50146	BOBBY MCFERRIN
12	6	3	16	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
13	14	18	4	THE LOCO-MOTION Geffen 7-27752	KYLIE MINOGUE
14	8	6	10	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
15	13	8	7	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
16	17	17	6	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
17	7	4	16	DON'T BE CRUEL MCA 53327	BOBBY BROWN
18	23	—	2	THANKS FOR MY CHILD COLUMBIA 38-07996	CHERYL "PEPSII" RILEY
19	20	27	4	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
20	21	28	3	WILD, WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
21	24	—	2	KISSING A FOOL COLUMBIA 38-08050	GEORGE MICHAEL
22	19	13	8	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
23	27	30	3	YOU'RE NOT MY KIND OF GIRL MCA 53405	NEW EDITION
24	18	15	5	WAY OUT RUTHLESS 7-99285/ATLANTIC	J.J. FAD
25	26	26	7	ANOTHER LOVER A&M 1226	GIANT STEPS
26	22	24	4	I CAN'T WAIT COLUMBIA 38-08014	DENIECE WILLIAMS
27	NEW	—	1	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	THE BEACH BOYS
28	30	—	2	DON'T ROCK THE BOAT SOLAR 70027/CAPITOL	MIDNIGHT STAR FEAT. ECSTASY
29	28	29	4	DANCE LITTLE SISTER COLUMBIA 38-08023	TERENCE TRENT D'ARBY
30	25	16	17	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK

○ Products with the greatest airplay gains this week. Billboard, copyright 1988.

INDIES SET FRESH TONE FOR HOLIDAY RELEASES

(Continued from page 4)

which services some 3,000 stores, notes that in years past, record companies worked hard to develop a market for seasonal "classics," citing titles like John Denver's "Rocky Mountain Christmas" on RCA and last year's multiartist Special Olympics benefit on A&M, "A Very Special Christmas," as two examples. "The only [label] that's doing that this year is American Gramophone," he says.

In order to further capitalize on the rush Paulson expects on the two Mannheim Christmas titles, Navarre has prepared a special display dump featuring both albums' covers for its accounts.

Response to the new Mannheim title and orders for another 400,000 copies of the act's original Christmas release have practically overwhelmed the tiny Omaha, Neb.-based American Gramophone and its staff of 16. "For a little company, we're doing the equivalent of shipping a platinum record, only we're doing it with two titles instead of one," says Michael Delich, the label's director of marketing. The buzz on the two titles even landed national television exposure on NBC's "Sunday Today" show Oct. 9 for Chip Davis, who heads both Mannheim Steamroller and the act's label.

Based on each year's escalating sales for the first Mannheim Christmas album—which has now shipped 1.3 million units since its 1984 debut—Delich says he had confidence the sequel would move strong numbers. "I projected us to manufacture at least gold [500,000 units]. Then when the orders came in, we started to freak out a little."

American has ordered pressing to continue through the first week of

December. After that, Delich says, the label will try to shift overstock from distributor to distributor in order to fulfill accounts' reorders. He adds that initial orders from 638-store The Musicland Group and 225-store Camelot Music were especially large.

WaxWorks' Guilfoil and Navarre's Paulson are not the only accounts who expect Mannheim Steamroller to top the Christmas pack. Other believers include Dick Odette, VP of purchasing for Minneapolis-based Musicland; Lory Shaw, audio products director for Los Angeles-based Show Industries, which includes the 56-store Music Plus chain; and Cindy Barr, director of purchasing and product management for 41-store Miami-based Spec's Music & Video.

Odette says consumer word of mouth laid the foundation for the Mannheim Steamroller phenomenon. He thinks the first Christmas album's unique flavor, with its "old English sound," helped distinguish it

from other seasonal releases. "As far as different, Mannheim Steamroller has been it," he says.

"I think Mannheim Steamroller is very refreshing," says Guilfoil. "It's almost like it's not worthwhile coming out with the same old, various-artist Christmas titles."

Guilfoil adds that Mannheim Steamroller's first Christmas title, A&M's "A Very Special Christmas," Windham Hill's first "Winter Solstice" release, and Atlantic's "Twisted Christmas," a heavy metal send-up by Bob Rivers Comedy Corp., boosted WaxWorks' Christmas album sales in 1987.

A number of accounts—including Musicland, Navarre, WaxWorks, and Spec's—are eager to see how "A Very Special Christmas" will perform this year, expecting some of the title's 1987 momentum to carry over (in addition to A&M's version, audio-ophile label Mobile Fidelity markets

(Continued on page 102)

POP STARS PASS ON CAMPAIGN '88

(Continued from page 6)

performers as Andy Williams and Vicky Carr. Sinatra, according to the Bush/Quayle team, has not yet performed for the GOP campaign because of scheduling conflicts.

The Republicans have Nashville all but sewn up. Jan Ellis, the entertainment coordinator for the Bush/Quayle campaign, says nearly a dozen top country acts have either played at rallies across the country or are being booked. They include Glen Campbell, Lee Greenwood, Ricky Skaggs, Moe Bandy, Hank Williams Jr., Loretta Lynn, Lynn's daughter Cissy, the Oak Ridge Boys, Chet Atkins, the Judds, Freddie Fender, and Randy Travis.

The Beach Boys have also appeared at Republican rallies, but Ellis says that "most rockers tend to be

liberals, and even if they support us, their record labels wouldn't like it too much." She says that country performers "tend to have more traditional values, and they like the vice president's program."

Other musicians who have given their name and support to the Democratic party include Carly Simon, Henry Mancini, Livingston Taylor, Cher, Ruben Blades, and Christopher Cross. There are unconfirmed reports that Roberta Flack may schedule a concert for the Dukakis/Bentsen ticket.

All in all, though, it sure ain't Camelot.

Assistance in preparing this story was provided by Chris Morris and Steve Gett.

Michael Ellis is on vacation. The Hot 100 Singles Spotlight column will return next week.

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	2	GROOVY KIND OF LOVE	PHIL COLLINS	1
2	7	WILD, WILD WEST	THE ESCAPE CLUB	3
3	14	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	2
4	1	RED RED WINE	UB40	4
5	3	DON'T BE CRUEL	BOBBY BROWN	11
6	11	THE LOCO-MOTION	KYLIE MINOGUE	7
7	10	ONE MOMENT IN TIME	WHITNEY HOUSTON	9
8	8	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	6
9	4	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	5
10	16	BAD MEDICINE	BON JOVI	10
11	15	NEVER TEAR US APART	INXS	8
12	18	DESIRE	U2	14
13	17	CHAINS OF LOVE	ERASURE	12
14	12	TRUE LOVE	GLENN FREY	18
15	5	DON'T BE CRUEL	CHEAP TRICK	19
16	9	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	24
17	6	LOVE BITES	DEF LEPPARD	13
18	21	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	20
19	13	FOREVER YOUNG	ROD STEWART	15
20	26	ANOTHER LOVER	GIANT STEPS	16
21	25	TIME AND TIDE	BASIA	26
22	29	A WORD IN SPANISH	ELTON JOHN	25
23	28	HOW CAN I FALL?	BREATHE	17
24	23	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	36
25	37	KISSING A FOOL	GEORGE MICHAEL	22
26	33	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	21
27	34	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	28
28	31	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	30
29	19	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	35
30	20	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	34
31	35	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	29
32	38	LOOK AWAY	CHICAGO	23
33	22	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	31
34	—	I DON'T WANT YOUR LOVE	DURAN DURAN	27
35	30	YOU CAME	KIM WILDE	42
36	—	EDGE OF A BROKEN HEART	VIXEN	39
37	32	SWEET CHILD O' MINE	GUNS N' ROSES	46
38	—	THE PROMISE	WHEN IN ROME	33
39	—	SPY IN THE HOUSE OF LOVE	WAS (NOT WAS)	48
40	24	FALLEN ANGEL	POISON	49

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	GROOVY KIND OF LOVE	PHIL COLLINS	1
2	3	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	2
3	7	WILD, WILD WEST	THE ESCAPE CLUB	3
4	5	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	5
5	2	RED RED WINE	UB40	4
6	6	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	6
7	8	NEVER TEAR US APART	INXS	8
8	9	THE LOCO-MOTION	KYLIE MINOGUE	7
9	11	BAD MEDICINE	BON JOVI	10
10	12	ONE MOMENT IN TIME	WHITNEY HOUSTON	9
11	4	LOVE BITES	DEF LEPPARD	13
12	10	CHAINS OF LOVE	ERASURE	12
13	15	DON'T BE CRUEL	BOBBY BROWN	11
14	14	FOREVER YOUNG	ROD STEWART	15
15	17	HOW CAN I FALL?	BREATHE	17
16	21	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY	WILL TO POWER	21
17	19	ANOTHER LOVER	GIANT STEPS	16
18	20	DESIRE	U2	14
19	23	KISSING A FOOL	GEORGE MICHAEL	22
20	24	LOOK AWAY	CHICAGO	23
21	27	I DON'T WANT YOUR LOVE	DURAN DURAN	27
22	26	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	20
23	13	DON'T BE CRUEL	CHEAP TRICK	19
24	16	TRUE LOVE	GLENN FREY	18
25	33	WAITING FOR A STAR TO FALL	BOY MEETS GIRL	29
26	31	WALK ON WATER	EDDIE MONEY	32
27	36	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	28
28	18	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	31
29	35	THE PROMISE	WHEN IN ROME	33
30	37	A WORD IN SPANISH	ELTON JOHN	25
31	30	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	30
32	28	TIME AND TIDE	BASIA	26
33	22	ONE GOOD WOMAN	PETER CETERA	37
34	40	SMALL WORLD	HUEY LEWIS & THE NEWS	40
35	39	DOWNTOWN LIFE	DAPYL HALL JOHN OATES	38
36	—	WELCOME TO THE JUNGLE	GUNS N' ROSES	44
37	—	DOMINO DANCING	PET SHOP BOYS	41
38	—	FINISH WHAT YA STARTED	VAN HALEN	43
39	25	DON'T WORRY, BE HAPPY (FROM "COCKTAIL")	BOBBY MCFERRIN	24
40	—	IN YOUR ROOM	BANGLES	47

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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	11
ATLANTIC (7)	10
Atco (1)	
Island (1)	
Ruthless (1)	
MCA (9)	10
I.R.S. (1)	
WARNER BROS. (5)	10
Full Moon (2)	
Paisley Park (1)	
Sire (1)	
Wilbury (1)	
E.P.A.	9
Epic (6)	
Blackheart (2)	
Scotti Bros. (1)	
POLYGRAM	7
Mercury (4)	
Cutting (1)	
Polydor (1)	
Tin Pan Apple (1)	
A&M	6
ARISTA	5
CAPITOL (3)	5
Enigma (2)	
EMI	5
RCA (2)	5
Jive (3)	
GEFFEN	4
ELEKTRA	3
REPRISE (1)	3
Sire (1)	
Tommy Boy (1)	
VIRGIN	3
CHRYSALIS	2
LMR	1
PROFILE	1

- 34 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL
- 33 THE PROMISE (Virgin Songs, BMI) CPP
- 85 PUT THIS LOVE TO THE TEST (BMG Music/Real Life Music) CPP
- 4 RED RED WINE (Tallyrand, ASCAP) HL
- 80 ROCK & ROLL STRATEGY (Too Tall, BMI/Rocknocker, ASCAP)
- 78 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/CPP
- 70 SILHOUETTE (Brene, BMI)
- 57 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
- 40 SMALL WORLD (Hulex, ASCAP) CLM
- 76 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
- 48 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkeys..., ASCAP) HL
- 64 STRANGELOVE (Emile, ASCAP)
- 77 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
- 52 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 56 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH) WBM
- 86 THANKS FOR MY CHILD (Forceful, BMI/Willesden, BMI)
- 53 TILL I LOVED YOU (Yeston, BMI)
- 26 TIME AND TIDE (Cornevon, BMI) CPP
- 18 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 29 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI) CPP
- 32 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP) WBM
- 65 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 67 THE WAY YOU LOVE ME (Kear, BMI/Hip Trip, BMI/Green Skirt, BMI) CPP
- 44 WELCOME TO THE JUNGLE (Guns N' Roses, BMI) CLM
- 72 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
- 5 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSOC, ASCAP)
- 71 WHEN IT'S LOVE (Yessup, ASCAP) CLM
- 3 WILD, WILD WEST (EMI, BMI) WBM
- 95 WILD WORLD (Salafa, ASCAP/Westbury, ASCAP)
- 25 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Fig, ASCAP) HL
- 59 YEAH, YEAH, YEAH (Judson Spence, ASCAP/Wholemeal, BMI) HL
- 42 YOU CAME (Unicity, ASCAP/Rickim, BMI) HL

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 16 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 54 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP) HL
- 21 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustler's, ASCAP) HL/CPP
- 10 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 88 BEST OF TIMES (Fall Line Orange, ASCAP/Johnny Yuma, BMI)
- 51 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
- 56 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
- 12 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 30 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
- 74 DANCING UNDER A LATIN MOON (Ensign, BMI/Stone Diamond, BMI/Kinaalda, BMI) CPP
- 14 DESIRE (U2, ASCAP/Chappell & Co., ASCAP) HL
- 63 DIDN'T KNOW IT WAS LOVE (Easy Action, BMI/Rude, ASCAP/Baruck-Consolo, BMI/Warner-Tamerlane, BMI) WBM
- 41 DOMINO DANCING (Cage, ASCAP/10 Music/Virgin, ASCAP) CPP
- 97 DON'T BE AFRAID OF THE DARK (Calhoun St., BMI) CPP
- 11 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
- 19 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
- 79 DON'T BREAK MY HEART (Zomba, ASCAP)
- 20 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 24 DON'T WORRY, BE HAPPY (FROM "COCKTAIL") (Prob Noblem, BMI) HL
- 6 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 38 DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Delightful, BMI) CPP
- 55 EARLY IN THE MORNING (Temp Co., BMI)
- 39 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
- 60 EVERY ROSE HAS ITS THORN (Sweet Cyanide, BMI/Willesden, BMI)
- 49 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
- 43 FINISH WHAT YA STARTED (Yessup, ASCAP) CLM

- 15 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/CPP/WBM
- 91 FOREVER YOUNG (Rolf Budde, GmbH/Neue Welt Musikverlag GmbH, ASCAP/Warner-Tamerlane, BMI)
- 93 GIRLS AIN'T NOTHING BUT TROUBLE (Zomba, ASCAP)
- 28 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP
- 90 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)

- 1 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI) WBM
- 83 HANDLE WITH CARE (Not Listed)
- 99 HANDS TO HEAVEN (Virgin, ASCAP) CPP
- 98 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knightly-Knight, ASCAP/BMG Songs, ASCAP) WBM
- 94 HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM
- 82 HIPPIY HIPPIY SHAKE (FROM "COCKTAIL") (Jonwara, BMI) CPP

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 239 REPORTERS	TOTAL ON REPORTERS
EVERY ROSE HAS ITS THORN POISON ENIGMA	5	14	66	85	89
WELCOME TO THE JUNGLE GUNS N' ROSES GEFFEN	2	11	45	58	148
EARLY IN THE MORNING ROBERT PALMER EMI	0	9	42	51	115
TILL I LOVED YOU B.STREISAND/D.JOHNSON COL.	3	8	38	49	124
BEST OF TIMES PETER CETERA WARNER BROS.	0	7	30	37	40
YEAH, YEAH, YEAH JUDSON SPENCE ATLANTIC	1	5	27	33	106
GIVING YOU THE BEST... ANITA BAKER ELEKTRA	1	5	26	32	166
LITTLE LIAR JOAN JETT BLACKHEART	2	5	25	32	58
I REMEMBER HOLDING YOU BOYS CLUB MCA	0	4	24	28	74
SILHOUETTE KENNY G ARISTA	1	10	17	28	54

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.

- 17 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 66 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL
- 87 I DID IT FOR LOVE (Virgin, ASCAP) CPP
- 27 I DON'T WANT YOUR LOVE (Skintrade, ASCAP/Cotgems-EMI, ASCAP) WBM
- 35 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP
- 62 I REMEMBER HOLDING YOU (Joe Pasquale, ASCAP)
- 45 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
- 31 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 84 I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass, ASCAP)
- 47 IN YOUR ROOM (SBK Blackwood, BMI/Bangophile, BMI/Billy Steinberg, ASCAP/Denise Barry, ASCAP) HL/WBM
- 100 INDESTRUCTIBLE (Jobete, ASCAP) CPP
- 36 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
- 89 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
- 81 JEALOUS GUY (SBK Blackwood, BMI/Lenono, BMI) HL
- 22 KISSING A FOOL (Chappell-WA, ASCAP/Morrison Leahy, ASCAP) HL
- 2 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John/ASCAP/Claire Audient, ASCAP/Daywin, BMI) HL
- 75 LITTLE LIAR (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP)
- 96 LIVE IT UP (Warner-Tamerlane, BMI/Sizzling Blue, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) HL/WBM
- 7 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 23 LOOK AWAY (Realsongs, ASCAP) WBM
- 92 LOUIE, LOUIE (American Berry, BMI/Limax, BMI) HL
- 13 LOVE BITES (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
- 61 MY PREROGATIVE (Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP) HL/CPP
- 58 NEVER LET YOU GO (Shaman Drum, BMI)
- 8 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 69 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 68 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Mik Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
- 50 NOT JUST ANOTHER GIRL (PolyGram Songs, BMI/Sunset Beach, BMI/Mo-Rat, BMI) WBM
- 37 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 9 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- 73 PEEK-A-BOO (Dreamhouse/Chappell, ASCAP) HL

SHEET MUSIC AGENTS

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

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.

Accord Intended To Eliminate 'Uncertainty' WCI, Lorimar OK Revised Merger

NEW YORK Warner Communications Inc. and Lorimar Telepictures Corp. say they have reached agreement in principle to revise the terms of their proposed merger.

Under the new agreement, Warner's offer for each Lorimar share was reduced from 0.415 to 0.3675 of each WCI share. However, because the price of WCI stock has risen since the initial merger agreement last spring, the value of the equity transaction is now actually higher—\$675 million, as opposed to about \$640 million last May.

WCI says the revised merger accord "seeks to remove uncertainty concerning the consummation of the merger by eliminating certain closing conditions and termination rights" and by WCI providing an unspecified but "substantial" amount of interim financing to Lorimar. Under the previous agreement, WCI had advanced \$60

million to Lorimar but had no obligation to provide Lorimar with interim financing to meet its projected heavy cash needs. Lorimar has been reporting major losses and is expected to announce a substantial third-quarter loss shortly.

The need to revise the merger stems in part from a delay due to ongoing litigation over the fate of Lorimar's three television stations. Chris-Craft Industries, WCI's largest shareholder, has sued WCI, claiming that under a 1984 accord, Warner is prohibited from owning any broadcast property—except for those held by BHC Inc.—that is jointly owned by WCI and Chris-Craft.

On Oct. 14, the Federal Communications Commission approved WCI's plan to transfer control of Lorimar's TV stations to an independent trustee. Chris-Craft earlier had obtained a summary judgment in a New York State court, which WCI has appealed. A hear-

ing is scheduled for late November, at which WCI plans to use the FCC ruling as the basis for its appeal.

Lorimar spokesmen express confidence that the litigation problem will be cleared up and that the merger will go forward this year.

Lorimar's home video division, which was merged into Warner as part of a distribution deal, is not specifically included in the merger.

Sources close to the negotiations say there are clauses permitting either party to pull out of the home video deal in the event the merger is not consummated. However, notes one source, "That is highly unlikely. The revised merger agreement takes away most of the uncertainty [over Lorimar's financial condition], and no matter whether Warner loses the court appeal, eventually the three stations are going to be sold and the merger will go through."

WW1 Down In 3rd Quarter; Syndicator Cites NBC Woes

NEW YORK Westwood One Inc., station operator and producer/distributor of syndicated radio programs, says earnings fell sharply in the third quarter ended Aug. 31.

For the three months, WW1 earned \$795,000, or 6 cents a share, down 72% from \$2.8 million, or 23 cents a share, in last year's quarter.

Revenues rose in the quarter, from \$24 million to \$27.1 million.

For the nine months, WW1 posted net income of \$2.9 million, or 21 cents a share, off 59% from \$7 million, or 57 cents a share, in fiscal 1987.

Nine-month revenues were \$84 million, compared with \$59.3 million last year.

William Battison, president and chief financial officer of WW1, attrib-

utes the continued earnings decline both to a soft network and syndication industry and to costs associated with the restructuring of NBC Radio Networks.

He notes the lower third quarter had long been anticipated. Last May, the company's bleak earnings projections drove the price of its stock from about \$20 to the low teens. At the close of over-the-counter trading Oct. 17, WW1 stock was trading at \$11.75, just off its 52-week low of \$10.50.

A number of shareholder suits were filed in June, contending that WW1 gave inaccurate financial information to investors prior to a 2.5-million-share public offering in March. Battison has termed those suits totally without merit (Billboard, July 16).

Nelson Wraps Up Sale Of Premiere Stock

NEW YORK Nelson Entertainment Inc., the Beverly Hills, Calif., movie and video company, has completed its previously announced sale of its 47% stake in Premiere Video Inc., a cassette duplicator. The transaction was valued at \$15 million.

The acquisition group was led by

Grubstein Holdings Ltd., a closely held investment firm. The total price for Premiere was \$32.5 million.

Nelson added that it has signed an agreement under which Premiere will meet most of Nelson's duplication requirements for the next five years.

Comet Enterprises Rises In Wary Market First Superstore Slated For Highly Competitive Site

BY EARL PAIGE

LOS ANGELES New video superstore chain Comet Enterprises isn't discouraged by wary investors, nor is it afraid to take on the industry leaders in burgeoning markets.

One of only a few emerging public video chains during a period of Wall Street skepticism about specialty retailing, Comet is content with its low-key image and its steady, if modest, growth.

Comet—which operates 14 stores in four states averaging 4,200 square feet, under subsidiaries Video Library and Video Excitement—plans to bow its first superstore in suburban Torrance, Calif.

The South Bay suburb is already a hotbed of video retailing activity. It is the site of the first unit in California

for Major Video, which is in the process of merging with Blockbuster.

Also entrenched in the local market are Warehouse Entertainment's flagship store; a giant Tower Records/Tower Video; a former Licorice Pizza combo unit operated by Musicland; and a large Music Plus outlet.

Comet Enterprises Inc., headquartered in Sherman Oaks, Calif., evolved out of an unlikely merger between an entrepreneurial Montana video specialty chain and a firm that exited the Las Vegas amusement-game business.

Video Library/Video Excitement dates to a 900-square-foot store opened in 1981 in Billings, Mont., by Rebecca Reno, Comet president and chief operating officer. Unable to clear the name Video Library widely,

Reno adopted the Video Excitement logo.

On December 30, 1987, Comet acquired the Video Library/Video Excitement combination for 4,239,356 newly issued shares. A recent 10-Q filing discloses the purchase price of \$970,000.

William Coffin, 42, board chairman of Comet, boasts a 15-year background in corporate finance. For 13 years he headed the investment firm Coffin-Besser & Summers, which he founded.

At the time of the proxy, Coffin owned 814,000, or 19.2%, of the shares. Another block of 380,000 shares is listed for Bristol Gaming Corp. The proxy also identifies a month-to-month \$3,000 consulting arrangement for William F. Coffin Corp.

For Comet's fiscal year ended June 30, revenues were \$1.76 million. Aggressive expansion resulted in a loss from operations of \$298,483, or 5 cents a share.

Addressing the current view of video specialty retailing at a recent Paul Kagan and Associates seminar, Coffin noted some ambivalence. Major money centers and regional commercial banks are bullish about the industry's overall stability, he said, but many national and regional banks have a "wait and see" attitude.

Coffin said smaller chains can nevertheless find alternatives to conventional financing in distributor financing, contingent arrangements on sell-through programs, and unusual tenant improvement programs from landlords.

WCI GROSSES \$77 MIL INCOME IN 3RD QUARTER

(Continued from page 3)

Million-selling releases by Guns N' Roses, Tracy Chapman, and Randy Travis as well as the "Cocktail" soundtrack highlighted the quarter's results, WCI said.

The Filmed Entertainment division, meanwhile, likewise posted record quarterly operating income of \$56 million, up from last year's previous high of \$46.5 million. Domestic box-office results were below last year's quarter, but higher home video sales and growth in worldwide television syndication business offset lower theatrical receipts. Holmes said worldwide home video sales were up more than 10%.

Overall, WCI had third-quarter net income of \$105.4 million, or 66 cents a share, on revenues of \$1.03 billion. This compares with last year's quarterly net income of

\$66.2 million, or 41 cents a share, on \$824.1 million in revenues.

For the nine months, WCI had net income of \$322.1 million, or \$2.02 a share, on \$3.01 billion in revenues. Last year's comparable figures were net income of \$236.1 million, or \$1.50 a share, on revenues of \$2.38 billion.

The music and music publishing operation appears to have a good chance of becoming the first record company to report \$2 billion in annual revenue. Holmes declined to speculate on fourth-quarter results, but noted that for the preceding 12 months, the division had sales of \$1.9 billion. A roughly 21% increase in the final 1988 quarter over the \$487 million revenue figure in last year's fourth quarter would push the music group above the \$2 billion mark.

**Video's 1st
is going public
... see page 81**

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 10/11	Close 10/17	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	356.4	180	176 1/2	-3 1/2
Cannon Group	282.6	4	4 1/4	+ 1/4
Capital Cities Communications	109.9	359 3/4	352 3/4	-7
Coca-Cola	2176.4	43 1/4	42 1/4	-1
Walt Disney	1298.4	66 3/4	66	-3/4
Eastman Kodak	4447.4	47 3/4	47 3/4	+ 1/4
Gulf & Western	1063.4	39 3/4	39 3/4	+ 1/4
Handleman	152	33 3/4	34 3/4	+ 1/4
MCA Inc.	1806.8	45 3/4	46 3/4	+ 1
MGM/UA	112.8	11 1/2	11 1/2	+ 1/2
Orion Pictures Corp.	112.4	15 1/2	15 1/2	- 1/2
Primerica	930.3	29	28 1/2	- 1/2
Sony Corp.	305.8	47 3/4	47 1/2	+ 1/4
TDK	3.7	63 3/4	64	+ 1/4
Vestron Inc.	138.2	4	4	.....
Warner Communications Inc.	857.5	37 3/4	37 1/4	- 1/4
Westinghouse	1063.5	54 3/4	53 3/4	- 1/4
AMERICAN STOCK EXCHANGE				
Commtron	5.9	4 3/4	4 1/2	- 1/4
Electrosound Group Inc.	3.1	3 3/4	3 3/4	- 1/4
Lorimar/Telepictures	788.8	12 3/4	12 1/4	- 1/4
New World Pictures	103	3 3/4	3 3/4	+ 1/4
Price Communications	17.1	6 3/4	7	+ 1/4
Prism Entertainment	1.1	3 3/4	3 1/4	- 1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	18.2	9 3/4	9 3/4	.....
OVER THE COUNTER				
Acclaim Entertainment	3 1/4	3 1/4	3 1/4	.....
Blockbuster Entertainment	18 3/4	17 3/4	17 3/4	- 1/4
Certron Corp.	1 1/4	1 1/4	1 1/4	.....
Dick Clark Productions	4 1/4	4	4	- 1/4
Infinity Broadcasting	.....	.....	.....	.....
LIN Broadcasting	58 3/4	58 1/4	58 1/4	- 1/4
Lieberman Enterprises	18	18	18	.....
Major Video	12 3/4	12 3/4	12 3/4	.....
Mairite Communications Group	9 1/4	9 1/4	9 1/4	.....
Recoton Corp.	5 1/4	5 1/4	5 1/4	.....
Reeves Communications	5 1/4	6 1/4	6 1/4	+ 1/4
Satellite Music Network, Inc.	4	3 3/4	3 3/4	- 1/4
Scripps Howard Broadcasting	80 1/2	80 1/2	80 1/2	.....
Shorewood Packaging	15 3/4	15 3/4	15 3/4	.....
Sound Warehouse	14 3/4	15 1/4	15 1/4	+ 1/4
Specs Music	7 3/4	7 3/4	7 3/4	+ 1/4
Starscream Communications Group, Inc.	2 1/4	2 1/4	2 1/4	.....
Trans World Music	25 1/2	25 1/2	25 1/2	+ 1/4
Video Jukebox Network	3 3/4	3 3/4	3 3/4	.....
Wall To Wall Sound And Video	4	4	4	.....
Westwood One	11 1/2	11 1/4	11 1/4	- 1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	107	111	111	+4
Pickwick	231	230	230	-1
Really Useful Group	507	515	515	+8
Thorn EMI	649	656	656	+7
Virgin	134	134	134	.....



Roy-alty. Roy Clark, right, is joined by special friends for the benefit dinner A Salute To Roy Clark, held to raise funds for the Roy Clark Friendship Tour to the Soviet Union. Pictured, from left, are Jim Halsey, chairman and CEO of The Jim Halsey Co., Clark's booking agent; Brenda Lee; George Lindsey; Bob Hope; and Clark.

LIFELINES

BIRTHS

Boy, Taylor Elliot, to Henry and Tory Neuman, Sept. 28 in Tarzana, Calif. He is tour manager with Rod Stewart. She is a travel executive.

Boy, Dustin Reed, to Rick and Deb Miller, Oct. 6 in Arlington, Va. He is a sales rep with Schwartz Brothers Inc.

Girl, Tillery Blaine, to Sonny and Cheryl Throckmorton, Oct. 7 in Brownwood, Texas. He is a songwriter.

MARRIAGES

Steve Riskin to Julie Lipsius, Oct. 1 in New York. He is an attorney. She is president of Hit & Run Music Publishing Inc. and Lipservices; she is also the daughter of Harold and Clara Lipsius of Uni-

versal Records & Tapes in Philadelphia and sister of Frank Lipsius, also of Universal.

Waddy Wachtel to Annie Tract, Oct. 4 in Los Angeles. He is a guitarist (Linda Ronstadt, James Taylor, Keith Richards) and record producer (Cruzados, the Church). She is an associate at Nick Wechsler & Associates.

Tom Milmore to Miki Watanabe, Oct. 15 in New York. He is director of U.S. and international distribution for Pathfinder Records. She is co-founder and producer of PM Video Productions.

Michael Morrissey to Lois Harrier, Oct. 15 in Orefield, Pa. He is manager of Elroy Enterprises' Record World, Allentown, Pa.

Joe McKuen to Mary Ellen Cata-

neo, Oct. 15 in New York. He is director of talent acquisitions, East Coast, for Columbia Records. She is director of press and public information, East Coast, for Columbia Records.

DEATHS

Roman Kozak, 40, of cardiac arrest Oct. 13 in Las Vegas Univ. Medical Center. Kozak was a veteran rock journalist who was on the staff of Billboard magazine from 1974-84. See story, page 6.

Harold Carpenter, 81, of pneumonia, Oct. 15 in Downey, Calif. He was the father of A&M artist Richard Carpenter and the late Karen Carpenter. He is survived by his wife and son.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

RIAA STRIKES BACK AGAINST COUNTERFEITERS

(Continued from page 6)

slaves, seven tape-loading machines, one cassette-imprinting machine, a cassette-plate maker; and 2,000 sets of allegedly counterfeit cassette-imprinting plates.

• In Denver, Colo., deputies from the Adams County Sheriff's Office seized 12,117 allegedly counterfeit tapes and arrested seven individuals during a raid at the Mile High Flea Market. All seven were charged with the sale of illegally transferred sounds and violation of the Colorado True Name and Address Statute.

• In Boise, Idaho, officers of the Ada County Sheriff's Office seized 2,048 counterfeit cassettes from Richard Wunder at the Western Idaho Fair. He was charged with violating

the Idaho True Name and Address Statute.

• In Wisconsin, special agents from the Kenosha and Milwaukee FBI offices, assisted by RIAA agents, executed search warrants at two public storage facilities in Milwaukee. The officials seized approximately 7,670 allegedly counterfeit tapes. Criminal charges are pending against three individuals.

• Also in Wisconsin, FBI agents and officers from the Racine County Sheriff's Department, with RIAA assistance, seized 15,880 allegedly counterfeit cassettes from five vendors at the 7 Mile Fair in Racine County. Charges are pending.

• In Alsip, Ill., federal officials and

Alsip police seized approximately 6,255 allegedly counterfeit cassettes from five vendors at the Swap-O-Rama Flea Market. All five vendors were charged with violation of the Illinois state trademark statute.

• In Pomona, Calif., a series of raids resulted in the arrest of 14 individuals and the confiscation of 200,000 allegedly counterfeit cassettes, 1,275,000 allegedly counterfeit labels, and manufacturing equipment and materials. Charges are pending.

• Benjamin B. Stiltner of Churchill, Tenn., was sentenced Sept. 19 to three years in prison and three years' probation and ordered to pay \$10,000 restitution to the RIAA. He had previously pleaded guilty to one count of criminal copyright infringement and one count of trafficking in counterfeit labels. Officials had seized approximately 20,000 allegedly counterfeit labels, 12,000 completed cassettes, and 350 masters in a raid on Churchill's residence.

sition and it's already caused a great deal of hassle among concerned customers. I've already posted a notice saying I'm willing to refund money to anyone whose order I can't fulfill so they can get it at K mart. I don't know if I can ever get behind a major sell-through campaign again, since this is causing us to lose our credibility. I've been making promises since May."

But the allocation is being felt at the larger account level, too, maintains Vans Stephenson of the 167-unit Erol's chain in the East.

He says the chain has been told that it will only get 75% of its initial order. Erol's, he says, preordered 90,000 copies and has presold 53,322 units. "We'll have enough to cover us initially with some to spare," he says.

MCA TO FILL 'E.T.' GAP

(Continued from page 3)

only get about 75% of what she ordered on street date with the rest arriving "on or before Nov. 19." Yet, she maintains, rival mass merchants located near her store, like K mart and Safeway, which are serviced by rackjobbers, already have product in their stock rooms.

One source close to MCA says that racks were only getting 60% of their orders ahead of time and that they need extra time to get product to stores.

"There's no question in my mind," says Empey, "that those types of accounts get special treatment. Last spring and summer we bought the MCA sell-through hype and ordered plenty of copies and presold plenty of copies.

"This puts us in a very tenuous po-

NEW PPT METHOD CUTS OUT STUDIOS

(Continued from page 9)

company. We at The Channel 3 Connection are like any other retailer trying to make a buck. Upon completion of our tests, we will gladly share the results with the industry.

Maybe it's time the tail started wagging the dog and calling the shots. If a retailer can build a better PPT mousetrap, others should hear

about it. After all, if one can make a profit for a distributor or a studio in excess of the income generated under the present system, there will be plenty of listeners. And, if we can create a bigger pie at the retail level, everyone will benefit, including the retailer, the distributor, and the studio.

CIRPA TO LABELS: SLOW DOWN VINYL PHASEOUT

(Continued from page 1)

that vinyl disappear, CIRPA notes. But "music people should not forget that while they may love the new technology and see it as a way to become more efficient and more profitable, there are millions of people out there still unsure about compact disks and who will continue to utilize their turntables for many years yet."

Although it makes no mention of the steady-selling cassette or of any impending threat that digital audiotape may pose, CIRPA notes that the sale and closure of vinyl-pressing plants have become a worldwide trend. In Canada, it notes, there is only one large plant left, and some firms are suffering supply problems. Smaller companies are suffering in particular.

Even so, CIRPA observes that prices of CDs are high and their market penetration is low. Exact hardware figures are not available, but reliable estimates place CD-player penetration at 4%-5% in Canada.

Year-to-date figures through August show that record companies are shipping more CDs than albums by a slight margin but that CD revenues are more than double those of vinyl LPs.

The Canadian Recording Industry Assn. says LP shipments amounted to 4,979,000 units, worth \$30,078,000 (about \$23 million U.S.) wholesale, from January through August. During the same period, CD shipments totaled 4,987,000 units, with a wholesale value of \$65,086,000 (about \$48 million U.S.).

Despite the disparity in revenues, CIRPA believes the figures show that LPs are far from dead.

"In our view the message is clear—there is life in vinyl yet, and companies that rush to eliminate it will suffer sales losses as consumers who have the old technology are unable to purchase their favorite artist and just stop purchasing product," CIRPA warns.

The trade group has stern words for those who see CD as a cure-all: "It would appear that once again the music industry is rushing forward on a cause that is based more on wish fulfillment than on detailed research and evaluation of the situation and may well end up once again shooting itself in the foot."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 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.

Oct. 29, Vanderbilt Univ. School Of Law Independent Property Society: Copyright Basics For The Independent Artist, Vanderbilt Univ. School Of Law, Nashville. Jordan Musen, 615-322-2613.

NOVEMBER

Nov. 1, 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.

Nov. 3-4, American Bar Association Forum: Recording, Management, And Agency Contracts

In The Music Industry, Underwood Auditorium, Vanderbilt Law School, Nashville. Edward Pieron, 303-839-5789.

Nov. 3-6, 85th Audio Engineering Society Convention, Los Angeles Convention Center and Los Angeles Hilton Hotel, Los Angeles. Donald J. Plunkett, 212-661-8528.

Nov. 9-11, 2nd Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

Nov. 10, NARAS And ASCAP Present: A&R Wars: Is A&R Holding The Record Industry Back?, Beverly Garland Hotel, North Hollywood, Calif. Billy James, 818-843-8253.

Nov. 22, International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

DECEMBER

Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

Dec. 12-16, Video Expo Orlando, Orange County Convention/Civic Center, Orlando, Fla. Ellen Greenfield, 914-328-9157 or 800-248-KIPI.

FOR THE RECORD

Contrary to a story in the Oct. 22 issue, INXS was nominated for six 1988 Billboard Music Video Awards. The Atlantic act's "Need You Tonight/Mediate" video was named in the following categories: best video, best group video, best direction, best editing, best special effects, and most experimental. The six nominations put INXS in a tie with Tracy Chapman and Steve Winwood as the leading nominees for the awards. The winners will be announced Nov. 11 as part the gala closing of the two-day American Video Conference at the Bel Age Hotel in Los Angeles.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	4	BON JOVI MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY 3 weeks at No. One
2	2	2	62	GUNS N' ROSES ▲ ⁵ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	4	4	12	SOUNDTRACK ▲ ELEKTRA 60806 (9.98) (CD)	COCKTAIL
4	3	3	63	DEF LEPPARD ▲ ⁷ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
5	5	7	28	BOBBY MCFERRIN ▲ EMI E1 48059 (9.98) (CD)	SIMPLE PLEASURES
6	8	12	15	BOBBY BROWN ▲ MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	6	5	27	TRACY CHAPMAN ▲ ² ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
8	7	6	6	METALLICA ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
9	11	10	50	GEORGE MICHAEL ▲ ⁶ COLUMBIA OC 40867 (CD)	FAITH
10	13	13	15	CINDERELLA ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
11	10	9	51	INXS ▲ ³ ATLANTIC 81796 (9.98) (CD)	KICK
12	14	14	17	NEW EDITION ▲ MCA 42207 (8.98) (CD)	HEART BREAK
13	9	8	17	STEVE WINWOOD ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
14	NEW		1	U2 ISLAND 91003/ATLANTIC (14.98) (CD)	RATTLE AND HUM
15	15	18	47	UB40 ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
16	12	11	28	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ ² JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
17	16	15	20	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OU812
18	17	16	24	POISON ▲ ² ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
19	55	—	2	OZZY OSBOURNE CBS ASSOCIATED OZ 44245/E.P.A. (CD)	NO REST FOR THE WICKED
20	19	21	23	JOAN JETT AND THE BLACKHEARTS ● CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
21	23	26	40	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
22	21	22	22	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
23	20	19	26	CHEAP TRICK ▲ EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
24	18	17	16	ROBERT PALMER ● EMI 48057 (9.98) (CD)	HEAVY NOVA
25	63	—	2	KENNY G ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
26	27	34	11	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
27	22	20	10	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
28	56	—	2	LUTHER VANDROSS EPIC OE 44308/E.P.A. (CD)	ANY LOVE
29	28	27	17	ELTON JOHN ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
30	30	36	4	ANTHRAX MEGAFORCE/ISLAND 91004/ATLANTIC (9.98) (CD)	STATE OF EUPHORIA
31	31	35	6	VARIOUS ARTISTS ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
32	26	23	59	SOUNDTRACK ▲ ⁹ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
33	25	25	41	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
34	24	24	11	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41622 (CD)	SMALL WORLD
35	29	30	25	AL B. SURE! ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
36	75	—	2	KEITH RICHARDS VIRGIN 90973 (9.98) (CD)	TALK IS CHEAP
37	37	40	9	GLENN FREY MCA 6239 (8.98) (CD)	SOUL SEARCHING
38	39	42	5	ICE-T SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
39	41	51	10	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
40	34	33	22	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
41	42	46	37	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
42	32	28	72	RICHARD MARX ▲ ² EMI ST 53049 (8.98) (CD)	RICHARD MARX
43	36	32	38	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
44	35	31	61	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
45	144	—	2	SOUNDTRACK CAPITOL C1-90803 (14.98) (CD)	IMAGINE: JOHN LENNON
46	46	55	10	NEW KIDS ON THE BLOCK COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
47	33	29	72	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
48	38	37	10	THE ROBERT CRAY BAND HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
49	40	38	11	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
50	57	73	4	ROB BASE & D.J. E-Z ROCK PROFILE 1267 (8.98) (CD)	IT TAKES TWO
51	43	39	15	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
52	49	52	20	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
53	105	—	2	R.E.M. I.R.S. 6262/MCA (9.98) (CD)	EPONYMOUS
54	48	53	43	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	44	11	UB40 A&M SP 5213 (8.98) (CD)	UB40
56	53	57	22	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
57	45	43	54	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
58	50	48	58	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
59	66	72	3	SOUNDTRACK ATLANTIC 81905 (9.98) (CD)	BUSTER
60	44	41	15	PAT BENATAR ● CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
61	54	56	14	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
62	47	45	12	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
63	76	80	7	WINGER ATLANTIC 81867 (8.98) (CD)	WINGER
64	61	54	33	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
65	74	88	3	READY FOR THE WORLD MCA 42198 (8.98) (CD)	RUFF 'N' READY
66	72	85	5	VIXEN EMI 46991 (9.98) (CD)	VIXEN
67	52	47	26	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
68	58	60	14	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
69	65	59	20	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
70	60	62	15	J.J. FAD ● ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
71	67	68	7	BAD COMPANY ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
72	59	49	24	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
73	121	—	2	EDDIE MONEY COLUMBIA OC 44302 (CD)	NOTHING TO LOSE
74	68	64	59	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
75	77	78	5	SIOUXSIE AND THE BANSHEES GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
76	69	65	15	PUBLIC ENEMY ● DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
77	83	84	8	KYLIE MINOGUE GEFEN GHS 24195 (8.98) (CD)	KYLIE
78	73	67	12	FREDDIE JACKSON ● CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
79	62	58	59	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
80	71	61	28	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
81	81	76	6	GEORGE BENSON WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
82	70	63	19	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
83	78	66	34	ROBERT PLANT ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
84	80	74	20	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
85	64	50	12	ERIC B. & RAKIM ● UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
86	79	71	50	JOE SATRIANI RELATIVITY B193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
87	93	94	6	EDIE BRICKELL & NEW BOHEMIANS GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
88	89	89	10	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
89	109	99	6	K.T. OSLIN RCA 8369-1-R (8.98) (CD)	THIS WOMAN
90	103	—	2	ONGO BOINGO MCA 2-8030 (10.98) (CD)	BOINGO ALIVE
91	94	111	3	KIX ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
92	86	87	10	THE JUDDS ● RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
93	88	75	11	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
94	104	—	2	NIGHT RANGER CAMEL 6238/MCA (8.98) (CD)	MAN IN MOTION
95	82	69	11	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
96	85	79	22	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
97	99	100	7	MICHELLE SHOCKED MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
98	98	98	6	JOHN HIATT A&M SP 5206 (8.98) (CD)	SLOW TURNING
99	NEW		1	RICKY VAN SHELTON COLUMBIA FC 44221 (CD)	LOVING PROOF
100	91	93	17	CHICAGO ● REPRISE 25714 (9.98) (CD)	19
101	90	70	7	VARIOUS ARTISTS COLUMBIA OC 44034 (CD)	FOLKWAYS
102	100	81	17	FAT BOYS ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
103	107	107	9	TOMMY CONWELL AND THE YOUNG RUMBLERS COLUMBIA FC 44186 (CD)	RUMBLE
104	157	189	3	RANDY NEWMAN REPRISE 25773 (8.98) (CD)	LAND OF DREAMS
105	87	83	15	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
106	84	77	5	THE SMITHS SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
107	101	91	10	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
108	108	131	4	STEVE MILLER CAPITOL C1-48303 (8.98) (CD)	BORN 2B BLUE
109	97	86	17	JIMMY PAGE ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER

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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MIXIN' WITH VIXEN CONTEST

Yes, you and a guest can go to Japan. All retailers are eligible to enter the "Mixin' with Vixen" national display/product placement contest.

Grand Prize

Roundtrip airfare and accommodations for two, to Japan to see Vixen in concert.

Second Prize

15 second prize winners will receive state of the art stereo video VHS machines.

Third Prize

10 third prize winners will receive compact disc players.



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WIN A TRIP TO JAPAN TO SEE VIXEN IN CONCERT!!!

Entries will be judged on originality, design, product placement, and positioning. See your local CEMA representative for display materials, contest details, rules and regulations. Winners will be determined in the sole discretion of EMI Records. EMI decisions are final. This offer is void where prohibited by law.



Vixen.
Featuring
"Edge Of A
Broken Heart"
B-50141
the first
single and video
from the fast
selling debut
album.

E1-46991



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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	19	★★ NO. 1 ★★ THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD) 10 weeks at No. One VARIOUS ARTISTS	
2	3	17	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD) BERLIN PHILHARMONIC (MAAZEL)	
3	2	33	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD) WYNTON MARSALIS	
4	4	33	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
5	22	3	PORTRAIT OF WYNTON MARSALIS CBS MK-44726 (CD) WYNTON MARSALIS	
6	13	3	BEETHOVEN: SYMPHONIES 1 & 6 ANGEL CDC-49746 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
7	7	7	MAHLER: SYMPHONY NO. 2 DG 423-395 (CD) NEW YORK PHILHARMONIC (BERNSTEIN)	
8	5	103	HOROWITZ IN MOSCOW DG 419-499 (CD) VLADIMIR HOROWITZ	
9	6	25	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD) ISAAC STERN, YO-YO MA	
10	8	47	HOROWITZ PLAYS MOZART DG 423-287 (CD) VLADIMIR HOROWITZ	
11	11	15	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD) YO-YO MA	
12	12	5	MAHLER: SYMPHONY NO. 5 DG 423-608 (CD) VIENNA PHILHARMONIC (BERNSTEIN)	
13	9	15	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD) ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)	
14	15	7	BERNSTEIN: MASS CBS M2K-44593 (CD) LEONARD BERNSTEIN	
15	10	49	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
16	16	9	TELARC SAMPLER 5 TELARC CD-80005 (CD) VARIOUS ARTISTS	
17	14	15	HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
18	18	13	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
19	17	35	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
20	24	5	TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD) DALLAS SYMPHONY (MATA)	
21	23	37	VERDI: REQUIEM TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
22	19	9	DVORAK: PIANO TRIOS CBS MK-44527 (CD) EMANUEL AX, YOUNG UCK KIM, YO-YO MA	
23	25	31	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
24	NEW		MAHLER: SYMPHONY NO. 4 DG 423-607 (CD) CONCERTGEBOUW ORCHESTRA (BERNSTEIN)	
25	20	21	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD) HANOVER BAND	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	8	3	★★ NO. 1 ★★ SHOW BOAT ANGEL A2-49108 (CD) 1 week at No. One VON STADE, HADLEY, STRATAS (MCGLINN)	
2	1	7	THE SOUND OF MUSIC TELARC CD-80162 (CD) VON STADE, CINCINNATI POPS (KUNZEL)	
3	2	13	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD) JAMES GALWAY	
4	3	11	THE BERNSTEIN SONGBOOK CBS MK-44760 (CD) VARIOUS ARTISTS	
5	5	5	BERNSTEIN 70 DG 427-042 (CD) LEONARD BERNSTEIN	
6	12	3	DIGITAL JUKEBOX PHILIPS 422-064 (CD) BOSTON POPS (WILLIAMS)	
7	4	35	BEETHOVEN OR BUST TELARC CD-80153 (CD) DON DORSEY	
8	7	17	THE SCARLATTI DIALOGUES CBS MK-44519 (CD) BOB JAMES	
9	6	49	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
10	14	5	FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD) LONDON SYMPHONY (CACAVAS)	
11	9	41	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
12	NEW		FRAGMENTS OF A DREAM CBS MK-44574 (CD) JOHN WILLIAMS, PACO PENA	
13	10	15	BOLLING'S GREATEST HITS CBS MK-44608 (CD) CLAUDE BOLLING	
14	11	9	THE BEATLES CONNECTION ANGEL CDC-49556 (CD) THE KING'S SINGERS	
15	NEW		SOUSA: MARCHES NIMBUS NI-5129 (CD) THE WALLACE COLLECTION	

(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.

Classical KEEPING SCORE



by Is Horowitz

NEW BOSS TAKES OVER: Gunther Breest, who resigned from a top post at Deutsche Grammophon last month to accept the *supremo* position at CBS Masterworks (Billboard, Sept. 17), assumes his new job officially Nov. 1. Behind that simple statement, the subject of a press release last week, remain a number of intriguing questions. Not the least of these is the status of the New York office, which until now has been the nerve center of Masterworks' worldwide operations.

As expected, Breest will set up headquarters in Hamburg, West Germany. His responsibilities will include artist signings, the creation of all releases, and close supervision of marketing throughout the world.

The official announcement does say that a "major" Masterworks office will be maintained in New York. But it leaves unclear the size and makeup of its staff. A spokesman says **Joseph F. Dash** will remain in charge domestically as senior VP and GM of CBS Masterworks, U.S. Breest's title is managing director, CBS Masterworks, CBS Records Inc.

The restructuring is considered certain to trigger a much more aggressive classical effort by CBS, with Breest drawing on his connections to attract more of the industry's top artists to his new banner.

The official announcement comes from Norio Ohga, board chairman of CBS Records and president of the Sony Corp., the parent of CBS Records. The fact that Ohga himself has imposing classical credentials as a record producer and as a performing artist (he appeared as baritone soloist in a recording of the Faure Requiem) bodes well for the future of classics at CBS. Ohga is said to have recruited Breest personally and to have promised him full support in expanding the Masterworks divi-

sion.

Breest will also be involved in classical video product, the official announcement states. Given the extent of Sony's role in laser technology, this more than hints at the possibility that CBS Masterworks videos will be made available on disk as well as cassette.

MAPLE SYRUP: Julian Rice, Fanfare Records president, is not unhappy with his new status. By licensing the bulk of his material to Intersound for release under the ProArte/Fanfare logo, he has freed himself to concentrate on creative projects without trying to keep tabs on U.S. distribution from his headquarters in Canada.

While Rice remains involved in traditional classical production, he has shifted his emphasis to crossover in recent years, and he now says 75% of his efforts are concentrated in that area. He cites an upcoming album by contralto **Maureen Forrester**, "Bird In A Gilded Cage," a set of turn-of-the-century songs, as an example. John

CBS Masterworks changes bode well for classics

Arpin, who conducts the Toronto Palm Court Orchestra on the Forrester album, will also be heard as pianist in "Bach On Broadway" as well as in a Gottschalk program.

Rice says he has two albums due out early next year by cellist **Ofra Harnoy**, recorded prior to her recent exclusive affiliation with RCA Red Seal. Another project on the straight classical side will offer baroque flute concertos played by **Jean Backstesser**, with **Andrew Davis** conducting the Toronto Chamber Orchestra.

PASSING NOTES: Nimbus Records increases its recording commitment substantially in a new deal with the Philharmonia Orchestra. The three-year pact calls for 36 CDs and stresses standard repertoire. The deal is said to have come about due to a longtime relationship between **Robert Maxwell**, head of the label's parent company, and **Daniel Salem**, the Philharmonia chairman.

TRADE ASSN., BLACK ROLE DEBATED AT JAZZ MEET

(Continued from page 6)

run by whites and that National Public Radio is less interested in jazz than in classical music. "The black audience for jazz is in proportion with the exposed media and with the opportunities currently offered blacks within the media," Pryor charged.

New York Daily Challenge jazz editor Clarence Atkins cited Dr. Billy Taylor's Jazzmobile, which brings free live concerts to urban communities. While Atkins spoke about attending shows at New York's Blue Note and Village Vanguard that drew only a 5% black audience, he did say that "when it's free, [blacks are] all coming out. I've seen 10,000-20,000 people show up for the Jazzmobile."

Overall jazz unity was the topic for MCA Records VP of jazz Ricky Schultz, whose keynote address urged attendees to focus on the "ties that bind" rather than their philosophical differences. "Even bebop and swing first met with hostile audiences," said Schultz. "Everyone seems to be hung up on what jazz is. I always hear, 'That's not jazz.' Well, jazz is like life and life is like jazz. It's not one-dimensional."

Schultz called for a jazz organization comparable to the Country Music Assn. "before it's too late. Jazz has now been deemed a national treasure by the United States government, and it's time to seize this opportunity of new, evolving appreciation today."

Later, at a session called "The Leaders," members of the National Jazz Service Organization argued that theirs is "the umbrella organization all these people are talking about." But Schultz charged that the

NJSO has failed to establish a formidable presence in its four-to-five-year existence and that "there's no organization out there [with] an agenda broad enough to handle the goals proposed here."

Record Industry Assn. of America VP Jim Fishel said, "It doesn't seem like the jazz community can get their act together." But another NJSO member said that even if the NJSO "is not functioning as it should," he is "leery about creating another level of bureaucracy. We must first make sure all other organizations will be comfortable being consumed under this umbrella."

In his "state of jazz" report that

followed Schultz's address, CBS Records VP/executive producer of jazz Dr. George Butler cited a number of factors that have recently increased jazz's worldwide acceptance: matured tastes and a related desire for quality audio; the mass acceptance of CDs, which outsell jazz tapes and LPs 2-to-1; increased airplay; retail—where "previously search missions were conducted, they now have entire floors devoted to the product"; academia's support of artist workshops and appreciation programs; the national-treasure designation; new corporate interest in jazz festivals; and the nationwide growth of jazz societies.

NARM PANEL MEET SHOWS ADVANCES IN AUTOMATION

(Continued from page 4)

He said WEA has gone to a "third-party mailbox" for telecommunications. By using an outside company, WEA "makes one or two transmissions a day" instead of one-on-ones with as many as 50 or more accounts.

Curiously enough, the hi-tech experts at the conference, now held twice a year, sometimes hark back to older technology. In explaining the customized bar-code system his firm developed, Dennis Young, head of Young Systems in Atlanta, said that when sheets of the bar codes are transmitted over fax machines, "it actually improves the original" because of the high carbon content in fax equipment and paper.

The importance of looking at auto-

mated systems in audio as they might benefit video was stressed by NARM/VSDA operations group co-chairman Jim Nermyr, treasurer and VP of management information systems at Musicland Group, who was happy with the turnout of 120 delegates.

A further indication of the gathering's inclusive nature was the representation of the Recording Industry Assn. of America Operations Committee, which was introduced by one of its co-chairmen, Walter Burton, director of management information systems for BMG Distribution.

The two-day conclave also included a tour of Wherehouse Entertainment, based nearby.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	96	82	19	REO SPEEDWAGON ● EPIC OE 44202/E.P.A. (CD)	THE HITS
(111)	113	116	5	SUICIDAL TENDENCIES EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW...
(112)	175	—	2	THIRTY EIGHT SPECIAL A&M SP 5218 (8.98) (CD)	ROCK & ROLL STRATEGY
113	92	92	27	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
(114)	118	171	3	KARYN WHITE WARNER BROS. 25637 (8.98) (CD)	KARYN WHITE
(115)	126	144	4	THE JEFF HEALEY BAND ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
116	116	104	16	DAVID SANBORN REPRIS 25715 (9.98) (CD)	CLOSE-UP
117	95	96	17	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
118	112	110	54	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
(119)	139	168	3	COCTEAU TWINS CAPITOL C1-90892 (9.98) (CD)	BLUE BELL KNOLL
120	115	117	6	TRANSVISION VAMP UNI 5/MCA (8.98) (CD)	POP ART
(121)	138	157	3	WHEN IN ROME VIRGIN 90994 (8.98) (CD)	WHEN IN ROME
122	110	90	16	STRYPYER ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
(123)	131	134	8	WILL TO POWER EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
(124)	145	—	2	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
(125)	134	151	4	DANZIG DEF AMERICAN 24208/GEFFEN (8.98) (CD)	DANZIG
126	120	128	133	ANITA BAKER ▲4 ELEKTRA 60444 (8.98) (CD)	RAPTURE
127	129	132	48	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(128)	146	—	2	BOY MEETS GIRL RCA 8414-1-R (8.98) (CD)	REEL LIFE
(129)	143	175	3	WAS (NOT WAS) CHRYSALIS 41664 (CD)	WHAT UP, DOG?
130	123	101	71	WHITNEY HOUSTON ▲6 ARISTA AL 8405 (9.98) (CD)	WHITNEY
(131)	151	177	3	STANLEY JORDAN EMI 48682 (9.98) (CD)	FLYING HOME
(132)	142	114	16	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
133	106	95	15	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
134	102	102	6	PSYCHEDELIC FURS COLUMBIA FC 44377 (CD)	ALL OF THIS AND NOTHING
135	124	124	7	JANE'S ADDICTION WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
(136)	156	159	4	SA-FIRE CUTTING/MERCURY 834 922 1/POLYGRAM (CD)	SA-FIRE
137	114	115	5	KIM WILDE MCA 42230 (8.98) (CD)	CLOSE
(138)	NEW ▶	1	1	HELLOWEEN RCA 8529-1-R (8.98) (CD)	KEEPER OF THE SEVEN KEYS, PART II
139	128	108	22	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
140	117	106	8	THE PRIMITIVES RCA 8443-1-R (8.98) (CD)	LOVELY
141	111	103	11	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
142	137	127	83	U2 ▲5 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
143	127	105	13	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
144	122	113	17	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
145	133	97	10	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
146	135	137	58	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
147	148	146	23	TEDDY PENDERGRASS ● ELEKTRA 60775 (9.98) (CD)	JOY
148	125	120	49	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
149	152	143	102	DEF LEPPARD ▲7 MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
(150)	160	180	4	THE CALIFORNIA RAISINS PRIORITY 9755 (8.98) (CD)	SWEET, DELICIOUS & MARVELOUS
151	149	133	58	TIFFANY ▲4 MCA 5793 (8.98) (CD)	TIFFANY
(152)	161	165	4	TOM WAITS ISLAND 90987/ATLANTIC (9.98) (CD)	BIG TIME
(153)	197	176	5	FISHBONE COLUMBIA FC 40891 (CD)	TRUTH AND SOUL
154	130	126	23	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(155)	NEW ▶	1	1	SANTANA COLUMBIA C3X 44344 (CD)	VIVA SANTANA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	119	109	37	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
(157)	172	161	75	RANDY TRAVIS ▲3 WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
158	153	155	15	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
159	147	130	55	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
160	155	141	24	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
161	140	119	17	NAJEE EMI 90096 (9.98) (CD)	DAY BY DAY
(162)	195	—	2	NOEL 4TH & B'WAY 4009 (8.98) (CD)	NOEL
163	163	164	4	MARLEY MARL COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	IN CONTROL, VOLUME I
(164)	NEW ▶	1	1	LEVEL 42 POLYDOR 837 247 1/POLYGRAM (CD)	STARING AT THE SUN
165	168	147	23	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
166	141	123	11	JOAN ARMATRADE A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
167	164	122	16	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
168	162	158	13	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
169	150	125	34	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
170	154	118	12	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
171	158	162	10	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
172	132	112	7	BUCKWHEAT ZYDECO ISLAND 90968/ATLANTIC (9.98) (CD)	TAKING IT HOME
173	165	153	19	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
174	167	149	6	FOUR TOPS ARISTA AL 8492 (8.98) (CD)	INDESTRUCTIBLE
175	177	160	9	LIVING COLOUR EPIC BFE 44099/E.P.A. (CD)	VIVID
(176)	NEW ▶	1	1	SOUNDTRACK RCA 8533-1-R (9.98) (CD)	HEARTBREAK HOTEL
177	181	150	12	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
178	169	152	38	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
(179)	196	174	6	DAVID LINDLEY & EL RAYO-X ELEKTRA 60768 (9.98) (CD)	VERY GREASY
(180)	NEW ▶	1	1	BULLETTYOYS WARNER BROS. 25782 (8.98) (CD)	BULLETTYOYS
181	179	167	9	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
182	170	140	19	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
183	176	178	4	SWEET SENSATION ATCO 90917/ATLANTIC (8.98) (CD)	TAKE IT WHILE IT'S HOT
(184)	194	187	26	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
(185)	NEW ▶	1	1	THE ALARM I.R.S. 39108/MCA (6.98) (CD)	ELECTRIC FOLKLORE LIVE
186	174	156	7	HOUSE OF LOVE RELATIVITY/CREATION 8245/IMPORTANT (8.98) (CD)	HOUSE OF LOVE
187	166	139	14	PATTI SMITH ARISTA AL 8453 (9.98) (CD)	DREAM OF LIFE
188	192	166	15	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
(189)	RE-ENTRY			GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
(190)	NEW ▶	1	1	BIG COUNTRY REPRIS 25787 (8.98) (CD)	PEACE IN OUR TIME
191	136	129	24	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
192	191	172	60	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
193	180	136	12	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
194	173	135	9	OLIVIA NEWTON-JOHN MCA 6245 (8.98) (CD)	THE RUMOUR
195	190	186	30	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
196	187	179	26	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
(197)	RE-ENTRY			TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
198	184	188	11	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
199	178	170	19	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
200	159	138	15	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-----------------------------------|----------------------------------|------------------------------|----------------------------------|---------------------------------|--------------------------------|-----------------------------|
| 10,000 Maniacs 79 | Peter Cetera 95 | Europe 27 | J.J. Fad 70 | Richard Marx 42 | Teddy Pendergrass 147 | Patti Smith 187 |
| 2 Live Crew 139 | Tracy Chapman 7 | Fat Boys 102 | Freddie Jackson 78 | Bobby McFerrin 5 | Robert Plant 83 | The Smithereens 195 |
| Paula Abdul 158 | Cheap Trick 23 | Fishbone 153 | Michael Jackson 58 | Metallica 8 | Poison 18 | The Smiths 106 |
| Aerosmith 74 | Chicago 100 | Lita Ford 156 | Jane's Addiction 135 | George Michael 9 | The Primimitives 140 | SOUNDTRACKS |
| Alabama 199 | Toni Childs 82 | Robben Ford 168 | Jethro Tull 177 | Midnight Oil 43 | Psychedelic Furs 134 | Buster 59 |
| The Alarm 185 | The Church 169 | Four Tops 174 | Joan Jett And The Blackhearts 20 | Steve Miller 108 | Public Enemy 76 | Cocktail 3 |
| Anthrax 30 | Cinderella 10 | Glenn Frey 37 | Elton John 29 | Kylie Minogue 77 | R.E.M. 53 | Dirty Dancing 32 |
| Joan Armatrading 166 | Cocteau Twins 119 | Kenny G 25 | Stanley Jordan 131 | Eddie Money 73 | REO Speedwagon 110 | Heartbreak Hotel 176 |
| Rick Astley 33 | T. Cornewell/Young Rumbblers 103 | Debbie Gibson 44 | The Juds 92 | Shirley Murdock 188 | Ready For The World 65 | Imagine: John Lennon 45 |
| Bad Company 71 | The Cover Girls 192 | Guns N' Roses 2 | Big Daddy Kane 167 | Kool & The Gang 198 | Restless Heart 171 | More Dirty Dancing 64 |
| Anita Baker 126 | The Robert Cray Band 48 | Guy 61 | Kix 93 | Kool Moe Dee 148 | Rhythm Corps 170 | Tracie Spencer 197 |
| Rob Base & D.J. E-Z Rock 50 | Crowded House 105 | Daryl Hall John Oates 160 | New Edition 12 | Terence Trent D'Arby 57 | Keith Richards 36 | Brenda K. Starr 191 |
| Basia 41 | Terence Trent D'Arby 57 | The Jeff Healey Band 115 | New Kids On The Block 46 | D.J. Jazzy Jeff/Fresh Prince 16 | Run-D.M.C. 96 | Stevie B 133 |
| Pat Benatar 60 | Danzig 125 | Helloween 138 | Randy Newman 104 | Pat Benatar 60 | Sa-Fire 136 | Rod Stewart 22 |
| George Benson 81 | Taylor Dayne 21 | John Hiatt 98 | Olivia Newton-John 194 | Rob Base & D.J. E-Z Rock 50 | Sade 40 | Sweet Sensation 183 |
| Big Country 190 | Def Leppard 4, 149 | Bruce Hornsby & The Range 72 | Night Ranger 94 | Pat Benatar 60 | Salt-N-Pepa 62 | Scorpions 67 |
| Big Audio Dynamite 193 | Depeche Mode 118 | Hothouse Flowers 88 | Noel 162 | Pat Benatar 60 | Santana 155 | Ricky Van Shelton 99 |
| Bon Jovi 1 | EPMD 117 | House Of Love 186 | Oingo Boingo 90 | Pat Benatar 60 | Joe Satriani 86 | Michelle Shocked 97 |
| Boy Meets Girl 128 | Erasure 52 | Whitney Houston 130 | Original London Cast 127 | Pat Benatar 60 | Jeffrey Osborne 107 | Carly Smiron 145 |
| Breathe 56 | Eric B. & Rakim 85 | Grayson Hugh 189 | Night Ranger 94 | Pat Benatar 60 | Ozzy Osbourne 19 | Siouxie and The Banshees 75 |
| Eddie Brickell & New Bohemians 87 | Eric B. & Rakim 85 | Hurricane 113 | Peabody 178 | Pat Benatar 60 | David Lindley & El Rayo-X 179 | Stevie Nicks 13 |
| Britny Fox 51 | The Escape Club 39 | Ice-T 38 | Peabody 178 | Pat Benatar 60 | Impellitteri 173 | Tom Waits 152 |
| Bobby Brown 6 | Gloria Estefan/Miami Sound 47 | Impellitteri 173 | Peabody 178 | Pat Benatar 60 | Information Society 26 | Was (Not Was) 129 |
| Bulletboys 180 | Melissa Etheridge 84 | INXS 11 | Peabody 178 | Pat Benatar 60 | Marley Marl 163 | When In Rome 121 |
| The California Raisins 150 | | | Peabody 178 | Pat Benatar 60 | Bob Marley And The Wailers 159 | Karyn White 114 |
| | | | Peabody 178 | Pat Benatar 60 | Ziggy Marley/Melody Makers 80 | White Lion 146 |
| | | | Peabody 178 | Pat Benatar 60 | Marley Marl 163 | Kim Wilde 137 |
| | | | Peabody 178 | Pat Benatar 60 | | Will To Power 123 |
| | | | Peabody 178 | Pat Benatar 60 | | Hank Williams, Jr. 132 |
| | | | Peabody 178 | Pat Benatar 60 | | Karyn White 114 |
| | | | Peabody 178 | Pat Benatar 60 | | White Lion 146 |
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| | | | Peabody 178 | Pat Benatar 60 | | White Lion 146 |
| | | | Peabody 178 | Pat Benatar 60 | | Kim Wilde 137 |
| | | | Peabody 178 | Pat Benatar 60 | | Will To Power 123 |
| | | | Peabody 178 | Pat Benatar 60 | | |

Vid Concerns Don't Mar Big Picture

BY AL STEWART

NEW YORK Despite concerns over new technologies, revenue sharing, and a flattening rental market, the video business is humming along like a well-oiled machine. The sell-through business continues to soar, well-financed video stores are opening all over the map, and there is no shortage of people still looking for a piece of the action.

These were some of the impressions left by a daylong seminar here Oct. 18 examining the future of the home video business. Upbeat projections were not hard to find, but the optimism of attendees seemed colored by the prospect of more hands reaching for a piece of the video pie. Not surprisingly, questions concerning pay-per-transaction and pay-per-view took center stage at various points throughout the day. (For more about PPV, see page 1.)

The seminar, sponsored by Paul Kagan Associates Inc., an industry watchdog group, drew top retailers and manufacturers as well as Wall Street analysts and investment bankers. While no one disputed the industry's continued growth, there was lingering concern about a market top heavy with individuals trying to make a killing in video.

"There are too many people trying to maximize their little piece of the pie," said Richard Abt, executive VP of West Coast Video, in a session titled "Future Strategies In The Video Store Business." Abt questioned some retailers' willingness to slash rental fees in hopes of luring more customers. "If every video store went at \$2.50, volume would be the same as it is when they charge \$2."

"I don't think any of us can make a profit at the expense of others," added Jack Messer, president of The Video Store, a Cincinnati, Ohio-based

chain. "Instead of trying to maximize profits at the expense of others, the market can be shared. It belongs to everyone."

Confidence in the industry's long-term potential is underscored by the flurry of new superstores opening across the country, said Peter Balner, president of the Palmer Video franchise. While he called the addition of new stores the most significant change in the industry, he added that the success of well-financed superstores will likely lead to a shortage of choice store sites.

"As the increased numbers of superstores expand it will be difficult to find space," said Balner. "While opening a video superstore is expensive, the rate of pay-back is nothing short of astonishing." He pointed out that while an average video store

may gross \$140,000 per month, a superstore can generate close to \$1 million.

At a session titled "Video Marketing In The '90s," several suppliers noted their problem is finding space on a dealer's shelf, especially for newly released rental product. A Kagan study released at the seminar reveals that the unit volume of rental product list priced above \$30 has shown little growth over the past few years. Meanwhile, the unit volume on sell-through-priced titles has been fueled by such hit movies as "Top Gun" and "E.T.—The Extra-Terrestrial."

Indeed, access to strong titles remains a major, if sometimes elusive, objective of executives on the supply side. "It's a feature-film-driven business," said Kurt Viebranz, president of HBO Video. "If you don't have

feature films at the end of the day, it's tough to make it in this business. Our challenge is to get product and not overpay. We can write a big check for video and pay TV."

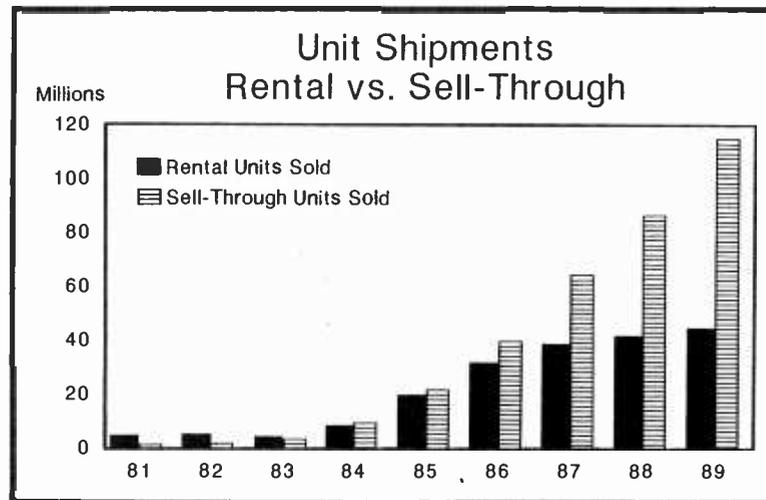
Peter Pirner, president of Media Home Entertainment, described the video business as "exciting" but added, "With the glut of B films, none of us have made our numbers or achieved our goals in the last six months in the B market." He said Media is on the hunt for A films because "the studios can't monopolize the business."

The debate over PPT drew the usual questions from dealers. Under PPT, dealers split their rental fees with the suppliers in exchange for a vastly reduced price on a new release. Some dealers fear, however, that the suppliers could demand an increasing proportion of the rental fees once a PPT program is in place.

Ron Berger, president of Rentrak Corp, a company he established to offer PPT plans to dealers, said that 30 suppliers have each signed a five-year deal with his company and that the highest share for a supplier is 55% of the rental fee. Most, he assured, are much lower. (Berger addressed the PPT question in a Commentary in the Oct. 22 issue of Billboard. Another Commentary on PPT appears this week on page 9.)

Larry Hilford, chairman and CEO of Orion Home Entertainment Corp., the parent company of Orion Home Video, added that competitive pressures would likely prevent a supplier from raising its take on the rental fees. Studios, he added, have developed a bad reputation in retail circles.

"We're the S word—the big bad studios," said the Orion executive. "What everyone forgets is that we compete with each other. We're competing for shelf space. The video retailer has a fair amount of strength."



Source: Paul Kagan Assoc., Inc., Carmel, Calif.

The chart compares growth in the video rental and sell-through markets. While unit volume on videocassettes priced for the rental market has shown little growth over the past few years, sell-through volume has soared and is expected to continue its dramatic ascent, thanks to the availability of such hit titles as "Top Gun" and "E.T.—The Extra-Terrestrial" at prices less than \$30.

PPV OPERATORS SEEK EDGE OVER VID DEALERS

(Continued from page 1)

of these people being such terrific retailers," said Ted Livingston, senior VP of marketing for Continental Cablevision. Livingston said that PPV's inability to get timely access to hit films has stalled the industry's growth. "Get the cable industry the best product so we can get on with our job," he said.

Aside from pushing for more favorable windows, PPV vendors maintain that a copy-guard system designed to prevent viewers from making bootleg copies is likely to diminish PPV's appeal. "Improve our windows and don't take away a

viewer's tape option," said James Heyworth, president and CEO of Home Premiere Television as he outlined a strategy for PPV's growth. "Time shifting is a way of life. Let PPV be free to develop."

While panelists showed scant interest in a copy-guard system, they did allow that such a system would become practical if the PPV window were to come directly on the heels of a title's theatrical run and well before its release on home video.

"We have to explore that virgin window between the end of theatrical and the beginning of PPV," said

Jeff Reiss, president and CEO of Request TV. He noted that even without copy guard, the PPV industry has failed to accelerate growth.

Home Premiere's Heyworth asserted that consumers have a legal right to copy PPV movies on videocassette, but he was challenged by the only member of the panel with direct ties to a major studio, Ed Bleier, president of Warner Bros. pay-TV division.

"The law you are referring to deals with over-the-air broadcasts. It did not address PPV," said Bleier, adding that "protecting copyright is fundamental to our business."

"Electronic technology has run roughshod over our business," said Bleier in an apparent reference to devices that facilitate the theft of cable service.

Bleier also said home video has received preferential treatment from film makers because it has gained such deep penetration and is willing to pay for films up front, while PPV suppliers share their revenue with the studio. "Cable is missing the boat to home video," said the Warner executive. "Do what video does: Put your money where your mouth is. Video dealers say, 'I'll buy your movie.'"

In addition to a spirited discussion on the future of PPV, the approximately 200 attendees were exposed

to a number of facts and figures on the industry:

- Heyworth of Home Premiere said PPV is proportionally more profitable than home video. While PPV generates \$75 million a year and home video does close to \$10 billion, the supplier of a film earns \$2 per showing on PPV as opposed to 40-60 cents per showing from home video, according to Heyworth's estimates.

- Kagan Associates said there are currently more than 5 million PPV households in the U.S. and that the number will balloon to 47 million over the next 10 years, with pay-per-view revenue passing the \$3.6 billion mark in 1987.

- PPV consumers pay an average of \$4.50 per viewing of a movie, a price that the Kagan group said is "relatively inelastic," partially because of competition from video stores.

- The most profitable PPV programs are special events such as Wrestlemania and championship boxing. Wrestlemania IV, for example, was priced at \$19.95 per viewing and netted more than \$18 million. The fight between Mike Tyson and Michael Spinks in June was priced at \$34.95 and netted close to \$20 million, even though the bout lasted only 91 seconds.

HOLIDAY RELEASES SPARKLE

(Continued from page 94)

the charity title on gold CDs).

Other predictions for seasonal titles:

- Barr at Spec's and Show's Shaw are excited about the California Raisins' Christmas title. "The packaging is great," says Barr. "I thought it was a great idea; if the Chipmunks could do it, why not the California Raisins?" She adds that Spec's also bought "pretty heavy" quantities of GRP's Christmas title.

- Of "A Winter Solstice II," David Blaine, VP/GM for 29-store Washington, D.C.-based Waxie

Maxie's, says "I anticipate that's going to be a real butt kicker."

- Navarre's Paulson and Wax-Works' Guilfoil have high hopes for Narada's new Christmas package; Guilfoil thinks in-store play will be key to its success.

- Based on the year-in, year-out sales Musicland has seen on Murray's "Christmas Wishes," Odette anticipates healthy movement on her new holiday title. He is also eager to see what impact the three holiday songs on "Scrooged" will have on that soundtrack's sales.

ROMAN KOZAK DIES

(Continued from page 6)

founder Jimi Hendrix's musical vision.

Rock music was his life, and he lived it to the hilt. Most people knew Kozak as an inveterate concertgoer, astute critic, and fairly hard-nosed reporter, but he was more than that. He was a newspaperman of the old school, as much at ease putting Billboard's front page together or chairing an editorial conference as he was hanging out backstage, trading jokes with a rock icon, or gently, always gently and with good humor, deflating a rocker's swollen ego.

Kozak chronicled the rise of punk rock while at Billboard and later wrote a regular column devoted to all aspects of rock. After leaving Billboard in 1984 he edited Rock Photo magazine, a short-lived but critically acclaimed journal.

Kozak's life, like the music he loved, was full of sturm and drang, and while his taste in music generally favored the hardcore, he would often turn to the wistfully romantic tunes of Roxy Music after a hard day's night. It was a tribute to his warmth and genuine concern for others, in and out of the industry, that he was universally regarded as the gentlest of souls. As more than one person has noted, "there wasn't a mean bone in Roman's body."

Born of Ukrainian parents in a displaced-persons camp in Germany, Kozak was later brought to Philadelphia, where he was raised. After graduating from the Univ. of Pennsylvania, Kozak entered the music business the hard way. He found a band, volunteered his services as a manager ("no experience necessary, or advisable," he once quipped about that vocation), and promptly booked the group on a European tour.

The beginners' luck ran out in Italy, where more than one American band has floundered, and Kozak, pro-saically, settled in Rome, where he launched a new and certainly more successful career as a journalist. He walked in off the street and talked himself into a job as sports editor of the Rome Daily American. Within six months he was news editor, writing his own stories and headlines, stopping the presses to remake page one for Nixon's resignation, hobnobbing with the city's international community, and, at one point, being shadowed by the KGB, whose interest was piqued by his Ukrainian ancestry and the fact that unbeknownst to Kozak, the Daily American occasionally housed more than a few CIA types.

In 1974 Kozak's name was added to the Billboard masthead, as Rome correspondent. By 1976, his reporting and reliability had caught the attention of then-publisher Lee Zhitto, and Kozak was invited to join the staff in New York. Again, within a short time he proved himself to be an indispensable member of the staff, an intrepid news hound, and an exceedingly loyal and generous colleague. When he left Billboard in 1984, his title of rock editor was retired.

A memorial service for Kozak will be held in New York, time and place to be announced. There are also plans under way to establish an award in his name to perpetuate the same high standards of music journalism by which he lived.

He is survived by his mother, Anna Kozak Wompel; a brother, Petro; and a sister, Alena, all of Philadelphia.

LABELS DIVIDED OVER HOW TO PROGRAM CD-3s

(Continued from page 1)

the young consumer is not yet into it."

CBS, WEA, and PolyGram, which together constitute a majority of the record business, are primarily focusing on the two-track CD-3 single. In contrast, MCA is planning to issue 48 four-track CD-3s comprising catalog material, half of them in November and half in January; Motown is readying 24 similar four-track items, also for January release; and Arista is coming with 20 three-track "golden oldie" compilations.

In between these two poles is A&M, whose nine three-cut CD-3s include both recent and older, previously unreleased material. CEMA's policy also eludes easy categorization: So far, CEMA labels Capitol and EMI have released one new artist minialbum and four superstar CD-3 singles; they plan to put out a series of 22 Beatles two-track CD-3s beginning early next year and will also release oldies singles and minialbums on the little disks.

Despite the multiplicity of approaches, however, one fact is abundantly clear: Most of the majors and many indie labels believe that the 3-inch CD is well on its way to becoming a viable product. Dennis White, president of CEMA, sees it as "a future singles carrier, along with the cassette single. It depends on how many CD players are sold this Christmas. [The CD-3] seems a viable configuration, and the whole industry seems to be behind it."

John Burns, executive VP of MCA Distribution Corp., notes, "We're bullish on the minialbum format and are watching all other formats of CD-3. If there's a market for it, we'll be in it." And PolyGram executive VP Bob Jamieson believes that as more current CD-3 product and hardware capable of playing it without an adapter hit the market, "more kids will get into it."

In the year since the first commercial CD-3s were released, more than 200 titles have been issued in this format by 22 labels. Nearly a quarter of those, however, are four-track oldies compilations on the CEMA-distributed Rhino label. Until recently, the only majors showing more than a token commitment to the new format were A&M, with its nine titles; MCA, which has 16; and CBS, which has released 52.

CBS' Jerry Shulman acknowledges that "most of the titles out there now are three- and four-cut compilations. Only about 25% are A/B singles—

and we [CBS] are sort of champions of that."

Nevertheless, he notes that with WEA and PolyGram focusing on CD-3 singles, they are starting to catch up to the minialbums.

"These are different formats appealing to different audiences, and the early reading doesn't necessarily point to where the market is heading," Shulman contends. "The future of the configuration lies in enticing people who are not now CD owners, and you do that by offering the product at the lowest possible price."

List prices or their retail equivalents on CD-3 singles average \$3.98, while the favored mark for CD-3 minialbums and maxisingles is \$5.98. One observer suggests that some labels may favor the digital minialbums because of the cost structure, but MCA's Burns declares that his company can make money on both CD-3 singles and minialbums. The reason MCA is not yet issuing digital singles, he says, is that "we haven't seen the sales results on those yet" from other labels. "I want to see true over-the-counter sales."

CBS is making such a small profit on the \$3.98-list-equivalent CD singles that it would probably not release them, according to a label spokesman, were it not for the hope that they will become a promotional vehicle. But they are still a long way from being that. Shulman admits that none of CBS' 40 CD-3 singles or 12 CD-3 minialbums (except for the recent Springsteen EP) has shipped more than 25,000 units, with most in the 10,000-25,000 range.

Russ Bach, VP of marketing development for WEA, says sales levels on the distributor's 20 CD-3 singles (including one maxisingle by the Sugar Cubes) are "small" at present. Nevertheless, he asserts, "We happen to believe that A/B singles on CD will be a viable item. We need to have them available today so that consumers will see that a lot's available on CD and will buy machines."

Asked whether WEA expects to make money on the CD singles, Bach replies, "In the early stages of any configuration, there is no profit." While he declines to comment further, he notes that the cost of CD-3 replication could be lowered in the future when the market is large enough for packagers to justify the installation of automated equipment.

PolyGram's Jamieson notes that with his label's CD-3 singles at \$3.49 list, "it's a very thin margin for us. It's almost no money, like the cassette single." While PolyGram has released only one CD-3 so far, a two-track single by Bon Jovi, it plans to issue CD-3 singles by Bon Jovi, Kiss, Cinderella, and several other acts in coming months.

Like other majors, PolyGram will initially release CD-3 counterparts only on superstar singles. "Significant sales," however, could spur the label to release CD-3 singles by lesser-known hit acts, says Jamieson.

A&M, in contrast, sees CD-3s as collectibles. All of its CD-3s except one, featuring Jennifer Warnes, combine two previously unreleased vault tracks with a cut from a current album. "We chose to target the fan of the artist," explains Jayne Simon, A&M's director of national singles sales. "So if you're a Simple Minds fan, the CD-3 has two tracks you couldn't find elsewhere... We've done that because we feel that's the way to introduce the CD-3 technology

to the consumer."

Claiming that all of A&M's 3-inch CDs "have done really well," especially the Sting title, Simon says the label will launch four more CD-3 titles Nov. 1, one each by the Go-Go's, the Bangles, the Alarm, and the English Beat. All four groups recorded for I.R.S. at a time when that label was distributed by A&M, and Simon states A&M has obtained I.R.S.' permission to put out the CD-3s.

Simon says the market is not ready for CD singles because "the song consumer is not ready" for them. She adds that for now, "I'd like to see the cassette single penetrate the minds of consumers and the retail market more."

In agreement with this view is Jim Cawley, VP of sales for Arista. Since there are only 9 million CD players in U.S. homes, he argues, CD-3s can't be much of a promotional vehicle. And, he says, that would remain true even if 4 million more units are sold next year and 6 million the year after. "[The CD-3 single] won't mean anything commercially until you have 70 million to 90 million CD players."

In contrast, he notes, "there are 325 million cassette players right now, and the cassette single is going like a blockbuster. The short-range future of the single is going to be on cassette."

Minialbums on CD-3 are not necessarily the wave of the future, either. Brian Schuman, VP of production for Rhino, calls his label's 50 multicut CD-3s a "marginal" profit center. "We have to come up with a package that can save us money," he points out. "Right now our package is very expensive," partly due to the handwork that goes into it.

Initially, he recalls, CD-3s were "eaten up" by retailers and consumers. "But then it kind of fizzled out. People in the industry didn't really welcome the format."

John Hammond, director of marketing for Rykodisk, the first label to release pop CD-3s, takes a more optimistic tack. He notes that Rykodisk has made a profit "for the most part" on its nine CD-3s (three more are coming soon) and claims that Frank Zappa's "Peaches En Regalia" sold 100,000 units.

Although he admits that the CD-3's novelty a year ago was an "intangible factor" helping sales, he is encouraged by the increased label support for the configuration as well as the advent of new hardware to accommodate it.

Controversy Over Compilations U.K. Mulls Chart Change

LONDON The British Phonographic Industry council was set to meet Wednesday (26) to discuss whether compilation albums should be excluded from the U.K. album chart.

In the early '70s, television-advertised albums were excluded from the chart. Their current presence with other multiartist compilations is criticized by some as coming at the expense of single-artist albums.

Paul Russell, CBS U.K. managing director, points out that for 20 weeks out of the last 40, TV-advertised albums have been at No. 1 on the national charts.

He says, "The best way to stimulate the U.K. record business is to

have No. 1 albums from No. 1 artists, not 'various' artists."

But Tony Naughton, who heads Stylus Records, a compilation specialist here, opposes this view. "The chart is for the consumer and the retail trade rather than the record industry," he says.

"Good original material will always make the top 10, but compilations are unlikely to get that high with the exception of the 'hits' and 'now' packages, which are created by three of the major record companies.

"By all means extract additional information or specialist listings from the main chart, but leave the records in there according to their sales," says Naughton.

EEC GREEN PAPER

(Continued from page 3)

the free flow of sound recordings and musical works in the European Community," she says.

Davies claims these variations are causing difficulties for producers and performers in the EEC because recordings by such artists as the Beatles, the Rolling Stones, Elvis Presley, and Herbert von Karajan are now being copied in countries where they no longer enjoy protection and then exported to other member states of the EEC.

The record industry in the EEC is submitting a motion to the European Parliament for a resolution calling on the commission to act on harmonization.

On the subject of home taping, Davies accuses the commission of adopting a laissez-faire attitude.

The green paper states that home taping has a "negative but unquantifiable" effect on the legitimate exploitation of recorded works. The report continues, however, "it is not necessary or appropriate" to pronounce in favor of or against existing levy schemes.

Further, it describes the levy as "an inadequate tool" and says it would be "inadvisable" for the commission to view levy schemes as the most appropriate solution of the home taping problem.

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RCA/COL OFFER

(Continued from page 3)

than those offered by the other networks and independent stations," he states in the letter. "There certainly was no intent to encourage your customers to stay at home and watch television rather than go to your store to rent or buy cassettes. This would not be in the best interests of RCA/Columbia, or of the video retailer."

Dealers wishing to take advantage of the exchange are required to return the cassettes in their original packaging and include an invoice from the individual RCA/Columbia distributor for at least as many copies of each title being exchanged.

Exchange requests must be post-marked no later than Nov. 4.

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Congress Stays Action On Child-Obsecenity Bill

BY BILL HOLLAND

WASHINGTON Patience became a particularly important virtue for entertainment and music industry lobbyists as they watched Congress continue to fiddle with legislation at the 11th hour despite its itchiness to adjourn.

At press time, the House had not yet been able to meet with Senate leaders over the conflicts in the Title II obscenity section of the Child Protection and Obscenity Enforcement Act. A meeting had been planned for Oct. 19, but House leaders were informed that their Senate counterparts had gone home and were not due back until Monday (24). The bill is now an amendment to Congress' drug bill, which passed the Senate Oct. 14. It awaits House deliberation.

With adjournment possibly put off for at least part of this week, there are still hopes that Senate-House conferees can work out compromise language on the obscenity provisions. The delay, however, has also increased the irritability of members who want to finish up business and return home for the elections.

Meanwhile, the House subcommittee on crime canceled an Oct. 18 markup meeting on the Child Protection and Obscenity Enforcement provision, opting instead for a private discussion of the bill. This move encouraged entertainment industry officials who had worried that a markup would allow Moral Majority conservatives to call out grass-root lobbying troops.

Recording Industry Assn. of America lobbyist Hilary Rosen says the conservative proponents of the bill have approached the RIAA to work out a compromise. "It's turn-

ing into a 15-inning baseball game," she quips.

Other bills important to the industry are in peril or are suspended in legislative limbo.

The record-rental bill, which had seemed all but on its way to President Reagan—all that stands in its way is a nod from the Senate leadership (Billboard, Oct. 22)—has suddenly become a controversial item due to an end-of-session pork-barrel measure. Sen. Robert Dole, R-Kan., now plans to attach an amendment to give the Univ. of Kansas a large grant, although the House has already kicked that amendment out of another measure. RIAA officials are trying earnestly to convince Dole's staff to leave the record-rental bill "clean."

Further, the technical tax-corrections bill, which contains a noncontroversial provision to allow songwriters, visual artists, and others to deduct expenses as they occur, is also in danger. Congressional leaders are unhappy with other provisions dealing with the tax stratagems accorded to defense contractors. Music industry lobbyists are glum but hoping for the best.

"I've been monitoring this action for eight years," says Jim Bellis, ASCAP's Washington lobbyist, "and I've never seen it go on for so long [past the original adjournment date of Oct. 8]. We've gone all out for the songwriter exemption. But now it looks like it's going to go right down to the wire."

Says BMI lobbyist Jim Free: "We thought we had [the songwriter provision] locked up. Our item wouldn't even be brought up for discussion. But it's all out of our hands right now. I can't tell what's going to happen."

CMJ Hosts 8th Annual Music Marathon Confab Focus: New Talent

BY BILL COLEMAN

NEW YORK Discovering and breaking new talent are the key issues for the 1988 CMJ Music Marathon, to be held Thursday-Sunday (27-30) at the Vista Hotel here.

The eighth annual confab organized by CMJ, the popular alternative-circuit newsletter, will offer panel discussions, seminars, workshops, exhibits, and club showcases.

"The big difference this year is that the industry has finally grabbed hold of and rallied for the marketing and development of alternative artists," says CMJ president Robert Haber.

"We are hoping to merge the marketing, promotion, and development of new artists with [their] impact as a social force," he adds.

Haber says that 2,500 attendees are expected this year, an increase from the reported total of 2,000 that attended the 1987 confab.

The four keynote speakers planned for the event are radio syndicator Lee Abrams, PolyGram recording artist Michelle Shocked, Island hard rock band Anthrax, and Dave Mustaine and Dave Ellefson of Capitol heavy metal act Megadeth.

On Thursday (27), Geffen act Siouxsie & the Banshees will also hold an open press conference.

Among the highlights of the Music Marathon will be a college radio/alternative media special symposium and Metal Marathon, a two-day seminar focusing on hard rock and heavy metal.

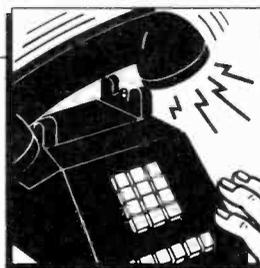
Moderators and panelists for the Music Marathon include representatives from major labels and independent record companies, artists, talent managers, agents, retailers, and music journalists.

Panel topics include international artist development, getting started in the music industry, artist management, independent labels and distribution, retail, press and publicity, publishing, and underground video.

"Throughout the past year, the 'adventurous artist' has been embraced by the mainstream media, so we're hoping that this year's gathering will show how these acts need to retain their integrity, which will in turn help their careers' longevity," says Haber.

During the 1988 Music Marathon, there will be a number of live showcases at different clubs by acts such as Fishbone, Dreams So Real, Judson Spence, and Jane's Addiction.

INSIDE TRACK



Edited by Irv Lichtman

A LONGSTANDING SUIT by the Record Club of America against United Artists Records, which originated back in 1972, reached a new stage Oct. 5 when U.S. District Judge William C. Conner in New York assessed damages against UA for an amount totaling \$1.3 million plus prejudgment interest. Although the club sued in 1972, the action, charging onetime hot indie UA with breach of its club agreement, was put on suspension when the club filed for bankruptcy protection, from which it emerged in 1982. With the suit restored, a four-day nonjury trial in 1985 led to a court order in September 1986 holding that UA unjustifiably repudiated its binder. The club, still owned by its founder, Sigmund Friedman, is not currently active. With interest, the judgment, if upheld on a likely appeal, could actually amount to \$3 million, although UA's claims of certain deductions from the damages are yet to be settled. UA's assets are now owned by Capitol-EMI Music Inc.

ON THE MOVE: Marty Greenfield, VP of planning and administration for CBS Records, will be moving from his divisional job to a label post at E/P/A to work with VP/GM Dave Glew... Meanwhile, staffers at Columbia and E/P/A are buzzing about possible promotions of key executives at both labels... Lou Mann, VP of marketing at MCA Records, could be headed for a new home at the Capitol tower after Jan. 1.

SELLING-BLOCK TALK: Yes, the 29-store Waxie Maxie's chain has been approached with a buyout offer by an undisclosed suitor, says VP/GM David Blaine. But he adds that "it will be five or six weeks" before the involved parties can see whether the offer merits serious consideration. Previously, when earlier rumors were making industry rounds, president Mark Silverman told Billboard that a buyout scenario would not necessarily dislodge the Washington, D.C., chain's existing management structure.

SOUND-ING WAREHOUSE: Wall Street was buzzing at press time because the NASDAQ stock of Dallas-based Sound Warehouse took a 4³/₈ jump on Oct. 19, closing at 19³/₈. A statement by the 114-store chain acknowledged it "has received unsolicited interest from several different parties." Analysts are not completely surprised by the moves because the stock's value has been rising lately. Trade specialists think Trans World Music Corp. and Lieberman Enterprises are two likely suitors—the former has previously expressed interest in Sound Warehouse, while rack Lieberman has voiced its intentions to get into retail. Analysts also see Music Plus and Wherehouse Entertainment as possibilities; both California-based chains have said they might move East since being taken over by investment firms. Other candidates on the rumor circuit: Handleman Co. and British retailer W.H. Smith.

GEMA'S CD-3 PACKAGE: CEMA is jumping headfirst into the CD-3 market with 3-by-12-inch packages, despite the fact that some retailers are continuing to press for a 7-by-7-inch package (Billboard, Oct. 8). According to CEMA president Dennis White, the differences among various types of CD-3 programs will be clearly marked on the outside of each box. Thus, for example, the legend on a CD-3-single box will read "contains two songs," while that on a minialbum package will say "contains four songs." If CEMA releases any CD-3 maxisingles, their packaging will tell consumers that they contain "dance" or "extended" mixes. The first CEMA releases to be so marked are singles by Robert Palmer, Najee, Duran Duran, and Poison.

WITH A GOOD DEAL OF sensitivity (not to mention sense of PR), Chrysalis Records has debuted a new Canada-based act, the Pursuit Of Happiness, on a promotional DAT containing the full album "Love Junk." The DAT is glued to a card that contains an excerpt from a review of the album that appeared in the Toronto Star, plus the following disclaimer: "This DAT cassette is for promotion only. Chrysalis Records Inc. remains firmly committed to not releasing DAT cassettes commercially until a solution can be reached protecting our

artists and our copyrights." In an accompanying press release, label president Mike Bone reiterates the point, adding that the DAT approach reflects the label's view of the act as "a band for the '90s" and its desire to gain "the most faithful reproduction of their music as possible." By the way, the label's distributor is CBS Records, which opposes the introduction of DAT for the same reasons cited by Chrysalis.

WATCH THIS SPACE: Look carefully next time you see an ad for Arista product. Beginning with an ad for Kenny G's "Silhouette," all of the label's tip-sheet and trade advertising carries the legend "Support back-announcing. When you play it, say it." The slogan isn't that much of a surprise, since Arista executive VP/GM Don Jenner, who wrote a Commentary on the subject in Billboard, has been an early leader in the fight for back-selling.

NEW LETTERS IN THE MAIL: When Bertelsmann purchased RCA Records and its affiliated direct marketing service from GE, it was allowed to use the RCA name for two years, and that term expires at the end of 1988. Starting Jan. 1, the RCA record, video, and CD clubs will be called the BMG Music Service, BMG Video Club, and BMG Compact Disk Club, respectively, according to Raju Puthukarai, president of BMG Direct Marketing. The name of the BMG classical club, the International Preview Society, will remain the same.

NEW SENTENCE DATE: Roulette Records president Morris Levy's sentencing on federal conspiracy-to-extort charges, set for Oct. 14, has again been postponed. The new sentencing date is Oct. 28 at U.S. District Court in Camden, N.J. In a new twist, Levy attorney John J. Barry presented a letter from the Rev. Louis Gigante for Judge Stanley Brotman's consideration in sentencing. Gigante, a controversial figure in his own right and brother of reputed Genovese family head Vincent "The Chin" Gigante, denies an allegation in a government presentencing report that he was the conduit for funds transferred by Levy to the Genovese family, calling such allegations "a bold lie. It is an insult to mischaracterize [Levy's] kindness to me and to others as the funneling of money to organized crime," Gigante's letter says.

GETTING HOTTER is a deal to bring Chris Blackwell's Island Music into the SBK Music fold. Previous on-and-off talks involving Mike Stewart's Evergreen Entertainment appear to be off for good.

DOWN TO THE WIRE: CBS/Fox Video will release "The Official 1988 World Series Video" 15 days after the last game is played. The 60-minute tape will track the fortunes of the Los Angeles Dodgers and Oakland (Calif.) Athletics leading to the Fall Classic and contain series game highlights as well as original footage and interviews. In order to qualify for the \$19.98 list, the preorder cutoff date will be seven days after the final game.

SUCCESSOR: Harold Shedd, producer of such top country acts as Alabama and K.T. Oslin, will reportedly succeed Steve Popovich as chief of Mercury/PolyGram's Nashville outpost. Producer Paul Worley has taken over the post of director of creative services at Tree International, following the departure of Bob Montgomery to CBS Records Nashville.

NAME VALUE: The entertainment industry will have its own who's who when the first "Who's Who In Entertainment" hits bookstores at the end of December. The new directory of accomplishments is being published by Marquis Who's Who of Wilmette, Ill., the publisher of the original Who's Who In America. Included in the book will be such notables as ASCAP president Morton Gould, AFTRA president Frank Maxwell, and president/CEO of CBS Records Walter R. Yentikoff. Billboard VP and executive editorial director Lee Zhito has been asked to edit the first edition.

NEW MAN: Swirling rumors about a possible sale of Chrysalis Records may dissipate in the wake of very strong scuttlebutt that the company is hiring Joe Kiener, former head of Adidas and an ex-Ariola Records staffer, to be its new executive VP.

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