

# Billboard

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NEWSPAPER

VOLUME 100 NO. 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 1, 1988/\$3.95 (U.S.), \$5 (CAN.)

## BMG, GEMA Forge Central Licensing Deal For Europe

BY MIKE HENNESSEY

MUNICH, West Germany Following the precedent set by PolyGram, the Bertelsmann Music Group has become the second multinational record company to negotiate a central licensing agreement for mechanical-rights payments in Europe.

BMG and GEMA, the German authors' society, announced Sept. 19 that they have reached agreement in principle for the licensing of pre-recorded music sold by BMG Music International Service GmbH for all European territories. Fees will be paid to GEMA based on the tariffs and conditions prevailing in the country of sale.

GEMA sees to it that payments are made promptly to its sister mechani-

cal-rights societies.

The agreement is subject to an accord being reached between GEMA and its sister societies on procedures, commission allocation, and auditing regulations and is also subject to approval by U.K. music publishers.

After PolyGram concluded its cen-

(Continued on page 78)

## In Exclusive Billboard Survey Dealers Decry Rapid LP Phase-out

BY KEN TERRY

LOS ANGELES A Billboard survey of 75 record retailers and one-stops reveals that while LP sales and shelf space are dropping across the country, the vast majority of dealers believe that record companies are phasing out vinyl too rapidly.

Forty-nine respondents said they'd like to see labels cut back on LPs more slowly; 19 wanted them to bury LPs more quickly; and five thought the pace of the vinyl phase-out was just right.

Also among the survey results are the following:

- For 51 of the respondents, LPs

contributed less than 20% of total sales. Eighteen reported vinyl brought in 10% or less of sales.

- Forty-two of the dealers and one-stops said vinyl occupies less than 25% of the shelf space in their stores or their accounts' stores. Of this group, 16 respondents said that LPs take up 21%-25% of their selling space.

- Sixty-two respondents said LP sales have decreased in the past year; the same number said they had reduced the shelf space devoted to vinyl.

- Despite the drop in LP business, 36 respondents said they order 5% or less of new releases on CD and cassette only. Thirty-two order 5% or less of catalog titles on CD and tape

(Continued on page 78)

## Distrib Cuts Pay Off For Vid Suppliers

BY AL STEWART

NEW YORK The decision to ax distributors has apparently paid off for the three video suppliers that made sharp cutbacks in their wholesale ranks earlier this year. It also has distributors wondering when the next

bloodletting will take place.

Indications are suppliers have not seen their unit volume suffer due to lack of distribution. At the same time, it appears that distributors are trying to stave off more cutbacks by increasing their efforts to service dealers and hit sales goals on new re-

leases. The wholesalers have been feeling vulnerable ever since Vestron, MCA Home Video, and RCA/Columbia Pictures Home Video began slicing their wholesaler rosters.

"You could see it last August at the [Video Software Dealers Assn. (Continued on page 85)]

## New NAB Radio Makes A Debut; AM Half Doesn't

BY SEAN ROSS

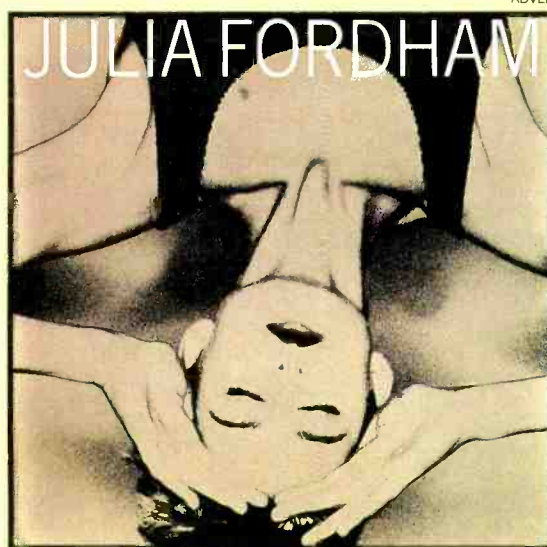
WASHINGTON To paraphrase an old movie slogan, there's only one thing wrong with the National Assn. of Broadcasters' "radio receiver of the future": It's *not* alive. At least the important part isn't.

The NAB-commissioned radio was meant to be the salve for suffering AM broadcasters that stereo didn't prove to be.

But despite expectations, when it was unveiled Sept. 16 at the NAB's Radio '88 convention, the AM half of the receiver was "not

(Continued on page 79)

**NAB REPORT**



Listen to what they're saying: "The return of songwriting in an era of pop triteness." -D. "Star quality tattooed to every inch of her skin... a magnificent talent." -N.M.E. Watch her light up the screen: Nouveau Video premiere on V-1-1. See and hear for yourself: October tour — Toronto, Boston, D.C., New York, Los Angeles and San Francisco. Take her home: Julia Fordham featuring "Happy Ever After," on Virgin Records, Cass., and CDs.



Just when you thought it was safe for your daughters to go out at night... along comes THE JACK RUBIES debut "FACINATIN' VACATION" [TVT 2560]. With a menacing lyrical edge driven by 150 horsepower rock and roll the first single "BE WITH YOU," destined to infiltrate the airwaves 10/19/88. On TV: Records (212) 929-0570. Also on TV: Shor-Liang's "Glad I'm Not A Kennedy" and the Timelords' "Doctorin' The Tardis."

## Holiday Releases Will Make Oct. A Hot Month

BY JEAN ROSENBLUTH

NEW YORK For those procrastinators who haven't yet finished their holiday shopping, the record companies will make doing so a bit easier this month by releasing a bounty of superstar compilations, soundtracks, and greatest-hits packages aimed at gift givers. Included are albums from U2, Dire Straits, John Lennon, Pet Shop Boys, R.E.M., Paul Simon, "Weird Al" Yankovic, Ziggy Marley & the Melody Makers, and the California Raisins.

And with new studio albums due from such musical heavyweights as Anita Baker, the Bangles, Duran Duran, Kenny G, Levert, Cameo,

(Continued on page 82)

## BRITNY FOX. THEY DON'T BREAK THE MOLD...THEY DESTROY IT!



The debut album by Britny Fox is closing in on gold only 12 weeks out!  
 "Long Way To Love," the first single a double breaker at AOR...  
 a Top-5 request on MTV™ ...and is breaking at CHR!  
 On tour with Poison!

**Britny Fox**

On Columbia Cassettes, Compact Discs and Records.

Produced by John Jansen. Management: Brian E. Kushner for Power Star Management. "Columbia" are trademarks of CBS Inc. © 1988 CBS Records Inc.





# OZZY RULES!

There's no rest for anybody as Ozzy lords it over humankind on his new album, **"NO REST FOR THE WICKED"!**

Featuring his smoking new video and lead track, **"MIRACLE MAN!"**

Get set for a mammoth American tour as Ozzy terrorizes your neighborhood this fall!

## **"NO REST FOR THE WICKED"**

The new album from **OZZY OSBOURNE.**

On CBS Associated Cassettes, Compact Discs and Records.

## **OZZY ON TOUR!**

### **OCTOBER**

Omaha, NE  
Bloomington, MN  
Chicago, IL

### **NOVEMBER**

Milwaukee, WI	Worcester, MA
Indianapolis, IN	Providence, RI
Detroit, MI	Portland, ME
Cincinnati, OH	Montreal, CN
Cleveland, OH	Toronto, CN
Pittsburgh, PA	Philadelphia, PA
Uniondale, NY	Largo, MD
Allentown, PA	Norfolk, VA
New Haven, CT	Atlanta, GA
Hartford, CT	Greensboro, NC
Meadowlands, NJ	

### **DECEMBER**

Charlotte, NC	Kansas City, MO
Miami, FL	Tucson, AZ
Tampa, FL	Phoenix, AZ
Daytona, FL	San Diego, CA
Pensacola, FL	Long Beach, CA
St. Louis, MO	

Produced by  
Roy Thomas Baker and Keith Olsen  
Mixed by Keith Olsen  
Management: Sharon Osbourne

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Guitars are back and Night Ranger's a foursome.



THE NEW ALBUM

m a n i n m o t i o n

(MCA-6238)

FEATURING THE  
FIRST SINGLE RELEASE AND VIDEO

**“I DID IT FOR LOVE”**

(MCA-53364)



PRODUCED BY BRIAN FORAKER  
EXECUTIVE PRODUCER: DAVID COLE  
MANAGEMENT: CAMEL MANAGEMENT, INC.

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VOLUME 100 NO. 40

OCTOBER 1, 1988

## SALZER: 'JUST SAY NO TO PPT'

That's the rallying cry of Salzer's Video owner Jim Salzer, who argues in this week's Commentary that pay-per-transaction could squelch the entrepreneurial spirit of video retailers. **Page 9**

## Billboard Nabs The Action At NAB

The presentation of the 1988 Billboard Radio Awards was among the highlights of the Sept. 13-17 National Assn. of Broadcasters convention in Washington, D.C., and all the winning action is captured in a photo spread, pages 20-21. Billboard's coverage of NAB appears on pages 10-22.

## LABELS SET SIGHTS ON CDV

CD video hasn't exactly caught on like wildfire. But the major labels that are releasing titles in the configuration are optimistic about the disk's future. Their hope is that retailers will add their support to label marketing and promotion efforts to make CDV a hit with consumers. Reporter Jim Bessman has the story. **Page 57**

## Wake-Up Call For Music/Vid Retail Stocks

Stocks of specialty retail companies have been in a yearlong slump, but analysts now predict that home entertainment retailers are about to break from the pack. Over the next six to 12 months, experts say, look for undervalued music and video retail stocks to start witnessing some real appreciation. Financial editor Mark Mehler reports. **Page 71**

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# 3rd Generation Moves Up At Record World Chain Elroy Marks 30th Year With Meet

BY GEOFF MAYFIELD

TEANECK, N.J. Elroy Enterprises' 1988 convention marked the company's 30th year. And, as one might expect of a 30-year-old, the weekend meet offered proof that this maturing retail operation is going through a transition.

President Roy Imber, appropriately, is still the man most industry insiders associate with Roslyn, N.Y.-based Elroy, parent company of the 70-store Record World chain. Like the company that was founded by his father, Imber is celebrating his 30th year in music retailing. A past president of the National Assn. of Recording Merchandisers, he is regarded by both suppliers and rival retailers as one of the field's more popular personalities.

But the company's gathering, held Sept. 16-19 at Loews Glenpointe Hotel here, underlined the growing involvement in the chain's management of his two sons—Bruce Imber, VP of marketing, and Mitch Imber, VP of purchasing and distribution. Further, it appears that field management and home-office staffers feel comfortable with the increased responsibilities that have been picked up by this third generation of Imbers.

From a distance, changes at Elroy appear subtle. After Elroy let go of the last six leased departments that it ran at TSS Seedman stores in the New York metro area, its store count dropped below what it was a year ago. Four new stores, set to open by year's end, will bring the chain back to the 74-store mark.

More significant at Elroy are the

internal maneuvers that find the firm adopting new inventory management systems, operational procedures, and pricing schedules, all aimed at improving the bottom line. The web is also working to improve the efficiency of its promotional efforts.

"Our new spirit of internal cooperation has helped improve our handling of special events and major promotions," said Mitchell Imber in a keynote address.

"These are now planned and executed with a high level of professionalism. Follow-through at store level has been excellent, resulting in our suppliers beating down our doors to

do additional projects."

In his keynote remarks, Bruce Imber added, "These changes represent a lot of growth from this time last year. And we know not all of it has been smooth or always visible, but these changes have happened and are for the better. Many things still need to be addressed and will be in due time—however, we now have all the basics to go ahead."

Opening-night remarks made by Mike Collins, VP of retail stores, who joined the company a year and a half ago after stints with jeans chain The Gap and audio specialty web Tech Hi-  
*(Continued on page 76)*

## Gusty Gilbert Left Mark On Sound Shop Staffers

BY GERRY WOOD

GRAND CAYMAN "All of us looked death straight in the face, and our lives will never be the same again."

That's the view of Randy Davidson, owner of Central South Music Sales and the Sound Shop retail chain, surveying the storm-swept aftermath of what will go down as the most unusual music business convention in history.

Hurricane Gilbert played havoc with the 1988 Sound Shop convention schedule by booming into the Caymans Sept. 13 with winds reach-

ing nearly 170 mph (Billboard, Sept. 24). But Davidson rallied the remaining Central South/Sound Shop retail troops (147 out of 250 attendees hadn't evacuated the island) and salvaged a day of meetings, inspirational speeches, and vendor presentations on Sept. 14.

Referring to his music business personnel and the employees of the Treasure Island Resort, owned by Davidson and a consortium of country music stars, Davidson said, "We've taken adversities and turned them into inner strength that will make us much better peo-

*(Continued on page 85)*

## NVI Franchisees Mull West Coast Options Dealers Bitter Over Vid Parent's PPT Treatment

BY EARL PAIGE

LOS ANGELES West Coast Video has added 455 stores with the completion of its purchase of National Video Inc.'s franchise wing. According to Richard Abt, executive VP of West Coast, previously disgruntled NVI franchisees are supporting the merger because they have been assured that their chain will remain intact.

However, conversations with a

number of the franchisees—and the formation of a dissident association—indicate many NVI operators are still wary about the long-term results of the sale.

The consolidation means that West Coast, with 238 units, will operate 693 stores "in all 50 states and 10 Canadian provinces," says Abt. The 5-year-old Philadelphia-based firm operates 63 of the 238 West Coast units itself.

In the first word from West Coast

since it initiated the deal June 10, Abt says the purchase was concluded Sept. 20 for \$3 million, or 85 cents a share on 3.5 million shares, as initially announced (Billboard, June 25).

NVI franchisee bitterness stems primarily from two factors. Some note their stores were used to test a controversial pay-per-transaction program; now that this PPT scheme is being marketed industrywide, they feel their franchises have been devalued. Other NVI franchisees are wondering how long West Coast and NVI will be operated as separate chains.

The disenchantment of NVI franchisees has surfaced at several secretly held meetings, but has never reached the point of contention seen in a similar deal between giant franchisers Major Video and Blockbuster Entertainment.

The concern of NVI franchisees over PPT is exacerbated by their feeling that NVI's franchising activities suffered when NVI founder and chairman Ron Berger pushed PPT, ultimately convincing 364 franchisees to sign up before forming the Rentrak PPT company and selling his franchise operation.

Abt says he understands their feelings. "Franchising was neglected. There was a pessimistic view that it was falling apart. But not today," Abt says.

"We met with most of the franchisees and called all 455 of them. We

*(Continued on page 79)*

## Third Suit Filed Against Major-Blockbuster Merger

LOS ANGELES A third federal court suit contesting the proposed merger of Blockbuster Entertainment and Major Video has resulted in the two firms jointly agreeing to delay the merger in nine Northeastern states pending an Oct. 13 hearing.

In the latest action, filed in U.S. District Court in Rhode Island, Northeast Management Inc. is seeking a temporary restraining order. Northeast contends the merger will conflict with its continuing activity as a Major Video franchisee.

In the suit, Northeast Management seeks elements of relief re-

flected in the original action brought by six Major Video franchisees, a suit that also sought to enjoin the merger (Billboard, Aug. 6).

The original action was set for hearing Sept. 12 in the U.S. District Court, Midland-Odessa, Texas, division. Plaintiffs' motion for an extension was denied, but the death Sept. 10 of the mother of a plaintiff's attorney mother resulted in a postponement until Sept. 21, a Blockbuster spokesman explains.

The second suit, filed Aug. 19 by Florida franchisee Ben Derrickson, does not seek to enjoin the merger (Billboard, Sept. 17).



# Smear Campaign On Kid-Porn Bill Chance For Compromise In Jeopardy

BY BILL HOLLAND

WASHINGTON The controversial Child Protection and Obscenity Enforcement Act has Republicans in Congress charging that the bill's Democratic opponents are soft on porn. The charges, combined with moves to hurry action on the bill, have shaken entertainment industry lobbyists who have been working for a compromise.

Both the Senate and House versions of the bill, S.2033 and H.R. 3889, were tentatively scheduled for mark-up Sept. 22.

## EMI, Hush Form New Urban/Jazz Label Orpheus Sees Light Of Day

BY BRUCE HARING

NEW YORK EMI and Hush Productions Inc., a major management firm in black music, have formed Orpheus Records, a label that will emphasize new and developing artists in urban and contemporary jazz.

Charles Huggins, president and chairman of Hush, will serve as president of the new label.

Orpheus Records' first release is a single and album from Z'Look, a four-member mainstream R&B act. The release is expected later this month. Other acts scheduled for release through Orpheus at later dates include Aleese Simmons, a 19-year-old solo vocalist; Eric Gable, a 22-year-old vocalist; and Alex Bugnon, a jazz keyboardist whose résumé includes work with Najee and Freddie

Representatives of the music and video industries have been opposing certain antikiddie-porn sections of the bill on the grounds that their enforcement measures are too broad and threaten legitimate businesses (Billboard, Sept. 17).

Says Hilary Rosen, the Recording Industry Assn. Of America's VP for government relations: "It doesn't look good; the likelihood of a compromise bill that wouldn't endanger innocent bystanders in the music industry looks slimmer and slimmer."

The main reason for the sudden shift, sources say, is behind-the-

scenes hometown politicking by some Republicans on the Senate Judiciary Committee.

Sen. Howard Metzenbaum, D-Ohio, along with other committee members, has had reservations about Title Two of the bill, which does not concern child porn but does call for the federalization of sweeping Meese Commission prosecution and seizure penalties.

As a result of congressional staff and opponent-lobbyist questions about protected speech and the legality of Title Two, Metzenbaum and other, unnamed senators developed a "good faith" draft compromise measure and sent it to the Justice Department for comment.

It is now charged that after the department reviewed the compromise bill, Republicans on the committee leaked the draft to Metzenbaum's opponent in the upcoming election, Mayor George Voinovich of Cleveland. Voinovich, within hours of receiving the draft, went on Cleveland radio, lambasting Metzenbaum as

(Continued on page 82)



**Orpheus Ascending.** EMI and Hush Productions executives announce the formation of the urban- and contemporary-jazz-oriented Orpheus Records (see story, this page). Pictured seated, from left, are Charles Huggins, president and chairman, Hush Productions Inc., and Sal Licata, president and CEO, EMI. Pictured standing, from left, are Gerry Griffith, senior VP, A&R, EMI; Kevin Harewood, VP/GM, Hush Productions Inc.; Joe Smith, president and CEO, Capitol Industries-EMI Inc.; and Ron Urban, VP of finance and administration, EMI.

Jackson.

The idea for the new label came about as a way to consolidate the empire that Huggins has built with Hush, according to Sal Licata, president and CEO of EMI.

"We feel there is a real groundswell of new talent out there on the street," Licata says. "Isn't that the nature of what this business is all about—developing and eventually breaking unknowns?"

Licata would not rule out the possibility of Orpheus signing established artists. Hush Productions management clients include Jackson, Melba Moore, Najee, Mike Howard, and Force M.D.'s.

Orpheus Records will be based on the East Coast, with a satellite office on the West Coast.

## A&M And Blue Rose Link For Two Comedy Releases

LOS ANGELES Citing a burgeoning comedy market, A&M Records has signed a logo deal with Blue Rose Records and will release two comedy compilation albums next week, with more potentially in the offing.

Set for release Oct. 4 on A&M/Blue Rose are "Women Of The Night," featuring comedienne Paula Poundstone, Diane Ford, and Cathy Ladman, and "Strange Bedfellows," with Will Durst, Barry Crimmins, Jimmy Tingle, and Randy Credico.

The president of Blue Rose is Buddy Morra, a partner in the manage-

ment firm Rollins, Morra, and Brezner, which represents such comedians as Billy Crystal—who recorded his "Mahvelous" album for A&M in 1985—Robin Williams, David Letterman, and Martin Short.

According to the deal, upon the release of the two compilation albums, A&M will have the rights to both solo product by any of the comedians involved and other additional comedy compilations.

"We're going to approach a lot of nontraditional ways for exposing the

(Continued on page 85)

## RIAA Seeks NAB Support On Song IDs Labels Hope Stats Spur DJs

WASHINGTON Recording Industry Assn. of America president Jay Berman, in order to ensure that top radio brass know about the RIAA's survey that shows listeners are unhappy about radio's lack of back-announcing of tunes and artists (Billboard, Sept. 24), has sent the survey results to National Assn. of Broadcasters president Eddie Fritts.

Berman asked for a meeting to discuss the back-announcing issue. Fritts, a source says, has received the letter, but indications are that the trade-group chief feels there's little

the NAB can do about the record industry's complaints.

It is expected that Fritts' reply to Berman will point out that individual stations can determine if there is enough listener dissatisfaction in their markets to warrant a renewed emphasis on song identification.

The survey, conducted by the Street Pulse Group Ltd., shows that 90% of pop-music radio listeners polled say they had wanted to know the name of a song on the radio but no DJ had identified it.

BILL HOLLAND

## McFerrin's On Two Top 10 Albums; For UB40, Second Time's A Charm

**BOBBY MCFERRIN'S** "Don't Worry, Be Happy" holds at No. 1 on the Hot 100 for the second straight week and also appears on two albums that are bulleted in the top 10 on the Top Pop Albums chart. The a cappella smash is featured on the "Cocktail" soundtrack, which jumps to No. 4, and on McFerrin's own album, "Simple Pleasures," which jumps to No. 8.

"Don't Worry..." is the first No. 1 hit to appear on two albums in the top 10 since **Barbra Streisand & Donna Summer's** "No More Tears (Enough Is Enough)" in 1979. That disco smash was featured on both of the dueling divas' albums, "Wet" and "On The Radio," respectively.

The "Cocktail" soundtrack features two other cuts that are listed on the Hot 100: the **Beach Boys'** "Kokomo," which sprints to No. 31, and the **Fabulous Thunderbirds'** "Powerful Stuff," which dips to No. 66.

"Cocktail" also features a handsome cover photo of film star **Tom Cruise**, who is giving **Patrick Swayze** a run for his money as the reigning soundtrack hunk. Cruise's mug was on the cover of the "Top Gun" soundtrack two years ago, which spent five weeks at No. 1. Swayze was on the cover of both the chart-topping "Dirty Dancing" soundtrack and its top five sequel, "More Dirty Dancing."

Both Cruise and Swayze, however, have a ways to go before they catch **John Travolta** as the ranking heartthrob of the record bins. Travolta adorned the cover of three soundtracks that hit the top five from 1978 to 1980: "Saturday Night Fever," "Grease," and "Urban Cowboy."

We're not suggesting that breathless fans just bought the soundtracks for the handsome cover photos, but we do think it was one of the factors—if only on a subconscious level—that triggered the massive sales. Let's just say that "Cocktail" probably wouldn't be in the top five if the cover had a nice shot of a blender.

**FAST FACTS:** UB40's "Red Red Wine" leaps to No. 5 on the Hot 100, nearly five years after it first peaked at No. 34. It's the first single to reach the top 40, fall off the chart, and later surge into the top five since **Chubby Checker's** "The Twist" in the early '60s. The song is fea-

tured on the group's "Labour Of Love" album, which jumps 10 notches to No. 33, topping its original peak of No. 39 five years ago. "Labour" also pulls ahead of the group's new "UB40" album, which loses its bullet at No. 46.

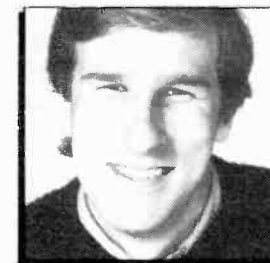
**Joan Jett & the Blackhearts** land their first top 10 hit in six years as "I Hate Myself For Loving You" jumps to No. 8 on the Hot 100. The group had back-to-back top 10 singles in 1982 with "I Love Rock'N Roll" and "Crimson And Clover." **Lita Ford**, who teamed with Jett in the seminal all-female band the **Runaways**, peaked at No. 12 three months ago with "Kiss Me Deadly."

**Information Society's** "What's On Your Mind (Pure Energy)," which was produced by **Fred Maher of Scritti Politti**, jumps to No. 10 on the Hot 100. The hit has thus out-charted Scritti Politti's biggest hit, "Perfect Way," which peaked at No. 11.

**U2** returns to action this week as "Desire," the first single from the group's forthcoming album, "Rattle And Hum," crashes onto the Hot 100 at No. 50. It's the highest-debuting single to date for the Irish band, which broke wide open last year with back-to-back No. 1 hits.

**WE GET LETTERS:** Jay Taylor of Madison Heights, Mich., notes that seven Australian acts have landed their first top 40 hits in the last 18 months: **Crowded House**, **Pseudo Echo**, **Wa Wa Nee**, **Icehouse**, **Midnight Oil**, **Kylie Minogue**, and the **Church**. Two other Aussie acts made their first Hot 100 appearances this year: **Big Pig** and **Kings Of The Sun**.

The new **Joel Whitburn** book, "Billboard's Top 100 Charts," is a treasure trove of useful data. The heart of the book is a listing of each week's top 10 pop singles from 1958 to 1988. Among the factoids we picked up: The hits that made the biggest one-week chart jumps in each of the last four decades. The '50s: **Ricky Nelson's** "Lonesome Town" (86 to 18). The '60s: **Jeannie C. Riley's** "Harper Valley P.T.A." (81 to 7). The '70s: **George Harrison's** "My Sweet Lord" (72 to 13). The '80s: **Band Aid's** "Do They Know It's Christmas?" (65 to 20). The tome is a worthy addition to Whitburn's indispensable line.



by Paul Grein



# I M A G I N E

John Lennon

Available October 4.



Featuring the single "JEALOUS GUY" plus:

Real Love (Never Before Released)  
Twist And Shout  
Help!  
In My Life  
Strawberry Fields Forever

A Day In The Life  
Revolution  
The Ballad Of John & Yoko  
Julia  
Don't Let Me Down

Give Peace A Chance  
How?  
Imagine (Rehearsal)  
God  
Mother

Stand By Me  
Woman  
Beautiful Boy  
(Just Like) Starting Over  
Imagine

MUSIC FROM THE ORIGINAL MOTION PICTURE  
A RECORD OF HIS LIFE.



THE NEW ALBUM RELEASE FROM A LEGEND

# W JOHNNY I N T E R



## “WINTER OF '88”

(MCA-442241)

### JOHNNY WINTER ON TOUR

10/6	PEABODY'S—CLEVELAND, OH	10/22	THE BACK ROOM—AUSTIN, TX
10/7	HARPO'S—DETROIT, MI	10/24	DALLAS ALLEY—DALLAS, TX
10/8	THE VIC—CHICAGO, IL	10/25	TIPITINA'S—NEW ORLEANS, LA
10/9	BILLY'S OLD MILL—MILWAUKEE, WI	10/27	CANNERY—NASHVILLE, TN
10/11	PHOENIX HILL—LOUISVILLE, KY	10/28	FOX THEATRE—ATLANTA, GA
10/12	NEWPORT MUSIC HALL—COLUMBUS, OH	10/29	OIXIE ELECTRIC CO.—MYRTLE BEACH, SC
10/14	FOX THEATRE—ST. LOUIS, MO	10/30	GREENSTREETS—COLUMBIA, SC
10/15	UPTOWN THEATRE—KANSAS CITY, MO	11/1	SWEENEY'S TENTATIVE—ORLANDO, FL
10/17	BLUE NOTE—COLUMBIA, MO	11/3	BRASSY'S—COCOA BEACH, FL
10/18	REGENCY SHOWCASE—SPRINGFIELD, MO	11/4	JANUS LANDING—ST. PETERSBURG, FL
10/20-21	ROCKERFELLER'S—HOUSTON, TX	11/5	RIVERWALK BLUES FEST—FT. LAUDERDALE, FL

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# Glasnost Provides Opening For Labels

**AS THE WINDS OF CHANGE** blow ever stronger across the Soviet bloc, the record industry has a unique opportunity to foster the development of a new market. But so far, it appears that individual artists are doing more to respond to the new spirit of *glasnost* and *perestroika* than are record companies and music publishers.

A case in point is the upcoming Greenpeace benefit album, which is supposed to be released simultaneously in the West and the Soviet Union in January. Melodiya, the U.S.S.R.'s state record company, plans to press and distribute at least 5 million copies of this superstar compilation, and Eastern bloc sales of the album are expected to reach 10 million units. Yet at press time, no Western record company had agreed to distribute the album in the noncommunist world.

More importantly, no major label has investigated Melodiya's idea of forming a joint-venture company to sell records in the U.S.S.R. This new approach, which shows the Soviets' willingness to experiment with capitalism, would be a quantum leap over their longstanding procedure of importing Western pressings of titles in small quantities.

Before *glasnost* emerged in the Soviet Union, it was admittedly difficult to deal with the U.S.S.R. The Soviets insisted on certifying the ideological purity of any records they brought into their country, and they didn't want to squander much of their precious hard currency on entertainment

products.

But over the past couple of years, the new policies of Secretary Mikhail Gorbachev have led the authorities to soften their resistance to Western culture. Consequently, they have begun to import Western records by such artists as Whitney Houston, the Alan Parsons Project, Deep Purple, and Yngwie Malmsteen (Billboard, Feb. 13). In addition, Paul McCartney has cut an album for distribution in the Soviet Union only, and both Paul Winter and country singer Nick Seeger have recorded in the U.S.S.R. under the auspices of Melodiya.

The hard-currency problem is harder to solve, since the Soviet economy still has a long way to go before it can support a high level of consumerism. (The same is true, to varying extents, of the Eastern European countries.) Nevertheless, if the Soviets are serious about forming a joint venture with some enterprising Western firm, the profits could be reinvested in the country, as they have been in certain South American nations that prohibit the expatriation of currency.

In addition, Western labels *could* make some money by selling deep catalog items at low prices in the Soviet bloc. Since this repertoire already has been fully amortized, it might yield a profit even at prices lower than those charged for budget records in the U.S. Considering that many '60s groups are still very popular in the Soviet Union, their vault titles might appeal more to communist bloc youths than they do to Western kids who

have been suckled on Madonna and Bon Jovi.

Another marketing hook is the change of configurations in the West. While in the U.S., Europe, and Japan the LP is rapidly going the way of the dinosaur, it still apparently is the leading format behind the Iron Curtain. If a vigorous vinyl market could be developed there, it could take excess LP cutouts off of the labels' hands.

Finally, record company executives should ponder the Eastern bloc's thirst for Western music. Aside from the multimillion unit sales projected for the Greenpeace album, Soviet concert tours by Billy Joel, the Scorpions, and UB40 have been rapturously received in the past couple of years; the visits of numerous rock groups to Budapest have regularly filled stadiums.

A few years ago, Pat Metheny toured Poland with his group. When he returned, he told a reporter that he had lost money on the tour, travel had been extremely difficult, and accommodations had been rudimentary. Nevertheless, he was excited and exhilarated by the trip. When asked why, he simply said that never before had he sensed such deep and genuine interest in his music as he received from the adoring Polish crowds.

Devotion like that shouldn't be ignored, either by people who care about music or by Western businessmen. The Soviet bloc is a market waiting to be discovered, with vast untapped potential.

## Studios Show Lack Of Concern For Dealers

# PPT COULD STIFLE VIDEO BUSINESS

BY JIM SALZER

Pay-per-transaction companies are currently touting the advantages that video stores can have over one another if they change the way they currently buy videocassettes. One of these companies, CORE, sent letters to dealers that stated that this is a "dangerous time" for video retailers and that "stores without PPT will be doomed." Immediately, 300 video retailers sent in a one-time membership fee of \$75; yet at the time of the mailing, CORE had no agreements with any videocassette manufacturers.

The company that has been granted registered service marks for the words "pay-per-transaction" and the abbreviation "PPT" is Ron Berger's Rentrak Corp. His National Video chain has experimented with PPT over the past 2 1/2 years, seeing it as a way to establish an advantage over competitors. It was viewed by some as a way to revive the faltering expansion of the franchise chain. Now it is being made available to any retailer with an approved computer system for an initial participation fee of \$2,995 for the first store and \$1,995 for the second.

Orion Home Video recently sent out a five-page letter to its accounts, saying that if retailers play ball with Orion on PPT, the supplier may accommodate their concerns about pay-per-view television. Orion declared that meaningful growth in the home video industry is almost at an end because fewer VCRs are being sold and most customers just ask, "What's new?"

The company also argues that we have failed as an industry, that there aren't enough copies of video titles in

the stores, and that "we have all lost business." I can see the accounts wringing their hands and wailing over these words.

I had no qualms about expressing my opposition to PPT at the recent Video Software Dealers Assn. convention in Las Vegas. I passed out 1,000 red-and-white buttons that said, "Just Say No To PPT." I felt that

I debts. At the time, Congress implicitly indicated that the tax would never be increased. In 1940, similarly, movie theaters were encouraged to share revenue with the film companies, giving them 10% of the box-office take. Today, the split is reversed, with the theatrical chains getting 10%. These theater operators and managers are now no more than

former may not have enough seats, the latter, enough copies of a hit. Yet these same hits and seats will languish during the week.

We need to build a relationship with our customers so that they are willing to make 2.7 trips to a video store for the hit title they want. We can satisfy them and we do. The hits-only mentality is just getting played out in a new form with PPT. It has been clearly demonstrated that depth can become dust and that breadth is required to capture devoted customers. Relying on the studios to tell us how many hit titles to stock would be ridiculous: Having 50-100 copies of a hit carry our businesses while ignoring the potential benefits of breadth of titles would be suicidal for us.

It is important for an industry to define the way it does business. If this is done, success is likely to open up the most rewarding and least risky of all innovative opportunities. The people in the ivory towers must get closer to the marketplace and develop a long-term game plan. Leadership is a process of finding the best way—not for me, not for you, but for all.

In closing, I must say that I am a firm believer in what self-determination and independence can do for a business person. The entrepreneurial philosophy is a code I live by, and I don't want to see this industry become processed or consolidated at this stage.

We've come a long way despite a lack of cooperation between suppliers and stores. One example of this failure to work together is Warner Bros.' recent decision to put a commercial on the newly released videocassette of "Police Academy 5." Daf-

(Continued on page 78)



**'Why meet demand in the first two weeks after a title's release?'**

*Jim Salzer is proprietor of Salzer's Video, located in Ventura, Calif., and is on the board of directors of the Video Software Dealers' Assn.*

things were moving a bit fast and that we needed to counter the haste of some retailers to get aboard the train or be left at the station.

We are presently at a very important crossroads in our industry's development. Before we look at PPT as a panacea that will solve the depth-of-copy problem, we need to review our history and think about our future.

First of all, it's silly to believe that any video supplier would promise a fair split of 50-50 with retailers and stick to that promise. History demonstrates that such a deal could easily become a noose that could be drawn tighter at will.

In 1913, the U.S. Constitution was amended to levy a 1% income tax for the purpose of paying off World War

caretakers.

I feel that the entrepreneurial spirit would be squelched if studios started looking over our shoulders. When we start reporting our rental figures and find our honesty scrutinized, we may feel that we're working for them. When PPT establishes our sales ability and then a studio opens a video store right next door, we will have no one to blame but ourselves.

We've been driven from one scenario to another, all with the same theme: There aren't enough copies of hits. Why do we have to satisfy the demand in the first two weeks after release? Theatrical runs for successful movies can last several months. Saturday nights are the same for both theaters and video stores; the

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## NAB Convention: The Good, The Bad, The Breezy

Prepared by Sean Ross with assistance provided by Peter Ludwig and Ken Schlager.

WASHINGTON Whether the programming-oriented panels at this year's National Assn. of Broadcasters convention, held here Sept. 14-17, were any good depends on whom you ask.

**NAB REPORT**

The PDs who didn't much enjoy Radio '88 called it "low energy" and "not as good as the '86 New Orleans convention" (somehow last year's event in Anaheim, Calif., didn't get mentioned a lot). They also disliked the NAB's scheduling of format rooms in clumps so that it was impossible to go to more than two of them.

Those who did like Radio '88 were more likely to have hit town several days earlier for consultant or group meetings. (Nationwide, Jacor, and the CHUM Group were among those holding adjacent group sessions.) Many had also spent their time at sales or management-oriented panels, suggesting that this was the convention for PDs who had become GMs or consultants—or were working on it.

Panel boosters praised the diversity of both topics and panelists. (One PD said he was happy to get away from the usual "gang of eight" panelists.) And whatever you thought of the format rooms, this was at least the year the NAB finally managed to

have classic-rock and mainstream-oldies sessions, in addition to a rap panel—long a staple of any urban radio convention.

The NAB is claiming a record attendance of 6,529 people this year, up from Anaheim's 5,722. A random count of badges seemed to divide that at about 50% GMs/owners/group personnel, 30% programmers, and 20% syndicators/sales/press.

Perhaps the most theatrical session this year involved a group of anonymous PDs who hid behind a red, white, and blue curtain and disguised their voices for "Guerrilla Warfare: Tricks Of The Trade." The panel focused on ways to confound and demoralize a competitor. Among them:

- Leave phony research information in your garbage bins for a competitor to find, or just send it to the competitor marked, "Thought you'd like to see this."
- Send fake direct-mail pieces to a competitor and all its neighbors. "They'll think you drop-shipped the whole market."
- Hire workers at minimum wage to request "junk" songs from a competitor.
- Send gifts to celebrate a down rating book. "A funeral wreath will liven up the place."

ing book. "A funeral wreath will liven up the place."

- Offer a competitor's personality "an ungodly amount" of money to cross the street—thus forcing his station to top your offer.

The panelists also warned stations to be prepared for such attacks. "Let your staff know all the dirty tricks. That way they'll know how to react."

(Continued on page 12)

## Patrick Vows To Clean Up License-Renewal Process

BY BILL HOLLAND

WASHINGTON Federal Communications Commission chairman Dennis Patrick underlined the political tone of NAB Radio '88 by telling attendees that his agency is committed to eliminating abuses in the much criticized comparative-license-renewal process.

"I'd like to see us move away from a circumstance in which your programming judgments are subject to being second-guessed by the FCC," Patrick told the broadcasters.

Throughout his remarks, the commission chairman, who is viewed as completing the deregulation work of his predecessor, Mark Fowler, struck out at the comparative renewal process and its often-puzzling criteria.

The process by which the record of a station's performance in the community is measured against the promised intentions of a challenger,

Patrick said, is "extraordinarily expensive and difficult and litigious" for licensees. He called the criteria in the matchups "unbelievably vague and subjective." Patrick said he would instruct the FCC "to honor [its] First Amendment discretion with respect to programming" as renewal reform moves forward.

Although Capitol Hill legislation to reform the process has stalled this session, Patrick told broadcasters he saw "a Congresswide consensus" that the renewal game is "very much flawed, and it falls to the FCC to reform and revise the comparative renewal process, criteria, and abuses."

Patrick also listed the other broadcast accomplishments of his chairmanship since he succeeded Fowler in April 1987, including the wide-ranging inquiry to improve AM radio and this year's decision to end enforcement of the fairness doctrine.

The U.S. appeals court here has

just heard arguments in the fairness doctrine case. Broadcaster and FCC criticisms that the doctrine is unconstitutional and even a presidential veto have not dissuaded some members of Congress from pushing for the doctrine to become law.

Patrick also announced that as part of the commission inquiry into the comparative renewal process, he would investigate the possibility of modifying the FCC's duopoly rules. Currently, a broadcaster can be tagged with a demerit during a renewal proceeding if that broadcaster owns another broadcast property—"even though you hold that property in a manner perfectly consistent with our rules," he pointed out. "That strikes me as something we ought to think about in terms of the lack of logic there."

NAB chairman Eddie Fritts, while praising Patrick's efforts in

helping radio, took the chance to remind the attendees that even though FCC reforms "immediately impact on our business," broadcasters must continue efforts on Capitol Hill to push for codification of commission policy because such legislation carries "the weight of law."

Patrick's comments followed by two days a special Sept. 14 NAB Capitol Hill session at which key lawmakers suggested that perhaps broadcasters might soften their stand on the fairness doctrine in return for radio-only legislation that would codify the deregulatory gains made during the Reagan years—including the license-renewal abuses that the legislators termed "extortion." Under current

**NAB REPORT**

(Continued on page 15)

## Cahill To B94; Rivers To Stoner; New KZEW PD Denies Classics

AFTER TWO YEARS as PD of "the Big Ape," WAPE Jacksonville, Fla., PD Bill Cahill heads north to replace Jim Richards as PD of top 40 WBZZ "B94" Pittsburgh. Cahill wasn't immediately replaced. Elsewhere in the South, AC WMJJ Birmingham, Ala., PD Smokey Rivers leaves to become group PD of Stoner Broadcasting; Peter McClain becomes the GM of KSO/KGGG Des Moines, Iowa. Contact WMJJ GM Bill Stoeffhaas about Rivers' job.

"I DIDN'T COME HERE to program a classic rock station; we're going to be a rock'n'roll station," says Dale Kelly, new PD of album KZEW Dallas; he was most recently APD/mornings at KRZQ "96 Rock" Reno, Nev. Kelly says that once he gets the station's "music flow" together, KZEW will be 35%-40% currents again. There are no other personnel changes at the station.

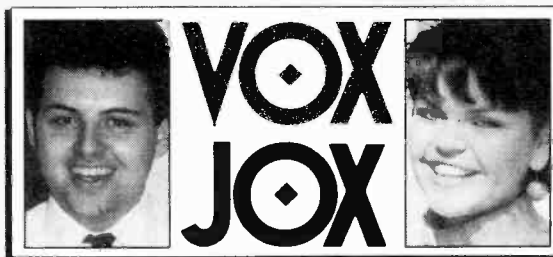
PROGRAMMING: At AC KMGK Minneapolis, Dave Anthony (formerly with cross-town KDWB) has been named PD. KMGK has put in for the calls KQQL, but new GM Kevin McCarthy (previously GSM at KLOS Los Angeles) says he's still deciding on format/call letter alternatives... Larry London, most recently mornings at KSTZ St. Louis, returns to Greater Media as PD of oldies WMBX Boston.

Jim LaMarca is the new PD at oldies KGW Portland, Ore.; he spent the last eight years at XETRA San Diego, the last four as PD... WPGC-AM Washington, D.C., split from its simulcast crossover FM to go to a business news format on Saturday (1). FM OM Jeff Young will also supervise the AM and do morning drive. Although WPGC is a client of the new Business Radio Network, Young emphasizes that the AM will be "locally serviced and directed."

WBRU Providence, R.I., already a progressive album outlet consulted by Fred Jacobs, has become Jacobs' first Edge station, going from "New England's finest rock" to modern rock. PD Neil Bernstein stays on, as does WBRU's Sunday R&B programming. Across town, former H&D Broadcasting Group OM Rick Everett is the new OM at Transtar Format 41 AC WWLI. PD Russ Dana stays in his post.

AC WLYT Haverill, Mass., OM Terry Weinacht is back in Michigan as PD of AC WFMK Lansing. Previous PD Jeff Cochran stays for mornings... C.C. Scott, from WJLD Birmingham, Ala., is the new PD at urban WGOK Mobile, Ala., replacing Vernon Wells... Alternative album outlet WWRB "Rebel

100" Nashville was reportedly running promos announcing that it will change formats when new owners come in Saturday (1). One new liner says, "Rebel 100: Start taping it."



by Sean Ross and Yvonne Olson

PEOPLE: With major changes at top 40 KYUU San Francisco still a few weeks away, info on the lineup is emerging. Don Bleu will stay on mornings and be joined by KDON Salinas, Calif., PD Chuck Geiger (mornings), KIVA Albuquerque, N.M.'s Ron Leonard (afternoons), George McFly (nights), and Mark Hanson (late nights). Those interested in succeeding Geiger should call KDON's new consultant, Jeff Salgo.

WSHE Miami PD Gerry Cagle is making copies of his novel "Payola" available through mail order before its December publication date. Send \$21.95 to "Payola," Box 916133, Longwood, Fla. 32791. Meanwhile,

former WSHE PD Charlie Kendall has opened a consultancy/voice-over/production firm, Kendall Energies. Call 305-563-9406.

Philadelphia ad agency owner Peter Tilden, previously with WYSP there, is new to mornings at classic rock KLSX Los Angeles. He'll be joined by Roz (from WCKG Chicago) and morning show producer Lee Levinthal. Across town, KTWV "the Wave" gets live announcers. Market veteran Danny Martinez does mornings with David Hirsch. Also joining are Talaya and Don Burns (from

cross-town KUTE, now KMPC-FM), Keri Tombazian, Amy Hiatt, and Bob Dearborn (from KGRX Phoenix, Ariz.).

At adult alternative WQCD New York, Dick Summer moves from middays to mornings as Tommy Dean exits. MD Russ Davis is now doing p.m. drive, replacing Jack Spector. At Davis' old station, AC WQXI Atlanta, Cajun Ken Cooper joins afternoons as Jack Diamond moves to co-owned country KSON San Diego.

Former WHUR Washington PD/mornings Jesse Fax is now commuting to Philadelphia to handle a few programs for noncommercial WXPB... The air staff at AC

WMXP Pittsburgh continues to fill out. Paul Cramer is named MD. Beau Richards (WBSB Baltimore) and Bill Knight (WMC-FM Memphis, Tenn.) join for middays and p.m. drive... Roberta Gale, most recently a morning staffer at WMMS Cleveland, moves to a similar slot at crossover WPOW "Power 96" Miami.

Adult alternative KQPT Sacramento, Calif., APD/a.m. driver Kate Hayes has left; OM Alan Mason is doing Hayes' air shift and says he won't replace her... Steven "Weedman" Seaweed is new to middays at album KRQR San Francisco... Kathie Romero is named APD/MD at top 40 KSAQ San Antonio, Texas.

CLASSIFIED: Urban WDJY "Hot 100" Washington still needs a PD; contact GM Gary Gross... Former urban WQIM Montgomery, Ala., PD Frenché B (now public-affairs director) wants to return to PD/on-air duty; call 205-261-8501... To protest the fact that only 200 listeners had signed an Amnesty International petition, album WMJY "Y107" Long Branch, N.J.'s Tom Lipke locked himself in the air studio. When he left 48 hours later, an additional 4,000 had signed.

Assistance in preparing this column was provided by Peter Ludwig and Terry Wood.



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**CARNEGIE HALL**



## NAB CONVENTION HIGHLIGHTS

(Continued from page 10)

Dirty tricks of another nature were discussed at the "Jokes, Trick Phone Calls, And Libel" session. While bogus calls have become a standard part of a.m. drive, the panel stressed that there has been no relaxation of

the Federal Communications Commission's telephone rules. Jocks must still get a listener's consent to be rebroadcast before they start taping.

The audience was also reminded that there's a big difference between

an opinion and a claimed fact when it comes to libel suits. While stating an opinion about someone's character on the air is usually a safe bet, stations court trouble when comedy bits offer "facts" to back up phony allegations—or let listeners do so. Routines where listeners complain about neighbors or local businesses are considered particularly risky.

Jocks were also warned that while courts tend to consider making fun of nationally recognized figures part of the price of their celebrity, making fun of station newscasters or cleaning personnel is better kept in the jock lounge.

Here are highlights of other programming-oriented sessions:

### TOP 40: MEN ARE A LUXURY

Four years ago, the use of callout music research had dwindled at many top 40s. Now, with the 7-inch single on its way out, panelists at the top 40 format room again embraced callout as their primary research tool.

The difference this time is that many PDs are using only female respondents. "Tracking men is a luxury," said KZZP Phoenix, Ariz., PD Guy Zapoleon. "If you really have to target for men, then use men, but it's generally dangerous to look at a combined total."

The predominance of hard rock at top 40 this season clearly means the genre is doing better with adult females than it used to. While WWPR "Power 95" New York PD Larry Berger said that Guns N' Roses' "Sweet Child O' Mine" tested poorly with adult women, KRBE Houston PD Paul Christy said that in his market, the song tested well with listeners up to age 30.

With PDs settling in for what one called "a fall of wall-to-wall heavy-metal teen tunes," Zapoleon said that after having been 60% urban before the rock boom, he had added an entire category of urban oldies to maintain his musical balance.

### URBANS AND THE COMMUNITY

While some of the panels, especially the album-rock format room, concentrated on "fresh new faces," the PDs on the black/urban panel were three standard bearers: WJLB Detroit's James Alexander; WRKS New York's Tony Gray; and WVEE "V103" Atlanta's Ray Boyd. Two other panelists didn't show; it says something about black NAB attendance—always a problem—that the format-room crowd was at least two-thirds white.

Many of those present were from the crossover stations that present a continued challenge to urban PDs. While recent convention panels had encouraged urban stations to emphasize their black heritage and community service—areas that crossover stations avoid—Boyd said winning "takes both community involvement and the strength of your music."

"There's an air game and a ground game. The ground game is what you do in the community," said Boyd. When asked by WQMG Greensboro, N.C., GM Nancy Cooper if listeners resent crossover stations' lack of black jocks (or lack of ads for certain black products), Boyd told her that listeners who care about music don't necessarily notice the absence of black announcers.

Alexander called community service "the tie breaker" that only helps

if both stations are well programmed. And WTLC Indianapolis GM Amos Brown told PDs to "protect the mother ship first. A lot of the community service [that urban stations traditionally did] was a whole lot of talking." He encouraged PDs to make public service "fit the overall fabric" of a station.

### AC: TOO MUCH NEW AGE?

Although it sounded like a panel on using crossover music, "Playing Music Outside Your Format" was actually aimed at those AC stations doing block programming, specifically jazz/new age or oldies shows.

WMJI "Majic 105" Cleveland PD Joel Lind, whose station recently add-

ed an oldies program at night, chided AC PDs for "trying to program to match a format box which exists more as a convenient industry designation." WNSR New York PD Bob Dunphy countered by encouraging PDs to broaden their station's image through nonmusical elements.

Adult alternative programming didn't fare very well in the AC format room. One panelist, for example, dismissed new age as "something that sounds like palm trees blowing in the wind."

When moderator Lorna Ozmon, GM of WROR Boston, complained about how little press mainstream

(Continued on page 16)

## newsline...

**STEVE BERGER** has been promoted to president of Nationwide Communications, succeeding Clark Pollock, who will retire at the end of the year. Berger was previously VP of radio operations. Radio group manager Mickey Franko will succeed Berger.

**EVERGREEN MEDIA** has agreed to purchase RKO General's AC WAXY Fort Lauderdale, Fla., for roughly \$24 million, pending an agreement with RKO's challengers.

**RICKY TATUM** is promoted from GSM to GM at KACE Los Angeles. All Pro Broadcasting VP Jim Maddox had temporarily handled those duties.

**CODY/LEACH BROADCAST ARCHITECTURE** has named Bob Braunstein, aka Bob Garrett, producer of international programming, which includes 20 hours of programming for FM Japan's J-Wave service.

**JOE DAVIDMAN**, VP/GM of TK's WSHE Miami, has resigned in order to go back into station ownership. No replacement has been named.

**GMX COMMUNICATIONS** will transfer WNAU/WWKZ Tupelo, Miss., GM Nick Martin to its new Nashville, Tenn., property WWRB when it takes over on Saturday (1).

**SUN GROUP INC.**, owner of nine radio stations, including WERC/WKXX Birmingham, Ala., and KKSS Albuquerque, N.M., has announced a program to periodically purchase shares of its common stock in the open market.

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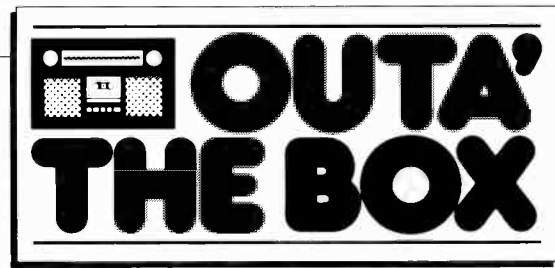
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Programmers discuss the week's new music.

## BLACK/URBAN

PD/morning man **Darnell Swift** says KPRW Oklahoma City plays "everything from Tracy Chapman to Public Enemy; we try to give everybody a little bit of music." Swift does this through careful dayparting and constant attention to the streets. "[Listeners] want to hear what they've heard in the clubs and what's on the albums they've bought. It would be ridiculous to ignore that or wait for someone else to play it first." Added this week on KPRW is Loose Ends' "Mr. Bachelor" (MCA), which Swift calls "great funk with a good message—definitely a 25-54 record." And "one of the hottest new records out" is Today's "Him Or Me" (Motown). Produced by Teddy Riley, Swift calls it "a sound Motown hasn't had in a long time." "You Used To Be So Romantic" (Vendetta/A&M) from Shirley Lewis is noted for its S.O.S. Bandlike bass line, and Kid N' Play's "Gettin' Funky" (Select) is "hip-hopping itself into a hit." Swift also predicts that the "good soul" in Dorian Harewood's "Show Me (One More Time)" (Emeric) will be a "real lady-killer," and from Evon Jeffries & the Stand, he recommends "Stand And Deliver" (Atlantic) for its "true New York sound."

## ALBUM ROCK

The top-rated album station in Scranton, Pa., WEZX, is 80% currents, although PD **Dave London** says that's "not to be misread as 'new.' We don't play too many baby bands, but we do play a lot of stuff from the past decade." Terming it a "banner week," London chooses his "main man" Eddie Money's "Walk On Water" (Columbia) as well as a "great, Southern-fried rocker," Dickie Betts' "Rock Bottom" (Epic), and "an instant add," "Desire" (Island) from U2. Survivor's "Didn't Know It Was Love" (Scotti Bros./CBS) brings that band "back to rock'n'roll real strong," and Randy Newman's "It's Money That Matters" (Reprise) is "definitely no 'Short People'; [it's] a legitimate rock tune." Of Ivan Neville's "Not Just Another Girl" (Polydor), London says, "Expect big things from this," and "Big League" (Capitol) from Tom Cochran & Red Rider also gets a shot. Last but not least, three more tracks from Bon Jovi get WEZX rotations: "Living In Sin," "Born To Be My Baby," and "Wild Is The Wind" (Mercury). "This album is so deep, there's no bottom," says London.

## TOP 40

KTRS Casper, Wyo., is another one of America's favorite stations. Spring '88 Arbitrons measured it a 43.8. MD **Brian Scott** makes sure the station maintains a new-music profile. "I keep 60 records on my playlist and I try not to burn them. White-bread rock'n'roll is what works best around here; if we played rap, we'd be bombed by all the rednecks!" He's open to crossover product, however; this week Tracie Spencer's resurgent "Symptoms Of True Love" (Capitol) makes it back on the list, where it peaked at No. 32 several months ago. "Well-tested" records that get adds this week are "What's The Matter Here" (Elektra) by 10,000 Maniacs and Kim Wilde's "nice, up-tempo pop record" "You Came" (MCA). Daryl Hall & John Oates' "Downtown Life" (Arista) "is the single, the one that should've first been released." And, true to KTRS' "definite hybrid" roots, Scott also adds U2's "Desire." Eddie Money's "Walk On Water," Survivor's "Didn't Know It Was Love," Ivan Neville's "Not Just Another Girl," and Van Halen's "Finish What You Started" (Warner Bros.).

YVONNE OLSON



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## FEATURED PROGRAMMING

BY PETER LUDWIG

WASHINGTON, D.C. The major radio networks descended in force on this fall's National Assn. of Broadcasters convention here to shore up weak affiliations and hunt for new ones. All four of the majors held their traditional invitation-only dinners for current and potential affiliates and peppered their hospitality suites with stars.

Many conventioners thought Radio '88 pushed the business end of radio another notch forward at the expense of programming, and the networks' concentration this fall on established offerings and news/information added credence to that perception.

## NAB REPORT

Olympia Broadcasting Networks (formerly Clayton Webster) did debut two comedy services for top 40 and album rock stations. Ten of the service's 22 weekly bits will come from mining Olympia's "Comedy Show With Dick Cavett" and the other 12 from new material to be produced weekly.

The Olympia services are being offered on a barter basis, and with Premiere Radio Network about to launch its own new bartered comedy service, the barter vs. cash debate could be heard throughout the afternoon's programming showcase Sept. 16 in the exhibit hall.

The three established cash comedy services, American Comedy Network, All Star Radio, and ProMedia, were represented, and all doubted the viability of a bartered comedy service. Both Olympia and Premiere, however, have strong sales and clearance departments. If they can consistently deliver good topical bits, the other syndicators may be forced to consider barter.

August's Radar 37 release had some good news for each network, and the general mood in the hospitality suites was hopeful that the past year's disappointing industry growth figures are coming to an end. As expected, there was a strong emphasis on service as the networks concentrated on spreading the message that their information programming has been enhanced over the past year.

With special programming needs having reached a plateau, established productions got the lion's share of the network's promotional efforts. The biggest splash for a longform program was ABC's elaborate party to introduce new "American Top 40" host Shadoe Stevens at Washington's cavernous Old Post Office. If anyone in the packed house didn't know who Stevens is, a six-minute videoclip on a giant screen—followed by Stevens' spotlighted entrance down the building's mammoth staircase—served as a larger-than-life introduction.

While ABC was busy promoting Stevens at the confab, Westwood One came prepared with "top 40 countdown survival kits," complete with pen flashlights marked "Shadow Simulators" and Casey Kasem buttons. The general consensus at the convention was that ABC has done a superb job of marketing the new "AT40" but that Stevens and the show's writers aren't clicking yet. ABC VP of entertainment programming Tom Cuddy agreed but feels the October installments will prove that Stevens and Watermark are now in sync.

ABC also hit the exhibit floor to hawk the DATA Channel, its joint venture with Gannett's USA Today. ABC has had a problem getting stations to understand the morning-drive advantages of having the preaudio menu,



**Capitol Gains.** Shamrock president Bill Clark, right, asks ABC news commentator David Brinkley about the fall election as ABC Radio Network holds an affiliate luncheon at its Washington news bureau. ABC took advantage of the National Assn. of Broadcasters convention's Washington, D.C., site to give 60 radio executives the chance to join in an informal panel discussion with a number of ABC newsmen, including Brinkley, Ted Koppel, Hal Bruno, and George Will.

and taking DATA to the exhibit hall seems to have helped. ABC was able to sign a number of stations right at the booth.

Westwood One brought live radio to NAB again this year with its well-attended broadcasts of the Larry King and Bruce Williams talk shows. The convention's favorite running joke seemed to be the current state of AM radio, and King's Sept. 15 show on the topic didn't uncover many silver linings for the clouded band.

The WW1 broadcasts went off without a hitch save for the added aural ambiance of Transtar Radio Network/IDB Communication's loud Flash Cadillac party across the atrium Sept. 16. Both Transtar and IDB have had an excellent year, and the celebration was one of the network-entertainment highlights of the convention.

The mood at the CBS hospitality suite was particularly positive. Both of CBS' networks did well in Radar 37 and CBS is happy with the increased services they've added to its information programming—in particular, Charles Osgood's two added daily features.

Politics was the theme through most of the network's special dinners and luncheons. CBS threw the convention's most elegant network dinner, at the historic Willard Hotel, which featured a definitely unscheduled debate on CBS News' policies between Lesley Stahl and Bob Schieffer. Elsewhere, United Stations presented the funniest entertainment, treating its guests to Washington's premier musical satirist, Mark Russell.

Satellite Music Network arrived in D.C. with two items on its agenda, clearing the Wave and Z-Rock. A good indication of SMN's revamping of the formats came in the Sept. 17 new age format room. SMN VP of programming and Wave director Robert Hall regularly turned programming questions over to fellow panelist and Wave co-founder Frank Cody.

As for Z-Rock, while SMN had recently concentrated its efforts on signing AMs that had nothing to lose by running the hard-rock format, Abrams made it clear that FM was definitely his main target. To make the point, SMN brought along a school of Z-Rock's new mascots, the Z-Rock Shark. The inflatables proved to be one of the convention's most desired giveaways.

Howard Berman, D-Calif., who suggested radio news staffs should contact their congressman for comments on national issues and stories.

Rep. Edward Feighan, D-Ohio, was philosophical about radio-broadcaster indifference. "Very few come to see me," he said, chalking up the lack of attention to on-air talent turnover. "They never learn who we are and I guess it cuts down on the recognition factor and appraisal."

repeatedly complained that they don't hear from radio station owners in their constituencies and that they would enjoy and profit from discussing issues with the broadcasters. "Then when a big issue comes up, you already have established a relationship," explained Sen. William Armstrong, R-Colo.

The legislators occasionally let their bruised egos show. "I could go for two or three years without having my name mentioned by radio stations in my district," said Rep.

## PATRICK OUTLINES FCC PLANS FOR INDUSTRY REFORM AT NAB

(Continued from page 10)

law, competing applicants can challenge a license and receive a legal payoff from the license to withdraw (Billboard, Sept. 24).

Patrick told the attendees that more broadcasters should make their views on issues known to FCC staff. "We need it, we want it, we solicit it," he said.

In several other panels during Radio '88, including "Grassroots Lobbying In Major Markets" and "Dos And Don'ts For Broadcaster Lobbyists," congressional guests

FOR WEEK ENDING OCTOBER 1, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	4	10	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY 1 week at No. One
2	4	6	7	TRUE LOVE MCA 53363	◆ GLENN FREY
3	2	2	15	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
4	1	1	11	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
5	6	14	5	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS
6	9	15	6	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
7	7	12	8	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	◆ BOBBY MCFERRIN
8	5	3	11	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS
9	12	13	11	KOKOMO ELEKTRA 7-69385	◆ THE BEACH BOYS
10	8	7	10	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
11	13	25	4	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
12	10	9	13	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
13	11	5	16	I DON'T WANNA GO ON WITH YOU... MCA 53345	◆ ELTON JOHN
14	26	37	5	HOW CAN I FALL? A&M 1224	◆ BREATHE
15	23	28	7	LOVIN' ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR
16	20	23	9	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
17	28	32	5	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
18	14	8	12	MISSSED OPPORTUNITY ARISTA 1-9727	◆ DARYL HALL JOHN OATES
19	16	11	17	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
20	27	30	9	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
21	18	18	19	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	◆ RICHARD MARX
22	29	36	7	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
23	19	19	17	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
24	34	39	5	INDESTRUCTIBLE ARISTA 1-9706	◆ FOUR TOPS
25	30	31	5	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	◆ SADE
26	21	21	29	HANDS TO HEAVEN A&M 2991	◆ BREATHE
27	24	16	15	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
28	15	17	12	I DON'T WANT TO BE A HERO VIRGIN 7-99304	◆ JOHNNY HATES JAZZ
★★★ POWER PICK ★★★					
29	45	—	2	A WORD IN SPANISH MCA 53408	ELTON JOHN
30	22	20	19	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
31	17	10	17	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
32	25	22	22	FAST CAR ELEKTRA 7-69412	◆ TRACY CHAPMAN
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	—	1	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
34	33	27	17	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
35	32	26	18	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
36	43	50	3	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
37	31	24	13	BABY BOOM BABY COLUMBIA 38-07948	◆ JAMES TAYLOR
38	NEW ▶	—	1	LOOK AWAY REPRISE 7-27766	CHICAGO
39	37	34	18	LOVE CHANGES (EVERYTHING) CAPITOL 44137	◆ CLIMIE FISHER
40	47	—	2	BRING BACK THE MUSIC MCA 53396	JIMMY BUFFETT
41	NEW ▶	—	1	RED RED WINE A&M 1244	◆ UB40
42	39	43	5	COOL RUNNING COLUMBIA 38-07981	◆ BOZ SCAGGS
43	36	29	14	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
44	44	40	15	THE FLAME EPIC 34-07745/E.P.A.	◆ CHEAP TRICK
45	42	46	4	NOBODY'S FOOL COLUMBIA 38-07971	◆ KENNY LOGGINS
46	NEW ▶	—	1	DON'T BE CRUEL EPIC 34-07965/E.P.A.	◆ CHEAP TRICK
47	40	42	23	THE VALLEY ROAD RCA 7645	◆ BRUCE HORNSBY & THE RANGE
48	41	41	4	I WILL (TAKE YOU FOREVER) REPRISE 7-27795	◆ CHRISTOPHER CROSS
49	49	—	2	ANNA COLUMBIA 38-08010	TOTO
50	NEW ▶	—	1	1974 (WE WERE YOUNG) A&M 1243	AMY GRANT

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



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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	<b>★ ★ NO. 1 ★ ★</b> I'M NOT YOUR MAN COLUMBIA 38-07980	TOMMY CONWELL/YOUNG RUMBLERS 1 week at No. One
2	1	1	14	DON'T YOU KNOW WHAT THE NIGHT CAN DO VIRGIN 7-99290	S. WINWOOD
3	<b>NEW ▶</b>		1	<b>★ ★ ★ FLASHMAKER ★ ★ ★</b> DESIRE ISLAND 7-99250	U2
4	3	5	8	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
5	6	—	2	BAD MEDICINE MERCURY 870 657-7/POLYGRAM	BON JOVI
6	4	9	7	NO SMOKE WITHOUT A FIRE ATLANTIC 7-89035	BAD COMPANY
7	7	11	7	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
8	5	8	8	NEVER TEAR US APART ATLANTIC 7-89038	INXS
9	18	39	3	FIGHT ARISTA LP CUT	THE BUNBURY'S
10	15	25	4	YA YA CAPITOL 44222	STEVE MILLER
11	14	21	5	DON'T KNOW WHAT YOU GOT MERCURY 870 644-7/POLYGRAM	CINDERELLA
12	11	17	7	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE
13	17	20	6	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
14	<b>NEW ▶</b>		1	WALK ON WATER COLUMBIA 38-08060	EDDIE MONEY
15	34	—	7	FEELS SO GOOD WARNER BROS. LP CUT	VAN HALEN
16	23	46	3	CHIMES OF FREEDOM COLUMBIA LP CUT	BRUCE SPRINGSTEEN
17	10	13	11	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
18	9	12	9	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
19	22	23	6	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
20	19	15	7	TRUE LOVE MCA 53363	GLENN FREY
21	8	2	10	HATE TO LOSE YOUR LOVIN' WARNER BROS. 7-27728	LITTLE FEAT
22	27	48	4	RAVE ON ELEKTRA 7-69370	JOHN COUGAR MELLENCAMP
23	24	29	4	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
24	26	37	4	SLOW TURNING A&M LP CUT	JOHN HIATT
25	12	6	16	FINISH WHAT YA STARTED WARNER BROS. 7-27746	VAN HALEN
26	13	4	12	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
27	16	10	9	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
28	30	35	4	PRISON BLUES Geffen LP CUT	JIMMY PAGE
29	40	—	2	<b>★ ★ ★ POWER TRACK ★ ★ ★</b> I DID IT FOR LOVE MCA LP CUT	NIGHT RANGER
30	28	30	6	SMALL WORLD (PART I) CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
31	32	34	5	VOODOO THING VIRGIN LP CUT	COLIN JAMES
32	25	18	17	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
33	31	28	8	HANDS ON THE RADIO EPIC 4-07986/E.P.A.	HENRY LEE SUMMER
34	39	42	4	YOU NEVER LISTEN TO ME WARNER BROS. LP CUT	PETER CETERA
35	21	14	16	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
36	38	43	5	DROWNED IN MY OWN TEARS ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
37	36	36	5	DON'T PASS ME BY ELEKTRA LP CUT	GEORGIA SATELLITES
38	44	—	2	RATTLESNAKE SHAKE COLUMBIA 38-07993	OMAR AND THE HOWLERS
39	<b>NEW ▶</b>		1	IT'S MONEY THAT MATTERS REPRISE LP CUT	RANDY NEWMAN
40	43	—	2	EDGE OF A BROKEN HEART EMI-MANHATTAN 50141	VIXEN
41	41	40	5	EARLY IN THE MORNING EMI-MANHATTAN LP CUT	ROBERT PALMER
42	20	7	10	DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	ROBERT CRAY
43	29	22	7	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
44	33	24	10	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
45	37	32	7	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
46	47	45	4	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
47	<b>NEW ▶</b>		1	CONFIDENCE MAN ARISTA LP CUT	THE JEFF HEALEY BAND
48	46	44	5	ROUND AND ROUND ATLANTIC LP CUT	FROZEN GHOST
49	<b>NEW ▶</b>		1	SLIP AWAY EPIC LP CUT/E.P.A.	THE GREGG ALLMAN BAND
50	50	—	2	MADALAINE ATLANTIC LP CUT	WINGER

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

## NAB CONVENTION HIGHLIGHTS

(Continued from page 12)

stations got compared with their new counterparts, Jacor Communications executive VP Randy Michaels castigated the trades for "bashing oldies and glorifying new age when new age hasn't happened yet anywhere... There are AMs running [Satellite Music Network's R&B oldies format] Heart & Soul with much better success than the Breeze."

While AC programmers were agreeing that their format has paid adult alternative music "too much attention," new-age PDs were in their own room presenting a unified front on the format's continued growth despite recent ratings trouble.

The selection of Progressive Music Network's Breeze OM Tom Pelissero as moderator said a lot about how the format sees itself. The Breeze has always been an eclectic AC format with little fear of new-age selections and left-field currents and the panel showed every indication that that's the direction in which the format will continue to move.

SMN Wave consultant and KTWV Los Angeles co-founder Frank Cody urged programmers to "stay the course," saying, "We now know what [the format] should be and how to refine it." Both Cody and WBMW Washington, D.C., PD Bob Brooks said that while positioners like WBMW's "The new way to relax" are still effective, "Soft jazz and soft rock" is becoming a truer indicator of the format's future.

### COUNTRY PONDS THE NEW WAVE

New wave artists such as Lyle Lovett and k.d. lang were the hottest topic in the country format room. "They're all selling records and we're all scratching our heads wondering where they fit," said WTQR Winston-Salem, N.C., PD Les Acree.

WMZQ-AM-FM Washington, D.C., PD Bob McNeill talked about a recent Lovett showcase in a Washington club that sold out 250 tickets and left another 400 people waiting outside. "There's something going on here," he said.

But McNeill also warned PDs that "if the audience says the Eagles are country, and they like it on the radio, that's what you have to play."

### OLDIES FORMATS SAVE 'SINNERS'

One area of debate at the oldies room was the localization question. WWSW-AM-FM Pittsburgh VP/GM Diane Sutter told the panel: "Our highest-testing record is 'High On A Hill' by Scott English. I doubt a lot of you can say that." Taking issue with Sutter was Transtar's Mike Harvey, who said, "If a song plays well in market after market, it probably plays well in your market."

Sutter did, however, urge PDs "not to be swayed" by "crusading" listeners. "The '50s people and doo-woppers will overpower you with their ideas and suggestions," concurred WODS Boston VP/GM John Gehron. And KOOL-AM-FM Phoenix, Ariz., OM B.J. Hunter, who moderated the panel, called active oldies listeners "sinners that have come to the church and been saved."

Most of the oldies panelists said they kept their station's music fresh by conducting two massive music tests each year, some examining up to 700 titles. In the classic rock room, former WYSP Philadelphia PD Andy Bloom, who now works for consultant Fred Jacobs, said he tests one-

tenth of his library every week.

### SURVEYS: THE SOUND OF BUSY AMERICA

This year's convention was notable for the number of surveys released. Among those sponsored by NAB was "The New America: Radio Programming Strategies" from Joint Communications' John Parikhal and cohort David Oakes. The novelty here is that 500 PDs were surveyed about their listeners, instead of vice versa.

Parikhal and Oakes found PDs almost unanimous in their belief that listeners have too many media choices. Eighty percent said listeners have become more time sensitive; 75% said listeners were overloaded with information; and 80% feel loyalty to a particular station has declined.

When PDs were asked what they could use more of, 30% asked for a larger promotions budget and 26% asked for more research. PDs with less than six years experience tended to ask for a larger budget; others tended to request more information.

Also at Radio '88, Arbitron unveiled its survey with the Radio Ad-

vertising Bureau, although it happened at a press breakfast instead of a format room. The survey, which provides information on receiver ownership and listening locations, is based on over 1,500 telephone interviews conducted in the fall of 1987.

Chief among the findings:

- Ninety percent of all adults listen to radio in their cars.
- In cars, 68% of all adults 18 and older listened to the radio on "10 out of their last 10 trips."

- Almost 50% of all employed adults listen to radio at work.

- At work, more than 75% of radio listeners choose or help choose the station.

- Radio overall scores higher marks in "customer satisfaction" than magazines, newspapers, and television, although all are within a few points of one another.

The at-work statistics are particularly significant as Arbitron's new "soft-format diary," featuring an "at-work" column, goes into effect (see story, page 22).

FOR WEEK ENDING OCTOBER 1, 1988

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	4	<b>★ ★ NO. 1 ★ ★</b> ALL THAT MONEY WANTS COLUMBIA 38-07974	PSYCHEDELIC FURS 1 week at No. One
2	1	2	4	PEEK-A-BOO Geffen 7-27760	SIOUXSIE AND THE BANSHEES
3	5	7	4	WILD WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
4	4	4	4	CRASH RCA 8682	THE PRIMITIVES
5	2	1	4	JUST PLAY MUSIC! COLUMBIA 38-07955	BIG AUDIO DYNAMITE
6	6	6	4	UP THERE DOWN THERE ARISTA LP CUT	PATTI SMITH
7	13	10	4	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
8	10	12	4	BACK ON THE BREADLINE I.R.S. LP CUT/MCA	HUNTERS & COLLECTORS
9	22	25	3	TELL THAT GIRL TO SHUT UP UNI 50001/MCA	TRANSVISION VAMP
10	11	8	4	CHRISTINE RELATIVITY LP CUT	HOUSE OF LOVE
11	15	9	4	INTOXICATION ISLAND LP CUT/ATLANTIC	SHRIEKBACK
12	8	14	4	WHAT I AM Geffen LP CUT	EDIE BRICKELL & NEW BOHEMIANS
13	19	18	3	ANOTHER KIND OF LOVE VIRGIN LP CUT	HUGH CORNWELL
14	9	11	3	JESUS CHRIST COLUMBIA LP CUT	U2
15	7	5	4	BREAKFAST IN BED A&M LP CUT	UB40 & CHRISSIE HYNDE
16	21	29	3	KING OF EMOTION REPRISE 7-27737	BIG COUNTRY
17	<b>RE-ENTRY</b>			JUMP IN THE RIVER REPRISE LP CUT	SINEAD O'CONNOR
18	29	—	2	PUT THIS LOVE TO THE TEST ATLANTIC 7-89027	JON ASTLEY
19	18	16	3	ANCHORAGE MERCURY 870 611-7/POLYGRAM	MICHELLE SHOCKED
20	24	30	3	I'VE GOT A FEELING RYKODISC LP CUT	THE SCREAMING TRIBESMEN
21	28	—	2	EVERY DOG HAS HIS DAY I.R.S. LP CUT/MCA	LET'S ACTIVE
22	16	21	4	MOTORCRASH ELEKTRA LP CUT	THE SUGARCUBES
23	<b>NEW ▶</b>		1	THE KILLING JAR Geffen LP CUT	SIOUXSIE AND THE BANSHEES
24	<b>NEW ▶</b>		1	DOCTORIN' THE TARDIS TVT 4020	THE TIMELORDS
25	12	13	4	TUMBLIN' DOWN VIRGIN 7-99299	ZIGGY MARLEY & THE MELODY MAKERS
26	<b>NEW ▶</b>		1	SLOW TURNING A&M LP CUT	JOHN HIATT
27	26	24	4	GLAD I'M NOT A KENNEDY TVT LP CUT	SHONA LAING
28	<b>RE-ENTRY</b>			OTHER 99 COLUMBIA LP CUT	BIG AUDIO DYNAMITE
29	17	23	4	DON'T WALK AWAY A&M 1237	TONI CHILDS
30	14	—	3	LIAR, LIAR REPRISE 7-27792	DEBBIE HARRY

Billboard, copyright 1988.

# VENTURE BEYOND THE EXPECTED



## LIZ STORY "SPEECHLESS"

3037-1-N

Liz Story returns to her roots with her new Novus release. An album beyond words. Warm, sensitive, imaginative compositions from this Grammy-nominated artist whose piano virtuosity will stir your senses, pique your emotions, and lure you into its warm embrace. Among the original selections are "Forgiveness," "Hermes Dance," and "Welcome Home."

### Don't miss Liz Story on tour:

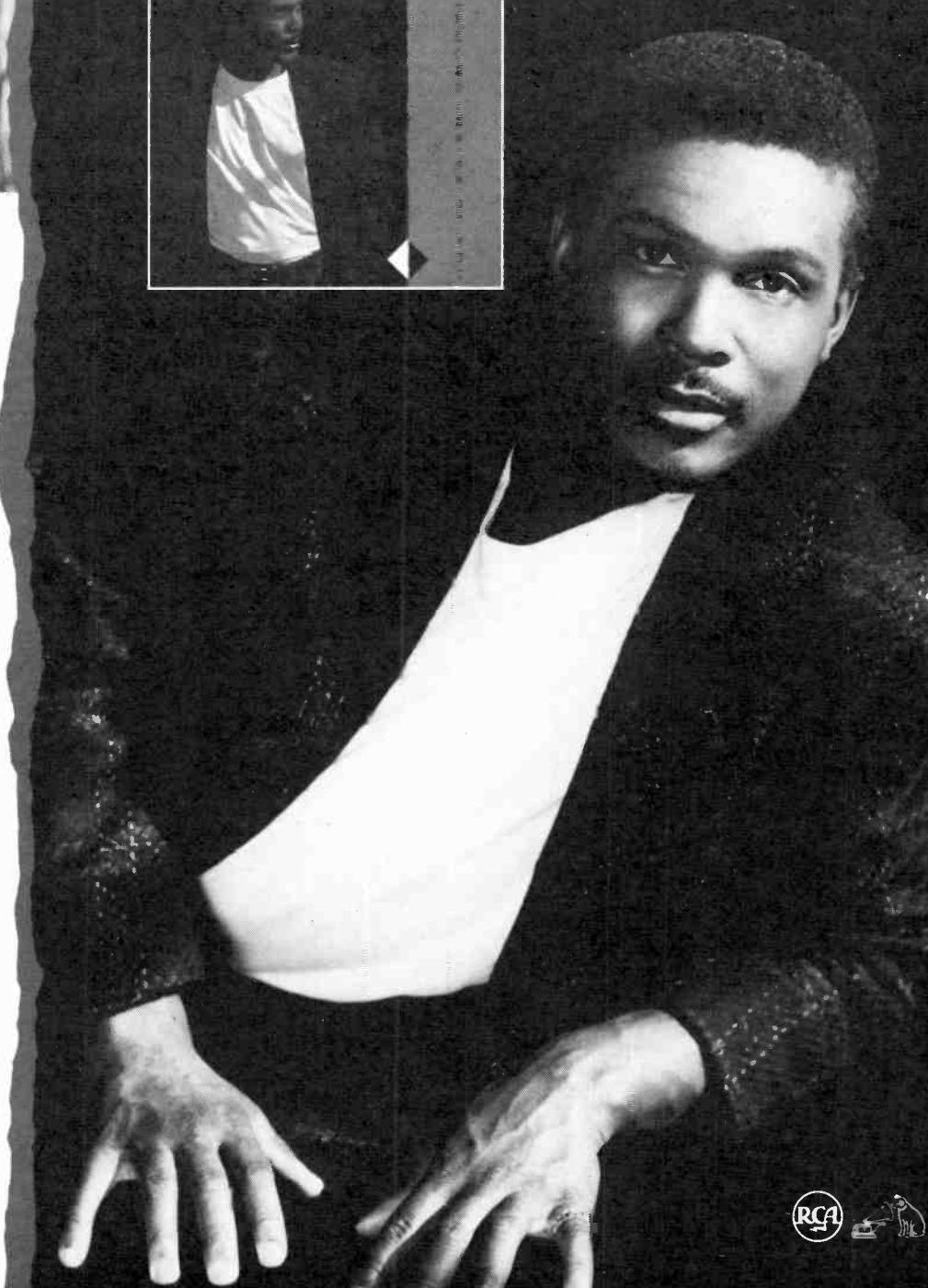
9/24	Ulster Performing Arts Center	Kingston, NY
9/25	Ironhorse	North Hampton, MA
10/5	The Ark	Ann Arbor, MI
10/6	White Recital Hall	Kansas City, MO
10/7	Kirkland Fine Arts Center	Decatur, IL
10/8	Performing Arts Center	East Peoria, IL
10/22	Lory Student Center	Ft. Collins, Co
10/27	Artemus Ham Concert Hall	Las Vegas, NV
10/29	Goodrich Chapel	Albion, MI
11/3	Xaviar Center Theater	Cincinnati, OH
11/4	Vogel Hall	Milwaukee, WI
11/6	Paul Empie Theater	Allentown, PA
11/7	Dodd Auditorium	Fredericksburg, VA
11/9	Simmons College (TBA)	Boston, MA
11/10	Roosevelt Hall Little Theater	Farmingdale, NY
11/11	Chapin	South Hadley, MA
11/25	Nazareth Performing Arts Center	Rochester, NY
11/26	Town Crier	Pawling, NY
11/27	Painted Bride	Philadelphia, PA
12/10	Berklee Performance Center	Boston, MA
1/19	GBC Auditorium	Denver, CO

## RODNEY FRANKLIN

### "DIAMOND INSIDE OF YOU"

3038-1-N

This hitmaker ("The Groove") blends experimental jazz, funk and urban sophistication on his Novus debut. Featured musicians are Gerald Albright, Luis Conte, Harvey Mason, Lee Ritenour, Stanley Clarke and more. Rodney plays keyboards and sings on this self-produced collection of original works and additional compositions, including one by Luther Vandross and Nat Adderly, Jr. "Dreamgirls" star Jennifer Holliday adds her vocals on "Gotta Give It Up."



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## Billboard Honors The Best In The Business At Gala Ceremony

**NEW YORK** Billboard teamed up with DIR Broadcasting to present the 1988 Billboard Radio Awards Sept. 15 at the J.W. Marriott Hotel in Washington, D.C. The reception coincided with the National Assn. of Broadcasters' Radio '88 convention.

WNEW New York OM/p.m. driver Scott Muni, the host of two DIR shows, served as MC for the brief awards ceremony. Presenters included WPGC-AM-FM Washington, D.C., PD Bob Mitchell; DIR's "Music Weekend" host, Bill Neil; and WTIC-AM Hartford, Conn., PD David Bernstein.

The awards were based on a vote by 1,200 Billboard readers. Nominees were chosen by blue-ribbon panels of radio and record industry personnel for each of five formats. A complete list of winners appeared in the Sept. 17 issue of Billboard. (Photos: Molly Roberts)



From left are WMMR Philadelphia PD Ted Utz, DIR Broadcasting VP/affiliate relations Michael Abramson, WNEW-FM New York operations director/p.m. driver Scott Muni, and DIR founder and president Bob Meyrowitz.



WNEW-FM New York's Scott "the Professor" Muni kicks off the the 1988 Billboard Radio Awards ceremony at the J.W. Marriott.



Major-market top 40/crossover PD of the year Jeff Wyatt (KPWR Los Angeles) and medium-market top 40/crossover PD/station winner Guy Zapoleon (KZZP Phoenix, Ariz.).



KKLQ "Q106" San Diego PD Garry Wall, Global Satellite Network's Andrea Weiss, and Chrysalis Records' Daniel Glass.



Top black/urban promotions director Eric Margolis (WRKS "Kiss" New York) and Billboard Radio editor Sean Ross.

WHTZ "Z100" New York PD/morning man Scott Shannon displays his station's three awards. Medium-market-black/urban-PD/OM and air-personality winner Bobby O'Jay responds with his two awards for WDIA Memphis, Tenn.



Top 40 KZZP Phoenix's Guy Zapoleon and top small market album PD/OM Greg Mull (WRXK Fort Myers, Fla.)



Top small-market country station KRMD Shreveport, La., GM Tom Williams, top major-market country station KPLX Dallas' PD Bobby Kraig, top medium-market black/urban station WHRK Memphis, Tenn.'s GM Ernie Jackson, and top small-market black/urban station WOCQ Ocean City, Md.'s PD Scott Jantzen.

Top medium-market AC WTIC-AM Hartford's PD David Bernstein, winning major-market top 40 WHTZ New York's GM Dean Thacker, and winning medium-market top 40 KZZP Phoenix PD Guy Zapoleon.



Triple winner WHTZ "Z-100" New York's GM Dean Thacker, PD Scott Shannon, OM Steve Kingston, and Malrite president Gil Rosenwald.



Displaying their three Billboard awards are WEBE Bridgeport, Conn., MD Stormin' Norman, GM Vince Cremona, and PD Curtis Hansen.



KFMB "B-100" San Diego GM Paul Palmer and WAXX Eau Claire, Wis., GM George Roberts.





Top album rock promotions director Jack Quigley (ex-WMMR Philadelphia); top small-market album station KILO Colorado Springs, Colo., PD Rich Hawk; KILO GM Lou Mellini; and Jacor's Randy Michaels.



Winners Curt Hansen (PD/WEBE Bridgeport, Conn.) and Bobby O'Jay (PD/WDIA Memphis, Tenn.).



ABC Radio Network's director of publicity/public relations Susan Storms, ABC VP/entertainment programming Tom Cuddy, director of ABC Entertainment Network Pat Rosen, ABC manager/entertainment programming Jamie Korsen, and Billboard's Peter Ludwig.



Top major-market country PD/OM Bob Moody (WPOC Baltimore) and top medium-market country PD/OM Mike Chapman (WUBE Cincinnati).



WAXX Eau Claire, Wis., GM George Roberts; WHTZ New York's Scott Shannon; medium-market AC air personality Gary Burbank (WLW Cincinnati); medium-market top 40 air personality Mason Dixon (WRBQ Tampa, Fla.); major-market adult air personality Ron Chapman (KVIL Dallas); and WDIA Memphis, Tenn.'s PD/personality winner Bobby O'Jay.



Local/regional-label-promotion winner for top 40/crossover Jerry Lembo (Columbia); Westwood One's Thom Ferro accepting WW1's top black/urban syndication award for "The Countdown With Walt Love"; and WW1 show host Dick Bartley, AC-syndication winner for his "Rock & Roll Oldies Show."



WQHT New York GM Joel Salkowitz, KPWR Los Angeles PD Jeff Wyatt, and Billboard assistant director of charts/top 40 chart manager Michael Ellis.



Cable Car Productions' Bob Utley with DIR's Michael Abramson and Alan Rosenberg.



Medium-market country air personality Gerry House (WSIX Nashville), small-market album air personality Pam Brooks (WPDH Poughkeepsie, N.Y.), small-market country air personality Dr. Sam Faulk (WLWI Montgomery, Ala.), and AC promotions director of the year Peggy Miles (WMYI Greenville, S.C.).



WTIC-AM Hartford, Conn.'s PD David Bernstein and senior VP/programming Tom Barsanti and KZZP Phoenix, Ariz., PD Guy Zapoleon.



WEBE Bridgeport, Conn., GM Vince Cremona and former WKTI Milwaukee, Wis., PD Tim Fox.



Top major-market album MD Sky Daniels (KFOG/KISW San Francisco), top small-market album MD Alan White (KILQ Colorado Springs, Colo.), top major-market country MD Gina Preston (WXTU Philadelphia), and top small-market black/urban MD Tony Brown (WBLX Mobile, Ala.).



Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

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

## TOP SINGLES—20 Years Ago

1. **Hey Jude**, Beatles, APPLE
2. **Harper Valley P.T.A.**, Jeannie C. Riley, PLANTATION
3. **People Got To Be Free**, Rascals, ATLANTIC
4. **Hush**, Deep Purple, TETRAGRAMMATON
5. **Fire**, Crazy World Of Arthur Brown, ATLANTIC
6. **The Fool On The Hill**, Sergio Mendes & Brasil '66, A&M
7. **1, 2, 3, Red Light**, 1910 Fruitgum Company, BUDDAH
8. **I've Gotta Get A Message To You**, Bee Gees, ATCO
9. **Girl Watcher**, O'Kaysions, ABC
10. **Slip Away**, Clarence Carter, ATLANTIC

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

1. **Time Peace/Greatest Hits**, Rascals, ATLANTIC
2. **Waiting For The Sun**, DOORS, ELEKTRA
3. **Feliciano!**, José Feliciano, RCA
4. **Cheap Thrills**, Big Brother & the Holding Company, COLUMBIA
5. **Realization**, Johnny Rivers, IMPERIAL
6. **Wheels Of Fire**, Cream, ATCO
7. **Are You Experienced?**, Jimi Hendrix Experience, REPRISE
8. **Gentle On My Mind**, Glen Campbell, CAPITOL
9. **Steppenwolf**, DUNHILL
10. **The Graduate**, Soundtrack, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. **Heartbreaker**, Dolly Parton, RCA
2. **It's Been A Great Afternoon**, Merle Haggard, MCA
3. **Who Am I To Say**, Statler Brothers, MERCURY
4. **I've Always Been Crazy**, Waylon Jennings, RCA
5. **Tear Time**, Dave & Sugar, RCA
6. **Womanhood**, Tammy Wynette, COLUMBIA
7. **Penny Arcade**, Cristy Lane, LS
8. **If The World Ran Out Of Love Tonight**, Jim Ed Brown/Helen Cornelius, RCA
9. **Let's Take The Long Way Around The World**, Ronnie Milsap, RCA
10. **Here Comes The Hurt Again**, Mickey Gilley, EPIC

## SOUL SINGLES—10 Years Ago

1. **One Nation Under A Groove**, Funkadelic, WARNER BROS.
2. **Got To Get You Into My Life**, Earth, Wind & Fire, COLUMBIA
3. **Holding On**, L.T.D., A&M
4. **Take Me I'm Yours**, Michael Henderson, BUDDAH
5. **What You Waitin' For**, Stargard, MCA
6. **Smile**, Emotions, COLUMBIA
7. **I'm In Love**, Rose Royce, WHITFIELD
8. **Dance**, Sylvester, FANTASY
9. **Get Off**, Foxy, OASH
10. **Blame It On The Boogie**, Jacksons, EPIC

## Minority Broadcasters Set Strategy To Gain More Ad Buys On Black Stations NABOB Targets Corporate Slackers GF, McDonald's

BY SEAN ROSS

WASHINGTON Despite a promise by one of the nation's largest advertisers, Proctor & Gamble, to increase its advertising on black-owned radio stations, many owners of such stations say they haven't seen any progress. And now their trade organization is ready to target McDonald's and General Foods.

That was one of the main revelations at this year's convention of the National Assn. of Black Owned Broadcasters, held here Sept. 13-16, across town from the National

Assn. of Broadcasters convention and adjacent to the Congressional Black Caucus Foundation's 18th annual legislative weekend.

The 12-year-old trade organization represents approximately 170 radio stations, 15 TV stations, and 100 broadcast companies, although executive director James Winston estimates that only 75% of those owners are actually dues-paying members. Roughly 70 people attended this year's conference, about two-thirds of whom were station owners.

While the ranks of black ownership include such major-market

FM groups as Inner City, Inter-Urban, and Ragan Henry, they also count entrepreneurs who own small AMs at the high end of the dial. Those stations suffer even more than their larger counterparts from advertiser resistance.

So it's no surprise that the always-present advertising issue was prominent here. Keynote speaker the Rev. Jesse Jackson, who also received an award as NABOB's man of the year,

again urged black broadcasters to identify on air those businesses that didn't buy time—in this case as part of a proposed weekly nationwide broadcast to discuss black news and issues.

Following a Thursday (15) morning panel where "many stations in the room had not received any Proctor & Gamble business," Winston said he'll be surveying his membership on the results of P&G's initiative (which began July 1) before meeting with the manufacturer in October.

In the meantime, NABOB has identified the next two organizations that it wants to spend more money on black-owned stations. While McDonald's does "a fair amount of TV—primarily network—geared at the black audience," Winston says that the restaurant chain's radio dollars are controlled by a series of owners' organizations whose spending on black-owned radio is "an uneven picture. In areas where there are a number of black operators, they do well." Other owner organizations,

however, are not buying time on black-owned radio, Winston claims.

As for General Foods, Winston says that company "tends to do virtually no advertising on a nationwide basis with the black media. There the issue is much more clear-cut."

Another issue discussed at the conference was Federal Communications Commission minority ownership poli-

cies. While Congress kept those initiatives alive during the Reagan administration, Winston says a challenge is now being presented in a court case currently pending at the federal appeals level. He also says that "the number of institutions that have done financing for first-time minority entrepreneurs has increased; we're able to do the larger transactions because we're getting the larger companies involved."

There was a lot of discussion at this year's NABOB about how much support the group gets from its own membership. Despite questions about the group's backing, Winston says NABOB "is as healthy as it's ever been in my 6½ years as executive director. It's not a crisis situation at all.

"The problem is that we have not gotten substantially larger. We've got a lot of items on the agenda that we'd like to address. What we need is 100% of the black-owned stations involved actively and financially. But that's not a reality for any trade organization."

## What To Expect From Arb's New Soft-Format Diaries

BY KEN SCHLAGER

WASHINGTON A large crowd of National Assn. of Broadcasters attendees was drawn to a Sept. 16 panel promising "hard facts" about Arbitron's new soft-format diary. Arbitron's Jim Peacock provided a detailed explanation of the new diary, which features improved graphics, a new column for "at work" listening, and a reduced emphasis on dayparts. The diary was introduced with the beginning of the fall book (Billboard, June 4).

Peacock says tests indicate that, while the changes are small, total listeners and come both increase with the new diary. Furthermore, "virtually all the increase was away from home." And the bulk of the away-from-home listening was "at work." He also said those increases were significant only for album rock and beautiful music; test data for other formats "was virtually flat."

So what's a PD to do? Charlie Cook of McVay Media in Cleveland strongly recommended the use of Arbitron language on the air whenever possible. For example, since the soft diary does not print time restrictions, it is imperative to mention the four dayparts—early morning, midday, late afternoon, and evening—as often as possible. "You must address the diary keepers and make it easier for them," Cook said. Also, stations should remind listeners where they are lis-

tening: "at home, in the car, at work."

Cook also took the occasion to correct reports printed elsewhere that call letters become more important with the new diaries. "Don't fool with your slogan," he asserted.

WIYY Baltimore station manager Chuck DuCoty told attendees to pay close attention to the new "at-work" option in the diaries. "At work listening is more important than it's ever been," he said. This means stations should use promotions like work-force blocks and fax-machine requests to stir office excitement.

He also warned of two potential problems: First, that some people at work are not allowed to listen to their favorite radio station; and second, that some advertisers are not interested in buying middays.



## Marketers Stress Salesmanship

BY BILL HOLLAND

WASHINGTON Seek out new markets aggressively and go back to old-fashioned salesmanship—that was the message to attendees of the National Assn. of Broadcasters Radio '88 convention during the main client-marketing session, "Radio Sales In The 1990s."

Newly appointed Nationwide Communications president Steve Berger set the tone with his barely concealed contempt for members of the "Sesame Street generation," who "want to be bought instantly, sold instantly."

Berger warned a sympathetic crowd that "we may be raising a generation of salespeople who can't talk" because of dependency on computer charts and spread sheets. "Well, they're going to have to learn to talk. Good selling doesn't take place without foreplay... Sure, the toys are here, that's fine, but we have to remember—in successful sales] it's all

human."

Heritage Broadcasting chief Paul Fiddick urged radio to grab itself by the horns. The current 7% share of total ad revenues is "a symptom," he said. Fiddick decried "giving control to the advertising agencies" by handing over responsibility for developing new accounts in exchange for a 15% commission.

Fiddick was disturbed that stations spend up to 10 times the amount of money in programming research than they do in sales research and development. He also targeted another big problem: "We have 25-year-old salespeople selling a 65-year-old proprietor." The industry must begin to hire older salespeople who can relate to business owners' needs, he said.

For the future, Fiddick suggested providing better pay for sales staffers, who are hired because of their "personality" and sales talent. These factors can be ascertained through use of personality dynamics tests. He said such tips are "an investment in the future" as "baby-boomers sell baby-boomers."

Daniel Flamberg, executive VP for the Radio Advertising Bureau, warned of other media's, ability to sell locally. "You're going to have to train your people to go out and knock on doors," he said. With "the ad agencies... in utter chaos" after a series of buyouts, "now we can have a chance to get in the face of our clients; we can build person-to-person relationships. Clients are looking for answers—the ad agencies can't provide them, but we may be able to."

Flamberg, who said "the best research minds in radio" are developing a "people meter" that will "sooner or later discredit" present-day rating services, believes that it will soon be proven that the impact of radio ads rivals that of TV ads.

Flamberg ticked off a handful of new clients and businesses to pursue, including low-budget motel chains, fax-machine companies, video stores, cruise lines, specialty prestige vineyards, and the pet food industry, which, he said, "spent \$5.7 billion last year to market their products. Radio got only .037% of that."

For the latest  
in PD changes at  
Spanish-broadcasting  
stations, see  
Latin Notas,  
page 56





## Chrysalis Repositions Rocker After 3-Year Layoff Benatar Set For 'Wide Awake' Hit

*This story was prepared by Charlene Orr in Dallas with assistance from Steve Gett in New York.*

Following a protracted layoff, Pat Benatar is back on the scene with her latest Chrysalis album, "Wide Awake In Dreamland," the singer's first release in almost three years.

"When you take that long a period of time off and you're not out there doing it, it's kind of like starting over, which is nice in a way," says Benatar, who enjoyed a succession of hits during the late '70s and early '80s.

"This album took a lot of hard work, writing songs and then throwing them out to get the [best selection]," she adds. "But I think that often when bands have to crank out an album in a limited amount of time, the record hasn't really evolved to its full maturity and the songs are still

in their infancy stages.

"With this album, we were able to wait. We took our time and let the songs evolve."

When "Wide Awake In Dreamland" was finally delivered to Chrysalis, the label launched its promotional campaign by issuing "All Fired Up" as the album's leadoff single. According to Daniel Glass, the label's VP of promotion, "Our main thing was to reestablish Pat's position as the No. 1 female rocker in the business, and 'All Fired Up' was the perfect vehicle for that. We took it to the No. 1 album track for three weeks in a row."

The song peaked at No. 19 on the Hot 100 Singles chart, but, says Glass, "We wanted to show people that Benatar rocks. That was the whole purpose of the first single, and it really performed. We've sold 500,000 albums off the one track."

"At Top 40 radio, 'All Fired Up' did extremely well in certain markets but didn't go all the way in others because it was perhaps a little too hard a sound. But that's OK, because she's a rock'n'roll star. Also, we knew we had 'Don't Walk Away,' which we wanted to be the second single. That's out now and it's much more mass appeal."

While reestablishing a base for Benatar in the album rock world, Glass says that Chrysalis has also placed heavy emphasis on garnering support for Benatar within the retail community.

"There's tremendous confidence at retail and that's something we've def-

initely worked hard at," says Glass. "We initially went out with 270,000 albums—[a] much lower [number] than her previous albums—and it's just gone gold. To me, that's more positive than shipping heavy. We've gotten a great reorder pattern, which shows people want to buy the record."

Accompanied by her husband, guitarist Neil Geraldo, Benatar recently embarked on a nationwide tour in support of "Wide Awake In Dreamland." In addition to Geraldo (who also co-produced the new album), the road band features longtime Benatar drummer Myron Grombacher, keyboardist Kevin Savigar, and bassist Fernando Saunders.

"It's been a long time since we played and I've really missed live concerts," says Benatar, clearly delighted to be back on the road.

Adds Glass, "We saw her sold-out show at Jones Beach [N.Y.], where she said, 'I don't know why I've been away so long. I'm having the time of my life.' And for Pat, I really think the live act is her most important thing. I put album radio next and then video."

When Benatar finishes her current road outing—the complete itinerary has not been finalized—she says that she and Geraldo would like to start work on another album. However, these days, music isn't everything for the couple. Already the proud parents of a 3-year-old daughter, they are keen to add another child to the family, according to Benatar.

## Armatrading, On Her Own Veteran's Music Is Not A 'Stage'

BY STEVE GETT

NEW YORK Joan Armatrading likes playing concerts, but she's no longer interested in embarking on extensive road treks. Consequently, the U.K. singer/songwriter's current tour in support of her latest A&M album, "The Shouting Stage," is only a two-month affair.

"It's the shortest tour I've ever done, and I'm really happy about that," says Armatrading. "All the rest were generally between six and eight months, which is a long time. And I'd do that every time I made a record."

A 14-year diet of constant touring and recording finally caught up with Armatrading when she was forced to cut short a tour to promote her 1986 album, "Sleight Of Hand."

"I made my first record in 1972 and had literally been working ever since," she says. "I'd make a record, go on tour, make another record... I never thought of it in terms of pushing myself, though. It was just doing something I enjoyed. It's only when your body suddenly says, 'Hang on a minute, Joan,' that you realize what you've been doing."

"The '86 tour was meant to go on for seven months, but it only lasted for five because I was incredibly tired. I just had to stop. So I took a year off, during which I really didn't do anything. Most of the time I just

read and rested."

After recharging her batteries, Armatrading gradually started working on material for "The Shouting Stage." She refused to rush the job.

"I spent about eight months on this album, which is longer than I usually do. But that's how I wanted to do it," she says. "I did it at my own studio in the countryside, so I was able to go at my own pace, which was very relaxed."

"The last album ['Sleight Of Hand'] was very rocky, but this one's a lot quieter—more thoughtful, I suppose. And I guess it's because  
(Continued on page 26)



**Dreamgirl.** Atlantic Records chairman Ahmet Ertegun, left, and Quincy Jones, right, help Debbie Gibson, center, celebrate her three sellout shows (Sept. 9-11) at New York's Radio City Music Hall during a party at the Hard Rock Cafe. (Photo: Chuck Pulin)

## Van Halen Kicks Off Another U.S. Tour; Kinison Gets Some Help From His Friends

**MONSTERS RETURN:** After headlining U.S. stadiums on this summer's Monsters Of Rock tour, Van Halen is mounting another extensive national road trek starting Friday (30) at the Rupp Arena, Lexington, Ky. The band will play arenas in 36 cities through Nov. 26.

Although Van Halen has already garnered mass exposure on the Monsters Of Rock extravaganza, predictions from the touring community point to solid box-office business for the band on its upcoming dates. Initial ticket sales have been "fantastic," management says.

Meanwhile, Warner Bros. has issued "Finish What Ya Started" as the follow-up to the group's top five single "When It's Over." The double-platinum "OU812" album is No. 10 on the Top Pop Albums chart.

**SCREAM ROCK:** With his many connections in the rock'n'roll community, comedian Sam Kinison had no trouble rounding up a bunch of his musical pals to make cameo appearances in the video for his rerecording of the '60s classic "Wild Thing," to be featured on his upcoming Warner Bros. comedy album.

Among the rockers who showed for the Sept. 13 shoot at a Hollywood studio were Billy Idol, Aerosmith's Steven Tyler and Joe Perry, Slash and Steve Adler of Guns N' Roses, John Waite, Jonathan Cain, Motley Crue drummer Tommy Lee, Bon Jovi guitarist Richie Sambora, Whitesnake bassist Rudy Sarzo, and all five members of Ratt. (Footage of Jon Bon Jovi and Rodney Dangerfield was filmed a couple of days later.)

But who took the "Wild Thing" lead role in the Marty Callner-directed clip? None other than Kinison's good pal Jessica Hahn. Should be a riot!

**SHORT TAKES I:** Toni Childs' Sept. 16 appearance at New York's Bottom Line was further evidence that the lady is indeed a very special artist. Songs from her debut A&M album, "Union," such as "Where's The Ocean?," "Walk And Talk Like Angels," and the superb set closer "Dreamer," were particularly memorable. New York fans can look forward to Childs' upcoming appearances at Radio City Music Hall as the opener for Bob Dylan... PolyGram VP of urban contemporary promotion Waymon Jones and his fellow workers are very excited about the new Cameo album, "Machismo"—with good reason. The package, due out Oct. 17, boasts lots of strong cuts: "Skin I'm In," "Promiscuous," and "In The Night" (featuring Miles Davis) to name but a few. The Beat's fave: "I Like The World," with all of those classic Larry Blackmon "ows" and

"yows" ... Immediately after the Sept. 14 opening date of Prince's Lovesexy '88 U.S. tour in Minneapolis, the Naked One played a special gig in front of 600 guests at his Paisley Park Studios. George Clinton and Mavis Staples came on stage during the after-hours set.

**FUND RAISING:** Mtume, D-Train, Ca\$hflow, Shelley Thunder, Adja, Jocelyn Brown, Funk Delux, KRS-1, Skinny Boys, Boogie Down Productions, and Doug E. Fresh are among the acts set to appear Friday (30) at the New York Technical College, Brooklyn, in a benefit show organized by the newly formed Hurricane Relief Fund for Jamaica.

Meanwhile, the Gotham-based Jensen-Boga public relations firm, which reps the Jamaican tourist board, is attempting to organize three benefit shows at New York's Felt Forum, Oct. 14-16, to aid victims of Hurricane Gilbert. Some big-name acts have already expressed interest in participating. Other interested parties can call Maxine Ward at 212-764-1598.

Down in the Caribbean, a Jam-Aid concert will be held in Barbados during the first weekend of November, featuring a selection of local and foreign acts. Acts already committed to Jam-Aid include Foreigner Frank, Mac Fingall, the Merrymen, Red Plastic Bag, Chocolate Affair, Gypsy, Denise Plummer, and Maxi Priest.

**SHORT TAKES II:** Barbra Streisand duets with Don Johnson on "Till I Loved You," the title track from her upcoming Columbia album. The song, which goes to radio Oct. 5, is the love theme for the 1989 movie "Goya," based on the painter's life... New York's rap community turned out in force for a Sept. 15 party at the Palladium celebrating the premiere of Run-D.M.C.'s "Tougher Than Leather" movie. Though only his voice is heard in the film, Public Enemy's Flavor "Boyyyy!" Flaw was one of the star attractions at the party, sporting a wonderful new clock... Brian Wilson, Level 42, Belinda Carlisle, Chris Rea, Suzanne Vega, and Natalie Cole are among the 18 acts scheduled to appear at this year's Ibiza 92 music TV festival, to be filmed Friday (30) and Saturday (1) on the island... Island Records has enclosed a limited-edition Anthrax hologram inside initial pressings of the heavy rock group's latest album, "State Of Euphoria"—memories of frantically opening a box of cereal come flashing back... A Sept. 18 Judas Priest and Cinderella concert marked the last concert at the Hollywood (Fla.) Sportatorium, which is being leveled after years of big-name shows.



# TALENT IN ACTION

## TONI CHILDS

*The Roxy, West Hollywood, Calif.*

**T**HE STRIKING L.A.-based vocalist, whose A&M debut "Union" has entered the top half of the Top Pop Albums chart, thrilled the first of two sold-out houses with a forceful, emotional Sept. 1 set that showcased both her bold vocal style and her acute writing.

Childs, whose second single, "Don't Walk Away," is rising on the Hot 100, was backed by an unshowy but capable five-piece band that was sometimes augmented by taped backing tracks. The group proved comfortable with the African-influenced rhythmic twists of Childs' highly personalized pop songs (many of which are co-authored by David Ricketts of David & David).

Opening with the chant like "Zimbabwe," she attacked each song in her hourlong set with easy power; her lush, horn-like voice displayed even more warmth in the concert setting than it does on her superb album.

Highlights included "Don't Walk Away"; an extended "Stop Your Fussin'" (her shamefully overlooked first single); and a spine-tingling, climactic version of "Dreamer" that Childs, accompanied by a backing track, performed solo, with a single, hand-held candle providing the only illumination in the house.

Childs seemed tentative in the first quarter of the show but soon gained confidence with the cheers of the hometown crowd, which was plainly delighted by her spontaneous stage presence. The singer, obviously moved by the adulation awarded her in her big-time L.A. debut, appeared close to tears at a couple of points.

The heartfelt give-and-take between artist and audience added an extra dimension to a remarkable performance by Childs, who seems destined to become the next young female singer/songwriter to hit the top.

CHRIS MORRIS



**Paradise Princess.** Sade delights audiences with a smorgasbord of songs from her three Epic/Portrait/Associated Labels, albums including the new "Stronger Than Pride," during her three sold-out shows Sept. 4-6 at New York's Radio City Music Hall. (Photo: Chuck Pulin)

## LAURA NYRO

*Mayfair Theater, Santa Monica, Calif.*

**B**ACK ON TOUR after a lengthy hiatus, innovative singer/songwriter Laura Nyro has been reminding audiences that she is a unique and exceptionally gifted artist. At this intimate venue, she thrilled devotees for a record-breaking eight sold-out shows.

Nyro's band featured Jimmy Vivino (mandolin, guitar, vocals), Frank Pagano (drums, vocals), David Wofford (bass), Diane Wilson (backgrounds), and Nydia Mata (percussion, vocals). Their musical skills fully complemented Nyro's often haunting, crystal-pure yet soulful vocals.

During her 16-song set, Nyro weaved the same musical magic that enchanted audiences earlier in her illustrious career. Material from such past albums as "Wind," "My Innocence," "Emmy," and "The Confession" demonstrated her art with a deftness and mastery that proved compelling. Such timeless items as "Wedding Bell Blues," "And When I Die," and "Stoned Soul Picnic," were irrefutable proof that Nyro has a very rich musical well from which to draw.

New songs like "Women Of The One World," "Roll Of The Ocean," and "Down South" illustrate Nyro's innate ability to paint moods of many hues. She draws on a variety of themes for subject matter—social, cultural, and personal. Another new tune, "Wild World," was dedicated, as is Nyro's current tour, to the animal-rights movement.

A new Nyro album, due by the end of the year, will likely include some of the songs previewed in her show.

Nyro's appeal lies as much in occasional on-stage glimpses of her off-stage persona as it does in her pointed, image-provoking material; her easy camaraderie with both musicians and audience and a wry humor are very endearing. But it was Nyro's poetic imagery coupled with her distinctive vocal delivery that made her show simply spellbinding.

DAVID NATHAN

## LITTLE RIVER BAND WITH GLENN FREY

*Sydney Entertainment Centre, Sydney, Australia*

**F**ORMER EAGLE Glenn Frey came to Australia in May to find, as he puts it, "the last great harmony rock band in the world." His guest appearance with Little River Band at the televised opening concert of Expo '88 received such critical acclaim that he was enticed back Down Under for an August national tour.

Taking his place in a vocal front line alongside Glenn Shorrock, Wayne Nelson, and Graham Goble, Frey helped generate one of the lushest, most exhilarating rock vocal sounds heard in this city in a decade.

Still, Frey's contributions were far from the night's only high. By the time he walked on stage, the reunited LRB had been in action for almost an hour, deftly blending old and new songs. The material on the group's "comeback" "Monsoon" album is so strong that songs such as "Love Is a Bridge," "It's Cold Out Tonight," and the John/Julian Lennon saga "Son Of A Famous Man" were received with almost as much gusto as LRB standards.

The 1988 LRB has rehabilitated not only a sound but also a spirit that had departed long before original vocalist Shorrock took his leave in 1982.

At this show, the band purveyed a lean, efficient sound with considerable integrity. Guitarist Stephen Housden proved a regular delight. Chicago-born bassist Nelson, who would be an automatic lead singer in any other band, sang "Take It Easy On Me" and "Night Owls" with striking intensity, while the soulful Shorrock offered a virtuoso solo rendering of his own "Cool Change."

Frey's uniquely Californian Eagles songs, "Lyn' Eyes" and "Take It Easy," took on a new dimension at the hands of an Australian band that was playing them almost as a tribute to their influence.

For the gentle "Desperado," Frey, Nelson, and Goble gathered round a single mike for what was almost an a cappella treatment. Frey's solo hits "The Heat Is On" and "You Belong To The City" howled along nicely, with ex-Loggins & Messina member Al Garth providing stylish solo sax work.

By the time LRB and Frey and Garth left the stage, after a rollicking workout on the soul stalwart "634 5789," the audience had been regaled with the essence of two parallel '70s "hit machines." For value alone, it was hard to beat.

GLENN A. BAKER

## ERIC CLAPTON

### BUCKWHEAT ZYDECO

*Brendan Byrne Arena, East Rutherford, N.J.*

**C**ALL IT THE boxed-set tour. To celebrate the recently released epic PolyGram compilation of his 25-year career, "Crossroads," Eric Clapton has hit the road with a greatest-hits retrospective—15 solid songs touching all the bases from Clapton's days with John Mayall's Bluesbreakers through his solo career.

From the chugging groove of the opening "Crossroads," past a nostalgic "White Room," through the anthemic "Layla," and with stops at Blind Faith's "Can't Find My Way Home," "After Midnight," and "Cocaine," the guitar god of three decades didn't let down the SRO crowd, which lavished him with tremendous applause after every stinging riff at this Sept. 6 gig.

Along for the ride were such heavyweights as guitarist Mark Knopfler of Dire Straits and drummer Steve Ferrone. However, the spotlight clearly belonged to Clapton, who allowed Knopfler to strut his stuff on only a few token solos and the encore of "Money For Nothing."

The relaxed, two-hour performance featured several high-octane Clapton solos, including a ripping "Sunshine Of Your Love." But some of the most inspired moments of the show came from the slow groove of "Same Old Blues Every Night," a tour de force for purists.

Stanley "Buckwheat" Dural opened the show with a half-hour set of Buckwheat Zydeco's rollicking Creole two-steps. The bar band, which featured Dural's accordion, honking sax, and washboard rhythms, made an easy transition from the bars to the arena and got a small but rapt house rocking. Clapton, incidentally, appears for a solo on Buckwheat Zydeco's new Island release, "Taking It Home."

BRUCE HARING

# AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DEF LEPPARD QUEENSRYCHE	Palace of Auburn Hills, Mich.	Sept. 17-18	\$746,642 \$18.50	40,359 sellout	Cellar Door Prods. Belkin Prods.
ERIC CLAPTON BUCKWHEAT ZYDECO	Alpine Valley Music Theatre, East Troy, Wis.	Sept. 7	\$682,904 \$25.50/\$17.50	33,307 sellout	Joseph Entertainment Group
THE GRATEFUL DEAD THE ROBERT CRAY BAND JIMMY CLIFF	Autzen Stadium, Eugene, Oregon University of Oregon	Aug. 28	\$673,552 \$21.50	31,328 40,000	Double Tee Promotions Bill Graham Presents
ELTON JOHN WET WET WET	Miami Arena, Miami, Fla.	Sept. 9-10	\$550,651 \$25/\$21	25,913 two sellouts	Cellar Door Prods.
CONCERTS FOR HUMAN RIGHTS NOW: BRUCE SPRINGSTEEN PETER GABRIEL STING TRACY CHAPMAN K. D. LANG & THE RECLINES, YOUSSEF N' DOUR	Maple Leaf Gardens, Toronto, Ont. Canada	Sept. 15	\$525,686 (\$637,763 Canadian) \$37.50	17,007 sellout	Concert Prods. International
PRINCE	Met Center, Minneapolis, Minn.	Sept. 14-15	\$474,345 \$22.50	21,082 31,000 sellout	Stage Right Prods. Rose Prods.
KENNY ROGERS THE FORESTER SISTERS	Valley Forge Music Fair, Devon, Pa.	Sept. 9-11	\$468,734 \$30	17,592 six sellouts	Music Fair Prods.
ROD STEWART	Jones Beach Theatre, Wantagh, N.Y.	Sept. 17-18	\$450,000 \$22.50	20,000 two sellouts	Ron Delsener Enterprises
GEORGE MICHAEL DEON ESTUS	Alpine Valley Music Theatre, East Troy, Wis.	Sept. 9	\$388,944 \$22.50/\$17.50	20,302 sellout	Joseph Entertainment Group
AEROSMITH GUNS N' ROSES	Compton Terrace, Phoenix, Ariz.	Sept. 12	\$365,861 \$18/\$17/\$16	22,827 sellout	Fey Concert Company Bill Silva Presents
HUEY LEWIS & THE NEWS	Lake Compounce Festival Park, Bristol, Conn.	Sept. 5	\$351,186 \$16.75	19,053 sellout	Joseph Entertainment Group
ERIC CLAPTON BUCKWHEAT ZYDECO	Palace of Auburn Hills, Auburn Hills, Mich.	Sept. 16	\$349,040 \$20	17,452 sellout	Cellar Door Prods. Belkin Prods.
ERIC CLAPTON BUCKWHEAT ZYDECO	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	Sept. 11	\$346,948 \$20/\$18.50	17,426 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
ERIC CLAPTON BUCKWHEAT ZYDECO	Spectrum, Philadelphia, Pa.	Sept. 7	\$318,931 \$18.50/\$16.50	17,758 sellout	Electric Factory Concerts
DEF LEPPARD QUEENSRYCHE	Lakeland Civic Center, Fla.	Sept. 12-13	\$318,176 \$16	19,886 20,000 sellout	Cellar Door Prods.
AC/DC WHITE LION	Alpine Valley Music Theatre, East Troy, Wis.	Sept. 10	\$306,857 \$22.50/\$16.50	15,268 20,000	Joseph Entertainment Group
GEORGE MICHAEL DEON ESTUS	St. Paul Civic Center, Minn.	Sept. 13	\$305,721 \$19.50	15,678 sellout	Rose Prods.
SCORPIONS KINGDOM COME	Lake Compounce Festival Park, Bristol, Conn.	Sept. 10	\$280,354 \$16.75	16,107 sellout	Joseph Entertainment Group
GLORIA ESTEFAN & MIAMI SOUND MACHINE	Lake Compounce Festival Park, Bristol, Conn.	Sept. 3	\$236,592 \$16.75	13,988 15,000	Joseph Entertainment Group
LYNYRD SKYNYRD THE ROSSINGTON BAND	Spectrum, Philadelphia, Pa.	Sept. 15	\$212,503 \$17.50/\$16.50	12,154 sellout	The Concert Company
PAT BENATAR RHYTHM CORPS	Jones Beach Theatre, Wantagh, N.Y.	Sept. 16	\$200,000 \$20	10,000 sellout	Ron Delsener Enterprises
LYNYRD SKYNYRD THE ROSSINGTON BAND	Meadowlands East Rutherford, N.J.	Sept. 7	\$195,559 \$18.50/\$17.50	11,632 14,958	Monarch Entertainment Bureau John Scher Presents
DEF LEPPARD QUEENSRYCHE	Roundhouse, Univ. of Tennessee-Chattanooga	Sept. 15	\$190,239 \$17.50/\$16.50	11,483 sellout	Sunshine Promotions
ALABAMA	Lake Compounce Festival Park, Bristol, Conn.	Sept. 2	\$175,278 \$16.75	10,375 15,000	Joseph Entertainment Group

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# THE MIDWEST JUST KEEPS GETTING HOTTER... **SISAPA**



"Medicine Man" by Jim Yellowhawk  
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## Omar & Co. Recorded 11-Song 'Wall Of Pride' In Memphis Southern-Fried Howlers Deliver 2nd Album

BY STEVE GETT

NEW YORK Omar & the Howlers have served up their second helping of Southern-fried rock'n'roll with their latest Columbia album, "Wall Of Pride," the follow-up to the Austin, Texas, quartet's critically acclaimed debut set, "Hard Times In The Land Of Plenty."

Recorded in Memphis, Tenn., the new album boasts 11 tunes, including the leadoff single, "Rattlesnake Shake." Sessions for "Wall Of Pride" started at the end of February and spanned a two-month period, according to vocalist/guitarist Omar Dykes.

"The new album took much longer than the first one, which we just about cut live," says Dykes. "Sonically, this album's a lot thicker. I put a lot of guitar parts on it, but it still has a real lively sound because all the

drum parts are live."

At the production helm of the new album was Terry Manning, best known for his work with ZZ Top and George Thorogood. Says Dykes, "About a month before we started recording, I met up with Terry in Memphis to work on some songs and do a little preproduction."

"He was a great guy for me to work with because he lives in Memphis and has been there a long time. I'm originally from Mississippi and I have a real Southern feel to my music, which he really understood as far as the production was concerned and also with writing songs."

In addition to its selection of original material, "Wall Of Pride" features covers of the Jimmy Reed blues standard "Down In Mississippi" and a version of the Animals' "We Gotta Get Out Of This Place."

Of the decision to cut the Animals' classic, Dykes says, "We were actually just fooling about in the studio and had a few minutes to kill while Terry

was busy doing something. Me and the guys just started kickin' and as soon as Terry heard us, he suggested we cut it. So I said, 'Turn on the tape and let's roll.'"

Dykes and his Howlers—bassist Bruce Jones, keyboardist Eric Scortia, and drummer Gene Brandon—will begin touring behind the new album Wednesday (28), headlining an MTV-sponsored trek to colleges on the West Coast. Upon completion of these dates, the band will continue on its own national tour.

"We've always been able to get tours—people seem to respond really well at the places we play," says Dykes, noting the formidable reputation his band has garnered for its stage shows.

"At the same time, though, it's a combination of everything that makes you a household word," he adds. "As well as the live dates, you do need TV and radio. And we're going to try to get everything we can over the next few months."



**Back To The Jungle.** Guns N' Roses lead singer Axl Rose, right, connects with Geffen director of national top 40 promotion Peter Napolioello during one of the band's opening dates on the Aerosmith tour. Geffen is releasing "Welcome To The Jungle" as the second single from the band's debut album, "Appetite For Destruction"; the first single, "Sweet Child O' Mine," was a No. 1 hit.

## Europe Set To Conquer U.S. With 2nd Disk Swedish Band's Epic Debut Certified Multiplatinum

BY BRUCE HARING

NEW YORK Certified sales of 2 million albums marched across Europe's Epic Records balance sheet for the band's 1986 debut U.S. release, "The Final Countdown."

Now comes the hard part. With expectations built high, the Swedish band has returned with "Out Of

This World," an album that drummer Ian Haugland calls "a bit more mature when it comes to songwriting."

"It's more basic rock'n'roll, bluesier," Haugland says. "We're really satisfied with the whole album."

"Out Of This World" is off to an auspicious start. The album is bulletted at No. 21 in its sixth week on

the Top Pop Albums chart, while the leadoff single, "Superstitious," has been making waves at album-rock and top-40 radio. The accompanying videoclip has been airing on MTV.

According to keyboardist Mic Michaeli, the members of Europe have grown as individuals and musicians since the last album. "We play better now," Michaeli says. "Before, it was mainly what the producer told us to do. We're more able to do what we want."

For the recording of "Out Of This World," veteran producer Ron Nevison was enlisted to take over from Kevin Elson, who was at the board for "The Final Countdown."

"Ron had the same opinion as we did on how the album should sound," Michaeli says. "For one thing, we wanted it to be more live."

Europe's history dates back to 1982, when the original lineup was assembled in the Stockholm suburb of Upplands-Vasby. Vocalist Joey Tempest and bassist John Leven teamed with guitarist John Norum (who has since left to pursue a solo career) and won a national talent contest that launched Europe's career. (Michaeli and Haugland joined after Europe's second Swedish album, while guitarist Kee Marcello became a member just before "The Final Countdown" was released.)

Following several years of successful foreign touring—including some success in Japan—Europe's Epic Records debut rocketed to worldwide success, fueled by the No. 1 single "Carrie" and the top 10 hits "The Final Countdown," "Rock The Night," and "Cherokee."

The band members no longer live full time in Sweden because of the country's heavy income taxes. Still, they can and do visit the old country four-six months per year, meeting with family and old friends.

Plans call for Europe to launch a world tour in November with a series of dates in India; the U.S. leg is scheduled to start in the spring of 1989.

## NEW ON THE CHARTS

Seasoned session singer Karyn White has landed her first solo chart hit with "The Way You Love Me," the leadoff single from her eponymous Warner Bros. debut album. The song is climbing the Hot Black Singles chart and looks set for crossover action.

Born and raised in Los Angeles, White initially started singing at church services. After winning vari-

ous local talent and beauty contests, she made her first proper foray into the music business in 1984, fronting an L.A.-based act called Legacy.

Following a stint as a back-up vocalist on a tour with O'Bryan, White connected with noted keyboardist Jeff Lorber in 1986. This venture proved quite successful. White's vocals were featured on several tracks from Lorber's "Private Passion" album, including the single "Facts Of Love," a top 10 black and top 40 pop hit.

White performed more session work for the likes of Ray Parker Jr., the Commodores, Richard Marx, and Shanice Wilson before she scored her Warner Bros. solo deal in 1987.

Production and much of the songwriting on White's album are credited to the hot team of L.A. Reid & Babyface (of the Deele), whose credits include Pebbles, Paula Abdul, the Mac Band, and Bobby Brown. White penned three songs on the album. **STUART MEYER**



KARYN WHITE

## ARMATRADING MAKES MUSIC ON HER OWN TERMS

(Continued from page 23)

I'd had the rest and was in the mood to take my time."

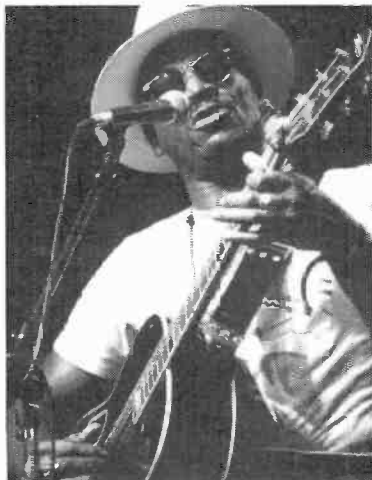
"Sleight Of Hand" was the first Armatrading album to list her as sole producer, a credit that she retains on the new album. Of the shift toward self-production (Armatrading worked with a succession of producers on previous albums), she says, "I'm actually just doing what I've always done. I've always written and arranged the songs and been the person who deals with musicians in terms of what I want them to do."

Armatrading recruited several guests to play on "The Shouting Stage," including Dire Straits' guitarist Mark Knopfler and keyboardist Alan Clark; drummers Manu Katche

(Peter Gabriel), Mark Brezicki (Big Country), and Dave Mattacks (Fairport Convention); and bassist Pino Paladino (Paul Young). Knopfler is featured on the album's title track and the song "Did I Make You Up."

Clearly, after 13 albums, Armatrading is only interested in continuing her career if she can work on her terms and at her pace. Still, she is adamant that her love for making music has not diminished.

"I'll continue with music whatever happens," she says. "I'd write a song even if no one wanted to hear it. I feel incredibly lucky that I'm in a job—or whatever you want to call it—where I can do what I enjoy. For me, there's nothing else—music is it."



**Folkin' In Philly.** More than 10,000 die-hard folkies descended on Old Poole Farm near Schwenksville, Pa., recently for the 27th annual Philadelphia Folk Festival. The three-day event, which boasted more than 60 traditional and contemporary folk artists, was highlighted by performances by, clockwise from top left, Maria Muldaur, Shawn Colvin, Mary Chapin Carpenter, and Taj Mahal. (Photos: Jeff Nisbet)



# 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	SHE'S ON THE LEFT	JEFFREY OSBORNE	2
—	4	ADDICTED TO YOU	LEVERT	1
—	5	BORN NOT TO KNOW	TONY! TONI! TONE!	5
—	12	2 A.M.	TEDDY PENDERGRASS	4
—	14	MY PREROGATIVE	BOBBY BROWN	3
—	3	TAKE YOUR TIME	PEBBLES	10
—	2	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	15
—	10	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	9
—	8	LET'S GO	KOOL MOE DEE	24
—	18	DANCIN' WITH MYSELF	JOHNNY KEMP	11
—	11	STATIC	JAMES BROWN	22
—	6	ANOTHER PART OF ME	MICHAEL JACKSON	28
—	23	LET'S DO IT AGAIN	GEORGE BENSON	12
—	20	NOTHING CAN COME BETWEEN US	SADE	7
—	16	TEASE ME	GARY TAYLOR	16
—	19	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	8
—	9	NICE 'N' SLOW	FREDDIE JACKSON	27
—	24	THE BEST OF ME	KIARA	14
—	15	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	35
—	30	THE WAY YOU LOVE ME	KARYN WHITE	6
—	25	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	13
—	7	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	25
—	36	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	18
—	17	HUSBAND	SHIRLEY MURDOCK	34
—	27	SINGLE GIRLS	THE DAZZ BAND	19
—	29	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	20
—	—	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	17
—	40	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	26
—	35	PARTY ON PLASTIC	BOOTSIE	33
—	28	IT'S A MIRACLE	TYRONE DAVIS	37
—	—	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	21
—	13	MONKEY	GEORGE MICHAEL	55
—	—	GIVE ME A CHANCE	CHAPTER 8	23
—	—	STRICTLY BUSINESS	EPMD	44
—	—	MY GIRLY	READY FOR THE WORLD	30
—	31	OFF ON YOUR OWN (GIRL)	AL B. SURE!	67
—	21	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	59
—	39	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	68
—	22	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	60
—	—	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ADDICTED TO YOU	LEVERT	1
2	1	SHE'S ON THE LEFT	JEFFREY OSBORNE	2
3	7	MY PREROGATIVE	BOBBY BROWN	3
4	5	2 A.M.	TEDDY PENDERGRASS	4
5	8	THE WAY YOU LOVE ME	KARYN WHITE	6
6	4	BORN NOT TO KNOW	TONY! TONI! TONE!	5
7	11	NOTHING CAN COME BETWEEN US	SADE	7
8	6	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	8
9	10	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	13
10	20	YOU'RE NOT MY KIND OF GIRL	NEW EDITION	17
11	17	DANCIN' WITH MYSELF	JOHNNY KEMP	11
12	19	THE BEST OF ME	KIARA	14
13	16	LET'S DO IT AGAIN	GEORGE BENSON	12
14	21	(HE'S GOT) THE LOOK	VANESSA WILLIAMS	21
15	22	DON'T ROCK THE BOAT	MIDNIGHT STAR FEAT. ECSTACY OF WHODINI	18
16	15	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	9
17	9	SINGLE GIRLS	THE DAZZ BAND	19
18	18	GIVE ME A CHANCE	CHAPTER 8	23
19	23	SLEEPLESS WEEKEND	HOWARD HUNTSBERRY	20
20	26	ANY LOVE	LUTHER VANDROSS	29
21	25	RESCUE ME	AL B. SURE!	31
22	3	TAKE YOUR TIME	PEBBLES	10
23	28	MY GIRLY	READY FOR THE WORLD	30
24	13	TEASE ME	GARY TAYLOR	16
25	34	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	26
26	30	STUCK	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS	32
27	—	GIVING YOU THE BEST THAT I GOT	ANITA BAKER	40
28	31	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	38
29	37	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	36
30	36	I CAN'T WAIT	DENIECE WILLIAMS	39
31	35	LET'S PLAY (FROM NOW ON)	THE OHIO PLAYERS	41
32	38	TEAR DOWN THESE WALLS	BILLY OCEAN	42
33	39	GONNA GET OVER YOU	SWEET OBSESSION	46
34	12	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	15
35	—	MY HEART	TROOP	48
36	—	MY EYES DON'T CRY	STEVIE WONDER	47
37	—	HIDE AND SEEK	TRACIE SPENCER	49
38	—	THANKS FOR MY CHILD	CHERYL "PEPSII" RILEY	43
39	24	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	25
40	—	SO FINE	JAMM	51

## BLACK SINGLES BY LABEL

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

COLUMBIA (11)	12
Def Jam (1)	
MCA (9)	12
Uptown (2)	
Uni (1)	
E.P.A. (8)	
Epic (7)	
Scotti Bros. (1)	
WARNER BROS. (5)	8
Cold Chillin' (1)	
Paisley Park (1)	
Reprise (1)	
CAPITOL (7)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (2)	6
Atco (1)	
Island (1)	
Ruthless (1)	
Spaceship (1)	
ELEKTRA (5)	6
Vintertainment (1)	
POLYGRAM (5)	
Mercury (2)	
Wing (2)	
Polydor (1)	
RCA (1)	5
Jive (4)	
A&M (3)	
VIRGIN (3)	
EMI-MANHATTAN (2)	
MOTOWN (2)	
PROFILE (2)	
ALLEGIANCE (1)	
Voss (1)	
FUTURE (1)	
ISLAND (1)	
Mango (1)	
K-TEL (1)	
Crush (1)	
MERCURY (1)	
Tin Pan Apple (1)	
NEXT PLATEAU (1)	
SLAM (1)	
Tri-World (1)	
SLEEPING BAG (1)	
Fresh (1)	
SOLAR (1)	
SUTRA (1)	
TOTAL EXPERIENCE (1)	
TRACK RECORD (1)	
VISION (1)	
Ms. B (1)	

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 2 A.M. (Ted-On, BMI/J.Carr, BMI/Irving, BMI)	
1 ADDICTED TO YOU (Ensign, BMI/Willesden, BMI/Trycap, BMI) CPP	
62 AFTER THE PAIN (Miami Spice, ASCAP)	
63 AIN'T NO HALF-STEPPIN' (Cold Chillin', ASCAP)	
28 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI)	
29 ANY LOVE (SBK April, ASCAP/Uncle Ronnie's, ASCAP/Sunset Burgundy, ASCAP/MCA, ASCAP)	
93 ARE YOU READY FOR FREDDY? (Metaphor, BMI/Tin Pan Apple, BMI/PolyGram Songs, BMI/New Line Cinema, BMI)	
65 BACK ON TRACK (Always, BMI/Poppa Willie, BMI)	
66 BACK UP (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP	
14 THE BEST OF ME (Kiara's Tuff Music, BMI/Trixie Lou, BMI)	
5 BORN NOT TO KNOW (Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
54 CALL THE LAW (Redlock, BMI/PolyGram Songs, BMI)	
83 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)	
36 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP	
11 DANCIN' WITH MYSELF (Mochrie, ASCAP/Bruce Purse, ASCAP)	
72 DIAL MY HEART (Kear, BMI/Hip Trip, BMI)	
95 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
59 DON'T BELIEVE THE HYPE (Def American, BMI)	
71 DON'T GIVE UP (ON LOVE) (Sports Kids, BMI/Rise-N-Glowing, BMI)	
69 DON'T MAKE PROMISES (Amirful, ASCAP/Grandma Rosalee, BMI)	
18 DON'T ROCK THE BOAT (Hip Trip, BMI/Jig-A-Watt Jams, BMI) CPP	
99 DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	
26 DON'T WORRY, BE HAPPY (Prob Nobilem, BMI)	
80 DRIVING ME CRAZY (Minky, BMI/Easterson, BMI)	
91 FOLLOW THE LEADER (SBK April, ASCAP/Eric B & Rakim, ASCAP)	
75 GET HERE (Rutland Road, ASCAP/WB, ASCAP)	
23 GIVE ME A CHANCE (Crystal Rose, BMI/Monteque, BMI)	
40 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eyedot, ASCAP) CPP	
100 GO FOR YOURS (Forcelul, BMI/Willesden, BMI/Warner-Tamerlane, BMI)	
46 GONNA GET OVER YOU (Bush Burnin', ASCAP/La Love Lane, ASCAP)	
73 GOODGROOVE (Protoons, ASCAP)	

52 GOT A NEW LOVE (Vogue, BMI/Good Question, BMI)
79 GROOVE ME (Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP
74 HARD WORK (Maitre D, ASCAP/Rare Blue, ASCAP)
58 HELLO BELOVED (Angel Notes, ASCAP/WB, ASCAP)
21 (HE'S GOT) THE LOOK (Amirful, ASCAP/Torin, ASCAP/Mel-o-mel, ASCAP)
77 HEY LOVER (Bush Burnin', ASCAP)
49 HIDE AND SEEK (Love-Iy-N-Divine, ASCAP)
8 HOLD ON TO WHAT YOU'VE GOT (Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock

Series II, BMI) CPP
34 HUSBAND (Troutman's, BMI/Saja, BMI)
53 I BURN FOR YOU (Hami Wave, ASCAP/Over The Rainbow, ASCAP)
39 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP)
64 I MISSED (Colgems-EMI, ASCAP/Deep Faith, ASCAP)
86 IF IT ISN'T LOVE (Flyte Tyme, ASCAP)
35 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP)
13 I'M IN LOVE (Duchess, ASCAP/Black Lion, ASCAP/JC,

PRS)
98 IN YOUR EYES (SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)
57 INDESTRUCTIBLE (Jobete, ASCAP) CPP
68 IT TAKES TWO (Protoons, ASCAP/Hikim, ASCAP)
37 IT'S A MIRACLE (Leo Graham, BMI)
38 (IT'S JUST) THE WAY THAT YOU LOVE ME (Oliver Leiber, ASCAP)
56 LET ME BE YOUR HERO (Grabbit, BMI/SBK Blackwood, BMI)
12 LET'S DO IT AGAIN (Warner-Tamerlane, BMI)
24 LET'S GO (Willesden, BMI)
41 LET'S PLAY (FROM NOW ON) (All Aboard, BMI/OP, BMI)
88 LOOSEY'S RAP (Stone City, ASCAP/National League, ASCAP) CPP
82 A LOVE OF YOUR OWN (WB, ASCAP/Longdog, ASCAP/Average, ASCAP)
85 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
25 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)
55 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP)
47 MY EYES DON'T CRY (Jobete, ASCAP/Black Bull, ASCAP)
30 MY GIRLY (MCA, ASCAP/Unicity, ASCAP/Barron, ASCAP/Ready Ready, ASCAP/Music Corp. Of America, BMI/Texascity, BMI)
48 MY HEART (Seelongsongs, ASCAP)
3 MY PREROGATIVE (Cal-Gene, BMI/Virgin Songs, BMI) CPP
27 NICE 'N' SLOW (Zomba, ASCAP)
9 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
7 NOTHING CAN COME BETWEEN US (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
67 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP)
60 ONCE, TWICE, THREE TIMES (Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP
50 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP)
33 PARTY ON PLASTIC (Mash-A-Mug, BMI/Island, BMI/Irving, BMI/Catfishing Hit, BMI) CPP
94 QUICKNESS (Bee Germaine, BMI/Jay King IV, BMI)
84 RAGS TO RICHES (Sun-In-Child, ASCAP)
31 RESCUE ME (SBK April, ASCAP/Across 110th Street, ASCAP/Willarie, ASCAP)
61 'ROUND AND 'ROUND (MERRY GO 'ROUND OF LOVE) (Zomba, ASCAP/Donril, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
15 SHAKE YOUR THANG (Triple Three, ASCAP/SBK Blackwood, BMI)
2 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo,

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

TITLE	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 35 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 102 REPORTERS	TOTAL ON REPORTERS
HEY LOVER					
FREDDIE JACKSON CAPITOL	8	13	26	47	47
THERE'S ONE BORN EVERY... JONATHAN BUTLER JIVE	4	11	17	32	35
I MISSED					
SURFACE COLUMBIA	6	8	14	28	66
SWEET, SWEET LOVE					
VESTA A&M	3	7	17	27	33
TELL ME IT'S NOT TOO LATE					
LIA VIRGIN	2	6	12	20	37
CALL THE LAW					
THE REDDINGS POLYDOR	3	6	9	18	79
MY EYES DON'T CRY					
STEVIE WONDER MOTOWN	3	3	11	17	81
I'M NOT GOING OUT LIKE THAT					
RUN DMC PROFILE	0	7	10	17	25
THANKS FOR MY CHILD					
CHERYL "PEPSII" RILEY COLUMBIA	2	4	9	15	68
DIAL MY HEART					
THE BOYS MOTOWN	1	9	5	15	46

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.

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# BLACK

## L.A. & BABYFACE TAKE SUCCESS IN STRIDE

(Continued from page 27)

on records by Johnny Gill for his MCA solo debut and Mary Davis, ex-lead singer of the S.O.S. Band, for Tabu. We also have a home-grown project, After Seven, which includes two of [Babyface's] brothers and a cousin." Usually, L.A. & Babyface say, they are not interested in producing an entire album, although the opportunity to work with Michael Jackson would be an exception. Says Baby-

face, "Artistically, we could lay him out."

Next to hit the street from L.A.

**'We were able to up our price'**

& Babyface are several songs on Sheena Easton's first MCA album. "Working with Sheena was chal-

lenging," Babyface says. "She's been singing for so long that she knew just what she wanted. Doing a ballad on her was more difficult than cutting the up-tempo material. We had to come to grips with what each other wanted."

"After 'Girlfriend' and 'Two Occasions' we were able to up our price as producers," L.A. says. "You know you're doing all right when you can double or triple your

original figure. When the Mac Band and Bobby Brown hit the top spot, people in the business realized that we were not some fluke." The public recognition is welcome, but Babyface says, "I got a taste of it when we were on the road with the Deele this summer, and I don't know if it's all that great being a star. I love singing, but not all the stuff that goes with it."

# Billboard

FOR WEEK ENDING  
 OCTOBER 1, 1988

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	1	12	<b>BOBBY BROWN</b> ● MCA 42185 (8.98) (CD)	<b>DON'T BE CRUEL</b> 3 weeks at No. One
2	1	2	11	<b>PUBLIC ENEMY</b> DEF JAM BFW 44303/COLUMBIA (CD)	<b>IT TAKES A NATION OF MILLIONS TO HOLD US BACK</b>
3	3	3	8	<b>FREDDIE JACKSON</b> CAPITOL 48987 (9.98) (CD)	<b>DON'T LET LOVE SLIP AWAY</b>
4	5	4	12	<b>NEW EDITION</b> ● MCA 42207 (8.98) (CD)	<b>HEART BREAK</b>
5	6	6	20	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	<b>IN EFFECT MODE</b>
6	4	5	16	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	<b>STRICTLY BUSINESS</b>
7	8	9	12	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	<b>LONG LIVE THE KANE</b>
8	7	8	41	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	<b>MAKE IT LAST FOREVER</b>
9	11	11	7	<b>SALT-N-PEPA</b> NEXT PLATEAU 1011 (8.98) (CD)	<b>A SALT WITH A DEADLY PEPA</b>
10	9	7	7	<b>ERIC B. &amp; RAKIM</b> UNI 3/MCA (8.98) (CD)	<b>FOLLOW THE LEADER</b>
11	12	13	12	<b>GUY UPTOWN</b> 42176/MCA (8.98) (CD)	<b>GUY</b>
12	10	10	19	<b>TEDDY PENDERGRASS</b> ● ELEKTRA 60775 (9.98) (CD)	<b>JOY</b>
13	14	15	22	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1091/RCA (8.98) (CD)	<b>HE'S THE D.J., I'M THE RAPPER</b>
14	17	21	6	<b>JEFFREY OSBORNE</b> A&M 5205 (8.98) (CD)	<b>ONE LOVE-ONE DREAM</b>
15	13	14	48	<b>TERENCE TRENT D'ARBY</b> ▲ COLUMBIA BFC 40964 (CD)	<b>THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY</b>
16	16	16	12	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	<b>THE REAL CHUCKEEBOO</b>
17	15	12	11	<b>RICK JAMES</b> REPRISE 25659/WARNER BROS. (8.98) (CD)	<b>WONDERFUL</b>
18	18	17	18	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	<b>STRONGER THAN PRIDE</b>
19	20	22	12	<b>SHIRLEY MURDOCK</b> ELEKTRA 60791 (9.98) (CD)	<b>A WOMAN'S POINT OF VIEW</b>
20	23	20	10	<b>STETSASONIC</b> TOMMY BOY 1017 (8.98) (CD)	<b>IN FULL GEAR</b>
21	28	34	16	<b>BOBBY MCFERRIN</b> ● EMI-MANHATTAN 48059 (9.98) (CD)	<b>SIMPLE PLEASURES</b>
22	22	23	10	<b>J.J. FAD</b> RUTHLESS 90959/ATLANTIC (8.98) (CD)	<b>SUPERSONIC-THE ALBUM</b>
23	25	25	21	<b>TONY! TONI! TONE!</b> WING 835 549/POLYGRAM (CD)	<b>WHO?</b>
24	21	19	44	<b>GEORGE MICHAEL</b> ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	<b>FAITH</b>
25	19	18	19	<b>JOHNNY KEMP</b> COLUMBIA 40770 (CD)	<b>SECRETS OF FLYING</b>
26	26	24	12	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	<b>DAY BY DAY</b>
27	24	27	13	<b>TROOP</b> ATLANTIC 81851 (8.98) (CD)	<b>TROOP</b>
28	30	29	18	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY/DANYA F-9658/FANTASY (8.98) (CD)	<b>THE WORLD'S GREATEST ENTERTAINER</b>
29	27	26	15	<b>JAMES BROWN</b> SCOTTI BROS. F2 44241/E.P.A. (CD)	<b>I'M REAL</b>
30	36	36	9	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	<b>FOREVER YOUR GIRL</b>
31	31	31	19	<b>2 LIVE CREW</b> LUKE SKYYWALKER 101 (8.98) (CD)	<b>MOVE SOMETHIN'</b>
32	29	33	14	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 60774 (9.98) (CD)	<b>TRACY CHAPMAN</b>
33	32	30	14	<b>VANESSA WILLIAMS</b> WING 835 694/POLYGRAM (CD)	<b>THE RIGHT STUFF</b>
34	40	47	22	<b>TAYLOR DAYNE</b> ● ARISTA 8529 (8.98) (CD)	<b>TELL IT TO MY HEART</b>
35	33	28	18	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	<b>TOUGHER THAN LEATHER</b>
36	34	32	13	<b>THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS</b> MCA 42090 (8.98) (CD)	<b>THE MAC BAND</b>
37	37	39	23	<b>HOWARD HEWETT</b> ELEKTRA 60779 (8.98) (CD)	<b>FOREVER AND EVER</b>
38	43	46	19	<b>EVELYN "CHAMPAGNE" KING</b> EMI-MANHATTAN 46968 (8.98) (CD)	<b>FLIRT</b>
39	39	35	9	<b>M.C. SHY D</b> LUKE SKYYWALKER 1005 (8.98) (CD)	<b>COMIN' CORRECT IN '88</b>
40	38	37	45	<b>KOOL MOE DEE</b> ● JIVE 1079/RCA (8.98) (CD)	<b>HOW YA LIKE ME NOW</b>
41	45	42	8	<b>N.W.A. AND THE POSSE</b> MACOLA 1057 (8.98)	<b>N.W.A.</b>
42	35	38	54	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	<b>BAD</b>
43	<b>NEW</b>	1	1	<b>GEORGE BENSON</b> WARNER BROS. 25705 (9.98) (CD)	<b>TWICE THE LOVE</b>
44	51	60	5	<b>THE JUNGLE BROTHERS</b> IDLERS 2704/WARLOCK (8.98)	<b>STRAIGHT OUT THE JUNGLE</b>
45	44	48	19	<b>TYRONE DAVIS</b> FUTURE 1003 (8.98)	<b>FLASHIN' BACK</b>
46	48	45	12	<b>THE FAT BOYS</b> ● TIN PAN APPLE 835 809/POLYGRAM (CD)	<b>COMING BACK HARD AGAIN</b>
47	41	40	38	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	<b>PEBBLES</b>
48	56	64	4	<b>BUSY BEE</b> STRONG CITY/UNI 2/MCA (8.98) (CD)	<b>RUNNING THANGS</b>
49	49	52	13	<b>MELBA MOORE</b> CAPITOL 46944 (8.98) (CD)	<b>I'M IN LOVE</b>

50	52	55	28	<b>BIZ MARKIE</b> COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	<b>GOIN' OFF</b>
51	46	44	28	<b>BILLY OCEAN</b> ▲ JIVE 8495/ARISTA (9.98) (CD)	<b>TEAR DOWN THESE WALLS</b>
52	58	71	12	<b>SIR MIX-A-LOT</b> NASTY MIX 70123 (8.98)	<b>SWASS</b>
53	42	43	67	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA 8405 (9.98) (CD)	<b>WHITNEY</b>
54	55	66	5	<b>ASWAD</b> MANGO 9810/ISLAND (8.98) (CD)	<b>DISTANT THUNDER</b>
55	50	49	11	<b>DAVID SANBORN</b> REPRISE 25715/WARNER BROS. (9.98) (CD)	<b>CLOSE-UP</b>
56	47	41	9	<b>SIEDAH GARRETT</b> QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	<b>KISS OF LIFE</b>
57	63	79	3	<b>CHAPTER 8</b> CAPITOL 46947 (8.98) (CD)	<b>FOREVER</b>
58	53	50	6	<b>SCHOOLLY D</b> JIVE 1101/RCA (8.98) (CD)	<b>SMOKE SOME KILL</b>
59	<b>NEW</b>	1	1	<b>KARYN WHITE</b> WARNER BROS. 25637 (8.98) (CD)	<b>KARYN WHITE</b>
60	61	69	4	<b>ROY AYERS</b> ICHIBAN 1028 (8.98) (CD)	<b>DRIVE</b>
61	67	59	5	<b>LE JUAN LOVE</b> LUKE SKYYWALKER 104 (8.98)	<b>I STILL FEEL GOOD</b>
62	59	57	9	<b>DEREK B</b> PROFILE 1266 (8.98) (CD)	<b>BULLET FROM A GUN</b>
63	<b>NEW</b>	1	1	<b>MARLEY MARL</b> COLD CHILLIN' 25783/WARNER BROS. (8.98) (CD)	<b>IN CONTROL, VOLUME 1</b>
64	66	68	5	<b>JOHNNIE TAYLOR</b> MALACO 7446 (8.98)	<b>IN CONTROL</b>
65	62	58	5	<b>KOOL &amp; THE GANG</b> MERCURY 834 780/POLYGRAM (CD)	<b>EVERYTHING'S KOOL &amp; THE GANG</b>
66	85	—	2	<b>KIARA</b> ARISTA 8533 (8.98) (CD)	<b>TO CHANGE AND/DR MAKE A DIFFERENCE</b>
67	68	86	4	<b>RAHEEM</b> A&M 5212 (8.98) (CD)	<b>THE VIGILANTE</b>
68	65	61	22	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097/RCA (8.98) (CD)	<b>BY ALL MEANS NECESSARY</b>
69	69	74	4	<b>FINESSE &amp; SYNQUIS</b> UPTOWN 42177/MCA (8.98) (CD)	<b>SOUL SISTERS</b>
70	71	67	22	<b>BETTY WRIGHT</b> MS. B 3301/VISION (8.98) (CD)	<b>MOTHER WIT</b>
71	54	53	9	<b>GREGORY HINES</b> EPIC OE 40671/E.P.A. (CD)	<b>GREGORY HINES</b>
72	92	93	5	<b>PATTI AUSTIN</b> QWEST 25696/WARNER BROS. (8.98) (CD)	<b>THE REAL ME</b>
73	64	63	5	<b>STEVIE B</b> LMR 5500 (8.98) (CD)	<b>PARTY YOUR BODY</b>
74	80	78	12	<b>TRACIE SPENCER</b> CAPITOL 48186 (8.98) (CD)	<b>TRACIE SPENCER</b>
75	88	76	5	<b>WOMACK &amp; WOMACK</b> ISLAND 90915/ATLANTIC (8.98) (CD)	<b>CONSCIENCE</b>
76	77	75	5	<b>101 NORTH</b> VALLEY VUE 90911/CAPITOL (8.98) (CD)	<b>101 NORTH</b>
77	57	51	8	<b>JAMES "D-TRAIN" WILLIAMS</b> COLUMBIA BFC 40914 (CD)	<b>IN YOUR EYES</b>
78	60	56	13	<b>R.J.'S LATEST ARRIVAL</b> EMI-MANHATTAN 48090 (8.98) (CD)	<b>TRULY YOURS</b>
79	99	92	3	<b>VARIOUS ARTISTS</b> PANDISC 8801 (8.98)	<b>THE BASS THAT ATE MIAMI</b>
80	89	89	4	<b>THE ROBERT CRAY BAND</b> HIGHTONE/MERCURY 834 923/POLYGRAM (CD)	<b>DON'T BE AFRAID OF THE DARK</b>
81	95	—	4	<b>THE OHIO PLAYERS</b> TRACK RECORD 58810 (8.98) (CD)	<b>BACK</b>
82	96	—	2	<b>FOUR TOPS</b> ARISTA 8492 (8.98) (CD)	<b>INDESTRUCTIBLE</b>
83	<b>RE-ENTRY</b>	—	—	<b>STEVIE WONDER</b> ▲ MOTOWN 6248 (8.98) (CD)	<b>CHARACTERS</b>
84	74	72	47	<b>ANGELA WINBUSH</b> MERCURY 832 733/POLYGRAM (CD)	<b>SHARP</b>
85	70	65	25	<b>TEENA MARIE</b> EPIC FE 40872/E.P.A. (CD)	<b>NAKED TO THE WORLD</b>
86	72	70	33	<b>DIANNE REEVES</b> BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	<b>DIANNE REEVES</b>
87	75	—	4	<b>GARY TAYLOR</b> VIRGIN 90902 (8.98) (CD)	<b>COMPASSION</b>
88	78	88	3	<b>INFORMATION SOCIETY</b> TOMMY BOY 25691/WARNER BROS. (8.98) (CD)	<b>INFORMATION SOCIETY</b>
89	<b>NEW</b>	1	1	<b>HOWARD HUNTSBERRY</b> MCA 42217 (8.98) (CD)	<b>WITH LOVE</b>
90	90	94	38	<b>CURTIS MAYFIELD</b> CURTOM 2002/CHIBAN (8.98) (CD)	<b>SUPER FLY</b>
91	94	95	3	<b>MASTERS OF CEREMONY</b> 4TH & B'WAY 4010 (8.98) (CD)	<b>DYNAMITE</b>
92	100	—	12	<b>TOO SHORT</b> DANGEROUS MUSIC 1100/RCA (8.98)	<b>BORN TO MACK</b>
93	93	82	5	<b>THE GAP BAND</b> TOTAL EXPERIENCE 2710 (8.98)	<b>STRAIGHT FROM THE HEART</b>
94	79	96	17	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	<b>CONSCIOUS PARTY</b>
95	<b>RE-ENTRY</b>	—	—	<b>L'TRIMM</b> TIME-X 3307/HOT PRODUCTIONS (8.98)	<b>GRAB IT!</b>
96	76	73	63	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (8.98) (CD)	<b>EVERLASTING</b>
97	83	85	12	<b>PIECES OF A DREAM</b> EMI-MANHATTAN 48740 (8.98) (CD)	<b>MAKES YOU WANNA</b>
98	87	97	13	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	<b>LET IT LOOSE</b>
99	73	54	9	<b>BY ALL MEANS</b> ISLAND 90898/ATLANTIC (8.98) (CD)	<b>BY ALL MEANS</b>
100	<b>RE-ENTRY</b>	—	—	<b>EGYPTIAN LOVER</b> PRIORITY 9723 (8.98)	<b>FILTHY</b>

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.



# Jazz BLUE NOTES



by Jeff Levenson

WITH THE WORLD SERIES just weeks away, what better time to contemplate the similarities between baseball and jazz? Both are wholly American creations; both, at their best, are swinging affairs; and both love to deify the truly great practitioners of the game.

Three heavy hitters—Duke Ellington, Charlie Parker, and John Coltrane—are scoring these days in ways that should reaffirm their popular acceptance as cultural heroes.

Earlier this year, Louis Armstrong's landmark house and papers were turned over to the custodial care of Queens College in New York. In a similar spirit of preservation, the Smithsonian Institute has acquired materials relating to band-leader great Ellington. Scores, arrangements, and personal memorabilia were purchased at a rumored cost of \$800,000 and added to the Institute's permanent collection. Not to be outdone, New York announced plans to erect a statue of the maestro at the gateway to Harlem, the northeast corner of Central Park.

By now everyone knows that "Bird," Clint Eastwood's film biography of Parker, has been launched with the kind of hoopla reserved for major events. The musical hook is that the movie's soundtrack (just issued on Columbia) features actual Parker solos isolated from period recordings then recast with newly recorded accompaniment by modern-day musicians.

As a model of technological know-how the achievement is formidable. But questions arise: Are we opening up a can of worms once we start messing with sonic "colorization"? Are we inviting revisionist manipulations of classic performances? Does old art, transformed through electronic wizardry, become new art? Let me know what you think.

Three prime exponents of Bird's alto style—Phil Woods, Frank Morgan, and Bobby Watson—have new albums that should stimulate "ornithological" comparisons. Woods, a perennial Down Beat poll winner, has just completed an octet recording for Concord, "Evolution," scheduled for release this month. Morgan, whose career path has followed Bird's in too many misguided ways, has a new issue on Contemporary titled "Yardbird Suite." And Watson, perhaps the most musically adventurous (and underrated) of the three, joins the big-label ranks with his Blue Note issue "No Question About It."

Watson first asserted his alto mastery with Art Blakey's Jazz Messengers in the late '70s and later emerged as a distinctive voice in his own right. An unaccompanied solo track, "If Bird Could See Me Now," on an early Red album, "Appointment In Milano," clearly signaled his enthusiasm for using bebop as a stylistic springboard. On that tour de force he deftly full-gained through various postbop dialects, honoring Bird's seminal approach while expounding on its possibilities. He continues in that vein on his latest Blue Note issue, which, it turns out, also highlights his gifts for writing, arranging, and recognizing new talent. Check out the two relative newcomers in his current group, Horizon: Roy Hargrove, a teenage trumpeter from Dallas, and Frank Lacy, a fellow Texan who blows trombone.

## Fall comes in swinging as 3 heavy hitters are deified

Both have plenty to say.

Since much of '60s culture is now being reassessed, recycled, or renewed, it is no surprise that Coltrane's music is in the air. Saxophonist Dave Liebman got the tributes under way last year with his "Homage To John Coltrane" on Owl. And Courtney Pine, the young British superstar whose saxophone sound and conception unabashedly mirror the style and urgency of Coltrane's playing during his middle years, spent two months on Billboard's Top Jazz Albums chart with his "Destiny's Song + The Image Of Pursuance" on Antilles/Island. MCA Impulse has just released the newly recorded "Blues For Coltrane," featuring David Murray, Cecil McBee, and three players who knew "Trane well—Pharoah Sanders, McCoy Tyner, and Roy Haynes. And the label has scheduled "Duke Ellington & John Coltrane" and "Africa Brass Vols. I & II" for release in early October. If in the next few months Impulse comes through on its pledge to make available Coltrane's famed Village Vanguard sessions, then add another legendary performance to the reissue parade.

The World Series (sparked, I'm betting, by Darryl Strawberry and his legato, Big Easy, home-run swing) may not be the only fall classic to capture our attention this year.

**TRADING FOURS:** By now some of you may have noticed that a new Jazz Blue Notes contributor has inked his first column. In the spirit of journalistic call and response, I invite you to send along any ideas, suggestions, points of contention, or comments. I look forward to hearing from you.

FOR WEEK ENDING OCTOBER 1, 1988

Billboard

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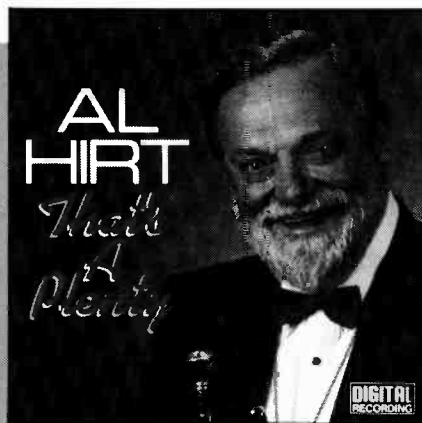
# TOP JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	3 weeks at No. One LOOK WHAT I GOT
2	3	11	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
3	7	7	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
4	2	19	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
5	8	7	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
6	6	9	BRANFORD MARSALIS COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
7	5	13	BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
8	NEW		DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
9	4	11	WYNTON MARSALIS COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY
10	9	7	AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
11	11	5	RAY CHARLES DUNHILL 038 (CD)	GENIUS + SOUL = JAZZ
12	14	3	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
13	13	3	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
14	10	11	DIZZY GILLESPIE IMPULSE 42153/MCA (CD)	ENDLESSLY
15	NEW		JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES

## TOP CONTEMPORARY JAZZ ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	2	23	BOBBY MCFERRIN EMI-MANHATTAN 48059 (CD)	5 weeks at No. One SIMPLE PLEASURES
2	3	11	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
3	4	13	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
4	1	13	SPYRO GYRA MCA 6235 (CD)	rites of summer
5	6	13	YELLOWJACKETS MCA 6236 (CD)	POLITICS
6	5	33	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
7	7	11	NAJEE EMI-MANHATTAN 90096 (CD)	DAY BY DAY
8	9	5	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
9	11	7	PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	THE REAL ME
10	13	9	DOC SEVERINSEN AMHERST 3319 (CD)	FACETS
11	8	15	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
12	10	15	CHICK COREA GRP 1053 (CD)	EYE OF THE BEHOLDER
13	14	11	RICHARD ELLIOT INTIMA 73321/ENIGMA (CD)	THE POWER OF SUGGESTION
14	15	7	DAVE GRUSIN AND DON GRUSIN GRP 1051 (CD)	STICKS AND STONES
15	12	19	GEORGE HOWARD MCA 42145 (CD)	REFLECTIONS
16	16	5	PATRICK O'HEARN PRIVATE MUSIC 2029 (CD)	RIVERS GONNA RISE
17	22	5	MAX LASSER'S ARK CBS-FM 44520 (CD)	EARTHWALK
18	NEW		MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
19	19	7	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
20	NEW		TANGERINE DREAM PRIVATE MUSIC 2042 (CD)	OPTICAL RACE
21	20	3	RICK STRAUSS PROJAZZ 667/INTERSOUND (CD)	JUMP START
22	21	5	ROB MULLINS NOVA 8810 (CD)	5TH GEAR
23	NEW		GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
24	NEW		MISSING LINKS MCA 42206 (CD)	GROOVIN'
25	17	21	DAVID BENOIT GRP 1047 (CD)	EVERY STEP OF THE WAY

Albms 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.



## ProJazz Presents AL HIRT

The King of trumpeters, Al Hirt on his all new, ProJazz CD entitled 'That's A Plenty' is in the Top Ten jazz chart and is in the top ten for major retailers.

The New Generation of Jazz



14025 Twenty-Third Ave. No.  
Minneapolis, MN 55447  
(612) 559-4166

# HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.		
				<b>★★ NO. 1 ★★</b>		
1	2	4	6	SENDIN' ALL MY LOVE MCA 23887	THE JETS 1 week at No. One	
2	3	6	6	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ	
3	6	13	5	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION	
4	11	22	5	BIG FUN VIRGIN 0-96610	INNERCITY	
5	8	11	6	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING	
6	19	41	3	SPY IN THE HOUSE OF LOVE CHRYSALIS 4V9 43262	◆ WAS (NOT WAS)	
7	5	7	8	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN	
8	13	20	4	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY	
9	26	42	3	IN THE NAME OF LOVE '88 ARISTA ADI-9731	THOMPSON TWINS	
10	16	17	6	HIGH TIME MERCURY 870 561 1/POLYGRAM	◆ NIA PEEPLES	
11	1	1	10	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL	
12	4	3	11	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK	
13	20	24	5	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE	
14	14	15	7	PEEK-A-BOO Geffen 0-20977	◆ SIOUXSIE AND THE BANSHEES	
15	9	10	7	TELL THE TRUTH CAPITOL V-15389	SEQUAL	
16	27	32	3	ROUGH HOUSE VOL I (LP) MINIMAL MIN LP-100/CRIMINAL	VARIOUS ARTISTS	
17	32	44	3	CAN'T STOP SLEEPING BAG FRE-80124	HANSON & DAVIS	
18	43	—	2	BREAK 4 LOVE COLUMBIA 44 07890	RAZE	
19	7	5	8	LOVE IS THE GUN MCA 23879	◆ BLUE MERCEDES	
20	18	19	6	ANOTHER PART OF ME EPIC 49 07855/E.P.A.	◆ MICHAEL JACKSON	
21	21	25	7	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY	
22	25	26	6	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE	
23	28	35	5	IN THE NAME OF LOVE JUMP STREET BAD 703	SWAN LAKE	
24	29	36	4	THE GREATER REWARD NETTWERK IMPORT	SEVERED HEADS	
25	31	34	4	ME OR THE RUMOURS MIKA/POLYDOR 887 724-1/POLYGRAM	◆ DEON ESTUS	
26	12	12	8	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS	
27	35	45	3	THE RUMOUR MCA 23890	◆ OLIVIA NEWTON-JOHN	
28	40	—	2	SUPERFLY GUY CAPITOL V-15409	◆ S-EXPRESS	
29	30	29	5	GIVE ME YOUR LOVE EMI-MANHATTAN V-56109	THE VOICE IN FASHION	
30	10	8	9	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA	
31	38	—	2	THAT'S THE WAY IT IS ATLANTIC 0-96613	MEL & KIM	
32	33	33	6	BROKEN HEART SYNTHICIDE 71 307-0	RED FLAG	
33	36	48	3	ROCK THE HOUSE EPIC 49 07864/E.P.A.	NICOLE	
34	49	—	2	GET DOWN TONIGHT ISLAND 0-96625	SHRIEKBACK	
35	<b>NEW</b>	▶	1	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP	
36	34	38	4	NO CONDOM, NO SEX SIRE 0-20983/WARNER BROS.	◆ CRUISE CONTROL	
37	45	—	2	JACKIE ARISTA ADI-9726	◆ BLUE ZONE U.K.	
38	44	—	2	YOU TAKE MY BREATH AWAY EPIC 49 07817/E.P.A.	DAVID COLE	
39	41	49	3	SINGLE GIRLS RCA 8677-1-RD	THE DAZZ BAND	
40	15	2	11	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION	
41	17	16	6	SIYAYILANDA CAPITOL V-15415	JOHNNY CLEGG & SAVUKA	
42	<b>NEW</b>	▶	1	WILD WILD WEST ATLANTIC 0-86544	◆ THE ESCAPE CLUB	
43	<b>NEW</b>	▶	1	THE LOCO-MOTION Geffen 0-21043	◆ KYLIE MINOGUE	
44	<b>NEW</b>	▶	1	FUNKIN' FOR THE UK CHRYSALIS 4V9 43274	3 MAN ISLAND	
45	<b>NEW</b>	▶	1	I WANNA KNOW VENETTA VE-7003	ALE	
46	22	14	18	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER	
47	47	47	4	JUST PLAY MUSIC! COLUMBIA 44 07851	BIG AUDIO DYNAMITE	
48	<b>NEW</b>	▶	1	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD	
49	24	9	10	SPRING LOVE LMR 4002	◆ STEVIE B	
50	42	43	3	WHO'S GONNA EASE THE PRESSURE VIRGIN PROMO	MAC THORNHILL	
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>12 INCHES OF VIRGIN (LP) VARIOUS ARTISTS VIRGIN</li> <li>THE DIFFERENT STORY SCHILLING WEA (GERMANY)</li> <li>I'M YOUR PUSHER ICE-T SIRE</li> <li>JUST WANNA DANCE/WEEKEND THE TODD TERRY PROJECT FRESH</li> <li>DON'T LET ME BE MISUNDERSTOOD LATIN RASCALS TIN PAN APPLE/MERCURY</li> <li>FAITH WEE PAPA GIRL RAPPERS JIVE</li> <li>DON'T BLAME IT ON THAT GIRL/WAP BAM BOOGIE MATT BIANCO ATLANTIC</li> <li>I'VE WAITED TOO LONG (FOR YOUR LOVE) CHEYANNE CAPITOL</li> </ol>		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.		
				<b>★★ NO. 1 ★★</b>		
1	1	3	8	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION 2 weeks at No. One	
2	4	8	8	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE	
3	2	1	10	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL	
4	3	2	12	SPRING LOVE LMR 4002	◆ STEVIE B	
5	7	9	8	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE	
6	11	14	6	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLER	
7	9	10	9	NO RESPECT/LET'S GO JIVE 1117 1-JD/RCA	◆ KOOL MOE DEE	
8	5	5	11	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA	
9	6	7	9	WHEN I LOOK INTO YOUR EYES/NIGHTTIME VIRGIN 0-96642	PRETTY POISON	
10	12	15	18	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK	
11	13	19	6	BODYGUARD VENETTA VE-7004	◆ TINA B.	
12	8	4	16	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER	
13	20	23	5	SHE'S ON THE LEFT A&M SP-12280	◆ JEFFREY OSBORNE	
14	10	6	12	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM	
15	22	32	5	IT WOULD TAKE A STRONG STRONG MAN RCA 8696-1-RD	◆ RICK ASTLEY	
16	16	33	4	A NIGHTMARE ON MY STREET JIVE 1125-1-JD/RCA	D.J. JAZZY JEFF & THE FRESH PRINCE	
17	21	25	6	LOVE & DEVOTION VENETTA VE-7001	MICHAEL BOW	
18	28	38	4	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOZ	
19	17	17	9	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY	
20	18	26	5	SENDIN' ALL MY LOVE MCA 23887	THE JETS	
21	32	—	2	THE LOCO-MOTION Geffen 0-21043	◆ KYLIE MINOGUE	
22	15	12	16	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY	
23	26	27	7	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON	
24	30	39	3	ANOTHER LOVER A&M SP-12274	◆ GIANT STEPS	
25	41	—	2	BIG FUN VIRGIN 0-96670	INNERCITY	
26	27	35	5	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	◆ EVELYN "CHAMPAGNE" KING	
27	47	—	2	DANCIN' WITH MYSELF COLUMBIA 44 07870	JOHNNY KEMP	
28	49	—	2	MY PREROGATIVE MCA 23888	◆ BOBBY BROWN	
29	14	13	10	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON	
30	33	34	6	PEEK-A-BOO Geffen 0-20977	◆ SIOUXSIE AND THE BANSHEES	
31	38	45	4	HIGH TIME MERCURY 870 561-1/POLYGRAM	◆ NIA PEEPLES	
32	29	18	14	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	◆ BOOK OF LOVE	
33	<b>NEW</b>	▶	1	BREAK 4 LOVE COLUMBIA 44 07890	RAZE	
34	46	—	2	I WANNA KNOW VENETTA VE-7003	ALE	
35	19	11	15	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN	
36	25	21	10	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS	
37	23	20	15	GROOVE ME UPTOWN 23852/MCA	◆ GUY	
38	39	44	3	SUMMERTIME CRIMINAL CR-1 2028	VERTICAL HOLD	
39	37	37	5	IN THE NAME OF LOVE JUMP STREET 703	SWAN LAKE	
40	<b>NEW</b>	▶	1	STRICTLY BUSINESS FRESH FRE-80123/SLEEPING BAG	◆ EPMD	
41	24	16	13	OFF ON YOUR OWN (GIRL) WARNER BROS. 0-20952	◆ AL B. SURE!	
42	44	—	2	REACHIN' MOVIN' MR-003	PHASE II	
43	43	—	2	BLEEDING HEART SYNTHICIDE V-75513	◆ BARDEUX	
44	42	41	3	TAKE YOUR TIME MCA 23882	◆ PEBBLES	
45	48	—	12	THE PROMISE VIRGIN 0-96662	WHEN IN ROME	
46	<b>NEW</b>	▶	1	GOT A NEW LOVE PAISLEY PARK 0-20960/WARNER BROS.	◆ GOOD QUESTION	
47	36	28	7	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN	
48	<b>NEW</b>	▶	1	I'M YOUR PUSHER SIRE 0-21026/WARNER BROS.	ICE-T	
49	<b>NEW</b>	▶	1	JACKIE ARISTA ADI-9726	BLUE ZONE U.K.	
50	34	30	12	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS	
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>WILD WILD WEST THE ESCAPE CLUB ATLANTIC</li> <li>DON'T ROCK THE BOAT MIDNIGHT STAR SOLAR</li> <li>CAN'T STOP HANSON &amp; DAVIS FRESH</li> <li>LOVIN' FOOL TOLGA CUTTING</li> <li>YOU CAME KIM WILDE MCA</li> </ol>		

○ 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.



# Kante's Int'l Hit Uses Tribal Chants And Bellows

**MORE, MORE, MORE:** With the album "Akwaba Beach" comes French/African artist **Mory Kante** and his international hit "Ye Ke Ye Ke" (Polydor). This pulsating dance number pumps an infectious rhythm accented by tribal chants and bellows, making for an unconventional yet easily workable delight for dance floors. There are four mixes included here; our faves are those handled by **Martyn Young of M/A/R/R/S** fame, which manage to deliver a harder punch than the others... Next up is the latest offering from the **Todd Terry Project**, which is a fine new remix of "Weekend" (Fresh, 212-724-1440), made famous by **Class Action and Phreek**. This version simmers in its contemporary setting and is more than ready for extensive play once again. It's backed by a standard Terry melange called "Just Wanna Dance"... It sure would be nice if programmers played something from **Ziggy Marley & the Melody Makers**. The album "Conscious Party" is well on its way to platinum, and club support has been spotty. The new mix of "Tumblin' Down" (Virgin) has the potential to change all that. In its aggressive **Hank Shocklee, Eric Sadler & Keith Boxley** postproduction and mix, the song sports more than its fair share of the **Tom Tom Club's** "Genius Of Love" samples and rhythm snatches, which, not too surprisingly, work very well... **Noel** has returned with "Out Of Time" (4th & B'Way, 212-995-7800), which displays a heavy freestyle rhythm à la "Running." A house-inspired mix is also included. The single was postproduced and mixed by **Robert Clivilles & David Cole**, who, as the **Brat**



**Party Peeples.** Performing at the Nippon 24-hour "Love Saves The Earth" charity telethon, held on the grounds of the United Nations in New York, was Mercury recording artist **Nia Peeples**, who sang selections from her album "Nothin' But Trouble." (Photo: Chuck Pulin)

**Pack**, have finally unleashed "So Many Ways (Do It Properly II)" (Vendetta), which brings a **Todd Terry** feel to the underground classic in a host of new mixes.

**HOT SHOTS:** Talented songwriter ("Most Of All," "Open Your Heart") and producer (**Giant Steps, Nick Kamen**) **Gardner Cole** makes a strong debut as a solo artist with "Live It Up" (Warner Bros.). The pop-inflected track has the instrumental and vocal hook of a potential hit. Postproduction and mixes, handled by **Keith Cohen & Steve Beltran**, kick. We prefer the "Club Mix" and "Dub" versions best... What should already be gracing your turntables is "I Can't Wait" (Columbia) from **Deniece Williams**, a song that doesn't try to be anything other than what it is—a terrific pop tune. Williams sounds great in the sincere postproduction and mix by **Bruce Forest & Frank Heller**.

**L'L BEATS & LITTLER PIECES:** Coming out on Virgin Music Video is "Savage," a visual album from **Eurythmics** featuring all the selections from the album of the same name. The 45-minute video blends conceptual footage with live energy. Its list price is \$16.98... Formerly of **Culture Club**, **Mickey Craig** is readying a solo project... The address of Mute Records' new U.S. operation, which we printed in the Sept. 17 column, should have read Second Floor, 136 W. 18 St., New York, N.Y. 10011... At the end of October, Capitol will put out **Minnie Riperton's** classic "Perfect Angel" album on CD... **Jennifer Holliday** has signed with Arista Records... Atlantic is releasing an album from Belgian technofaves **Telex**, titled "Looney Tunes"... The Third Annual Dimensions Of Dallas Music Industry Seminar is slated for Sept. 29-Oct. 2. The event will be held at the Ambassador Plaza Hotel there. For more information, call 214-828-4735 or 214-826-6832... A&M is compiling a **Human League** greatest-hits album for release later this year. We've heard that "Love Is All That Matters" (which appeared on the group's **Jimmy Jam & Terry Lewis**-produced album, "Crash") has been newly remixed by the dynamic duo for release in the U.K.... The forthcoming **Pet Shop Boys** EMI album, "Introspective," is scheduled for release the second week of October. The lead-off track, "Domino Dancing," was produced with **Lewis Martinee**. Producer **Trevor Horn** worked on the cuts "Left To My Own Devices" and "It's Alright." Included as well is a new remix of "Always On My Mind" and some B sides... There have been rumors of a possible **Alexander O'Neal** Christmas album for this year's holiday season.

**BEHIND THE WHEELS:** Moody techno-outfit **Skinny Puppy** has returned with "Censor" (Capitol), which previews its forthcoming package, "Vivi Sect VI." The single's deadly hook carries the band's traditional aggravating delivery within its grooves. Also give a listen to the more down-tempo flip, "Yes He Ran"... **Camouflage** makes its debut with the very Depeche Mode-sounding "The Great Commandment" (Atlantic). This synth-pop track was postproduced and mixed by **Gary Hellman**.

**ON THE HIGH TIP:** Making an impressive comeback on the rap scene is the **Real Roxanne** with "Respect" (Select, 212-777-3130). You can guess what classic soul riff is lifted, but with **Hitman Howie Tee's** production, it's done effectively. **Jam Master Jay & the L.A. Posse** produced



by **Bill Coleman**

her latest effort. This simple and very likable R&B track was remixed by **Taavi Mote**... Postproduced by **Paul Simpson & Dave Shaw** is "Wonderful" by **Rick James** (Warner Bros.), which for the most part smooths out the original with an R&B/house texture... Our favorite track from "The Real Chuckeeboo," titled "Mr. Bachelor" (MCA), serves as the latest offering from **Loose Ends**. The sinewy bass line and mid-tempo rhythm are arresting, while the chorus chant reels you in. The **Gyrlz** "If It's Games You're Playing" (Capitol) is another of those R&B techno numbers produced by the omnipresent **Kyle West**. This talented trio may get its due with this one, which features a repetitive and infectious lyric hook. Earlier this year we had the privilege of hearing the rootsier original mix of this one—sure would be nice if it surfaced somewhere along the way... **Gwen Guthrie's** "Rockin' Chair" (Warner Bros.) is far in subject matter from the safe-sex theme of "Can't Love You Tonight," but the new mixes by **Larry Levan & Steven Stanley** don't do the album version justice. Gone is the gritty, prominence of the bass groove, and the new Latin percussion and piano didn't mesh well with us... For all of you funkateers out there, check out **Bootsy Collins's** "Party On Plastic" (Columbia), a down-tempo cut that fits in with Collins' "Bootzilla"-era material. A more than welcome and needed return... Also out the flip, "Her Bad Self," which rocks a bit harder with its "Pick Up The Pieces" rhythmic base... **Kid'N Play** has been pumping an old soul-derived track on its new one, titled "Gittin' Funky" (Select)... **De La Soul** with "Jennifer" (Tommy Boy, 212-722-2211) is brilliant. This rap threesome is not only innovative in rhymes but also in its eccentric musical approach: kind of like the **B-52's** of rap. Besides the '50s-sounding title track, don't miss the more conventional "Potholes In My Lawn" and "Skip To My Loop"... **Marley Marl's** album "In Control-Volume 1" (Cold Chillin'/Warner) has been dropped, and it is a killer. "We Write The Songs," which features **Biz Markie & Heavy D.**, is our favorite. It has a lazy shuffle and the rappers' on-the-money delivery—don't miss it. Also of interest are "The Symphony," which features **Master Ace, Craig G., Kool G. Rap, and Big Daddy Kane**; "Duck Alert," featuring **Craig G.**; and "Wack Itt," featuring **Roxanne Shante**... **Rob Base & D.J. E-Z Rock** have unleashed their album "It Takes Two" (Profile, 212-529-2600). There's nothing as immediately catchy as the classic title track, but do take notice of "Don't Sleep On It" and "Joy & Pain."

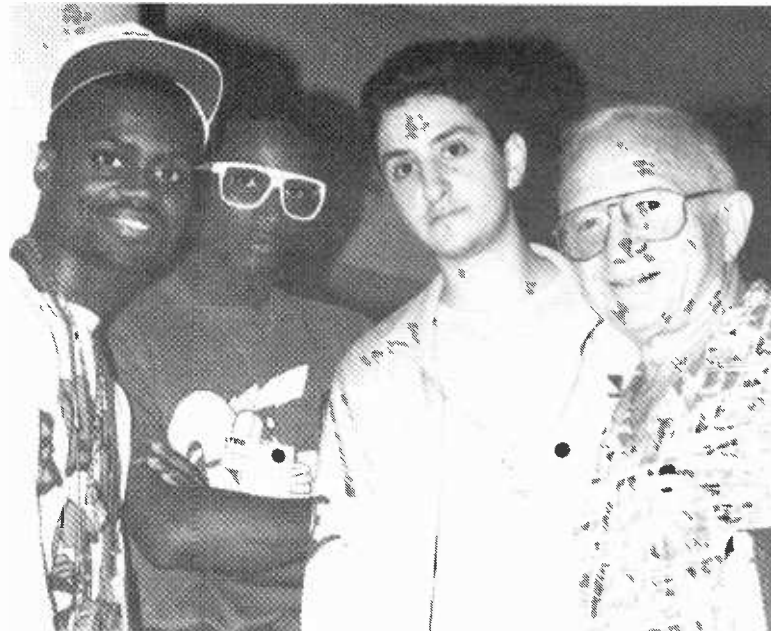
**Rhyme Syndicate's** "Comin' Through" (Warner Bros.) is a good taster of what the West Coast-based posse has to offer. Our faves from the 10-cut album are the smokin' "While You've Been Waiting" by **Nat The Cat**, "Bustin' Loose" by **Spinmasters**, "I Need A Rolex" by **Toddy Tee**, and the title cut from **Ice-T**. T's own album, "Power" (Sire), is also out now. "Girls L.G.B.N.A.F.," "High Rollers," "Radio Suckers," and the title cut are our faves... Another highlight of the week is "Step Up Front" (First Priority) by **Positive K**, which kicks with its "Ironside" synth riff... Also of interest are "Don't Scandalize Mine" (Coslit, 516-565-4616) by **Sugar Bear**; "K-Mac Saved My Life," and "War" from the **EP 4 Play +1** (Harbor Light); "Wake Up" (Wild Pitch, 212-687-1817) by **Latee**; "Cisco Jam" (Scarface, 415-586-3524) by **A.T.C.**; "For The Lover In You" (Select) by **True Mathematics**; and the new album "Young, Gifted & Black" (Strong City/Uni) by **Don Baron**.

**HOT ON A THANG:** Something that surprised us was how much **Stevie Wonder's** "My Eyes Don't Cry" (Motown) really pumps in its new remix by **Timmy Regisford**. The comfortable vocal and groove will hopefully reignite attention on the wonderful "Characters" project... Also on the Motown label is **Stacy Lattisaw's** "Call Me," a favorite cut from

are "Tell Me It's Not Too Late" (Virgin) by **Lia**; "Dial My Heart" (Motown) by the **Boys**; "My Heart" (Atlantic) by **Troop**; "Someone's In Love" (RCA) by **Five Star**; and "It's Just The Way That You Love Me" (Virgin) by **Paula Abdul**.

**FANTASTIC VOYAGE:** What many will find more accessible to program than his "Airhead" is the new one from **Thomas Dolby**, called "Hot Sauce" (EMI). The single bridges a tasty salsa feel with a contemporary R&B/dance groove in mixes by **Richard Burgess**. Included on its flip is the once-hard-to-find "Get Out Of My Mix," which serves a funky myriad of Dolby's early hits... **kc Flightt** makes his major label debut with "She's Sexxy" (RCA), a narrative house piece that includes the hit "Let's Get Jazzy" on its flip... "Get Real" (Island) is former **Frankie Goes To Hollywood** member **Paul Rutherford's** workable foray into the acid house genre, with help from producers **ABC**.

**Hot dance producers L.A. Reid & Babyface talk how they scored their string of hits for now-major artists... see page 27**



**The Old & New School.** Rapping up a storm at a recent gathering are super "producers" **Hurby Luv Bug, Lyvio G & P-Fine** of G-Fine Records, and **Sleeping Bag's** one and only **Juggy Gayles**, the label's CEO. (Photo: Dina Mastrodimos)

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# Capitol's Mason Dixon And Texas Boot Co. Hook Up In Extensive Endorsement Deal

BY EDWARD MORRIS

NASHVILLE Although Mason Dixon's first major-label album has just been released, the Texas-based trio has sewed up a comprehensive endorsement deal with Justin Boots of Fort Worth, Texas. Already under way and scheduled to continue through 1989, the agreement includes promotional products, tour support, video support, cross promotions involving Justin and Capitol Records, and the creation of a personalized line of Mason Dixon boots.

Marc Oswald, who manages the act, says that as extensive as the current Justin tie-in is, it represents only

about one-tenth of what is on the drawing board for next year. "It's not any huge cash payoff," he says, "but it's a huge money deal for Justin's standpoint. But all the money is going into publicity and promotion. When we're finished fleshing out the '89 details, it will be the most comprehensive endorsement that Justin has ever entered."

The promotion began when CD copies of Mason Dixon's new "Exception To The Rule" album on Capitol were sent to reporting radio stations. Enclosed with each CD was a certificate for a free pair of Justin boots; the certificate suggested that the gift be used for promotional purposes.

Subsequently, Justin helped underwrite the cost of producing the Mason Dixon video for "When Karen Comes Around," the group's next single. Oswald says the only overt display of the sponsoring product in the video is that the members are wearing the sponsor's boots. However, Justin does get a credit line at the start of the video.

By way of tour support, Justin sends 10-20 Mason Dixon/Justin tour jackets to the cooperating radio station in each market the group plays. Also in the package is a large color poster with the legend "Mason Dixon And Justin Boots—The Exception To The Rule" and a photo of the new album cover. Justin signage is dis-

played on stage during the concerts.

The bootery has bought 10,000 copies of the album and will give away a free copy to each person who buys a pair of its boots. This cross promotion will be highlighted in markets where Mason Dixon performs.

The group wrote, produced, and performed 60- and 30-second radio spots for Justin, each of which begins with "Mason Dixon for Justin Boots." A "doughnut" in each commercial enables each cooperating western-wear store to customize the spot by advising potential customers of the free record offer and the act's upcoming local concert appearance.

Oswald says Justin has 5,000 retailers, half of whom, he predicts, will use the radio spots on a co-op basis. Mason Dixon has also prepared a television commercial. Both the radio and TV spots will run nationwide.

Ready for rollout "shortly," according to Oswald, is a line of Justin-made Mason Dixon Ropers. Oswald says the band's name will be branded on the boot.

Mason Dixon is made up of Jerry Dengler, Frank Gilligan, and Rick Henderson. Prior to signing with Capitol, the act charted several times on the Texas and Premier One labels.

The trio also has corporate tie-ins with the Miller Genuine Draft Band Network and Peavey Electronics.



**Shop Hopping.** Producer Kyle Lehning (Randy Travis, Dan Seals) and Anne Murray put the finishing touches on her new album, "As I Am." The project was produced at three locations: The Bunny Hop Shop in Los Angeles, Eastern Sound in Toronto, and Lehning's Morningstar Studios in Nashville.

## 16th Avenue Recording Artists Blow Away Conventioneers Canyon Plays Up A Storm In Caymans

Gerry Wood wrote this item from the storm-swept Cayman Islands.

**OUT OF CRISIS COMES TRIUMPH.** That's the story of Canyon. During an incredible three-day period on the island of Grand Cayman, the 16th Avenue Records act not only survived Hurricane Gilbert but blew away the attendees at the Central South/Sound Shop convention at the Treasure Island Resort.

With the hurricane gaining strength over the Caribbean and set on a direct collision course with the Caymans after its deadly run through Jamaica, the conventiongoers congregated in the hotel's Silvers nightclub to watch Canyon. Playing in their casual clothes (their luggage never arrived), the group fashioned makeshift drumsticks out of a serving cart and proceeded with the show. They were only five songs into the set when officials relayed the orders to evacuate the oceanfront hotel for inland storm shelters. Canyon's lead vocalist, Steve Cooper, coolly quipped, "You talk about blowing down a club—this is it."

Huddled with more than 100 attendees and several hundred Caymanians, the group spent the storm-ravaged night at a shelter, sharing floor space, survival food, and prayers for a safe journey through the biggest hurricane of the century. The next morning, Gilbert burst across low-lying Grand Cayman as officials feared the worst—that the entire island would be destroyed by the tremendous winds and a potential rise in the sea of 10 feet, capped by 10-12-foot waves. The highest point on the 20-mile-by-4-mile island is less than 50 feet above sea level. The odds looked bad, but the band members chatted with conventioneers and Caymanians alike, helping buoy spirits.

Fortunately, the Caymans escaped the fate of Jamaica, Haiti, the Dominican Republic, Cancun, Cozumel, other areas of Mexico, and Texas—all reporting deaths along with the destruction. A roof of a Cayman shelter blew off, causing injuries, but the island and its inhabitants withstood the 160-mph wind-tunnel test of Hurricane Gilbert.

The convention regrouped the day after the Sept. 13 hurricane, with Canyon performing for an appreciative, supportive audience that included many retail store managers who are now dyed-in-the-wool Canyon fans. "The Canyon members were fabulous as people and they so impressed our group," praised Randy Davidson, owner of Central South/Sound Shops and head of a country-music-oriented investment group (made up of Conway Twitty, Larry Gatlin, Ronnie Milsap, Earl Thomas Conley, Dave & Sugar, Helen

Cornelius, Jerry Reed, and Randy Travis) that owns the Treasure Island Resort. "We were totally knocked out by their performance during the storm and on stage."

Besides Cooper, the Texas-based act includes Johnny Boatright, lead guitar and vocals; Randy Russell Rigney, bass guitar and vocals; Jay Ellis Brown, keyboards; and Randy Keach Rainwater, drums. With a debut chart album under its belt and a new single, "I Guess I Just Missed You," climbing the Billboard Hot Country singles chart, Canyon looks like a band on the rise. Its album was the No. 3 best seller at Fan Fair '88, TV exposure is increasing via TNN with appearances on "Nashville Now" and "New Country," a new video has just been released to support the single, and the band plans to export worldwide its



by Gerry Wood

brand of Texas country. Canyon in the Caymans. Gilbert provided a hell of a blow and Canyon put on a hell of a show. The group's resolution, bravery, and talent will never be forgotten by their newfound shelter-in-the-storm survivors. 16th Avenue Records and the entire country music industry can be proud of these stellar musicians, who have written a new chapter for "Profiles In Courage" by living it.

**LEAD HER ON:** Amy Grant has joined with the non-profit organization Habitat For Humanity International for her "Lead Me On" tour. She will make a special presentation to Habitat, which is dedicated to eliminating poverty housing, during each concert of the 58-city tour. According to Grant's management firm, Blanton/Harrell Inc., the four-time Grammy winner's tour will be sponsored by Tretorn, a leading manufacturer of athletic and casual footwear.

**BMI'S BEST:** Congratulations to BMI's president and CEO, Frances Preston, recipient of this year's American Women In Radio And Television prestigious achievement award. Presented during the group's convention in Pittsburgh, the award goes to a member who "has earned the respect of peers, strengthened the role of women in the industry, and contributed to the betterment of the community." It's another honor for the woman who rose from a Nashville secretary to the top job at BMI's New York headquarters.

**SIGNINGS:** Garth Brooks to Capitol Records with Allen Reynolds producing. . . Jim Bean to Hub Records.



## MTM Music Loses 4 Staffers In Shake-Up Co. Makes Changes Amid Acquisition Rumors

NASHVILLE Three staffers were dismissed by the MTM Music Group here Sept. 15 and a fourth resigned. Company president Howard Stark, speaking through a publicist, characterized the layoffs as "administrative changes."

The fate of the publishing and record firm has been the subject of intensified speculation since its parent company was sold to Britain's Televi-

sion South last summer. The music operation—now jointly owned by Mary Tyler Moore, Arthur Price, Tom Palmieri, and Mel Blumenthal—is run by chairman and CEO Alan Bernard, Stark, and senior VP Tommy West.

Sources say that both CBS Records and MCA Records have shown interest in buying MTM, but neither (Continued on page 38)

FOR WEEK ENDING  
OCTOBER 1, 1988

### POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

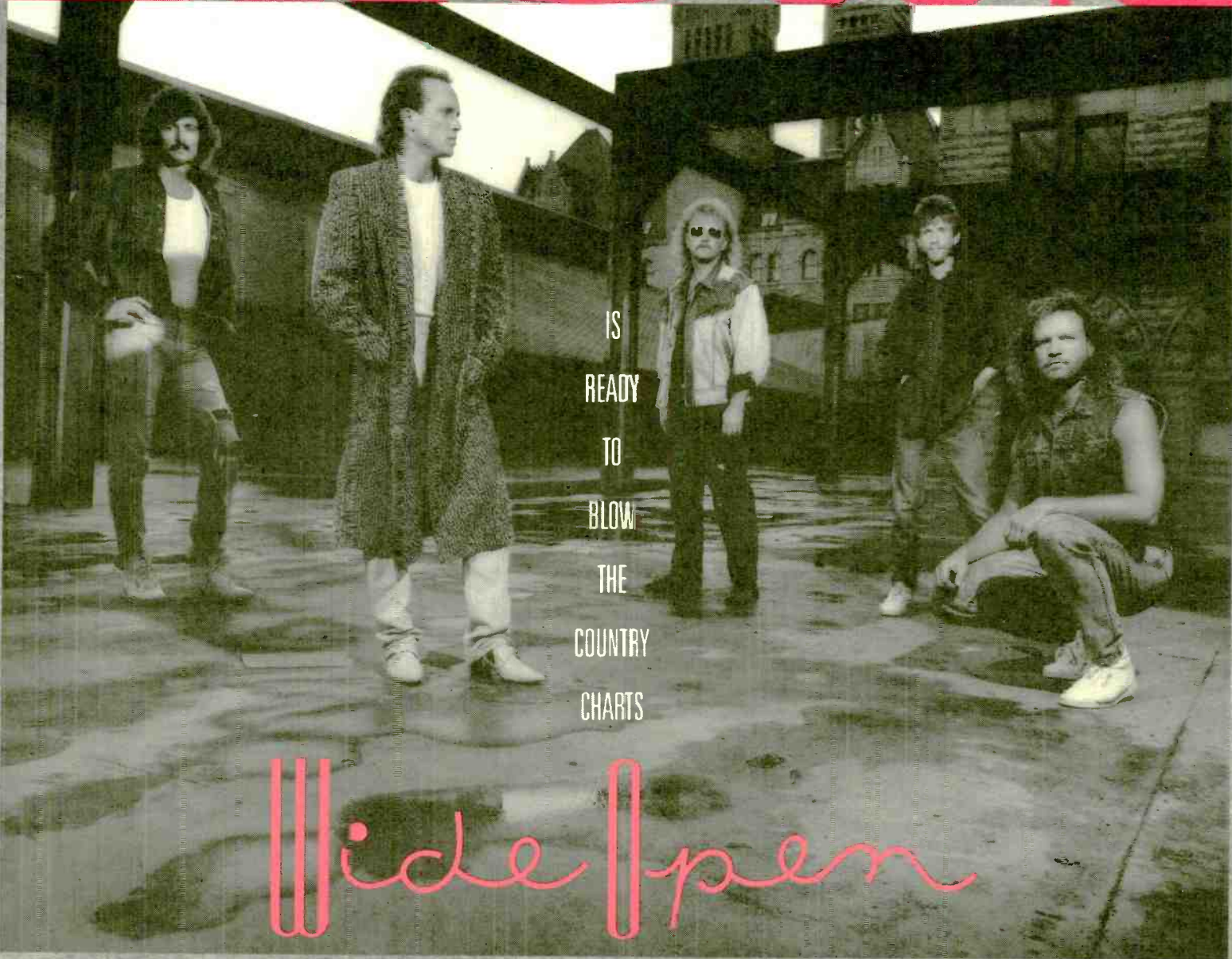
Louisville		P.D.: Coyote Calhoun	
1	Earl Thomas Conley With Emmylou Harris	1	Dan Seals, Addicted
2	Randy Travis, Honky Tonk Moon	2	Randy Travis, Honky Tonk Moon
3	Dwight Yoakam & Buck Owens, Streets O	3	Earl Thomas Conley With Emmylou Harris
4	Kathy Mattea, Untold Stories	4	Tanya Tucker, Strong Enough To Bend
5	Jo-El Sonnier, Tear Stained Letter	5	Johnny Rodriguez, I Wanna Wake Up Wit
6	Ronnie Milsap, Button Off My Shirt	6	Ronnie Milsap, Button Off My Shirt
7	Jo-El Sonnier, Tear Stained Letter	7	The Oak Ridge Boys, Gonna Take A Lot
8	Tanya Tucker, Strong Enough To Bend	8	Skip Ewing, I Don't Have Far To Fall
9	The Desert Rose Band, Summer Wind	9	Kathy Mattea, Untold Stories
10	Conway Twitty, Saturday Night Special	10	The O'Kanes, Blue Love
11	T. Graham Brown, Darlene	11	T. Graham Brown, Darlene
12	Skip Ewing, I Don't Have Far To Fall	12	Sweethearts Of The Rodeo, Blue To The
13	The Oak Ridge Boys, Gonna Take A Lot	13	Rosanne Cash, Runaway Train
14	The O'Kanes, Blue Love	14	Foster And Lloyd, What Do You Want Fr
15	Billy Joe Royal, It Keeps Right On Hu	15	The Desert Rose Band, Summer Wind
16	Rosanne Cash, Runaway Train	16	Larry, Steve, Rudy, The Gatlin Brothers
17	Southern Pacific, New Shade Of Blue	17	Ricky Van Shelton, I'll Leave This Wo
18	Foster And Lloyd, What Do You Want Fr	18	Crystal Gayle, Nobody's Angel
19	Sweethearts Of The Rodeo, Blue To The	19	Southern Pacific, New Shade Of Blue
20	Nitty Gritty Dirt Band, I've Been Loo	20	The Charlie Daniels Band, Boogie Woog
21	The Charlie Daniels Band, Boogie Woog	21	Ricky Van Shelton, I'll Leave This Wo
22	Ricky Van Shelton, I'll Leave This Wo	22	Lynn Anderson, Under The Boardwalk
23	Lynn Anderson, Under The Boardwalk	23	Vern Gosdin, Chiseled In Stone
24	Vern Gosdin, Chiseled In Stone	24	Waylon Jennings, How Much Is It Worth
25	Waylon Jennings, How Much Is It Worth	25	Don Williams, Desperately
26	Don Williams, Desperately	26	George Strait, If You Ain't Lovin' (Y
27	George Strait, If You Ain't Lovin' (Y	27	Reba McEntire, I Know How He Feels
28	Reba McEntire, I Know How He Feels	28	Michael Johnson, That's That
29	Michael Johnson, That's That	29	Kenny Rogers, When You Put Your Heart
30	Kenny Rogers, When You Put Your Heart	30	Exie, It's You Again
31	Exie, It's You Again	31	Keith Whitley, When You Say Nothing A
32	Keith Whitley, When You Say Nothing A	32	Mary Osmond With Paul Davis, Sweet L
A	Mary Osmond With Paul Davis, Sweet L	A	Shenandoah, Mama Knows
A	Shenandoah, Mama Knows	A	T.G. Sheppard, Don't Say I With Diam
A	T.G. Sheppard, Don't Say I With Diam	A	Resless Heart, A Tender Lie
A	Resless Heart, A Tender Lie	A	Michael Martin Murphey, Pilgrims On T
A	Michael Martin Murphey, Pilgrims On T	A	Lee Greenwood, You Can't Fall In Love
A	Lee Greenwood, You Can't Fall In Love	A	Shenandoah, Mama Knows
EX	Wagoneers, Every Step Of The Way	EX	Shenandoah, Mama Knows

Baltimore		P.D.: Bob Moody	
1	Dan Seals, Addicted	1	Dan Seals, Addicted
2	Randy Travis, Honky Tonk Moon	2	Randy Travis, Honky Tonk Moon
3	Earl Thomas Conley With Emmylou Harris	3	Earl Thomas Conley With Emmylou Harris
4	Tanya Tucker, Strong Enough To Bend	4	Tanya Tucker, Strong Enough To Bend
5	Johnny Rodriguez, I Wanna Wake Up Wit	5	Johnny Rodriguez, I Wanna Wake Up Wit
6	Ronnie Milsap, Button Off My Shirt	6	Ronnie Milsap, Button Off My Shirt
7	The Oak Ridge Boys, Gonna Take A Lot	7	The Oak Ridge Boys, Gonna Take A Lot
8	Skip Ewing, I Don't Have Far To Fall	8	Skip Ewing, I Don't Have Far To Fall
9	Kathy Mattea, Untold Stories	9	Kathy Mattea, Untold Stories
10	The O'Kanes, Blue Love	10	The O'Kanes, Blue Love
11	T. Graham Brown, Darlene	11	T. Graham Brown, Darlene
12	Sweethearts Of The Rodeo, Blue To The	12	Sweethearts Of The Rodeo, Blue To The
13	Rosanne Cash, Runaway Train	13	Rosanne Cash, Runaway Train
14	Foster And Lloyd, What Do You Want Fr	14	Foster And Lloyd, What Do You Want Fr
15	The Desert Rose Band, Summer Wind	15	The Desert Rose Band, Summer Wind
16	Larry, Steve, Rudy, The Gatlin Brothers	16	Larry, Steve, Rudy, The Gatlin Brothers
17	Ricky Van Shelton, I'll Leave This Wo	17	Ricky Van Shelton, I'll Leave This Wo
18	Crystal Gayle, Nobody's Angel	18	Crystal Gayle, Nobody's Angel
19	Southern Pacific, New Shade Of Blue	19	Southern Pacific, New Shade Of Blue
20	The Charlie Daniels Band, Boogie Woog	20	The Charlie Daniels Band, Boogie Woog
21	Ricky Van Shelton, I'll Leave This Wo	21	Ricky Van Shelton, I'll Leave This Wo
22	Lynn Anderson, Under The Boardwalk	22	Lynn Anderson, Under The Boardwalk
23	Vern Gosdin, Chiseled In Stone	23	Vern Gosdin, Chiseled In Stone
24	Waylon Jennings, How Much Is It Worth	24	Waylon Jennings, How Much Is It Worth
25	Don Williams, Desperately	25	Don Williams, Desperately
26	George Strait, If You Ain't Lovin' (Y	26	George Strait, If You Ain't Lovin' (Y
27	Reba McEntire, I Know How He Feels	27	Reba McEntire, I Know How He Feels
28	Michael Johnson, That's That	28	Michael Johnson, That's That
29	Kenny Rogers, When You Put Your Heart	29	Kenny Rogers, When You Put Your Heart
30	Exie, It's You Again	30	Exie, It's You Again
31	Keith Whitley, When You Say Nothing A	31	Keith Whitley, When You Say Nothing A
32	Mary Osmond With Paul Davis, Sweet L	32	Mary Osmond With Paul Davis, Sweet L
A	Shenandoah, Mama Knows	A	Shenandoah, Mama Knows
A	T.G. Sheppard, Don't Say I With Diam	A	T.G. Sheppard, Don't Say I With Diam
A	Resless Heart, A Tender Lie	A	Resless Heart, A Tender Lie
A	Michael Martin Murphey, Pilgrims On T	A	Michael Martin Murphey, Pilgrims On T
A	Lee Greenwood, You Can't Fall In Love	A	Lee Greenwood, You Can't Fall In Love
EX	Wagoneers, Every Step Of The Way	EX	Shenandoah, Mama Knows



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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	14	<b>WE BELIEVE IN HAPPY ENDINGS</b> E.GORDY, JR., R.L. SCRUGGS (B.MCDILL)	<b>NO. 1</b> EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
2	4	7	10	<b>HONKY TONK MOON</b> K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
3	5	6	12	<b>STREETS OF BAKERSFIELD</b> P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
4	7	10	12	<b>STRONG ENOUGH TO BEND</b> J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
5	6	8	13	<b>UNTOLD STORIES</b> A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
6	8	14	11	<b>BUTTON OFF MY SHIRT</b> R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
7	13	17	10	<b>GONNA TAKE A LOT OF RIVER</b> J.BOWEN (J.KURHAJETZ, M.HENLEY)	◆ THE OAK RIDGE BOYS MCA 53381
8	11	15	15	<b>I DON'T HAVE FAR TO FALL</b> J.BOWEN, S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
9	1	3	16	<b>ADDICTED</b> K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
10	14	16	13	<b>BLUE LOVE</b> J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS
11	15	20	10	<b>DARLENE</b> R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
12	17	21	10	<b>SUMMER WIND</b> P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
13	2	2	16	<b>I SHOULD BE WITH YOU</b> J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
14	16	19	12	<b>TEAR STAINED LETTER</b> R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
15	19	24	9	<b>BLUE TO THE BONE</b> S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS
16	20	25	8	<b>RUNAWAY TRAIN</b> R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS
17	21	26	9	<b>NEW SHADE OF BLUE</b> SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
18	23	28	9	<b>SATURDAY NIGHT SPECIAL</b> J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
19	22	29	9	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 8633-7
20	24	31	8	<b>DESPERATELY</b> D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
21	26	32	7	<b>BOOGIE WOOGIE FIDDLE COUNTRY BLUES</b> J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	◆ THE CHARLIE DANIELS BAND EPIC 34-08002/CBS
22	28	34	5	<b>I'VE BEEN LOOKIN'</b> J.LEO (J.IBBOTSON, J.HANNA)	NITTY GRITTY DIRT BAND WARNER BROS. 7-22750
23	9	5	15	<b>THAT'S WHAT YOUR LOVE DOES TO ME</b> H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
24	12	1	16	<b>JOE KNOWS HOW TO LIVE</b> B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
25	33	41	4	<b>I'LL LEAVE THIS WORLD LOVING YOU</b> S.BUCKINGHAM (W.KEMP)	◆ RICKY VAN SHELTON COLUMBIA 38-08022/CBS
26	30	33	10	<b>UNDER THE BOARDWALK</b> N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
27	10	11	16	<b>DON'T GIVE CANDY TO A STRANGER</b> R.BAKER (L.Boone, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
28	32	35	8	<b>WHEN YOU PUT YOUR HEART IN IT</b> J.E.NORMAN (J.P.DUNNE, A.ROBERTS)	◆ KENNY ROGERS REPRISE 7-27812/WARNER BROS.
29	34	39	6	<b>IT KEEPS RIGHT ON HURTIN'</b> N.LARKIN (J.TILLOTSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
30	36	37	7	<b>YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN'</b> J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
31	41	46	4	<b>I KNOW HOW HE FEELS</b> J.BOWEN, R.MCENTIRE (R.BOWLES, W.ROBINSON)	◆ REBA MCENTIRE MCA 53402
32	40	43	7	<b>I WISH THAT I COULD FALL IN LOVE TODAY</b> T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
33	39	40	6	<b>CHISELED IN STONE</b> B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS
34	35	38	8	<b>ALIVE AND WELL</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS
35	18	9	15	<b>LETTER HOME</b> W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
36	44	57	3	<b>IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')</b> J.BOWEN, G.STRAIT (T.COLLINS)	GEORGE STRAIT MCA 53400
37	42	44	6	<b>THAT'S THAT</b> B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
38	43	50	5	<b>REBELS WITHOUT A CLUE</b> J.BOWEN, J.STROUD (D.BELLAMY)	THE BELLAMY BROTHERS MCA/CURB 53399/MCA
39	25	12	16	<b>(DO YOU LOVE ME) JUST SAY YES</b> P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
40	47	49	6	<b>NOBODY'S ANGEL</b> E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	◆ CRYSTAL GAYLE WARNER BROS. 7-27811
41	50	61	3	<b>WHEN YOU SAY NOTHING AT ALL</b> G.FUNDIS, K.WHITLEY (P.OVERSTREET, D.SCHLITZ)	◆ KEITH WHITLEY RCA 8637-7
42	49	52	5	<b>IT'S YOU AGAIN</b> E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-08020/CBS
43	29	22	13	<b>WE NEVER TOUCH AT ALL</b> K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS
44	37	27	12	<b>SUSPICION</b> R.MCDOWELL, RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
45	31	18	17	<b>THE GIFT</b> P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
46	59	—	2	<b>A TENDER LIE</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP)	◆ RESTLESS HEART RCA 8714-7
47	46	30	17	<b>I COULDN'T LEAVE YOU IF I TRIED</b> T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS
48	27	13	13	<b>MONEY</b> H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8388-7
49	51	59	5	<b>IF I COULD BOTTLE THIS UP</b> B.SHERILL (D.DILLON, P.OVERSTREET)	GEORGE JONES & SHELBY LYNNE EPIC 34-08011/CBS
50	61	67	4	<b>PILGRIMS ON THE WAY (MATTHEW'S SONG)</b> S.GIBSON, J.E.NORMAN (M.HUMMON)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-27810

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	60	64	5	<b>BOXCAR 109</b> J.LEO, L.M.LEE (J.LEO, H.STINSON)	J.C. CROWLEY RCA 8634-7
52	55	63	5	<b>FLYING ON YOUR OWN</b> K.LEHNING (R.MACNEIL)	◆ ANNE MURRAY CAPITOL 44219
53	62	65	4	<b>I JUST CAN'T SAY NO TO YOU</b> J.KENNEDY (P.MCGEE, S.A.GIBSON)	MOE BANDY CURB 10513
54	38	23	18	<b>A LITTLE BIT IN LOVE</b> E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
55	67	90	3	<b>SPANISH EYES</b> C.MOMAN (B.KAEMPFERT, C.SINGLETON, E.SNYDER)	WILLIE NELSON COLUMBIA 38-08066/CBS
56	63	69	4	<b>EVERY STEP OF THE WAY</b> E.GORDY, JR. (M.WARDEN)	WAGONEERS A&M 1230/RCA
57	64	—	2	<b>HOW MUCH IS IT WORTH TO LIVE IN L.A.</b> J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53314
58	69	95	3	<b>LOCK, STOCK AND TEARDROPS</b> O.BRADLEY (R.MILLER)	* K.D. LANG SIRE 7-27813/WARNER BROS.
59	80	—	2	<b>LOVE HELPS THOSE</b> J.STROUD (P.OVERSTREET)	PAUL OVERSTREET MTM 72113
60	48	48	7	<b>OH JENNY</b> P.WORLEY, E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809
61	NEW	—	1	<b>MAMA KNOWS</b> R.HALL, R.BYRNE (T.MENZIES, T.HASELDEN)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ SHENANDOAH COLUMBIA 38-08042/CBS
62	77	—	2	<b>THAT OLD WHEEL</b> J.CLEMENT (J.PIERCE)	JOHNNY CASH WITH HANK WILLIAMS, JR. MERCURY 870 688-7
63	71	—	2	<b>DON'T SAY IT WITH DIAMONDS (SAY IT WITH LOVE)</b> B.MONTGOMERY (M.GARVIN, R.BOUDEAUX)	T.G. SHEPPARD COLUMBIA 38-08029/CBS
64	45	45	8	<b>I CAN LOVE YOU</b> G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
65	NEW	—	1	<b>MY BABY'S GONE</b> R.CHANCEY (D.LINDE)	SAWYER BROWN CAPITOL/CURB 44218/CAPITOL
66	74	88	3	<b>I GO TO PIECES</b> R.L.SCRUGGS (D.SHANNON)	DEAN DILLON CAPITOL 44239
67	53	47	7	<b>SWEET LIFE</b> P.WORLEY, E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
68	70	74	4	<b>I GUESS I JUST MISSED YOU</b> T.BRASFIELD (T.BRASFIELD, W.WALDRIDGE)	◆ CANYON 16TH AVENUE 70419
69	52	58	6	<b>CAJUN BABY</b> D.KERSHAW, B.VERNON (H.WILLIAMS, H.WILLIAMS, JR.)	DOUG KERSHAW WITH HANK WILLIAMS, JR. BGM 81588
70	54	51	19	<b>I HAVE YOU</b> J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
71	NEW	—	1	<b>LONG SHOT</b> K.LEHNING (D.SCHLITZ, G.SCRUGGS)	◆ BAILLIE AND THE BOYS RCA 8631-7
72	82	93	3	<b>WE NEED TO BE LOCKED AWAY</b> W.WALDMAN, J.EDWARDS (T.HASELDEN, S.MUNSEY, JR.)	JONATHAN EDWARDS MCA/CURB 53390/MCA
73	66	73	3	<b>IF I HAD A BOAT</b> T.BROWN, L.LOVETT (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53401/MCA
74	72	79	5	<b>YOU BLOSSOM ME</b> S.LIMBO (R.HAMMOND, B.BUIE)	BERTIE HIGGINS SOUTHERN TRACKS 2000
75	75	68	12	<b>I WANTA WAKE UP WITH YOU</b> T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
76	84	86	3	<b>CLEAN LIVIN' FOLK</b> G.KENNEDY (J.FARKAS)	BOBBY G. RICE & PERRY LAPOINTE DOOR KNOB 307
77	58	42	17	<b>GIVE A LITTLE LOVE</b> B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
78	88	97	3	<b>WHERE WERE YOU WHEN I WAS BLUE</b> P.SULLIVAN (T.WARE, L.SCHAFFER)	◆ RAZORBACK MERCURY 870 633-7
79	93	—	2	<b>HEART</b> S.BUCKINGHAM (D.SCHLITZ, P.OVERSTREET)	JANIE FRICKIE COLUMBIA 38-08031/CBS
80	68	62	23	<b>DON'T CLOSE YOUR EYES</b> G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
81	98	—	2	<b>NEW RIVER</b> D.JOHNSON, M.CARMAN (M.CARMAN)	HEARTLAND TRA-STAR 1221
82	65	54	20	<b>BLUEST EYES IN TEXAS</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
83	97	—	2	<b>THE HOME TEAM</b> B.REED (S.WHIPPLE, N.WHIPPLE)	MADONNA DOLAN TRUE 92
84	NEW	—	1	<b>I'D THROW IT ALL AWAY</b> NOT LISTED (D.HOLT)	DARRELL HOLT ANOKA 224
85	56	56	7	<b>SHINE A LIGHT ON A LIE</b> N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
86	NEW	—	1	<b>LIGHT YEARS</b> J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53426
87	57	36	10	<b>THE ROGUE</b> R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
88	79	70	17	<b>AM I CRAZY?</b> J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
89	NEW	—	1	<b>NOT A NIGHT GOES BY</b> J.RUTENSCHROER, T.MALCHAK (S.DIAMOND, J.WEATHERLY)	TIM MALCHAK ALPINE 009
90	76	53	15	<b>IF THE SOUTH WOULD WON</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
91	90	77	15	<b>THE OTHER GUY</b> R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
92	95	98	5	<b>CHEVY VAN</b> J.SENTER, L.KNECHTEL (S.JOHN)	SAMMY JOHNS MCA 53398
93	NEW	—	1	<b>BRAND NEW WHISKEY</b> R.DEAG, MIDDLEWORTH (G.STEWART, M.L.STEWART)	GARY STEWART HIGHTONE 506
94	NEW	—	1	<b>SEALED WITH A KISS</b> COCHISE PROD. (P.UDELL, G.GELD)	LEAH MARR OAK 1060
95	73	76	4	<b>LOVE AND OTHER FAIRY TALES</b> T.WEST (C.BLACK, A.ROBERTS, B.CASON)	GIRLS NEXT DOOR MTM 72106
96	86	78	24	<b>SHE DOESN'T CRY ANYMORE</b> R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS
97	94	84	7	<b>YOU GO, YOU'RE GONE</b> M.WRIGHT, B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
98	83	55	7	<b>SOMETIMES SHE FEELS LIKE A MAN</b> W.MASSEY, J.COTTON (R.BOWLES, P.HARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
99	99	89	7	<b>(SPEED OF) THE SOUND OF LONELINESS</b> J.BOWEN, K.CARNES (J.PRINE)	KIM CARNES MCA 53387
100	89	81	21	<b>REAL GOOD FEEL GOOD SONG</b> J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158

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# COUNTRY CORNER



by Marie Ratliff

**A SALUTE TO JOE:** MD Joe Ladd has spent two decades behind the mike at KIKK Houston. With radio people generally leading a nomadic existence, it is unusual for anyone to spend 10 years spinning records at the same station, and a 20-year stint is rare indeed. To celebrate, the management at KIKK last week threw a big 20th anniversary roast for Ladd, attended by nearly 200 of his closest friends in the music business from all over the country. Joe modestly says, "I enjoyed being burned for a change; it was fun." Congratulations, Joe.

**"IT'S A FAVORITE AT OUR STATION,"** says MD Mark Lewis, WYNE Appleton, Wis., of the Bellamy Brothers' "Rebels Without A Clue" (MCA/Curb). "It's one of those songs that help with the baby-boomer demographics—those old hippies can really relate." Adds MD Chris Michaels, WDSY Pittsburgh: "It's a great fall record. [It] takes you back to your childhood and the things you used to fantasize about." "Rebels" is charted at No. 38.

Michaels is also enthusiastic about the new Shenandoah release, "Mama Knows" (Columbia): "This record will hit home with every man who listens to the radio—it's a different approach, so male oriented. I think it will be a smash." "Mama Knows" debuts at No. 61.

**POTPOURRI:** "Paul Overstreet's record is just gorgeous," raves MD Pam Quinn, WKKQ Duluth, Minn., referring to "Love Helps Those" (MTM). "Why did they bury him so long in the middle of two other guys (SKO)?" Overstreet's solo debut is charted at No. 59 in its second week.

PD Randy Allen, WGEE Green Bay, Wis., comes up with an interesting comparison of the Sweethearts Of The Rodeo's performance on "Blue To The Bone" (Columbia). "If they were men, you'd swear they were the Everly Brothers—they have such nice, crisp harmony." MD Duane Thomas, KGHL Billings, Mont., reports good action on the record, as well as on a cut from their "One Time One Night" album, called "I Feel Fine."

MD Gina Preston, WXTU Philadelphia, says they went on the Wagoners' "Every Step Of The Way" (A&M) very early. "It's such a friendly sounding song, you wish you knew the words so you could sing along with them. We extended ourselves by going early on it, but it's proving to be very well received." The Wagoners are charted at No. 56.

**CONGRATULATIONS** to MD Randy Bruce, WEZL Charleston, S.C., and wife Betsy on the birth of their first child, Anne Elizabeth, who made her debut Aug. 31.

FOR WEEK ENDING OCTOBER 1, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	3
2	2	HONKY TONK MOON	RANDY TRAVIS	2
3	4	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		1
4	6	ADDICTED	DAN SEALS	9
5	5	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	23
6	8	BLUE LOVE	THE O'KANES	10
7	7	I SHOULD BE WITH YOU	STEVE WARINER	13
8	13	STRONG ENOUGH TO BEND	TANYA TUCKER	4
9	11	RUNAWAY TRAIN	ROSANNE CASH	16
10	15	BUTTON OFF MY SHIRT	RONNIE MILSAP	6
11	10	UNTOLD STORIES	KATHY MATTEA	5
12	16	BLUE TO THE BONE	SWEETHEARTS OF THE RODEO	15
13	3	JOE KNOWS HOW TO LIVE	EDDY RAVEN	24
14	12	MONEY	K.T. OSLIN	48
15	19	BOOGIE WOOGIE FIDDLE COUNTRY BLUES	CHARLIE DANIELS	21
16	21	IT KEEPS RIGHT ON HURTIN'	BILLY JOE ROYAL	29
17	9	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	39
18	18	DON'T GIVE CANDY TO A STRANGER	LARRY BOONE	27
19	22	TEAR STAINED LETTER	JO-EL SONNIER	14
20	24	I DON'T HAVE FAR TO FALL	SKIP EWING	8
21	27	DARLENE	T. GRAHAM BROWN	11
22	25	GONNA TAKE A LOT OR RIVER	THE OAK RIDGE BOYS	—
23	17	THE GIFT	THE MCCARTERS	45
24	—	I'LL LEAVE THIS WORLD LOVING YOU	RICKY VAN SHELTON	25
25	20	A LITTLE BIT IN LOVE	PATTY LOVELESS	54
26	—	SATURDAY NIGHT SPECIAL	CONWAY TWITTY	18
27	26	LETTER HOME	THE FORESTER SISTERS	35
28	29	SUMMER WIND	THE DESERT ROSE BAND	12
29	—	CHISELED IN STONE	VERN GOSDIN	33
30	—	ALIVE AND WELL	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	34

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## COUNTRY SINGLES BY LABEL

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

MCA (13)	17
MCA/Curb (4)	
CBS	16
Columbia (12)	
Epic (4)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (9)	13
Reprise (2)	
Sire (1)	
Warner/Curb (1)	
CAPITOL (10)	12
Capitol/Curb (2)	
MERCURY	8
MTM	4
ATLANTIC	2
Atlantic America (2)	
CURB	2
16TH AVENUE	1
ALPINE	1
ANOKA	1
BGM	1
DOOR KNOB	1
HIGHTONE	1
OAK	1
SOUTHERN TRACKS	1
TRA-STAR	1
TRUE	1

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

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

- 9 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP
- 34 ALIVE AND WELL (Kristoshua, BMI)
- 88 AM I CRAZY? (Statter Brothers, BMI) CPP
- 10 BLUE LOVE (Cross Keys, ASCAP) HL
- 15 BLUE TO THE BONE (Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bec, ASCAP) HL
- 82 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM
- 21 BOOGIE WOOGIE FIDDLE COUNTRY BLUES (Miss Hazel, BMI)
- 51 BOXCAR 109 (Mopage, BMI/Warner-Elektra-Asylum, BMI/Silverline, BMI)
- 93 BRAND NEW WHISKEY (Forest Hills, BMI/Blue Day, BMI)
- 6 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince, ASCAP/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP
- 69 CAJUN BABY (Acuff-Rose, BMI) CPP
- 92 CHEVY VAN (Captain Crystal, BMI/Legibus, BMI/Lowery, BMI) CPP
- 33 CHISELED IN STONE (Hookem, ASCAP/Hidden Lake, BMI)
- 76 CLEAN LIVIN' FOLK (Door Knob, BMI)
- 11 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP
- 20 DESPERATELY (Cross Keys, ASCAP) HL
- 39 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)
- 80 DONT CLOSE YOUR EYES (Jack & Bill, ASCAP) HL
- 27 DONT GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP
- 63 DONT SAY IT WITH DIAMONDS (SAY IT WITH LOVE) (Tree, BMI/Seworl, BMI)
- 56 EVERY STEP OF THE WAY (Hollywood Avenue, BMI)
- 52 FLYING ON YOUR OWN (Big Pond, PROCAN)
- 45 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)
- 77 GIVE A LITTLE LOVE (Irving, BMI) CPP
- 7 GONNA TAKE A LOT OF RIVER (Reynsong, BMI/Wrensong, ASCAP)
- 79 HEART (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- 83 THE HOME TEAM (Muhlenberg, BMI/Old Friends, BMI)
- 2 HONKY TONK MOON (Hannah Rhodes, BMI)
- 57 HOW MUCH IS IT WORTH TO LIVE IN L.A. (Waylon Jennings, BMI/Tom Collins, BMI/Murrah, BMI)

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

- 53 I JUST CAN'T SAY NO TO YOU (Dawn Breaker, BMI) HL
- 31 I KNOW HOW HE FEELS (Maypop, BMI/Alabama Band, BMI)
- 13 I SHOULD BE WITH YOU (Steve Wariner, BMI)
- 75 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)
- 32 I WISH THAT I COULD FALL IN LOVE TODAY (Beachwood, BMI)
- 84 I'D THROW IT ALL AWAY (McConkey, SESAC/Borcha, SESAC/Tomolame, SESAC)

- 49 IF I COULD BOTTLE THIS UP (SBK Blackwood, BMI/Larry Butler, BMI/Scarlet Moon, BMI) HL
- 73 IF I HAD A BOAT (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
- 90 IF THE SOUTH WOULD WOM (Bocaphus, BMI) CPP
- 36 IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN') (Beachwood, BMI)
- 25 I'LL LEAVE THIS WORLD LOVING YOU (Tree, BMI) HL
- 29 IT KEEPS RIGHT ON HURTIN' (Ridge, BMI)
- 42 IT'S YOU AGAIN (Tree, BMI/Pacific Island, BMI) HL/CPP
- 22 I'VE BEEN LOOKIN' (Unami, ASCAP/Jeffwho, ASCAP/Bughouse, ASCAP) CPP
- 24 JOE KNOWS HOW TO LIVE (Good Single, ASCAP/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP
- 35 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)
- 86 LIGHT YEARS (White Oak, ASCAP)
- 54 A LITTLE BIT IN LOVE (Goldline, ASCAP)
- 58 LOCK, STOCK AND TEARDROPS (Tree, BMI) HL
- 71 LONG SHOT (Don Schlitz, ASCAP/Irving, BMI)
- 95 LOVE AND OTHER FAIRY TALES (Chappell, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP) HL
- 59 LOVE HELPS THOSE (Scarlet Moon, BMI)
- 61 MAMA KNOWS (SBK April, ASCAP/Music City, ASCAP/Millhouse, BMI)
- 48 MONEY (Wooden Wonder, SESAC) HL
- 65 MY BABY'S GONE (SBK Blackwood, BMI/Dennis Linde, BMI)
- 81 NEW RIVER (Dale Morris, BMI)
- 17 NEW SHADE OF BLUE (Long Tooth, BMI/Endless Frogs, ASCAP)
- 40 NOBODY'S ANGEL (Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)
- 89 NOT A NIGHT GOES BY (MCA, ASCAP/Diamond House, ASCAP/Bright Sky, ASCAP)
- 60 OH JENNY (Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Sheddhouse, ASCAP) HL
- 91 THE OTHER GUY (American Ragtime, BMI)
- 50 PILGRIMS ON THE WAY (MATTHEW'S SONG) (Many Hats, ASCAP)
- 100 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
- 38 REBELS WITHOUT A CLUE (Bellamy Bros., ASCAP)
- 87 THE ROGUE (Mighty Nice, BMI/Hat Band, BMI)
- 16 RUNAWAY TRAIN (Bugle, BMI/Bug, BMI) HL
- 18 SATURDAY NIGHT SPECIAL (Jobete, ASCAP/Major Bob, BMI) CPP

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 29 REPORTERS	SILVER ADDS 60 REPORTERS	BRONZE/ SECONDARY ADDS 67 REPORTERS	TOTAL ADDS 156 REPORTERS	TOTAL ON
MAMA KNOWS					
SHENANDOAH COLUMBIA	5	11	25	41	46
A TENDER LIE					
RESTLESS HEART RCA	4	15	20	39	91
MY BABY'S GONE					
SAWYER BROWN CAPITOL/CURB	2	11	26	39	44
LONG SHOT					
BAILLIE AND THE BOYS RCA	1	9	24	34	38
LOVE HELPS THOSE					
PAUL OVERSTREET MTM	4	9	17	30	47
SPANISH EYES					
WILLIE NELSON COLUMBIA	3	11	13	27	61
I KNOW HOW HE FEELS					
REBA MCENTIRE MCA	9	8	9	26	137
WHEN YOU SAY NOTHING...					
KEITH WHITLEY RCA	1	9	16	26	105
THAT OLD WHEEL					
J.CASH/H.WILLIAMS,JR. MERCURY	4	6	15	25	51
IF YOU AIN'T LOVIN'...					
GEORGE STRAIT MCA	8	10	6	24	129

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

- 94 SEALED WITH A KISS (Post, ASCAP)
- 96 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, BMI) WBM
- 85 SHINE A LIGHT ON A LIE (Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI) CPP
- 98 SOMETIMES SHE FEELS LIKE A MAN (Wildcountry, BMI/Lawyer's Daughter, BMI) CPP
- 55 SPANISH EYES (Screen Gems-EMI, BMI)
- 99 (SPEED OF) THE SOUND OF LONELINESS (Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, ASCAP)
- 3 STREETS OF BAKERSFIELD (Tree, BMI) HL
- 4 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP) HL/CPP
- 12 SUMMER WIND (Bar None, BMI/Bug, BMI)
- 44 SUSPICION (Elvis Presley, BMI/Rightsong, BMI) HL
- 67 SWEET LIFE (Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP) HL
- 14 TEAR STAINED LETTER (Island, BMI)
- 46 A TENDER LIE (With Any Luck, BMI)
- 62 THAT OLD WHEEL (Do-Tei, ASCAP)
- 37 THAT'S THAT (Lawyer's Daughter, BMI) CPP
- 23 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
- 26 UNDER THE BOARDWALK (Alley, BMI/Trio, BMI) HL
- 5 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)
- 1 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
- 72 WE NEED TO BE LOCKED AWAY (Millhouse, BMI) HL
- 43 WE NEVER TOUCH AT ALL (Tree, BMI) HL
- 19 WHAT DO YOU WANT FROM ME THIS TIME (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
- 28 WHEN YOU PUT YOUR HEART IN IT (Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP/Le Mango, ASCAP)
- 41 WHEN YOU SAY NOTHING AT ALL (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL
- 78 WHERE WERE YOU WHEN I WAS BLUE (In Concert, BMI)
- 74 YOU BLOSSOM ME (Eufaula, BMI)
- 30 YOU CAN'T FALL IN LOVE WHEN YOU'RE CRYIN' (Duchess, ASCAP/Hal-Clement, BMI) HL
- 97 YOU GO, YOU'RE GONE (Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)

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.

## Artists Gather To Offer Tribute To Parsons, White

NASHVILLE The third annual tribute concert to Gram Parsons and Clarence White will be held at the Cannery nightclub here Saturday (1).

Scheduled to perform are Arlo Guthrie, Michael Clarke, Carlene Carter, Keith Christopher, Doug Dillard, Sid Griffin, Joe Sun, Steve Young, Marty Stuart, Jody Maphis, Barry & Holly Tashian, Freddy Weller, and Swampwater.

The event, established to honor the late country/rock pioneers, is being staged by producer/steel guitarist/music critic Argyle Bell.

Tickets are available from Ticketmaster or can be purchased directly for \$10 each plus \$1 for postage and handling, from Elygra Music Group, Suite 23, 913 20th Ave. S., Nashville, Tenn. 37212.

## Travis Tops Int'l Music Poll Award Winners Named In U.K.

NASHVILLE Randy Travis was named international male solo artist in the Country Music Round-Up International Popularity Awards poll, results of which were announced at Britain's Peterborough Country Music Festival, Aug. 26. Nanci Griffith won the international female solo prize.

The other international award winners were the Judds (best duo), the Moody Brothers (best trio), Highway 101 (best group), Sweethearts Of The Rodeo (most promis-

ing act), and "Always And Forever" by Randy Travis (best album).

British winners were Raymond Froggatt (best male solo), Philomena Begley (best female solo), Jolene & Barry (best duo), Manson Grant & the Dynamos (best trio), Colorado (best group), Medicine Bow (most promising act), "Exclusive" by Colorado (best album), Howard Bowles (best local radio country DJ), and Michael Clerkin (publisher's award).

## MTM MUSIC BOOTS 3

(Continued from page 34)

label would confirm or deny this. Capitol Records distributes MTM product. So far this year, only two albums have been released: Holly Dunn's "Across The Rio Grande" and Becky Hobbs' "All Keyed Up."

The dismissed employees are Paula Anderson, director of postproduction and distribution; Tim McFadden, creative director of publishing; and Mark Renz, publicist. Garrett Bernard, assistant to the national director of promotion, resigned. All are slated to be out by the end of September.

EDWARD MORRIS

FOR WEEK ENDING OCTOBER 1, 1988

# Billboard TOP COUNTRY ALBUMS™

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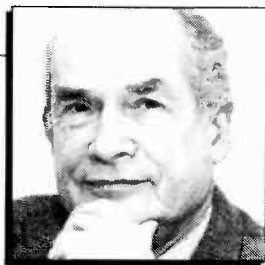
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	9	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10 6 weeks at No. One
2	2	2	6	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
3	3	4	6	DWIGHT YOAKAM REPRISE 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
4	4	3	12	HANK WILLIAMS, JR. ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
5	5	7	6	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
6	6	5	82	RICKY VAN SHELTON ● COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
7	8	8	9	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
8	7	6	20	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
9	9	9	27	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
10	10	10	71	RANDY TRAVIS ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
11	11	11	20	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
12	15	23	5	TANYA TUCKER CAPITOL 48865 (8.98) (CD)	STRONG ENOUGH TO BEND
13	13	14	62	ROSANNE CASH COLUMBIA 40777/CBS (CD)	KING'S RECORD SHOP
14	14	12	22	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
15	17	19	5	HIGHWAY 101 WARNER BROS. 25742 (8.98) (CD)	101 2
16	12	13	16	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
17	16	16	48	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
18	28	—	2	K.T. OSLIN RCA 8369 (8.98) (CD)	THIS WOMAN
19	22	18	15	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
20	20	20	34	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
21	19	22	119	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
22	18	15	61	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
23	43	72	3	THE OAK RIDGE BOYS MCA 42205 (8.98) (CD)	MONONGAHELA
24	21	21	19	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS (CD)	ONE TIME, ONE NIGHT
25	23	17	53	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
26	25	26	45	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
27	24	25	25	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
28	26	27	62	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
29	31	28	73	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
30	29	29	16	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
31	34	32	12	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
32	30	31	9	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
33	27	24	25	RICKY SKAGGS EPIC 40623/CBS (CD)	COMIN' HOME TO STAY
34	32	30	8	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
35	36	34	35	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
36	35	33	10	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
37	37	38	16	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
38	33	39	5	NITTY GRITTY DIRT BAND WARNER BROS. 25722 (8.98) (CD)	WORKIN' BAND

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	35	35	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
40	40	46	4	ASLEEP AT THE WHEEL EPIC 44213/CBS (CD)	WESTERN STANDARD TIME
41	38	37	136	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
42	41	41	27	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
43	54	—	2	T. GRAHAM BROWN CAPITOL 48621 (8.98) (CD)	COME AS YOU WERE
44	71	—	2	THE DESERT ROSE BAND MCA/CURB 42169/MCA (8.98) (CD)	RUNNING
45	47	43	12	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
46	46	42	6	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
47	39	36	42	MERLE HAGGARD EPIC 40986/CBS (CD)	CHILL FACTOR
48	45	40	24	THE O'KANES COLUMBIA 44066/CBS (CD)	TIRED OF THE RUNNIN'
49	48	48	19	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
50	44	44	95	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
51	49	47	59	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
52	52	49	203	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	53	55	73	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
54	68	63	16	LARRY BOONE MERCURY 834 377-1 (CD)	LARRY BOONE
55	57	50	12	RONNIE MCDOWELL CURB 10602 (8.98) (CD)	I'M STILL MISSING YOU
56	62	64	86	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
57	55	51	10	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
58	58	68	42	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
59	60	52	7	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
60	73	62	29	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
61	56	61	63	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
62	69	59	527	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305/CBS (CD)	STARDUST
63	63	—	2	CRYSTAL GAYLE WARNER BROS. 25706 (8.98) (CD)	NOBODY'S ANGEL
64	50	45	26	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
65	66	56	28	MOE BANDY CURB 10600	NO REGRETS
66	59	57	50	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
67	67	—	59	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	72	54	23	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
69	61	58	27	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
70	64	65	5	JANIE FRICKIE COLUMBIA 44143/CBS (CD)	SADDLE THE WIND
71	RE-ENTRY			DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
72	65	60	26	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
73	74	71	158	ALABAMA ▲ <sup>2</sup> RCA AHL1-4939 (8.98) (CD)	ROLL ON
74	51	53	84	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
75	70	70	50	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET

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.



# Classical KEEPING SCORE



by Is Horowitz

**TELDEC TIE IMPLEMENTED:** WEA is taking over domestic distribution of the large Teldec catalog somewhat earlier than originally expected and is gearing up for a major marketing effort to accommodate a burgeoning recording program by the venerable German label. Koch Import Service, which had contracted to handle the line before WEA purchased Teldec, last week shipped all its Teldec inventory to WEA.

Teldec, which has about 700 CDs in its active catalog, has stepped up its annual production schedule to more than 60 new titles in 1989, according to **Wolfgang Mohr**, director of A&R and production. In addition to continuing its traditional emphasis on chamber works and its early music through the Alte Werke division, the label is pumping new resources into large orchestral projects to be recorded in the U.S. as well as Europe.

More work will be done with the Cleveland Orchestra under **Christoph von Dohnanyi**, says Mohr, and it is likely that other domestic orchestras will be signed before long. "The intention is there," says Mohr.

**Eliahu Inbal** will be completing his Bruckner cycle with the Frankfurt Radio Symphony; **Kurt Masur** will be doing more Mendelssohn and Tchaikovsky with the Gewandhaus Orchestra.

It's a far cry from the days when the partnership between Teldec and English Decca called for the bulk of orchestral material to come from the British firm.

Teldec has finally completed its historic cycle of the Bach Church Cantatas, with all 199 now released or in the can. With the release next fall of volume 45 in the series, all will be available, says Mohr. While some of the secular cantatas have been recorded, Teldec has no intention of recording them all, he says. About half the

church cycle has been made available on CD; the rest are in the process of being transferred.

Among other upcoming projects cited by Mohr are a series of Haydn masses with the Concentus Musicus under **Nikolaus Harnoncourt**; a new recording of "Don Giovanni," the fifth in a series of Mozart operas; and several concerto recordings featuring violinist **Thomas Zehetmair**.

Teldec's budget line, I Love Classics, will be bolstered by 10 new titles during the fall, and that price category will also encompass multidisk box sets, says Mohr. He points to two volumes totaling 11 CDs and containing the complete Haydn Piano Sonatas. Other multidisk sets coming up include the complete Beethoven Piano Variations (five CDs), the Mozart Piano Concertos (10 CDs), and the Harnoncourt Monteverdi operas (six CDs).

Among Teldec's new artist signings, Mohr notes, are

## WEA gets an early start on Teldec marketing push

Soviet pianist **Elisabeth Leonskaya**, the **Trio Fontenay**, and the piano duo **Pekinel**.

**PASSING NOTES:** Koch Import, with the Teldec line no longer in its marketing arsenal, takes over Chandos and Orfeo, formerly distributed by Harmonia Mundi USA... **Nancy Perloff** has left Delos Records, where she handled press and internal writing duties.

**Andre Watts** has won this year's Avery Fisher Prize. The prize, worth \$25,000, is administered by Lincoln Center for the Performing Arts... Philips grabbed a promotional three-bagger by winning Liszt Grand Prix for all three of the composer's "Annees De Pelerinages." **Alfred Brendel** will pick up awards for his recordings of the first two, and **Zoltan Kocsis** is a winner for his disking of the third "Annee." The ceremonies will take place Oct. 22 in Budapest, Hungary... A Liszt album featuring the B Minor Sonata is **Daniel Barenboim's** first piano recording for Erato.

# Gospel LECTERN



by Bob Darden

**ONE OF THE NICEST TRENDS** is gospel music these days is the cross-fertilization of gospel and country artists. **Benson** artist **Larnelle Harris**, for instance, was recently in the studio with **Warner Bros.' the Forrester Sisters**, who were laying vocal tracks for their upcoming album and asked Harris to sing on "Amazing Grace." Going the other way, the **Judds** sang on **Don Potter's** most recent **Myrrh** release—which just happens to be one of the year's best.

Speaking of Harris—who was recently named alumnus of the month by Western Kentucky Univ.—it looks like his "Larnelle Christmas" album will be one of the few new Christmas albums in the gospel marketplace. **Reunion's** successful **Prism** series will have the other major Yule release.

One last crossover note: **Reunion/Warner Bros. act Take 6** joined **Benson** artist **Dino** recently to record a couple of tracks on his next album. Piano wizard **Dino** usually records instrumental albums, but he uses the a cappella brilliance of **Take 6** on "Solfeggieto" and "Turn Your Eyes Upon Jesus."

**DEBBY BOONE** IS WINDING down her third tour as Maria in "The Sound Of Music"—this time in Japan. Her fellow **Benson/Lamb & Lion** recording artist (and father) **Pat Boone** recently served as the host of **The Nashville Network's** "Wish You Were Here" series. The ageless **Pat Boone** has two new projects out, "Pat Boone's Favorite Bible Stories" and "20 Hymns Featuring Pat Boone."

A couple of notes on **Amy Grant's** tour in support of "Lead Me On": Each concert will feature a special presentation by **Grant** to **Habitat for Humanity International**,

a nonprofit organization dedicated to eliminating sub-standard housing. **Grant** is a longtime supporter of **Habitat**. The official sponsor of the tour is **Tretorn**, a manufacturer of athletic and casual footwear. "Lead Me On" is rapidly approaching platinum status for **Myrrh**.

**Word's Sandi Patti** has been in the news as well. The four-time Grammy winner sang her famous version of "The Star-Spangled Banner" for **George Bush** and running mate **Dan Quayle** during **Quayle's** hometown nomination celebration Aug. 19. Four days earlier, she'd sung at the opening ceremonies of the Republican National Convention at the request of **President Reagan**.

**Word** comedian **Mike Warnke** was recently honored by both the state of Tennessee and the city of Nashville for his work in combating drug abuse and the occult. Then, at a Christian Bookseller's Assn. meet, the mayor of Dallas presented him with similar honors.

What a treat to hear the new release from the **Consolers on Atlanta International Records**. "Jesus, I

## Gospel, country acts make beautiful music together

"Love You" is the 50th album in the **Consolers'** 37-year recording career in traditional gospel music.

**Phil Keaggy's** long-awaited first release for **Myrrh Records**, "Phil Keaggy And Sunday's Child," features a spectacular quartet on the tune "Ain't Got No": **Keaggy, Randy Stonehill, producer Lynn Nichols, and Russ Taff**. Longtime friends **Keaggy** and **Stonehill** will tour together this fall.

Congratulations to **Walt and Lori Quinn** on the arrival of their second child, **Conner Gunn Quinn**. **Walt Quinn** is co-owner with **Kim Kibble** of the Nashville-based public relations and management firm **Avant Garde**; **Lori Quinn** is head marketing honcho at **Thomas Nelson Publishing** in Nashville.

Finally, in a recent column on **Terry Talbot**, I failed to mention that **Stacy O'Brien** had written **Talbot's** hit "Stronger Than All Of These."

FOR WEEK ENDING OCTOBER 1, 1988

Billboard

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# TOP CLASSICAL ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	15	THE MOVIES GO TO THE OPERA ANGEL CDM-69596 (CD)	6 weeks at No. One VARIOUS ARTISTS
2	2	29	BAROQUE MUSIC FOR TRUMPETS CBS MK-42478 (CD)	WYNTON MARSALIS
3	3	13	WAGNER: THE "RING" WITHOUT WORDS TELARC CD-80154 (CD)	BERLIN PHILHARMONIC (MAAZEL)
4	4	29	MENDELSSOHN: VIOLIN CONCERTO ANGEL CDC-49276 (CD)	NADJA SALERNO-SONNENBERG
5	5	21	BRAHMS: DOUBLE CONCERTO CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
6	6	99	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
7	11	3	MAHLER: SYMPHONY NO. 2 DG 423-395 (CD)	NEW YORK PHILHARMONIC (BERNSTEIN)
8	7	43	HOROWITZ PLAYS MOZART DG 423-287 (CD)	VLADIMIR HOROWITZ
9	8	11	VIVALDI: THE FOUR SEASONS CBS MDK-44644 (CD)	ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)
10	10	11	SCHUMANN: CELLO CONCERTO CBS MK-42663 (CD)	YO-YO MA
11	12	45	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
12	9	13	HOLST: THE PLANETS NIMBUS NI-5117 (CD)	PHILHARMONIA ORCHESTRA (BOUGHTON)
13	13	11	HINDEMITH: MATHIS DER MALER LONDON 421-523/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
14	19	3	BERNSTEIN: MASS CBS M2K-44593 (CD)	LEONARD BERNSTEIN
15	21	5	TELARC SAMPLER 5 TELARC CD-80005 (CD)	VARIOUS ARTISTS
16	14	27	CHOPIN: SELECTIONS FROM THE COLLECTION RCA 7725-RG (CD)	ARTHUR RUBINSTEIN
17	15	33	VERDI: REQUIEM TELARC CD-80152 (CD)	DUNN, CURRY, HADLEY, PLISHKA (SHAW)
18	18	17	BEETHOVEN: SYMPHONY NO. 6 NIMBUS NI-5099 (CD)	HANOVER BAND
19	NEW▶		MAHLER: SYMPHONY NO. 5 DG 423-608 (CD)	VIENNA PHILHARMONIC (BERNSTEIN)
20	22	3	BERLIOZ: LA MARSEILLAISE TELARC CD-80164 (CD)	BALTIMORE SYMPHONY (ZINMAN)
21	16	31	THE ACADEMY PLAYS OPERA ANGEL CDC-49552 (CD)	ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)
22	23	5	DVORAK: PIANO TRIOS CBS MK-44527 (CD)	EMANUEL AX, YOUNG UCK KIM, YO-YO MA
23	17	21	HOLST: THE PLANETS PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
24	24	9	NIELSEN: SYMPHONIES 4 & 5 LONDON 421-524/POLYGRAM (CD)	SAN FRANCISCO SYMPHONY (BLOMSTEDT)
25	NEW▶		TCHAIKOVSKY: 1812 OVERTURE PRO ARTE CDD-409 (CD)	DALLAS SYMPHONY (MATA)

## TOP CROSSOVER ALBUMS™

			★★ NO. 1 ★★	
1	2	9	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	9	JAMES GALWAY'S GREATEST HITS RCA 7778-RC (CD)	1 week at No. One JAMES GALWAY
2	10	3	THE SOUND OF MUSIC TELARC CD-80162 (CD)	VON STADE, CINCINNATI POPS (KUNZEL)
3	1	31	BEETHOVEN OR BUST TELARC CD-80153 (CD)	DON DORSEY
4	5	7	THE BERNSTEIN SONGBOOK CBS MK-44760 (CD)	VARIOUS ARTISTS
5	3	13	THE SCARLATTI DIALOGUES CBS MK-44519 (CD)	BOB JAMES
6	4	45	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
7	6	37	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
8	NEW▶		BERNSTEIN 70 DG 427-042 (CD)	LEONARD BERNSTEIN
9	7	11	BOLLING'S GREATEST HITS CBS MK-44608 (CD)	CLAUDE BOLLING
10	8	7	AMERICAN JUBILEE TELARC CD-80144 (CD)	CINCINNATI POPS (KUNZEL)
11	9	27	THE JAZZ ALBUM ANGEL CDC-47991 (CD)	LONDON SINFONIETTA (RATTLE)
12	11	29	FLAMENCO GUITAR NIMBUS NI-5093 (CD)	PACO PENA
13	12	5	THE BEATLES CONNECTION ANGEL CDC-49556 (CD)	THE KING'S SINGERS
14	14	45	VOLARE LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
15	NEW▶		FROM LONDON WITH LOVE PRO ARTE CDD-407 (CD)	LONDON SYMPHONY (CACAVAS)

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

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- The **STARS** of '88, and the young **COMPOSERS** who are revitalizing the industry
- Surveys of the major and independent **LABELS**—with highlights and developments of the year
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Managers Convention Emphasizes Growth Plans  
Wherehouse Looks To The Future

BY EARL PAIGE

LOS ANGELES Wherehouse Entertainment is on a roll.

That's the word from each of the chain's executives who spoke during a Sept. 12-15 conclave at the Stouffer Concourse Hotel.

While there was immediate acknowledgement that the chain has gone through recent tumultuous change, the whole mood of the gathering—Wherehouse's first manager convention in its 18-year history—was that of making a fresh start, as suggested by the convention's racetrack theme, "Starting Line For '89."

In fact, Scott Young—who is only in his sixth month as president/ chief operating officer and has been with the firm just 18 months—sought to put a different spin on all the changes.

Young said that even if there had been no ownership struggle and no subsequent change in ownership, the changes taking place would still make sense. "I'm not sure we would have done any differently [or] made any [fewer] changes," he told his audience.

Although he reviewed the turbulent period that started a year ago and ended in April with the exit of longtime president/CEO Lou Kwiker (Billboard, April 2), Young clearly focused on the future.

The new direction for Wherehouse, outlined repeatedly at the gathering, will be formed from the

combination of two closely related thrusts: the recognition of talent at the store and district levels and a determination to merchandise the web's 217 stores more individually.

The combined move away from both an intensely centralized management style and a generalized corporate marketing direction was highlighted during the opening ad-

**'This will not be a chain that is run centrally'**

dress. Barbara La Bar, VP of store operations, said, "A year ago our management went away by themselves to Phoenix (Ariz.). This year we've come to you."

After La Bar, a 15-year veteran, introduced him, Young said, "This will not be a chain that is run centrally—it's not going to be homogenized milk."

Ralph King, VP of marketing, highlighted another theme, emphasizing Wherehouse's diversification and market position. King boasted about the chain's computer software and blank-tape sales and said, "In video rental, we're the largest in the history of the industry. No one else is even close."

Both Young and King praised Wherehouse's recent performance and its determination to continue as the dominant chain on the West

Coast.

Young said, "Our music vendors tell us we are the second in terms of increased 1988 billing, second to Trans World [Music]," which, he pointed out, has benefited from adding a vast number of new or acquired stores, compared with the relatively few units that Wherehouse has gained in the last year.

Young also said a recent six-month period was the best in the chain's history, excluding like periods that include Christmas.

Bringing it closer to the present, King extolled the revitalized advertising and sales promotion department, now headed by Bruce Jesse, who, like King, was recently hired (Billboard, Aug. 20).

"It's interesting to come into Wherehouse, which has been dark on TV for a while," said King. "You want to know what a promotion like Hot Summer Fun can mean? In the last seven days we've had same-store percent increases of 18, 18.8, 17.7, 16.7, 14.3, 13.5, and yesterday, 25.5."

The five-week promotion, concluding as the convention opened and touted as the largest ever held by the chain (Billboard, Sept. 17), got the managers pumped up as La Bar announced there would be \$9,300 in cash awards.

Young spoke briefly and positively of New York investment firm Adler & Shaykin, which took Wherehouse private through a leveraged (Continued on page 46)

Discs & DATs Shows Digital Devotion

BY MOIRA McCORMICK

CHICAGO The nine-month-old retail outlet Discs And DATs here in suburban St. Charles, Ill., may not have a whole lot in the way of digital audiotape just yet, but co-owner Scott MacDonald says he and partners Greg Mullineaux and Mike Leben are ready to jump in whenever product becomes available.

In the meantime, the store does a brisk trade in blank DATs, demonstrates its Sony DTC 1000ES DAT machine to interested customers and continues to build its reputation as the place to go for hard-to-find CDs.

MacDonald says he was skeptical of the new digital format when it first appeared, but once the price of CD players was lowered, "I became enthralled with the technology. It's the future of music retailing." He says opening a digital-only store in St. Charles was "a risk, but there is money here—the median income is \$45,000."

Discs And DATs—which MacDonald says is set apart from the other Disc And DAT stores that have sprung up around the country by its use of the plural (Billboard, April 16)—opened Feb. 1 in an 800-square-foot space in a small strip mall dominated by a Computer Bay outlet.

"We're near the St. Charles Mall, on the third-highest traffic corner in Kane County," claims MacDonald. Though the store is small, "the stock doesn't take up a lot of

space," he notes.

"We carry 2,300 disks. We don't have a huge jazz section; you can never keep classical customers happy in small stores."

Store design was done in-house by the partners; the primary features are slots, walls, and bins in gray and burgundy. Disks are displayed in the bins, between bins on dividers, or in wall baskets.

Hit CDs are priced at \$14.98 (compared with \$15.99 at its nearest competitor, Camelot Music), with mid-line titles at \$7.98-\$12.98, and budget classical product at \$6.98 (two for \$13).

"We also buy and sell used disks," says MacDonald. Discs And DATs' major suppliers are Milwaukee-based Radio Doctors and Scott's One Stop in Indianapolis.

Discs And DATs specializes in classic and hard-to-find CDs and, according to MacDonald, does "20-50 special orders a week... We have a lot of old records on CD, like 'Alice's Restaurant,' 'In-A-Gadda-Da-Vida,' things people didn't know you could get on disk. We also have a lot of alternative stuff you can't get anywhere else. This is the way you build a customer base—we can get them anything, sometimes right away, sometimes longer. If they want indie groups, it can take six weeks.

"When people come in and see just CDs, they love it," MacDonald notes. "The atmosphere is different

than, say, a Camelot, where there's a zillion screaming kids buying cassettes." Discs And DATs' decision not to carry the lucrative analog cassette configuration was "a hard one," he says, "and we may end up carrying the top 30. But prerecorded cassettes are of pretty crappy quality, and to have disks side by side with something that sounds worse than vinyl... does not appeal to me."

The store also carries Pioneer CD players at \$189, and if a customer purchases a player, his or her first five disk purchases are discounted by 10%. Discs And DATs also has a discount deal with Yes Electronics; "We send people there to buy machines and the customer gets the discount here," MacDonald says.

Discs And DATs does not use an electronic security system, says MacDonald, "and there's been no theft problem thus far." MacDonald says that there's zero demand for the prerecorded DAT titles that are currently available. Most of them, he points out, are classical and jazz, genres that do not fetch large sales in his store. "And the handful of pop titles are by obscure groups, like Durutti Column," he says.

"We're prepared to get into it as soon as there's a demand," says MacDonald. "But it's definitely coming—DAT machines are being put in Lincoln Continentals and are offered as options on other luxury (Continued on page 46)



## 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

**JULIE ANDREWS**  
Little Bit Of Broadway

♣ CD Columbia CK-44375/NA

**BAD COMPANY**  
Dangerous Age

♣ LP Atlantic 81884-1/NA  
CA 81884-4/NA

**BIG MOUTH**  
Quite Not Right

♣ LP Atlantic 81881-1/NA  
CA 81881-4/NA

**EDIE BRICKELL & THE NEW BOHEMIANS**  
Shooting Rubberbands At The Stars

♣ LP Geffen GHS-24192/NA  
CA MSG-24192/NA

**CHRISTOPHER CROSS**  
Back Of My Mind

♣ LP Reprise 1-25685/NA  
CA 4-25685/NA

**DRIVIN' N' CRYIN'**  
Scarred But Smarter

♣ LP Island 90971-1/NA  
CA 90971-4/NA

**ETHEL & THE SHAMELESS HUSSIES**  
Born To Burn

♣ LP MCA 42191/NA  
CA MCAC-42191/NA

**JULIA FORDHAM**  
Julia Fordham

LP Circa/Virgin 90955-1/NA  
CA 90955-4/NA

**FROZEN GHOST**  
Nice Place To Visit...

♣ LP Atlantic 81875-1/NA  
CA 81875-4/NA

**GRACE POOL**  
Grace Pool

♣ CD Reprise 1-25754/NA  
CA 4-25754/NA

**HE SAID**  
Could You

♣ LP Enigma 73352-1/NA  
CA 73352-4/NA

**LAVINE HUDSON**  
Intervention

♣ LP Virgin 90944-1/NA  
CA 90944-4/NA

**HUGO LARGO**  
Drum

♣ LP Opal 1-25768/NA  
CA 4-25768/NA

**JAMES**  
Strip-Mine

♣ LP Sire 1-25657/NA  
CA 4-25657/NA

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(Continued on page 45)

Nippon Columbia Co., Ltd., Tokyo, Japan

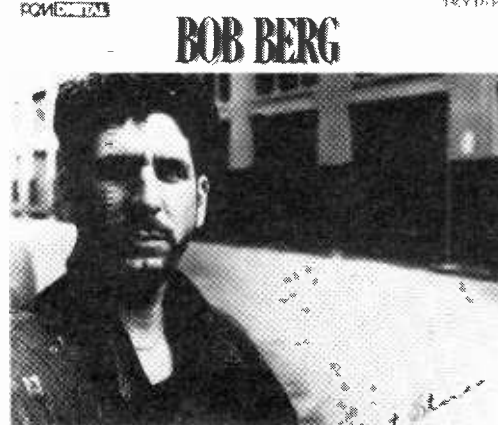
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CD:CY-1768. CASSETTE:CC-21



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



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



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CD:CY-1838. CASSETTE:CC-23

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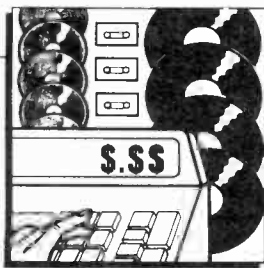
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## RETAIL TRACK



by Earl Paige

**CALL THE MANAGER:** The National Assn. of Recording Merchandisers is doing more of just that—calling on managers, that is—of late. NARM's annual convention features events for store managers; now the annual fall Retailers Conference seeks to again involve managers. Moreover, this year's event marks a change in the focus of the meeting and is now open to all retailers. Historically, retailers involved had to be on the advisory committee chosen by the board.

This year's event, being held Monday-Thursday (26-29) at the Del Coronado Hotel in San Diego, will feature a dinner meeting for store managers and high-ranking executives from the six major-label distributors. Small group meetings between store managers and distribution chiefs were added to the conference agenda last year.

Among topics to be discussed are packaging, CD merchandising, cassette and CD singles, and the impact of new configurations, including DAT and CD video.

The NARM fall event was conceived in 1981 as a way to bring industry topics to the surface and to have committees of retailers and manufacturers meet both separately and in joint sessions. Subsequent sessions were held in Houston; in Carlsbad, Calif.; and, for three consecutive years, in San Diego. Last year the conference moved to San Francisco.

NARM's annual convention also comes under review at this meeting. In fact, it was during the advisory session in 1983 that a savage critique of NARM's annual gathering resulted in a total rejuve-

nation of the confab, which now offers much more visual excitement and differently structured meetings.

**SEE YOU AT THE AIRPORT:** The fall chain-convention and industry-meeting crunch is in full sway. Here's another to add to your reminder pad: the NARM Operations Conference, set for Oct. 12-15 at the Marriott in Torrance, Calif. This event focuses on telecommunications and computer operations and in recent years has attracted more delegates from management and operations staffs. The task force is now a joint committee of members from both NARM and its sister organization, the Video Software Dealers Assn.

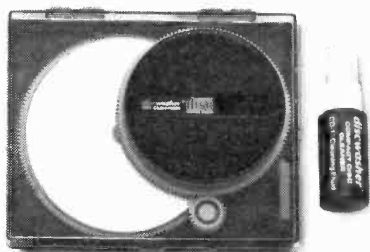
**NARM AGAIN:** And yes, that "other NARM" is gaining registration momentum. This is the annual wholesaler conclave for rackjobbers, one-stops, and independent labels that returns to the Palm Springs (Calif.) Plaza Oct. 23-27.

**HEAR IT, BUY IT:** That's the boast by Allan Rinkus, president of Interac, a firm with music-sampling machines called Music Sample in 21 Tower Records stores in the U.S. A poll in August on 14 machines revealed two findings Rinkus thinks are significant. First, one out of three users of the machine went on to purchase an album previewed. Second, in 52% of these purchases, the artist was unknown to the consumer before he or she used the sample unit. For the month, 204,840 cuts were requested from 132,254 albums. While the top 10 was dominated by major labels, Bar None act **They Might Be Giants** ranked an impressive No. 7.

The survey had 1,276 total respondents, although not all of them answered every question. In other findings, 61% said they had never used Music Sample before; 26% said they used the machine to sample one to three artists; and 26% said they sampled

(Continued on page 50)

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	21	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	2	3	30	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
3	3	2	13	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
4	4	8	8	BOBBY MCFERRIN SIMPLE PLEASURES	EMI-MANHATTAN E2-48059
5	5	4	56	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
6	7	—	2	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
7	6	5	7	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
8	11	12	5	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
9	10	6	12	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
10	14	11	46	INXS KICK	ATLANTIC 2-81796
11	8	7	6	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM
12	16	28	3	UB40 LABOUR OF LOVE	A&M CD 4980
13	12	10	46	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
14	9	9	7	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS VK 41622
15	15	17	18	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
16	13	13	13	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
17	17	19	3	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK44034
18	20	18	20	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
19	18	14	17	VAN HALEN OU812	WARNER BROS. 2-25732
20	28	20	54	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
21	26	15	24	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
22	RE-ENTRY			CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
23	27	—	5	UB40 UB40	A&M CD 5213
24	25	21	5	THE SUGARCUBES LIFE'S TOO GOOD	ELEKTRA 2-60801
25	24	22	22	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
26	21	27	4	GLENN FREY SOUL SEARCHING	MCA MCAD 6239
27	29	—	2	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
28	NEW ▶		1	THE SMITHS RANK	SIRE 2-25786/WARNER BROS.
29	30	23	6	EUROPE OUT OF THIS WORLD	EPIC EK 44185/E.P.A.
30	19	16	24	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.

## COMPACT DISCS

**DISTRIBUTORS**  
EAST SIDE DIGITAL  
Minneapolis, MN  
1-800-468-4177

**GEMINI DISTRIBUTORS**  
Norcross, GA 1-800-552-1313 "beep" 7727

**HOUSE DISTRIBUTORS**  
Olathe, KS  
1-800-821-3324

**PRECISION SOUND MARKETING**  
Mountlake Terrace, WA  
1-800-547-7715

**ROUNDER RECORDS**  
Cambridge, MA  
(617) 354-0700

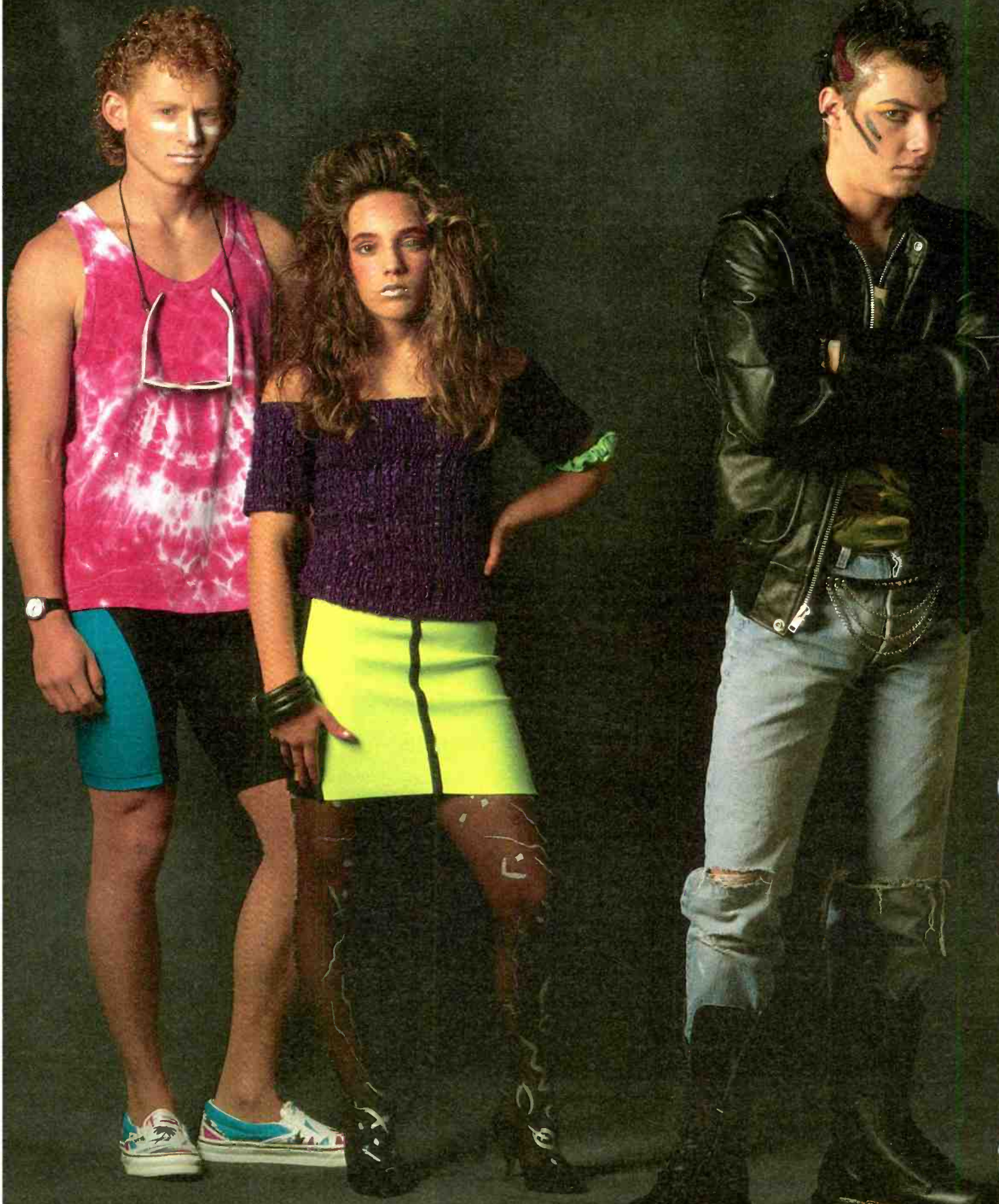
**SCHWARTZ BROTHERS**  
Lanham, MD  
1-800-638-0530

**SURFSIDE DISTRIBUTORS**  
Honolulu, HI  
(806) 524-2744

**RYKO**

RYKODISC USA, Pickering Wharf, Bldg C-3G, Salem, MA 01970, 617-744-7676





Blending in with the crowd is no way to sell audio tapes to these kids.

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Our top hit is the flashy GX cassette. Especially the 2, 4, 6, 8, 10 and 12-packs.

That's when things start to look especially good for you. Because we have all kinds of unique multi-packs designed specifically to make you a bundle.



For CD recording, nothing beats our 4-pack of pure chrome tape.

SKC flyers get promotions off the ground fast.

SKC is also running lots of traffic-building promotions. We'll be sponsoring local and national music awards, special giveaways and celebrity events.

So stock up. Business is looking good.



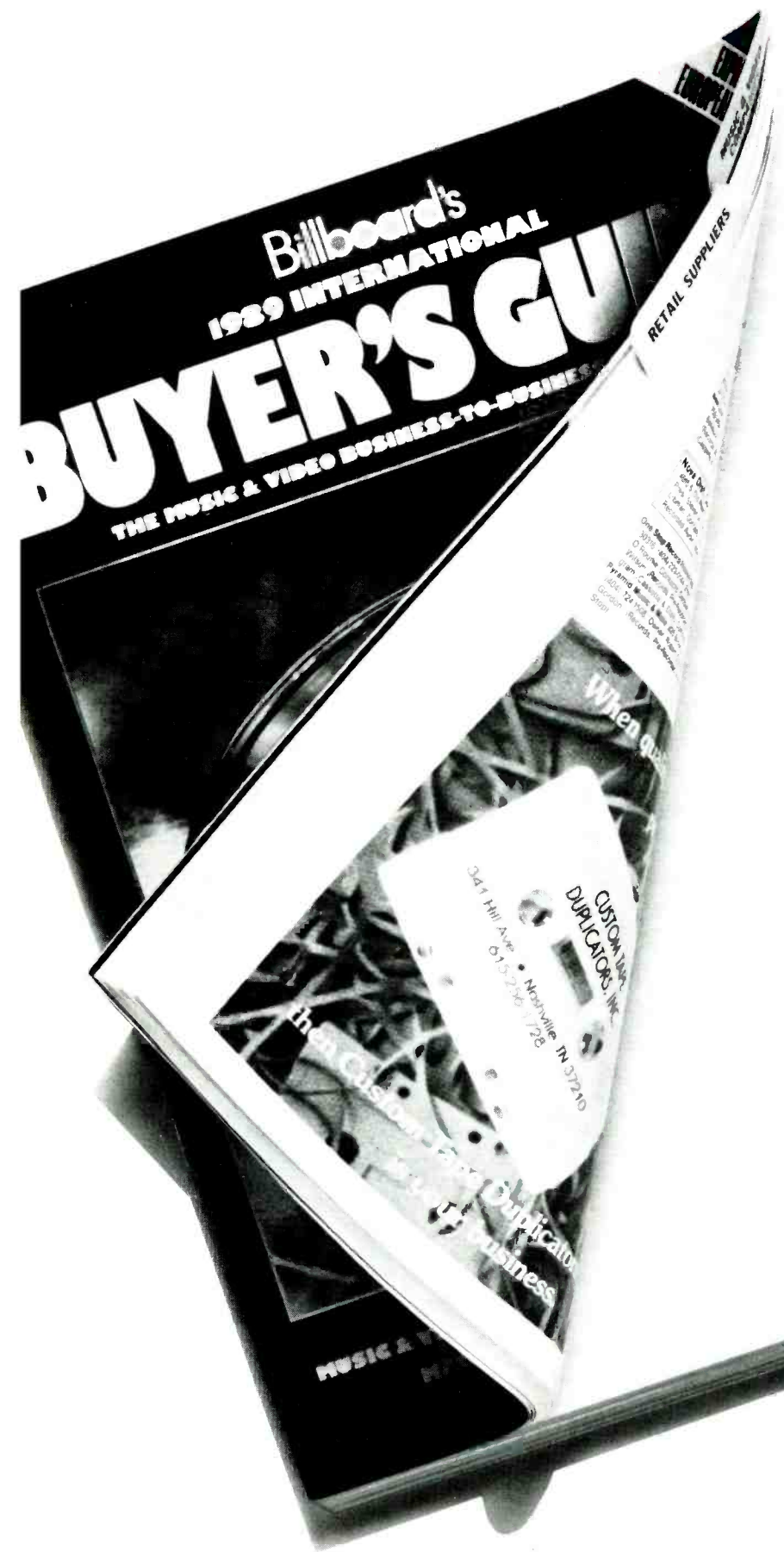
Nobody carries a tune like we do.

Audio Tape Division, 17106 S. Avalon Blvd., Carson, CA 90746  
800/237-8372, 800/331-5729 (California)

If you don't think looks make a difference, just ask them.



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The 1989 IBG will be available at year's end for the new year, with expanded listings (20,000 total), improved buyer referral service, plus tabbed section dividers and convenient key word index.

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## German SPV Sinking On U.S. Soil?

BY JEAN ROSENBLUTH

**WHAT'S UP AT SPV?** Just a few short months after the German-based distributor/label operation set up shop in the U.S. at great expense, chaos rules. According to the German-accented person now answering the phones in Bellmore, N.Y., "There is no staff here, they all left, and the German owner sent me to sort out things. If you're looking for a story for your newspaper, if you can wait, you'll have a very good one indeed." Unfortunately, deadlines loom, so we'll have to keep you hanging on the specifics until next week.

### Sight & Sound Gives Kids Electronic First Keyboard Set

Sight & Sound has developed My First Keyboard, a package containing everything a child needs to begin creating music.

Designed for children age 4 and up, My First Keyboard comes with four components: a color-coded 10-note electronic keyboard that records and plays back the music children create; a 64-page, 4-color songbook containing 59 popular children's songs, all with easy-to-play notation; a cassette tape of an entertaining story that teaches children to play; and a 16-page Parents Activity Guide.

The My First Keyboard package retails for \$19.95 and is now available in major stores. For more information, call 414-784-5850.

**SEEDS & SPROUTS:** Jem Records has dropped the wholesale price to one-stops and subdistributors of CDs issued on its **Passport**, **Passport Jazz**, **Audion**, and **PVC**



labels. As of Sept. 6, the price is \$8.91, down from \$10.25. Slightly less drastic cuts have been made in the cost to chains and mom-and-pop record stores. . . . **Rykodisc** has bowed a new label, **Speedo Records**, to house certain analog releases of CD product. Most of the company's LPs and cassettes will continue to come out under the new audiophile **Ryko Analogue** logo at a \$10.98 list; the Speedo line, with releases in standard-quality packaging, will be used for artist development and similar projects and will carry a \$7.98 list. The first Speedo LP/cassette title

is the **Screaming Tribesmen's** "Bones + Flowers" . . . The god of hellfire has reappeared on the scene, but **Arthur Brown** has mellowed considerably since his insaniac hit "Fire" reached No. 2 in 1968. "Brown, Black & Blue," a colorful collaboration with ex-Mother Of Invention **Jimmy Carl Black** on **Blue Wave Records** (315-638-4286), features straightforward renditions of such classics as "Unchain My Heart" and "Stand By Me."

**GRASS ROUTE GOOD-BYE:** Beginning with the Oct. 8 issue, Grass Route will be written by the able-bodied and -minded **Bruce Haring**, who can be reached at 212-536-5036; this columnist is leaving **Billboard** to take up residence in Los Angeles. Thanks to all those whose news gave me something to write about each week, and to those who kept me informed despite the fact that *their* news never quite made it into print. Good luck, and keep that independent spirit alive.

### ALBUM RELEASES

(Continued from page 41)

◆ LP I.R.S. 42151/NA  
CA IRSC-42151/NA

**MARTIKA**  
Martika

◆ LP Columbia FC-44290/NA  
CA FCT-44290/NA

**NEW FRONTIER**  
New Frontier

◆ LP Mika 835 695-1/NA  
CA 835 695-4/NA

**OAK RIDGE BOYS**  
Monongahela

◆ LP MCA 42205/NA  
CA MCAC-42205/NA

**PM**  
PM

◆ LP Warner Bros. 1-25751/NA  
CA 4-25751/NA

**THE SHAKERS**  
Living In The Shadow Of A Spirit  
EP Carlyle CR-44881/\$5.98  
CA CR-44884/\$5.98

**BRUCE SPRINGSTEEN**  
Chimes Of Freedom

◆ EP Columbia 4C-44445/NA  
CA 4CT-44445/NA

**THE STAND**  
The Stand  
EP Carlyle CR-33881/\$5.98  
CA CR-33884/\$5.98

**VARIOUS ARTISTS**  
Downtown  
LP Invasion 90950-1/NA  
CA 90950-4/NA

**VARIOUS ARTISTS**  
Son Of Frat Rock  
CD Rhino R2-75772/NA

**VOYEUR**  
Boulevard

◆ LP Columbia FC-40887/NA  
CA FCT-40887/NA

### SOUNDTRACKS

**JAMES HORNER**  
Red Heat  
LP Virgin 90891-1/NA  
CA 90891-4/NA

**SOUNDTRACK**  
Patty Hearst

◆ LP Nonesuch 79186-1/NA  
CA 79186-4/NA

**SOUNDTRACK**  
Porky's Revenge  
CD Mobile Fidelity MFCD-797/NA

**VARIOUS ARTISTS**  
Married To The Mob

◆ LP Reprise 1-25763/NA  
CA 4-25763/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.

Are music and video retail stocks about to wake up? . . . see page 71

A Billboard Spotlight

# NEW AGE



## WHERE MUSICAL VISION MEETS TRADITION... AND TRANSFORMS IT

Inspired by nature, philosophy, and religion . . . rooted in the worlds of jazz, pop, and classical . . . produced by electronic and acoustical instrumentation—New Age, the sophisticated, upscale mood music of the 80's.

New Age Music continues to make strong inroads into both radio and retail. Your ad in this issue can open up new markets for your New Age product. **Billboard's** 180,000 worldwide readers will take special interest in the latest news on the now established New Age.

**ISSUE DATE: OCTOBER 29**  
**AD CLOSING: OCTOBER 4**

### IN THIS ISSUE:

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

### FOR AD DETAILS CONTACT:

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- **FILL**- Best fill in the industry!

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<b>Connecticut</b> (203) 798-6590	<b>DEALERS ONLY</b>	<b>FAX</b> (203) 798-8852



## CBM Introduces Line Of Speakers, Amps

The audio division of Citizen Business Machines of America has introduced a new line of speakers and amplifiers designed to be used



CBM America's new SSP 303A speakers with the CBM 2000 portable CD player.

with the company's portable CD players.

The new speaker line consists of the ASP 777 stereo amplifier with speakers, designed to accompany the CBM 777 CD player; the SSP 303A amplifier with speakers, offering five watts per channel; the 3D speaker system with two remote speakers and a superbass box; and the PAF 303 stereo amplifier, designed for both full-scale and smaller speakers.

For more information, call 213-444-5200.

## WHEREHOUSE PLANS TO ADD UP TO 100 STORES

(Continued from page 40)

buyout. The move ironically ended the takeover quest of locally based Shamrock Holdings, which ultimately acquired Los Angeles chain Music Plus, a firm founded by ex-Wherehouse executives.

Just as A&S has little day-to-day presence at Wherehouse's headquarters here in suburban Torrance, the leverage firm was not much heard at this convention. Two A&S executives, Wherehouse board members Jerry Goldress and Michael Fisch, spoke briefly. Goldress chairs Wherehouse's board.

Acknowledging that "all of you have asked about A&S" in a pre-convention questionnaire seeking ideas, Young described A&S as "in the top 10" of about 20-25 LBO firms.

Other comments offered by Young about A&S were similar to

remarks he made in a recent interview (Billboard, Sept. 17). He said A&S administers eight other firms and seeks companies "with growth potential and that are dominant in their field."

Young said, "A&S does not intend to see us stand still at around 225 stores." Beyond adding as many as 100 stores in the near future, he said, "significant acquisitions, that's the game [A&S is] in."

In order to fit into A&S' game plan, Young said, "We can't get complicated." Among priorities he stressed were "fixing the basics" and "stabilizing the work force."

In addition to marketing the uniqueness of each store, Young said managers will be made more aware of financial goals and that there will be more use of research of local markets.

## CONVENTION CAPSULES

**RECOGNITION FACTOR:** A recurring theme at the Wherehouse Entertainment manager's convention in Los Angeles, Sept. 12-15, was the recognition of individual effort and of contributions made by the field force. This theme was highlighted by **Scott Young**, president and chief operating officer, and **Barbara La Bar**, VP of store operations, in their opening remarks. At the opening-night awards dinner, the display and performance awards were presented for the recently concluded Hot Fun In The Summertime promotion. First-place honors went to **Pat Rosales**; second-place winners were **Tony Crivello** and **Ginger Burdick**; and the third-place winners were **Rob Cassidy**, **Steve Wehmhoff**, **David Sauber**, **George Roybal**, **James Duarte**, **Dennis Pepe**, **Duane Hushaw**, **Rick Machuca**, **Rob Roba**, **Bob Ciejka**, **Patty Salgato**, **Jerri Jones**, **Joe Hicks**, **Kate Casler**, **Jeanine Veigh**, **Scott Ruberg**, and **George Montgomery**.

**CALL THE MANAGER:** The chain's new direction in marketing—streamlining each store to fit its region's individual characteristics—indicates added responsibility for regional and district managers. Regional managers are **Kathy Ollval**, **Craig Kelly**, and **Randy Harrison**; loss prevention managers are **Steve Packwood**, **Gob Valdez**, and **Scott Tingley**; human resources managers are **Greg Wilson** and **Terry Hoeft**; the Las Vegas city manager is **Joe Gonzalez**; and the district managers are **Lisa Sitterding**, **Forrest Reed**, **Doug Daley**, **Steve Jackson**, **John Weldon**, **Jeff McArthur**, **Lucas Held**, **Mike Mangino**, **John Parker**, **Fred Peck**, **Connie Jones**, **Randy Sieg**, **Gary Wright**, **Brian Ofstedahl**, **Ted Lew**, **Thadd Corey**, **Kevin Hefner**, **Rick Morley**, and **Tim Tinen**.

**WHEREHOUSE, WHEREWHO:** Outlining Wherehouse's new marketing thrust at the meet, **Ralph King**, VP of marketing, emphasized that "there will be a move away from price-item advertising. We will focus on who we are, not what's on sale in music, movies, computer software, and special products. Our associates in the store will offer better service. Our emphasis will be on good value, best everyday prices, location, convenience, and consistency."

In its diversified product and service segments—which include the just-added category of portable stereos—Wherehouse will develop the reputation of being "category killers," vowed King.

**SAND AND SUN:** If you're a West Coast chain headquartered practically a frisbee toss from the beach, where do you shoot commercials for your biggest and first "fully coordinated" multimedia campaign? Wherehouse's Hot Fun In The Summertime promo was shot on a company parking lot with 55 tons of sand trucked in. The heat—93 degrees—was real enough, recalls **Bruce Jesse**, VP of advertising and sales promotion. The backstage production story was part of the convention's ad workshop, which included a video bio of the advertising

department. In his opening remarks, Young noted the revitalization of store promotions: "We were seven months without a head of the department." Jesse, who is now at Wherehouse after four years at **The Musicland Group**, promised store managers that the department would be made easily accessible via a direct number: "It's a commitment we're making to improve communication."

**MORE MALLS:** A key indication of Wherehouse's new direction is a resurgence in mall operations. "We went seven years with no remodels" in many mall units, Young acknowledged. Some remodeling done in the past five years was "just a quick fix, a face lift," he said. Indicating that mall units will be redesigned in line with a totally new chainwide presentation, he said, "We intend to show what we are. We want a simplified look."

**NO E.T. CALLS:** In this case, E.T. means "extra toll." Implementing its policy of spending money where it counts, Wherehouse managers—and top brass as well—found phones in their rooms re-

stricted to interhotel service. And although the convention was within driving distance for many store managers, all were housed two to a room at Stouffers on the LAX strand, a convenience for those flying in and no doubt a monumental savings in cab fare for everyone.

**HAVE A NICE DAY:** Guests marveled at the Stouffer Concourse Hotel's gimmick of changing floor mats in the seven elevators at the stroke of midnight, so the familiar "Have A Nice . . ." admonition always referred to the exact day of the week. It had a surprising effect on those who partied a little too vigorously.

**CINDERELLA ON TIME:** This was the web's first-ever manager gathering, and delegates universally praised coordinator **Maureen Bigon** for a smoothly run event. Preparations at one point even included a rehearsal with **Disney Home Video's** Mickey Mouse and several characters from "Cinderella." The chain's own customer-service representative, **David Hartung**, was also on hand to offer directions and answer questions.

**MAKE MY TAPE:** **Personics Corp.**'s exhibition was jammed in between workshops, as attendees queued up to have personalized tapes made. Managers with Personics' MusicMaker units in their stores reported continuing interest in the concept of selling music by the song; several mentioned the obvious benefit of having a staff person demonstrate the "tape it in the store" console to customers. Some managers talked in terms of how the MusicMaker could stem home taping, but most view the machine as a way to introduce new acts and break tracks at the store level. One manager said, "Eventually they will have the major artists and labels. There may be albums with no MusicMaker selections; others will have two tracks from an album."

EARL PAIGE

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# Billboard®

Every Monday morning we give you video business.

We reach the video store.

We know the video insider.

## DISCS & DATS SELLS DIGITAL WARES

(Continued from page 40)

cars, which is a good indicator."

Discs And DATs does carry blank DATs by Maxell, Sony, and Fuji, purchased from Chicago wholesaler Audio Line. Tape prices are \$16.98 for 120 minutes, \$13.98 for 90 minutes, \$11.98 for 60 minutes, and \$9.98 for 45 minutes.

"People who've imported the machines and have home studios buy their tapes here," says MacDonald. "A lot of them are engineers, and one is an emergency-room doctor who wants to make records."

The store's limited supply of pre-recorded DATs are demonstrated on a Sony DAT machine, which was purchased through "a friend in Japan. She had it shipped, and it got held up in customs to make sure we weren't record pirates. It finally ar-

rived two days before the store opened."

In general, says MacDonald, "Business has been real good for a first-year record store. We had only one soft month—April—and we had our best week ever in August. We hope to reach profitability by Christmas and then scout for another location. We'd like to have two or three stores eventually."

With the hoped-for expansion comes "the possibility of franchising and turning into one of the kind of places we hate," says MacDonald. "But we intend never to lose the pulse of the community we're in—which is one mistake a small place makes as it gets big. You need to train your managers to order for the community."



## West Coast Vid Eyes Expansion In Atlanta . . .

BY RUSSELL SHAW

ATLANTA Philadelphia-based West Coast Video intends to open approximately 50 stores here—most of them franchised—by the end of 1989. Of these, 10 should be open by the end of this year.

"We're going in because Atlanta is a developing city in the East near our home base," says Richard Abt, West Coast Video executive VP. He says that Atlanta is "close to the Chicago model"—a metro area where there are booming subdivisions full of potential customers and where new strip shopping centers sprout up frequently. West Coast operates more than 30 stores in Chicago, which coincidentally is the home base of Blockbuster's Atlanta franchiser (Billboard, Sept. 17).

Of the 50 stores, only three or four will be company owned and the rest will be franchised. The first local franchise opened up in

September in affluent Cobb County, Ga.

The pending acquisition of Portland, Ore.-based National Video's franchise operation by West Coast Video may help fill the ranks of franchise locations. National's eight franchised stores here are mostly located in the strip-center-retail environment West Coast traditionally prefers. West Coast officials say there is "a possibility" these National franchisees will be invited to become West Coast franchisees. A decision on how to handle specific National stores is expected within six months.

The chain says its entry into this market should not be construed as a competitive move against Blockbuster, which entered this lucrative market last year and will have a dozen metropolitan Atlanta stores open by next month.

"We have quite a few different philosophies than they do," says Abt of Blockbuster. "They tend to

look at very large spaces on main highways between pockets of people. We look at being within communities and neighborhoods as opposed to being on highways. Being in the community makes our service more personal and friendly, rather than more sterile." Abt believes that in the heavily trafficked Atlanta suburbs, a shorter drive to the video store made feasible by neighborhood proximity will be an added inducement for customers.

West Coast Video stores are generally smaller than Blockbuster outlets, starting out at approximately 5,500 pieces, as opposed to Blockbuster's 10,000. Store size averages 3,200 square feet, compared with Blockbuster's average 6,000-square-foot size.

Abt also views West Coast's rental structure as more convenient for customers and a better cash generator for the store. Citing his belief that most customers return video rentals within one night, he says that West Coast's two-day-two-night-rental agreement of \$2 or \$2.50 per transaction is less cumbersome than Block-

buster's usual \$3 levy for a three-day-two-night cycle. "We can satisfy twice as many people with the same number of new releases," he says.

Another difference between Blockbuster and West Coast Video: Blockbuster offers free memberships, while West Coast charges \$10 per year for its Club 52 plan. The plan entitles members to periodic discounts on rentals.

The two chains are not without their similarities, however. Both have historically placed a low priority on sell-through, a policy that

West Coast will continue here. "Although we'll have some major Christmas programs, sell-through is not a high priority with us," Abt admits.

Besides the usual print and radio buys, West Coast's advertising plans for its Atlanta market entry include direct mail targeted to approximately 30,000 addresses per store opening. Abt thinks these campaigns will eventually help West Coast earn a 25%-30% share of the Atlanta video rental market. "It's certainly going to be competitive," he says.

FOR WEEK ENDING OCTOBER 1, 1988

Billboard

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
			★ ★ NO. 1 ★ ★	
1	1	50	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
2	2	15	MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
3	5	54	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986 29.95
4	3	101	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
5	6	15	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988 14.95
6	8	15	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988 14.95
7	9	15	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988 14.95
8	4	15	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
9	7	157	PINOCCHIO ♦ Walt Disney Home Video 239	1940 29.95
10	10	120	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
11	13	69	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
12	14	157	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
13	12	28	BUGS! MGM/UA Home Video M201233	1988 14.95
14	16	120	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
15	15	15	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988 14.95
16	11	68	HERE'S MICKEY! Walt Disney Home Video 526	1987 14.95
17	18	15	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988 14.95
18	22	143	ROBIN HOOD ♦ Walt Disney Home Video 228	1973 29.95
19	RE-ENTRY		PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP Hi-Tops Video HT-0113	1987 14.95
20	RE-ENTRY		WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965 14.95
21	RE-ENTRY		DAFFY! MGM/UA Home Video M201232	1988 14.95
22	19	48	MICKEY & MINNIE Walt Disney Home Video 576	1987 14.95
23	17	71	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986 14.95
24	25	6	MORE BABYSONGS Hi-Tops Video HT-0028	1988 14.95
25	23	8	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Prod. Inc./Worldvision Home Video 1119	1987 29.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, 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 theatrical releases, 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.

## . . . But Philadelphia Chain Lowers U.K. Expectations

BY EDWIN RIDDELL

LONDON West Coast Video has drastically revised its planned expansion program in the U.K. This follows a disappointing start to operations and controversy surrounding the company's British management.

West Coast executive VP Richard Abt confirms that he would be happy if the U.K. could reach a target of possibly "two dozen" franchised stores by this time next year. This contrasts dramatically with the company's original forecast, when the company announced its British expansion in May 1986. At that time Kenneth

Taylor, then managing director of West Coast Video U.K., projected a chain of 500 outlets in that country within three to four years (Billboard, June 6, 1987).

Comments Abt: "As far as [the U.K. division's] ability to run the stores, they're doing a very nice job. As far as their ability to win franchises, they've been disappointing."

West Coast started its U.K. operations in 1986 with an extravagant launch campaign. The company's image suffered a major setback when a BBC radio program produced serious allegations of mismanagement and suspect financial dealings in a previous franchise business venture run by Taylor.

The company concerned, Postal Centres International, was compulsorily tied to an associated group in 1986 with known

debts of \$3.06 million (at a rate of \$1.70 U.S. to the pound) and a long list of creditors.

According to Abt, Taylor resigned his position as executive director after the allegations. His status is now that of an adviser, and new people are said to have been brought in to the West Coast U.K. operation. Explains Abt: "We're not really in charge of their management."

At present, West Coast has just three retail stores in the U.K., all situated in the Greater

Manchester region in north-west England. All are claimed to be trading profitably. As yet, the company has made no inroads into the South or Mid-

lands regions.

Abt says that there has not been any restructuring of the terms by which franchises are sold in the U.K. The price, says Abt, is the same as that in the U.S., \$32,500. On top of this, however, the franchisee who already owns a store must find about another \$255,000 to equip the premises for conversion.

West Coast's Philadelphia headquarters in the U.S. is understandably anxious to distance itself from what has clearly been an embarrassment to the company's efforts to establish itself in Britain. Abt nevertheless says that West Coast remains committed to the idea of extending its successful formula here. "I think it's a great market. Eventually we'll hit the numbers," Abt predicts.

## Dealers Can Get Refund In VSDA Insurance Plan

NEW YORK By controlling insurance claims, dealers who belong to the Video Software Dealers Assn. general business insurance program can put money back in their pockets because of a new feature of the plan.

VSDA, in conjunction with CNA Insurance Cos., has added a safety group dividend for its general business insurance. The new feature allows a portion of the insurance premiums to be returned if total losses incurred by the program's participants are kept at a minimum.

Premiums for all participants in the VSDA general business insurance program will be pooled into a single account from which the largest portion will pay covered losses incurred by program participants. Another portion will cover administrative expenses associated with operating the program.

Once those costs have been covered, the remaining dollars in the premium pool can be returned to members. If the entire pool goes to cover losses and administrative expenses, there would still be no financial downside, and neither VSDA nor any of its participating members would have any additional dollar liability.

The program gives participants an incentive to control their losses. As part of this updated program, VSDA will be forming a Loss Control/Safety Committee that will meet periodically to develop guidelines and tips on loss-control measures for members.

VSDA has also announced a comprehensive health insurance program that will be available to members as of November. A mailing outlining the program will be sent shortly.

BRUCE HARING

**'In franchises, they've been disappointing'**

# UP-AND-COMING

## SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>THE WORLD OF NEW AGE MUSIC</b>	Oct 29	<ul style="list-style-type: none"> <li>• New Age Now</li> <li>• Talent</li> <li>• Major &amp; Indie Labels</li> <li>• Radio &amp; Video</li> <li>• Merchandising</li> </ul>	Oct 4
<b>AES '88</b>	Nov 5	<ul style="list-style-type: none"> <li>• Countdown '88</li> <li>• New Products</li> <li>• Trends &amp; Experts</li> <li>• Audio for Video</li> <li>• Audio for Radio</li> </ul>	Oct 11
<b>THE WORLD OF CLASSICAL MUSIC</b>	Nov 12	<ul style="list-style-type: none"> <li>• Overview '88</li> <li>• Retail</li> <li>• Radio</li> <li>• Video</li> <li>• Show Music</li> </ul>	Oct 18
<b>THE AVC: SPECIAL INTEREST VIDEO</b>	Nov 12	<ul style="list-style-type: none"> <li>• AVC Overview</li> <li>• Original Video</li> <li>• Programming</li> <li>• Product</li> <li>• Sponsorship</li> </ul>	Oct 18

### WHY THEY ARE SPECIAL:

- **NEW AGE MUSIC** continues its rapid evolution forwards and backwards in pursuit of its truest form, as one of the '80s most significant musical trends begins to settle in at the major labels while indies push to rediscover its roots. Explore the substantial growth of this uniquely eclectic, complex industry, and discover the sense of community it instills among its most dedicated practitioners.
- **AES '88** previews the AES Convention in Los Angeles, Nov. 3-6, with a broad menu of sound developments in audio and video recording, broadcasting, and duplication. For many involved in production or post-production, the digital future has been a working part of the present for a good part of the '80s, and as digital enters the next growth stages, AES '88 covers the latest sound explosions from technology to marketing to hands-on studio applications for the pro user.
- **CLASSICAL MUSIC'S** great catalog wealth has proven ideally suited for leading the CD revolution, the new thrust into CD video, and wherever software-expanding technology may venture next. Classical's resiliency and energy for innovation propel it onward with renewed commitment from labels and talent; new labels are springing up from unusual places to take advantage of the CD surge.
- **SPECIAL INTEREST VIDEO** has emerged as a prime programming vehicle, unique sales opportunity, and an artform of increasing significance. There's a vast array of programming available in the non-theatrical arena, and while there seems to be an audience for almost every idea, what consumers and retailers want is the key to new growth.
- **COMING ATTRACTIONS:** VIDEO MUSIC, CBS 101ST, FRANCE, SCANDINAVIA, JOE WILLIAMS 70TH BIRTHDAY SALUTE.

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## VIDEO RETAILING

### VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Suggested list price, prebook cutoff, and street date are given when available.

**ANGEL III THE FINAL CHAPTER**  
Maud Adams, Richard Roundtree  
♠ New World/\$79.95  
Prebook cutoff: 9/26/88; Street: 10/11/88

**DARIO ARGENTO'S WORLD OF HORROR**  
Documentary  
♠ Vidmark/\$39.95  
Prebook cutoff: 9/22/88; Street: 10/12/88

**AROUND THE WORLD IN 80 DAYS**  
Phillip Quast, Allan Penney  
♠ Charter/\$79.98  
Prebook cutoff: 10/6/88; Street: 10/21/88

**BAD DREAMS**  
Jennifer Rubin, Bruce Abbott  
♠ CBS/Fox/\$89.98  
Prebook cutoff: 9/22/88; Street: 10/13/88

**BEETLEJUICE**  
Michael Keaton, Geena Davis, Winona Ryder  
♠ Warner/\$89.95  
Prebook cutoff: 10/3/88; Street: 10/19/88

**BILOXI BLUES**  
Matthew Broderick, Christopher Walken  
♠ MCA/\$89.95  
Prebook cutoff: 10/14/88; Street: 11/9/88

**BRAVO COMPANY**  
Terence Knox, Stephen Cafrey  
♠ New World/\$59.95  
Prebook cutoff: 9/26/88; Street: 10/11/88

**CHRISTMAS EVIL**  
Brandon Moggart, Jeffery De Munn  
♥ Video Treasures/\$9.98  
Prebook cutoff: none; Street: 9/15/88

**COME ALONG WITH ME**  
Estelle Parsons, Sylvia Sidney  
♠ Monterey/\$24.95  
Prebook cutoff: 9/22/88; Street: 10/18/88

**DEAD HEAT**  
Treat Williams, Joe Piscopo  
♠ New World/\$89.95  
Prebook cutoff: 9/26/88; Street: 10/11/88

**GROTESQUE**  
Linda Blair, Tab Hunter  
♠ Media/\$79.95  
Prebook cutoff: 9/16/88; Street: 10/5/88

**THE IMPOSTER**  
Billy Dee Williams, Anthony Geary, Lorna Patterson  
♠ Prism/\$79.95  
Prebook cutoff: 9/29/88; Street: 10/19/88

**IN DANGEROUS COMPANY**  
Tracy Scoggins, Cliff De Young  
♠ Forum/\$79.98  
Prebook cutoff: 9/28/88; Street: 10/12/88

**KILLER KLOWNS FROM OUTER SPACE**  
John Vernon, Gary Cramer  
♠ Media/\$79.95  
Prebook cutoff: 9/16/88; Street: 10/5/88

**THE LOST COMMAND**  
Anthony Quinn, Alain Delon  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**MY BEST FRIEND'S A VAMPIRE**  
Robert Sean Leonard  
♠ HBO/\$79.99  
Prebook cutoff: 9/21/88; Street: 10/12/88

**MY OLD MAN'S PLACE**  
Arthur Kennedy, Mitchell Ryan  
♠ Prism/\$79.95  
Prebook cutoff: 9/29/88; Street: 10/19/88

**ONLY ANGELS HAVE WINGS**  
Cary Grant, Jean Arthur  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**PHOENIX OF THE WARRIOR**  
Persis Khambatta, Kathleen Kinmont, Peggy Sands  
♠ Sony/\$79.95  
Prebook cutoff: 9/22/88; Street: 10/24/88

**PIGEON FEATHERS**  
Christopher Collet  
♠ Monterey/\$24.95  
Prebook cutoff: 9/22/88; Street: 10/18/88

**RAINBOWLAND**  
Children  
♠ LCA/\$14.95  
Prebook cutoff: 10/7/88; Street: 10/25/88

**THE REAGAN YEARS**  
Documentary  
♠ MGM/UA/\$29.95  
Prebook cutoff: 9/26/88; Street: 10/18/88

**THE REJUVENATOR**  
Marcus Powell, John MacKay  
♠ Sony/\$79.95  
Prebook cutoff: 9/22/88; Street: 10/24/88

**THE REVOLT OF MOTHER**  
Amy Madigan

♠ Monterey/\$24.95  
Prebook cutoff: 9/22/88; Street: 10/18/88

**SCARED TO DEATH**  
John Stinson, Diana Davidson  
♥ Video Treasures/\$9.98  
Prebook cutoff: none; Street: 9/15/88

**SUBWAY TO THE STARS**  
Guilherme Fontes  
♠ New World/\$69.95  
Prebook cutoff: 9/26/88; Street: 10/11/88

**A TIME OF DESTINY**  
William Hurt, Timothy Hutton  
♠ Nelson/\$89.98  
Prebook cutoff: 10/6/88; Street: 10/21/88

**TRIATHLON**  
Sports  
♠ Fries/\$29.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**THE TWENTIETH CENTURY**  
John Barrymore, Carole Lombard  
♠ RCA/Columbia/\$69.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**VERNE MILLER**  
Scott Glenn, Barbara Stock, Thomas G. Waites  
♠ Nelson/\$79.98  
Prebook cutoff: 10/6/88; Street: 10/21/88

**VERNON FLORIDA**  
Documentary  
♠ RCA/Columbia/\$79.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**VIPER**  
Chris Robinson, Jeff Kober  
♠ Fries/\$79.95  
Prebook cutoff: 10/6/88; Street: 11/1/88

**WHITE MISCHIEF**  
Greta Scacchi, Charles Dance, Sarah Miles  
♠ Nelson/\$89.98  
Prebook cutoff: 10/6/88; Street: 10/21/88

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.

## Local Retailer Fined \$1,000 For Selling Old Vids As New Philly Consumers Tipped To Used Tapes

PHILADELPHIA A warning was sounded for consumers here that many video shops are reportedly selling used movie cassettes as new. The warning came from John E. Kelly, head of the Philadelphia office of the state Attorney General's Bureau of Consumer Protection.

Kelly sounded the alarm during his announcement that the Attorney General's Office has reached a court agreement with Movies Unlimited Inc., which operates rental stores in this city, its suburbs, and in southern New Jersey.

Movies Unlimited allegedly re-wrapped tapes and failed to disclose to customers that some of them were used. Under the settlement, Movies Unlimited did not admit wrongdoing but agreed to pay a \$1,000 civil penalty and promised that in the future when selling used cassettes it would "clearly and conspicuously disclose such fact."

Kelly said there isn't necessarily anything wrong with buying a used tape, but "like everything else, it wears out." A new tape, he added, is likely to last longer. However, he said, the consumer has "the right to know" if a product has been used. The videotapes involved, he said, sold for between \$20 and \$90.

Kelly advised consumers to check the cassettes and especially the movie box's wrapping, noting that the plastic shrink-wrap on new tapes sometimes includes an embedded color with the manufacturer's name or a "zip strip" like

those used to remove the wrapping on cigarette packs. He said the consumer should not hesitate to ask the storekeeper if the tape is really brand-new or has been used.

If the store admits that the tape  
*(Continued on page 50)*



... And His Other Brother Darryl. Video Movies to Go in Glendora, Calif., celebrated its seventh anniversary Aug. 13 with a little backwoods party. Besides building a petting zoo, hiring a W.C. Fields impersonator, and holding a used-movie sale, the store invited the characters Darryl and Darryl from CBS-TV's "Newhart" to stop by. Some 2,000 fans requested autographs from the backwoods brothers. Caught in the act, from left, are actor Tony Papenfuss, Video Movies to Go owner Michelle Messang, and actor John Voldstad.



# TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	3	3	MOONSTRUCK	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG
2	2	4	PLANES, TRAINS, AND AUTOMOBILES	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R
3	1	7	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams	1987	R
4	4	8	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
5	11	2	BROADCAST NEWS	CBS-Fox Video 1654	William Hurt Holly Hunter	1987	R
6	6	5	EMPIRE OF THE SUN	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG
7	8	2	THE LAST EMPEROR	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13
8	5	10	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
9	7	8	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
10	16	2	BEST SELLER	Orion Pictures Vestron Video 6026	James Woods Brian Dennehy	1987	R
11	<b>NEW ▶</b>		FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R
12	25	3	HAIRSPRAY	New Line Cinema RCA/Columbia Home Video 6-22882	Divine Ricki Lake	1988	PG
13	10	12	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
14	9	15	FATAL ATTRACTION ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
15	18	4	COP	Atlantic Releasing Corp. Paramount Home Video 12659	James Woods Leslie Ann Warren	1988	R
16	12	9	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
17	14	13	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
18	13	9	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
19	19	4	POLICE ACADEMY 5: ASSIGNMENT MIAMI BEACH	Warner Bros. Inc. Warner Home Video 11790	George Gaynes Michael Winslow	1988	PG
20	21	3	18 AGAIN	New World Entertainment New World Video A88006	George Burns Charlie Schlatter	1988	PG
21	15	14	OVERBOARD ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
22	17	16	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
23	22	5	FOR KEEPS	Tri-Star Pictures RCA/Columbia Home Video 6-27005	Molly Ringwald Randall Batinkoff	1988	PG-13
24	23	7	BRADDOCK: MISSING IN ACTION III ◆	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
25	20	18	BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
26	24	13	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
27	<b>NEW ▶</b>		BULLETPROOF	Cinetel Films, Inc. RCA/Columbia Home Video 6-20932	Gary Busey	1987	R
28	27	9	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
29	30	7	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
30	29	12	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
31	33	21	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
32	26	6	SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
33	40	4	PROMISED LAND	Vestron Pictures Inc. Vestron Video 6025	Kiefer Sutherland Meg Ryan	1988	R
34	34	20	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
35	<b>NEW ▶</b>		CROSS MY HEART	Universal City Studios MCA Home Video 80782	Martin Short Annette O'Toole	1987	R
36	35	20	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
37	28	6	A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
38	32	9	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
39	36	24	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
40	31	12	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R

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

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# Major Vid Vending Firm Installs Foreign Units

BY BRUCE HARING

**NEW YORK** In the U.S., you can go around the corner for a video from Video Vendor. And now you can go around the world.

One of the largest automatic-video-dispensing-machine vendors in the world, Skokie, Ill.-based Video Vendor, says it has taken a giant step toward dominating the world market in the last year, placing its machines in 20 countries.

With more than 800 vending

units in 38 states, Video Vendor has expanded into Japan (300 machines) and Canada (200) as well as into England, New Zealand, Australia, and other far-flung points.

"I don't think too many U.S. companies have [video vending machines] in foreign markets," says Barry Shore, president of Video Vendor. "There are some foreign machines—in Japan there are 10 or 12 companies that make them—but all together [the Japanese] companies don't have that

many. We have 300 machines there."

The differences in currency and language are the main barriers to foreign expansion, but the Video Vendor machine can easily overcome these problems with a few software switches, Shore says. However, there are some cultural barriers to overcome.

"Some countries are real good at using [the video units], some slower," Shore says. "Some countries are just tuned to doing business mechanically. But people appreciate being able to rent and return [videocassettes] at their convenience, so even though they may not be real comfortable, they'll try."

The overseas connection is made through licensing agreements, Shore says.

"It depends on the population of the territory [the licensors] want; we do it on an exclusive basis, either a whole country or several countries. They pay a license fee and have an obligation to buy a certain number of units."

In the U.S., Video Vendor is expanding through the use of independent sales and service organizations, dubbed ISSOs, which cover territories for the company on an exclusive basis.

"We used to use distributors, but not any more," Shore says. "ISSOs are similar to sales

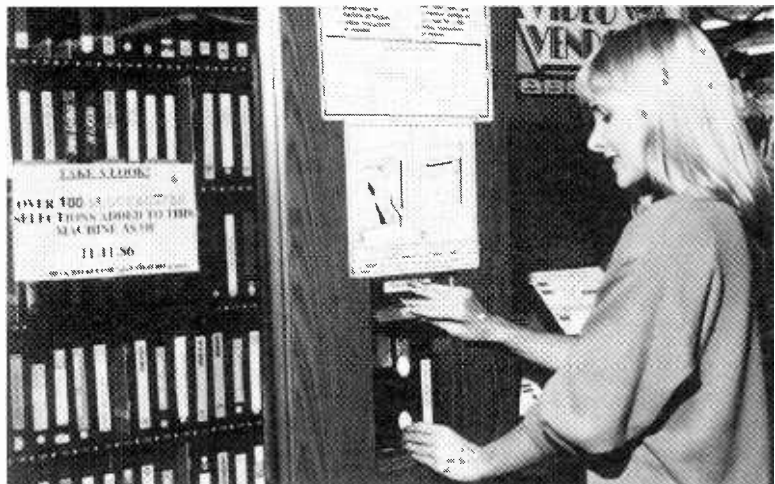
agents." The company's sales territories are defined in the U.S. by congressional districts, with 60 ISSOs covering 435 territories.

"There's no fee," Shore says of the arrangement. "They have a quota system. We give them the leads and they have to generate their own leads. For every district they sign on, they have to sell one machine per quarter."

A variety of sales/lease options are available for the \$15,950 machines. Maintenance is done by the

machine owners. Video Vendor offers a 90-day warranty and free repair training. The machines "have a lot of electronics and robotics, but they are self-diagnostic," Shore says. "We have an instruction manual and a 24-hour-a-day hot line."

Also generating sales for Video Vendor is the company's new VHS tape previewer, developed over the last six months and available on 50% of the machines.



The Video Vendor dispensing kiosk holds 320 movies and operates through the use of a credit card. The Video Vendor is 6 1/2 feet by 8 feet, runs 2 feet deep, and weighs 750 pounds.

## Bush Bows Home Entertainment Centers

Bush Industries Inc. of Jamestown, N.Y., a manufacturer of ready-to-assemble furniture, has introduced a line of traditionally styled home entertainment centers.

The entertainment centers, which have a golden-brown finish, feature detailing, solid oak dentil molding, raised panel doors and drawers, soft-shaped

pillasters, overhanging tops, and brass hardware.

The suggested retail prices are \$359.95 for Model AV786, \$299.95 for Model AV773, and \$269.95 for Model AV763.

For more information, the company's toll-free number for accounts outside of New York is 800-228-2874. The number in New York is 800-248-2874.

## Gemini's New MAC10 Takes Control



MAC10 Multiaccess Controller.

Gemini Industries has introduced a multiaccess controller, the MAC10, which provides wireless remote control of TVs, VCRs, and cable converters in one unit.

The device, with a suggested retail price of \$59.99, controls up to 19 functions. For more information contact: 800-526-7452.

## RETAIL TRACK

(Continued from page 42)

10 or more artists. The age breakdown of the respondents: under 13, 9%; 13-17, 20%; 18-25, 39%; 26-35, 15%; 36-49, 4%; 50 and over, 12%.

**RACK 'N' ROLL:** McCrorys, with 1,200 stores nationwide, has contracted with Detroit-based Vinyl Vendors II for service in 22 Michigan outlets, boasts VP Lee Norris. Related to the trend that has Rose Records and now Disc Jockey opening units in Montgomery Ward, the McCrorys arrangement is not exactly a leased department but is more than a racked account, explains Norris. For one thing, Vi-

nyl Vendors II hires and trains two people to staff the departments. "The departments are identified as McCrorys', so they are like any other department in the store," Norris says. "We have prominent signage in the front and around the department. Also, we go on the [public-address system] for regular announcements. The stores like the idea of a well-run record department for the traffic and the lifestyle image." The stock leans more toward vinyl: LPs account for 30%, cassettes for 50%, and 12-inch and 7-inch singles for most of the remainder, says Norris; few CDs are stocked. Norris manages the Detroit wing of the Kalamazoo, Mich.-based parent.

## USED VIDS SOLD AS NEW

(Continued from page 48)

has been rented out a few times, consumers may then negotiate the selling price. Any used product, Kelly added, "is going to go for less."

Kelly said the problem of selling used movies as new was only one of several confronting today's video buffs. He also blasted the sale of duplicated or pirated tapes, which not only infringe on copyrights but are often of inferior quality.

MAURIE H. ORODENKER

*OK, maybe your store or chain isn't in L.A., but you can call here just the same. To reach Retail Track, call Earl Paige at 213-273-7040.*

**Should dealers view pay TV as a friend or foe? ... see page 51**

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## Price Slashing Dims Sell-through Picture Retailers Eye 'E.T.' For Rentals

BY AL STEWART

NEW YORK Retail rental libraries will be brimming with copies of "E.T.—The Extra-Terrestrial" as dealers capitalize on the sell-through price point and buy dozens of copies earmarked for rental, not sell-through.

According to a study of video specialty stores, the \$24.95 suggested price has prompted dealers to buy an average of 177 copies per store. More than half of the units will be added to the rental inventory—and presumably sold later at a discount price—while the remainder of the units will go to the sell-through market.

Dealers who have lamented the widespread price slashing on the title by mass merchants may not turn a sizable profit on their sell-through titles but still stand to

make a handsome profit on the rental activity.

Retailers routinely pay a wholesale price of \$65 for a hit title but can buy "E.T." from an authorized MCA distributor for less than \$20. Considering the enormous popularity of the film, it seems unlikely that dealers will discount their nightly rental fees, unless, of course, a glut of rental titles turns the film into a slow mover

within a few weeks of the Oct. 27 release.

The study, conducted by American Video Assn., indicates that specialty stores are charging, on the average, \$23.68 per unit (consumers will also receive a \$5 rebate when they buy certain Pepsi-Cola products). The Mesa, Ariz.-based buying group also observes that "there has never been anything like 'E.T.'"

"Dealers are scheduling events around 'E.T.' day, [United Parcel Service] will experience record shipments just before street date, and movie distributors all across the nation will be bringing in extra help and putting their office staff in the warehouse to get orders out," says the AVA survey.

When the videocassette release of the film was announced by MCA, "E.T." was widely expected to become the biggest-selling videocassette in history. Yet even while the loftiest expectations had initially placed sales of "E.T.—The Extra-Terrestrial" in the area of 8 million units, MCA now says the long-awaited hit film has posted preorders totaling in excess of 10 million units in the U.S. and another 662,000 units in Canada.

Preorders indicate that the sales volume of "E.T." will be more than  
(Continued on page 55)



**Giant Kickoff.** Wellington T. Mara, owner of the New York Giants, center, receives a copy of the new video release "Giants Forever—History Of The N.Y. Giants" during a New York party to celebrate the tape's release. The video, which was produced by Steve Sabol, president of NFL Films, left, marks the first home video release to chronicle an NFL franchise's history. Also on hand for the festivities is Barbara Hodgson, director of public relations for Media Home Entertainment, right. Media is marketing the video through its Fox Hills division for a list price of \$19.95.

### Preorders exceed 10 million copies

## Erol's: Success Of 'E.T.' Could Revitalize Market

NEW YORK Citing an "E.T. invasion," the 165-store Erol's chain says it has racked up close to \$1 million in "E.T." revenues and has pre-sold more than 42,000 copies of the Steven Spielberg fantasy classic.

In a statement trumpeting its success with the film, Erol's says the title is expected to "breathe renewed excitement back into the video business from increased VCR sales to increased tape purchases."

"We're entering the ideal season for converting the 40% of the U.S. population that doesn't own a VCR and thus has yet to discover the excitement of home video entertainment," says Ron Castell, the chain's VP of marketing and merchandising. "E.T. is the strongest catalyst the video industry has ever had to

break through the barrier of video-shy consumers."

The Springfield, Va.-based web, which boasts some 800,000 members, embarked on an ambitious radio and print campaign immediately after the title was announced and offered consumers a free "E.T." doll if they pay for the title prior to the delivery date. The chain says the campaign resulted in 10,000 units within the first few weeks. All told, the store is shooting for 50,000 preorders.

"Our goals are already well within reach," says Castell. "Our next commitment is to sell 75,000 to 100,000 copies by Christmas and put an 'E.T.' under every tree this holiday."

## PPV: Help Or Hindrance? Panel Debates Pay TV In Canada

BY AL STEWART

TORONTO Anxiety over pay television and pay-per-view continues to grow among video retailers, only now there is a new wrinkle: PPV companies are also getting into the video retail business.

Retailers attending a seminar titled "Pay TV: Friend Or Foe," held here during the Focus On Video '88 convention, Sept. 10-13, voiced concern over PPV on a number of levels. While the prospect of PPV firms expanding their business to include video stores may underscore the long-term viability of video retailing, dealers here were clearly uneasy about the emergence of PPV and pay TV in Canada.

"The moment the studios find a way to circumvent video stores, they will take it," lamented one retailer who was part of an audience of about 200 dealers.

Meanwhile, a cable operator and PPV supplier on the panel assured retailers that the entertainment pie is big enough for everyone.

"We are putting our eggs in a number of baskets," said Colin D. Watson, president and CEO of Rogers Cablesystems, a company that provides cable service for most of Canada. "We've bought 33 superstores and are [attempting to establish] PPV in Canada." Watson was alluding to the Canadian-based 33-store Video Movie Ventures chain  
(Continued on page 55)

FOR WEEK ENDING OCTOBER 1, 1988

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	9	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	13	3	FAITH	CBS Music Video Enterprises 5301	George Michael	1988	SF	15.98
3	2	15	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
4	3	39	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
5	4	25	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
6	5	45	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
7	11	3	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
8	<b>NEW ▶</b>		OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
9	8	43	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
10	19	5	WHO'S BETTER, WHO'S BEST	Polygram Music Video Ltd. PolyGram Music Video 080345-3	The Who	1988	LF	24.95
11	10	27	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
12	<b>NEW ▶</b>		INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
13	17	19	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
14	6	13	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
15	15	31	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
16	<b>NEW ▶</b>		JAMES BROWN & FRIENDS: SET FIRE TO THE SOUL	HBO Video 0036	James Brown Aretha Franklin	1988	C	19.99
17	<b>NEW ▶</b>		CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
18	16	43	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
19	9	13	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
20	14	81	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	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.

## TOP VIDEOCASSETTES SALES™



**A Family Affair.** The late John Huston, center, is shown posing with his son Tony and his daughter Anjelica on the set of "The Dead." Nominated for two Academy Awards and voted Best Film of 1987 by the National Society of Film Critics, "The Dead" will be available on videocassette from Vestron Video beginning Nov. 30 for a list price of \$89.98. The screenplay for the film, which is based on a short story by James Joyce, was written by Tony Huston and stars Anjelica Huston as Gretta. "The Dead" is Huston's last complete effort. The legendary director died last year at age 81.

### 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.



KAPLAN

**Ferris Kaplan** joins Buena Vista Home Video as sales administration director. Previously, he was director of acquisitions and ancillary sales for Fries Entertainment.

**Cheryl Gersch** is upped to executive VP at New Star Video. She had been VP sales/marketing. Prior to joining New Star, Gersch was director of marketing at Hal Roach Studios where she headed videocassette operations. She has also served as director of marketing for East Texas Distribution.

**John Pardos** is named director of marketing development for City Lights Home Video. Previously, he served as director of television sales for Cannon Films and was Western regional marketing director for International Video Entertainment.

### 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.

"Christmas With Luciano Pavarotti," Video Treasures, 60 minutes, \$9.98.

This elegant program, taped during a concert at Montreal's magnificent Notre Dame Cathedral, features the world-renowned tenor singing Christmas classics. Twelve individual selections are performed; a medley of songs completes the program. While viewers will have their own personal favorites, "Gloria," the "Hallelujah Chorus," and "Silent Night" are certainly among the highlights.

Pavarotti's voice is as smooth and robust as ever, and the singer is accompanied by two angelic-sounding choral groups and a

flawless symphony orchestra conducted by Franz-Paul Decker. There's nothing fancy about the production: The camera seldom strays from whoever is performing and, naturally, Pavarotti does most of the performing. There's no narration or dialog between songs.

Considering the price, this tape could see lots of sell-through activity during the holiday season. It's the perfect gift for Pavarotti fans—and for lovers of Christmas music who appreciate a touch of class.

DAVID BUSHMAN

"Back To Back: Los Angeles Lakers—'87-'88 Championship Season," CBS Fox Video, 60 minutes, \$19.98.

Basketball fans have come to regard the Los Angeles Lakers as the team of the '80s—with good reason. Shortly after they had captured the National Basketball Assn. championship in 1987, their head coach, Pat Riley, brashly predicted that they would win again in

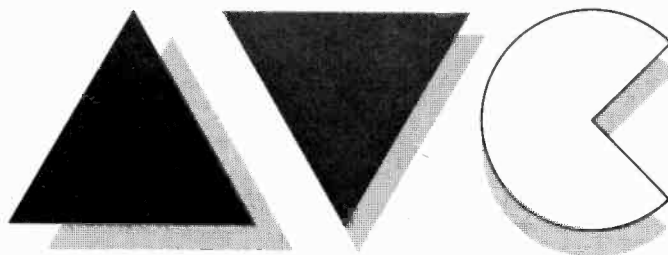
(Continued on page 55)

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	<b>GOOD MORNING VIETNAM</b>	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
★ ★ NO. 1 ★ ★								
2	2	89	<b>CALLANETICS</b> ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	3	28	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	4	50	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
5	9	15	<b>MICKEY COMMEMORATIVE EDITION</b>	Walt Disney Home Video 690	Animated	1988	NR	14.95
6	5	41	<b>PINK FLOYD THE WALL</b>	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	6	9	<b>DEF LEPPARD: HISTORIA</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
8	8	102	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
9	11	13	<b>MICKEY AND THE BEANSTALK</b>	Walt Disney Home Video 691	Animated	1988	NR	14.95
10	14	36	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
11	7	50	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
12	18	2	<b>GEORGE MICHAEL-FAITH</b>	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
13	16	3	<b>MOONSTRUCK</b>	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
14	13	55	<b>AN AMERICAN TAIL</b> ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
15	21	15	<b>DUCKTALES: DAREDEVIL DUCKS</b>	Walt Disney Home Video 694	Animated	1988	NR	14.95
16	12	80	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
17	10	152	<b>JANE FONDA'S NEW WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
18	26	3	<b>THE LAST EMPEROR</b>	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98
19	31	18	<b>PLAYBOY'S 1988 PLAYMATE OF THE YEAR</b>	HBO Video 0078	India Allen	1988	NR	14.99
20	19	78	<b>THE WIZARD OF OZ</b> ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	37	49	<b>PLAYBOY 1988 PLAYMATE VIDEO CALENDAR</b>	Lorimar Home Video 524	Various Artists	1987	NR	24.95
22	<b>NEW ▶</b>		<b>FRANTIC</b>	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R	89.95
23	30	98	<b>SCARFACE</b> ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
24	15	16	<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b>	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
25	27	4	<b>PLANES, TRAINS, AND AUTOMOBILES</b>	Paramount Pictures Paramount Home Video 32036	Steve Martin John Candy	1987	R	89.95
26	23	13	<b>DISNEY SING ALONG SONGS: YOU CAN FLY!</b>	Walt Disney Home Video 662	Animated	1988	NR	14.95
27	<b>RE-ENTRY</b>		<b>DR. STRANGELOVE</b>	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95
28	<b>RE-ENTRY</b>		<b>SUPERBOWL XXII CHAMPIONS: WASHINGTON REDSKINS</b>	NFL Films Video Fox Hills Video	Various Artists	1988	NR	19.95
29	38	146	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b> ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	25	15	<b>FATAL ATTRACTION</b>	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
31	20	119	<b>KATHY SMITH'S BODY BASICS</b> ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
32	28	4	<b>EMPIRE OF THE SUN</b>	Amblin Entertainment Warner Home Video 11753	Christian Bale John Malkovich	1987	PG	89.95
33	32	120	<b>MARY POPPINS</b> ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
34	36	100	<b>SLEEPING BEAUTY</b> ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
35	39	35	<b>PLAYBOY VIDEO CENTERFOLD #6</b>	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
36	22	165	<b>THE SOUND OF MUSIC</b> ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
37	29	54	<b>DORF ON GOLF</b> ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
38	24	9	<b>THE COLOR OF MONEY</b>	Touchstone Pictures Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	19.95
39	40	171	<b>JANE FONDA'S EASY GOING WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
40	34	33	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith	1987	NR	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.



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**Modern Love.** Actress Linda Fiorentino and actor Keith Carradine star as lovers who rekindle their passion for each other in "The Moderns." The film will be released Nov. 30 by Nelson Entertainment for a list price of \$89.95.

## newsline...

A "TWO-FACED" MARKETING EFFORT will mark the release of "The Moderns" on videocassette. Nelson Entertainment will ship the title with a cutaway flap that will enable dealers to choose one of two covers for in-store display. One cover features animation of the film's stars against a light-colored background; underneath is a darker cover designed to look like an oil painting of the characters in the story, including a woman clad in what appears to be a see-through dress. Dealers wishing to use the darker, more risqué cover can simply cut away the front. Both covers include the tag line "Paris 1926. With forgery, adultery and deceit, what could be more modern?" Dealers ordering the video, slated for release Nov. 30 for a list price of \$89.95, will also receive a \$10 rebate for each copy of the movie they order when they send proof of purchase to Nelson.

AFTER NIBBLING AT THE EDGES of home video for the past two years, Kodak says it is ready to embark on an "aggressive new marketing plan" that will include advertising, publicity, and promotion. The goal, says the company, is to become a "major contender in the video marketplace." Kodak plans to release a concert featuring Harry Belafonte, a how-to featuring Tommy Smothers teaching yo-yo tricks, and "The Gambler," a made-for-TV movie starring Kenny Rogers. In addition the company will market "Robot," a VCR game created by noted science-fiction author Isaac Asimov. "We expect to make our mark on the home video front and become a force to be reckoned with," says Bob Faubel, president of Kodak Programs.

CALL IT A CELEBRATION OF MASOCHISM or just a very bizarre game show—whatever it is, it's headed to video. New Star Video plans to release a 90-minute version of the Japanese game show "Endurance." The competition features a series of outrageous endurance events. For example: Who can keep his head underwater the longest with an angry catfish biting his face? Which blindfolded contestant—dressed in red—will remain in an arena the longest while an ornery bull stalks the grounds? The video will be shipped in twin packs for a list of \$79.95 or is available in individual copies for \$69.95. Street date is Nov. 23, and the prebook cutoff is Nov. 9.

J2 COMMUNICATIONS says it has given away 25,000 copies of "Your Alcohol IQ" as a public service to consumers. J2 is hoping stores will lend the title to consumers for no charge. Jim Jimirro, president of J2, says, "The unprecedented success of this program is due to the tremendous participation of the individual video distributors and retailers who saw the value of this landmark video public-service program and wanted to be part of it."

ESPN, the cable-television network specializing in sports, is set to launch "America's Cup '88," a 60-minute look at the recently concluded yacht race held off the coast of San Diego. Says Bill Ketcham, VP of consumer marketing for ESPN, "'America's Cup '88' will capture the controversy of the New Zealand challenge, the technical achievements of the yachts, and the excitement of the contest." He adds that ESPN used 18 cameras to capture the action, including seven on board the two yachts vying for the cup. The tape is priced at \$24.95 and will be available some time in October. Dealers interested in carrying the title can call Beth Araton at ESPN, 212-661-6040.

AL STEWART

FOR WEEK ENDING OCTOBER 1, 1988

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	1	63	<b>DORF ON GOLF ♦</b>	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	2	91	<b>AUTOMATIC GOLF ▲ ◇</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	7	35	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
4	6	17	<b>VIC BRADEN'S TENNIS VOL. 1</b>	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
5	3	91	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
6	RE-ENTRY		<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
7	8	17	<b>WINNING BASKETBALL WITH LARRY BIRD</b>	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
8	9	63	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
9	5	69	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
10	11	23	<b>DORF AND THE FIRST GAMES OF MOUNT OLYMPUS</b>	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
11	10	37	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95
12	16	27	<b>SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS</b>	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
13	NEW▶		<b>GRUDGE FIGHTS</b>	VidAmerica	This cassette includes 34 of boxing's best grudge fights.	19.95
14	14	31	<b>RED ON ROUND BALL</b>	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
15	12	15	<b>FESTIVAL OF FOOTBALL FUNNIES</b>	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
16	13	13	<b>1986 NY METS: A YEAR TO REMEMBER</b>	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95
17	17	7	<b>FEEL YOUR WAY TO BETTER GOLF</b>	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95
18	4	33	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
19	15	21	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
20	18	63	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	8	17	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95
2	5	69	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
3	1	77	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	15	45	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
5	3	91	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	4	37	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
7	2	91	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
8	RE-ENTRY		<b>MICROWAVE COOKING</b>	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
9	RE-ENTRY		<b>VIDEO FIREPLACE</b>	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
10	RE-ENTRY		<b>THE SIGHTS AND SOUNDS OF HAWAII</b>	International Video Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	19.95
11	6	57	<b>VIDEO AQUARIUM</b>	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
12	9	61	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
13	11	39	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
14	10	21	<b>THE CHARM OF LONDON</b>	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
15	7	11	<b>AMERICAN BARBECUE AND GRILLING</b>	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	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.



## VIDEO REVIEWS

(Continued from page 52)

1988—something no NBA team had done in 19 years. And they did.

Narrator Chick Hearn—"the voice of the Lakers"—carries viewers through the entire 1987-88 season without skipping any of the highs or glossing over the lows. Interspersed with Hearn's comments are interviews with the players and coaches, including Riley, Magic Johnson, and Kareem Abdul-Jabbar. However, the program excels most in its coverage of the grueling playoff contests, from which the Lakers emerged triumphant.

Considering the rise in popularity of sports collectibles and the popularity of the Lakers, this tape may be harder to stop than a slam-dunk.

RICHARD T. RYAN

**"The Sheep Sleep Video," Creative Consultants International, 58 minutes, \$19.95.**

For nearly an hour, a seemingly endless parade of sheep gracefully hurtles a low fence against a sylvan background to the soothing strains of Brahms' "Lullabye." The only thing that changes is the position of the camera—and quite possibly the position of the viewer's eyelids. This program really works, which makes it an ideal gift for insomniacs. Incidentally, since most viewers probably won't be awake at the conclusion, they should know that the program ends, appropriately enough, by wishing them "pleasant dreams."

R.T.R.

**"The 500 Home Run Club," Cabin Fever Entertainment, 55 minutes, \$29.95.**

Since professional baseball began more than a century ago, more than 100,000 men have played it. However, only 14 players in the history of the game have hit more than 500 home runs and thus become members of one of the game's most exclusive clubs.

Hosted by hall of famer Mickey Mantle, himself a member of the club, and sportscaster Bob Costas, this program profiles each of the

individuals who make up this elite group. Viewers are treated to historical clips of the early players as well as shots of Henry Aaron hitting number 715, Willy Mays breaking the National League home run record, Ted Williams hitting one out of the park in his final at bat, and much more.

Considering the popularity of our "national pastime," chances are this program will be going, going, going—for quite some time.

R.T.R.

**"Summer Slam '88," Coliseum Video, 120 minutes, \$39.95.**

Following up on the success of the Wrestlemania videocassettes, this latest extravaganza boasts a host of faces familiar to wrestling groupies. All the big names of the World Wrestling Federation are here, but the highlight is a tag-team match pitting Hulk Hogan and Randy Savage against Andre the Giant and Ted Dibiase.

While this event was widely viewed on pay-per-view, perennially popular wrestling programs—especially those of the Roman circus variety—still possess some sell-through potential.

R.T.R.

**"Around The World: The Best Of The WWF, Volume 16," Coliseum Video, 90 minutes, \$59.95.**

Host "Mean" Gene Okerlund is joined by wrestler Outback Jack and manager Frenchy Martin. Together they transport viewers to such wrestling meccas as Tokyo, Rome, Paris, Puerto Rico, and Kuwait. Although the matches feature a host of American stars, including Andre the Giant, Hercules, and the Ultimate Warrior, the commentary is carried on in the language of the host country (only the match from Puerto Rico is analyzed in English).

This tape is strictly for multilingual wrestling lovers or fans of Okerlund.

R.T.R.

**"Liberty Mutual's 18 Tips From 18 Legends Of Golf," Legends Of Golf Co., 120 minutes, \$59.95.**

For all intents and purposes this program could have been subtitled "Everything You Always Wanted To Know About Golf." Former Masters champion Bob Goalby is joined by such luminaries as Sam Snead, Billy Casper, Tommy Bolt, and Miller Barber—all of whom are now regulars on the Professional Golfers Assn. Senior Tour.

In addition to the standard instructional material, which is extensive, the program features a number of practice tips to help viewers integrate what they've learned into their games. All of this is further enhanced by the use of computer graphics.

Although the price may seem a bit steep, serious golfers will pay almost anything to improve their games—and this tape will do just that.

R.T.R.

**"Women Of The WWF," Coliseum Video, 90 minutes, \$59.95.**

Professional wrestling may be the most popular spectator "sport" in America right now. However, this program, which features a series of championship matches as well as interviews with past champion the Fabulous Moo-

lah and the reigning queen, the Sensational Sherri, is strictly for die-hard grappling groupies.

Hosted by Gene Okerlund, this is a feeble effort to combine comedy and action. Unfortunately, it loses two out of three falls.

R.T.R.

**"The Nutcracker," J2 Communications, 30 minutes, \$14.95.**

Whimsical puppets bring Tchaikovsky's holiday classic, "The Nutcracker," to life as they romp about the stage in a number of delightful dance sequences. This enduring tale about a little girl's dream-adventures in the Land of Sweets is ideal for young people age 5 and over. However, there is nothing to prevent the young at heart—no matter what their age—from enjoying it as well.

Parents seeking a way to introduce their children to classical music may find that this delightful rendition strikes just the right note. The modest price and instant name recognition should enhance its sell-through potential—especially at Christmastime.

R.T.R.



**"Static" Signals.** Keith Gordon, the actor who played Rodney Dangerfield's son in "Back To School," wrote, produced, and stars in "Static," a new, offbeat comedy scheduled for release by Forum Home Video. The critically acclaimed film stars Gordon as an inventor who tries to transmit a live television broadcast from heaven. It will be available on video beginning Nov. 16 for a list price of \$79.98.

## PPV DEBATED AT CANADA'S FOCUS ON VIDEO '88

(Continued from page 51)

purchased by his firm earlier this year.

In an apparent effort to quell dealer fears, Watson told the crowd that "virtually everyone who walks into your store is a subscriber [of our cable TV service]." He went on to assert that dealers don't stand to lose business as a result of PPV or other forms of pay TV: "Does pay TV compete with home video? The answer is a resounding 'No!'" For the PPV windows to be expanded, "there would have to be a massive shift toward PPV," said the cable TV executive.

Watson also suggested that video was not necessarily the method of distribution favored by moviemakers. "In their perfect world, they would like to meter each viewing of a film," Watson said.

David Scher, president of a Markham, Ontario, Major Video store, told the audience that pay TV was neither a friend nor a foe of video. "It's an inferior competitor," said Scher, drawing a spirited round of applause from the audience. Scher disdainfully noted that the involvement of Rogers Cablesystems in video retailing was merely an effort to "hedge [its] bets" and pointed out that United Cable Inc. has purchased a 15% interest in the Blockbuster video chain for similar reasons.

"What would make PPV more attractive would be a system that would enable you to dial up any one of 10,000 movies. It's been alluded to and it's scary, but I don't think it will ever happen," said Scher.

Though PPV is virtually nonexistent in Canada, dealers are clearly troubled by the widespread availability of pay- and cable-TV services that seem to erode the marketability of video releases a few months after they hit the stores. Dealers here also point out that they are al-

ready pressured by taxes and handling charges that drive the wholesale price of an A title to more than \$100 (Canadian) [Billboard April 24]. "Three months after we pay \$100 for a movie, it's on pay TV," said a disgruntled dealer in the audience.

Don Lorusso, Sony Video Software's GM of Canadian operations, seemed to side with dealers but stopped short of guaranteeing a prolonged home video window for his company's titles. Sony's role in this area promises to gain significance as the company's motion picture division continues to produce theatrical features. Most recently, Sony Pictures produced and theatrically distributed the new Patrick Swayze film, "Tiger Warsaw."

"The quickness of the [PPV] window will have an impact on how

long an A title sits on your shelf. You risk A-title burnout when there is another medium carrying A titles," said Lorusso. When pressed for a commitment to a prolonged home video window, Lorusso noted that there were "other pressures" involved in making the film available either on PPV or pay TV.

He did say that retailers should make suppliers aware of their concerns on the issue. Also, he said, suppliers should "make damn sure they scramble their signals" during a PPV broadcast to curb piracy.

The panel's moderator, Donald A. Braden, executive director of the Video Dealers Assn. Canada, urged dealers to "remind studios of how small PPV [penetration] is and apply pressure for better windows."

## 'E.T.' PREORDERS PASS THE 10 MILLION MARK

(Continued from page 51)

double that of "Top Gun," the Paramount Home Video release that currently holds the industry sales record with more than 4 million units sold.

"E.T." will not only shatter all other existing video sales records, but it is also widely expected to jump-start the entire sell-through market. On the average, video stores have presold 80 copies of the title, according to one industry survey.

"Only a remarkable film like 'E.T.' could lead us into a new phase of the home video industry," says Gene Giaquinto, president of MCA Home Entertainment, who predicts that the title will be a "boost to the entire industry."

The film's popularity has also prompted some unusual moves on the part of MCA. The street date is

being closely guarded in an effort to prevent stores from stocking the title even one day before street date. The move is apparently motivated, in part, by the "leaks" that took place with Paramount's "Top Gun." A number of mass merchants offered the video prior to street date when a rackjobber shipped its units too early.

The company has also refused to supply reviewers with advance copies of the movie—an unprecedented move by MCA or any other company handling a major title. Even though such review copies are routinely tagged with a warning notice at the bottom of the screen throughout the film, MCA is apparently concerned that the availability of such copies will end up in the hands of pirates.



**Just One Of The Gang.** Dennis Hopper chills out with members of the Los Angeles street gang the Crips during the filming of "Colors." The gang members appeared as extras in the controversial film, which was directed by Hopper and stars Sean Penn and Robert Duvall as L.A. cops trying to curb gang violence. The movie will be released by Orion Home Video Nov. 17 for a list price of \$89.95. Orion notes that the video includes footage not included in the theatrical version of the film.

**Billboard**

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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
★★ NO. 1 ★★						
1	2	2	12	MARISELA MCA		YA NO MARIA 1 weeks at No. One
2	1	1	13	FRANCO PEERLESS		MARIA
3	6	6	8	EMMANUEL RCA		QUE SERA
4	4	4	9	E.GORME/R.CARLOS CBS	SENTADO A LA VERA DEL CAMINO	
5	5	5	18	LUCIA MENDEZ ARIOLA	ES UN ALMA EN PENA	
6	7	16	5	VERONICA CASTRO PROFONO	MALA NOCHE NO	
7	9	9	4	YOLANDITA MONGE CBS	ESTE AMOR QUE HAY QUE CALLAR	
8	3	3	20	RAPHAEL CBS	TOCO MADERA	
9	12	13	5	ANGELA CARRASCO EMI	BOCA ROSA	
10	8	7	26	YURI EMI	QUE TE PASA	
11	11	8	15	JOSE JOSE ARIOLA	VERGUENZA ME DA QUERERTE	
12	15	17	8	ISABEL PANTOJA RCA	HAZME TUYA UNA VEZ MAS	
13	10	10	11	JORGE MUNIZ RCA	ATRAPAME Y CONDENAME	
14	19	21	7	LUIS ENRIQUE CBS	TU NO LE AMAS LE TEMES	
15	13	15	11	ANDY MONTANEZ TH-RODVEN	CASI TE ENVIDIO	
16	23	25	8	RAPHAEL CBS	SIEMPRE ESTAS DICIENDO QUE TE VAS	
★★★ POWER PICK ★★★						
17	30	—	2	BRAULIO CBS	UNA MUJER COMO TU	
18	27	—	3	MAX TORRES EMI	CARA DURA	
19	16	14	14	LISSETTE EMI	COMO DECIRTE	
20	17	19	8	MIJARES EMI	SOLDADO DE AMOR	
21	18	11	23	JOSE LUIS RODRIGUEZ MERCURY	SUENO CONTIGO	
22	21	18	7	YURI EMI	CUANDO BAJA LA MAREA	
23	20	24	18	DANIELA ROMO EMI	GITANA	
24	24	23	22	LOS BUKIS LASER	TUS MENTIRAS	
25	14	12	11	LALO RODRIGUEZ TH-RODVEN	SI TE MENTI	
26	25	30	10	CONJUNTO CHANEY HIT MAKERS	AMIGOS	
27	31	32	11	VICENTE FERNANDEZ CBS	HAGANSE A UN LADO	
28	26	36	10	EL GRAN COMBO COMBO	QUINCE ANOS	
29	22	29	9	RICARDO MONTANER TH-RODVEN	TAN ENAMORADOS	
30	33	40	22	LOS BUKIS LASER	SI ME RECUERDAS	
31	48	38	16	TATIANA EMI	PELIGRO EN EL ELEVADOR	
32	44	34	15	TIERRA SATELLITE	TE QUIERO	
33	50	50	3	VALERIA LYNCH RCA	SI TANTO TE AME	
34	42	41	12	BYANKA MUSART	LA LLAMADA	
35	35	—	5	JOSE LUIS RODRIGUEZ POLYGRAM	YO QUIERO SER TU AMOR	
36	49	39	31	JOSE FELICIANO EMI	CUANDO EL AMOR SE ACABA	
37	28	27	11	FRANKIE RUIZ TH-RODVEN	ME ACOSTUMBRE	
38	32	37	5	GLORIA ESTEFAN/MIAMI SOUND EPIC	UNO DOS TRES	
39	36	31	23	LALO RODRIGUEZ TH-RODVEN	VEN DEVORAME OTRA VEZ	
★★★ HOT SHOT DEBUT ★★★						
40	NEW ▶	—	1	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO	

○ 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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## Latin Notas



by Carlos Agudelo

**A** REVITALIZED EYDIE GORME is attempting what would be a remarkable comeback in the field of Latin music. Although not Hispanic herself, Gorme was for decades one of the best-known romantic performers throughout Latin America thanks to three Spanish-language albums she recorded with the famous **Trio Los Panchos** in the '60s and early '70s. Now she hopes to repeat and even surpass that success with "De Corazón A Corazón," an album on which she sings several of the best-known Latin American standards.

"I feel like I am singing better now than I have in a long time," says Gorme, who adds that she's amazed by the early success of the album. "I'm thrilled even more because I didn't expect it." The first single from the album is "Sentado A La Vera Del Camino," a collaboration with Brazilian superstar **Roberto Carlos**. "I got along very well with him," she says. "So well in fact that I am going to Brazil to record in Portuguese with him." Also on the album, she sings a duet with her husband, Steve Lawrence, on the title track. The song will soon be released in English for the AC market in the U.S. The album, which also includes "Inolvidable," "Camino Verde," "Cuando Vuelva A Tu Lado," "Cenizas," and an **Armando Manzanero** medley, was produced by **Roberto Livi**. **Bebu Silveti** provided fine arrangements and directed. Gorme's voice, after all these years, sounds as crisp and fresh as it did in 20 years ago. Gorme is doing something more contemporary Spanish-language pop singers should do: exposing new generations of Latin Americans to the almost infinite wealth of their popular music. These days, most of them seem to prefer recycling songs with the same old love-hate themes.

**TWO OLD FRIENDS ARE** releasing separate albums almost simultaneously. One of them, **Willie**

**Colón**, is coming out with an independent production that will be distributed and promoted by Fania Records. In the album, tentatively titled "Altos Secretos," Colón has integrated the new sound he has been trying to achieve since adding two synthesizers to his renovated band. "Today's Latin kids, who like Latin hip-hop, can't identify with somebody banging a tin can with a stick," he says. "You are depriving yourself if you don't take advantage of the new technology. The new album has sounds unheard before in Latin music." Colón, who now performs at least three times a week, says he spends more time producing than he did a few years ago. "I'd like to be recognized for my achievements as a record producer," he says. Among his other projects are a new soap opera to be produced in Venezuela and an autobiographical film project.

Colón's friend and ex-partner **Rubén Blades** also has a brand-new album out, "Antecedente," on the Elektra label. After recording several off-Latin-beat

## Eydie Gorme revives pop standards—and her career

albums, including his last one, which was in English, and an arcane production based on **Gabriel García Márquez**'s tales, **Blades** is returning to his salsa roots, re-creating the sound that made him famous when he sang in Colón's band. We'll try to review both albums in the same future column. It will be interesting to compare how these two artists have evolved since their traumatic separation.

**MIKE ROMERO**, previously with KSSA Dallas, is the new PD at KSAH-AM "Radio Festival" San Antonio, Texas . . . **Miguel Franco**, previously with WIND-AM Chicago, is going to KCOR-AM San Antonio as the new PD. WIND's new PD is **Alberto Augusto** . . . **Gerardo Garcia** is the new PD for KQVO-FM Calexico, Calif. He replaces **Martha Jiménez**, who was programming the station on a provisional basis. **Michael Diaz** is the station's new GM.

## Band Leader Charlie Palmieri Dead

BY CARLOS AGUDELO

**NEW YORK** Few musicians gave as much to his colleagues and his people as Charlie Palmieri, who died Sept. 12 at the age of 60. One of the most respected and liked band leaders in the business, Palmieri was pronounced dead at Jacobi Medical Center in the Bronx, the victim of the last of several heart attacks he had suffered in recent months.

Born to Puerto Rican parents in El Barrio, New York's Spanish Harlem, Palmieri was raised and lived, and died in the Bronx, where he experienced the whole spectrum of changes brought to New York by the immense waves of Puerto Rican immigrants.

Palmieri, who became a virtuoso pianist as a child, embarked on a career in the mid-'40s that touched almost every musician in the salsa world. After playing with the orchestras of Rafael Muñoz, Pupi Campo, Xavier Cugat, Tito Puente, and Tito Rodriguez, in 1959 Palmieri formed the first *charanga* band in New York, the Duboney, at the beginning of the famous *pachanga* craze. It was Palmieri who first gave a chance to play to a young flutist by the name of Johnny Pacheco. Pacheco later became one of the leaders of the *pachanga* movement and of the new players of the urban Afro-Caribbean

music known as salsa.

Palmieri was perhaps the first Latin keyboardist to use the electric organ to play his music. In the mid-'60s, Palmieri formed the Alegre All Stars and also participated in the formation of the Cesta All Stars. Throughout the '60s and '70s his guidance and talent inspired scores of such young musicians as Willie Colon, Papo Lucca, and Jimmy Sabater, most of whom learned their music in the streets and from men like Palmieri, who was always ready to advise rising talent.

"Any time I needed advice, had a problem, or just wanted to talk to somebody, Charlie Palmieri was there," said Colon at the start of his New York Village Gate show Sept. 12, the day Palmieri died.

Among those who benefited from Palmieri's advice was his younger brother, Eddie, who under Charlie's guidance began to play the piano and later went on to win five Grammy Awards for his recordings.

Despite several warnings from doctors, Palmieri continued to work as hard as usual. Besides leading his own band, El Combo Gigante with Jimmy Sabater, Palmieri was an active music and piano teacher in such community schools as the East Harlem Music School, run by Johnny Colon. He was always ready to participate in fund-raising activities and to

play for free for a good cause. The day he died, Palmieri had just returned to New York from Puerto Rico, where he had performed for the governor in the official residence, La Fortaleza, along with his lifetime friend, singer Bobby Capo.

Palmieri's funeral was an emotional homage to his great service as a master musician, colleague, and teacher by many of his peers. But perhaps the best tribute to Palmieri took place on the afternoon of Sept. 19, during a six-hour edition of "Con Sabor Latino" on WBIA-FM New York, the highest-rated Spanish-language radio show in the city.

Conceived as a station fund raiser concert featuring a live performance by Tito Puente's Latin Jazz Ensemble, the program became a marathon of Palmieri's music. "All of a sudden Charlie's music acquired a different meaning, one we all knew he wasn't going to be there to play anymore," says Nando Alvericci, one of the program's hosts. "Everybody began to hear different sounds, something we didn't pay much attention to before."

Palmieri's example as a musician and as a man will continue to be an inspiration. "Many years will pass before anybody with the same kindness and quality comes [along]," says promoter Ralph Mercado.



## Labels Look To Retail For CDV Support

BY JIM BESSMAN

NEW YORK While some labels are still holding back from plunging headfirst into compact disk video, those that have taken the dive say they are now waiting for retail to follow suit.

"We have to create at the retail level special sections in store for

**'A lot of people may have picked up CDVs and bought them, not knowing what they were'**

CDV," says Joe Parker, PolyGram Records' VP of video and associated labels. Parker notes that some stores have already begun merchandising the 5-inch videodisks alongside audio-only CDs.

Parker forecasts increased CDV release activity in 1989 from majors like Warner Bros. and Elektra as well as from smaller labels like Enigma, which has just entered the CDV field with its first release. He says he expects a grow-

ing software supply to dictate the creation of special CDV signage and related point-of-purchase materials.

"We have to reinforce customer awareness so they say, 'Hey, you know what? I can afford to buy this,'" says Parker.

Charlie Springer, national sales manager at Warner Bros./Reprise Records, agrees that stores must pitch in to help "get the [CDV] ball rolling," although he admits that he would rather see the limited space available in record outlets taken up by his label's current hot-album titles.

Still, Warner is releasing CDV product: Springer says five Dire Straits CDVs are due out Nov. 8, and he notes that the company's first three CDVs—singles by Donald Fagen, Madonna, and Randy Newman—have each sold between 3,000 and 5,000 units, necessitating second pressings of the initial 3,000-unit-apiece run.

But, says Springer, who cites the continued dearth of hardware as another problem impeding on the growth of the format, "Obviously, 3,000 units is nothing to go out to lunch for."

An Elektra Records spokesman who chose not to be identified says the Cure's and Anita Baker's CDVs "sold everything we put out

there," but he adds that the label is still awaiting positive retail response.

"We picked two things we knew had a good chance of selling, and they did, but no one's been beating down the door for more," says the Elektra executive. He notes that the Cure was a "good choice" for CDV because of the group's "fanatic" audience and that Baker is immensely popular among fans of her genre.

Even so, adds the Elektra executive, "a lot of people may have picked [the CDVs] up and bought them without knowing what they were."

CBS Records' Jerry Shulman, VP of marketing and development, says the label's wait-and-see posture remains in effect pending "unre-

solved business affairs problems."

And MCA Records' Doug Cerone, associate director of video promotion, says only that the label maintains a "watchful eye" on retail and consumer acceptance of the format in the wake of its release of a Lyle Lovett CDV promo.

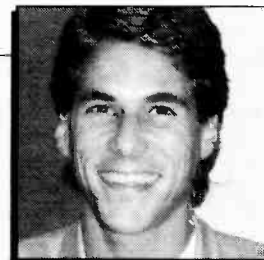
PolyGram's Parker, however, discounts any problems in CDV manufacturing and licensing and points to the company's third batch of releases, comprising 12 titles, scheduled for Nov. 21.

"We're seeing more and more product coming out that is current," says Parker, pointing to Michelle Shocked's "Anchorage" clip, due for CDV release in November. "Maybe there's an isolated clearance problem with [catalog] stuff, but that's it."



**A Trio For "Duets."** Lou Reed, left, bassist Rob Wasserman, center, and Rubén Blades take a break on the set of the shoot for a longform video that recreates performances from Wasserman's MCA album, "Duets." Paula Walker directed, with MPI Home Video's Peter Blachley as executive producer. The project is a joint venture of MCA, LaserDisc Corp. of Japan, and MPI.

## THE EYE



by Steven Dupler

**NEW CABLE VENTURE:** The wide-open international market for cable-TV-system construction and new programming may soon have a new entry in Japan: Denver, Colo.-based **Coaxial International**—founded in June 1988 as a division of 13-year-old Coaxial Analysts—says it plans to start a new cable-exclusive network in Japan with several channels, one of which will be called the American Channel, featuring sports, music, children's programming, and cultural events. The network will be carried over a new cable system Coaxial is constructing for Nishinippon Cable Television in Fukuoka, Japan.

To head the new venture, Coaxial has brought in **Anita Joseph**, formerly with Cable Value Network, a home-shopping channel. Joseph says she is in the process of acquiring programming for the new channel. She also says she envisions a spinoff of separate channels for music and sports programming by mid-1989.

The success of the proposed American Channel hinges not only on good programming, but on advanced technology as well. To that end, Coaxial has brought in **Earl Langenberg**, a 15-year cable veteran with the ATC and Rogers cable systems, to oversee the engineering end of getting the new NCTV hi-tech cable system up and running by January, the proposed start-up date.

Coaxial says it plans to have the new NCTV cable system eventually available to 600,000 Japanese homes, "all served from a single head-end, using a fiber-optic 'backbone' trunk network." The company says all the equipment for this operation has been selected from U.S. manufacturers, and Japanese crews will be trained to construct and maintain the system.

According to Coaxial, most of the existing cable systems in Japan are far from state of the art; they're built only for the retransmission of broadcast TV signals and are incapable of providing additional cable-only programming. These existing Japanese systems currently serve about 5 million households, but only about 100,000 subscribers can receive cable-only transmissions.

**ON THE MOVE:** The programming chief's chair at **Hit Video USA**, vacant since **Mike Opelka's** departure some months ago to New York's WHTZ "Z100," has been filled: **Lou Robinson**, former producer of Baltimore-based rock vid channel BTV, will head to Houston to become Hit Video's new director of programming. We'll have more on Robinson and plans he may have for the channel's programming in the near future.

**RECORD MOGULS:** **John Latimer**, co-producer of **Alternate Beat**, the Mentor, Ohio-based alternative video channel, isn't content to give new and breaking bands exposure via cable TV. Latimer and **Mark Litten**, in conjunction with a small Cleveland-based label called **Play Records**, have co-produced "Exhibit B," a sampler CD and cassette featuring 10 of Ohio's finest homegrown unsigned acts (none of which yet have a video).

The second in a series (following the 1985 release titled—of course—"Exhibit A"), the album features tracks by bands like the **Earl Rays**, the **Evidence**, **French Leonards**, **Piper Blue**, and the **Bellows**. The compilation is available directly from Play and at about 20 independent record stores in Ohio. Latimer says he is also looking to line up a deal with a national distributor. The cassette is priced at \$9.95, while the CD costs \$14.95. A follow-up album, "Exhibit C," is due shortly, says Latimer. For more information, contact 216-467-0300.

**Alternate Beat** reaches about 500,000 homes via Manhattan Cable in New York City; Viacom in San Francisco; and Viacom, Continental East and West, Adelphia, and Cablevision in Cleveland/northeast Ohio.

Latimer says **Alternate Beat** is looking to expand, and toward that end he has signed a two-year syndication contract with an Australian firm that is now shopping the show in 31 countries around the world.

**DON'T FORGET TO VOTE:** It just occurred to us that many of you planning to attend the **Billboard/American Film Institute-presented American Video Conference** Nov. 9-11 in Los Angeles will be out of town and unable to go to the polling place on Election Day, Nov. 8. While no one can deny this has been one of the most uninspiring presidential campaigns in recent memory, it would still be a crime not to vote. So call the following toll-free number to receive information on how to obtain an absentee ballot: 1-800-526-VOTE.

**IF YOU WERE** watching MTV last week, you may have seen some interesting interviews with athletes from the U.S. Olympic team. While the footage did not originate from Seoul, South Korea (it was filmed on the Olympic training grounds), it was a pretty cool idea nonetheless. The MTV crew interviewed athletes from the U.S. swim team who, styling themselves **Swim-D.M.C.**, did a rap number; various track stars, including **Carl Lewis**; the women's water polo and volleyball teams; and diver **Wendy Williams**. The athletes talked about what music they train to. According to the channel, many of the athletes prefer rap music, with **D.J. Jazzy Jeff & the Fresh Prince** and **Salt-N-Pepa** scoring high. Also big—at least with the synchronized-swim team—was **Bobby McFerrin's** "Don't Worry Be Happy."

## 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.

**BON JOVI**  
**Bad Medicine**  
New Jersey/Mercury  
Friend Michael Wells, Curt Marvis/The Company  
Wayne Isham

**CAMEO**  
**You Make Me Work**  
Machismo/Atlanta Artists  
Tom Arcuragi, Larry Blackmon/Bottom Line Productions.  
Samurai Artists  
Larry Blackmon, Tom Arcuragi

**BOOTSIE COLLINS**  
**Party On Plastic (What's Bootsy Doin'?)**  
Party On Plastic (What's Bootsy Doin'?) / Columbia  
Pat Sawyer  
Bill Fishman

**TOMMY CONWELL & YOUNG RUMBLERS**  
**I'm Not Your Man**  
Rumble/Columbia  
Eric Liekefet/Limelight Productions  
David Hogan

**THE CRICKETS**  
**T-Shirt**  
T-Shirt/Epic  
Mary Matthews/Studio Productions  
Jim May

**TAYLOR DAYNE**  
**I'll Always Love You**  
Tell It To My Heart/Arista  
Jon Small/Picture Vision  
Peter Israelson

**THE FEELIES**  
**Away**  
Only Life/A&M  
Loretta Farb/Clinica Estetica  
Jonathan Demme

**JOHN HIATT**  
**Slow Turning**  
Slow Turning/A&M  
Helen Langridge, Tim Clawson/Propaganda Films  
Geoffrey Barish

**HUXTON CREEPERS**

**Rack My Brains**  
Keep To The Beat/Polydor  
O Pictures  
Kevin Kerslake

**KINGDOM COME**  
**Loving You**  
Kingdom Come/Polydor  
Tamara Wells/One Heart Productions  
Charley Randazzo

**LEVEL 42**  
**Heaven In My Hand**  
Staring At The Sun/Polydor  
Limelight Productions  
Steve Barron

**LORRIE MORGAN**  
**Trainwreck Of Emotion**  
RCA  
Joanne Gardner/Acme Pictures  
Stephen Buck

**CHARLIE PARKER**  
**Lester Leaps In**  
Original Motion Picture Soundtrack Bird/Columbia  
David Valdez  
Clint Eastwood

**IGGY POP**  
**High On You**  
Instinct/A&M  
Barbara Halperin/O Pictures  
Kevin Kerslake

**REO SPEEDWAGON**  
**I Don't Want To Lose You**  
The Hits/Epic  
Paul Flattery  
Jim Yukich

**KEITH SWEAT**  
**Don't Stop Your Love**  
Make It Last Forever/Elektra  
Jon Small, David Wunsch/Picture Vision  
Jon Small

**38 SPECIAL**  
**Rock 'N' Roll Strategy**  
Rock 'N' Roll Strategy/A&M  
Paul Flattery/F.Y.I.  
Jim Yukich

**KEITH WHITLEY**  
**When You Say Nothing At All**  
Don't Close Your Eyes/RCA  
Joanne Gardner/Acme Pictures  
Stephen Buck

**VANESSA WILLIAMS**  
**(He's Got) The Look**  
The Right Stuff/Wing  
Sally Norvell/Limelight Productions  
Aleck Keshishian



**Tell Those Guys To Shut Up.** Transvision Vamp lead singer Wendy James is flanked on the MTV set by VJ Adam Curry (left) and Sam Kaiser, senior VP of promotion at Uni Records.

## Bush Leads In MTV Poll 18-34s Reveal Political Views

BY STEVEN DUPLER

**NEW YORK** Vice President George Bush holds a significant yet fragile lead in the 1988 presidential campaign among voters aged 18-34, according to the results of a nationwide political poll of 800 people recently conducted for MTV News.

The study—conducted by the Democratic polling firm of Hamilton, Frederick & Schneiders, and the Republican polling firm, Charlton Research Inc.—concluded that Bush leads Massachusetts Gov. Michael Dukakis, 50%-40%, among a national sample of 800 registered voters aged 18-34.

Also revealed in the survey are the three most important national issues to voters in this age group. These are, in order of importance: the federal budget deficit (22%); crime/illegal drugs (19%); and unemployment/lack of good jobs (16%).

According to Marshall Cohen, MTV Networks' senior VP of corporate affairs and communications, the study is unique for two reasons: First, he says, it specifically targets the 18-34-year-old demographic that traditionally makes up only about 20% of polls taken among the general voting population. Specific political views and opinions on issues among this age group have been documented only spottily, says Cohen.

Equally important, the agencies conducting the research are highly respected, influential political pollsters. Charlton Research Inc., says

Cohen, performs polling duties for Reagan, while Hamilton, Frederick & Schneiders has done similar work for Democratic vice presidential hopeful Sen. Lloyd Bentsen.

While Bush's lead is obvious from the results of the study, both pollsters stress that the 18-34-year-old group—which the study claims will be a "pacesetter for future political trends"—is still very much up for grabs.

"Both Republicans and Democrats should consider this segment of the national electorate a key battleground during this year's election," the report reads. "Bush's lead over Dukakis cannot be considered solid at this stage, and a motivational turnout effort directed at the younger voters could not only influence the outcome of this election but also begin to establish important voting patterns among this generation of voters, which will have a significant impact on both parties' fortunes in the years ahead."

On a lighter note, the report also correlated voters' musical preferences with their political leanings. Those results: rock'n'roll listeners prefer Bush (48%) over Dukakis (44%); R&B fans overwhelmingly go for the Duke (81%) rather than Bush (13%); country listeners prefer the Republican ticket (61%) over the Democratic ticket (26%); and jazz fans like Dukakis (57%) more than Bush (25%).




Staying on the whimsical side, the report also asked various opinions under the general heading "Who Would Be Better?" In this category, 27% of the respondents determined that Dukakis would be more likely to like the same type of music they did than Bush (12%); 42% said that the Duke would be more fun on a cross-country road trip than Bush (27%); and respondents were split as to which candidate would throw the best party, with 37% going for Dukakis versus 36% for Bush.

Incidentally, as a final note, no one surveyed expressed any intention to write in MTV favorite son Rande of the Redwoods on their presidential ballot.

AS OF SEPTEMBER 24, 1988

# Billboard THE CLIP LIST™

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>Jon Astley, Put This Love To The Test Pat Benatar, Don't Walk Away Bon Jovi, Bad Medicine Cher, Main Man Terence Trent D'Arby, Dance Little Sister Melissa Etheridge, Bring Me Some Water New Kids On The Block, Please Don't Go Girl Prince, I Wish U Heaven Stryper, I Believe In You U2, Desire Was (Not Was), Spy In The House Of Love Jane Wiedlin, Inside A Dream</p>	<p><b>ADDS</b></p> <p>Whitney Houston, One Moment In Time Elton John, A Word In Spanish John Lennon, Jealous Guy Grayson Hugh, Tears Of Love Deniece Williams, I Can't Wait</p>	<p><b>ADDS</b></p> <p>Terence Trent D'Arby, Dance Little Sister The Mac Band, Stuck Johnny Clegg &amp; Savuka, Take My Heart Away Steve Miller, Ya Ya Ice T, I'm Your Pusher</p>
<p><b>BUZZ BIN</b></p> <p>Shriekback, Get Down Tonight Siouxie &amp; The Banshees, Peek-A-Boo The Sugarcubes, Cold Sweat</p>	<p><b>NOUVEAUX</b></p> <p>Julia Fordham, Happy Ever After</p>	<p><b>HEAVY</b></p> <p>Cameo, You Make Me Work Prince, I Wish U Heaven Jeffrey Osborne, She's On The Left Tony/Toni/Tone!, Born Not To Know Bobby Brown, My Prerogative Karyn White, The Way You Love Me Bobby McFerrin, Don't Worry, Be Happy Sade, Nothing Can Come Between Us New Edition, You're Not My Kind Of Girl Vanessa Williams, (He's Got) The Look Deniece Williams, I Can't Wait Paula Abdul, (It's Just) The Way That You Love Me</p>
<p><b>SNEAK PREVIEW</b></p> <p>Cinderella, Don't Know What You Got ('Til It's Gone)</p>	<p><b>POWER</b></p> <p>The Beach Boys, Kokomo Phil Collins, A Groovy Kind Of Love Taylor Dayne, I'll Always Love You Glenn Frey, True Love UB40, Red, Red Wine</p>	<p><b>MEDIUM</b></p> <p>Bootsy Collins, Party On Plastic Teddy Pendergrass, 2 A.M. George Benson, Let's Do It Again Michael Jackson, Another Part Of Me Salt-N-Pepa Featuring E.U., Shake Your Thang Ready For The World, My Girly Kool Moe Dee, No Respect Loose Ends, Mr. Bachelor Good Question, Got A New Love Evelyn "Champagne" King, Hold On Tracy Chapman, Fast Car</p>
<p><b>HEAVY</b></p> <p>Cheap Trick, Don't Be Cruel Def Leppard, Love Bites The Escape Club, Wild Wild West Guns N' Roses, Sweet Child O' Mine Information Society, What's On Your Mind (Pure Energy) INXS, Never Tear Us Apart Joan Jett &amp; The Blackhearts, I Hate Myself For Loving Robert Palmer, Simply Irresistible Rod Stewart, Forever Young UB40, Red, Red Wine Van Halen, When It's Love</p>	<p><b>HEAVY</b></p> <p>Basia, Time And Tide Breathe, How Can I Fall Huey Lewis &amp; The News, Perfect World Bobby McFerrin, Don't Worry, Be Happy Steve Miller, Ya Ya Sade, Nothing Can Come Between Us</p>	<p><b>MEDIUM</b></p> <p>Joan Armatrading, Living For Your Love Rick Astley, It Would Take A Strong Strong Man George Benson, Let's Do It Again Boy Meets Girl, Waiting For A Star To Fall Peter Cetera, One Good Woman Johnny Clegg &amp; Savuka, Take My Heart Away Robert Cray, Don't Be Afraid Of The Dark Giant Steps, Another Lover Michael Jackson, Another Part Of Me Kylie Minogue, The Loco-Motion Boyz n the City, Cool Running The Four Tops, Indestructible Steve Winwood, Don't You Know What The Night Can</p>
<p><b>ACTIVE</b></p> <p>Bad Company, No Smoke Without Fire Britny Fox, Long Way To Love Peter Cetera, One Good Woman Phil Collins, A Groovy Kind Of Love Erasure, Chains Of Love Europe, Superstitious The Fabulous Thunderbirds, Powerful Stuff Debbie Gibson, Staying Together Michael Jackson, Another Part Of Me Kenny Loggins, Nobody's Fool (Performance Version) Bobby McFerrin, Don't Worry, Be Happy Midnight Oil, The Dead Heart Robert Plant, Ship Of Fools Poison, Fallen Angel Scorpions, Believe In Love Winger, Madalaine Steve Winwood, Don't You Know What The Night Can</p>	<p><b>MEDIUM</b></p> <p>Boy Meets Girl, Waiting For A Star To Fall Toni Childs, Don't Walk Away Gardner Cole, Live It Up Tommy Conwell/Young Rumlbers, I'm Not Glenn Frey, True Love L.A. Guns, Electric Gypsy New Edition, If It Isn't Love Transvision Vamp, Tell That Girl To Shut Up Vinnie Vincent Invasion, Love Kills Vixen, Edge Of A Broken Heart</p>	<p><b>ADD</b></p> <p>Gardner Cole, Live It Up The Four Tops, Indestructible Karyn White, The Way You Love Me Grapes Of Wrath, Backwards Town Terence Trent D'Arby, Dance Little Sister Jane Wiedlin, Inside A Dream Billy Ocean, Tear These Walls Down BROS, I Owe You Nothing Was (Not Was), Spy In The House Of Love</p>
<p><b>BREAKOUTS</b></p> <p>Gregg Allman, Slip Away Blue Zone U.K., Jackie Circus Of Power, Call Of The Wild Johnny Clegg &amp; Savuka, Take My Heart Away Robert Cray, Don't Be Afraid Of The Dark Cruise Control, No Condom No Sex Depeche Mode, Strangelove '88 Femme Fatale, Waiting For The Big One Frozen Ghost, Round And Round John Hiatt, Slow Turning Hothouse Flowers, Don't Go Hunters And Collectors, Back On The Breadline Colin James, Voodoo Thing Holly Knight, Heart Don't Fail Me Now Little Feat, Hate To Lose Your Lovin' Ziggy Marley &amp; The Melody Makers, Tumblin' Down New Frontier, Under Fire Primitives, Crash Psychedelic Furs, All That Money Wants Reckless Sleepers, If We Never Meet Again Rock City Angels, Deep Inside My Heart Salt-N-Pepa Featuring E.U., Shake Your Thang Joe Satriani, Always With Me, Always With You Henry Lee Summer, Hands On The Radio</p>	<p><b>HEAVY</b></p> <p>UB40, Red, Red Wine Taylor Dayne, I'll Always Love You Poison, Fallen Angel Midnight Oil, The Dead Heart New Kids On The Block, Please Don't Go Girl Bobby McFerrin, Don't Worry, Be Happy Cheap Trick, Don't Be Cruel Joan Jett &amp; The Blackhearts, I Hate Myself For Loving Guns N' Roses, Sweet Child O' Mine Joan Jett &amp; The Blackhearts, I Hate Myself For Loving Bobby Brown, Don't Be Cruel Def Leppard, Love Bites Peter Cetera, One Good Woman Information Society, What's On Your Mind</p>	<p><b>POWER</b></p> <p>Taylor Dayne, I'll Always Love You Bobby McFerrin, Don't Worry, Be Happy Peter Cetera, One Good Woman New Edition, If It Isn't Love UB40, Red, Red Wine Robert Palmer, Simply Irresistible Joan Jett &amp; The Blackhearts, I Hate Myself For Loving New Kids On The Block, Please Don't Go Girl Information Society, What's On Your Mind Poison, Fallen Angel Kenny Loggins, Nobody's Fool Glenn Frey, True Love Cheap Trick, Don't Be Cruel</p>
<p><b>TNN</b></p> <p>The Nashville Network</p>	<p><b>ADD</b></p> <p>Bad Company, No Smoke Without Fire Terence Trent D'Arby, Dance Little Sister Deniece Williams, I Can't Wait Al Stewart, The King Of Portugal Gregg Allman, Slip Away Cher, Main Man Shriekback, Get Down Tonight Blue Mercedes, Love Is The Gun Robert Cray, Don't Be Afraid Of The Dark Vanessa Williams, (He's Got) The Look Steve Winwood, Don't You Know What The Night Can Good Question, Got A New Love</p>	<p><b>HEAVY</b></p> <p>Tanya Tucker, Strong Enough To Bend Rosanne Cash, Runaway Train Dwight Yoakam &amp; Buck Owens, Streets Of Bakersfield The Oak Ridge Boys, Gonna Take A Lot Of River Skip Ewing, I Don't Have Far To Fall Desert Rose Band, Summer Wind Jo-Ei Sonnier, Tear-Stained Letter Foster And Lloyd, What Do You Want From Me This Robin Lee, Shine A Light On A Lie The Judds, Give A Little Love Michael Johnson, That's That Kenny Rogers, When You Put Your Heart In It Eddie Rabbitt, The Wanderer Ricky Van Shelton, I'll Leave This World Loving You Steve Wariner, I Should Be With You Rodney Crowell, I Couldn't Leave You If I Tried Crystal Gayle, Nobody's Angel Restless Heart, Bluest Eyes In Texas</p>
<p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>CURRENT</b></p> <p>Crystal Gayle, Nobody's Angel Desert Rose Band, Summer Wind Jo-Ei Sonnier, Tear-Stained Letter T. Graham Brown, RFD 30529 Mel McDaniel, Henrietta Baillie &amp; The Boys, Long Shot Randy Van Warmer, Where The Rocky Mountains Kenny Rogers, When You Put Your Heart In It The Oak Ridge Boys, Gonna Take A Lot Of River Tanya Tucker, Strong Enough To Bend Dwight Yoakam &amp; Buck Owens, Streets Of Bakersfield Michael Johnson, That's That Ray Stevens, Surfin' U.S.S.R. Tammy Wynette, Beneath A Painted Sky Keith Whitley, Don't Close Your Eyes</p>	<p><b>CURRENT</b></p> <p>Kid-N-Play, Get Funky Tracie Spencer, Hide N' Seeko You EPMD, Strictly Business Ready For The World, My Girly Afrika Bambaata, Shout It Out James Brown, I'm Real House Of Shock, Middle Of Nowhere George Michael, Monkey Breathe, How Can I Fall Huey Lewis &amp; The News, Perfect World Transvision Vamp, Tell That Girl To Shut Up Lita Ford, Back To The Cave Guns N' Roses, Sweet Child O' Mine Cheap Trick, Don't Be Cruel Def Leppard, Love Bites Grapes Of Wrath, Backwards Town Robert Palmer, Simply Irresistible Joan Jett &amp; The Blackhearts, I Hate Myself For Loving Pretty Poison, Nighttime The Alarm, Rescue Me Robert Plant, Ship Of Fools Bruce Hornsby &amp; The Range, Look Out Any Window</p>	<p><b>ADD</b></p> <p>Gardner Cole, Live It Up The Four Tops, Indestructible Karyn White, The Way You Love Me Grapes Of Wrath, Backwards Town Terence Trent D'Arby, Dance Little Sister Jane Wiedlin, Inside A Dream Billy Ocean, Tear These Walls Down BROS, I Owe You Nothing Was (Not Was), Spy In The House Of Love</p>
<p><b>MTV</b></p>	<p><b>MTV</b></p>	<p><b>MTV</b></p>
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# Pros Cotton To Denmark's Studios Facilities Developing Int'l Reputation

The following article is another installment in an ongoing series examining the European recording-studio market.

BY KNUD ORSTED

**COPENHAGEN, Denmark** Despite the small size of its territory, Denmark has several studios that more than hold their own against tough international competition. As a result, more and more name artists and producers are coming here to make albums.

Perhaps the best-known studio in Denmark is the Puk Studios complex in Jutland, where George Michael tracked his "Faith" album. Other acts that have used the facilities include the Silencers, Go West, and Judas Priest.

Puk was founded about 10 years ago by former musician John "Puk" Quist and was designed by architect Mogens Hansen, a specialist in acoustics.

Another Danish success story is Sweet Silence Studio in Copenhagen, just a few miles from the airport. The facility boasts a Mitsubi-

shi X-850 32-track digital recorder as well as an Otari MTR-90 MK-II 24-track with 48- and 24-input Trident consoles.

Top Danish artists use the facility, as do such groups as Metallica, the Swedish act Skyhigh, and the Switzerland-based Apocalypse. The "Tina Turner Live In Europe" album was recorded by Sweet Silence's mobile unit. The studio is owned by Freddy Hansson and Flemming Rasmussen and is one of the most modern in Denmark.

Easy Sound Recording is owned by the brothers Niels Ezrik and Henrik Lund. The building was once a cinema, but now such artists as Miles Davis, Aura, and Palle Mikkelborg record there. Producer Chris Thomas had both Lloyd Cole and Thrashing Doves in Easy Sound, and the U.K.'s Ron Goodwin recorded the soundtrack for the Danish cartoon "Valhalla" there.

The complex has a 32-track Mitsubishi X-850 and an SSL 6000 console with Total Recall in Studio 1. Studio 3 has a Studer A 800 analog 24-track recorder.

The Werner Studios complex, based in central Copenhagen, offers Sony digital PCM-3324/48-

track capability and a Neve V series console in its Studio A. Studio B is equipped with a Trident TSM and a 24-track Otari MTR-90 deck. The mobile equipment handles everything from location work to television and postproduction projects.

Top Scandinavian artists have recorded at Werner, including Danish bands TV-2, Gnags, and Gangway as well as such Swedish artists as Bjorn Afzelius and Michael Wiehe.

Sound Track is another huge studio in the center of Copenhagen, well-equipped with excellent facilities. The studios are located near the Tape House Editorial Co., which boasts a \$1.8 million new studio for postproduction work on video and TV programs.

Denmark's Medley Studio is used by many Medley Records artists, and Thom Panunzio was recently in from Los Angeles to record Danish artist Michael Falck.

Overall, more and more international artists are coming to Denmark to make records. In addition, record companies are investing more money to import top producers rather than sending Danish acts abroad to cut new product.



**The Big Beat.** Stop me if you've heard this: How many percussionists does it take to score Warner Bros.' upcoming film feature "Gorillas In The Mist"? The answer: only three, although it looks like more in this photo taken at Record Plant in Los Angeles. In the front row, from left, are Nyle Steiner, synthesist and inventor of the Akai electronic valve instrument, or EVI; film director Michael Apted; composer Maurice Jarre; EVI player Judd Miller; and percussionist Emil Richards. In the row directly behind them, from left, are synthesist Ralph Grierson; synthesist Michael Boddicker; engineer Joel Moss; percussionist Dan Greco; percussionist Michael Fisher; and music editor Robin Clark. In the back row, from left, are synth programmer Steve Dewey; assistant engineer George Smith; Ron Leonard, principal cellist of the Los Angeles Philharmonic; assistant engineer Phil Jamtaas; and synthesist Rick Marvin. The film was to be released Sept. 23.

## NEW PRODUCTS & SERVICES

**THE PATCHMASTER** from Pro Co Sound Inc. is a single-rack-space, 48-point, unbalanced patch bay designed for use in recording studios, audio-video production facilities, commercial sound installations, and portable audio systems. The unit, carrying a suggested retail price of \$375, will be displayed Nov. 3-6 at the Audio Engineering Society exhibition in Los Angeles. Also new from Pro Co at the show: the HJ-6 headphone junction box, which allows splitting of a mono or stereo amplifier output to feed six sets of headphones. Contact the company at 616-388-9675.

**NED GOES TO THE MOVIES:** According to the people at New England Digital, manufacturer of the Synclavier digital audio system and the NED Direct-To-Disk recording system, four major films this summer—"Bull Durham," "Who Framed Roger Rabbit?," "Young Guns," and "Willow"—relied heavily on the company's digital workstation technology in postproduction for sound-effects creation, sound design, and/or musical scoring. For more information on NED's hi-tech products, contact 802-295-5800.

**POWERFUL ERASING:** Garner

Industries says it has come up with a better mousetrap, or at least a better bulk eraser. Its new Eliminator 4000 is designed to deal with the new ultrahigh coercivity metal formulation tapes used for MII, Betacam SP, and D2 formats. Five of the new devices have already been shipped to Korea for use during the Olympic Games. For more information, contact 800-228-0275.

**MANIACAL USERS:** The latest act to endorse Bruel & Kjaer's 4000 series of cardioid microphones is 10,000 Maniacs, who used the high-end 4011 mike extensively during the recording of their hit Elektra album, "In My Tribe." For information on the mikes, call 508-481-7000.

**MAKE ROOM FOR DAAD:** Bertelsmann-owned duplicating facility Sonopress (formerly QTI in Weaverville, N.C.) has accepted delivery of Concept Design's revolutionary Digital Audio Analog Duplication cassette duping system, making BMG the first major label to employ the technology. The DAAD system uses a tapeless digital master (U.S. Army-grade Winchester hard disks) to produce extremely high-quality analog cassettes. For more details on DAAD, contact 919-229-5554.

**JSL VIDEO SERVICES** recently acquired two new Sony DVR-10 D2 format composite digital videotape recorders from the Japanese firm's broadcast products division. Although it offers all of digital technology's benefits, including no generational loss, Sony's DVR-10 is completely compatible with ana-

log facilities and equipment, including standard 1-inch Type C analog systems. Contact Sony for more information at 201-930-6432.

**MAC-USERS UNITE:** Filmsonix, the Record Plant L.A. affiliate, is once again teaming with Apple Computer to offer the MacMusic-Fest 2.0. The two-day event, Dec. 3-4, will take place on the Paramount lot in Los Angeles. Tickets cost \$25 in advance, \$30 on the day of the show. The latest Apple computer music systems will be on display, and a series of seminars and lectures is planned. Contact 213-653-0240 for details.

**STUDIO NOTES:** Odyssey Sound, Long Branch, N.J., has upgraded to 24-track. The Castle in Nashville, Tenn., has recently installed an SSL G-Series 56-input computerized console. Magno Sound & Video in New York has installed a Sony MXP-3000 recording/remixing console for use in audio-for-video postproduction. Compass Point in the Bahamas recently took delivery of a new 48-channel Neve V Series board. The facility also added a MIDI preproduction room. Pegasus Studios is up and running in Tallahassee, Fla. The facility features a main studio room equipped with an SSL 4056 Series G console, as well as the Mitsubishi X-850 32-track digital recorder. TRAX Recording in Los Angeles claims it has the largest budget recording room (less than \$65 per hour) in Southern California. Owner Michael J. McDonald says the room has been booked solid since it opened.

Edited by STEVEN DUPLER

## AUDIO TRACK

NEW YORK

**IN RECENT ACTIVITY** at Calliope Studios, Peter Moffitt recorded his second album for RCA/Novus. Chris Julian and Shane Faber were behind the desk. Also, Tommy Boy group De La Soul worked on an album with engineer Sue Fisher. And London Records rap act the Cookie Crew worked on an album project with producer Daddy-O. Bob Coulter and Dan Miller engineered.

At Quad Recording, David Shaw of Warner Bros. was in with Winston Jones to produce a remix of Chaka Khan's tune "Fate." The track will also be featured on her compilation album. Bob Blank engineered and mixed, assisted by Rick Slater. Also, Shaw, Kevin Hedge, and T. Scott produced tracks by new artist Channell. Blank was behind the desk. And Siedah Garrett worked on a tune titled "Refuse To Be Loose." L.A. & Babyface produced. John Gass was at the board; Dave Wolk assisted.

Ted Currier cut tracks for Tony Terry's album at Platinum Island Recording. Steve Peck was at the controls; John Herman assisted. Gospel artists the Clark Sisters mixed an album for Word. Bob "All-Night" Sadin produced; Dave Dachinger, Steve Goldman, and Bob Brockman were at the board. John Herman assisted.

The new Slayer CD, "South Of Heaven," was mastered at Barry Diamant Audio. Barry Diamant engineered. Other projects included Steve Forbert's Geffen release "Streets Of This Town." Survivor's mix of the upcoming

Scotti Bros. release "Too Hot To Sleep" was completed at Right Track. Frank Filipetti and Frankie Sullivan produced.

LOS ANGELES

**FLEETWOOD MAC WAS** at Devonshire Audio/Video Studios working on overdubs for a Warner Bros. greatest-hits package. Don Gehman produced; Greg Drohman worked the board. Larry Goodwin assisted. Crosby, Stills & Nash tracked vocal overdubs with engineer Stanley Johnson. Goodwin assisted. Jermaine Jackson overdubbed tracks for his upcoming Arista album. Bob Brachner was at the controls; Kashif and Marti Sharon produced. Steve Heinke and Goodwin assisted.

Recent activity at the Enterprise included Tony Peluso producing and engineering a project on the L.A.-based act Bloc. Dave Radin assisted.

Michael Cruz was at Music Design producing tracks on Isela Sotelo, who recently signed with TH Records. "Yo Tengo Tu Nombre" has tentatively been selected as the first single. Also, Martika completed tracks for her debut solo album on Columbia Records.

Eddie Money tracked his newest CBS album at Rumbo Recorders. Richie Zito produced; Phil Kaffel was at the board. Also, Tom Petty & the Heartbreakers put down tracks, working with Roy Orbison, George Harrison, and Jeff Lynne. Don Smith was at the board.

(Continued on page 70)

**Newsmakers looks at the EMI's International Conference in West Germany ... see page 69**



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## Media Increasingly Involved In Rock And Pop Soviet Papers Sponsor Concerts

BY VADIM YURCHENKOV

MOSCOW Taking advantage of the new *glasnost* era, the Soviet media are increasing their involvement in contemporary music, not just by publishing record charts and interviews with leading artists, but also by sponsoring live music events with a competence and perception matching and often exceeding that displayed by the state-run concert agency.

In February the youth daily *Moskovski Komsomolets* staged a two-night sellout event at Moscow's Luzhniki sports facility that starred national pop and rock acts most popular with its readers.

Among them were Alla Pugachova, Vladimir Kuz'min, songwriter Igor Nikolayev, and the Nautilus Pompilius and Mashina Vremeni rock bands. This package underlined the fact that the popularity and success of Soviet acts and songs is now largely dependent on media reviews.

A leading national weekly, *Ogonick*, has devised a project called "Rock Against Drugs," planned for April and featuring prominent Soviet rock bands and some international artists.

Soviet talent is also becoming more active on an international scale. Pugachova and Leontjev participated in a two-month concert tour of India in a Festival Of The Soviet Union package.

Pugachova is attracting the kind of publicity normally associated with Western pop acts. In the fall of 1987 she "blew her top" at the expense of a receptionist at a Leningrad hotel when she was refused a suite she had booked and was offered another one.

Tass, the Soviet news agency, was on hand to report the outburst, which resulted in Pugachova being charged to appear in court. The case was dropped, but the incident was fully reported in both the local and national press.

Pugachova is anxious to perform in the U.S. before the general public rather than just Russian-speaking audiences and has already received many invitations. She has reportedly been offered a tour of the U.S. and Canada with the Beach Boys.

The Aljance rock group, sponsored by Moscow-based club Rock Laboratoriya, has become the first Soviet act to appear at East Berlin's international rock festival, one of the most prestigious events in the Eastern bloc.

Bureaucratic influences still seem to dominate the activities of the state Gosconcert agency, however, and are attracting criticism in the Soviet press.

Salt Lake City impresario John Ballard has been refused permission to organize the second U.S. tour of the Leningrad Dixieland Jazz Band after it played at the Sacramento (Calif.) Jazz Festival and toured successfully through the U.S. last year.

## Zomba Buys Chappell Music Library

BY NIGEL HUNTER

LONDON The Zomba group has acquired the Chappell Recorded Music Library from Warner Chappell Music for an undisclosed sum. The deal brings some 6,000 copyrights under the Zomba banner, including such popular standards as "By The Sleepy Lagoon" and "Elizabethan Serenade."

The pact marks a major expansion of Zomba's music-library division. The group bought Bruton Music, the former ATV Music library arm, in 1986 from Michael Jackson and followed that deal with the acquisition of the U.K.-based Coombe Music International.

Coombe has an extensive catalog of classical music as well as what is reputed to be the world's largest "sound-alike" library.

Taking over the Chappell library means that with Bruton, Zomba now controls two of the four major U.K.-based libraries, encompassing nearly 90% of the expanding library market.

The move also dovetails neatly with Zomba's increasing involvement in the film, television, advertising jingles, and sound-alike service areas.

Says Zomba chairman Clive Calder: "We're committed to this area of music publishing, as we see its long-term stable growth as a counterbalance to the more volatile pop publishing area. And the Chappell library acquisition is a key strategic move because it makes us a key player in this field."

Zomba intends to operate the library from Zomba's West End offices under its existing Chappell name as a separately staffed profit center under newly appointed general manager Colin Bilik.

Calder's co-director at Zomba, Ralph Simon, sees the Chappell library purchase as particularly important because it comes during a transitional stage in the history of background and theme music.

"With the proliferation of satellite TV and broadcasting networks

worldwide, there's an increasing demand for cost-effective music," Simon says. "It takes 10-15 years to build and develop a recorded music library from scratch, and it's a very specialized business, totally different from normal pop publishing. That's why acquiring a well-established asset like the Chappell library is so valuable."

"We'll be recording for and updating our libraries on a regular basis at a rate of about 50-60 albums each year, and there will be opportunities for new writers in this specialist niche."

In the U.S., Zomba operates its background-music-library interests under a joint venture with EMI, the owner of KPM, the largest of the

four major U.K. libraries, out of Los Angeles as Associated Production Music Inc. Its 16 staffers report to APM president Phil Spieller.

David Platz of Bucks Music, co-owner with London Weekend Television of the Standard Music library catalog, denies the claim by Carlin Music Corp. chief Freddy Bienstock that Standard has agreed to an administration deal with the newly formed Carlin Recorded Music Library (Billboard, Sept. 10).

"We've canceled the administration agreement with Chappell for Standard Music after eight years," says Platz, "and we're currently investigating possibilities with various other suitable publishers, but not necessarily Carlin."

## Lloyd Webber Still Bringing Home Almost All Of The Bacon For RUG

LONDON The fact that Andrew Lloyd Webber is still virtually the only revenue generator for his Really Useful Group of companies is apparent in the group's financial results for the year ended June 30.

Pretax profits rose by 7.6% to \$10.35 million (on an exchange rate of \$1.67 to the pound sterling) on a turnover of \$40.76 million, and the RUG report admits that revenue from theater productions will fall slightly in the current year as shows like "Cats" end their first run.

Giles Pitman, RUG financial director, notes, "There's a slight pause in the flow of new productions being made to match 'Cats' revenue." Lloyd Webber's next production, "Aspects Of Love," is set to open here next spring but cannot contribute much to the current year's results, even assuming it is as successful as his previous shows.

Theater productions and theater

management (London's Palace) accounted for about 90% of both RUG's turnover and profits. "Cats," with its many international productions, was the biggest money maker, earning \$8 million, or 50% of gross profits. "Starlight Express" produced \$2.8 million and "Phantom Of The Opera" \$835,000.

"Phantom" is grossing \$217,000 a week here and \$500,000 on Broadway, where it opened in January. A Vienna, Austria, production is scheduled for later this year; productions in Los Angeles, Toronto and Hamburg, West Germany, will follow.

The Palace Theatre, owned by RUG, which housed a highly successful production of "Les Misérables," generated more than \$1.67 million. Of the four other constituent operations of the group—Really Useful Picture Co., Really Useful Records, Aurum Press, and Inter-

(Continued on page 65)

ISSUE DATE: NOV. 26  
AD CLOSING: NOV. 1

**RANGE**

2 important developments have given the French music industry a vital new lease on life—the long-awaited reduction in Value Added Tax on sound carriers, and a resurgence of French musical creativity which has been attracting an international audience for new French productions. **Billboard's** annual Spotlight on France will feature: • A review of the growth and prospects of the French record market • Paris—focal point for the retail revival—a progress report on music video and CDV • The great resurgence • The future of music and broadcasting—the new wave of African music • From the President Directeur General's chair—personal views on the French music scene **Don't miss this opportunity to acquaint BILLBOARD'S 180,000 readers in over 100 countries—with your advertising message!**

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# EC Fines S. Korean, Japanese VCR Makers

## Stiff Import Penalties Are Antidumping Measures

BY WILLEM HOOS

AMSTERDAM, the Netherlands  
Five manufacturers of video recorders, three from South Korea and two from Japan, are to have substantial import penalties levied on their goods as a result of antidumping action taken by the European Commission in Brussels, Belgium.

The move is the latest top-level bid to stem the flow of cut-price video hardware throughout the European Economic Community territories, a campaign that was initiated a year ago by concerned European consumer electronics companies, led by Holland-based Philips.

There is already a 14% direct import duty uniformly levied on video recorders brought into the EEC. The new penalties are aimed at bringing the retail prices of the Far Eastern VCRs into line with the prices charged for them in their countries of origin.

The Japanese firms named in the new EC edict are Orion and Funai, both to pay penalty levies of 18% over and above the standing import duty. The South Korean companies involved are Daewoo (29.2%), Goldstar (28.2%), and Samsung (25.2%).

No starting date for the penalty levies has been officially set, but they will run for a minimum of four months and could continue, warns the EC, for a maximum of five years. Statistics cited from the commission to back up their tough stance show that imports of 75,000 VCR units into the EEC from South Korea two years ago have now grown to some 1.5 million annually.

The five trademark firms involved in the penalty levies have an EEC video-recorder share of 30%. Two years ago it was 8.6%. "This," says the commission, "is an incredible growth rate. On comparable figures, the share of European companies has been only 20%."

One consequence anticipated by

European manufacturers is that the South Korean and Japanese firms will try to beat penalty levy by exporting vast quantities of players in advance. And C.L. Stein, the Dutch Samsung importer, says the South Korean company, which already has a manufacturing base in the U.K., will soon transfer all its VCR manu-

## Granada Sells Novello, Mercury Music

### Filmtrax Acquires Brit Pubs

LONDON Filmtrax has finalized a deal with Granada Television to acquire Novello & Co. and Mercury Music, Granada's music publishing interests. The sum involved is not being revealed at this stage.

A disappointed bidder for the company was Andrew Lloyd Webber's Really Useful Group. He was interested for two sentimental reasons: Novello publishes some of his late father's works as well as "Joseph And The Amazing Technicolor Dreamcoat," one of his own early successes written with lyricist Tim Rice.

Novello is one of the oldest British music publishing houses, founded early in the 19th century. It has major publishing holdings in classical music and numbers Sir Edward Elgar and Gustav Holst among the composers on its roster, though both are out of the 50-year copyright period since their death.

Richard Rodney Bennett, a prominent contemporary classical writer, also has work published by Novello.

The company is noted for its choral

editions, including Handel's "Messiah." It also publishes two influential music magazines, The Strad and Musical Times. The latter may now be merged with Filmtrax's Music & Musicians.

Mercury Music is a two-pronged operation, publishing educational books and scores and television themes, including that of Britain's longest-running TV soap opera, "Coronation Street."

The purchase of these two companies is the latest move in Filmtrax's aggressive acquisition policy, which saw the company's takeover of Columbia Pictures Music and the Ivan Mogull catalogs earlier this year.

"Novello and Mercury will continue to operate totally independently," says Filmtrax chairman John Hall. "In no way is this an asset-stripping operation, and we intend to build up the business of both companies."

Novello has a showroom in London's West End and is headquartered with Mercury Music at Borough Green in Kent, England.

# Germany's Last Band Gets Major Push

HAMBURG, West Germany Polydor/Deutsche Grammophon is launching a massive two-month campaign for the James Last Orchestra,

built around a 10-album compilation package of 156 tracks selected from the band's vast repertoire.

To tie in with the promotion, the

Last ensemble is set for a 33-date, five-country tour opening in Southampton, in southern England, Monday (26) and finishing in Heidelberg, West Germany, Nov. 2. In between, the orchestra is playing concerts in Belgium, Holland, Germany, and Austria.

Touring with the band will be Dutch flutist Berdien Stenberg, who has just completed the album "Flute Fiesta" with James Last.

Deutsche Grammophon is investing the equivalent of \$110,000 in the album set's promotion campaign, which includes newspaper, magazine, and radio advertising; product and artist posters for all major dealers in Germany; and special display racks to accommodate the entire package in the CD, LP, and cassette configurations.

The recordings are being offered at the suggested retail prices of \$7.15 for the CD and \$5 for the albums and cassettes. This puts them in the low/midprice category. The initial order for each configuration is 30,000 units.

After the launch in Germany, Austria, and Switzerland, the product will be the subject of major marketing campaigns in the U.K. and the Benelux countries.

The 10 albums have been compiled on a thematic basis. The titles including "Fiesta Tropical," "Paris Mon Amour," "Broadway," and "Moon River."

MIKE HENNESSEY

## ANDREW LLOYD WEBBER

(Continued from page 64)

active Information Systems—only the picture company, which makes television commercials and business films, showed a profit.

However, the record company has negotiated a \$1.67 million advance from Polydor Records for the cast-album rights to "Aspects Of Love," and Aurum Press has scored a potentially lucrative coup by securing publication rights to

the memoirs of Lord Whitelaw, former leader of the House Of Lords and deputy prime minister.

These are initial signs that the pressure on Lloyd Webber, widely regarded as a one-man band behind the fortunes of RUG, could be alleviated in the near future.

NIGEL HUNTER

## Soviet Union's Melodiya Label To Host First-Ever Music Trade Fair

MOSCOW Record companies from Finland, India, the Republic of China, and the countries of the Eastern Bloc will participate in the Soviet Union's first-ever music trade fair to be held at Moscow's sports complex Nov. 1-5. The fair, to be hosted by the Soviet state record company, Melodiya, is intended to foster exchanges of product among the represented countries. There will also be gala shows throughout the event in which artists from participating countries will be presented in the complex's 14,000-seat auditorium.

MIKE HENNESSEY

## U.K. To Set Radio 'Needle Time' Fees

LONDON The vexing question of "needle time" payments for use of records by U.K. radio stations is nearing a climax. On Sept. 19, the Monopolies & Mergers Commission heard statements about the issue from several interested parties. Most deeply involved are Phonographic Performance Ltd., which collects payments for disk usage on behalf of the record companies, and the Assn. of Independent Radio Contractors, which represents the U.K.'s commercial radio stations. The BBC is also an interested party. The commission verdict is due in October.

NIGEL HUNTER

## Berlusconi Seeks TV Ad Rights In China

MILAN Italy Silvio Berlusconi, the Italian private-television tycoon who has already won an exclusive three-year deal with Moscow to handle all European corporate advertising on Soviet TV, is negotiating with the authorities in Peking for a similar deal covering China. The Moscow deal means a first for advertising on Soviet TV, but the Chinese have already carried commercials for multinational companies operating from Peking.

PETER JONES

## Sony Adds Ad To Japanese 'RoboCop'

TOKYO A Sony VHS hi-fi VCR commercial will be included in the VHS videocassette of the movie "RoboCop," to be released here by RCA/Columbia Nov. 2. This is the first time a videotape will carry a commercial here; the ad will run for a full minute before the film starts. The commercial has been deleted from the Beta-format version of the tape.

SHIG FUJITA

## PolyGram Is Tops In U.K. Music Market

LONDON PolyGram topped the U.K. market-share lists for the year July 1987 to June 1988, with 14.2% of the singles market and 14.7% of the albums market. Second in the singles sector was WEA (12.1%), then CBS (11.5%). Second and third in albums (LPs, cassettes, and CDs) were CBS (14.1%) and EMI (12.9%). The album figures are based on retail unit sales of the three configurations.

NIGEL HUNTER

## MIPCOM To Feature Debut Of Euro-Aim

CANNES France Newly established umbrella organization Euro-Aim will make its debut appearance at this year's MIPCOM, Oct. 14-28, representing 100 European independent producers and offering a data bank containing over 5,000 production titles. Another first-timer at the event, which brings together the international television and home video industries, will be Fernsehen der DDR, representing East Germany, and the Czechoslovakian Telexport, which will join other Warsaw Pact countries in a cooperative stand.

PHILIPPE CROCCQ

## Tokyo's Int'l Song Fest Draws Top Acts

TOKYO Hurricane (U.S.), Kylie Minogue (Australia), and Nick Kamen and Scarlett & Black (U.K.) are among the participants in the 19th World Popular Song Festival being held at the Budokan Hall here Oct. 28 and sponsored by the Yamaha Music Foundation. There are also entries from Canada (Chalk Circle), Mexico (Flans), China (Tien Chien), and two each from France and Italy. The main prize this year is \$15,000.

SHIG FUJITA

### INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

### INTERNATIONAL CORRESPONDENTS

Australia—GLENN A. BAKER, P.O. Box 261, Baukham Hills, 2153 New South Wales.  
Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.  
Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.  
Canada—KIRK LAPOINTE, 83 Hamilton Ave. N., Ottawa, Ontario K1Y 1B8. 613-238-4142.  
Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.  
Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.  
Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.  
France—PHILIPPE CROCCQ, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.  
Greece—JOHN CARR, Kaisarias 26-28, Athens 610.  
Holland—WILLEM HOOS, Bilderdijklaan 28, Hilversum. 035-43137.  
Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.  
Hungary—PAUL GYONGY, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456.  
India—JERRY D'SOUZA, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.  
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Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-33 13 034.  
Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.  
Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.  
Malaysia—CHRISTIE LEO, 29-G, Gilstead Road, Singapore 1130.  
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Romania—OCTAVIAN URSULESCU, Str. Radu de la La Fumati nr, 57-B, Sector 2, Bucharest O.P.9. 13-46-10. 16-20-80.  
South Africa—JOHN MILLER, P.O. Box 16585, Doornfontein 2028.  
Spain—FERNANDO SALAVERRI, Plz Emilion Jimenez Millas, 2D, 28008, Madrid. 24242 93.  
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**Private Properties.** Private Music signs a pressing-and-distribution agreement with BMG Music Canada Inc. Shown seated, from left, are Don Kollar, president, BMG Music Canada; Ron Goldstein, president and CEO, Private Music; and Michael Healy, VP of finance and business administration, Private Music. Shown standing, from left, are Tim Williams, manager of national sales, BMG Music Canada, and Jeff Klein, VP of sales and marketing, Private Music.

# Cameron Named Capitol-EMI Head

## Ex-A&R VP Succeeds Richard Lyttleton

BY KIRK LaPOINTE

OTTAWA Deane Cameron, former VP of A&R at Capitol Records-EMI of Canada, has been appointed president of the company.

He replaces Richard Lyttleton, who moves to London to head EMI's international classical division. At 35, Cameron is the youngest major-label chief in Canada, a fact he acknowledges by saying he was reluctant "for a good week" to take the job.

Cameron, who was responsible for bringing to Capitol its industry-leading array of Canadian talent, wanted to make sure his interest in music would not be cut off if he accepted the new job, which involves more accountancy than artistry. A meeting with Capitol-EMI chief Joe Smith, however, allayed his concerns. Says Cameron, "Most of the big labels abroad are headed by former A&R men."

The priority for Capitol, which prospered under Lyttleton after a couple of rough years before his arrival, will be the establishment of a publishing division. Capitol-EMI Canada has been beholden to

"DAT stays away for a few years, though, because the consumer hasn't really digested CD yet and needs more time."

There will be no significant changes at the executive or structural levels of the company, Cameron says. "Why fix what's not broken?"

In his place at A&R will be Tim Tromblay, who has been A&R director at Capitol-EMI for a couple of years.

On the talent side, Capitol-EMI has been a consistent supplier of talent abroad for several years, including Glass Tiger directly and Corey Hart through a distributed label. Cameron anticipates more international activity from Capitol and fewer label acquisitions. The Nettwerk and Intrepid labels are recent additions as independents, and the company also distributes the Anthem and Aquarius labels. Cameron says Capitol has enough labels to keep a fresh supply of developing and new music in the company.

Also, the label has 18 acts on its domestic roster, and Cameron says he doesn't "see expanding. It may be a period where we maintain what we have and try to develop that."

Due for release before the end of the year is a Tom Cochrane album that many who have heard it say is the best Canadian recording of the year. Also, the label recently signed Murray McLauchlan, a veteran folk, rock and country singer/songwriter, whose album will be released in Canada and the U.S. Also due by year-end is a long-awaited album from Dalbello.

Cameron has spent most of the last decade at Capitol, with shorter stints at the Daffodil and GRT Canadian indies.

Capitol has often had problems winning commercial success abroad for its Canadian signings. Although Anne Murray, Rush, Hart, and Glass Tiger are hardly unknowns, the label has had a hard time with such artists as Juno-winning female vocalist Luba and Cochrane, who is now signed to BMG abroad.

One of the first fires Cameron must put out is the CD supply shortage his company—among others—is experiencing. With the merger of Praxis and Cinram, only two firms now press CDs in Canada, Cinram and Americ Disc. As a result, Capitol has been forced to import CDs from the U.S.

Cameron says prices won't drop unless sales pick up. But, he adds, "this Christmas will be a huge one for sales of hardware, and that could turn the corner."

**'Most of the big labels abroad are headed by former A&R men'**

Screen Gems in New York for years.

And Cameron says that should digital audiotape surface in the marketplace, Capitol will build a DAT plant, making it the first major Canadian label to make such a commitment. Cameron hopes that

lion during the day, due to the frequency change. At the same time it changed frequency, it also moved its transmitter.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

### MAPLE BRIEFS

**CKFM-FM TORONTO**, the soft-rock station slapped with a three-day ban on commercials for playing too many hits, served its sentence Sept. 19-21. Some radio executives are still privately grumbling that the federal broadcast regulator was too soft on the station for violating its promise of performance.

**THE GROUP Andre Perry Inc.**, internationally known for its recording, audio-visual, and computer graphics and imaging activities, registered a \$3,529,242 operating loss in the fiscal year ended April 30. Even though revenues increased to more than \$6 million from about \$3.5 million, start-up delays with its Washington division and a shortfall in revenues from its other divisions made it a bad financial year for the firm. The net loss amounted to \$3,125,209, or 98 cents a share. But group president Andre Thibeault expects an increase in revenues of up to \$16 million in the current fiscal year and only a minimal increase in operating costs. Thibeault calls the financial results momentary setbacks that should not affect expansion plans.

**STANDARD BROADCASTING Corp. Ltd.** has snared 94% of the outstanding shares of MMC Video One, a major video distributor in Canada. Standard's holdings, bolstered through a share-purchase offer, now are 97% of the firm.

**SPEAKING OF Standard Broadcasting**, the company has hired Leslie Soldat, the former MCA national promotional director. Randy Lennox has been moved to vice president of sales at MCA, while Stephen Tennant is vice president of marketing.

**CANADIAN PERFORMERS** who

participated at the Amnesty International Human Rights Now concerts were k.d. lang in Toronto and Daniel Lavoie and Michel Rivard in Montreal. Both shows were sell-out engagements.

**VCR PENETRATION** will reach 60% in Canada by year-end, says the Consumer Electronics Marketers of Canada. Camcorders are hot items in consumer electronics, with sales projected to increase

35% to 135,000 units this year. Blank videotape sales are expected to jump 12% to 18.5 million. The VCR penetration in 1987 was about 50%. Despite the increase in penetration rate, actual sales will decline this year from 1987 levels.

**CFGM-AM**, Toronto's lone country station, has switched frequency to 640 from 1320. The reach of the station will be 4.2 million listeners, up from the current 2.7 mil-

## Record Co. Signs Artists To I.R.S., Profile, Soundwings

### Duke Street Looks To Independent Labels

OTTAWA Unhappy with the treatment some of its artists received in the United States at the hand of major labels, Duke Street Records is opting to enhance its ties to companies "more philosophically similar," says label vice president Adrian Heaps.

"The tact we've been taking is to find smaller but significant independents to handle our artists," Heaps says. "In that way, they aren't treating them as just this week's flavor that, if unsuccessful, will be followed by next week's flavor."

Notable in this approach are the recent signings of Scott Merritt to I.R.S. abroad and Mark Korven to Profile. Both are developing artists in Canada, well away from star status, and probably aren't ready for major-label treatment. Time is needed to bring them along.

Duke Street also recently inked a deal for its sizable jazz roster with Soundwings in the U.S. Similarly, it has secured arrangements with like-minded labels in West Germany and Scandinavia.

A soundtrack division has also yielded quick success. FM, a label

signing, will score part of "Friday the 13th, Part VII," while Hugh Marsh and Manteca also have landed work.

With 10 acts on Duke Street's roster, Heaps anticipates some possible expansion, but not much.

Related corporately to Manta Sound Studios in Toronto, Duke Street is able to record its artists on the premises in many cases. But the 10-person label isn't able to accommodate much more work.

KIRK LaPOINTE

### Bentall Finds Success Against All Odds

OTTAWA When you're from Canada and rock is your part-time pastime, there is no easy way up the ladder. That's what makes Barney Bentall's story worth telling.

His "Barney Bentall And The Legendary Hearts" album has fared well in Canada since its early-summer release on CBS. The success of his first single, "Something To Live For," a first-rate anthem for the working class, has apparently cleared the way for the U.S. release of his album shortly after Christmas.

What makes Bentall so compelling is his basic yet highly promising music, which is tinged with an American sound and has enormous international potential. Some com-

pare him to John Cougar Mellencamp. The comparison is astounding given that not long ago, rock was strictly a form of weekend recreation for Bentall and his band.

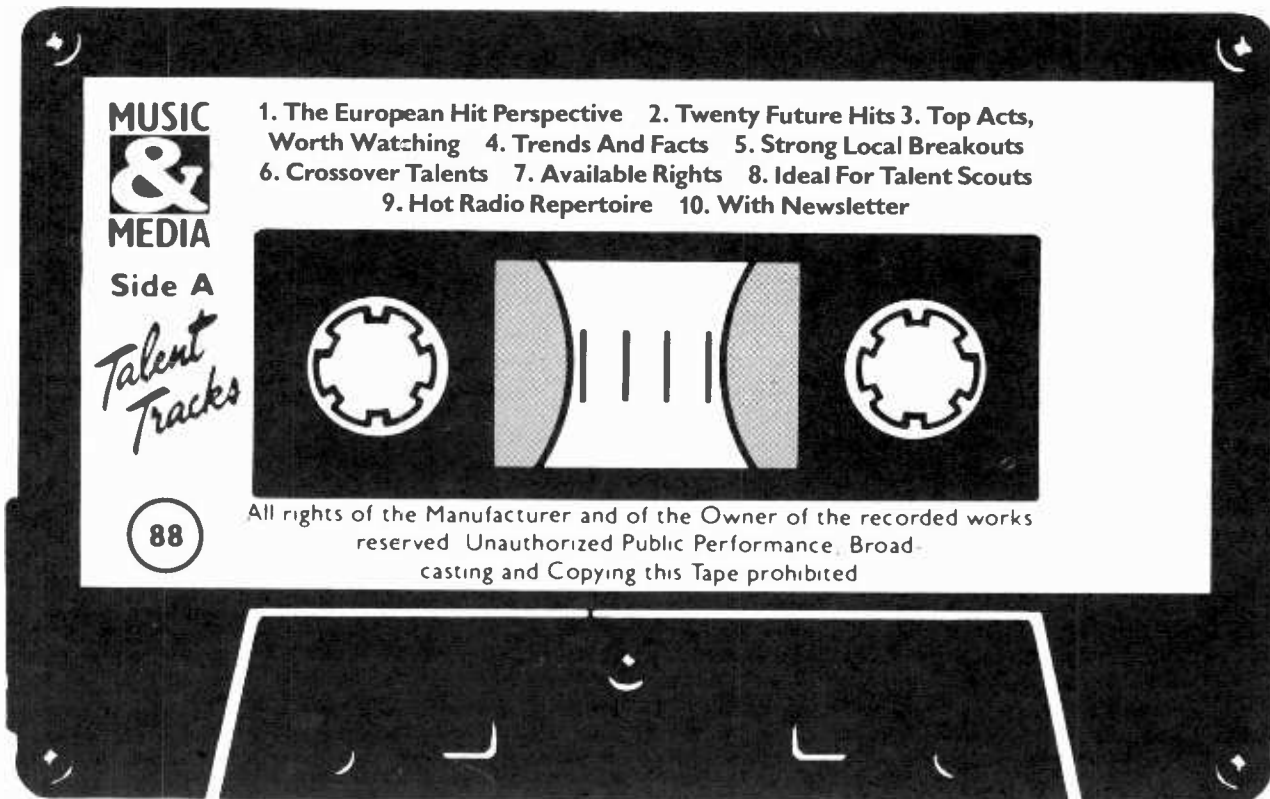
Bentall's career was launched when he and his band put together a video for "Something To Live For"—even before they had an album. The MuchMusic Network put it into regular rotation, and MuchMusic's video board chairman, Bernie Finkelstein—who had guided the career of Bruce Cockburn, among other—was so impressed that he came out of semiretirement from the music industry to launch Bentall's career. All of a sudden, Bentall had a major-label deal and a major-league manager.

**Video Vendor's automatic video kiosks have arrived north of the border ... see page 50**



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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 9/26/88

Rank	Artist	Title	Label
1	1	<b>SIMPLY IRRESISTIBLE</b> ROBERT PALMER	EMI/CAPITOL
2	2	<b>HANDS TO HEAVEN</b> BREATHE	VIRGIN/A&M
3	6	<b>POUR SOME SUGAR ON ME</b> DEF LEPPARD	BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
4	4	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> ELTON JOHN	MCA/MCA
5	7	<b>FAST CAR</b> TRACY CHAPMAN	ELEKTRA/WEA
6	8	<b>MONKEY</b> GEORGE MICHAEL	COLUMBIA/CBS
7	9	<b>PERFECT WORLD</b> HUEY LEWIS & THE NEWS	CHRYSALIS/MCA
8	3	<b>MAKE ME LOSE CONTROL</b> ERIC CARMEN	ARISTA/BMG
9	15	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RICK ASTLEY	RCA/BMG
10	10	<b>BETTER BE HOME SOON</b> CROWDED HOUSE	CAPITOL/CAPITOL
11	5	<b>ROLL WITH IT</b> STEVE WINWOOD	VIRGIN/A&M
12	12	<b>RAG DOLL</b> AEROSMITH	GEFFEN/WEA
13	19	<b>SWEET CHILD O' MINE</b> GUNS N' ROSES	GEFFEN/WEA
14	NEW	<b>ALL FIRED UP</b> PAT BENATAR	CHRYSALIS/MCA
15	18	<b>PARENTS JUST DON'T UNDERSTAND</b> D.J. JAZZY JEFF & THE FRESH PRINCE	JIVE/BMG
16	14	<b>THE TWIST (YO, TWIST!)</b> FAT BOYS & CHUBBY CHECKER	TIN PAN APPLE/POLYGRAM
17	13	<b>DIAMOND SUN</b> GLASS TIGER	CAPITOL/CAPITOL
18	16	<b>1-2-3</b> GLORIA ESTEFAN & MIAMI SOUND MACHINE	EPIC/CBS
19	NEW	<b>DON'T BE CRUEL</b> CHEAP TRICK	EPIC/CBS
20	11	<b>LOST IN YOU</b> ROD STEWART	WARNER BROS./WEA

Rank	Artist	Title	Label
1	1	<b>DEF LEPPARD</b> HYSTERIA	VERTIGO/POLYGRAM
2	2	<b>TRACY CHAPMAN</b>	ELEKTRA/ASYLUM/WEA
3	3	<b>INXS</b> KICK	ATLANTIC/WEA
4	5	<b>ROD STEWART</b> OUT OF ORDER	WARNER BROS./WEA
5	8	<b>GUNS N' ROSES</b> APPETITE FOR DESTRUCTION	GEFFEN/WEA
6	4	<b>GEORGE MICHAEL</b> FAITH	COLUMBIA/CBS
7	7	<b>STEVE WINWOOD</b> ROLL WITH IT	VIRGIN/A&M
8	6	<b>MIDNIGHT OIL</b> DIESEL AND DUST	COLUMBIA/CBS
9	9	<b>ROBERT PALMER</b> HEAVY NOVA	EMI/CAPITOL
10	10	<b>RICK ASTLEY</b> WHENEVER YOU NEED SOMEONE	ARISTA/BMG
11	14	<b>VARIOUS ARTISTS</b> COCKTAIL SOUNDTRACK	ELEKTRA/WEA
12	15	<b>CROWDED HOUSE</b> TEMPLE OF LOW MEN	CAPITOL/CAPITOL
13	12	<b>HUEY LEWIS &amp; THE NEWS</b> SMALL WORLD	CHRYSALIS/MCA
14	13	<b>ELTON JOHN</b> REG STRIKES BACK	MCA/MCA
15	11	<b>VARIOUS ARTISTS</b> DIRTY DANCING SOUNDTRACK	RCA/BMG
16	16	<b>AEROSMITH</b> PERMANENT VACATION	GEFFEN/WEA
17	20	<b>DEBBIE GIBSON</b> OUT OF THE BLUE	ATLANTIC/WEA
18	NEW	<b>METALLICA</b> ... AND JUSTICE FOR ALL	ELEKTRA/WEA
19	NEW	<b>PAT BENATAR</b> WIDE AWAKE IN DREAMLAND	CHRYSALIS/MCA
20	19	<b>CHEAP TRICK</b> LAP OF LUXURY	EPIC/CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 9/19/88

Rank	Artist	Title	Label
1	1	<b>GIRL YOU KNOW IT'S TRUE</b> MILLI VANILLI	HANSA
2	2	<b>MACHO MACHO</b> RAINHARD FENDRICH	ARIOLA
3	7	<b>THE ONLY WAY IS UP</b> YAZZ & THE PLASTIC POPULATION	BLOW UP
4	3	<b>THE LOCO-MOTION</b> KYLIE MINOGUE	PWL
5	5	<b>YOU CAME</b> KIM WILDE	MCA
6	5	<b>THE TWIST (YO, TWIST!)</b> FAT BOYS & CHUBBY CHECKER	POLYDOR/DGG
7	4	<b>IN THE AIR TONIGHT (REMIX 88)</b> PHIL COLLINS	VIRGIN U.K.
8	8	<b>DER BLONDE HANS</b> HANNES KROEGER	HANSA
9	13	<b>WIENER BLUT</b> FALCO	TELDEC
10	17	<b>FORTSETZUNG FOLGT...</b> BAP	EMI
11	9	<b>THE BEST OF JOINT MIX</b> TOLGA FLIM FLAM BALKAN	ITALO HEAT
12	NEW	<b>HAND IN HAND</b> KOREANA	POLYDOR/DGG
13	10	<b>DR. STEIN</b> HELLOWEEN	NOISE
14	11	<b>ANOTHER PART OF ME</b> MICHAEL JACKSON	EPIC
15	12	<b>PUSH IT</b> SALT-N-PEPA	METRONOME
16	20	<b>TOUCHY! A-HA</b>	WARNER BROS.
17	19	<b>JUST FOR YOU</b> MIXED EMOTIONS	ELECTROLA
18	14	<b>SUPERFLY GUY</b> S-EXPRESS	RHYTHM KING
19	18	<b>GIMME HOPE JO'ANNA</b> EDDY GRANT	PARLOPHONE
20	15	<b>IM NIN'ALU</b> OFRA HAZA	TELDEC

## JAPAN (Courtesy Music Labo) As of 9/19/88

Rank	Artist	Title	Label
1	NEW	<b>TABIDACHIHA FEESIA</b> SEIKO MATSUDA	CBS/SONY/SUN MUSIC
2	1	<b>DAYBREAK</b> OTOKOGUMI	BMG/VICTOR/JOHNNYS
3	2	<b>MUGON ... IROTTPOI</b> SHIZUKA KUDO	PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
4	3	<b>CECILE YUI</b> ASAKA	HUMMING BIRD/NICHION/ROPPONGI ONGAKU
5	6	<b>MERMAID</b> MIHO NAKAYAMA	KING/VARNING P
6	NEW	<b>BEGINNING</b> CHA-CHA VAP	NTV M
7	8	<b>KOME KOME WAR</b> KOME KOME CLUB	CBS/SONY/TM
8	NEW	<b>BLUEBERRY JAM</b> TOMOMI NISHIMURA	TOSHIBA/EMI/GEIEI/NICHION
9	4	<b>ANGEL</b> KYOSUKE HIMURO	TOSHIBA/EMI/YUI ONGAKU
10	7	<b>KATTKOTSUKANAINA</b> TOSHIIKO TAHARA	PONY CANYON/JOHNNYS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/24/88

Rank	Artist	Title	Label
1	1	<b>THE ONLY WAY IS UP</b> YAZZ & THE PLASTIC POPULATION	BIG LIFE
2	3	<b>YOU CAME</b> KIM WILDE	MCA
3	4	<b>NUIT DE FOLIE</b> DEBUT DE SOIREE	CBS
4	6	<b>GIRL YOU KNOW IT'S TRUE</b> MILLI VANILLI	HANSA/ARIOLA/BMG
5	5	<b>A GROOVY KIND OF LOVE</b> PHIL COLLINS	VIRGIN
6	2	<b>THE LOCO-MOTION</b> KYLIE MINOGUE	PWL
7	7	<b>UN ROMAN D'AMITIE</b> GLENN MEDEIROS & ELSA	AMHERST/MERCURY
8	8	<b>IM NIN'ALU</b> OFRA HAZA	HED ARZ/GLOBESTYLE
9	NEW	<b>HE AIN'T HEAVY, HE'S MY BROTHER</b> THE HOLLIES	EMI
10	11	<b>MACHO MACHO</b> RAINHARD FENDRICH	ARIOLA/BMG
11	12	<b>EST-CE QUE TU VIENS POUR LE VACANCES?</b> DAVID & JONATHAN	PATHE MARCONI
12	15	<b>TEARDROPS</b> WOMACK & WOMACK	4TH & B'WAY
13	10	<b>THE TWIST (YO, TWIST!)</b> FAT BOYS & CHUBBY CHECKER	TIN PAN APPLE/URBAN
14	13	<b>PUISQUE TU PARS</b> JEAN JACQUES GOLDMAN	EPIC
15	NEW	<b>IQUIT BROS</b>	CBS
16	14	<b>MARYLIN &amp; JOHN</b> VANESSA PARADIS	POLYDOR
17	17	<b>ANOTHER PART OF ME</b> MICHAEL JACKSON	EPIC
18	NEW	<b>SUPERSTITIOUS</b> EUROPE	EPIC
19	20	<b>GIMME HOPE JO'ANNA</b> EDDY GRANT	ICE
20	18	<b>PUSH IT</b> SALT-N-PEPA	FFRR/LONDON

Rank	Artist	Title	Label
1	1	<b>TRACY CHAPMAN</b>	TRACY CHAPMAN ELEKTRA
2	2	<b>MICHAEL JACKSON</b> BAD	EPIC
3	6	<b>EUROPE</b> OUT OF THIS WORLD	EPIC
4	3	<b>KYLIE MINOGUE</b> KYLIE—THE ALBUM	PWL
5	NEW	<b>METALLICA</b> ... AND JUSTICE FOR ALL	PHONOGRAM
6	4	<b>SOUNDTRACK</b> DIRTY DANCING	RCA
7	20	<b>BAP</b> DA CAPPO	EMI
8	5	<b>SADE</b> STRONGER THAN PRIDE	CBS
9	NEW	<b>THE SMITHS</b> RANK	ROUGH TRADE
10	10	<b>SOUNDTRACK</b> LE GRAND BLEU	VIRGIN
11	7	<b>EROS RAMAZZOTTI</b> MUSICA E DDD	DDD
12	8	<b>PRINCE</b> LOVESEXY	PAISLEY PARK
13	15	<b>STING</b> ... NOTHING LIKE THE SUN	A&M
14	13	<b>GEORGE MICHAEL</b> FAITH	EPIC
15	11	<b>BRUCE SPRINGSTEEN</b> TUNNEL OF LOVE	CBS
16	18	<b>KIM WILDE</b> CLOSE	MCA
17	16	<b>MICHAEL JACKSON</b> THRILLER	EPIC
18	NEW	<b>HERBERT GROENEMEYER</b> OE	EMI
19	NEW	<b>HELLOWEEN</b> KEEPER OF THE SEVEN KEYS PART 2	NOISE
20	NEW	<b>BROS</b> PUSH	CBS

## AUSTRALIA (Courtesy Australian Music Report) As of 9/26/88

Rank	Artist	Title	Label
1	1	<b>SIMPLY IRRESISTIBLE</b> ROBERT PALMER	EMI
2	2	<b>DOCTORIN' THE TARDIS</b> THE TIMELORDS	POSSUM
3	3	<b>PERFECT</b> FAIRGROUND ATTRACTION	RCA
4	4	<b>ALL FIRED UP</b> PAT BENATAR	CHRYSALIS
5	5	<b>DON'T BE CRUEL</b> CHEAP TRICK	EPIC
6	9	<b>THAT'S WHEN I THINK OF YOU</b> 1927	WEA
7	7	<b>PUSH IT</b> SALT-N-PEPA	LONDON
8	6	<b>AGE OF REASON</b> JOHN FARNHAM	RCA
9	12	<b>THEME FROM S-EXPRESS</b> S-EXPRESS	POSSUM
10	10	<b>DUKE OF EARL</b> THE DUKES OF EARLWOOD	FEATURING ARMONDO HURLEY SAFO
11	NEW	<b>NEVER TEAR US APART</b> INXS	WEA
12	16	<b>ANYTHING FOR YOU</b> GLORIA ESTEFAN & MIAMI SOUND MACHINE	EPIC
13	13	<b>WANNA BE UP</b> THE CHANTOOZIES	MUSHROOM
14	14	<b>HOLE IN MY HEART</b> CYNTHIA LAUPER	EPIC
15	NEW	<b>AS THE DAYS GO BY</b> DARYL BRAITHWAITE	CBS
16	11	<b>WILD WORLD</b> MAXI PRIEST	VIRGIN
17	15	<b>MAKE ME LOSE CONTROL</b> ERIC CARMEN	ARISTA
18	18	<b>NOTHIN' BUT A GOOD TIME</b> POISON	LIBERATION
19	8	<b>BETTER BE HOME SOON</b> CROWDED HOUSE	CAPITOL
20	NEW	<b>OH YEAH</b> YELLO	MERCURY

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/10/88

Rank	Artist	Title	Label
1	1	<b>STOP</b> SAM BROWN	A&M
2	5	<b>THE ONLY WAY IS UP</b> YAZZ & THE PLASTIC POPULATION	BIG LIFE
3	3	<b>WONDERFUL TONIGHT</b> ERIC CLAPTON	POLYDOR
4	4	<b>GIRL YOU KNOW IT'S TRUE</b> MILLI VANILLI	HANSA
5	2	<b>WHAT A WONDERFUL WORLD</b> LOUIS ARMSTRONG	A&M/MCA
6	7	<b>THE LOCO-MOTION</b> KYLIE MINOGUE	CNR
7	NEW	<b>WHERE DID I GO WRONG</b> UB40	VIRGIN
8	9	<b>FOOLISH BEAT</b> DEBBIE GIBSON	ATLANTIC
9	10	<b>HEAVEN IN MY HANDS</b> LEVEL 42	POLYDOR
10	NEW	<b>LONG AND LASTING LOVE</b> GLENN MEDEIROS	PHONOGRAM





Top EMI Music executives get in line at Cologne for the International Conference. Pictured from left are Andrew Pryor, director, pop marketing, EMI Records U.K.; Don Zimmermann, president, international marketing, EMI Music Worldwide; David Berman, president, Capitol Records; Rick Blaskey, director, international marketing, U.K.; Sal Licata, president and CEO, EMI U.S.; and Jeremy Hammond, VP, international marketing, U.S.



In photo at right, Jim Fifield, president and chief operating officer, EMI Music Worldwide, welcomes Tina Turner to the Cologne meet. In photo above, Bill Burks, left, VP, product and artist development, Capitol Records, gets down to business with Erwin Bach, director, marketing, EMI Electrola.



The Cologne conference gives EMI executives from around the world a chance to discuss global marketing strategies. Pictured from left are Charles Andrews, regional director, Latin America, EMI Music; Helmut Fest, managing director, EMI Electrola; and Wilfried Jung, managing director, central Europe, EMI Music.

## EMI MUSIC SPLASHES ON COLOGNE

EMI Music called together 150 senior executives from 25 EMI record companies around the world for its International Conference in Cologne, West Germany, in August. Hosted by Don Zimmerman, president of International Marketing for EMI Music Worldwide, the five-day event includes presentations for distinguished service, previews of upcoming Pet Shop Boys and Duran Duran albums, and performances by EMI artists James Reyne, Vixen, Tim Finn, Richard Thompson, Tommy Smith, and Marc Almond.



The Pet Shop Boys receive plaques for CD certification at Cologne. Pictured from left are Jim Fifield, president and COO, EMI Music Worldwide; Chris Lowe and Neil Tennant, Pet Shop Boys; Tom Watkins, manager, Pet Shop Boys; and Don Zimmermann, president, international marketing, EMI Music Worldwide.



German EMI artist Herbert Gronemeyer meets with international EMI brass. Shown from left are Helmut Fest, managing director, EMI electrola; Wilfried Jung, managing director, central Europe, EMI Music; Gronemeyer; Jim Fifield, president and COO, EMI Music Worldwide; and Roel Kruize, senior director, A&R and marketing, Europe, EMI Music.



Conference performers Vixen are introduced to EMI brass. Shown seated from left are Helmut Fest, managing director, EMI Electrola; and Lothar Meinerzhagen, director, A&R, EMI Electrola. Shown standing from left are Gerry Griffith, senior VP, A&R, EMI U.S.; Geoff Bywater, VP, artist development and video, EMI U.S.; Roxy Petrucci, Vixen; Ken Baumstein, VP, marketing, EMI U.S.; Sal Licata, president and CEO, EMI U.S.; Sha're Pederson, Vixen; Don Zimmermann, president, international marketing, EMI Music Worldwide; Janet Gardner, Vixen; Jim Fifield, president and COO, EMI Music Worldwide; and Jan Kuehnemund, Vixen.

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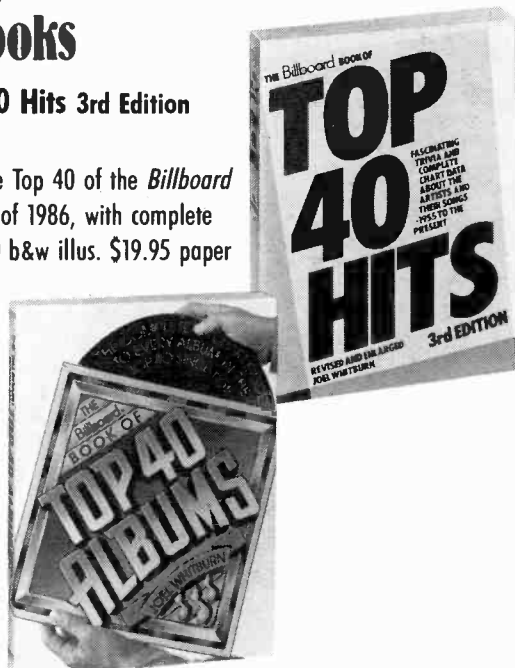
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## AUDIO TRACK

(Continued from page 60)

### NASHVILLE

**ALABAMA** WAS at Emerald Sound Studio with producer Josh Leo, working on overdubs for the group's latest album project. Steve Marcantonio, Ken Cribblez, and Chris Hammond engineered. Also, MCA Records' Karen Staley tracked her latest album. Staley and Jimmy Bowen co-produced the project. Tim Kish, Marty Williams, Mark Coddington, and Tom Perry engineered.

At AMR, Kim Grayson recorded tracks and vocals with producer Jerry Crutchfield. Warren Peterson was at the controls, assisted by Robert Charles. Also, producer Phil Johnson completed mixes for Janet Paschal's upcoming Word Records release. Johnson and Peterson engineered. Jean Zimmerman recorded and mixed a project for Bryan O'Neill. Bob Wright was behind the board, assisted by Charles.

At Sixteenth Avenue Sound, Michael Gunnels worked on tracks with producer Hal Newman. Scott Baggett was at the board.

### OTHER CITIES

**CANADIAN CLASSICAL** guitarist Liona Boyd was at Overture in Novi, Mich., recording several duets with guitarist Lee Dyament for an upcoming album project. Rick Cioffi produced. Jade-The-Blade was at the board, assisted by Mary Stuart-Santos and Laura Santodonato. Also, Oriental Spas put finishing touches on the album "Street Lines."

At London Bridge in Seattle, Fifth Angel recorded tracks for Epic/CBS. Rick Parashar was at the controls. Also, Myststress put down tracks for manager Peter Thomas. Art Ford produced and shared engineering duties with Parashar.

At DKP in Chicago, a compilation of songs by such Chicago metal acts as Amethyst, Unleashed, Sgt. Roxx, and Outrage was pieced together.

Starlight Sound in Richmond, Calif., played host to producers Thomas McElroy and Denzil Foster, who put together the next single for Tony, Toni, Toné!. Ken Kessie was at the board. Jay King and La Rue mixed a debut album project with engineers Jay Lincoln and Steve Counter.

At Planet Dallas in Dallas, Street Toyz recorded the follow-up to "Some Assembly Required." Rick Rooney ran the board. Patrick Keel worked on a house mix of "Last Night," scheduled for release on Oak Lawn Records. Rooney engineered and Keel produced.

"Christmas In Other Places" was tracked at Sound Recorders, Kansas City, Mo. The project features Ric Swanson and is a collaboration by Swanson and Carol Davis. Songs include "Magic In The Manger," "Midnight Dance Of The Elves," "Wind In Foreign Trees," "Tim's Theme," and "Bridge Of The Naughty Children."

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



## Depressed Multiples May Be Poised To Rise Retail Stocks Ready For Reveille?

BY MARK MEHLER

NEW YORK For more than a year, smaller specialty home-entertainment retailers have been tarred by the brush of poor-performing, highly visible apparel and home-electronics chains. Specialty retailing as an industry has gone from Wall Street's penthouse to its doghouse, and despite excellent sales and earnings growth, public music/video chains are generally selling at significant discounts to the Standard & Poor's 400 market multiple.

Analysts note their small floats—which make postcrash investors anxious about illiquidity—and the recent loss of interest in public music/video retailers stemming from the defections of Wherehouse Entertainment and Musicland to the private sector. These factors strongly contribute to lackluster stock performance.

Nevertheless, some analysts believe that over the next six to 12 months, investors will finally begin differentiating fast-growing entertainment retailers from the rest of the beleaguered retail pack, and such undervalued stocks

as Spec's Music, Sound Warehouse, Trans World, and Lieberman will start witnessing some real appreciation.

Craig Bibb, who tracks music/video retail stocks at Prudential-Bache, is among the bulls. In a recent report on Spec's, the 41-store

**'The market will once again be willing to pay a premium for growth'**

Miami chain, Bibb projected a sharp rise in the stock, from its present 17% discount to the S&P 400 to a 10% premium. Spec's was trading recently at \$6.12, 13 times last year's earnings and just more than 10 times its projected fiscal 1989 earnings of 60 cents.

"As we get further away from the 'Great Correction,'" insists Bibb, "we believe the market will

once again be willing to pay a premium for growth." Bibb sees new store openings and CD-fueled same-store sales gains enabling Spec's to continue posting 20%-plus earnings growth through the early '90s. The company recently reported that earnings were up 50% in the fourth quarter ended July 31 (to \$470,000, or 12 cents a share) and 42% for the 12 months (to \$1.82 million, or 46 cents a share). Its revenues were up 29% in the quarter to \$8.6 million, and same-store sales increased 9%. For the year, revenues grew 22% to \$32.5 million, and same-store sales were up 7%.

Parker Barnum, who follows home-entertainment retailers for Wood, Gundy, is another bull. He says Trans World Music stock's 15%-20% upward move in the past few weeks to the mid-\$20 range may presage a similar move by the smaller public players.

His reasons: projections for double-digit comparable-store increases in the fourth quarter, buoyed by a good release schedule (Billboard, Sept. 24), and the fact that the public chains are consolidating and growing faster than their privately held brethren.

Barnum currently recommends Dallas-based Sound Warehouse, whose earnings he sees growing 31% this year and 23% next year. The stock was recently selling at \$10.62, 13 times the fiscal 1988 earnings of 80 cents a share.

Keith Benjamin, who follows this retail niche for Silberberg, Rosenthal, points to lower CD prices, which should spur fourth-quarter sales and heighten margins, and an excellent outlook for sell-through home video ("Video for sale is the big retail story this year," he says) as two more reasons to feel good about specialty retail prospects.

However, Benjamin suggests that in a stock-market climate resembling "cold tapioca pudding," there is little to recommend current purchases of most publicly held retailers.

"Spec's has always traded at a discount and probably will continue to do so until they show phenomenal growth," says Benjamin. "Looking at Sound Warehouse, Wall To Wall [Sound & Video], and others, there are reasons why the stocks are selling below market multiples that have nothing to do with the problems in specialty retailing. I don't see any near-term dramatic developments with most of these companies."

Benjamin says the high-flying stock of Blockbuster Entertainment, currently selling at 60 times last year's 37-cent earnings, is evidence that investors and analysts can't generalize too much about the undervalued universe of home entertainment retailers.

## Prism Posts Slow 1st Half; Failed Merger Deal Blamed

NEW YORK Prism Entertainment Corp., the Los Angeles-based home-video company, reports sharply lower earnings and slightly reduced revenues in the second quarter and first half ended July 31.

For the second quarter, the company posted a net income of \$36,000, or 2 cents a share. This compares with last year's quarterly net of \$457,000, or 21 cents a share. This year's earnings include a \$24,000 tax credit, while last year's figure includes a tax credit of \$94,000.

Three-month revenues were \$5 million, down from \$5.2 million a year earlier.

For the six months, Prism's net income was \$438,000, or 20 cents a share, compared with last year's six-month profit of \$988,000, or 45 cents a share. This year's figure included a \$96,000 tax credit; last year's net income was boosted by a

\$106,000 tax credit.

Six-month revenues declined from \$11.5 million last year to \$10.1 million in the recently concluded first half.

Prism officials attribute the decline in earnings in part to \$500,000 in expenses incurred in the terminated merger talks with Atlantic Entertainment Group (Billboard, Sept. 17). The merger, which had been in negotiation for months, collapsed when Prism objected to Atlantic's restructuring of the financial package.

Prism vice chairman Barry Collier adds that previously instituted cost-reduction moves were responsible for the nominal second-quarter profit at a time when sales of Prism's B titles are sliding.

Prism had eyed the merger with Atlantic as a means of setting up a distribution pipeline for more lucrative A titles.

## Vestron Debentures Rate A B Minus

NEW YORK Standard & Poor's Corp. has rated Vestron Inc.'s \$50 million in convertible subordinated debentures due in 2013 a single B minus (Billboard, Sept. 10).

S&P maintained a single B-minus rating on the company's \$115 million in outstanding subordinated debt.

The implied senior rating is a single B plus.

S&P said that despite Vestron's return to profitability in the first half of this year, significantly higher film production and distribution expenses resulted in a negative cash flow for the period. Pro-forma debt to total capital as of June 30 was 71%, and the ratio could rise even higher as proceeds from a \$100-million revolving-

credit line with Security Pacific Merchant Bank are used to fund an ambitious feature film production schedule, S&P said.

The ratings agency said it now views Vestron as a motion picture company rather than a home video distributor and that the higher risk of theatrical film production is "partly mitigated by modest film budgets, limited release schedules, and retention of ancillary market rights."

Vestron recently reported a first-half net income of \$17.3 million, or 45 cents a share, which included a \$15.7 million pretax gain from the final settlement of the disputes involving home video release of "Platoon" and "Hoosiers."

## Schwartz Bros. Income Up In 2nd Quarter

NEW YORK Schwartz Brothers Inc., the Washington, D.C.-area music and video distributor, reports a net income of \$49,639, or 3 cents a share, in the second quarter ended July 31. This compares with a loss of \$20,899 in last year's second quarter.

Revenues in the quarter were up 46%, from \$14.5 million in 1987 to \$21.1 million in this year's period.

For the six months, Schwartz Brothers earned \$247,079, or 13 cents a share, down from \$454,176, or 24 cents a share, a year earlier. Last year's earnings include a \$154,814 gain from the cumulative effect of an accounting change.

Revenues for the six months were \$42.1 million, an increase over \$34.4 million in the comparable fiscal 1988 period.

Schwartz Brothers officials say revenue gains resulted from across-the-board sales hikes in video- and audiocassettes, CDs, and other software products. Earnings were affected by increased expenses in upgrading the Midwest operation, higher reserves for accounts receivable, and other expenses, the company adds.

In late August, the distributor opened a new branch in Atlanta.

## Certron Reports Net Loss For 3rd Quarter

NEW YORK Certron Corp., an Anaheim, Calif., manufacturer of magnetic media, reports a net loss of \$54,000 in its third quarter ended July 31. Last year, the company earned \$23,000 in the three-month period.

Revenues were \$7.1 million, up from \$6.5 million last year.

For the nine months, Certron earned \$122,000, or 4 cents a share, compared with nine-month earnings

in fiscal 1987 of \$205,000, or 7 cents a share.

Nine-month revenues this year were \$20.3 million, up marginally from \$20.2 million a year earlier.

The company says that although sales in this year's quarter were up nearly 10%, the mix changed significantly. Magnetic media sales were up \$885,000, while contract manufacturing volume was down \$273,000.

## MARKET ACTION

### BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/13	Close 9/19	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	294	165 3/4	168 3/4	+2 3/4
Cannon Group	51.7	3 1/2	3 3/4	-1/4
Capital Cities Communications	247.8	332 1/2	335 1/2	+3
Coca-Cola	4229.8	42	42 1/2	+1/2
Walt Disney	1575.4	64 1/4	63	-1 1/4
Eastman Kodak	4263.4	44 1/2	44 1/2	+1/4
Gulf & Western	2852.4	42 3/4	39 3/4	-3 3/4
Handelman	137.1	31 1/2	31 1/2	+1/4
MCA Inc.	1204.2	45	44	-1
MGM/UA	221.8	12 3/4	13 3/4	+1 3/4
Musicland				.....
Orion Pictures Corp.	118.2	14 1/2	14 1/2	.....
Primerica	1269.7	28 1/2	28 1/2	-3/4
Sony Corp.	291.9	50 3/4	51 1/4	+1 1/2
TDK	1.7	71	72	+1
Vestron Inc.	33.3	4 1/2	4 1/2	-1/4
Warner Communications Inc.	2219.7	34 3/4	35 1/4	+1 1/2
Westinghouse	1180.3	51 3/4	51 3/4	-1/4

Company	Sale/ 1000's	Open 9/13	Close 9/19	Change
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	14.6	3 1/2	3 3/4	+1/4
Electrosound Group Inc.	8.1	3 3/4	3 3/4	.....
Lorimar/Telepictures	2196	13 3/4	13 3/4	+1/4
New World Pictures	216.5	2 1/4	3 1/4	+1 1/4
Price Communications	23.8	7 1/4	7 1/4	-1/4
Prism Entertainment	78.6	3 1/4	3 3/4	+1 1/2
Turner Broadcasting System				.....
Unitel Video	5	9 1/4	9 1/4	.....

Company	September 19 Open	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	2 1/4	2 1/4	+1/4
Blockbuster Entertainment	22 1/2	22 1/2	+1/4
Dick Clark Productions	4 1/4	4 1/2	+1/4
Infinity Broadcasting			.....
LIN Broadcasting	58 3/4	58 3/4	.....
Lieberman Enterprises	17 1/4	17 1/2	+1/4
Major Video	12	12	.....
Malrite Communications Group	10 1/4	10 1/4	+1/4
Recoton Corp.	5	5 1/4	+1/4
Reeves Communications	6 1/4	6 1/4	.....
Satellite Music Network, Inc.	4	4	.....
Scripps Howard Broadcasting	83	83	.....
Shorewood Packaging	16	16	.....
Sound Warehouse	11 1/4	11 1/4	.....
Specs Music	6 1/2	6 1/2	.....
Starstream Communications Group, Inc.	3	2 1/2	-1/2
Trans World Music	24 1/4	24 1/4	.....
Tri-Star Pictures			.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	11 1/4	11 1/4	.....

Company	Open 9/12	Close 9/19	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	104	106	+2
Pickwick	226	225	-1
Really Useful Group	535	530	-5
Thorn EMI	598	614	+16
Virgin	125	126	+1

**West Coast Video  
revises U.K. plans  
... see page 47**

## POP

**GARDNER COLE**  
**PRODUCER:** Gardner Cole  
**Warner Bros. 25739**

Songwriter/producer who penned hits for Madonna and Jody Watley tries his hand at crooning his own tunes, with chartable results. Cole writes slick, up-the-middle pop; single "Live It Up" is the best example here of his radio-sensitive sound.

**IVAN NEVILLE**  
**If My Ancestors Could See Me Now**  
**PRODUCER:** Danny Kortchmar  
**Polydor 422 834 896**

Those expecting to hear the dulcet, vocal-oriented tones the Neville clan is known for may be disappointed by this offering; all others will revel in the fiery rock'n'soul stylings keyboardist Ivan dishes up. "Not Just Another Girl" stands out.

**BILLY BRAGG**  
**Workers Playtime**  
**PRODUCER:** Joe Boyd  
**Elektra 60824**

Only socialist singer/songwriter Bragg would emblazon his album cover with the legend "Capitalism Is Killing Music." But Bragg's outspoken politics frequently take a back seat to deep emotion on this unusually affecting set; listeners who only know his broadsides should check "She's Got A New Spell." Expertly produced by longtime U.K. folk specialist Boyd.

**LLOYD COLE & THE COMMOTIONS**  
**Mainstream**  
**PRODUCER:** Ian Stanley  
**Capitol C-90893**

After months of release in the group's native England and some soured U.S. label deals, the latest work by the smoothest, most suave voice in pop music this side of Bryan Ferry finally emerges here. Cole branches out from the straight pop of his earlier outings, venturing into jazz and alternative terrain. Best: "Jennifer She Said" and the sly, attention-grabbing "Sean Penn Blues."

**WINGER**  
**PRODUCER:** Beau Hill  
**Atlantic 81867**

Nondescript hard rock brings to mind a less interesting Kix, another Hill project; "Madalaine" single rocks inoffensively. Several members honed their skills working in Alice Cooper's band.

**NEW FRONTIER**  
**PRODUCER:** Richie Zito, Phil Katfel  
**Mika/Polydor 835 695**

Second shot from new Mika imprint is by an L.A.-based quartet that flexes a straight-up-and-down rock sound. Group's sound isn't entirely distinguished, although Monty Byrom is a convincing enough front man. Strongest blast here is leadoff single "Under Fire," penned in part by Bernie Taupin and Martin Page.

**ALL ABOUT EVE**  
**PRODUCER:** Paul Samwell-Smith  
**Mercury 834260**

Seductive debut by English quartet features an ear-grabbing vocal stylist in Julianne Regan and a distinctive folkish sensibility conveyed through contemporary instrumentation (no mean feat). "Every Angel" is emphasis track, but disk is all of a piece qualitywise. Should not be ignored by album rock, college, or alternative programmers.

**HUXTON CREEPERS**  
**Keep To The Beat**  
**PRODUCER:** Alan Thorne, Huxton Creepers  
**Big Time/Polydor**

Aussie outfit's first offering through PolyGram recalls the pioneering work of countrymates the Easybeats,

defined by simplistic, guitar-emphasizing production. Guaranteed toe-tappers: "Rack My Brains," "Better Days."

**THE NORTHERN PIKES**  
**Secrets Of The Alibi**  
**PRODUCERS:** Rick Hutt, Fraser Hill, the Northern Pikes  
**Virgin 90974**

Canadian outfit's first Virgin album was enjoyable—if somewhat lightweight—Bowie-influenced pop; follow-up showcases a woolier sound and image, but the group's ear for melody is intact. Best: "Wait For Me," "One Good Reason."

**BRITTON**  
**Rock Hard**  
**PRODUCER:** Britton  
**Backstage BSR 7128B**

Poppish metal set is bolstered by strong vocals and melodies; group's use of dynamics and backing vocal style points toward Boston as a heavy influence. With proper exposure, indie package could click significantly—most likely with the Michael Wagener-mixed "Don't Wanna Be Your Fool."

**ROBIN WILLIAMSON**  
**Ten Of Songs**  
**PRODUCER:** Robin Williamson  
**Flying Fish FF 448**

Beautifully crafted album, the first since 1981 devoted to multi-instrumentalist Williamson's own compositions, will delight longtime fans who thought he'd never stray from his more current traditional material. Highly recommended.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**Moon Over Parador**  
**PRODUCER:** Maurice Jarre  
**MCA 6249**

Jarre, the man behind music from such blockbusters as "Lawrence Of Arabia," creates a loose sound evocative of the film's fictional country of Parador. Commercial appeal only to soundtrack fans.

## BLACK

**SHINEHEAD**  
**Unity**  
**PRODUCERS:** Claude Evans, Jam Master Jay & Davy D  
**Elektra 60802**

Jamaica-born and Bronx-raised rapper has got it happening—original beats, positive message, sharp raps. Top cuts here are Jay/D collaborations: "Unity" (which blends "Come Together" and "We Shall Overcome") and the Sam Cooke-inspired "Chain Gang Rap." Set also features Jamaican hits "Who The Cap Fits" (a Bob Marley homage) and "Golden Touch." A vital fusion of island toasting and homegrown styling.

**INCORPORATED THANG BAND**  
**Lifestyles Of The Roach And Famous**  
**PRODUCERS:** George Clinton, Bootsy Collins  
**Warner Bros. 25617**

From the bright and wacky Pedro Bell album art to the martial grooves inside, funk quintet pays tribute to P-Funk circa "One Nation Under A Groove." However, band lacks its co-producers' special madness, which may limit the project's appeal to Clinton's faithful. "Body Jackin'" (not house music despite the trendy title) serves as an OK intro.

## COUNTRY

**THE BELLAMY BROTHERS**  
**Rebels Without A Clue**  
**PRODUCERS:** Jimmy Bowen, James Stroud  
**MCA/Curb 42224**

## SPOTLIGHT



**BON JOVI**  
**New Jersey**  
**PRODUCER:** Bruce Fairbairn  
**Mercury 836 345**

Uneven album ranges from the inspired heavy metal/gospel peak of "Lay Your Hands On Me" to such valleys as "I'll Be There For You," which is an outright steal of the Beatles' "Don't Bring Me Down," and the overblown, anachronistic "Living In Sin." That said, Fairbairn's adroit production gives even the weaker cuts appeal, and when the guys hit their stride, as on "Love For Sale," "Wild Is The Wind," and the single, "Bad Medicine" (in a slightly extended version here), the result is rock'n'roll heaven. May not move 8 million but won't fall much short.

## NEW AND NOTEWORTHY

**ROCK CITY ANGELS**  
**Young Man's Blues**  
**PRODUCER:** Joe Hardy  
**Geffen GHS 24193**

Crushing two-record, 15-song debut by L.A.-based Southern immigrants displays a classic hard-rock-band sound funneled through a soul-blues-punk sensibility. Hot licks galore, stiletto-edged vocals, and street-smart songwriting will find ready admirers in the Stones/ZZ Top/Georgia Satellites camp. "Deep Inside My Heart," "Our Little Secret," "Beyond Babylon," and "Hush Child" lead bumper crop of killer cuts. Smashing stuff.

**BULLETTYOYS**  
**PRODUCER:** Ted Templeman  
**Warner Bros. 25782**

Big label push is on for this L.A. foursome, which Warner views as the second coming of Van Halen. While group may not feature a personality as distinctive as David Lee or Eddie, it serves up enough stomping metal to lure the troops. "Hard As A Rock" is the kind of single-entendre smasher that will bait sales hooks; album wild card is an unexpected cover of the O'Jays' "For The Love Of Money."

The Bellamys are USA Today set to music. They have a keen ear for trends and yuppie nostalgia, and they sing of these matters with forbearance and affection. Add to these virtues spring-tight picking and you have a generally bright catalog of American pop culture.

**WAYLON JENNINGS**  
**Full Circle**  
**PRODUCERS:** Jimmy Bowen, Waylon Jennings  
**MCA 42222**

With a comfortably familiar delivery, Jennings chronicles the ways of the troublemaker, the homeless, the rejected, and the empty successes. He co-wrote six of these cuts, the best of which include "Woman I Hate It" and "How Much Is It Worth To Live In

L.A."

**GLEN CAMPBELL**  
**Light Years**  
**PRODUCERS:** Jimmy Bowen, Glen Campbell  
**MCA 43210**

Campbell's voice remains glorious in a collection that is essentially domestic-life devotionals and testimonials. Jimmy Webb penned eight of the 10 cuts here.

**PATTY LOVELESS**  
**Honky Tonk Angel**  
**PRODUCER:** Tony Brown  
**MCA 42223**

Without sounding like either (except for the hard-edged accent), Loveless is the artistic successor to Loretta Lynn and Reba McEntire. Here she imparts a charming earnestness to a variety of good material, of which "Don't Toss Us Away" and "I'll Never Grow Tired Of You" are standouts.

**LEE GREENWOOD**  
**Greatest Hits—Volume Two**  
**PRODUCERS:** Jerry Crutchfield, Jimmy Bowen, Lee Greenwood  
**MCA 42219**

This 11-song collection reaches from 1984 to 1988 and includes such hits as "God Bless The USA," "I Don't Mind The Thorns (When You're The Rose)," and "Mornin' Ride."

**CONWAY TWITTY**  
**#1's: The Warner Bros. Years**  
**PRODUCERS:** Various  
**Warner Bros. 25777**

Solid standards from the master, among them "I Don't Know A Thing About Love," "The Rose," "Slow Hand," "The Clown," and "Somebody's Needin' Somebody."

**VERN GOSDIN**  
**The Best Of Vern Gosdin**  
**PRODUCER:** Gary Sanford Paxton  
**Warner Bros. 25775**

This is an important roundup of Gosdin's hits from the '70s, including "Yesterday's Gone," "Till The End," "Hangin' On," "It Started All Over Again," "Never My Love."

## JAZZ

**MILT JACKSON**  
**Bebop**  
**PRODUCER:** Nesuhi Ertegun  
**East-West 90991**

Superbly recorded digital set reunites vibist Jackson with producer Ertegun, with compelling results. Hot lineup—including Jon Faddis, J.J. Johnson, Jimmy Heath, and Cedar Walton—running through such bebop classics as "Ornithology" and "Now's The Time" should result in strong sales during these "Bird"-conscious times. CD version has extra track.

**THE ART FARMER QUINTET**  
**Blame It On My Youth**  
**PRODUCER:** Helen Keane  
**Contemporary C-14042**

Flugelhornist Farmer has seldom sounded as velvety as he does on this superb, straight-ahead date, which finds him receiving marvelous support from the ever-underrated Clifford Jordan on tenor and soprano sax. Title track is one of the finest ballad interpretations in recent memory—a monument to Farmer's great melodic gifts.

**CHARLIE PARKER**  
**Original Bird/The Best Of Bird On Savoy**  
**REISSUE PRODUCER:** Michael Cuscuna  
**Savoy SJL 1208**

Lest anyone forget, Savoy reissues a

sterling one-volume collection of Bird's best '40s recordings (some of which are excerpted on the "Bird" soundtrack album). Album package, which duplicates the film soundtrack's art, will display well. Seminal stuff, neatly remastered by Jack Towers.

**LYLE MAYS**  
**Street Dreams**  
**PRODUCERS:** Lyle Mays, Steven Cantor  
**Geffen GHS 24204**

Longtime keyboard colleague of Pat Metheny ranges far and wide on solo session, which finds him traveling ECM-ish routes in diverse settings (solo, small group, combo with strings). Excellent roster of sidemen includes Bill Frisell, Marc Johnson, Peter Erskine, Steve Gadd, and Steve Jordan.

**CORNELL DUPREE & WHO IT IS**  
**Coast To Coast**  
**PRODUCER:** Jean-Pierre Weiller-Letourneur  
**Antilles New Directions 90984**

With former Stuff mate Richard Tee, among others, in tow, guitarist Dupree returns with a set of highly polished urban-flavored jazz that should easily rekindle old fans' affections. High-class musicianship and quality production will disappoint no one.

## CLASSICAL

**HANDEL: WATER MUSICK**  
**Philharmonia Baroque Orchestra, McGegan**  
**Harmonia Mundi HMU 907010**

More evidence that some of the best period-instrument recordings are now being produced here in the U.S. Spirited readings, wonderfully balanced and set in a sympathetic acoustical framework. All three suites from the festive score are included.

**VAUGHAN WILLIAMS: FANTASIA ON A THEME OF THOMAS TALLIS; THE LARK ASCENDING**  
**English Chamber Orchestra, Menuhin**  
**Arabesque Z6568**

Menuhin is a persuasive interpreter of this music, thoroughly imbued with the idiom and a master at coaxing string players to do his lyrical bidding. Some shorter Vaughan Williams pieces bolster this accessible program.

**RIMSKY-KORSAKOV: SCHEHERAZADE**  
**Philharmonia Orchestra, Boughton**  
**Nimbus NI 5128**

A follow-up to the participants' charting "Planets," the exotic piece begs for somewhat more emotional freedom than Boughton delivers. Included in the program is Rimsky's "Russian Easter Festival Overture." A seductive color picture of tale-spinner Scheherazade on the disk face adds collectible points.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

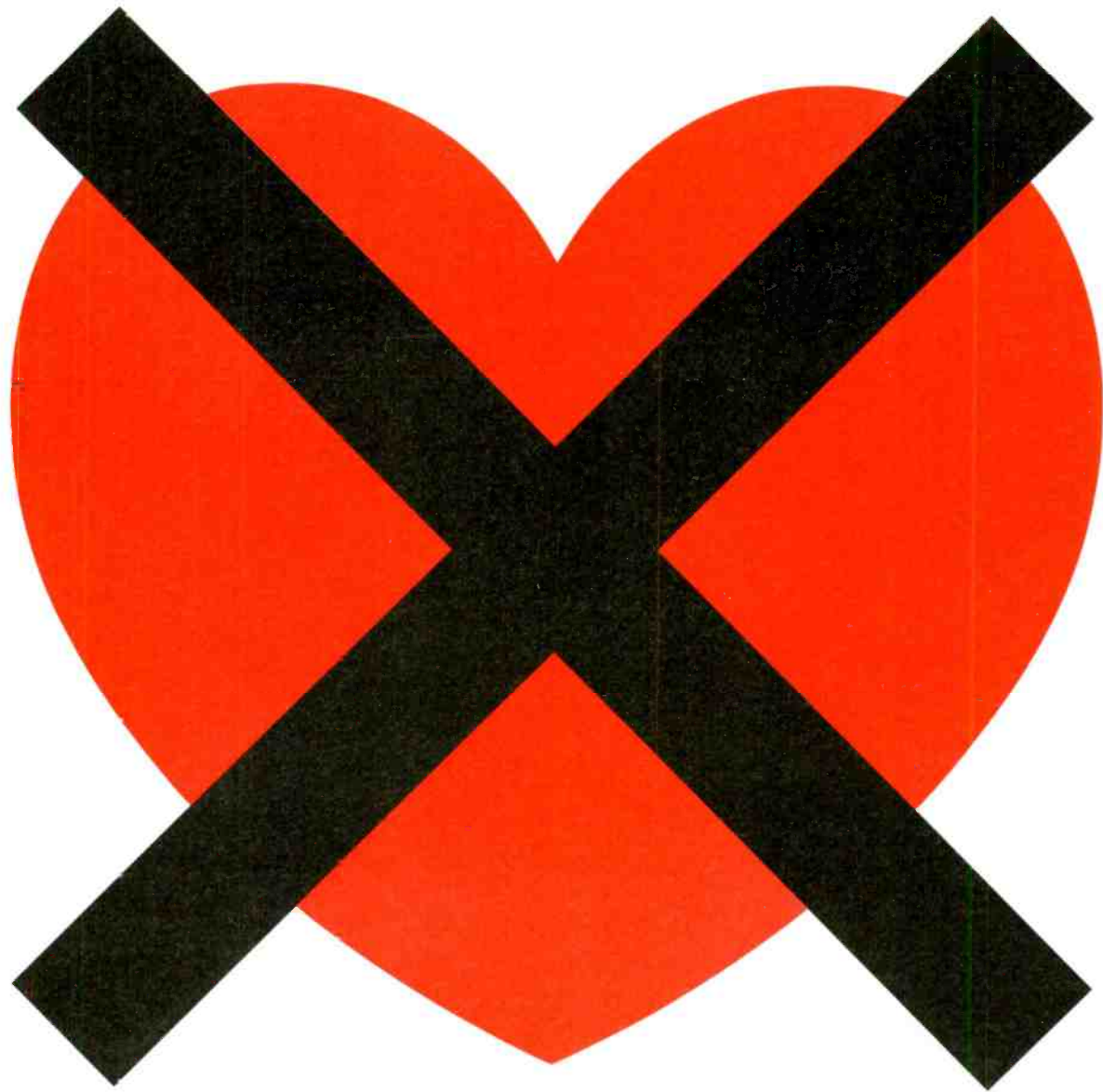
**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Duranduran



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Management: Peter Rudge**

*Capitol*

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I

**DON'T**

**WANT**

**YOUR**

**LOVE**

## ELROY MARKS 30TH YEAR WITH CONVENTION

(Continued from page 5)

Fi, revealed that management indeed has more confidence in its corporate and field structures. One of the more positive indicators Collins offered is reduced turnover among store managers: There were 20 new managers who were attending their first Elroy meet this year; the previous year, 35 managers were replaced.

Elroy has also streamlined its structure. As recently as two years ago, each of the chain's districts were managed by a pair of area supervisors. Now, each territory has a single supervisor.

To bolster the field's supervisory structure, the company has also implemented a new position—senior store manager—within the last 14

months. These managers—who are generally assigned smaller stores to facilitate added responsibilities—oversee a cluster of other stores besides their base stores.

The Imbers' keynotes and remarks by Collins left no doubt that more changes are on the way, including a new modular store design that more easily accommodates rearrangement of fixtures and increased computerization from warehouse to point of sale.

There are changes on the marketing front, too. After testing Ira Heilicher's in-store magazine, The Buzz, Elroy now publishes its own freebie newspaper, The Street. Plans are also in motion to bring the 2-year-old store

logo, Square Circle, now used at just two locations, to other Elroy venues. The concept of an in-store art gallery, introduced at the chain's Square Circle store in Brooklyn Heights, N.Y., is now being added to larger stores within the chain.

The agenda also zeroed in on a return to old-fashioned retail basics, with plenty of emphasis on decreasing internal shrinkage, improving customer service, and increasing employee motivation.

Suppliers who attended the meet lauded Elroy's growth. During the WEA presentation, New York

branch manager Pete Stocke announced that Elroy is now the distributor's 18th-largest account, up from a year ago. Dee Rae, field sales manager for WEA Special Products, said that in video sales, Elroy has become her division's 11th-largest account. The company's sale of WEA videos has increased by 47% in the last year.

As is the case each year, Elroy's convention was work oriented. Managers each attended two of the six retail workshops, and all six of the major music distributors held product presentations. Briefer and more informal presentations by 10 other ven-

dors were also built into the schedule. But there was room for play, too.

Columbia act Tommy Conwell & the Young Rumlbers, a new signee from Philadelphia, played at a Hoboken, N.J., club on the meet's first night. On the second day, BMG Classics hosted a trip to see the Broadway production of "42nd Street"; developing RCA artist Grayson Hugh performed a brief solo set; and Cutting/Mercury artist Sa-Fire performed two songs, singing live-to-track. Other major-label artists dropping in on the meet included Denise Lopez, Taylor Dayne, and Jane Wiedlin.



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## HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

“DON'T WORRY, Be Happy” sums up Bobby McFerrin's frame of mind as his single on EMI holds at No. 1. It is being seriously challenged by Def Leppard's “Love Bites” (Mercury), which jumps to No. 1 in airplay while “Happy” holds at No. 1 in sales and overall.

While these two battle for No. 1 next week, “Red Red Wine” by UB40 (A&M), bulleted at No. 5, is the second biggest point gainer on the chart and a strong contender for the top in two weeks. And “Groovy Kind Of Love” by Phil Collins (Atlantic), bulleted at No. 14, is the biggest point gainer on the Hot 100 and an almost sure-fire future No. 1. It is the most widely played record on the chart, with 239 of the 241 stations on the panel reporting airplay. (The only holdouts are two urban-leaning stations in California.)

THERE ARE 10 debuts this week as the pace of new releases picks up in anticipation of the important pre-Christmas selling season. This crush of records competing for entry onto an already crowded chart—there are 28 bullets among the top 42 records—causes several records to enter at lower positions than they would in a normal week. In fact, “Not Just Another Girl” by Ivan Neville (Polydor) is one of the 10 most added records (see Hot 100 Singles Action, page 77) but just misses hitting the Hot 100 because of the competition.

Among the debuts are four artists on the Hot 100 for the first time. Was (Not Was), led by Don & David Was from Detroit, enters at No. 93 with “Spy In The House Of Love” (Chrysalis). The U.K. band Transvision Vamp is right behind at No. 94 with “Tell That Girl To Shut Up” (Uni). Coming in at the bottom of the Hot 100—lower than in a normal week—are Tracie Spencer, a 13-year-old from Iowa, with “Symptoms Of True Love” (Capitol), already No. 10 at KMEL San Francisco and No. 11 at Kiss-108 Boston; and Britny Fox with “Long Way To Love” (Columbia).

Several other new artists are doing well with their first Hot 100 singles. Polish singer Basia moves up to No. 33 with “Time

And Tide” (Epic), already No. 1 at WFLY Albany, N.Y., and top five at WNNK Harrisburg, Pa., and KUBE Seattle. New group Giant Steps is close behind at No. 35 with “Another Lover” (A&M), which is No. 5 at Y-108 Denver and moves 13-8 at WPXR Davenport, Iowa, and 13-9 at Y-95 Phoenix. “The Promise” by When In

Rome (Virgin), at No. 52 nationally, has already hit No. 2 at both 93-Q and Power 104 in Houston and looks strong at KKFR Phoenix (7-5) and KWSS San Jose, Calif. (11-9). “Cars With The Boom” by L'Trimm (Atlantic), No. 78 on the chart, is breaking out at KQKS Denver (23-16) and FM-102 Sacramento (15-11).

FOR WEEK ENDING OCTOBER 1, 1988

## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	12	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE 3 weeks at No. One
2	2	3	12	DON'T BE CRUEL MCA 53327	BOBBY BROWN
3	6	12	5	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
4	11	17	4	RED RED WINE A&M 1244	UB40
5	3	5	9	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
6	7	11	6	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
7	4	2	14	IF IT ISN'T LOVE MCA 53264	NEW EDITION
8	9	8	13	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
9	5	4	10	A NIGHTMARE ON MY... JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
10	8	9	12	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
11	13	18	6	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
12	16	23	3	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
13	10	10	11	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
14	14	16	7	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
15	20	21	5	STAYING TOGETHER ATLANTIC 7-89034	DEBBIE GIBSON
16	22	27	3	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION
17	21	22	4	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
18	26	—	2	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
19	15	14	11	MAKE IT LAST FOREVER VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
20	27	—	2	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
21	12	6	13	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
22	17	15	11	SHAKE YOUR THANG NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
23	23	26	6	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
24	30	—	2	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
25	19	13	9	NICE 'N' SLOW CAPITOL 44171	FREDDIE JACKSON
26	28	29	3	ANOTHER LOVER A&M 1226	GIANT STEPS
27	NEW ▶	—	1	MY PREROGATIVE MCA 53383	BOBBY BROWN
28	NEW ▶	—	1	WAY OUT RUTHLESS 7-99285/ATLANTIC	J.J. FAD
29	NEW ▶	—	1	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
30	24	25	4	TAKE YOUR TIME MCA 53362	PEBBLES

Products with the greatest airplay gains this week. Billboard, copyright 1988.



# Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	1
2	2	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	3
3	6	LOVE BITES	DEF LEPPARD	2
4	8	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	8
5	11	DON'T BE CRUEL	CHEAP TRICK	6
6	13	ONE GOOD WOMAN	PETER CETERA	4
7	15	RED RED WINE	UB40	5
8	9	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	13
9	14	DON'T BE CRUEL	BOBBY BROWN	15
10	3	SWEET CHILD O' MINE	GUNS N' ROSES	7
11	10	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	19
12	17	FALLEN ANGEL	POISON	16
13	16	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	12
14	19	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	10
15	12	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	17
16	5	SIMPLY IRRESISTIBLE	ROBERT PALMER	9
17	28	GROOVY KIND OF LOVE	PHIL COLLINS	14
18	4	PERFECT WORLD	HUEY LEWIS & THE NEWS	22
19	21	STAYING TOGETHER	DEBBIE GIBSON	23
20	7	IF IT ISN'T LOVE	NEW EDITION	11
21	24	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	18
22	23	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	24
23	26	TRUE LOVE	GLENN FREY	20
24	25	FOREVER YOUNG	ROD STEWART	21
25	29	CHAINS OF LOVE	ERASURE	25
26	34	THE LOCO-MOTION	KYLIE MINOGUE	28
27	37	WILD, WILD WEST	THE ESCAPE CLUB	27
28	30	NEVER TEAR US APART	INXS	26
29	32	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	43
30	18	WHEN IT'S LOVE	VAN HALEN	30
31	—	ONE MOMENT IN TIME	WHITNEY HOUSTON	29
32	22	FAST CAR	TRACY CHAPMAN	39
33	20	ANOTHER PART OF ME	MICHAEL JACKSON	45
34	27	MONKEY	GEORGE MICHAEL	36
35	40	INDESTRUCTIBLE	FOUR TOPS	37
36	—	SUPERSTITIOUS	EUROPE	32
37	33	HANDS TO HEAVEN	BREATHE	47
38	—	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	38
39	—	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	31
40	39	SPRING LOVE (COME BACK TO ME)	STEVIE B	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	LOVE BITES	DEF LEPPARD	2
2	2	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	1
3	5	ONE GOOD WOMAN	PETER CETERA	4
4	11	RED RED WINE	UB40	5
5	6	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	3
6	1	SWEET CHILD O' MINE	GUNS N' ROSES	7
7	10	DON'T BE CRUEL	CHEAP TRICK	6
8	9	IF IT ISN'T LOVE	NEW EDITION	11
9	3	SIMPLY IRRESISTIBLE	ROBERT PALMER	9
10	18	GROOVY KIND OF LOVE	PHIL COLLINS	14
11	16	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	10
12	13	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	8
13	15	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	12
14	19	DON'T YOU KNOW WHAT THE NIGHT CAN DO?	STEVE WINWOOD	18
15	17	FALLEN ANGEL	POISON	16
16	7	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	17
17	23	NEVER TEAR US APART	INXS	26
18	21	FOREVER YOUNG	ROD STEWART	21
19	20	TRUE LOVE	GLENN FREY	20
20	22	CHAINS OF LOVE	ERASURE	25
21	12	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	13
22	28	WILD, WILD WEST	THE ESCAPE CLUB	27
23	27	DON'T BE CRUEL	BOBBY BROWN	15
24	29	ONE MOMENT IN TIME	WHITNEY HOUSTON	29
25	38	KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK)	THE BEACH BOYS	31
26	8	PERFECT WORLD	HUEY LEWIS & THE NEWS	22
27	31	THE LOCO-MOTION	KYLIE MINOGUE	28
28	26	STAYING TOGETHER	DEBBIE GIBSON	23
29	14	WHEN IT'S LOVE	VAN HALEN	30
30	30	WHAT YOU SEE IS WHAT YOU GET	BRENDA K. STARR	24
31	40	BAD MEDICINE	BON JOVI	34
32	35	TIME AND TIDE	BASIA	33
33	39	ANOTHER LOVER	GIANT STEPS	35
34	37	SUPERSTITIOUS	EUROPE	32
35	24	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	19
36	—	HOW CAN I FALL?	BREATHE	40
37	25	MONKEY	GEORGE MICHAEL	36
38	—	INDESTRUCTIBLE	FOUR TOPS	37
39	—	DON'T KNOW WHAT YOU GOT (TILL IT'S GONE)	CINDERELLA	38
40	—	DANCE LITTLE SISTER	TERENCE TRENT D'ARBY	42

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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	12
E.P.A.	10
Epic (8)	
Blackheart (1)	
CBS Associated (1)	
MCA (8)	9
Uni (1)	
ATLANTIC (5)	8
Atco (1)	
Island (1)	
Ruthless (1)	
ARISTA	7
ELEKTRA (6)	7
Vintertainment (1)	
A&M (5)	6
Vendetta (1)	
POLYGRAM	6
Mercury (5)	
Cutting (1)	
WARNER BROS. (4)	6
Full Moon (1)	
Sire (1)	
EMI-MANHATTAN	5
RCA (3)	4
Jive (1)	
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
CAPITOL (2)	3
Enigma (1)	
CHRYSALIS	3
VIRGIN	3
GEFFEN	2
4TH & B'WAY	1
AMHERST	1
LMR	1
PROFILE	1
SUTRA	1
Fever (1)	

- ASCAP/Zomba, ASCAP) HL
- 66 POWERFUL STUFF (FROM "COCKTAIL") (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP) HL/WBM
- 52 THE PROMISE (Copyright Control)
- 5 RED RED WINE (Tallyrand, ASCAP) HL
- 71 ROLL WITH IT (F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM
- 97 SAYIN' SORRY (DON'T MAKE IT RIGHT) (You Tomorrow, BMI/Irving, BMI) CPP
- 48 SHE'S ON THE LEFT (Sac-Boy, ASCAP/MCA, ASCAP/Unicity, ASCAP/March 9, ASCAP/Almo, ASCAP/Chances R, ASCAP) HL/PPP
- 63 SIGN YOUR NAME (Virgin Songs, BMI/Young Terence, BMI) CPP
- 9 SIMPLY IRRESISTIBLE (Bungalow, ASCAP/Ackee, ASCAP) WBM
- 54 SPRING LOVE (COME BACK TO ME) (Saja, BMI/Mya-T, BMI) HL
- 93 SPY IN THE HOUSE OF LOVE (MCA, ASCAP/Semper Fi Music & Monkey..., ASCAP)
- 23 STAYING TOGETHER (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
- 58 STRANGELOVE (Emile, ASCAP)
- 84 SUMMERGIRLS (Ond, BMI)
- 32 SUPERSTITIOUS (Screen Gems-EMI, BMI) WBM
- 7 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
- 99 SYMPTOMS OF TRUE LOVE (Larry Spier, ASCAP/Rolf Budde, GmbH)
- 90 TALKIN' BOUT A REVOLUTION (SBK April, ASCAP/Purple Rabbit, ASCAP)
- 94 TELL THAT GIRL TO SHUT UP (I Hate Music, ASCAP)
- 33 TIME AND TIDE (Cornevon, BMI)
- 20 TRUE LOVE (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 49 WAITING FOR A STAR TO FALL (Irving, BMI/Boy Meets Girl, BMI)
- 67 WALK ON WATER (Geffen, ASCAP/Thornwall, ASCAP)
- 75 WAY OUT (Pink Passion, ASCAP/Ruthless Attack, ASCAP)
- 24 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
- 10 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSCO, ASCAP)
- 80 WHAT'S THE MATTER HERE? (Christian Bural, ASCAP)
- 30 WHEN IT'S LOVE (Yessup, ASCAP) CLM
- 27 WILD, WILD WEST (EMI, BMI) WBM
- 53 A WORD IN SPANISH (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 59 YOU CAME (Unicity, ASCAP/Rickim, BMI) HL

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 68 1-2-3 (Foreign Imported, BMI) CPP
- 60 ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM
- 35 ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM
- 45 ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 51 BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY (Almo, ASCAP/Nuages Artists Ltd., ASCAP/Duchess, ASCAP/Hustlers, ASCAP) HL/PPP
- 34 BAD MEDICINE (Bon Jovi, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM
- 85 BOY, I'VE BEEN TOLD (Blue Dog, ASCAP/Cutting, ASCAP)
- 78 CARS WITH THE BOOM (Musicworks, BMI/Henstone, BMI)
- 25 CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)
- 42 DANCE LITTLE SISTER (Virgin Songs, BMI/Young Terence, BMI) CPP
- 64 THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM
- 50 DESIRE (U2, ASCAP/Chappell & Co., ASCAP)
- 77 DON'T BE AFRAID OF THE DARK (Calhoun St., BMI) CPP
- 6 DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL
- 15 DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
- 38 DON'T KNOW WHAT YOU GOT (TILL IT'S GONE) (Eve Songs, ASCAP/Chappell, ASCAP) HL
- 1 DON'T WORRY, BE HAPPY (Prob Nobilem, BMI) HL
- 18 DON'T YOU KNOW WHAT THE NIGHT CAN DO? (F.S.Limited, PRS/Willin' David, BMI/Blue Sky Rider, BMI/Warner-Tamerlane, BMI) WBM
- 76 DOWNTOWN LIFE (Hot-Cha, BMI/Careers, BMI/Fust Buzza, BMI/Delightful, BMI)
- 69 EDGE OF A BROKEN HEART (Chi-Boy, ASCAP/Feesongs, BMI)
- 16 FALLEN ANGEL (Sweet Cyanide, BMI/Willesden, BMI) HL
- 39 FAST CAR (SBK April, ASCAP/Purple Rabbit, ASCAP) HL
- 82 FINISH WHAT YA STARTED (Yessup, ASCAP)
- 83 THE FLAME (Lorimar, BMI/Hidden Pun, BMI) WBM
- 21 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP) HL/PPP/WBM
- 61 GIVING YOU THE BEST THAT I GOT (All Baker's, BMI/Alexscar, BMI/Eydot, ASCAP) CPP
- 14 GROOVY KIND OF LOVE (Screen Gems-EMI, BMI)

- WBM
- 96 HANDS ON THE RADIO (Leesum, BMI)
- 47 HANDS TO HEAVEN (Virgin, ASCAP) CPP
- 62 HEART DON'T FAIL ME NOW (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) WBM
- 44 HERE WITH ME (Fate, ASCAP/Rolimar, BMI) WBM
- 65 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
- 40 HOW CAN I FALL? (Virgin, ASCAP) CPP
- 88 I CAN'T WAIT (Welbeck, ASCAP/Sputnik Adventure, ASCAP/SBK April, ASCAP) HL
- 98 I DID IT FOR LOVE (Virgin, ASCAP)
- 46 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
- 41 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
- 8 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/PPP

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 165 REPORTERS	TOTAL ADDS 241 REPORTERS	TOTAL ON REPORTERS
DESIRE					
U2 ISLAND	10	29	95	134	134
WALK ON WATER					
EDDIE MONEY COLUMBIA	5	13	53	71	71
KOKOMO					
THE BEACH BOYS ELEKTRA	5	17	36	58	215
DOWNTOWN LIFE					
D.HALL J.OATES ARISTA	4	13	37	54	54
LOOK AWAY					
CHICAGO REPRISÉ	4	10	39	53	114
FINISH WHAT YA STARTED					
VAN HALEN WARNER BROS	1	9	36	46	49
A WORD IN SPANISH					
ELTON JOHN MCA	3	6	23	32	117
GIVING YOU THE BEST . . .					
ANITA BAKER ELEKTRA	0	9	21	30	63
NOT JUST ANOTHER GIRL					
IVAN NEVILLE POLYDOR	1	3	26	30	30
BAD MEDICINE					
BON JOVI MERCURY	0	6	22	28	203

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

- 11 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
- 3 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
- 87 I'M NOT YOUR MAN (CBS, ASCAP/Dune Grass, ASCAP)
- 37 INDESTRUCTIBLE (Jobete, ASCAP) CPP
- 57 INSIDE A DREAM (I Before E, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) WBM
- 92 INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)
- 43 IT TAKES TWO (Protoons, ASCAP/Hikm, ASCAP)
- 13 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
- 73 JACKIE (Billy Steinberg, ASCAP/Denise Barry, ASCAP) CPP/WBM
- 86 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI) CPP
- 31 KOKOMO (FROM THE "COCKTAIL" SOUNDTRACK) (Walt Disney, ASCAP/Honest John, ASCAP/Clair Audient, ASCAP/Daywin, ASCAP) HL
- 28 THE LOCO-MOTION (Screen Gems-EMI, BMI) WBM
- 70 LONG AND LASTING LOVE (ONCE IN A LIFETIME) (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM
- 100 LONG WAY TO LOVE (Mr. Radar, BMI/Willesden, BMI)
- 56 LOOK AWAY (Realsongs, ASCAP)
- 79 LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
- 2 LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
- 89 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
- 95 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vinterlainment, ASCAP) WBM
- 81 MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM
- 36 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
- 72 NEVER LET YOU GO (Shaman Drum, BMI)
- 26 NEVER TEAR US APART (Tol Muziek Music/MCA, ASCAP) HL
- 74 NICE 'N' SLOW (Zomba, ASCAP)
- 19 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
- 17 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Mik Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
- 55 OFF ON YOUR OWN (GIRL) (Across 110th Street, ASCAP/SBK April, ASCAP) HL
- 4 ONE GOOD WOMAN (Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM
- 29 ONE MOMENT IN TIME (Albert Hammond, ASCAP/John Bettis, ASCAP/WB, ASCAP) WBM
- 22 PERFECT WORLD (Lew-Bob, BMI) CLM
- 12 PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL
- 91 POUR SOME SUGAR ON ME (Bludgeon Riffola,

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

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.

**LIFELINES**

**BIRTHS**

Girl, Caitlin Hillary. Born Feb. 7 and adopted by David and Dolly Steffen Sept. 2 in Seoul, Korea. He is senior VP of sales and distribution, A&M.

Boy, Jacob Harrison, to Phil and Monique Alexander, Aug. 17 in Tarzana, Calif. He is sales manager, special markets, Warner Home Video.

Girl, Luisa Rosario, to Donald and Beulah Osborne, Aug. 24 in West Hills, Calif. He is production assistant and stage manager for Jay-Oz Inc.

Boy, Brandon Michael, to Randy and

Karen Edwards, Sept. 1 in Angola, Ind. He is midday personality at WLKI there.

Boy, Max Harris, to Martin and Dorothy Bandier, Sept. 9 in New York. He is vice chairman and partner of SBK Entertainment World Inc.

**MARRIAGES**

Jim Bradt to Valerie Anderson, Aug. 26 in Lake City, Minn. He is National Sales Manager for Rykodisc in Minneapolis.

Kelly Summers to Jade Gurss, Aug. 12 in Kansas. He is assistant manager and buyer for Mother Earth Records, Topeka, Kan., and founding

member of the band Lions & Dogs. She is manager of Mother Earth.

Randy Patterson to Cheri Padgett, Sept. 10 in Forest City, N.C. She is store manager at Sound Shop there.

Barry Werbin to Lisa Lipkin, Sept. 18 in Bernardsville, N.J. He is an attorney. She is president of Front Street Productions Inc.

Joe Grossman to Susan Kaplow, Sept. 18 in New York. He is president of National Music Marketing, an independent promotion company.

**DEATHS**

Robert A. Schmid, 76, following a brief illness, Aug. 26 in New York.

The advertising media pioneer was chairman of the board of WESC AM/FM, Greenville, S.C. He began his advertising career in the radio department of the Young & Rubicam Advertising Agency. In 1934, he worked in the promotion department of CBS, later moving to the Mutual Radio Network as VP of the Mutual Broadcasting System promotion and research department. He acquired WESC in 1958. Schmid is survived by his daughter and a brother.

Rick Stoughton, 35, of a brain disorder, Sept. 10 in Dallas. A veteran of Dallas radio, Stoughton was an engineer for 10 years at KZEW-FM. He is survived by his wife and one child.

**CALENDAR**

*A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

**SEPTEMBER**

Sept. 24-25, West L.A. Music Keyboard And MIDI Show, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 25, Songwriters Guild Of America Song Critique, SGA Offices, Hollywood, Calif. B. Aaron Meza, 213-462-1108.

Sept. 26-30, Video Expo New York, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

Sept 29-Oct. 1, Foundations Forum '88, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

**OCTOBER**

Oct. 1-2, BMI Sponsored Los Angeles Songwriters Showcase/Songwriters Expo 12, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 1-2, Sixth Annual L.A. Music Equipment Expo, Hyatt Hotel, Los Angeles International Airport, Los Angeles. Loni Specter, 818-344-3441.

Oct. 2-4, Sixth Annual Amusement Business/Billboard Sponsorship Seminar, Hotel Inter-Continental, New Orleans. 615-321-4254.

Oct. 3-5, 1988 East Coast Video Show, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, Seventh Annual Jazztimes Magazine Convention, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, Country Music Assn. Awards Show, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, BMI Country Awards, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, ASCAP Country Awards, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 17, Academy Of Country Music Sixth Annual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

Oct. 20-22, Friends Of Old-Time Radio 13th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 27-30, Eighth Annual CMJ Music Marathon Convention, Vista Hotel, New York. Layla Turkan, 212-956-8660.

**NOVEMBER**

Nov. 1, 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936. Nov. 9-11, Second Annual American Video Conference & Awards with the 10th Annual Billboard Music Video Conference, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

**BMG MAKES CENTRAL LICENSING DEAL WITH GEMA**

*(Continued from page 1)*

tral licensing agreement with Dutch society STEMRA, it was anticipated that other multinationals would look seriously at the possibilities of following suit, especially in view of PolyGram's claim that it could reduce its mechanical-rights payments by 10% as a result of central licensing.

When the PolyGram deal was announced late last year, it provoked a storm of controversy, with objections coming from SACEM, the French performing- and mechanical-rights society; British music publishers, who collect most of their mechanical royalties directly from record companies; and from GEMA itself.

GEMA's president, Dr. Erich Schulze, charged that STEMRA had acted without consulting its fellow societies and urged that STEMRA be expelled from the European mechanical-rights body, BIEM.

GEMA has always acknowledged, however, that central licensing is an inevitable development in view of the closer integration of the European states and the approaching "one market" consolidation of the European Community, set for 1992.

Dr. Schulze, commenting on the BMG deal, says: "The agreement provides for GEMA to fulfill all aspects of its fiduciary duties in respect of the rights of copyright owners, both domestic and international.

"GEMA also guarantees that there will be no reduction in the fees paid to authors and publishers, and that accounting procedures and payments will be speeded up. As of July 1, 1989, accounting will be on a quarterly basis instead of half-yearly as at present."

Dr. Manfred Kuehn, senior VP and general counsel for Bertelsmann Mu-

sic Group, says: "Central licensing is a necessary step for us in preparation for the single European market of 1992. It is only in this way that central manufacturing and distribution will be possible."

Bertelsmann intends to establish a central warehouse for pan-European distribution of its product.

Adds Kuehn: "Such central organization is necessary for us to maintain our competitiveness in an enlarged European Common Market and is also in the best interests of our artists and contractual partners.

"For us, it is a condition of European licensing that the rights owners are not negatively affected in terms of their revenue from this agreement, and as a consequence of this deal, payments will be made more promptly than in the past.

"On this point, we are totally in

agreement with GEMA."

BMG and GEMA hope to conclude agreements with the other European authors' societies and British music publishers within the next few weeks, in order for the central licensing deal to come into effect by Jan. 1. BMG's manufacturing facilities in Europe are centered at the Sonopress plant in Guetersloh, West Germany; the group also has a cassette duplication plant in Rome.

PolyGram's deal with STEMRA followed a groundbreaking agreement between STEMRA and CBS Europe, which covered only international product pressed for CBS France by a CBS factory in the Netherlands. Although it is a much more limited deal than the PolyGram-STEMRA or BMG-GEMA pacts, it represents the first time a company in one European country made a licensing agreement with another.

Ger Willemsen, head of BUMA-STEMRA, is happy to hear of the BMG-GEMA deal. "Nobody would have believed this possible a year ago," he says.

"I believe that other multinational record companies will follow suit—not because they will pay reduced tariffs, but because this central licensing and accounting system is much more efficient," he concludes.

**SURVEY: MUSIC DEALERS FEEL LPS ARE BEING FORCED OUT TOO FAST**

*(Continued from page 1)*

only.

• Sixty-four dealers said they believe that the decline in LP sales would accelerate if there were a smaller spread between the retail prices of LPs and CDs.

• Asked whether they would buy fewer LPs if they didn't use them for merchandising purposes, 46 said no and 24 said yes.

• Of the various musical genres, those that sold best on LP for the largest number of respondents, in descending order, are jazz, black music (R&B and soul), mainstream rock, pop, and classic rock (catalog).

A broad range of retailers participated in the survey, including 21 single-store operations and eight chains encompassing more than 100 outlets. Regardless of company size, however, a number of retailing executives believe that label policies designed to discourage LP purchasing have probably reduced vinyl sales beyond the drop in market demand.

Responding to news of the survey, Carl Rosenbaum, president of the 15-unit, Chicago-based Flipside chain, states, "The demand by the consumer is down, but we don't know how much it's down. We haven't let the consumer tell us. We're reacting to the manufacturers."

Rising LP-return penalties, the elimination of vinyl-purchasing incentives, and cutbacks in LP availability on catalog titles, says Rosenbaum,

"are all signs to retailers that their LP inventories should be as low as possible. One morning we'll walk in and find that there are no returns [allowed] or huge return penalties and we'll take a financial hit."

Steve Bennett, VP of marketing for the 140-unit Record Bar chain, thinks the labels' deletions of many catalog LPs reflect a drop in wholesale purchases of that configuration. "We're not stocking anywhere near the level of LPs on catalog that we were a few years ago," he points out, "and the labels' policies on vinyl reflect that."

At the same time, however, Bennett acknowledges that fear of label policy changes has played a role in Record Bar's purchasing approach. "We don't want to be in a position where we're holding the bag in terms of the [returns] penalties being charged," he states, citing PolyGram's recent 15% penalty as a sign of the times.

If the Durham, N.C.-based Record Bar chain stocked more LPs, Bennett concedes, "we'd probably sell more." But with some labels penalizing returns and eliminating buying incentives, he adds, "it's too expensive to go after every sale you can get... We're trying to support LPs primarily on a new-release basis."

Stan Goman, senior VP of retail operations for the 50-unit Sacramento-based Tower chain, accuses the labels

of "jumping the gun" on the vinyl phase-out. "On the pop and jazz end, they're going too fast," he states.

Goman insists that if retailers stocked more LPs, sales would be higher. "You can't sell them if you don't have them," he notes. "Vinyl is still 20%-25% of our business. We're not going to abandon that."

He notes that Tower's operation is different from those of the big mall chains. "Probably the majority of the mall-store chains have had to cut back on some configuration in order to fit CDs in," he explains. "So they cut out the albums. When they see three or four of the top 10 accounts aren't buying vinyl, the manufacturers will stop making LPs."

Harold Guilfoil, major-label audio buyer for the Owensboro, Ky.-based Wax Works chain, says that his company's 65 mall stores have reduced LP shelf space by one-third over the past year and have filled those areas with CDs "because that's where the business is."

While he believes that the labels are doing the right thing by eliminating some LP titles, Guilfoil also criticizes them for keeping insufficient LP inventory on hand. For example, he says, "If you order Warner Bros. LP catalog, you're lucky if you get 50% of it or maybe 60%-70% of it." In turn, the lack of availability frustrates customers, he says.

*(Continued on page 84)*

**PPT COULD STIFLE VIDEO BUSINESS**

*(Continued from page 9)*

fy Duck and Bugs Bunny exhort viewers to call Warner's 800 number to get a catalog that would enable the company to sell Warner paraphernalia and, of course, videocassettes directly to our customers.

The attitude shown by Warner Bros. in this instance is prevalent and widespread among our suppliers. It has been demonstrated time and time again that they have nothing but contempt for us.

PPT comes from the same attitude. It depends on a dog-eat-dog concept referred to as "cannibalization." The only value of PPT is that you have it when other retailers don't.

Further evidence of the suppliers' attitude can be seen in RCA/Columbia's recent moves to cut its distributor base, to stop all transshipping, and to tell distributors that they can no longer ship between branches. I would sure hate to be in the distribu-

tors' shoes. I'll run my own business, thank you.

The issue of first sale has been fought and won. A Fairfield Group study, called "Copy Depth Profitability Analysis Tables," made it clear at the VSDA convention that if a store gets proper depth (an average of 19-23 copies per title), it can do as well or better than PPT operations.

In my operation, control is the key: If the videocassettes in my store belong to me, I can sell them at will, and the best part about that is I can better maintain my sell-through customers, who are also my best rental customers. If you hold PPT titles for four months, on the other hand, the demand for used copies will probably be nonexistent. If you want to be known in your market as a sell-through as well as a rental store, PPT could be a trap.



## AM BROADCASTERS MULL OVER NEW RADIO RECEIVER, OWN PROSPECTS AT NAB MEET

(Continued from page 1)

yet operational," according to NAB staff engineer Stan Salek, who hopes to complete the project by the end of the year.

That meant conventioners could not evaluate the set's continuous digital tuning that lets listeners go from FM to AM without pushing a button, its AM stereo, or its shielded-loop antenna designed to reduce interference. Even if the AM half of the radio had been working, it wouldn't have picked up much amid the glass and chrome of the Washington Convention Center and nearby glass and chrome hotels.

The much ballyhooed radio—which netted a story in USA Today on the convention's opening day—was smaller than a boom box, but definitely too big to take jogging. It has to be, since it contains equipment for both AM stereo systems. (The Federal Communications Commission hasn't chosen a system yet and anti-trust regulations prohibit the NAB from endorsing one.)

Reviving AM radio—which now accounts for only 25% of all listening, down from 54% a decade ago—was a strong theme of this year's NAB convention, held Sept. 14-17. Buttons declaring the wearer to be an "AM Believer" were handed out. Balloons saying "AM Alive" decorated the "AM Rally," the first of eight AM-oriented sessions. By helping to solve the problem of poor AM receivers, the prototype radio was intended as a show of NAB's commitment to AM broadcasters.

On the first day of Radio '88, attendees received two particularly salient handouts. One was a NAB brochure titled "1988 Success Report: Your Guarantee That Radio Is Alive And Well On The AM Band." The

pamphlet cited Radar statistics in which more than 54 million people still listen to AM daily. The NAB booklet also included figures showing that in some markets as much as 56% of overnight listening is to AM.

Closer to home for many broadcasters, however, was the American Comedy Network's parody issue of "Outside Radio," which declared that the NAB would open Radio '88 by dedicating a monument to AM radio—"a hole in the ground as deep as the nearby Washington Monument is tall. Passersby will be invited to throw money into it so they can watch it disappear, giving them the exact feeling of owning an AM station."

"As the owner of an AM station, the monument joke hits me as bad as it hits some of you," said Research Group president Bill Moyes on the convention's closing morning, as he unveiled the results of an NAB-commissioned study, "What America Thinks About AM Radio."

In defiance of conventional logic attributing AM's decline almost solely to technological problems, 61% of the respondents cited a lack of programming when asked why they didn't listen to AM more often. Sixty percent mentioned the force of their FM listening habits; 52% said AM was too cluttered; and 44% of the sample cited poor AM sound quality as the fourth reason.

But Moyes also found that 75% of radio listeners would expect both major improvements in programming and sound before they'd consider returning to AM. On a 1-9 scale, listeners wanted AM sound to be somewhere around 7.1; the best-loved morning men were lucky to show up at 7.0, Moyes explained.

He encouraged broadcasters to look for "sustainable victories," shares that are respectable but not spectacular enough to interest an FM competitor in encroaching on one's turf. He also encouraged them to find "people in the church to preach to" by targeting listeners over 25—or better yet 35—who still tune in to AM radio.

The Research Group also found that "stations with information positions should nurture them" and that new information formats might be viable. By emphasizing information and older demographics, the study differed little from the now-common view that AM will support only a handful of formats: chiefly news/talk, full-service AC, and big band/adult standards.

As for the NAB, while its pamphlet allowed that "music formats do succeed on AM," it also suggested such formats as home shopping, all children, all sports, and financial news—none of which has produced a major ratings success. Some of those, along with the all-self-help approach, were represented on Friday's specialty format panel. Consultant/moderator Rick Sklar compared the radio dial, "especially AM," to "a magazine stand in the variety and diversity of the material."

The magazine-stand analogy came up frequently during this year's panels, but not everybody had a limited view of AM's programming options. The Research Group's Moyes did cite a study released last year by Steven Apel. The New Jersey-based researcher suggests AM stations "compete directly against FM," although he also recommends that formats target older listeners: country, AC, oldies, MOR, and "urban contemporary formats that skew older."

Only the Benchmark Co.'s Rob Balon, who conducted a 1984 counterpart to this year's Research Group survey, suggested that AM avoid older listeners. "The prevailing notion that listeners will [discover AM] as they hit their 40s or 50s is wishful thinking. When those who've already made the transition from AM to FM turn 48-50, they're still going to be listening to the Beatles and the Rolling Stones on FM."

Balon, who encouraged AM broadcasters to "get into a more positive mindset," feels it is better to start over with preteens, who he says haven't developed a bias against AM, instead of targeting people 25 and older. "If 18 to 24s are left to not discover AM, it doesn't bode well for the '90s."

"Those listeners who've encountered AM don't think it's bad. Indeed, their general inclination is to say, 'Gee, that sounds good,'" Balon said. In fact, at Balon's panel, "Listener Expectations About AM Sound," the NAB's Ed Cohen recapped a June study in which it was found that as many as two-thirds of those who heard a simulated AM signal (with co-channel and adjacent frequency interference) under laboratory conditions couldn't distinguish between AM and FM.

"Hearing Robert Cray in good stereo, people assumed they were listening to FM," said Cohen. What made the findings that much more striking was that in the auditorium setting, most of the interference was clearly audible. The study also found that AM interference on a music station was more easily tolerated by respondents than interference on a news/

talk format.

There wasn't much else positive said at the NAB about AM stereo, now six years old at some stations. The Research Group's Moyes cited the finding that nearly 50% of his survey panel regarded AM stereo in a negative light, as opposed to FM stereo, which everyone regarded favorably.

Both Moyes and KANE New Iberia, La., GM Art Suberbielle—head of the NAB's AM improvement committee—said that the term "AM stereo" is now considered an oxymoron: "Stereo" implies audio quality; "AM" does not. Suberbielle suggested broadcasters use an alternate term, like "hi-fi AM" or "enhanced AM." Moyes suggested that promoting stereo before AM's other technical problems are cleared up is a case of "crying wolf."

One of those problems is AM interference—which has only increased in recent years because of the assignment of low nighttime power to AM daytimers. Even a mild power boost can reduce the bulk of a larger station's nighttime coverage without significantly improving coverage for a smaller station.

FCC Commissioner Patricia Diaz Dennis told the AM rally attendees that the FCC may have "loved diversity too well" and "authorized too many stations, especially at night," thus exacerbating the interference problem.

But Dennis, who received only a cool reception from the audience, also said the public had a "voracious appetite" for new programming and encouraged broadcasters not to de-

crease the number of choices available to AM listeners by simulcasting. Seven hundred of the U.S.' 4,800 AMs are now taking some programming from an FM sister; 300 are doing so full time. According to one panelist, in simulcasting's first year—March 1986-March 1987—20% of the AM audience disappeared.

One potential FCC solution to interference is an expanded AM dial when the 1605 kilohertz-1705 kHz frequencies open up on July 1, 1990. "For all the problems AM has, we're still besieged by requests for new usage," said Dennis. "This spectrum will be used. It's not a question of if but when [and how]."

Among the competing proposals for use of those spaces are preference for minority broadcasters, national licensing (in which one licensee could put multiple stations on one dial position), new noncommercial channels, radio reading services (which now use FM subcarriers), and a waiver of the duopoly rule allowing some daytimers to broadcast full time on a second frequency until the expanded band kicks in.

Also heard frequently was the suggestion that daytimers with low night power be allowed to have a second low-profile antenna that would enable them to target more-populated areas. And KANE's Suberbielle suggested subsidized AM antennas for stereo dealers so that AM signals could be received in the shopping centers where most hardware dealers are located.

Assistance in preparing this story was provided by Peter Ludwig.

## NVI FRANCHISEES MULL WEST COAST OPTIONS

(Continued from page 5)

believe very few will leave us," Abt continues.

NVI franchisees are under "no obligation" to convert to West Coast and may remain as they are, contends Abt. "We own NVI; we will support it," he says. The deal also includes the chain's Portland, Ore., warehouse and staff headquarters, where longtime NVI executive Troy Cooper will head up what is now National Video Inc., a wing of West Coast Video.

Abt says he is unaware of—and has not been in touch with—the newly formed Assn. of National Video Franchisees, which grew out of meetings in San Francisco, Denver, and Kansas City.

At the dissident group's most recent meeting in Chicago, veteran franchiser Doyle Anderson of Wichita, Kan., was elected president. The association, says Anderson, numbers 161 members—of which "it looks like around 100 might be going along with [West Coast]."

Anderson says the association has no immediate meeting planned and is still exploring options with its attorney, Timothy Fine, who could not be reached for comment.

Anderson, the operator of five National Video stores, says some association members fear West Coast "will be principally interested in promoting its own franchises and that they will put little or no effort into continuing National Video franchising activity."

This same concern is reflected by Major Video franchisee plaintiffs in

federal court cases—resulting in one instance in a delay of the Major Video and Blockbuster merger in nine Northeastern states pending an Oct. 13 hearing (see story, page 5).

NVI franchisers also contend their franchisees are devalued now because Rentrak offers its PPT industrywide. However, Abt says NVI franchisees who want PPT and don't have it now will enjoy a 50% discount and pay only \$1,500—not the regular initial first-store sign-up cost of \$2,995. In addition, he notes, existing West Coast franchisees will receive a discount if they decide to go to PPT.

Although West Coast has not announced any decision regarding PPT, Abt notes, "As part of the deal, our [West Coast] company-owned stores automatically have [the right to choose] PPT."

Further mollifying NVI franchisees, according to reports, is a "buyout" plan. One franchisee says a formula suggested by NVI has been offered so that NVI franchisees can, for about \$22,000, "buy out and be independent. This is important because some have signed recent contracts that extend for 10 years."

Nonetheless, Abt sticks with his contention that most NVI franchisees are going along with the merger because NVI is remaining intact.

**Radio '88 awardees smile for the camera ... pages 20-21**

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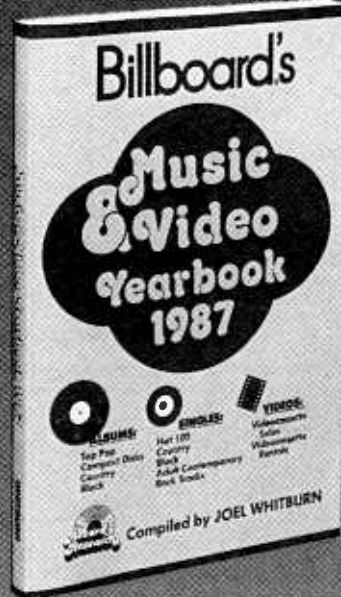
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# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	1	2	58	<b>GUNS N' ROSES</b> ▲ <sup>4</sup> GEFEN GHS 24148 (8.98) (CD) 3 weeks at No. One	APPETITE FOR DESTRUCTION
2	2	1	59	<b>DEF LEPPARD</b> ▲ <sup>6</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	3	3	23	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
4	7	12	8	<b>SOUNDTRACK</b> ELEKTRA 60806 (9.98) (CD)	COCKTAIL
5	5	4	13	<b>STEVE WINWOOD</b> ▲ VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
6	4	5	24	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
7	6	6	46	<b>GEORGE MICHAEL</b> ▲ <sup>9</sup> COLUMBIA OC 40867 (CD)	FAITH
8	12	20	24	<b>BOBBY MCFERRIN</b> ● EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
9	11	15	47	<b>INXS</b> ▲ <sup>3</sup> ATLANTIC 81796 (9.98) (CD)	KICK
10	8	7	16	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 25732 (9.98) (CD)	OU812
11	10	10	11	<b>CINDERELLA</b> ▲ MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
12	9	8	20	<b>POISON</b> ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AHH!
13	35	—	2	<b>METALLICA</b> ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
14	13	13	12	<b>ROBERT PALMER</b> ● EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
15	15	18	13	<b>NEW EDITION</b> ● MCA 42207 (8.98) (CD)	HEART BREAK
16	14	11	7	<b>HUEY LEWIS &amp; THE NEWS</b> CHRYSALIS OV 41622 (CD)	SMALL WORLD
17	19	22	11	<b>BOBBY BROWN</b> ● MCA 42185 (8.98) (CD)	DON'T BE CRUEL
18	16	17	22	<b>CHEAP TRICK</b> ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
19	17	9	68	<b>RICHARD MARX</b> ▲ <sup>2</sup> EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
20	18	16	68	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ <sup>2</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
21	22	29	6	<b>EUROPE</b> EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
22	21	21	37	<b>RICK ASTLEY</b> ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
23	23	19	13	<b>ELTON JOHN</b> ● MCA 6240 (8.98) (CD)	REG STRIKES BACK
24	28	34	19	<b>JOAN JETT AND THE BLACKHEARTS</b> CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
25	20	14	55	<b>SOUNDTRACK</b> ▲ <sup>9</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
26	26	30	18	<b>ROD STEWART</b> ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
27	24	23	21	<b>AL B. SURE!</b> ▲ WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
28	25	24	57	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
29	30	26	18	<b>SADE</b> ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
30	29	31	34	<b>MIDNIGHT OIL</b> ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
31	31	28	11	<b>PAT BENATAR</b> CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
32	32	37	6	<b>THE ROBERT CRAY BAND</b> HIGHTONE/MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
33	43	75	43	<b>UB40</b> ▲ A&M SP 4980 (8.98) (CD)	LABOUR OF LOVE
34	27	27	50	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
35	44	54	36	<b>TAYLOR DAYNE</b> ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
36	33	25	8	<b>ERIC B. &amp; RAKIM</b> UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
37	42	42	7	<b>LITTLE FEAT</b> WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
38	34	33	20	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
39	39	40	54	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
40	37	36	22	<b>SCORPIONS</b> ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
41	38	39	8	<b>SALT-N-PEPA</b> NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
42	45	48	11	<b>BRITNY FOX</b> COLUMBIA BFC 44140 (CD)	BRITNY FOX
43	49	66	7	<b>INFORMATION SOCIETY</b> TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
44	52	55	5	<b>GLENN FREY</b> MCA 6239 (8.98) (CD)	SOUL SEARCHING
45	41	38	10	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
46	46	53	7	<b>UB40</b> A&M SP 5213 (8.98) (CD)	UB40
47	47	47	39	<b>KEITH SWEAT</b> ▲ VENTURE 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
48	36	32	29	<b>SOUNDTRACK</b> ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
49	40	35	55	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
50	48	41	30	<b>ROBERT PLANT</b> ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
51	53	43	24	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
52	59	60	16	<b>ERASURE</b> SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
53	51	52	55	<b>10,000 MANIACS</b> ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
54	57	57	16	<b>THE SUGARCUBES</b> ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	59	11	<b>J.J. FAD</b> ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
56	55	46	11	<b>PUBLIC ENEMY</b> DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
57	61	51	8	<b>FREDDIE JACKSON</b> CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
58	63	64	33	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
59	62	56	18	<b>BREATHE</b> A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
60	50	49	11	<b>CROWDED HOUSE</b> CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
61	54	44	13	<b>THE FAT BOYS</b> ● TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
62	58	58	7	<b>PETER CETERA</b> FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
63	79	—	2	<b>VARIOUS ARTISTS</b> ARISTA AL 8551 (9.98) (CD)	1988 SUMMER OLYMPICS-ONE MOMENT IN TIME
64	64	63	15	<b>REO SPEEDWAGON</b> EPIC OE 44202/E.P.A. (CD)	THE HITS
65	66	85	6	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
66	68	70	10	<b>GUY</b> UPTOWN 42176/MCA (8.98) (CD)	GUY
67	60	45	18	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
68	74	82	15	<b>TONI CHILDS</b> A&M SP 5175 (8.98) (CD)	UNION
69	69	68	7	<b>DWIGHT YOAKAM</b> REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
70	90	109	6	<b>THE ESCAPE CLUB</b> ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
71	70	74	46	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
72	102	118	3	<b>VARIOUS ARTISTS</b> COLUMBIA OC 44034 (CD)	FOLKWAYS
73	65	50	12	<b>STRYPER</b> ● ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
74	72	62	13	<b>JIMMY PAGE</b> ● GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
75	77	71	7	<b>KENNY LOGGINS</b> COLUMBIA OC 40535 (CD)	BACK TO AVALON
76	71	65	12	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
77	73	61	13	<b>CHICAGO</b> ● REPRISE 25714 (9.98) (CD)	19
78	80	76	6	<b>THE JUDDS</b> RCA/CURB 8318-1-R/RCA (8.98) (CD)	GREATEST HITS
79	67	67	5	<b>OLIVIA NEWTON-JOHN</b> MCA 6245 (8.98) (CD)	THE RUMOUR
80	76	72	9	<b>SLAYER</b> DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
81	75	69	33	<b>LITA FORD</b> ● RCA 6397-1-R (8.98) (CD)	LITA
82	92	94	16	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
83	141	—	2	<b>GEORGE BENSON</b> WARNER BROS. 25705 (9.98) (CD)	TWICE THE LOVE
84	84	86	20	<b>BRENDA K. STARR</b> MCA 42088 (8.98) (CD)	BRENDA K. STARR
85	82	73	10	<b>BRIAN WILSON</b> SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON
86	91	99	6	<b>JEFFREY OSBORNE</b> A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
87	81	81	12	<b>DAVID SANBORN</b> REPRISE 25715 (9.98) (CD)	CLOSE-UP
88	88	93	13	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
89	85	83	67	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
90	87	87	6	<b>CARLY SIMON</b> ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
91	109	111	6	<b>HOTHOUSE FLOWERS</b> LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
92	78	80	11	<b>STEVIE B</b> LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
93	108	181	3	<b>BAD COMPANY</b> ATLANTIC 81884 (9.98) (CD)	DANGEROUS AGE
94	120	142	4	<b>KYLIE MINOGUE</b> GEFEN GHS 24195 (8.98) (CD)	KYLIE
95	99	105	23	<b>HURRICANE</b> ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
96	93	92	18	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
97	96	96	45	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
98	83	79	30	<b>THE CHURCH</b> ARISTA AL 8521 (8.98) (CD)	STARFISH
99	94	90	11	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
100	107	104	13	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
101	119	—	2	<b>K.T. OSLIN</b> RCA 8369-1-R (8.98) (CD)	THIS WOMAN
102	<b>NEW</b>	1	1	<b>ICE-T</b> SIRE 25765/WARNER BROS. (8.98) (CD)	POWER
103	86	78	15	<b>THE MOODY BLUES</b> POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
104	104	112	8	<b>RHYTHM CORPS</b> PASHA BZF 44159/E.P.A. (CD)	COMMON GROUND
105	113	136	3	<b>BUCKWHEAT ZYDECO</b> ISLAND 90968/ATLANTIC (9.98) (CD)	TAKING IT HOME
106	89	77	17	<b>ERIC CARMEN</b> ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
107	95	88	10	<b>PATTI SMITH</b> ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
108	100	103	7	<b>JOAN ARMATRADING</b> A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
109	97	97	8	<b>JETHRO TULL</b> CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL

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.



# OUR COMMITMENT TO

# Bobby Brown

## HAS BEEN THERE FROM DAY ONE AND IT SHOWS...



- ★ **"DON'T BE CRUEL"** is zooming to the top of the Pop charts and has already topped the Black charts at #1
- ★ Album sales soared to gold the fifth week of release, sales now over 1,000,000
- ★ **MUSICLAND MOVES THE ALBUM FROM 44-10-9!**
- ★ Major sales at these *pop* accounts: Turtles #4 / Music Plus #7 / Sam Goody #9 / Sound Warehouse #10 / Record Bar #11 / Wherehouse #12 / Camelot #12
- ★ **"MY PREROGATIVE"** is heading to #1 on the Black charts
- ★ Watch for Bobby Brown on extensive U.S. Tour with New Edition beginning September 21st.

9/21 GREENVILLE, SC - Civic Arena  
9/22 AUGUSTA, GA - Civic Center  
9/23 TAMPA, FL - Sun Dome  
9/24 ATLANTA, GA - Omni  
9/25 GREENSBORO, NC - Coliseum  
9/28 ALBANY, GA - Civic Arena  
9/29 SAVANNAH, GA - Civic Arena  
9/30 BIRMINGHAM, AL - Jefferson Civic  
10/1 JACKSONVILLE, FL - Arena  
10/2 MIAMI, FL - Arena  
10/5 LOUISVILLE, KY - Gardens  
10/6 MILWAUKEE, WI - Mecca  
10/7 CHICAGO, IL - UIC Pavilion  
10/8 CHICAGO, IL - UIC Pavilion  
10/9 MEMPHIS, TN - Mic-South Coliseum  
10/12 OKLAHOMA CITY, OK - Myriad  
10/13 KANSAS CITY, MO - Arena  
10/15 DETROIT, MI - Joe Louis  
10/16 INDIANAPOLIS, IN - Market Square

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## HOLIDAY RELEASES WILL MAKE OCTOBER A HOT MONTH

(Continued from page 1)

Mike & the Mechanics, Ratt, Robbie Nevil, Los Lobos, Eddie Money, Barbra Streisand, Luther Vandross, Samantha Fox, Roberta Flack, and an all-star crew calling itself the Traveling Wilburys, October is shaping up to be the most impressive month of 1988 for hot product.

Standing out from among the array of October album product is U2's "Rattle And Hum," Island's soundtrack to a rockumentary on the group set to open in theaters nationwide Nov. 4. The two-record set, due Oct. 11, is a mix of live and studio cuts. Collectors will want to pick up the first single, "Desire," which has a nonalbum B side, "Hallelujah (Here She Comes)."

Another soundtrack sure to stir sales is "Imagine: John Lennon," especially since it follows on the heels of Albert Goldman's new, controversial biography of the former Beatle. The Capitol set, also a double package supporting a documentary, contains two previously unreleased tracks: "Real Love" and a rehearsal version of "Imagine," with Lennon singing and playing the piano. The album is due in stores Oct. 4.

The Wilburys project, known to cognoscenti as the work of Bob Dylan, Jeff Lynne, Tom Petty, Roy Orbison, and George Harrison, is shrouded in secrecy. The album—on Wilbury Records through Warner Bros.—is due Oct. 18.

The Bangles will follow up their double-platinum "Different Light" album and top 10 hit "Hazy Shade Of Winter," from the "Less Than Zero" soundtrack, with "Everything," arriving Oct. 18 on Columbia. The Bangles wrote all the tracks on the album, which will be led off by the single "In Your Room"; guest artists include Vinnie Vincent and David Lindley.

The diverse crew of distaff stars with October album releases also includes Streisand, Baker, Flack, and Fox. Fox's third album in as many years is "I Wanna Have Some Fun," due Oct. 20 from RCA. Her big-name producers once again include Full Force and Stock, Aitken, Waterman. Streisand's "Till I Loved You," out Oct. 25 on Columbia, features the title-track duet single with Don Johnson, whose own new solo album is due shortly thereafter. The title track also serves as the first single off Baker's new opus, "Giving You The Best That I Got." Fans have to wait a little longer than expected for Elektra's long-awaited follow-up to the triple-platinum, early-'86 "Rapture" album; originally due in September, "Giving You" is now set to ship Oct. 14.

Out of the limelight even longer has been Flack, who last hit gold with

her 1983 collaboration with Peabo Bryson, "Born To Love." "Oasis," coming Oct. 28 from Atlantic, includes songwriting contributions from Marvin Hamlisch & Siedah Garrett and Ashford & Simpson and guest appearances by David Sanborn and Jeff Lorber, among others.

Lorber is also part of Atlantic's "Meet The Raisins!" release, a collection of golden oldies performed by a different crew of fruits than the bunch that turned "The California Raisins" platinum. "Meet The Raisins!" with a release date of Oct. 14, serves as the soundtrack to a TV special.

Following up a soundtrack success are Los Lobos, who are using the leverage accorded them by the double-platinum showing of "La Bamba" to record a pet project, an acoustic album of Mexican folk songs. "La Pis-

tola Y El Corazon" arrives Oct. 11 on Warner Bros.

Money, too, hopes to capitalize on a big-selling album—the platinum "Can't Hold Back"—with "Nothing To Lose," coming Oct. 4 from Columbia.

Kenny G figures prominently in the October release schedule. "Silhouette" is his follow-up to Arista's double-platinum "Duotones." The Oct. 4 release will be supported by a promo tour geared toward radio, retail, and the press and an appearance on "The Tonight Show With Johnny Carson," during which the saxophonist will premiere his new single, the title track. Another cut, "We've Saved The Best For Last," features Smokey Robinson on vocals.

Some of the top names in black music have new releases due in October. Cameo unleashes "Machismo" Oct.

17 on Atlanta Artists, leading it off with the single "You Make Me Work." Larry Blackmon and crew are joined by Miles Davis on "In The Night." Levert is "Just Coolin'" Oct. 28 on Atlantic with its first entirely self-composed and -produced album. Vandross offers up "Any Love"—originally called "For You To Love"—the same day, courtesy of Epic.

Pet Shop Boys get "Introspective" Oct. 12 on EMI. The project, originally conceived as a greatest-hits package of sorts, has evolved into a collection of new tracks, remixes, and B sides. The first single is "Domino Dancing."

It's a "Big Thing" when Duran Duran returns after two years Oct. 18 on Capitol, previewing its new album with the single "I Don't Want Your Love." It's been three years off

for Mike & the Mechanics, who finally follow up their self-titled gold album with "Living Years," out Oct. 28 on Atlantic. In the interim, vocalist Paul Carrack gained some recognition on his own with the top 10 hit "Don't Shed A Tear."

For the metal crowd, Ratt will "Reach For The Sky" Oct. 28. The act hit platinum with both its previous Atlantic albums; a world tour beginning New Year's Day should ensure the same for this one.

Holiday-oriented greatest-hits packages include Dire Straits' "Money For Nothing" (Warner Bros., Oct. 25); R.E.M.'s "Eponymous," with one previously unreleased track (I.R.S., Oct. 3); Paul Simon's "Negotiations And Love Songs 1971-1986" (Warner Bros., Oct. 18); "Weird Al" Yankovic's "Greatest Hits" (Epic, Oct. 28); and Ziggy Marley & the Melody Makers' "Time Has Come" (EMI, Oct. 12).

Other highlights of the month:

- The latest project from producer Hal Willner is "Stay Awake," a collection of Disney songs recorded by such contemporary artists as Suzanne Vega, the Replacements, Los Lobos, Tom Waits, Sinead O'Connor, and Bonnie Raitt. A&M will issue the album Oct. 18.

- Nevil follows up his smash EMI debut, which featured "C'est La Vie," Oct. 20 with "A Place Like This."

- Guitarist Joe Satriani's four-song EP "Dreaming #11," due Oct. 28 from Relativity, features three live tracks and one new studio cut, a rerecorded version of a song that originally appeared on a Guitar Player magazine flexidisc.

- Duets are the order of the day on Johnny Cash's "Water From The Wells Of Home," which features collaborations with Paul McCartney, Tom T. Hall, Hank Williams Jr., Emmylou Harris, Waylon Jennings, Rosanne Cash, June Carter Cash, and John Carter Cash. Oct. 10 is the release date for the Mercury record.

- Steve Earle is now officially a rock artist: His next album, "Copperhead Row," will come out Oct. 17 on the MCA-distributed Uni label instead of MCA proper, the Nashville office that used to promote his records.

- A&M bows a new comedy line Oct. 4 with two compilation albums (see story, page 6).

- "Optimism" is guitarist Bill Nelson's first solo record with vocals, which are all performed by guest artists. The Enigma album comes out Oct. 19.

Assistance in preparing this story was provided by Drew Wheeler and Bill Coleman in New York, Deborah Russell in Los Angeles, and Debbie Holley in Nashville.

## October Hot Album Releases

Twenty-four albums are slated for release in October by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
ANITA BAKER	GIVING YOU THE BEST THAT I GOT	ELEKTRA	OCT. 14	MICHAEL POWELL
BANGLES	EVERYTHING	COLUMBIA	OCT. 18	DAVITT SIGERSON
CALIFORNIA RAISINS	MEET THE RAISINS	ATLANTIC	OCT. 14	JOHN SMITH, RICK WARITZ
CAMEO	MACHISMO	ATLANTA ARTISTS	OCT. 17	LARRY BLACKMON
DIRE STRAITS	MONEY FOR NOTHING	WARNER BROS.	OCT. 25	VARIOUS
DURAN DURAN	BIG THING	CAPITOL	OCT. 18	DURAN DURAN, JONATHAN ELIAS, DANIEL ABRAHAM
ROBERTA FLACK	OASIS	ATLANTIC	OCT. 28	VARIOUS
SAMANTHA FOX	I WANNA HAVE SOME FUN	RCA	OCT. 20	FULL FORCE: STOCK, AITKEN, WATERMAN
KENNY G	SILHOUETTE	ARISTA	OCT. 4	KENNY G, PETER BUNETTA & RICK CHUDACOFF, PRESTON GLASS
JOHN LENNON	IMAGINE (Soundtrack)	CAPITOL	OCT. 4	VARIOUS
LEVERT	JUST COOLIN'	ATLANTIC	OCT. 28	GERALD LEVERT, MARC GORDON
LOS LOBOS	LA PISTOLA Y EL CORAZON	WARNER BROS.	OCT. 11	LOS LOBOS
MIKE & THE MECHANICS	LIVING YEARS	ATLANTIC	OCT. 28	CHRISTOPHER NEIL, MIKE RUTHERFORD
EDDIE MONEY	NOTHING TO LOSE	COLUMBIA	OCT. 4	RICHE ZITO
PET SHOP BOYS	INTROSPECTIVE	EMI	OCT. 12	VARIOUS
RATT	REACH FOR THE SKY	ATLANTIC	OCT. 28	BEAU HILL, MIKE STONE
R.E.M.	EPONYMOUS	I.R.S.	OCT. 3	VARIOUS
PAUL SIMON	NEGOTIATIONS AND LOVE SONGS 1971-1986	WARNER BROS.	OCT. 18	PAUL SIMON
BARBRA STREISAND	TILL I LOVED YOU	COLUMBIA	OCT. 25	VARIOUS
THE TRAVELING WILBURYS	VOLUME 1	WILBURY/WARNER BROS.	OCT. 18	OTIS & NELSON WILBURY
U2	RATTLE AND HUM	ISLAND	OCT. 11	JIMMY IOVINE
LUTHER VANDROSS	ANY LOVE	EPIC	OCT. 28	LUTHER VANDROSS, MARCUS MILLER
"WEIRD AL" YANKOVIC	GREATEST HITS	EPIC	OCT. 28	RICK DERRINGER
ZIGGY MARLEY & THE MELODY MAKERS	TIME HAS COME: THE BEST OF ZIGGY MARLEY & THE MELODY MAKERS	EMI	OCT. 12	VARIOUS

## ANTIPORN-BILL COMPROMISE IN JEOPARDY

(Continued from page 6)

caving in to porn peddlers.

The action, sources say, has "chilled" further overt opposition to the Title Two section of the bill, at least on the Senate side.

On the House side, industryites are hoping cooler heads will prevail. The crime subcommittee, alerted to pan-industry opposition over First Amendment concerns, was planning "a discussion of the issue" at the markup meeting, and at press time, insiders said the subcommittee members will

probably forestall movement on the bill by instructing subcommittee staffers to forge another compromise bill.

The alternative, say sources, would mean the subcommittee would have to deal with the broad and controversial Senate version without a chance to fully study the implications of the language in Title Two as written.

At press time, lobbyists were also worried that no markup meeting had been officially scheduled for Sept. 22,

which further fueled the concern that Sen. Strom Thurmond, R-S.C., and other conservative committee members might try to "railroad" the bill through at a hastily called markup.

The RIAA, the National Assn. of Recording Merchandisers, and the Video Software Dealers Assn. were alerting their members throughout the week to send telegrams or call their congressman and members of the Senate Judiciary Committee and the House crime subcommittee. In

addition, representatives and members of ASCAP, EMI, the National Academy of Songwriters, the Songwriters Guild of America, and the National Music Publishers Assn. were expected to join the grass-roots effort to stop passage of the bill. The independent Music in Action coalition, led by Howard Bloom, has also been instrumental in forging last-minute call-in and write-in opposition.

Still, says the RIAA's Rosen, "It looks critical. Very critical."

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# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	114	110	51	<b>BOB MARLEY AND THE WAILERS</b> ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
(111)	117	117	5	<b>TOMMY CONWELL AND THE YOUNG RUMBLERS</b> COLUMBIA FC 44186 (CD)	RUMBLE
112	101	100	13	<b>VANESSA WILLIAMS</b> WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
113	112	101	15	<b>IMPELLITTERI</b> RELATIVITY 8225/IMPORANT (8.98) (CD)	STAND IN LINE
114	105	89	19	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
115	110	95	34	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	PEBBLES
(116)	125	182	3	<b>WINGER</b> ATLANTIC 81867 (8.98) (CD)	WINGER
117	115	98	11	<b>AMY GRANT</b> A&M SP 5199 (8.98) (CD)	LEAD ME ON
(118)	126	134	19	<b>TONY! TONI! TONE!</b> WING 835 549 1/POLYGRAM (CD)	WHO?
(119)	132	151	44	<b>ORIGINAL LONDON CAST</b> ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
120	116	119	12	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
(121)	<b>NEW</b> ▶	1	1	<b>SIOUXSIE AND THE BANSHEES</b> GEFEN GHS 24205 (8.98) (CD)	PEEPSHOW
122	111	102	8	<b>BIG AUDIO DYNAMITE</b> COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
(123)	188	—	2	<b>PSYCHEDELIC FURS</b> COLUMBIA FC 44377 (CD)	ALL OF THIS AND NOTHING
(124)	<b>NEW</b> ▶	1	1	<b>THE SMITHS</b> SIRE 25786/WARNER BROS. (8.98) (CD)	RANK
125	98	84	20	<b>DARYL HALL JOHN OATES</b> ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
(126)	179	158	50	<b>DEPECHE MODE</b> ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
127	103	91	54	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
128	118	106	54	<b>TIFFANY</b> ▲ MCA 5793 (8.98) (CD)	TIFFANY
129	129	168	4	<b>THE PRIMITIVES</b> RCA 8443-1-R (8.98) (CD)	LOVELY
130	122	130	79	<b>U2</b> ▲ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
131	106	125	19	<b>TEDDY PENDERGRASS</b> ● ELEKTRA 60775 (9.98) (CD)	JOY
132	124	124	11	<b>D.R.I.</b> METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
133	123	120	9	<b>ROBBEN FORD</b> WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
(134)	156	—	2	<b>TRANSVISION VAMP</b> UNI 5/MCA (8.98) (CD)	POP ART
(135)	139	156	19	<b>JANE WIEDLIN</b> EMI-MANHATTAN 48683 (9.98) (CD)	FUR
136	131	128	71	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
137	133	133	5	<b>TROOP</b> ATLANTIC 81851 (8.98) (CD)	TROOP
(138)	172	—	2	<b>EDIE BRICKELL &amp; NEW BOHEMIANS</b> GEFEN GHS 24192 (8.98) (CD)	SHOOTING RUBBERBANDS AT THE STARS
139	128	107	17	<b>JOHNNY KEMP</b> COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
(140)	154	165	4	<b>WILL TO POWER</b> EPIC FE 40940/E.P.A. (CD)	WILL TO POWER
(141)	166	193	3	<b>MICHELLE SHOCKED</b> MERCURY 834 924 1/POLYGRAM (CD)	SHORT SHARP SHOCKED
142	127	108	29	<b>BILLY OCEAN</b> ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
(143)	149	149	9	<b>DEATH ANGEL</b> ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
144	130	123	7	<b>KOOL &amp; THE GANG</b> MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
(145)	<b>NEW</b> ▶	1	1	<b>VIXEN</b> EMI 46991 (9.98) (CD)	VIXEN
146	147	129	15	<b>ALABAMA</b> ● RCA 6825-1-R (9.98) (CD)	LIVE
147	146	146	6	<b>JOY DIVISION</b> QWEST 25747/WARNER BROS. (9.98) (CD)	SUBSTANCE
148	136	127	26	<b>THE SMITHEREENS</b> ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
(149)	183	—	2	<b>JOHN HIATT</b> A&M SP 5206 (8.98) (CD)	SLOW TURNING
150	121	114	6	<b>RESTLESS HEART</b> RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
151	134	145	129	<b>ANITA BAKER</b> ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(152)	<b>NEW</b> ▶	1	1	<b>SUICIDAL TENDENCIES</b> EPIC FE 44288/E.P.A. (CD)	HOW WILL I LAUGH TOMORROW ...
153	138	152	11	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
154	137	157	11	<b>SHIRLEY MURDOCK</b> ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
(155)	164	179	4	<b>JOHNNY CLEGG &amp; SAVUKA</b> CAPITOL C1-90411 (8.98) (CD)	SHADOW MAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	168	—	98	<b>DEF LEPPARD</b> ▲ MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
157	135	115	22	<b>"WEIRD AL" YANKOVIC</b> ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
158	150	155	8	<b>NUCLEAR ASSAULT</b> I.R.S. 42195/MCA (8.98) (CD)	SURVIVE
159	161	139	22	<b>ERIC CLAPTON</b> ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
(160)	169	195	3	<b>JANE'S ADDICTION</b> WARNER BROS. 25727 (8.98) (CD)	NOTHING'S SHOCKING
161	170	137	48	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
162	140	141	7	<b>BLUE OYSTER CULT</b> COLUMBIA FC 40618 (CD)	IMAGINOS
163	148	150	10	<b>OVERKILL</b> MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
164	142	159	56	<b>THE COVER GIRLS</b> FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
165	152	148	54	<b>PINK FLOYD</b> ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
(166)	176	180	5	<b>LIVING COLOUR</b> EPIC BFE 44099/E.P.A. (CD)	VIVID
167	143	174	11	<b>THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS</b> MCA 42090 (8.98) (CD)	THE MAC BAND
168	145	172	57	<b>NEW ORDER</b> ● QWEST 25621/WARNER BROS. (1.2.98) (CD)	SUBSTANCE
169	159	116	11	<b>KING DIAMOND</b> ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
170	151	132	9	<b>THE GREGG ALLMAN BAND</b> EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
171	157	121	50	<b>BELINDA CARLISLE</b> ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
172	144	113	18	<b>JUDAS PRIEST</b> ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
173	173	—	2	<b>FOUR TOPS</b> ARISTA AL 8492 (8.98) (CD)	INDESTRUCTIBLE
174	155	126	25	<b>JOHNNY HATES JAZZ</b> VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
175	163	153	21	<b>NIA PEEPLES</b> MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
176	153	131	11	<b>VAN MORRISON &amp; THE CHIEFTAINS</b> MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
177	162	122	13	<b>JIMMY BUFFETT</b> MCA 42093 (8.98) (CD)	HOT WATER
178	180	167	20	<b>QUEENSRYCHE</b> EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
179	167	163	49	<b>STING</b> ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
180	178	160	19	<b>GRAHAM PARKER</b> RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
181	158	138	16	<b>CAMPER VAN BEETHOVEN</b> VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
182	182	189	3	<b>HOUSE OF LOVE</b> RELATIVITY/CREATION 8245/IMPORANT (8.98) (CD)	HOUSE OF LOVE
183	171	176	11	<b>SHRIEKBACK</b> ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
184	165	140	35	<b>SOUNDTRACK</b> ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
185	190	—	2	<b>DAVID LINDLEY &amp; EL RAYO-X</b> ELEKTRA 60768 (9.98) (CD)	VERY GREASY
186	174	144	23	<b>IRON MAIDEN</b> ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
187	191	188	740	<b>PINK FLOYD</b> ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
188	175	175	6	<b>THOMPSON TWINS</b> ARISTA AL 8542 (8.98) (CD)	THOMPSON TWINS GREATEST MIXES
189	186	186	3	<b>M.O.D.</b> MEGAFORCE 1359/CAROLINE (6.98) (CD)	SURFIN' M.O.D.
190	181	162	11	<b>IGGY POP</b> A&M SP 5198 (8.98) (CD)	INSTINCT
(191)	<b>RE-ENTRY</b>			<b>BOOK OF LOVE</b> SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
192	200	161	28	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
193	199	143	18	<b>BOZ SCAGGS</b> COLUMBIA FC 40463 (CD)	OTHER ROADS
194	194	169	29	<b>KINGDOM COME</b> ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
(195)	<b>NEW</b> ▶	1	1	<b>KIM WILDE</b> MCA 42230 (8.98) (CD)	CLOSE
(196)	<b>NEW</b> ▶	1	1	<b>FISHBONE</b> COLUMBIA FC 40891 (CD)	TRUTH AND SOUL
(197)	<b>NEW</b> ▶	1	1	<b>SOUNDTRACK</b> REPRISE 25763 (9.98) (CD)	MARRIED TO THE MOB
198	192	184	41	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
199	187	198	23	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
200	160	135	34	<b>JAMES TAYLOR</b> ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                 |                            |                                |                                |                         |                               |                         |
|---------------------------------|----------------------------|--------------------------------|--------------------------------|-------------------------|-------------------------------|-------------------------|
| 10,000 Maniacs 53               | Peter Cetera 62            | Freddie Jackson 57             | M.O.D. 189                     | Jimmy Page 74           | Michelle Shocked 141          | Tony! Toni! Tone! 118   |
| 2 Live Crew 96                  | Tracy Chapman 39           | Michael Jackson 39             | Mac Band/McCampbell Bros 167   | Robert Palmer 14        | Shriekback 183                | Transvision Vamp 134    |
| Paula Abdul 153                 | Cheap Trick 18             | Jane's Addiction 160           | Bob Marley And The Wailers 110 | Graham Parker 180       | Carly Simon 90                | Randy Travis 136.45     |
| Aerosmith 49                    | Chicago 77                 | D.J. Jazzy Jeff/Fresh Prince 6 | Ziggy Marley/Melody Makers 51  | Pebbles 115             | Siouxsie and The Banshees 121 | Troop 137               |
| Alabama 146                     | Toni Childs 68             | The Jets 161                   | Richard Marx 19                | Nia Peeples 175         | Stayer 80                     | U2 130                  |
| The Gregg Allman Band 170       | The Church 98              | Four Tops 173                  | Bobby McFerrin 8               | Teddy Pendergrass 131   | Patti Smith 107               | UB40 33.46              |
| Joan Armatrading 108            | Cinderella 11              | Britny Fox 42                  | George Michael 7               | Pink Floyd 187.165      | The Smithereens 148           |                         |
| Rick Astley 22                  | Eric Clapton 159           | Glenn Frey 44                  | Midnight Oil 30                | Robert Plant 50         | The Smiths 124                | Van Halen 10            |
| Eric B. & Rakim 36              | Johnny Clegg & Savuka 155  | Debbie Gibson 28               | Kylie Minogue 94               | Poison 12               | SOUNDTRACKS                   | VARIOUS ARTISTS         |
| Bad Company 93                  | Tommy Conwell/Rumblers 111 | Amy Grant 117                  | The Moody Blues 103            | Iggy Pop 190            | Cocktail 4                    | One Moment In Time 63   |
| Anita Baker 151                 | The Cover Girls 164        | Guns N' Roses 1                | Van Morrison/Chieftains 176    | The Primitives 129      | Dirty Dancing 25              | Folkways 72             |
| Basia 58                        | The Robert Cray Band 32    | Guy 66                         | Shirley Murdock 154            | Psychedelic Furs 123    | Good Morning, Vietnam 184     | Vixen 145               |
| Pat Benatar 31                  | Crowded House 60           | Daryl Hall John Oates 125      | Najee 100                      | Public Enemy 56         | Married To The Mob 197        | White Lion 127          |
| George Benson 83                | Terence Trent D'Arby 34    | John Hiatt 149                 | New Edition 15                 | Queensryche 178         | More Dirty Dancing 48         | Jane Wiedlin 135        |
| Big Audio Dynamite 122          | Taylor Dayne 35            | Bruce Hornsby & The Range 38   | REO Speedwagon 64              | Stevie B 92             | Brenda K Starr 84             | Kim Wilde 195           |
| Blue Oyster Cult 162            | Death Angel 143            | Hothouse Flowers 91            | Restless Heart 150             | Rod Stewart 26          | Rhythm Corps 104              | Will To Power 140       |
| Boogie Down Productions 199     | Def Leppard 2.156          | House Of Love 182              | Olivia Newton-John 79          | Sting 179               | Run-D.M.C. 67                 | Hank Williams, Jr. 76   |
| Book Of Love 191                | Depeche Mode 126           | Whitney Houston 89             | Nuclear Assault 158            | Stryper 73              | Sade 29                       | Vanessa Williams 112    |
| Breathe 59                      | D.R.I. 132                 | Hurricane 95                   | Billy Ocean 142                | The Sugarbubs 54        | Salt-N-Pepa 41                | Brian Wilson 85         |
| Edie Brickell/New Bohemians 138 | EPMD 88                    | Ice-T 102                      | Orchestral Manoeuvres 192      | Suicidal Tendencies 152 | David Sanborn 87              | Steve Winwood 5         |
| Bobby Brown 17                  | Erasure 52                 | Impellitteri 113               | Original London Cast 119       | Al B. Sure! 27          | Joe Satriani 71               |                         |
| Jimmy Buffett 177               | The Escape Club 70         | Information Society 43         | Jeffrey Osborne 86             | Keith Sweat 47          | Boz Scaggs 193                | "Weird Al" Yankovic 157 |
| Camper Van Beethoven 181        | Gloria Estefan/MSM 20      | INXS 9                         | K.T. Oslin 101                 | James Taylor 200        | Scorpions 40                  | Dwight Yoakam 69        |
| Belinda Carlisle 171            | Melissa Etheridge 82       | Iron Maiden 186                | Overkill 163                   | Thompson Twins 188      | Ricky Van Shelton 198         | Buckwheat Zydeco 105    |
| Eric Carmen 106                 | Europe 21                  | J.J. Fad 55                    |                                | Tiffany 128             |                               |                         |

# Despite Disorganization, Amnesty Show Is Success

BY BRUCE HARING

PHILADELPHIA Forget the traffic, the disorganization, the caste system for hospitality tents, and the long delays between sets that marked Amnesty International's stop Sept. 19 at JFK Stadium here.

Just remember the furious return to power rock'n'roll by Bruce Springsteen, the hundreds of new signees added to Amnesty International's rolls, and the rare interplay among artists that made the dusk-to-midnight show here a high-water mark for the music industry's support for human rights.

Philadelphia was the first of three American dates and the only East Coast stop for the six-week, five-continent tour, mounted in celebration of the 40th anniversary of Amnesty International's Universal Declaration of Human Rights, the political organization's manifesto.

The good news for the estimated 75,000 JFK concertgoers was seven hours of music by Joan Baez (making her first appearance on the tour), Tracy Chapman, Youssou N'Dour, Sting, Peter Gabriel, and Springsteen, along with celebrity appearances by Margot Kidder, Elizabeth McGovern, Don Johnson, Matthew Broderick, Griffin Dunne, John Amos, and Eric Stolz.

But for the assembled media, the bad news came early. A mind-boggling series of snafus kept print media and radio locked out during the early part of the show, barred from entering JFK Stadium for reasons still not clearly understood.

Radio took it especially hard on the chin. A bad line feed for Amnesty International's morning press conference left many stations with garbled sound bites. That problem, combined with a long delay in receiving credentials at the show and the prohibition of radio simulcasting, made the event not nearly as successful in spreading the good news as Amnesty officials had hoped, an ironic development in light of the organization's claim that the tour is designed more for public relations than for fund raising.

The daylight hours of the Philadelphia show were marked by acoustic sets from Baez and Chapman, bridged by an explosive hunk of funk from N'Dour.

Baez took the stage shortly after 5 p.m. with a short set featuring John Lennon's "Imagine" and the Beatles' "Let It Be," delivered to a still-arriving crowd. N'Dour's following set got a bit more attention, as the pumping dance music delivered a message not obscured by the Senegalese musician's foreign lyrics.

Chapman got the first big hand of the day. Armed only with an acoustic

guitar, she charmed the crowd with her easy folk sound, scoring impressive applause for renditions of "Fast Car" and "Revolution."

The sun was setting as Sting took the stage, instantly bringing focus to the loose daylight program with the opening notes of "King Of Pain." Sting, in a dancing mood, pogoed through a sprightly set spiced by fine sax from Branford Marsalis.

Gabriel joined the ex-Police man for a few turns on "They Dance Alone," the performance augmented by a slide show depicting a previous Amnesty appearance from the "mothers of the disappeared," the song's subject.

Springsteen pitched in on Sting's encore, "Every Breath You Take," fudging a few of the lyrics to Sting's visible amusement.

A long delay before Gabriel's set made the crowd, now into its fourth hour in the Spartan stadium environment, a tad restless.

But the kinetic energy of the ever-mysterious Gabriel punched the enthusiasm back up, with "Games Without Frontiers" and "Shock The Monkey" particular crowd favorites.

In what's fast becoming a tradition, Gabriel closed his set with "Biko," his tribute to slain South African activist Stephen Biko.

The crowd knew what was next, as did the VIPs, who huddled for most of the night in the reception area. They streamed toward their assigned seats for the first time as the stadium filled with anticipation of Springsteen's set.

The Boss didn't disappoint. Rocketing out of the box with "Born In The USA," Springsteen threw off the bolo ties that bind, emerging leather clad and ready to kick out the jams.

Leaning heavily on such standards as "Thunder Road," "Cadillac Ranch," and a newly energized "Born To Run," Springsteen proved that his love-sodden "Tunnel" days haven't quenched the fire. Riding along with the E Street Band were the Miami Horns and keyboardist David Sancious, all combining to power Springsteen into a no-holds-barred version of the R&B chestnut "Raise Your Hand" to close the regular show.

The entire musical cast assembled for the encore of "Chimes Of Freedom" and "Get Up Stand Up"—something of an anticlimax after Springsteen's nuclear meltdown.

The Amnesty caravan was to stop in Los Angeles and Oakland, Calif., during the week of the Philadelphia show and then head back overseas, concluding Oct. 15 in Buenos Aires, Argentina. Westwood One will broadcast four hours of the final show.

## WACO SAYS GOOD-BYE TO 38 YEARS OF GOSPEL MUSIC

(Continued from page 86)

difficulty of attracting qualified people to Waco are the two primary reasons Ingersoll gives for Word's move to Dallas.

"Recently, we were interested in an author who flew into [Dallas] to see us," Ingersoll says. "It was just an in-and-out trip. We were able to sign him on that basis. He wouldn't even have come to see us in Waco."

Word's best-known artists include Amy Grant, Kurt Kaiser, Russ Taff,

Philip Bailey, and Sandi Patti. The book division publishes works by the Rev. Billy Graham, Dr. James Dobson, and the Rev. Robert Schuller. The company holds 40,000 copyrights, including some of the most familiar hymns in Protestant hymnals.

Word's new address is The Towers at Williams Square, Suite 1000, 5221 N. O'Connor Blvd., Irving, Texas 75039. The new corporate telephone number is 214-556-1900.

## INSIDE TRACK

(Continued from page 86)

ments for such acts as Def Leppard, Scorpions, Kiss, the Cult, New Order, and Golden Earring, were offered for sale by a downtown Montreal retailer, which had placed an advertisement in a collectors' magazine, soliciting bids. No charges had been filed as of press time. It is not known how the awards were spirited away from PolyGram.

**TRACK OFFERS CONDOLENCES** to Al Berman and his wife on the death Sept. 17 of their daughter Nancy Shapiro after a long illness. Al Berman is the former president of the Harry Fox Agency.

**TENNESSEE TURNTABLE:** Bob Montgomery, director of creative services at Tree International since 1986, has been named VP of A&R at CBS Records/Nashville. He'll report to senior VP Roy Wunsch, as will Larry Hamby, who moves to the post of VP of contemporary A&R for CBS... Charlie Feldman will move from his post as Nashville VP of Screen Gems Music to become senior director of writer/publisher relations for BMI in New York. Replacing Feldman at Screen Gems is Celia Hill, formerly professional manager for Warner/Chappell... Jim Black, a 14-year veteran at Nashville's SESAC office, has been dismissed by the performance-rights group. Also dropped were Mac Allen of the licensing division and William Grainger of accounting. SESAC VP Vincent Candlera says he cannot predict if there will be more layoffs.

**ON COURSE WITH TOM:** Tom Noonan, Billboard's associate publisher/director of charts, is back on the academic trail with a 10-week course at UCLA extension each Thursday evening starting Oct. 13. The course, titled "Marketing Of Records—For Stardom," features guest speakers and a field trip to a record company. Those interested can register for course No. 448.32 by calling 213-825-9971.

**ROCK VS. AIDS:** Warner Communications Inc. has created a nonprofit fund to support Musicians For Life, a national AIDS-awareness media campaign. The fund will support the production of TV and radio public-service spots featuring such artists as Madonna, Los Lobos, Peter Gabriel, Ice-T, Julie Brown, Al B. Sure!, Ruben Blades, Gwen Guthrie, Miki Howard, M.C.

## Letters Warn Dealers On 'Temptation'

BY JIM McCULLAUGH

LOS ANGELES With the controversy surrounding the theatrical release of "The Last Temptation Of Christ" still smoldering, video dealers say they have already received a few letters and phone calls from consumers asking them not to stock the title when it becomes available on cassette.

The film, released six weeks ago, has inflamed religious groups that have found the movie's depiction of Jesus Christ to be blasphemous and abhorrent. One such group, the Southern Baptist Convention, is even urging its constituents not to buy the video of "E.T.—The Extra-Terrestrial" as a way to retaliate against MCA Inc., parent company of both films (Billboard, Sept. 10).

Currently, the film is playing on approximately 100 screens nationwide and has earned about \$5.5 million at the box office, according to The Hollywood Reporter.

Given the average six-month window between theatrical and home video release, it is expected that MCA Home Video will release the title sometime during the first quarter of 1989.

At that time, some dealers say, they expect the controversy to flare up again. A spokesman for a major Eastern chain says it would not surprise him if some consumers and groups picketed video stores the way they picketed movie theaters for a brief time.

Typical of some of the early con-

sumer concern about the movie is a letter received by Lou Fogelman, president of the 50-unit Music Plus Video chain in Southern California.

The letter states, in part: "As controversy rages regarding the distribution of the film, I'm taking time to share my feelings as a loyal customer and Christian regarding the possibility of Music Plus making the video of that film available in your Music Plus stores. If it were available, I would find it impossible to use your store and fine services." The letter also states that the author has "not seen the film" but bases his objections on "what I can glean from the media."

Like other retailers, Mitch Perliss, director of purchasing for the Music Plus chain, says he is always concerned about losing any loyal con-

sumer. Nevertheless, he says the chain expects to make the video available.

"Last time I checked, this was still America," he says.

At the 167-unit Erol's, based in the East, Vans Stevenson says the chain received a few letters and phone calls at the time the film was released, urging the chain to boycott the video.

"We plan to carry the film," says Stevenson. "How deep? I don't know yet. We will judge it like any other film, gauging box office and anticipated demand."

Echoing the comments of many other retailers, Stevenson says that Erol's views itself as a "library" and feels it has a charter to carry a wide spectrum of titles.

## DEALERS FEEL LPS BEING FORCED OUT TOO FAST

(Continued from page 78)

Meanwhile, he notes, "our special-order business on LPs has gone up tremendously," but the labels are taking as long as 90-120 days to fill those orders.

One retail executive who is taking a concrete approach to this problem is David Blaine, VP/GM of the 30-unit Washington, D.C.-based Waxie Maxie's chain. Within the next month, he says, Waxie Maxie's probably will begin to return all LPs except for the top 100 and some midline items. Already, he says, the chain is keeping only a one-month supply of LP inventory in its warehouse, com-

pared with the three-month supply it used to stock.

"If LPs are going to continue to be produced," he declares, "the manufacturers might as well hold on to it until we need it."

Blaine adds that according to his sources, "the reduction of the LP as a major medium" was an important focus of the recent WEA convention. "That tells me we better watch what we're doing, because the labels are probably going to come with new policies after the first of the year and we could be hurt if we aren't careful," he says.



# Metal Mavens To Bang Heads At L.A. Meet

BY DAVE DIMARTINO

LOS ANGELES "Credibility and respectability" is the theme of Foundations Forum '88, the heavy metal/hard rock convention set to take place here at the Sheraton Universal Friday (30) and Saturday (1).

Jointly presented by Concrete Management & Marketing, Metal Blade Records, and Rip magazine, the gathering is scheduled to address a wide variety of topics in two days of panel discussions, artist showcases, and other activities devoted entirely to the burgeoning hard rock field.

Over 450 have preregistered for the event, according to Bob Chiappardi, co-owner of the New York-based Concrete, and walk-up attendance is expected to be "huge."

The lack of respect that has historically been accorded metal and hard rock in the industry was a major reason for the convention, says Chiappardi. "It's been around for so long, and no one's really given it the credit that it deserves," he says. "Record companies will record an art band that sells 5,000-10,000 units and everywhere there will go crazy for them—and meanwhile an older act like an Ozzy Osbourne or a Black Sabbath will sell 50 times as many records, go platinum or gold, and no one from the company even shows up at their concerts."

But such recent developments as the creation of a hard rock category in the upcoming Grammy awards and the critical success of such bands as Metallica and Megadeth indicate that metal is breaking into the limelight this year, Chiappardi says.

"This is the fourth Anthrax record we're working," he says. "Now everyone is really into Anthrax—but four years ago, it was like pulling teeth just to get everyone to bring the record in. Now this one's shipping gold. That's the whole point of this convention—to say, 'Hey, listen—the [metal] industry has worked really hard; now we deserve some respect for it.'"

Sharon Osbourne, manager of Ozzy Osbourne and Lita Ford, is pegged to deliver the convention's keynote speech. Topics for scheduled panel discussions are to include metal merchandising, marketing, press and publicity, artist development, radio, retail and distribution, video, clubs and booking, A&R, and more.

Chiappardi says he will be the first to admit the influence of the annual, New York-based New Music Seminar in the planning of the metal convention. "The New Music Seminar is just so big, you wind up missing stuff," he says. "They have something going on with R&B, pop, and metal every night." At Forum '88, he says, things will be different. "You're going to be able to go to everything and not miss anything."

## DISTRIBUTOR CUTS PAYING OFF FOR VID SUPPLIERS

(Continued from page 1)

convention]," says Bob DeLellis, president of CBS/Fox Home Video. "All of the distributors were anxious to have a meeting with us. They wanted to keep the lines of communication open and make certain both sides were satisfied with the setup," he says, adding that the company has "no plans at this time" to drop any of the distributors it works with.

Still, according to industry sources—including a number of distributors—there will likely be more cutbacks, probably in the second or third quarter of 1989. Though no supplier has publicly indicated any such plans, privately they point to a number of territories that are still covered by several distributors. Suppliers have asserted that having distributors compete for business from the same block of retailers does nothing to stimulate unit volume, but only triggers price wars—a sentiment that is not lost on distributors.

"If you have five or six distributors in an area, what happens when the

numbers are off for that area?" says Doug Meadows, VP of operations for Major Video Concepts, an Indianapolis-based distributor. "No one really has responsibility for the area," he concludes.

"But if [the major suppliers] are going to make cutbacks, they're not about to do it now," he adds. "All of the fourth-quarter sell-through programs are in place. I think Vestron, MCA, and RCA/Columbia have done well with their numbers [since the cutbacks] but I certainly don't think their sales volume has increased," continues Meadows.

Others contacted agree that the three suppliers have been able to maintain their unit volume while reducing their administrative costs through the distribution cuts. The suppliers, however, are reluctant to comment.

Meadows also points out that the turmoil in the distribution community opened the doors for expansion by a number of the bigger distributors, in-

cluding Major. In fact, Meadows came to Major after the company acquired Source Video, the Franklin, Tenn.-based wholesaler he headed. He says Source's parent company, Durr-Fillauerco, "got concerned" when the distributor was dropped by all three suppliers and opted to sell out.

Major isn't the only distributor to benefit from the distribution realignment. J.D. Mandelker, president of St. Louis-based Sight & Sound Distributors, says RCA/Columbia's efforts to achieve regional distribution has been a boon for his company. As a result of the new territory assignments, S&S has expanded from three to five branches, adding offices in New Orleans and Minneapolis. S&S has also just formed a rackjobbing wing.

Even so, distributors voice concern that their autonomy is being diluted by suppliers that are, as one distributor puts it, "desperate to beef up their volume."

## SOUND SHOP STAFF SINGS SURVIVAL SONG AFTER GILBERT

(Continued from page 5)

ple in the future. Gilbert pulled our companies together. I'm so proud of every employee that words cannot express how I feel about them—they're brave and great people."

Davidson was also quick to praise the record label executives who attended. "So many of them just hung right in there with us." And he credited the country music group Canyon with helping to buoy spirits in several ways (see Nashville Scene, page 34). As the storm battered a shelter and cans of survival mystery meat were being distributed, a Canyon member joked about calling out for a pizza.

Kicking off the first posthurricane session on Sept. 14, Davidson told the Sound Shop managers, "We're all survivors." Then he drew laughter and applause, saying, "We have proven that we can survive a lot of things—more than any other record chain in the world that I'm personally aware of."

Consultant and motivational speaker Joyce Weiss followed with a workshop that used hurricane survival as a touchstone for intensifying positive attitudes, personal and professional. "Isn't it amazing what happens to us?" she asked. "A few days ago you may have been complaining that the coffee was cold, and now you want anything that's liquid."

Addressing employee motivation, she mentioned an imaginary radio station, WII-FM (What's In It For Me), adding, "It's amazing what one can accomplish when one doesn't know what one can't do."

Weiss also noted, "It costs \$10,000 to get that customer in the store, it takes 10 seconds to lose them, and 10 years to get them back."

Various record labels and accessory manufacturers then outlined upcoming product in an abbreviated Vendor's Day presentation. A banquet capped the day's activities.

"I saw this group coming together in a way I'd never seen a company come together before," Davidson told Billboard. "Joyce was excellent and got the meeting started off right—it relieved a lot of the tension that was there in some of the people who had gone through the night before."

The Sound Shop family will expand from 63 stores (mainly in the Southeast) to 65 by the end of the year, ac-

ording to Davidson; eight more stores are expected to be added next year. Last year provided the largest profit in the company's history, and Davidson expects this year's profits to soar an additional 25% over the 1987 figures.

New emphasis will be placed on selling accessories, said Davidson, noting that improvement of displays, customer service, motivational techniques, and store-to-home-office organizational procedures were other retail facets he stressed in a meeting with managers.

The sense of unity provided by the Hurricane Gilbert experience was reflected upon by the Sound Shop man-

agers. "By the end of one night at a storm shelter, you're family," commented John Cox, manager of the Bossier City, La., Sound Shop. "If that sucker [Gilbert] had veered off a few miles from where it went and had been a direct hit, we were gone. Having this experience together, we're going to definitely remember Canyon and all these label people like brothers."

Grand Cayman survived the storm with moderate damage, no fatalities, and few injuries. All the Sound Shop conventioners came through unscathed but wiser in the ways of hurricanes, shelters, and human perseverance.

## A&M, BLUE ROSE TEAM FOR COMEDY RELEASES

(Continued from page 6)

project," says Bob Reitman, VP/GM at A&M. Among those approaches, he says, are a special counter-top display piece, a browser box holding both cassettes, and an eight-minute promotional sampler cassette that will be given to consumers at no charge.

Video vignettes done by VH-1 featuring the comedians are also being serviced to "almost every cable outlet," Reitman says.

With the general proliferation of comedy clubs and basic- and payable programming in general, he adds, "You'd have to be blind not to realize that people are interested in comedy. What we're banking on is that because of that heightened level of awareness, there will be more interest in recordings as well as other elements in the media mix."

DAVE DIMARTINO

"I subscribe to Bill Mechanic's philosophy," says the distributor, referring to Walt Disney's president of worldwide video and international distribution. "The companies have to find a scapegoat when they find that they can't sell some of the dogs they release, so they might as well blame their distributors." The distributor asked not to be identified because of a lawsuit he has pending against one of the suppliers that cut his company.

During a meeting with some 150 distributors last June to announce plans for "Cinderella," Mechanic sardonically told the distributors, "Maybe in a couple of years we'll make a string of stiffs and blame you." [Billboard, July 9].

Distributors who were cut say their business has not been seriously affected by the moves thus far, but add that further cutbacks could force firms to reassess their long-term commitment to a business that yields numerous headaches and relatively slim margins. They also frown on transshipping from another distributor, a tactic used to secure "must carry" titles for their retail clients.

"Why would I want to help them sell more product?" asks Hector Gonzalez, president of East Texas Distributing, alluding to his decision not to buy RCA/Columbia product from another distributor after being dropped by the company. "Overall, it's had a minimal affect on our business and it's allowed us to focus more on the other companies we still handle."

Assistance in preparing this story provided by Earl Paige in Los Angeles.

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**Mood Swings.** WEG Music And Concerts holds a reception marking the Moody Blues' 20th anniversary. Shown, from left, are Tom Hulett, president, WEG Music And Concerts; John Lodge, Ray Thomas, and Graeme Edge, the Moody Blues; and Jerry Weintraub, chairman, WEG.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Jeff Levenson is named jazz editor of Billboard in New York. A free-lancer, Levenson continues as New York correspondent for Down Beat and co-publisher/managing editor for New York jazz weekly Hot House.

**RECORD COMPANIES.** Deane Cameron is appointed president, Capitol Records-EMI of Canada, in Toronto. He was VP, A&R, for the label (see story, page 66).

Mercury & Associated Labels in New York makes the following appointments: David Loncao, VP, album-rock promotion; Wayman Jones, VP, urban promotion; Brenda Romano, director, top-40 promotion; Kyle Hetherington, national singles director, pop; Joe Lewis, national singles director, urban; and Andy Szulinski, national secondary top-40 manager. Loncao



CAMERON

LONCAO

RAITHEL

GREENBERG

was Midwest regional promotion director for PolyGram; Jones was VP, urban promotion, PolyGram; Romano was director, top-40 promotion, PolyGram; Hetherington was regional promotion manager, West Coast, for Mercury; Lewis was Memphis local promotion manager, urban, for PolyGram; and Szulinski was Baltimore/Washington, D.C., local promotion manager for PolyGram.

RCA Records in Nashville names Ron Howie director, regional marketing, East Coast, and Greg Delaurentis manager, regional marketing, West Coast. They were, respectively, regional marketing director, sales, and sales representative with BMG Distribution.

Bill Shaler is named director, West Coast regional sales, for EMI in Los Angeles. He was executive VP for Jem Records Distribution.

I.R.S. Records in Los Angeles names Margaret LoCicero West Coast director, promotion, and Rob Yardumian marketing coordinator. They were, respectively, director, pop and retail promotion for Tommy Boy Records and personal assistant at Nick Wechsler & Associates management.

Elektra Records in Los Angeles promotes Phil Poulos to regional director, pop promotion. He was Houston promotion and marketing manager for the label.

Virgin Records in Los Angeles makes the following appointments: Wade Marsten, director, administration; Shona Scott, manager, financial planning/analysis; Andy Hackman, accounting manager; and Lisa Eltinge, office manager, New York. Marsten was owner and operator of management consulting firm Wordata; Scott was staff accountant for the label; Hackman was a staff auditor for Cooper & Lybrand; and Eltinge was with David Maldonado Management.

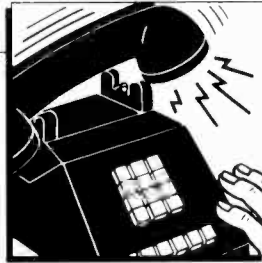
Eddie Mascolo and Joe Polidor are named consultants for Airborne Records in Nashville. They were, respectively, senior VP, product development, for RCA Records and director, marketing, for PolyGram Records.

**RETAILING/DISTRIBUTION.** Jody Raitchel is appointed VP, product development, for Warner/Elektra/Atlantic Corp. in Los Angeles. He was national director, product development, for the company. WEA International in New York names Steve Greenberg strategic marketing manager and Peter Ritchie director, international marketing and artist development. They were, respectively, a staff writer for the company and product manager for EMI Records.

Bob Lampkin is promoted to branch manager by the Southern California independent distribution branch of Navarre Corp. He was operations manager for the company.

• VIDEO PEOPLE on the move, see page 52

## INSIDE TRACK



Edited by Irv Lichtman

**NOW THAT EMI-Manhattan Records** is officially known as **EMI**, the change presents a dilemma for **CEMA**, the branch operation that handles the Capitol, EMI, and Angel labels. Since "Manhattan" is no longer part of the CEMA acronym mix, the resulting moniker could be **CEA**, which sounds awfully close to **WEA**. Stay tuned.

**MAKING IT:** Michael Jackson edged out Bill Cosby by \$2 million to become the entertainment world's top money earner over a two-year period (1987-88). Jackson totaled \$97 million in show business dollars, with Cosby clocking in at \$95 million, reports *Forbes* magazine in its October issue. Other music acts among the top 10 earners are Bruce Springsteen, No. 7 at \$61 million, and Madonna, No. 9 at \$46 million. U2 just misses the top 10 at No. 11 with \$42 million. Among dead celebrities who, as *Forbes* puts it, "still make big money," Elvis Presley leads with \$15 million for the 12-month period ended June 1988. Also in the top 10 are John Lennon, No. 3 with \$5 million; Jimi Hendrix, No. 4 with \$4 million; and Jim Morrison, No. 7 at \$11 million.

**ON THE EVE OF ITS** four-day confab in Hershey, Pa., which was to start Sept. 22, racker Interstate Group Inc. got interesting news: The chain it racks in audio and video software, Ames Department Stores Inc., had made an agreement to acquire its chief discount competitor, Zayre Stores. Interstate racks half the 360 Ames units in the East, while Arrow handles the other half. Zayre is currently racked by Handleman. What does this all bode for the future? Ed Berson, VP of sales and marketing at Interstate, says it's anyone's guess, since the deal won't be finalized until sometime in the future. "Right now, I only know what I read in the Wall Street Journal," says Berson. Zayre is a 388-unit chain that's been financially ailing of late. Ames is billed as the country's sixth-largest discount chain, Zayre the fourth. Both are headquartered in Framingham, Mass.

**WITH SEVERAL NEW ADDITIONS,** I.R.S. Records has an all-female promo staff reporting to promo VP Barry Lyons in Los Angeles. The staffers are Margaret LoCicero (Los Angeles), Karen Lee (New York), Judy Barahal (Chicago), Linda Dages (Atlanta), Becky Cohee (Dallas), Karen Kelley (video out of Los Angeles), and Stacy Banet (dance out of Los Angeles).

**OUT THERE & SELLING:** GRP Records has sold an average of 4,000 copies each of its first seven DAT titles,

according to Bud Katznel, senior VP of sales and distribution. Out since early spring, the first DATs from the label include albums by Dave Grusin, Diane Schuur, Chick Corea, Lee Ritenour, and GRP plus "Digital Duke" and a "Digital New Magic Sampler." Katznel says the releases wholesale at \$18 per title.

**LOTS OF YESTERDAYS:** BMI says that John Lennon and Paul McCartney's "Yesterday" has passed the 5 million performance mark in U.S. radio and TV play, making it the first song in the history of the performance-rights group to reach that figure. Put another way, it would take 28 years of continuous airplay for the 23-year-old, three-minute song to meet that mark. McCartney accepted BMI's updated Million-Air certificate Sept. 19 in London at the annual BMI/PRS awards luncheon.

**THE ASCAP AWARDS DINNER** honoring PRS members was to take place Wednesday (28) at Claridge's in London. Among those expected to attend were Phil Collins, Chrissie Hynde, Chris de Burgh, Simon Climie, and members of White Snake, Level 42, T'Pau, and Dead Or Alive.

**ADD SEVEN:** The decision by the National Assn. of Recording Merchandisers board to open the Retailers Conference to companies not represented on the Retailers Advisory Committee was expected to boost the tally of retail companies in attendance by seven. Thirty member retailers were to be at the meeting Monday through Thursday (26-29) at San Diego's Hotel del Coronado.

**TRYING TIMES:** The trial date for superstar manager Doc McGhee, whose clients include Bon Jovi, Motley Crue, and the Scorpions, on charges of helping to import more than 1.28 million pounds of marijuana into the U.S. from 1982-84 has been postponed until Oct. 16, 1989. It was originally set for Sept. 12, 1988. The delay is intended to give both the prosecution and the defense time to prepare for the Louisiana court date, when McGhee will stand trial along with some 170 co-defendants. McGhee is out on bail and on parole after pleading guilty in January to earlier drug-smuggling charges.

**POLICE IN MONTREAL** recently recovered 24 official gold and platinum awards made by the Canadian Recording Industry Assn. (CRIA) for presentation by PolyGram Inc. The awards, representing sales achieve-

(Continued on page 84)

## In Waco, The Word Is 'Goodbye'

BY BOB DARDEN

WACO, Texas There isn't a Word Inc. corporate presence in Waco for the first time since 1950. Moving vans arrived Sept. 15 to cart away 38 years of gospel music history.

Amid the maze of boxes marked "Las Colinas," a few remaining Word employees sorted through personal belongings. Since Word president Gary Ingersoll's April 5 announcement of the company's moving plans, they've thought of little else (*Billboard*, April 16).

Only 63 Word employees actually made the move to the Las Colinas business complex in Irving, a suburb of Dallas. While the Word corporate headquarters have been relocated, warehouse and distribution functions with 175 employees will remain in Waco.

Word Inc., the world's largest

Christian recording label and one of the country's largest Christian publishers, was founded in 1950 by Jarrel McCracken. In 1974, Word became a subsidiary of the American Broadcasting Co., which became part of Capital Cities/ABC Inc. twelve years later. The latter brought in Ingersoll to replace McCracken the same year.

Ingersoll says the move has gone "fairly smoothly" considering the operation's complexity.

"It wasn't perfect, but we didn't halt business—it went along as is, with no significant disruption," he says. "September was a big month for us and we delivered."

The new Word offices are located on two floors of an office complex in Las Colinas, covering 38,000 square feet. Ingersoll says the new office space is slightly larger than its Waco counterpart and the additional space will be used for planned ex-

pansion.

Ingersoll says Word has had no offers for the 34,000-square-foot Waco building. Word once had nearly 400 employees in Waco alone.

Since Word warehouse and distribution operations will remain in Waco, Ingersoll says, telephone numbers will remain unchanged. Also unaffected by the move will be Word record labels in Los Angeles and Nashville.

Ingersoll, who had originally said that more than 100 Word employees would be invited to join the company in Dallas, says 31 people have already been hired and another 10-12 will be needed when the new office complex opens Sept. 19.

Word will unveil its new complex to the public in November, Ingersoll says.

The proximity of the Dallas/Fort Worth International Airport and the

(Continued on page 84)



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