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NEWSPAPER



VOLUME 100 NO. 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 15, 1988/\$3.95 (U.S.), \$5 (CAN.)

Dealers Blast RCA/Columbia For TV Spots On Videos

This story was prepared by Jim McCullough in Los Angeles and Al Stewart in Atlantic City, N.J.

LOS ANGELES RCA/Columbia Pictures Home Video has ignited a dealer firestorm by promoting three of NBC-TV's new fall programs with a 60-second spot at the start of three just-issued rental titles.

Dealer reaction was triggered immediately upon the release Sept. 28 of "Switching Channels," "Vice Versa," and "School Daze." Each of the titles carries a promotion for NBC's "Baby Boom," "Empty Nest," and "Dear John." Protests have taken the forms of calls and letters to RCA/Columbia, its regional representatives and wholesalers, the Video Software Dealers Assn., and Bill-

board magazine.

Retailers say they are appalled at not being informed of the spots. In addition, they question the rationale of using home video to promote what they see as a competing medium—television. They claim the move sets a bad precedent and potentially under-

(Continued on page 86)

'Everybody Is Using Them' Indie Promoters Are Back In Town

This story was written by Steve Gett in New York with reporting by Chris Morris in Los Angeles.

NEW YORK Independent record promotion: not as powerful as it once was nor as expensive, but "back full time" and "alive and kicking" in today's music industry.

That's how senior record company executives and top artist managers assess the current state of the indie promotion business.

Severe cutbacks by major labels in their use of independent record promoters in 1986 (sparked by an NBC-TV news report on alleged payola in the music business) prompted man-

agers to assume the dominant role in hiring indies—with either their own money or label funds apparently channeled through touring and video budgets (Billboard, May 24, 1986).

A SPECIAL BILLBOARD ANALYSIS

For a period after the cutbacks, business for independent promoters (particularly those in the top 40 field) was substantially down, as were the fees they were commanding.

Clearly, however, indie promotion did not die; in fact, it steadily regained its footing in the industry. These days, some labels are again directly employing indies for specific

(Continued on page 87)

Music Video: The Picture Brightens

BY GEOFF MAYFIELD

SAN DIEGO Music video, once written off as a product with little commercial potential, is coming on strong as a profitable category for record stores.

That was the inescapable conclu-

sion of music dealers, record labels, and distributors gathered at the National Assn. of Recording Merchandisers' recent Retailers Conference here.

Most of the retailers represented here during the Sept. 27-29 meeting at Hotel Del Coronado said the con-

figuration has enjoyed improved sales over the past year and has become a meaningful product. The dealers' enthusiastic reports genuinely thrilled the suppliers on hand. Paul Smith, senior VP/GM of sales for CBS Records, told Billboard the dis-

(Continued on page 80)

Special-Interest Videos Compete For AVC Awards

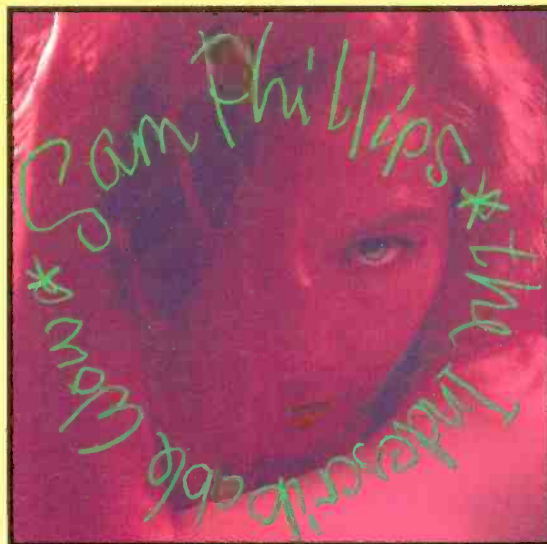
LOS ANGELES A total of 107 videos in 27 special-interest categories have been named as the finalists in the second annual American Video Conference Awards competition. The awards are devoted exclusively to the special-interest market.

The award winners will be announced at a closing-night gala capping the second annual American Video Conference, set for Nov. 9-11 at the Bel Age Hotel here. The AVC is a joint presentation of the American Film Institute, Billboard magazine, and The Hollywood Reporter.

Nearly 400 tapes were submitted to AFI for this year's competition. Finalists were chosen by juries from the film, television, and video

(Continued on page 86)

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SAM PHILLIPS is her name. **THE INDESCRIBABLE WOW** is her Virgin debut. I DON'T KNOW HOW TO SAY GOODBYE TO YOU is the first single. Sam writes and performs pop songs... pop songs with a twist. Imaginative, ironic and original pop songs produced by T Bone Burnett. Now you have it all... **THE INDESCRIBABLE WOW** (1/2/4-90919).



Everybody's rolling out the red carpet for "Homesick Heroes," the Charlie Daniels album that's breaking on all fronts! "Boogie Woogie Fiddle Country Blues" is CDB's biggest country single in years! The track "Uneasy Rider '88" is off and running at AOR and CHR in Dallas, Atlanta, St. Louis, Cleveland, L.A., N.Y., and cities across the nation! It's a Home Run! on CBS Records/Epic. FE 44324.

Adult Formats Unusually Strong In Summer Arbs

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

NEW YORK Summer Arbitrons are often the time when teens stay home from school and drive up the ratings for their favorite stations—usually top 40 or urban contemporary. This may go down as the summer that their parents, or at least their older siblings, held their own in the battle for the radio, judging from the first week of Arbitron results. (Complete figures for eight markets appear on page 12.)

Consider some of the early evidence: a major comeback for adult alternative titans KTWV "the Wave"

(Continued on page 10)



The Commodores are Back Rock Solid.

Rock Solid, (835 369-1/2/4) the new Polydor LP marks the beginning of a new chapter in the historic career of the Commodores. An assortment of dance hits and ballads, **Rock Solid** will join the collection of 24 Gold, 6 Platinum and 3 Double Platinum records the Commodores have earned internationally.

Featuring the silky smash, **Solitaire** (897 939-7)

Produced by Sandy Torano for Ohio Music St. Corp. and William A. King Jr. Management: Joanne Geffen for Geffen Associates. On Polydor Compact Discs, Chrome Cassettes & Records.



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| 10/7 | New York, NY | 10/18 | Chicago, IL | 10/28 | Victoria, BC | 11/7 | Mesa, AZ |
| 10/8 | Boston, MA | 10/19 | Milwaukee, WI | 10/29 | Vancouver, BC | 11/9 | Albuquerque, NM |
| 10/8 | Boston, MA | 10/20 | Minneapolis, MN | 10/31 | Seattle, WA | 11/10 | Denver, CO |
| 10/11 | Montreal, CN | 10/21 | Winnipeg, CN | 11/1 | Portland, OR | 11/11 | Salt Lake City, UT |
| 10/12 | Toronto, CN | 10/22 | Braden, CN | 11/3 | San Francisco, CA | | |
| 10/13 | Cleveland, OH | 10/24 | Saskatoon, CN | 11/4 | San Diego, CA | | |

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AUTOMATION'S THREAT TO MUSICIANS

In Commentary, John Glasel of the Associated Musicians of Greater New York argues that the increased automation of music is a dangerous trend that must be stopped. **Page 9**

NARM-ites To Labels: Break An Act

Almost all of the retailers at the National Assn. Of Recording Merchandisers Retailers Conference in San Diego said they are committed to breaking new talent at the store level, in many cases through the use of organized chainwide campaigns. Retail editor Geoff Mayfield reports on a round-table discussion of this issue and serves up a few conference highlights in NARM Capsules. **Page 34**

THE WORLD OF COUNTRY MUSIC

Randy Travis is the top artist, MCA Records is the top label, and Tree is the top music publisher in Billboard's annual country chart roundup. Plus, Billboard's Nashville GM, Gerry Wood, discusses how corporate conglomeration has affected Music City's spirited, independent style. **Follows page 46**

Yoakam Mellows With Age—And Success

The charts show country bad boy Dwight Yoakam is more successful now than ever before, and he's promising to cut back on his controversial comments. But he's not offering any apologies, and he's still churning out intense, hardcore country music. **Page 46A**

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Azoff: Give Music More Sponsor \$\$ MCA Chief Keynotes AB/Billboard Meet

BY STEVE GETT

NEW ORLEANS "Corporate sponsors consistently overlook and underestimate the power of music, especially to motivate sales and product loyalty."

That was the central theme of the keynote address given by Irving Azoff, VP of MCA Inc. and chairman of the MCA Music Entertainment Group, which closed the Oct. 2-4 Winning At Sponsorship conference, held at the Hotel Inter-Continental here.

During the three-day annual confab, co-presented by Amusement Business and Billboard, a variety of speakers discussed many aspects of planning and executing corporate sponsorship deals for sporting events, venues, and theme parks, concert tours, and videos, among other areas.

Azoff took a particularly strong stand on behalf of the music industry with his open call for corporations to invest more sponsorship dollars in music-oriented promotions.

"I think they take the easy way out by following their corporate colleagues and committing most of their promotion money and energies to broadcast media and sports marketing... Music has a much longer life in influencing consumers than either."

Despite his reputation as a die-hard fan of the National Basketball Assn.'s Los Angeles Lakers, Azoff lashed out at the amount of corporate dollars poured into sporting events.

"Sponsorships involving sports re-

ceive about nine times the spending of total music/entertainment-based sponsorships. The top 10 sports sponsors spent about \$2 billion last year in a highly competitive market.

"I would think if they would give us a couple of hundred million dollars we could show them what hitting a home run really means.

"Then, of course, we'll raise the price! That's what happens at MCA and certainly in the music business."

On a more serious note, Azoff continued his appeal for more sponsorship bucks to be spent on music events by noting the ongoing value of promotions linked to live concerts.

"If you believe in the touch and feel of a live event, 2.5 million people saw Bruce Springsteen in concert last tour; none of them were season ticket holders. With 100 games, at 17,500 people a night, maybe 1.75 mil-

(Continued on page 80)

Branson, As Expected, To Take Virgin Group Private

BY EDWIN RIDDELL

LONDON "Freedom is something worth paying for," Richard Branson stated here Oct. 4 as he announced details of the plan by which his Virgin Group will once again become a private company. The move had been expected for some time (Billboard, July 23).

Under terms valuing the group at some \$414 million, Virgin's public shareholders will be offered 140 pence in cash for each of their ordinary shares in the company. As many as 40,000 small investors will receive the same price for their shares as when Virgin went public two years ago—a premium of 47% above the current quotation.

Glowtrack, a private company formed to acquire Virgin, will purchase the 37% of Virgin stock held by the public. The founders of Glowtrack and their family trusts will exchange their Virgin shares for shares in Glowtrack. The trading name of Virgin will not be affected.

A written statement on the buyout explained that investors who applied for Virgin shares in 1986 had seen the value of their holdings fall to around 90 pence per share this July, when the intention to privatize was announced. Added Branson, "I do not see it as a situation where we would be able to get this sort of price for some time

(Continued on page 81)

Senate May Attach Measure To Popular Drug Act Trade Fears Latest Kid-Porn-Bill Strategy

BY BILL HOLLAND

NEW YORK Entertainment industry lobbyists are expressing fear that the controversial Child Protection and Obscenity Enforcement proposal may be attached to the Senate's widely supported drug bill as the last days of the 100th Congress draw near.

The obscenity bill is now attached to a parental-leave measure (Bill-

board, Oct. 8), which is imperiled by lawmakers who want to attach even more amendments. This would seem to lessen the entertainment industry's concerns.

Senate leaders, however, are considering attaching the child-porn bill to the drug bill, which appears sure of passage.

"No Democrat can walk away from a drug and antiporn bill at elec-

tion time," says one observer. "If the parental leave measure sinks, they can blame the heartless Republicans for dumping other amendments on it and can take the bows for getting the drug bill through."

There have been several modifications in the obscenity section of the child protection bill since the 97-0 Senate vote Sept. 28 to attach it to the parental leave bill. But opponents say the changes do not go far enough. The prejudgment seizure penalties in civil cases have been removed, as have some of the civil forfeiture penalties. But sponsors have added a \$10,000 civil fine based on community standards of what is obscene.

"In other words," says a source, "somebody's who's carrying, say, 'Lady's Chatterley's Lover' could be slapped with that fine if some backwater community didn't like it, and there wouldn't even have to be a unanimous verdict or a prior conviction."

If the measure is attached to the drug bill, say lobbyists, there would be little opposition when it goes to the House this week.

In a related development, a music industry coalition plans to meet at Recording Industry Assn. of America headquarters here to discuss the bill's problems and implications. Attending will be representatives of NARAS, the recording academy; the National Music Publishers' Assn.; ASCAP; BMI; and the Songwriters Guild of America.

Congress Nears Final OK For U.S. Berne Adherence

WASHINGTON After decades of congressional wrangling, the U.S. will soon join the Berne International Copyright Convention. The Senate voted 89-0 Oct. 5 to approve U.S. adherence to Berne, and immediately afterward it approved implementation of the treaty by a voice vote.

The House had approved a companion bill 420-0 on May 10. The measure now goes back to the House, which can accept the Senate version or set up a conference with senators to work out what is described as "minor differences" between the two bills. Passage, in either case, is assured.

The 100-year-old Berne Conven-

tion provides what is widely regarded as the best protection for copyright works. There are 75 signatory nations. For years, U.S. intellectual-property experts and entertainment industry officials have urged adherence, saying the U.S. could work out differences between its own copyright law and the international treaty. Although the Senate bill calling for U.S. adherence was not a controversial bill once certain "moral rights" provisions were removed, proponents had feared that Congress, impatient for adjournment and faced with major legislation, would not act on the measure during this session. **BILL HOLLAND**

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Camelot Confab: Sweet Success

Web Is Buoyant After Strong Year

BY GEOFF MAYFIELD

NASHVILLE Having just completed a fiscal year in which it topped \$215 million, 220-store Camelot Music rallied its retail troops here at the Opryland Hotel with what could safely be described as the most elaborate convention in the company's history.

Though not void of meat-and-potatoes business sessions, the Sept. 30-Oct. 3 retail conference placed much emphasis on entertainment. Included were performances by CBS acts Rodney Crowell and Sweethearts Of The Rodeo and a closing-night dinner cruise down the Cumberland River with performances by RCA's Restless Heart and Alabama, which earned the distinction of being "the only group ever to play a Camelot convention twice," noted VP of purchasing Lew Garret.

The meet found the North Canton, Ohio-based web in a self-congratulatory mood, prompted by the fact that the web earned a 10% increase for the fiscal year ended Aug. 31. Most of the gain came during the summer months, which were lackluster for most music chains (Billboard, Sept. 17). Some \$15 million of the year's \$215 million total came from the leased departments that Camelot runs in 91 Big Wheel department stores; the rest came from Camelot stores.

Also celebrated here was a recent store design award from Chain Store

Age magazine, earned by one of Camelot's year-old superstores in Columbus, Ohio.

Despite these celebrations, much of the substance on the agenda here proved the company does not intend to rest on its laurels.

Store managers, district supervisors, and vendors learned that 50-60 remodelings are planned for the next year. The "high efficiency" designs incorporate flairs of neon, new fixtures, including CD sculptures, and a greater use of point-of-purchase material.

In the meantime, the company is about to open its first five West Coast stores in Washington and Oregon—the farthest Camelot has ever located units from its home base (Billboard, Aug. 20). The Northwest outlets—two are set to open this month, and the remainder are scheduled for November—plus two other fourth-quarter openings in existing territories will bring the chain's store count to 227, an increase of 24 over the total for calendar year 1987.

Camelot also plans to test a new
(Continued on page 87)

Erol's Sees New Markets To Win In Vertical Growth

WASHINGTON, D.C. The most surprising news to come out of the second annual Erol's Inc. convention, held Oct. 3-5, is that the company's 1989 expansion plan will be vertical rather than horizontal and will focus on filling in the gaps and developing "new concept" convenience locations in existing markets.

"There's still a lot of market penetration for us to get out there," says Van Stevenson, director of public relations for the country's largest privately owned video chain. "We want to be where the people are, and we want to be as convenient as possible."

The 166-store chain will continue to open three stores per month in its existing markets in the D.C.-Maryland-northern Virginia area as well as in Philadelphia; Tidewater, Va.; Charlotte, N.C.; and other East Coast locations. But despite what Erol's officials term market dominance in the traditional video store venue, they have plans to make the chain even more convenient—by developing alternative situations.

The alternatives presented at the convention's opening session include vending plans involving major oil
(Continued on page 81)



Roads To Success. Eric Clapton meets with management and label brass to mark the gold certification of "Crossroads," his career retrospective on Polydor Records. Shown, from left, are Roger Forrester, Clapton's manager; Harry Palmer, VP, A&R, PolyGram; Clapton; and Bill Levenson, director, catalog development, PolyGram.

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Urso is named VP, promotion, for WTG Records in Los Angeles. He was senior VP for Elektra Records.

CBS Records in Nashville appoints **Bob Montgomery** VP, Nashville A&R. He was director, creative services, for Tree International publishing.

Epic/Portrait/CBS Associated Labels in New York makes the following appointments: **Jean Johnson**, director, national promotion; **Tom Genetti**, director, national promotion; **Jack Isquith**, director, national album promotion; and **Lisa Markowitz**, associate director, publicity, East Coast. Johnson was Los Angeles local promotion manager; Genetti was Minneapolis



URSO



MONTGOMERY



JOHNSON



GENETTI

promotion manager; Isquith was director, promotion, East Coast; and Markowitz was manager, publicity, East Coast, all for the label.

Motown Records in Los Angeles appoints **Tony Joseph** director, A&R, West Coast and **Beverly Griffith** manager, artist development, West Coast. They were, respectively, manager, A&R, for Wing Records and a representative of General Talent International.

Bruce Schoen is promoted to national singles director, East Coast, and **Beth Adler** is appointed an attorney in the law department by Arista Records in New York. They were, respectively, national top 40 director of secondaries for the label and an associate at the law firm Cahill, Gordon &



ISQUITH



JOSEPH



SCHOEN



DI DIA

Reindel.

Geffen Records in Los Angeles appoints **Mark Di Dia** to the national album rock promotion staff and **David Donnelly** director of recording. They were, respectively, album report research director for "Friday Morning Quarterback" and national quality assurance director for Warner Bros. Records.

Paula Amato is promoted to associate director, media relations, by Atlantic Records in New York. She was manager, media relations.

Capitol Records in Los Angeles names **John Brown** promotion manager, black music, and **Penny Chan** national secondary promotion manager, black music. They were, respectively, president, Vinyl Marketing Services, and executive secretary to the VP/GM, black music division, for the label.

Michael Howard is named representative, new black music marketing, by Elektra Records in New York. He was a marketing representative, black sales, for WEA in Philadelphia.

PUBLISHING. **Artie Mogull** is appointed VP, special projects, SBK Entertainment World Inc. in Los Angeles. He was a consultant to various music companies.

Columbia Pictures Entertainment Music Group in New York names **Keith Zajic** senior VP, music business affairs. He was VP, business affairs and operations, for Columbia Pictures Music Group.

John Briggs is promoted to Nashville membership director by ASCAP. He was Nashville director of membership relations for the company.

Billboard Changes Organizational Structure

Holdsworth To Head New BPI Unit

NEW YORK As part of an overall reorganization of Billboard Publications Inc., Sam Holdsworth, executive VP of BPI, has been appointed publishing director of the newly formed Entertainment Group.

The Entertainment Group, which embraces six BPI publications serving the entertainment business, is one of several new operating groups

created by BPI. "This new structure will enable BPI to continue the dramatic growth it has experienced over the past three years, during which time revenue increased from \$40 million to over \$100 million," says Gerald S. Hobbs, president and CEO of BPI.

The Entertainment Group consists of Billboard magazine; the Hollywood Reporter; Hollywood Reporter Magazine; Back Stage; Amusement Business; American Film; the Entertainment Marketing Group; the Billboard Information

Network; and 27 annual directories.

"It was a natural move to cross-pollinate all these fields," says Holdsworth, who has served as publisher and editor-in-chief of Billboard since 1985.

Hobbs also announced these key appointments:

- John B. Babcock Jr. is named group publisher of Billboard magazine, reporting to Holdsworth (see story this page).

- Robert J. Dowling is appointed group publisher and chief operating
(Continued on page 86)



HOLDSWORTH



BABCOCK



FEELY



CHALLIS



ELLIS



NOONAN

Babcock: Group Publisher; Noonan, Ellis Promoted

NEW YORK John B. Babcock Jr. has been named group publisher/Billboard. At the same time, Tom Noonan has been promoted to associate publisher/research and development in Los Angeles and Michael Ellis has been promoted to director of charts in New York.

Babcock, who is based in New York, joined Billboard in 1986 as general manager. He is a vice president of Billboard Publications Inc. and a member of the BPI executive committee.

Prior to arriving at Billboard, Babcock spent nine years with Ziff Davis, where, among other positions, he was publisher of Digital

Review and PC Jr.

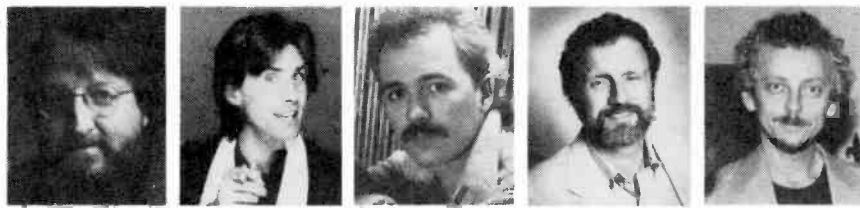
Babcock reports to Sam Holdsworth, executive VP of BPI and newly appointed publishing director of BPI's Entertainment Group.

Noonan retains his responsibilities as manager of the Billboard Top Pop Albums chart while assuming a larger role in the continuing development of Billboard products. He also takes over management of Billboard's Record Source International division, or RSI.

In addition to his new role as director of charts, Ellis continues as manager of the Hot 100 Singles and the Hot Adult Contemporary charts.

CONGRATULATIONS TO ASCAP's No. 1 Club Songwriters

At the beginning of 1988 ASCAP initiated its No. 1 Club, honoring those ASCAP writers who had written a song that went to No. 1 on *Billboard's* Hot Country Singles Chart. The following writers earned that distinction between January and September of this year.



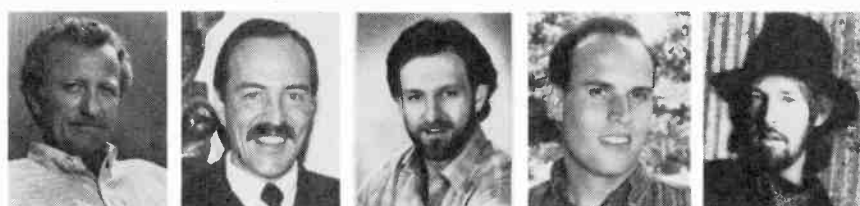
Pat Alger Robert Anderson Craig Bickhardt Rory Bourke Buddy Cannon



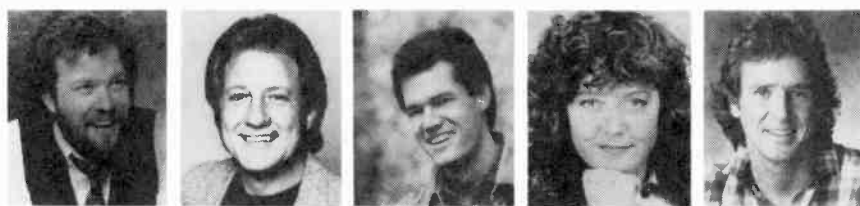
Johnny Cash Rodney Crowell Don Devaney Hank DeVito Tim DuBois



Vern Gosdin Dave Loggins Brent Maher J. D. Martin



Bob McDill Gene Pistilli Mike Reid Dave Robbins Dennis Robbins



Don Schlitz Troy Seals Randy Travis Cheryl Wheeler Michael Woody

NUMBER
1
CLUB

SONG	WRITERS	PUBLISHERS
"Where Do The Nights Go"	Rory Bourke Mike Reid	Lodge Hall Music Warner/Chappell Music
"Goin' Gone"	Pat Alger	Forerunner Music
"Wheels"	Dave Loggins	MCA Music Publishing Patchwork Music
"Tennessee Flat Top Box"	Johnny Cash	Song of Cash Warner/Chappell Music
"I Won't Take Less Than Your Love"	Don Schlitz	Don Schlitz Music MCA Music Publishing
"Too Gone Too Long"	Gene Pistilli	Almo Music Corp. High Falutin' Music
"Turn It Loose"	Craig Bickhardt Brent Maher Don Schlitz	Blue Quill Music Colgems-EMI Music Inc. Don Schlitz Music MCA Music Publishing Welbeck Music Corp.
"Love Will Find Its Way To You"	Dave Loggins J.D. Martin	MCA Music Publishing Patchwork Music
"It's Such A Small World"	Rodney Crowell	Coolwell Music Granite Music
"Cry, Cry, Cry"	Don Devaney	Music City Music
"What She Is (Is A Woman In Love)"	Bob McDill	Jack & Bill Music Ranger Bob Music
"I Told You So"	Randy Travis	Three Story Music
"He's Back And I'm Blue"	Robert Anderson Michael Woody	Bughouse Music Termite Music
"If You Change Your Mind"	Hank DeVito	Almo Music Corp. Little Nemo Music
"Set'em Up Joe"	Buddy Cannon Vern Gosdin	Hookem Music Sabal Music
"Don't Close Your Eyes"	Bob McDill	Jack & Bill Music
"Bluest Eyes In Texas"	Tim DuBois Dave Robbins	Tim DuBois Music Uncle Beave Music Warner/Chappell Music
"I Couldn't Leave You If I Tried"	Rodney Crowell	Coolwell Music
"(Do You Love Me) Just Say Yes"	Dennis Robbins	Corey Rock Music Wee B Music
"Joe Knows How To Live"	Troy Seals	Two-Sons Music Warner/Chappell Music
"Addicted"	Cheryl Wheeler	Blue Gate Music Bughouse Music

A S C A P
Nashville

AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

'Pyromania' And 'Hysteria' Top 7 Million Mark Def Leppard Grabs Sales Record

BY PAUL GREIN

LOS ANGELES Def Leppard last month became the first act in history to top the 7 million mark in U.S. sales with two different albums. The British metal band accomplished the feat as both its 1983 blockbuster, "Pyromania," and its year-old smash, "Hysteria," were certified at the 7 million sales level by the Recording Industry Assn. of America.

Runners-up to Def Leppard in the multiplatinum sweepstakes are Michael Jackson and Whitney Houston, who have each topped the 6 million mark with two or more albums. By hitting the 7 million mark, Def Leppard has pulled ahead of Jackson in their much-heralded rematch. Jackson's "Thriller" kept "Pyromania" out of the No. 1 spot five years ago, but "Hysteria" has now outsold "Bad" in the U.S.

Only one metal album has climbed higher up the multiplatinum scale than these two Def Leppard collections: Bon Jovi's "Slippery When Wet," which topped the 8 million mark.

Two other metal albums made a strong showing in the September certifications. Guns N' Roses' "Appetite For Destruction" topped the 4 million

mark and Poison's "Open Up And Say... Ahh" hit 2 million. It's Poison's second straight album to top the 2 million sales mark.

Also in September, George Michael's "Faith" topped the 6 million sales mark, matching the sales pace of the latest albums by Jackson and Houston, his chief rivals as the hottest solo star in the business.

Two critically hailed female singers on Elektra reached new certification levels in September. Anita Baker's Grammy-winning "Rapture" hit the 4 million sales plateau; Tracy Chapman's self-titled debut album—which is likely to win big at next year's Grammys—topped the 2 million mark.

Four albums were certified gold and platinum simultaneously in September: Huey Lewis & the News' "Small World," Randy Travis' "Old 8 X 10," Cinderella's "Long Cold Winter," and the "Cocktail" soundtrack. It's the third straight platinum album for Lewis and Travis and the second in a row for Cinderella.

Bobby Brown's "Don't Be Cruel" album went gold on Sept. 6 and reached platinum on Sept. 28—the same day that his former group, New Edition, landed its third platinum album with "Heart Break."

Capitol Agrees To Operate CEMA-Distributed Solar Label

LOS ANGELES Under a new arrangement, Capitol Records will handle all operational functions for Solar Records, the black-oriented label previously distributed only by CEMA.

Under the deal, Capitol will direct the administration, sales, promotion, and marketing of Solar product, while Solar will continue to oversee artistic direction of its artists.

The new pact between Solar and Capitol became effective with the release of the new Midnight Star single, "Don't Rock The Boat."

Solar's current artist roster includes such top black acts as the Deele, Babyface, Shalamar, the Whispers, and Lakeside.

The arrangement marks the start of a new chapter in the relationship between Solar, the 11-year-old company that became the largest black-owned label in the country when MCA purchased Motown Records in July, and Capitol, which has distributed Solar via CEMA since 1986.

Solar owner Dick Griffey says he anticipates no staff cuts at Solar in the wake of the new agreement.

"[Executive VP of marketing] Hank Caldwell will remain my point man from the marketing and sales standpoint," Griffey says.

While Solar released only five albums last year, he adds, "I absolutely intend to put more product out in the marketplace... We expect to have about 14 releases in the next 12 months."

Solar was distributed by Elektra/Asylum from 1981-86. In September 1986, Griffey and Solar filed a suit stemming from that distribution deal against WEA, the parent company Warner Communications Inc., and publisher Warner Bros. Music International (Billboard, Oct. 18, 1986). The action, which charged the defendants with fraud, copyright infringement, deprivation of civil rights, and other abuses, remains pending.

CHRIS MORRIS

Calif. Officials Lay Down The Law For Record Pirates

LOS ANGELES Legislation comparable to a tough federal law that substantially stiffens the penalties for record piracy, counterfeiting, and bootlegging was signed into law here Sept. 24 by California Gov. George Deukmejian.

The new law shifts the status of certain acts of record and tape piracy from misdemeanor to felony status—a move that some feel will encourage prosecutions of such violations more vigorously.

"It's an incredibly important piece of legislation," says Steven J. D'Onofrio, director of antipiracy operations at the Recording Industry Assn. of America. "I think we will substantially be able to curtail the piracy that's grown up, particularly in Southern California."

D'Onofrio says the RIAA can document "at least a dozen" states in which California-manufactured pirate product has surfaced; he estimates that 40% of the illicit sound re-

(Continued on page 78)

Two albums that have been on the market for about five years finally went platinum: UB40's "Labour Of Love" and Judas Priest's "Defenders Of The Faith." And Cheap Trick capped a dramatic comeback by landing its first platinum album in nearly nine years with "Lap Of Luxury."

Alabama landed its 11th gold album on Sept. 9 with "Just Us." The album took just under a year to go gold, something the country supergroup used to do virtually upon release.

(Continued on page 84)



The Dead Zone. Members of the Grateful Dead and Arista executives raise their glasses to toast the re-signing of the group to a long-term recording agreement. Pictured, from left, are Clive Davis, president, Arista; Jerry Garcia and Bob Weir, Grateful Dead; Roy Lott, senior VP, Arista; Don Jenner, executive VP/GM, Arista; Mickey Hart, Grateful Dead; Jon McIntire, Grateful Dead Management; and John Scher, president, Monarch Entertainment Bureau.

Metal Reigns Again On Top Albums Chart; Reggae Reigns Anew On Hot 100 Survey

BON JOVI's "New Jersey" leaps to No. 1 in its second week on the Top Pop Albums chart. It's the second album to hit No. 1 in just two weeks so far this year, following Van Halen's "OU812."

The fact that both of the fastest-breaking albums of the year are by pop/metal bands should come as no surprise, because metal is shaping up as the hottest genre of the year. Metal or metal-leaning bands have monopolized the No. 1 spot on the pop album chart for 15 of the past 17 weeks. Def Leppard paced the pack for six weeks; Guns N' Roses and Van Halen did it for four weeks each. Since late June, only two non-metal acts have had a No. 1 album: Steve Winwood and Tracy Chapman. In fact, this week marks the second time in less than three months that the top three spots on the album chart have been dominated by metal bands.

Bon Jovi has sprinted up the chart much faster than it did with its 1986 breakthrough album, "Slippery When Wet," which took seven weeks to reach No. 1. The folks at PolyGram must be delighted with the metal explosion: The label has two of the top three albums.

UB40's "Red Red Wine" jumps to No. 1 on the Hot 100, becoming the first reggae hit to top the chart. Two reggae-influenced hits by veteran pop acts made No. 1 in the '70s: Johnny Nash's "I Can See Clearly Now" and Eric Clapton's "I Shot The Sheriff."

The UB40 record initially peaked at No. 34 in 1984, making it only the fifth single to peak below No. 1, drop off the chart, and later come back to top the chart. It follows Johnny Preston's "Running Bear," Helen Reddy's "I Am Woman," Patti Austin & James Ingram's "Baby, Come To Me," and Billy Vera & the Beaters' "At This Moment."

"Red Red Wine" was first a chart hit for Neil Diamond, who took it to No. 62 in 1968. That was two years after Diamond topped the chart for the first time as the writer of the Monkees' "I'm A Believer." In fact, notes David Harris of Glasgow, Ky., Diamond is the songwriter with the longest span of No. 1 hits performed by other artists. His chart toppers for the Monkees and UB40 span nearly 22 years.

FAST FACTS: Duran Duran's "I Don't Want Your Love" blasts onto the Hot 100 at No. 49, nearly six years after the group landed its first smash hit, "Hungry Like The Wolf." That's remarkable longevity for a group that was widely regarded as a teen phenomenon when it first appeared—along

with Culture Club and Spandau Ballet—in the British synth-pop boom of 1983. Either the group has cultivated new fans over the years or the Durannies are sticking with their boys right into college.

Buck Owens has the No. 1 record on the Hot Country Singles chart for the first time in 16 years, thanks to his duet with Dwight Yoakam, "Streets Of Bakersfield" (see story, page 46A). Owens was one of the hottest country stars of the '60s, landing 19 No. 1 country hits between 1963 and 1969. He returned to the top in 1972 but had been out of the spotlight for most of the past decade.

U2 lands its first No. 1 hit in the U.K. with "Desire," which leaps to No. 25 in its third week on the Hot 100. It's a lock to become the group's third No. 1 hit in the U.S.

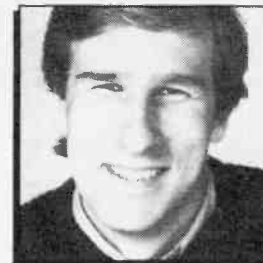
The week's two fastest-climbing albums are Anthrax's "State Of Euphoria," which leaps from No. 68 to No. 36, and Rob Base & D.J. E-Z Rock's "It Takes Two," which vaults from No. 144 to No. 73. Both albums are in their second week on the chart. This is already the highest-charting album to date for speed-metal band Anthrax. Rob Base & D.J. E-Z Rock, a rap duo from Harlem in New York, edge into the top 40 on the Hot 100 with the title track from their album.

Breathe's "Hands To Heaven" logs its 31st week on the Hot Adult Contemporary survey, becoming the longest-charting AC hit of the '80s and one of the top five in longevity since the chart was introduced in 1961, when it was known as the Easy Listening chart. The all-time AC longevity champ: Anne Murray's "You Needed Me," with 36 weeks.

WE GET LETTERS: Mike Perini of Ypsilanti, Mich., notes that D.J. Jazzy Jeff & the Fresh Prince are the only rappers to date to land two top 15 hits on the Hot 100—"Parents Just Don't Understand" and "A Nightmare On My Street." He adds that "Parents..." which peaked at No. 12, is the highest-charting rap hit written and performed entirely by black artists. Run-D.M.C. joined forces with Steven Tyler on Aerosmith's "Walk This Way"; the Fat Boys teamed with the Beach Boys on the old Surfari's hit "Wipeout."

Jay Taylor of Madison Heights, Mich., notes that dreadlocks are the hair style of choice for chart success this year. Just look at Johnny Kemp, Terence Trent D'Arby, Tracy Chapman, Ziggy Marley, and Wa Wa Nee.

Matt Wilson of Watermark notes that this week marks the first time that different songs with the exact same title have appeared simultaneously in the top 10. Cheap Trick's "Don't Be Cruel" holds at No. 4; Bobby Brown's jumps to No. 8.



by Paul Grein

NEGOTIATIONS
AND LOVE SONGS
(1971-1986)

FEATURING

MOTHER AND CHILD REUNION

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SOMETHING SO RIGHT

ST. JUDY'S COMET

LOVES ME LIKE A ROCK

KODACHROME*

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50 WAYS TO LEAVE YOUR LOVER

STILL CRAZY AFTER ALL THESE YEARS

LATE IN THE EVENING

SLIP SLIDIN' AWAY

HEARTS AND BONES

TRAIN IN THE DISTANCE

RENE AND GEORGETTE MAGRITTE
WITH THEIR DOG AFTER THE WAR

DIAMONDS ON THE SOLES OF HER SHOES

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Urban-PD Shortage Prompting Higher Salaries?

BY SEAN ROSS

NEW YORK "Right now, there are more jobs out there than qualified people to fill them," says consultant Don Kelly. "A lot of people out there don't have the experience to move into a top 25 market. And there are more top-25-market stations competing for a smaller number of PDs."

Kelly is discussing the unusually high number of urban PD jobs available in the top 50 markets. While a lot of stations change PDs or formats when the spring Arbitrons come back in July, most GMs try to have their key slots filled by September, when the fall book begins.

But on Oct. 1, there were still eight vacant PD slots in the top 50 markets—counting only those jobs that

were known to be vacant. By contrast, top 40 and album rock each had one major PD job open. Country had two; both of them have since been filled. News/talk had four openings; AC had five.

A lot of that PD flux involved big-name stations. While some have already hired PDs, stations that began the fall book with no PD include WDJY Washington, D.C., WLUM-FM Milwaukee, WBLZ Cincinnati, KATZ-FM St. Louis, and WYLD-FM New Orleans.

Three of those stations are Kelly clients, and it says something about both Kelly's reach and the severity of the PD shortage that Kelly and his partner, J.C. Floyd, have had at least one major-market PD job open every week since May. One explanation for

that, Kelly says, is that "urban radio has grown dramatically in the last three to five years, putting a lot of pressure on the talent pool."

For that reason, Kelly says, "We've always been very aggressive in trying to develop young talent from small or medium markets that are familiar with our systems and strategies." Among those who've risen through the ranks are WMYK Norfolk, Va., PD Kevin Brown, who came from KIPR Little Rock, Ark., and WUSL Philadelphia PD Dave Allan, who came from WMYK.

One positive effect of the competition, according to Kelly, has been higher salaries—something that only the luckiest urban PDs have traditionally had. "I have stations in the market Nos. 25-75 range that are paying significantly more money to-

day than they ever would have thought of paying.

"They're getting better quality people, and they have to be able to keep those people happy or the competition for those people is going to be intense. I've had several PDs in market No. 30 or below being hired on at \$50,000 or above, which is good for any station of that size."

"If applicants have what we're looking for, we're willing to pay it," says WLUM VP/GM Steve Sinicropi, whose new PD, Rick Thomas, started late last month. "If you're going to low-ball things, you're going to have a hard time finding quality people. We didn't have any problems with people being way out of our price range."

Most GMs say that the quantity of applicants isn't a problem either. WDJY GM Gary Gross says he's

been getting two or three packages a day; WBLZ VP/GM Peter Edens estimates 50 applicants in the last six to eight weeks. Both Gross and Edens need on-air PDs, which disqualifies some potential candidates.

"In our opinion, the staff we already have is better than the on-air sound that has been presented to us on air checks," says Edens, who also complains that he's "not overly impressed with most people's presentation—their cover letter, their résumé, the scoping of their air check. A good number of the packages we received look like they were thrown together in 10 minutes' time."

Sinicropi also bemoans "the number of people who sent me nothing but a mimeographed form letter and some boilerplate stuff. Those usual-

(Continued on page 18)

ADULT FORMATS STRONG IN SUMMER ARBS

(Continued from page 1)

Los Angeles and KIFM San Diego; a best-ever book for album rocker WNEW-FM New York; a 3.4 to 4.2 12-plus overall upward jolt for AC KBIG Los Angeles, even with rival KOST up from 4.6 to 5.0; a continued rise (from 6.3 to 6.6) for MOR WPEN Philadelphia, which was at a 4.2 share only a year ago; and a third consecutive No. 1 book for AC WALK-AM-FM Long Island, N.Y.

By contrast, urban WUSL Philadelphia—which upset the traditional market leader, WMMR, in the spring book—now trails 8.0 to 7.1. Urban WRKS New York fell 4.6 to 4.2 after two promising Arbitrends; usually a drop for WRKS means that rival WBSL will rise, but WBSL was steady at a 4.0 and the two black-oriented AMs lost eight-tenths of a share between them.

Baseball mitigates a few of urban's disappointments. In Chicago, Cubs flagship WGN retook the lead from urban WGCI-FM: WGN was up from 9.0 to 10.0 while WGCI fell from 9.2 to 7.7. In Detroit, Tigers-powered WJR was up from 10.6 to 12.4, ahead of WJLB, which held steady, 7.9 to 7.8.

In New York, top 40 WHQT "Z100" rose from 6.0 to 6.2 and celebrated its sixth straight ratings period as a market leader, which OM Steve Kingston says is the most No. 1 books amassed by any local station since WABC in its top 40 heyday. Mornings' 12-plus went to news outlet WINS with an 8.2 share. It was followed by WXRK's Howard Stern (6.4), WOR's John Gambling (6.3), and the Z100 Morning Zoo (6.2).

Easy listening WPAT-AM-FM was second in New York. Top 40 WWPR rebounded 4.2 to 4.7 to take third place. That station suffered a sharp drop two books ago after changing its calls from WPLJ. Now GM Dana Horner says listeners are getting used to the new calls and air staff and that WWPR is more focused on its target demo of 18-34-year-old females.

Crossover WHQT (in its last book as "Hot 103" before changing its dial position) rebounded from 4.1 to 4.5. And while a lot of album rockers got their presents last spring and then went down, WNEW-FM moved from 3.6 to 4.4 this time. That station was generally agreed to be more current

oriented and uptempo this summer; it also drew large crowds to an event on the Jersey Shore that built momentum for the summer, according to PD Mark Chernoff.

In Los Angeles, crossover KPWR "Power 106" held steady at a 7.4 to keep its No. 1 spot, but rival KIIS-AM-FM regained more than it lost last time to solidify second place, moving from 6.5 to 6.9. Rick Dees of KIIS led mornings with an 8.7, ahead of news/talk KABC's 7.0. KIIS also was first among 25-54-year-olds.

The big surprise in Southern California was adult alternative. If the last book inspired doubts about the long-term viability of the format, this one indicated that the format's move to more vocals and more up-tempo music might be paying off.

KTWV was up from 1.7 to 3.0 overall and from 2.6 to 4.6 in its 25-54 target demo; that reflects changes made before its much-publicized move to live announcers. KIFM San Diego rebounded from 3.4 to 4.7 this book and was No. 3 among 25-54-year-olds. (There was also good news on a smaller scale in Chicago, where WNUA finally cracked a 2 share.)

Conventional ACs did all right also, including KBIG, which PD Rob Edwards has evolved to a more mainstream AC from its softer format of two years ago, and KYXY San Diego, up from 3.1 to 5.4.

In Chicago, easy WXEZ recovered from a call-letter change, moving from 4.8 to 5.3. Album WLUP-FM was down from 5.0 to 4.5 as its AM rose from 2.3 to 2.9 for its best book. Top 40 WYZZ "Z95" ran a fairly aggressive outdoor campaign this summer; it was up from 3.5 to 4.0 to take the top 40 lead from urban-edged WBBM "B96," which was down from 3.7 to 3.2. Urban WBMX, in its last book under PD Lee Michaels, rebounded from 3.0 to 3.9 but was still well behind format leader WGCI.

Other notable gains: Classic rock WYSP Philadelphia (from 4.8 to 5.8); AC WSNI Philadelphia (from 3.4 to 4.6); urban-slanted top 40 WHYT Detroit (from 4.6 to 5.3 in a book that saw it hire two popular jocks away from its urban rivals); up-tempo AC WNIC Detroit (from 3.9 to 4.8); and country KSON-FM San Diego (back at a 5.8 after what PD Mike Shepard calls an abnormally low 3.7).

KIIS Mixes AM In Seeming Power Play; Nationwide Ups Weber; Glasco To KMLE

SEVERAL MONTHS AFTER top 40 KYNO-FM Fresno, Calif., changed its oldies AM to crossover "Hot 13," KIIS-AM Los Angeles has gone to a similar "all club music" format after 10 a.m. FM PD Steve Rivers and MD Kevin Weatherly will supervise the new station; local club jock Mike Martin will customize 15-18 "hot mixes" daily for the station, whose new slogan is "pump up the bass."

KIIS-AM's music is a cross between dance-leaning WPOW "Power 96" Miami and L.A.'s rap-driven KDAY. Sample artists include the Egyptian Lover, Sa-Fire, Ice-T, Lime, Rob Base, L'Trimm, and the Dazz Band. Most of that music isn't being played on the FM, although Rivers says KIIS-AM may be a testing ground for potential FM records.

The new, automated KIIS-AM is, in many ways, a throwback to the late '70s, when KIIS-FM was a disco station and when most disco radio was a parade of nonstop club mixes. (There's no back-announcing on KIIS-AM; listeners are urged to call the station for song titles.) It also has some interesting implications for KIIS' archrival, KPWR "Power 106."

At this writing, KIIS-AM-FM is half a 12-plus share behind Power; KIIS-AM by itself has only a 0.1 share. Most of what Power plays these days—aside from an occasional "Hands To Heaven" by Breathe—is still danceable, but it's a substantially different mix from the one that made KPWR famous two years ago. There are obviously fans of hardcore dance in L.A.; if even a few of them will switch to AM, KIIS-AM could make a difference in the KIIS/KPWR race.

Flanker moves of this sort have backfired before. Urban WYLD-FM New Orleans countered crossover WQUE with a rap-based AM but instead lost three shares of its own audience. And KIIS sister KKBQ-AM Houston went to a mainstream urban format in 1985—in many ways anticipating the early KPWR by nine months—in an apparent attempt to whittle urban KMJQ's lead over KKBQ-FM. KKBQ-AM lasted only several months before going simulcast.

NATIONWIDE BROADCASTING's reorganization continues this week with the transfer of WNCI Columbus, Ohio, GM Dale Weber to GM at KZZP Phoenix, Ariz. Weber replaces the recently promoted Mickey Franko and also picks up Franko's group manager duties, with jurisdiction over four other stations. Nationwide will now have three group managers instead of

two, as WPOC Baltimore GM Dave Fuellhart and KZAP Sacramento, Calif., GM Tom Weidle split the group's other properties.

With a new GM on the way to KZZP, expect some of the station's recently departed key players to finally be replaced. APD Gene Baxter leaves KZZP this week for the MD slot at KYUU San Francisco. That station has made its long-awaited switch to top 40 KXXX-FM "X100." Also joining X100 is Howard Freshman, long-time promotions director at sister station KPWR; the station still needs production and news directors.

PROGRAMMING: The celebration of October as the month for country-PD changes continues. Shamrock has named Transtar Special Blend PD Bob Glasco to that position at its soon-to-be-country KMLE Phoenix. That returns Glasco to his home-

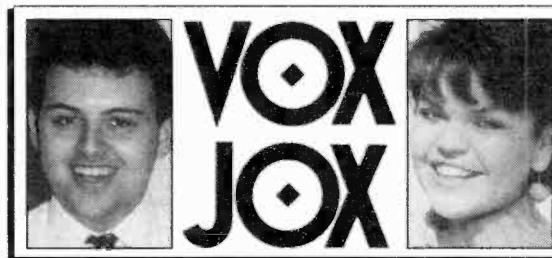
town, where he once programmed AC KLZI. Rusty Walker will consult KMLE, which Glasco says will be a "fun station" and the product of a "brain trust without a spotlight on any one person." New calls and a staff are still in the works; the target date for the station is now sometime before month's end.

Meanwhile, Gaylord transfers country WKY Oklahoma City PD Ted Cramer to similarly formatted WSM-AM Nashville, where he'll replace Moon Mullins, now on his way to Jeff Pollack's consultancy. Ironically, Mullins once replaced Cramer as PD of WDAF Kansas City, Mo. WKY morning man Jack Elliott adds PD duties; his partner, Mike Chambers, officially becomes PD.

Local veteran Mark Klose is the new PD at classic rock KSD St. Louis. Klose had been acting PD; he was also PD at cross-town album outlet WMRY. That station, meanwhile, loses PD Gary Kolarcik. Jim Singer is now WMRY's interim PD. Morning and afternoon jocks Dan Strauss and Ted Habeck switch shifts.

AC KMGK Minneapolis has become oldies KQUL "Kool 108" under PD Dave Anthony and new GM Kevin McCarthy. New staffers include Joanne McCall, Don Michaels, Vince Rebholz, and Steve Winters. Meanwhile, cross-town "Classic 93.7" WAYL-FM expects to announce new calls next week. Easy listening WAYL-AM has just named Bruce Gordon PD, replacing Bruce Hanson. Gordon was sports director at cross-town n/t KSTP-AM and is the play-by-play announcer for North Stars hockey, which WAYL now carries. No word yet on whether his appointment means the station is considering an all-sports approach.

(Continued on page 15)



by Sean Ross and Yvonne Olson

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CMA NOMINEES



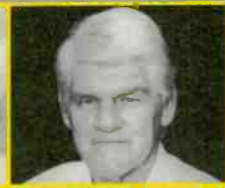
The Judds
ENTERTAINER OF THE YEAR
VOCAL DUO OF THE YEAR



Hank Williams, Jr.
ENTERTAINER OF THE YEAR
MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR
"Born To Boogie"



Paul Nelson/Gene Nelson
SONG OF THE YEAR
*"Eighteen Wheels
 And A Dozen Roses"*



Harlan Howard
SONG OF THE YEAR
"Life Turned Her That Way"



Rosanne Cash
**FEMALE VOCALIST
 OF THE YEAR**
SINGLE OF THE YEAR
"Tennessee Flat Top Box"



Tanya Tucker
**FEMALE VOCALIST
 OF THE YEAR**
**VOCAL EVENT OF
 THE YEAR**



Alabama
VOCAL GROUP OF THE YEAR



Highway 101
VOCAL GROUP OF THE YEAR
HORIZON AWARD



Restless Heart
VOCAL GROUP OF THE YEAR



Foster & Lloyd
VOCAL DUO OF THE YEAR



Patty Loveless
HORIZON AWARD



Rosanne Cash & Rodney Crowell
VOCAL EVENT OF THE YEAR



**Dolly Parton/Linda Ronstadt/
 Emmylou Harris**
VOCAL EVENT OF THE YEAR



Paul Davis
**VOCAL EVENT
 OF THE YEAR**



Paul Overstreet
**VOCAL EVENT
 OF THE YEAR**



Dwight Yoakam/Buck Owens
VOCAL EVENT OF THE YEAR



Chet Atkins
**MUSICIAN
 OF THE YEAR**



Johnny Gimble
**MUSICIAN
 OF THE YEAR**



Mark O'Connor
**MUSICIAN
 OF THE YEAR**



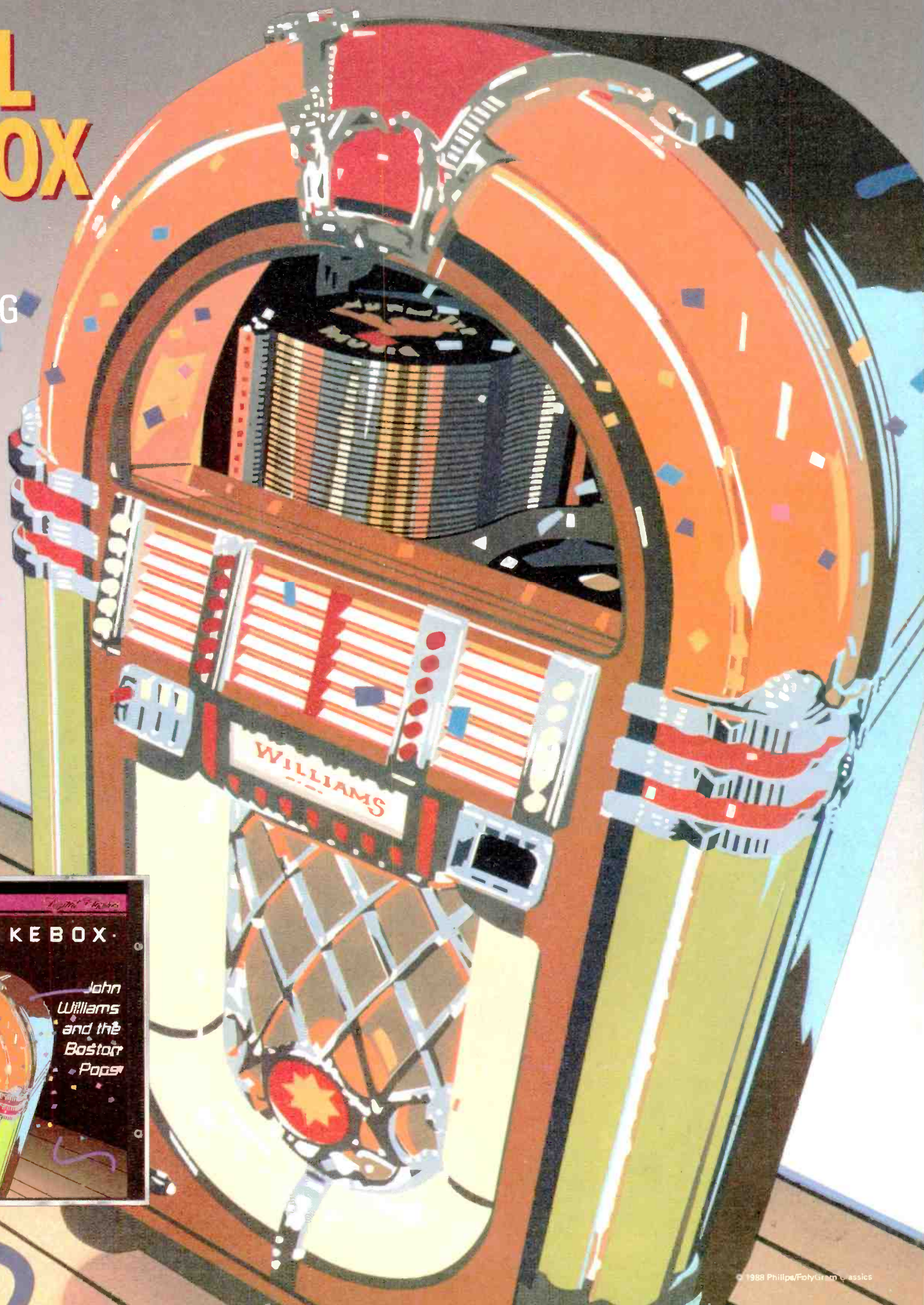
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WASHINGTON ROUNDUP

BY BILL HOLLAND

THE NATIONAL ASSN. of Broadcasters plans to go to court over a controversial measure, signed by President Reagan during the Oct. 1 weekend, abolishing any safe harbor for indecent material. The measure, sponsored by conservative Sen. Jesse Helms, R-N.C., and passed by an election-conscious Congress, forbids the Federal Communications Commission from allowing stations to air

programming adjudged indecent. Indecent speech is not obscene speech and is protected by the Constitution; a recent federal appeals court ruling on the matter underscores that. Nevertheless, Helms and company have rammed the measure through, attached to a big appropriations bill; NAB now says it will sue if the FCC carries out the directive, which it is bound by law to do.

THE REAGAN-SIGNED BILL has other provisions that upset broadcasters and the commission, including a one-year halt on FCC plans to relax the cross-ownership rules and take a second look at mi-

nority preferences for broadcast ownership. That is apparently the Senate leadership's way of saying they're steamed that the FCC didn't want to enforce the Fairness Doctrine, even though the president called the doctrine unconstitutional and vetoed it.

MOTOROLA INC.'s C-QUAM AM stereo system will be the only AM offered in AM/FM radios in all new Chrysler cars built in North America. No more mono. With C-QUAM AM/FM radios will also continue as either standard or optional on just about all new Ford and GM models.

VOX JOX

(Continued from page 10)

As n/t WHBQ Memphis, Tenn., becomes the first RKO General radio sale to actually clear—look for WGMS-AM-FM Washington, D.C., to be next—new owners Flinn Broadcasting have changed format to oldies. GM Wayne Smith and PD Tom Gurley bring their classic hits format over from cross-town WGSF. That station, owned by another family member, goes to a contemporary religious format. New jocks include George Klein (Vox Jox, Oct. 8), Bob McClain, and Jesse Brooks.

Adult Standards KOMA Oklahoma City has gone oldies under new PD

Kent Jones, most recently PD at WNDE Indianapolis. He replaces Gary Owen ... KCWV-AM Kansas City, Kan., splits from its adult alternative sister to become contemporary religious KKLO under veteran PD Todd Chase ... APD Eddie Haskell gets the official OM nod at top 40 WXLK Roanoke, Va.

HEARTLAND: Shortly after PD Maxx Myrick's arrival at urban KDKS Shreveport, La., he was replaced by Michael Hernandez, last of KKDA-FM "K104" Dallas. Evening jock Tori Turner is gone also.

Myrick can be reached at 513-542-2738 ... AC WZZD Mobile, Ala., makes its long-rumored switch to classic rock WGCX. Ben Bain (WNUS/WLTP Belpre, Ohio) is the new GM. J.T. Stevens (WTRG Raleigh, N.C.) is PD. Alan Sneed, for whom Stevens has worked previously, is consulting.

Will all-Elvis Presley stations ever reach the point where we can't keep track of them anymore? Religious WHOS Decatur, Ala., has become "the Elvis Connection," making it the third such station (and the second within two weeks). GM J. Mack Bramlett is handling programming.

PEOPLE: Top 40 WKXX "KXX106" Birmingham, Ala., promotes MD Paco Lopez to APD as Taylor Thompson moves to music research duties. Cindee Boatright is also upped to programming assistant ... Steve Rouse is the new morning man at oldies WQSR Baltimore ... WQHT "Hot 97" New York adds MTV VJ Julie Brown to mornings for entertainment reports.

Former WRVQ "Q94" Richmond, Va., PD Bob Lewis is now working weekends at top 40 WVMX. He has also opened Bob-A-Lou's Music Zoo, the first in a planned chain of six record stores and wants to hear from local promo reps. Call 804-730-0600 ... Veteran Charlotte, N.C., air talent Ed Galloway has been voted "Best Radio Impressionist" by Atlanta Magazine. One of his voicer clients is the morning show at country WYAY "Y106" Atlanta.

Johnny Magnus returns to adult standards KMPC-AM Los Angeles for nights ... AC WMVQ Albany, N.Y., MD Diana Woods adds APD stripes ... Dave Pelunis from WSN Philadelphia to news at AC WQMX Akron, Ohio ... Album WBAB Long Island, N.Y., promotes Tracy Speed from part time to overnights ... Thom "The Brick" Morrera returns to radio mornings at album WMJY "Y107" Long Branch, N.J.

TWO CHILDREN-ORIENTED charity events to be aware of: Graham Nash, Bill Ayres, and WNEW-FM New York's Pete Fornatele will co-host this year's "Children Of The Americas" benefit radiothon for UNICEF and World Hunger Year. The syndicated portion of the benefit happens Saturday, Nov. 12. The show is being handled by Radio Ventures (Continued on next page)

OUTA' THE BOX

Programmers discuss the week's new music.

TOP 40

"Come to New York and I'll show you the top of the Empire State Building," says WHTZ "Z100" New York MD Frankie Blue. "Z100 leads this market in playing the best new music, continually providing our listeners with world premieres of key core artists." Three weeks ago it was Bon Jovi, two weeks ago, U2, and this past week Barbra Streisand & Don Johnson's "Till I Loved You" (Columbia) hit the airwaves early. "Our listeners had to hear it," says Blue. "The curiosity factor of this record is incredible. We got lots of calls, all wanting details on the collaboration!" Setting a record for "the highest debut in phone requests after the first play" is Duran Duran's "I Don't Want Your Love" (Capitol), added at No. 30 this week. (Z100 also adds Rod Stewart's "Forever Young" at No. 29.) And Blue wants the rest of the country to hear Sa-Fire's "Boy, I've Been Told" (Cutting/Mercury), which is 1-1 this week at WQHT "Hot 97," 19-14 at WWPR "Power 95," and 27-20 at Z100. "It's the No.-1-selling 12-inch for three consecutive weeks now; this is a great dance record whose momentum increases with each play."

ALBUM ROCK

With three titles and an air shift, KEZO Omaha, Neb., OM/PD/MD/p.m. driver Bruce McGregor comes in "about 8 or 9" in the morning and leaves "promptly at 7. That makes it a nice, easy 10-hour day." And he believes in tempo. "If you're sitting at a desk, listening to my station, I want you to feel energy coming off the box. That doesn't mean metal—I'm talking about good, up-tempo music." This week Steve Earle's "Copperhead Road" (Uni/MCA) is added. Of its second-generation contra-band-running theme, McGregor says, "Even though I don't drink moonshine or smoke pot, I can identify with this song!" Nabbing crossover appeal honors is Jimmy Barnes' "Still On Your Side" (Geffen) and Little Feat's "Long Time Til I Get Over You" (Warner Bros.). Georgia Satellites' "Hippy Hippy Shake" (Elektra) gets a shot, as does, "finally," Ian Gillan & Roger Glover's "Telephone Box" (Virgin). "It took me awhile to hear it, which does happen," says McGregor. Last comes Keith Richards' "Take It So Hard" (Virgin). Says Mc Gregor, "There's something about his raw rock'n'roll." YVONNE OLSON

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	5	7	GROOVY KIND OF LOVE ATLANTIC 7-89017	◆ PHIL COLLINS 2 weeks at No. One
2	3	6	8	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	◆ STEVE WINWOOD
3	8	11	6	ONE MOMENT IN TIME ARISTA 1-9743	◆ WHITNEY HOUSTON
4	2	2	9	TRUE LOVE MCA 53363	◆ GLENN FREY
5	5	9	13	KOKOMO (FROM "COCKTAIL") ELEKTRA 7-69385	◆ THE BEACH BOYS
6	4	3	17	I'LL ALWAYS LOVE YOU ARISTA 1-9700	◆ TAYLOR DAYNE
7	11	14	7	HOW CAN I FALL? A&M 1224	◆ BREATHE
8	7	4	13	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	◆ PETER CETERA
9	6	1	12	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	◆ RICK ASTLEY
10	9	7	10	DON'T WORRY, BE HAPPY EMI 50146	◆ BOBBY MCFERRIN
11	13	17	7	FOREVER YOUNG WARNER BROS. 7-27796	◆ ROD STEWART
12	19	29	4	A WORD IN SPANISH MCA 53408	◆ ELTON JOHN
13	10	8	13	PERFECT WORLD CHRYSALIS 43265	◆ HUEY LEWIS & THE NEWS
14	14	16	11	WHEN I FALL IN LOVE EMI 50138	NATALIE COLE
15	15	15	9	LOVING ARMS CRITIQUE 7-99275/ATLANTIC	LIVINGSTON TAYLOR/LEAH KUNKEL
16	21	22	9	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
17	18	20	11	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
18	23	33	3	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	◆ ANITA BAKER
19	12	10	12	LOOK OUT ANY WINDOW RCA 8678	◆ BRUCE HORNSBY & THE RANGE
20	25	38	3	LOOK AWAY REPRISE 7-27766	◆ CHICAGO
21	16	12	15	HERE WITH ME EPIC 34-07901/E.P.A.	◆ REO SPEEDWAGON
22	27	41	3	RED RED WINE A&M 1244	◆ UB40
23	20	24	7	INDESTRUCTIBLE ARISTA 1-9706	◆ FOUR TOPS
24	22	25	7	NOTHING CAN COME BETWEEN US EPIC 34-07977/E.P.A.	◆ SADE
★★★ POWER PICK ★★★					
25	46	—	2	KISSING A FOOL COLUMBIA 38-08050	◆ GEORGE MICHAEL
26	17	13	18	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	◆ E.JOHN
27	29	36	5	WAITING FOR A STAR TO FALL RCA 8691	◆ BOY MEETS GIRL
28	30	40	4	BRING BACK THE MAGIC MCA 53396	JIMMY BUFFETT
29	24	19	19	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
30	26	21	21	HOLD ON TO THE NIGHTS EMI 50106	◆ RICHARD MARX
31	43	50	3	1974 (WE WERE YOUNG) A&M 1243	AMY GRANT
32	42	46	3	DON'T BE CRUEL EPIC 34-07965/E.P.A.	◆ CHEAP TRICK
33	32	30	21	MAKE ME LOSE CONTROL ARISTA 1-9686	◆ ERIC CARMEN
34	31	26	31	HANDS TO HEAVEN A&M 2991	◆ BREATHE
35	28	18	14	MISSSED OPPORTUNITY ARISTA 1-9727	◆ DARYL HALL JOHN OATES
36	41	—	16	TIME AND TIDE EPIC 34-07730/E.P.A.	◆ BASIA
37	34	23	19	ROLL WITH IT VIRGIN 7-99326	◆ STEVE WINWOOD
38	50	—	2	PIECE OF PARADISE WARNER BROS. 7-27779	PM
★★★ HOT SHOT DEBUT ★★★					
39	NEW▶	1	1	SILHOUETTE ARISTA 1-9751	◆ KENNY G.
40	NEW▶	1	1	CRAZY IN LOVE MCA 53433	KIM CARNES
41	48	—	2	DON'T BE AFRAID OF THE DARK MERCURY 870 569-7/POLYGRAM	◆ THE ROBERT CRAY BAND
42	33	27	17	SIGN YOUR NAME COLUMBIA 38-07911	◆ TERENCE TRENT D'ARBY
43	37	35	20	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	◆ BILLY OCEAN
44	44	45	6	NOBODY'S FOOL COLUMBIA 38-07971	◆ KENNY LOGGINS
45	40	34	19	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	◆ MOODY BLUES
46	NEW▶	1	1	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
47	47	49	4	ANNA COLUMBIA 38-08010	TOTO
48	35	31	19	1-2-3 EPIC 34-07921/E.P.A.	◆ GLORIA ESTEFAN & MIAMI SOUND MACHINE
49	NEW▶	1	1	TALKIN' BOUT A REVOLUTION ELEKTRA 7-69383	◆ TRACY CHAPMAN
50	49	37	15	BABY BOOM BABY COLUMBIA 38-07948	◆ JAMES TAYLOR

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

Cereal Thriller: Customized Cornflakes Strike Again

BY PETER LUDWIG

NEW YORK An Alabama radio station now has its own customized box of cornflakes, and judging from the calls that similar promotions have generated in other markets, the potential exists for a nationwide cornflake blizzard by spring.

On Oct. 1, AC WMJJ "Magic 96" Birmingham put 12,000 boxes of its Burt and Kurt's Magic Morning Zoo Cornflakes on the shelves at 17 area food stores. That followed the debuts of 25,000 boxes of WMMS Cleveland's Buzzard Flakes last year and 24,000 packages of KOAQ "Q103" Denver's Dave & Abby breakfast cereal in June.

WMJJ local sales manager David Swiger has been working on Magic 96's cereal promotion for five months and already considers it a success. Like its predecessors, Magic 96 launched the promotion with a live remote, which Swiger says drew excellent TV coverage. WMJJ has a month to sell all 12,000 boxes.

Q103 promotion director Kristi McCauley says the promotion was a

PROMOTIONS

fairly easy project for KOAQ because the co-sponsoring food chain took care of everything except the package design and artwork. Safeway gave the Dave & Abby boxes end-aisle displays for four weeks in all 60 Denver-area stores.

Magic 96's Swiger had to do much more to get his cereal on the shelf. He suggests that any station using the promotion become familiar with packaging regulations that must be strictly followed, such as mandatory locations for the ingredient and bar-code panels. He also says that getting a manufacturer to package 12,000-15,000 boxes, considered a small run, can be a tough sell. Shipping is another hassle best left to the food chain if possible.

WMJJ hopes to raise more than \$20,000 for the King's Ranch charity through the sale of cereal and \$5 T-shirts offered on the back of the box. King's Ranch is a highly visible statewide foundation that operates 20 homes for battered, abandoned, or abused children. Magic 96 has forgone putting its logo on the shirts, opting instead for the subtler "I'm A Magic Kid."

WMMS went with a WMMS cup-and-bowl offer on the back of its box of Buzzard Flakes, while Q103 printed a maze game and a recipe for making 3,600 macaroons (quantities easily divisible by 100).

WMMS promotion director Rich Piombino suggests making sure that the food chain keeps generic cornflakes off the shelf during the promotion's run. All three stations decided to price their brands between the generic and name-brand prices, and all say the ensuing consumer confusion could hurt a station brand's sales.

Q103's McCauley suggests making sure the supermarket displays make it very clear that the cereal boxes really do contain cornflakes. She found that it took extra effort to convince shoppers that Dave & Abby was edible breakfast cereal.

One advantage to cereal boxes is that people do read them. (Remem-



Man Vs. Outdoor Sign. KSFM "FM-102" Sacramento, Calif.'s Mark Allen points to the billboard that was his home for 18 days. Five days into his campaign to raise \$15,000 for muscular dystrophy, Allen fell from the 40-foot-high sign, broke both feet, and injured his knee. After he was treated, Allen returned to the outdoor sign for two more weeks. He netted more than \$10,000 for MD, a cast on each foot, and an appointment for knee surgery.

PD HIRING

(Continued from page 10)

ly go right to the circular file." Sinicropi says he found Thomas through business connections, thus reinforcing his belief that "you're not going to find people [through want ads] in the trades. . . This really is a network business; you have to know people who know people."

New WAMO-AM-FM Pittsburgh PD Sam Weaver came from outside the usual circle of urban job applicants. Weaver, then working at country WUSN Chicago, called about the WAMO job on a day that VP/GM Roger Fairfax just happened to be in Chicago conducting interviews and caught him "totally unaware. His persona was so totally different, he got my attention right away."

Despite going outside the format for a PD, Fairfax is more upbeat than Kelly about the pool of available candidates. "If we were to buy 10 stations tomorrow, we could fill each one of their PD or OM openings. There's so much raw talent coming along that the future of blacks in this business is as bright as it's ever been," he says.

What special things are GMs looking for? With parent company United Broadcasting being heavily structured, WDJY GM Gross wants someone whose background is in "a corporate-type setting." Sinicropi's crossover station needed a PD who was "familiar with dance product, black product, and top-40 product." Both Kelly and Sinicropi also sought PDs with some knowledge of a station's sales side.

What kind of things scare a GM off? WAAA Winston-Salem, N.C.,

ber the old Life cereal packages with the two-page "newspaper" on the back?) In many ways, the cereal box gets existing and potential listeners to buy, read, and reread what you'd have spent thousands on in a direct-mail promotion.

HANDS-ON PROMOTION

If one of your air talents is planning to go for the world handshaking record, be advised that the ante has just gone up. A former champion, Gary Craig of WTIC-FM Hartford, Conn., has recaptured the crown with 20,196 hands shaken in six hours and 55 minutes.

Not that he'll get recognition in the 1989 edition of the Guinness Book of World Records. It seems a Swedish handshaker broke the previous record—set by Mike Butts, then at KKAT Salt Lake City—just in time for this year's Guinness deadline. Craig will have to wait for the next edition, and if anyone tops him by then, he has sworn to recapture the title in time for the 1990 deadline.

WTIC promotions director Jonathan Monk says that organization and support are the keys to breaking the record. The hardest part is securing a good site for the event. The Craig record was set at the Eastern States Exposition, "The Big E," the largest fair in the Northeast.

Monk used a staff of 10 to work
(Continued on next page)

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Independent Syndicators Stick With New Age/Jazz

BY PETER LUDWIG

Independent program suppliers laid much of the groundwork for getting new age and similar formats on the radio. But even though those formats have now gotten a toehold in some markets, the independent syndicators still face two separate and substantial challenges: the increased difficulty in clearing their programs as syndication needs in general have reached a plateau, and the decreasing radio time devoted to new age music.

This fall has seen KTWV Los Angeles, WNUA Chicago, and Satellite Music Network's Wave format all move toward fusion jazz and pop vocals. And last week another top 10 outlet, WBMW Washington, D.C., became adult rock outlet WJFK, bringing in Howard Stern via satellite for mornings and restricting its previous adult alternative programs to nighttime.

Independent suppliers got some good news this week when KTWV cleared the longest-running commercial new age syndication, Frank Forest's weekly two-hour "Musical Starstreams," making it the Wave's first-ever syndicated show. "Starstreams" has also been airing on WBMW and will continue to run on WJFK.

Forest also says a number of Satellite Music Network's Wave affiliates are awaiting final word from network headquarters on their request to break from the satellite feed once a week to air "Starstreams." Lee Roy

FEATURED PROGRAMMING

Hansen, the new SMN Wave OM, has already endorsed the show to Wave affiliates as a good programming stretch. Forest's show is the most staunchly new age program in commercial syndication. Forest still distributes the show independently to 55 affiliates, four of which are in the top 10 markets.

CLASSIC NEW AGE?

Independent new age programs with a lower profile than "Starstreams" have also managed to survive without top 10 market clearances or strong sponsorship. Santa Barbara, Calif.-based producer Paul Hunter began his three-hour weekly "Soundscapes" program on local non-commercial KCSB in 1983. Since going into commercial syndication in September 1987, Hunter has cleared 20 affiliates. He isn't heard in the top 10 markets but has been able to snare six strong ACs in markets 11-40.

One factor that distinguishes Hunter's programming is his willingness to delve into new age's past and play music that predates KTWV's February 1987 debut. "The show is basically a hit-oriented, mainstream new age show," he says. "[But] we never call it new age on the air. It's a 50/50 mix of [new age] currents to

oldies going back 15 years.

"My philosophy is, address the people where they live and then take them a little farther. I don't program for the new age fans, who by and large aren't media oriented anyway. I aim for the AC crowd."

Hunter says he stays away from long, slow pieces and solo acoustic tracks. "We almost go for that big soundtrack sound that lets people exercise theater of the mind. We don't play much space music. We started out that way but realized we were only appealing to a fringe audience."

"Soundscapes" is running primarily on Sunday nights. Although that isn't traditionally a heavy time for AC listening, "it's a good night when people can hear us regularly, and the stations are telling me that that's what's happening. That type of audience support is a shot in the arm. It's also a great way to send your audience to bed." Hunter can be reached at 805-569-1211.

THE NEXT MORNING

If Hunter is after AC listeners' last few weekend hours, John Arminio wants their Sunday mornings. His Atlanta-based Broadcast Journeys Inc. has been syndicating "Sunday Side Up" since last November and now has over 50 small-market affiliates, a far cry from his original nine (Billboard, April 16).

Arminio determined early on that AC stations needed a brighter show than he believed new age could deliver. He now programs as little as one new age track per hour.

With new co-host Jodi Chambers, the show is intended to be a regular radio companion to go with the Sunday funnies and a cup of coffee. The playlist's emphasis is on mainstream, up-tempo jazz fusion.

Arminio has also built up the show's Sun-debut feature since he learned that the new-releases segment drew the most listener response. Broadcast Journeys can be reached at 404-998-3411.

ALL THE JAZZ THAT FITS

Disregarding new age altogether is Milford, Conn.'s Beyond Bourbon Jazz Productions Inc. The company has had its three-hour "Beyond Bourbon Jazz Countdown" in weekly syndication since the end of July, garnering six affiliates in five of the top 75 markets.

Company president Jim Rock left his position as WJAZ Stamford, Conn.'s top billing account exec to launch the show. Thirteen-year

PROMOTIONS

(Continued from preceding page)

Big E," the largest fair in the Northeast.

Monk used a staff of 10 to work the promotion and thinks you can't get by with less. He had four air talents hawking the event and directing fairgoers on the public-address system, two models counting the handshakes, and two more models passing out commemorative buttons.

Craig wore white gloves and a tuxedo to the event, but it wasn't because he's fashion conscious. Twenty-thousand handshakes can

WJAZ veteran air personality Ray Lamm is the countdown's host. Beyond Bourbon Productions can be contacted at 203-877-3690.

CALENDAR

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

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

Oct. 14-15, Terence Trent D'Arby, On The Radio, On The Radio Broadcasting, one hour.

Oct. 14-16, Bon Jovi, Westwood One Radio Networks concert special, 90 minutes.

Oct. 14-16, Rosanne Barr/Joan Baez, Cruisin' America with Cousin Brucie, CBS RadioRadio, three hours.

Oct. 14-16, Metallica, Metalshop, MJI Broadcasting, one hour.

Oct. 14-16, Kylie Minogue/Sylvester Stallone/Rebecca DeMornay, Party America, Cutler Productions, two hours.

Oct. 14-16, Otis Williams, Motor City Beat, United Stations, three hours.

Oct. 14-16, Michael Jackson, Star Beat, MJI Broadcasting, one hour.

Oct. 14-16, Howard Huntsberry/D.J. Jazzy Jeff & Fresh Prince, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Oct. 14-16, The Cheap Trick Story, Hot Rocks, United Stations, 90 minutes.

Oct. 14-16, Nitty Gritty Dirt Band, Country Today, MJI Broadcasting, one hour.

Oct. 15-16, George Benson/Fat Boys/Howard Huntsberry, RadioScope, Lee Bailey Communications, one hour.

Oct. 17-23, Van Halen, Rock Today, MJI Broadcasting, one hour.

Oct. 17-23, Steve Miller, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Oct. 17-23, Van Halen, Legends Of Rock, Westwood One Radio Networks, one hour.

Oct. 17-23, Deep Purple, BBC Classic In Concert, Westwood One Radio Networks, 90 minutes.

Oct. 17-23, Rolling Stones/Supertramp/Dobie Gray/Blue Oyster Cult/Jimi Hendrix, Classic Cuts, MJI Broadcasting, one hour.

Oct. 17-23, Glenn Frey, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Oct. 17-23, Best Of . . . , Live From Gilley's, Westwood One Radio Networks, one hour.

Oct. 17-23, Fleetwood Mac, Part 1, Star Trak Profiles, Westwood One Radio Networks, one hour.

Oct. 17-23, the Dazz Band, Special Edition, Westwood One Radio Networks, one hour.

Oct. 17-23, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Oct. 17-24, Glen Frey, Up Close, MediaAmerica Radio, 90 minutes/two hours.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Kiss You All Over, Exile, WARNER/CURB
2. Hot Child In The City, Nick Gilder, CHRYSALIS
3. Boogie Oogie Oogie, A Taste Of Honey, CAPITOL
4. Don't Look Back, Boston, EPIC
5. Reminiscing, Little River Band, HARVEST
6. You Needed Me, Anne Murray, CAPITOL
7. Love Is In The Air, John Paul Young, SCOTTI BROS.
8. Whenever I Call You "Friend," Kenny Loggins, COLUMBIA
9. Summer Nights, John Travolta/Olivia Newton-John, RSO
10. Hopelessly Devoted To You, Olivia Newton-John, RSO

TOP SINGLES—20 Years Ago

1. Hey Jude, Beatles, APPLE
2. Harper Valley P.T.A., Jeannie C. Riley, PLANTATION
3. Fire, Crazy World Of Arthur Brown, ATLANTIC
4. Little Green Apples, O.C. Smith, COLUMBIA
5. Girl Watcher, O'Kaysions, ABC
6. Midnight Confessions, Grassroots, DUNHILL
7. My Special Angel, Vogues, REPRISE
8. I've Gotta Get A Message To You, Bee Gees, ATCO
9. Over You, Gary Puckett & the Union Gap, COLUMBIA
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 STONES
6. A Taste Of Honey, CAPITOL
7. Nightwatch, Kenny Loggins, COLUMBIA
8. Twin Sons Of Different Mothers, Dan Fogelberg & Tim Weisberg, FULL MOON/EPIC
9. Live And More, Donna Summer, CASABLANCA
10. Living In The U.S.A., Linda Ronstadt, ASYLUM

TOP ALBUMS—20 Years Ago

1. Cheap Thrills, Big Brother & the Holding Company, COLUMBIA
2. Waiting For The Sun, Doors, ELEKTRA
3. Feliciano!, José Feliciano, RCA
4. Time Peace/Greatest Hits, Rascals, ATLANTIC
5. Gentle On My Mind, Glen Campbell, CAPITOL
6. In-A-Gadda-Da-Vida, Iron Butterfly, ATCO
7. Realization, Johnny Rivers, IMPERIAL
8. The Time Has Come, Chambers Brothers, COLUMBIA
9. Crown Of Creation, Jefferson Airplane, RCA
10. Steppenwolf, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. Heartbreaker, Dolly Parton, RCA
2. It's Been A Great Afternoon, Merle Haggard, MCA
3. Tear Time, Dave & Sugar, RCA
4. Let's Take The Long Way Around The World, Ronnie Milsap, RCA
5. Who Am I To Say, Statler Brothers, MERCURY
6. Anyone Who Isn't Me Tonight, Kenny Rogers & Dottie West, UNITED ARTISTS
7. Cryin' Again, Oak Ridge Boys, ABC
8. Ain't No California, Mel Tillis, MCA
9. Sleeping Single In A Double Bed, Barbara Mandrell, ABC
10. No Sleep Tonight, Randy Barlow, REPUBLIC

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. It Seems To Hang On, Ashford & Simpson, WARNER BROS.
4. Blame It On The Boogie, Jacksons, EPIC
5. I'm In Love, Rose Royce, WHITFIELD
6. Dance, (DISCO HEAT) Sylvester, FANTASY
7. Holding On, L.T.D., A&M
8. What You Waitin' For, Stargard, MCA
9. Get Off, Foxy, DASH
10. Lets Start The Dance, Hamilton Bohannon, MERCURY



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Billboard's P.O. of the week

Chris Squires KKXX Bakersfield, Calif.



BACK IN JANUARY, Chris "Spidey" Squires expected to celebrate his 10th anniversary as OM of KKXX Bakersfield, Calif., this month. He still does, but there have been a few obstacles in between. Consider the following scenario:

expensive move for him, but in the long term, he probably did the right thing. Buck's smart that way.

"For a while, we thought about adding a liner card saying, 'Not a Buck Owens station,' but that's ridiculous. First of all, people would only hear 'Buck Owens,' and secondly, they don't know or care how radio works on the inside. The newness of the station and its music mix is what will sell this station."

California's San Joaquin Valley is an unusual radio market. Since 1985, top 40 stations from Sacramento to Fresno have tended to lean heavily urban or dance. One such outlet, KBOS "B95" Fresno, has gone from a 0.5 to a 2.1 in Bakersfield in that time.

Despite this, there have been only a few tentative attempts at crossover radio in Bakersfield. KLYD "13K" made it into the sevens as an urban-leaning top 40 in 1984. Its FM, now KKBB, got as far as the fives with an unusual urban/quiet storm mix that could combine David Benoit and the Cover Girls. KLYD is now classic rock but uses its new low night power to play dance mixes.

KKXX and Q94, however, were two of America's tightest top 40s, engaged in what Squires calls "a battle to see who could add songs last. Bakersfield is so conservative

that the formats here had been pretty tight for years." Not only could one hear the same currents on each station within a few minutes of each other, but it was also possible to button-punch between the same oldies.

That conservatism made Squires unpopular with record people and

got both Q94 and KKXX dropped from some trade publications. But, Squires says, "I feel I'm one of the most honest people a record person will have to deal with. Maybe that's my problem. I'll tell someone, 'Oh that song sucks; it doesn't fit our format,' rather than being more tactful. We never seemed to break any records, and that probably angered people. Well, call us now. We're going to be the most aggressive station in this market."

"We don't play as much urban music as Power 106 might, since the black population here is less than 8%. We still play lots of music by black artists, but those are mass-appeal records. We're still taking a chance on cuts by Will To Power and Nia Peeples. In a way, we're taking a chance with a lot of this music, because it's never been played in this market before."

"Our competitors are calling us an urban station, but Madonna and Johnny Hates Jazz and Information Society don't sound like urban artists to me. We're still getting familiar with this music and how much of it works in this market. We know we've got the teens, but we're looking at 18-34 numbers, too. Debbie Gibson works perfectly for us, but does Jane Wiedlin? INXS does, but does Steve Winwood or Elton John? We're learning as we go along."

TERRY WOOD

'Shock, disappointment, hostility—it was all there'

In the spring Arbitrons, the new KKXX made its debut with a 6.7 share, three 12-plus overall shares below what it had on its old frequency and nearly two shares behind top 40 rival KQXR "Q94," which jumped from 7.9 to 9.6. KUZZ, meanwhile, split its country audience. The AM dropped from 14.4

to 7.6. The FM fell from 9.7 to 7.8. The combo was down from 24.1 to 15.4, although the country audience, ironically, rose by one share.

On July 29, KKXX took the advice of Emis Research and became "Bakersfield's Fresh New Music Mix, Power 105," modeled on that company's successful crossover/dance KPWR "Power 106" Los Angeles.

Even in an unpredictable industry, KKXX's erratic odyssey is enough to rattle the most jaded radio veteran. So how will all these changes affect listeners? "That's the key question," says Squires, who has spent all but three months of his radio career in Bakersfield. "There was a big splash in the local media when we went off the air and a somewhat smaller splash when we came back on."

"It didn't help that there were 40 brand-new billboards up all over town advertising KAMM on 105.3. That just added to the confusion. And now we've changed formats. Ultimately, though, music is what's most important to the average listener."

What was the reaction in the hallways when word spread that Owens was going to pull the plug on KKXX? "Shock, disappointment, hostility, it was all there," Squires responds. "People were upset, but this is radio. Buck's a country man, and he wanted to sew up the country franchise. It was probably an

POWER 104 KRBE-FM Houston P.D.: Paul Christy

96.1 TIC-FM Hartford P.D.: Dave Shakes

KZZR 102.5 St. Louis P.D.: Kevin Young

KITEL 105.5 FM San Francisco P.D.: Keith Naftaly

BIO 104 MEANS MUSIC Baltimore P.D.: Chuck Morgan

99.5 Dallas P.D.: Buzz Bennett

SILVER 92 PRO-FM Providence P.D.: Mike Osborne

The New 100.7 FM Miami P.D.: Steve Perun

KUBE 93.5 FM Seattle P.D.: Gary Bryan

92 PRO-FM Providence P.D.: Mike Osborne

100.7 FM Miami P.D.: Steve Perun

93.5 FM Seattle P.D.: Gary Bryan

Metallica's Success Is The Real Thing

BY BRUCE HARING

NEW YORK Don't believe the hype? There's no hype, say all concerned, surrounding Metallica's new Elektra album, "... And Justice For All," bulleted at No. 6 in its fourth week on the Top Pop Albums chart.

Hale Milgram, Elektra senior VP of marketing and creative services, says that the Metallica album has rocketed skyward, but not because of an out-of-this-world label push.

"The bottom line is that this group has been building its fan base much stronger than anything one record company can do," says Milgram. "They've been touring, toiling, doing the interviews, anything and everything they could do for their fans and record company."

Milgram says this summer's Monsters Of Rock tour, which teamed Metallica with heavyweights like Van Halen and the Scorpions, was "a major step in getting to see how [Metallica] fits in with the rest of those fans. And I think [the band] came across the way [it] should. People saw [that the band] can actually do those songs live, with no tricks, no synthesizers."

During the weeks before "... And Justice For All" hit stores, retailers were primed with prerelease album streamers, along with posters advertising the cover graphics, Milgram says. That prerelease activity coupled with massive in-store play has built the strong sales base for the album, adds the label exec.

The retail explosion is also forcing radio to cope with the Metallica juggernaut, according to Brad Hunt, Elektra senior VP of promotion.

"Inevitably, [stations] started doing retail research and found out that the album was No.1 in 70%-90%

of the accounts," says Hunt. "And it gets phones with a very active audience."

"Metallica has emerged from the rest. [The band members] are the best at what they do, and radio is finally recognizing that they have to deal with it."

Hunt disagrees with the notion that the success of Guns N' Roses may have softened the market for Metallica.

"It's like saying Led Zeppelin softened [the market] for AC/DC," he says. "They're two different bands at this point. [The members of] Metallica knew what they were doing all along, made no compro-

mises, and they have prevailed at this point."

Despite the strong radio and retail reactions, the idea of a Metallica phenomenon is ho-hummed by the band's co-manager, Cliff Burnstein. He points out that "... And Justice For All" follows platinum ("Master Of Puppets") and gold ("Ride The Lightning," "The \$5.98 EP: Garage Days Re-Revisited") albums as well as a double-platinum home video ("Cliff 'Em All").

"It hasn't really been so exciting," Burnstein says of the new album's out-of-the-box impact. "It's a matter of compression: It took three years to sell X number of copies of

the last one. Now we've done that in two weeks."

If anything, Burnstein has reservations about the sudden wave of interest in Metallica.

"Success is nice; I feel good about it when I go to sleep at night," he says. "But we've been living with this reality: The last album went platinum... If this record goes down the charts in a few weeks, maybe people will become dismissive, saying, 'Oh, yeah, that was just the core fans [who bought it].'"

Plans call for Metallica to embark on another extensive U.S. road trek in mid-November.

Tangerine Dream Label Deal Bears Fruit New Album Is Issued On Ex-Group Member's Logo

BY DAVE DiMARTINO

LOS ANGELES A major irony in the current chapter of Tangerine Dream's career involves the label the German trio now records for.

That label, Private Music, was founded by Peter Baumann, who originally made a name for himself as a key member of Tangerine Dream. Baumann left the group to perform solo before eventually launching the label.

"It was a bit of a bizarre thing," says Edgar Froese, the band's founder, who after 18 years is the only original member of the group remaining. "At the end of last year, we were approached by various companies to sign a new worldwide contract, including the likes of Virgin, BMG, and so on. All of a sudden, in January, Peter gave me a ring and said, 'Hey, what about after 10 years we make business again?'"

"Optical Race," the band's new album, is the first fruit of that reunion. It is, of course, a *business* reunion; Baumann played no part in the album's music, and with the recent departure of longtime band

member Christoph Franke, founder Froese now has two new partners. Like Baumann and Franke, those musicians—Paul Haslinger and Ralph Wadepful—devote the bulk of their time to working with hi-tech computers, synthesizers, and sequencers to create Tangerine Dream's highly influential electronic music.

Haslinger, a classically trained musician, joined up with Froese and Franke in 1986, in time to record the "Underwater Sunlight" album and visit the U.S. for a much-celebrated tour. Despite the seeming disparity between the traditional and electronic disciplines, Haslinger says he ultimately sees many similarities between the piano and today's synthesizers.

"When you sit down at a piano, you don't think a lot about the mechanics, the very complicated process of the hammer hitting the

string," he says. "You just sit down, play, and compose. Nearly the same situation is in our studios now that we have rebuilt them. We have a master keyboard in the center, where you have the best sound, and from there you can almost direct the whole studio. And so the starting point of it all is your actual playing."

Haslinger says Wadepful came aboard during the final stage of recording "Optical Race"; they've since worked together in the studio and in preparation for the band's current North American tour. "One can never tell how things will go and how soon things will end," Haslinger says. "But so far, we're all very positive."

Froese calls this tour one of the most important the group has ever done, largely due to the new label and the new lineup's music, which he calls "a bit different."

After Years Of Struggle, He 'Relishes' The Work Trumpeter Mark Isham Keeps Busy

BY CHRIS MORRIS

LOS ANGELES Trumpeter/composer Mark Isham laughs when he is asked if he ever sleeps. However, considering his prolific output, the question is a logical one.

During the past year, four albums bearing Isham's name have been released: his own "Castalia" on Virgin; David Sylvian's "Secrets Of The Beehive," also on Virgin; and soundtrack albums for the films "The Moderns" (Virgin Movie Music) and "The Beast" (A&M). Additionally, Isham has found time to do session work on XTC's upcoming Geffen album.

Isham did a three-month tour with Sylvian this spring; this month he is on a two-week major-market tour of his own.

So is the man a workaholic?
"I don't suffer from these new diseases they're dreaming up about yuppie workaholicism," says Isham. "I just enjoy it. For a long time, I didn't [make] any inroads into the mainstream or even [make enough] to pay the rent on time. In the last five or six years, that has changed. And I'm relishing the

fact that it's changed."

Isham's impressionistic, jazz-derived style has become mainstream enough to garner him nine soundtrack projects in five years. Before the year is out, he will complete work on two more features: Robert De Niro's "Jackknife" and John Travolta's "The Tender."

Of his film work, Isham says, "It's something that seemed very natural to me, and to the way I think about music—what I ask the musical experience to be, what I ask myself to put into music and ask music to then pass on to the audience. There's a relationship to image, a relationship to size and space and scope and depth and color."

While his screen work has clearly been satisfying, Isham admits that he has missed touring. He last hit the road on his own two years ago.

"My first background is as a performer, and that hasn't really been made obvious to the public the last three or four years," he says. "Part of this year's plan has been to reestablish that part of me, (Continued on next page)

The Beat is on assignment this week



Escape-Pades. Fellow Atlantic recording artists Jon Astley and the Escape Club got together for a little "gunplay" during a promo stop in New York. The boys in the Escape Club supposedly threatened Astley with the same treatment accorded the all-limbs creature in their video. Shown, from left, are Escape Club's John Holliday; Astley; and Escape Club's Trevor Steel, Johnnie Christo, and Milan Zakavica.

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**MORRIS DAY
FREDDIE JACKSON
GLADYS KNIGHT & THE PIPS
THE WHISPERS
MIKI HOWARD**

The Forum, Los Angeles, Calif.

THE SECOND BUDWEISER Superfest to play Los Angeles in the last two months didn't generate anywhere near the same excitement as the first, even though this lineup clearly featured some seasoned performers. And the inclusion of Morris Day on the bill alongside artists whose forte is their vocal prowess seemed out of synch, especially considering that the other acts draw a more traditional black audience, while Day's crowd is typically younger and more mixed.

Considering the obvious restriction of being the opening act on such a full bill, Atlantic songstress Miki Howard imbued her short set with soulful vocals and a personable manner. Her R&B hits "Baby Be Mine" and "Imagination" are clear indicators of the vocalist's talent and a more extensive time slot would have been welcome.

As veterans of the stage, Gladys Knight & the Pips have few peers. With professionalism that only comes with time, the MCA act offered a mix of new material and old classics. Highlights of songs from the group's latest album, "All Our Love," included "Lovin' On Next To Nothing" and the super hit "Love Overboard." Knight's emotive reading of "That's What Friends Are For" proved a candidate for best performance of the entire evening. With "If I Were Your Woman," "Midnight Train To Georgia," and "I Heard It Through The Grapevine," she and her band could do no wrong and the crowd responded appropriately.

The Whispers may not have the same strong catalog of hits to draw on as Knight & the Pips, but the five-man group delivered a set that, though relatively fast-paced, explained why they are fixtures in the black music field. Up-tempo grooves such as "Keep On Lovin' Me" and "And The Beat Goes On" were infectious, but it was on the ballads like the sensual "In The Mood" that the group really shined. "Rock Steady," their most recent smash, was an appropriately slick closer for the team.

Freddie Jackson is on his third al-

bum now, but his live performances still don't capture the magic of some of his records. Highlights of his set were his current hit, "Nice 'N' Slow," and "You Are My Lady." However, Jackson's constant use of certain vocal mannerisms and on-stage manner suggest that his act could use some reworking. (Morris Day was reviewed in Billboard's June 4 issue.)

DAVID NATHAN

**JOHNNY CLEGG & SAVUKA
The Bottom Line, New York**

FIRST-TIMERS AT the Bottom Line may have gotten the wrong impression from the crowd's behavior during Johnny Clegg & Savuka's Aug. 30 late show. No, people don't usually stand on their seats and tables or dance in the aisles at the ordinarily staid club. It's just that this set of traditional African-derived rock cast an irrepressible spell on the sold-out house, which was already primed by the buzz on Clegg's new Capitol album, "Shadow Man."

Kicking off with the album's "Human Rainbow," Clegg and his interracial band showed that the new material, which transcends the folk-flavored nature of Clegg's last album, "Third World Child" (as well as his previous band Juluka), grabs hold of listeners with an almost spiritual power when performed live.

Comprising African components, manufactured by electric rock instruments (two of the band's keyboardists are particularly adept at getting gonglike rhythmic sounds in addition to typical synth tones), the new songs created an otherworldly sensation when played in the rock club context.

Aiding immensely was the constant, usually synchronized movement of Clegg with his Savuka band mates, especially at the end of the set, when he and percussionist Dudu Zulu (also an ex-Juluka) stripped to the waist and swung clubs in a ritual Zulu dance. Other high points included the "Zulu concertina/sax jive" of "I Call Your Name," the Nelson Mandela tribute "Asimbonanga," and the Juluka hit "Scatterlings Of Africa."

Most impressive, though, was the way Clegg was able to get listeners on their feet, then stop for a brief discourse on the songs before instantly getting the crowd back up again with the next one. Such response supports his claim that a "new order" beyond

national and political boundaries is emerging through music.

JIM BESSMAN

**TINSLEY ELLIS BAND
BRUCE HAMPTON
KODAK HARRISON BAND
The Cotton Club, Atlanta, Ga.**

AS FORMER LEADER of the Heartfixers, blues guitarist Tinsley Ellis has long been a fixture in Southeast music clubs. Generally regarded as the best white blues player in the region, Ellis now has an ensemble that is both fun and fiery.

Ellis' new affiliation with Chicago-based blues label Alligator Records may raise his recognition level. This Sept. 3 show, the first stop on Ellis' 31-state tour, certainly held that potential.

Ellis and group highlighted material from "Georgia Blue," their debut effort for Alligator. Selections ranged from the lyrical "Free Man" to the mournful Albert King standard "As Years Go Passing By." The King song proved a vehicle for Ellis' mournful capabilities. The snappy "Free Man" might do for the Ellis troupe what "Smoking Gun" did for the Robert Cray Band—it's an accessible signature song that should widen the fan base beyond blues lovers.

Ellis' new backup band is equal to the task. On the danceable album track "Can't You Lie," for instance, Ellis traded fours with superb keyboardist Ralph Mattarochia. Bass player Wayne Burdette and drummer Guy Locke are more than equal to the propulsive chores.

The Ellis band was preceded by short sets from eclectic rocker Bruce Hampton and the Atlanta-based Kodak Harrison Band. Heavily influenced by John Prine and Robbie Robertson, local fixture Harrison has a new, young band that may help him win wider acceptance among new music fans.

RUSSELL SHAW

MARK ISHAM KEEPS BUSY

(Continued from preceding page)

first of all for myself—just get out there and do it, remember how to do it, get my chops back in shape—and of course to educate my audience and then of course hope to increase the audience in general through that."

Isham's touring band features longtime colleague David Torn on guitar, ex-Missing Persons drummer Terry Bozzio, and former Japan bassist Mick Karn. The group will be recorded at the Bottom Line in New York for a future live album on Virgin.

Isham's style remains as difficult to categorize as ever. He uses such terms as "programmatic," "evocative," and "image generating" to define his sound, but—unlike many other musicians who have been bagged similarly—he has no aversion to the new age tag.

"I'll go along with new age, because it's changed enough and is vague enough now that it's not offensive," Isham says. "I'm more concerned now with where people go in the record store—that people have enough information so that they know where to go in the record store to buy the bloody album."



Grateful Suzanne. Suzanne Vega joins the Grateful Dead's Jerry Garcia on stage at Madison Square Garden in New York. The Dead headlined nine sold-out concerts at the Garden; the final show was a benefit to save the world's rain forests. Also performing were Bruce Hornsby and Hall & Oates. (Photo: Chuck Pulin)

ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ULTIMATE TOUR: FRANK SINATRA LIZA MINELLI SAMMY DAVIS JR.	Spectrum Philadelphia, Pa.	Sept. 27-28	\$1,614,700 \$50/\$40	32,694 36,500	Frank J. Russo
LUTHER VANDROSS/ANITA BAKER SINBAD	Capital Centre Landover, Md.	Sept. 28-30	\$1,325,175 \$25	53,007 58,140 sellout	Dimensions Unlimited Stageright Prods.
MICHAEL JACKSON	Pittsburgh Civic Arena Pittsburgh, Pa.	Sept. 26-28	\$1,144,917 \$23.50	48,694 sellout	in-house
ELTON JOHN WET WET WET	Poplar Creek Music Theatre Hoffman Estates, Ill.	Sept. 16-17	\$930,331 \$22.50/\$17.50	50,119 sellout	Nederlander Organization
ROD STEWART	Arena, Madison Square Garden New York, N.Y.	Sept. 26-27	\$678,120 \$22.50	32,782 sellout	Ron Delsener Enterprises
DEF LEPPARD QUEENSYRCHÉ	Spectrum Philadelphia, Pa.	Sept. 25-26	\$630,188 \$17.50/\$15.50	36,141 sellout	Electric Factory Concerts
GLORIA ESTEFAN & MIAMI SOUND MACHINE HARRY BASIL	Miami Arena Miami, Fla.	Sept. 30- Oct. 1	\$512,262 \$22.75	24,238 sellout	Fantasma Prods.
PATTI LABELLE MARY WONG	Holiday Star Theatre Merrillville, Ind.	Sept. 23-25	\$359,306 \$23	15,622 16,830 sellout	in-house
ERIC CLAPTON BUCKWHEAT ZYDECO	Olympic Saddledome Calgary, Alberta	Sept. 30	\$332,461 \$26.50/\$25.50	16,794 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
DEF LEPPARD QUEENSYRCHÉ	Copps Coliseum Hamilton, Ontario	Oct. 1	\$331,430 \$23.50	17,869 sellout	Concert Prods. International
GEORGE MICHAEL DEON ESTUS	Pacific Coliseum Vancouver, British Columbia	Sept. 25	\$320,403 \$29/\$28.50	13,596 sellout	Perryscope Concert Prods.
ELTON JOHN WET WET WET	Merriweather Post Pavilion Columbia, Md.	Sept. 13	\$306,570 \$22.50/\$17.50	16,325 sellout	Nederlander Organization
ROD STEWART	Spectrum Philadelphia, Pa.	Sept. 30	\$305,042 \$17.50/\$15.50	18,379 sellout	Electric Factory Concerts
JOHNNY MATHEWS JEANINE BURNIER	Westbury Music Fair Westbury, N.Y.	Sept. 26- Oct. 2	\$293,395 \$20	16,518 20,034 sellout	Music Fair Prods.
ERIC CLAPTON BUCKWHEAT ZYDECO	Pacific Coliseum Vancouver, British Columbia	Sept. 28	\$286,600 \$26.50/\$25.50	13,557 sellout	Perryscope Concert Prods.
VAN HALEN PRIVATE LIFE	Riverfront Coliseum Cincinnati, Ohio	Oct. 1	\$217,298 \$17.50	12,782 sellout	Electric Factory Concerts
GALLAGHER	Holiday Star Theatre Merrillville, Ind.	Sept. 29- Oct. 2	\$175,324 \$15	11,668 13,600 sellout	in-house
DEF LEPPARD QUEENSYRCHÉ	Wheeling Civic Center Wheeling, W.Va.	Oct. 2	\$156,663 \$16.75	9,500 sellout	DiCesare-Engler Prods.
ANITA BAKER	Starlight Theatre Kansas City, Mo.	Sept. 16	\$137,138 \$22.50	6,761 7,848	Contemporary Prods. New West Presentations
PRINCE	Richmond Coliseum Richmond, Va.	Sept. 27	\$132,580 \$20	7,187 12,500	Stageright Prods.
POISON LITA FORD BRITNY FOX	Cumberland County Civic Center Portland, Maine	Oct. 2	\$127,258 \$17/\$16	7,652 9,500	Frank J. Russo
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Centrum in Worcester Worcester, Mass.	Sept. 30	\$122,350 \$17.50/\$15	7,574 9,800	New Sound Cafferty's Concerts
POINTER SISTERS ELLEN DEGENERES	Valley Forge Music Fair Devon, Pa.	Sept. 22- 23	\$117,309 \$27.50	4,697 8,796	Music Fair Prods.
SCORPIONS WINGER	Met Center Bloomington Minn.	Oct. 2	\$104,580 \$17.50	5,976 10,000	Jam Prods.
BUCK OWENS	Red Barn Edmonton, Alberta	Sept. 30- Oct. 1	\$74,584 \$36	2,500 3,000 sellout	in-house
BASIA DAN SIEGEL	Sammis Pavilion Carlsbad, Calif.	Oct. 1	\$67,160 \$23/\$19.50	3,268 3,850	Bill Silva Presents
TIFFANY NEW KIDS ON THE BLOCK	Lowell Memorial Auditorium Lowell, Mass.	Sept. 22	\$53,839 \$19.50	2,843 2,870	Channel Concerts Cafferty's Concerts
AMY GRANT MICHAEL W. SMITH GARY CHAPMAN	Cumberland County Civic Center Portland, Maine	Sept. 29	\$48,710 \$17.50/\$15	3,083 4,500	New Sound Cafferty's Concerts

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ARTIST DEVELOPMENTS

MAXI-MUM EFFORT

A minor side effect of Ziggy Marley's success is that fellow Virgin reggae artist Maxi Priest has had to await his promotional turn. Already out for a year in Britain, Priest's self-titled U.S. debut album has only just been released here, led by advance play of the first single, "Wild World."

"We had to find a slot in our schedule to work ['Wild World'] at top 40," says Virgin VP of artist development/international Jacqui Perryman. "Ziggy worked big for us, then there was Aswad and now UB40, so we had to make sure that Maxi wasn't canceled out because of too many reggae things."

Perryman adds that Virgin wanted to distance Priest from Marley not only in terms of timing, but in terms of genre as well. "We feel that Maxi isn't a reggae artist per se in the manner that Ziggy is perceived. So we wanted to make sure that he's not lumped strictly with reggae. The album is more of a pop record."

"I sing all kinds of music," says Priest, agreeing with his label's strategy. "I'm patient and understand the give-and-take. They've made a good impact with maximum effort. It's better to get one in the

doorway and then two, instead of trying for two and getting nobody in the door."

Perryman adds that Priest's remake of Cat Stevens' 1971 hit "Wild World"—which Priest initially opposed recording, prior to taking it to the top five in the U.K.—was a good choice for U.S. release because "it gets audience attention straight away."

For his part, Priest salutes his esteemed reggae producers, Sly Dunbar and Robbie Shakespeare, for making him "eat my words" about the song.

A Londoner of Jamaican parentage, Priest went to Dunbar and Shakespeare's Jamaican haunts to record "Maxi Priest."

SEEING THE LIGHT

It's not often that an artist follows a debut album with a role in a major Hollywood motion picture, but that's what Jeff Healey is doing.

With his debut Arista album, "See The Light," just out, the blind singer-guitarist, whose blazing licks and unusual, lap-style technique have won kudos from players and fans alike, has a speaking and playing role in "Road House," set for spring release. The United Artists music-oriented vehicle stars Patrick Swayze.

"We had submitted a video to Jimmy Iovine we'd done ourselves, trying to see if he was interested in

producing the record," Healey says. "At the same time he got the video, he got the script from [producer] Joel Silver."

Not uncoincidentally, Healey proved to be ideal for the movie part.

"The script called for a young blind guitar player who played in his lap," says Healey, who notes that scenarist Lance Hill is from his hometown of Toronto.

Iovine ultimately wound up producing the Healey tracks heard in "Road House." One of them, a version of ZZ Top's "Blue Jean Blues," is on the Greg Ladanyi-produced "See The Light."

Healey says that most of the songs he recorded for "Road House" are covers. "We're supposed to be a bar band," he notes.

Cream's "White Room," Canned Heat's "On The Road Again," and the Doors' "Road House Blues" are among the tracks cut for the soundtrack. Arista will issue an album of music from the film, which also features label act the Cruzados.

Healey is playing "a dozen or so" major-market U.S. dates this month, with European dates to follow in November.

RICHARD'S RETURN

Singer/songwriter/guitarist Richard Thompson has been tagged a "cult artist" in some quarters, but the perennial critics' favorite sees

some light at the end of the commercial tunnel.

"I think it is possible to reach more people doing what we're doing," Thompson says. "I think there's a limit—I don't think I'll ever sell millions of records. But I wouldn't deliberately pursue the obscure."

Thompson is gearing up for a six-week U.S. tour to support his new Mitchell Froom-produced album, "Amnesia," his second with Froom and his first for Capitol Records.

Thompson's band, which includes such old collaborators as drummer Dave Mattacks (like Thompson, a former member of England's folk-rock band Fairport Convention) and accordionist John Kirkpatrick, also features guitarist Clive Gregson and vocalist Christine Collister, whose acclaimed import album, "Mischief," is being released by Rhino Records this month.

"A lot of places, they'll be doing their own separate set," Thompson says of Gregson and Collister.

Thompson, whose recent work has included contributions to the second Crowded House album, production of two Loudon Wainwright albums, and a collaboration with guitarists Fred Frith and Henry Kaiser and percussionist John French, says more outside projects will likely follow.

"It's really nice to do projects with other people," he says. "You can get really fixated just doing your own work. I like to explore."

UNCORKED

Two decades after the Chicago-based Siegel-Schwall Blues Band debuted its ground-breaking blues-classical fusion, the William Russo-penned "Three Pieces For Blues Band And Symphony," performed with the Chicago Symphony Orchestra under Seiji Ozawa—and nine years after the premiere of its fol-

low-up, Russo's "Street Music"—harmonicist/composer Corky Siegel is back with a new project, titled "Chamber Blues."

"Chamber Blues," which comprises of three major classical-blues works written by Siegel, has been performed by the composer and the Chicago-based Consortium String Quartet in Denver and in Aurora, Ill. Additional Midwest dates and a New York appearance are also in the works for this fall, says Siegel, although "Chamber Blues" is currently labelless. "We're really not pursuing a record deal," he says, "but if someone approached us, we'd follow up."

In the meantime, "Three Pieces" and "Street Music" continue to be released in various configurations on Deutsche Grammophon; "Street Music," in fact, came out on CD in January. And Chicago blues label Alligator Records issued last summer's "Siegel-Schwall Reunion Concert" (the group disbanded in 1974) this year.

Siegel says he's committed to composing and performing symphonic blues, saying, "The whole concept of 'Chamber Blues' is not experimental; it's natural and palatable. There's a certain effort in matching the two languages, but ultimately, it's neither classical nor blues—it's just music." As for working with the Consortium String Quartet, Siegel enthuses, "It's great—you certainly couldn't fit a whole symphony in a bus."

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

Ray Charles raves about Betty Carter ... see page 31

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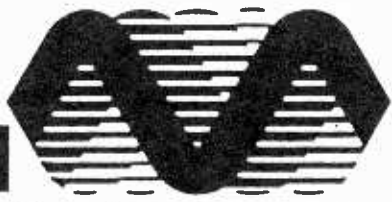
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NEW ON THE CHARTS

"Thanks For My Child," the leadoff single from Cheryl "Pepsi" Riley's Columbia debut album, "Me, Myself And I," is making fast moves up the Hot Black Singles chart. The song and the rest of the cuts on Riley's album were written, arranged, and produced by Full Force, known for its work with the likes

of James Brown, Samantha Fox, and Lisa Lisa & Cult Jam.

Riley, a native of Brooklyn, N.Y., began her singing career in church choirs and theatrical groups. While appearing in a community play, she became friends with Bowlegged Lou, who was to become a key member of the Full Force team.

During a stint in the band Stargaze (which enjoyed some success with the 12-inch single "You Can't Have It"), Riley was offered a chance to audition for a song that Full Force was putting together. Riley passed, however, preferring to concentrate on Stargaze. That song was "I Wonder If I Take You Home," Lisa Lisa & Cult Jam's first hit.

Not surprisingly, Riley jumped at the opportunity when Full Force approached her the second time around.

"Me, Myself And I" includes duets with Lisa Lisa ("Sisters") and Full Force (the Motown tribute "Every Little Thing About You").



CHERYL "PEPSI" RILEY.

STUART MEYER

TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	13	BETTY CARTER VERVE 835 661/POLYGRAM (CD)	5 weeks at No. One LOOK WHAT I GOT
2	2	13	ORNETTE COLEMAN AND PRIME TIME PORTRAIT FR 44301/E.P.A. (CD)	VIRGIN BEAUTY
3	3	9	GROVER WASHINGTON, JR. COLUMBIA OC 44256 (CD)	THEN AND NOW
4	8	3	DIANE SCHUUR GRP 9567 (CD)	TALKIN' 'BOUT YOU
5	5	9	ELIANE ELIAS BLUE NOTE 48785/CAPITOL DENON CY-2180 (CD)	CROSS CURRENTS
6	4	21	ELLA FITZGERALD VERVE 835 454/POLYGRAM (CD)	ELLA IN ROME - THE BIRTHDAY CONCERT
7	15	3	JACK DEJOHNETTE'S SPECIAL EDITION IMPULSE 8029/MCA (CD)	AUDIO VISUALSCAPES
8	6	11	BRANFORD MARSALIS COLUMBIA OC 44055 (CD)	RANDOM ABSTRACT
9	13	5	BOB FLORENCE USA MUSIC GROUP 589/OPTIMISM (CD)	STATE OF THE ART
10	11	7	RAY CHARLES DUNHILL 038 (CD)	GENIUS + SOUL = JAZZ
11	12	5	RAY CHARLES & BETTY CARTER DUNHILL 039 (CD)	RAY CHARLES & BETTY CARTER
12	9	13	WYNTON MARSALIS COLUMBIA PC2 40675 (CD)	LIVE AT BLUES ALLEY
13	10	9	AL HIRT PROJAZZ 659/INTERSOUND (CD)	THAT'S A PLENTY
14	7	15	BENNIE WALLACE BLUE NOTE 48014/CAPITOL (CD)	BORDERTOWN
15	NEW		VARIOUS ARTISTS IMPULSE 42122/MCA (CD)	A TRIBUTE TO JOHN COLTRANE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	25	BOBBY MCFERRIN ▲ EMI 48059 (CD)	7 weeks at No. One SIMPLE PLEASURES
2	3	15	STANLEY CLARKE PORTRAIT FR 40923/E.P.A. (CD)	IF THIS BASS COULD ONLY TALK
3	2	13	DAVID SANBORN REPRISE 25715/WARNER BROS. (CD)	CLOSE-UP
4	4	15	SPYRO GYRA MCA 6235 (CD)	RITES OF SUMMER
5	8	7	BOB JAMES WARNER BROS. 25757 (CD)	IVORY COAST
6	6	35	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
7	5	15	YELLOWJACKETS MCA 6236 (CD)	POLITICS
8	9	9	PATTI AUSTIN QWEST 25696/WARNER BROS. (CD)	THE REAL ME
9	7	13	NAJEE EMI 90096 (CD)	DAY BY DAY
10	11	17	TUCK & PATTI WINDHAM HILL 111 (CD)	TEARS OF JOY
11	23	3	GEORGE BENSON WARNER BROS. 25705 (CD)	TWICE THE LOVE
12	18	3	MICHAEL BRECKER IMPULSE 42229/MCA (CD)	DON'T TRY THIS AT HOME
13	10	11	DOC SEVERINSEN AMHERST 3319 (CD)	FACETS
14	NEW		STANLEY JORDAN EMI 48682 (CD)	FLYING HOME
15	20	3	TANGERINE DREAM PRIVATE MUSIC 2042 (CD)	OPTICAL RACE
16	17	7	MAX LASSER'S ARK CBS-FM 44520 (CD)	EARTHWALK
17	16	7	PATRICK O'HEARN PRIVATE MUSIC 2029 (CD)	RIVERS GONNA RISE
18	14	9	DAVE GRUSIN AND DON GRUSIN GRP 1051 (CD)	STICKS AND STONES
19	19	9	TAKE 6 REPRISE 25670/WARNER BROS. (CD)	TAKE 6
20	24	3	MISSING LINKS MCA 42206 (CD)	GROOVIN'
21	13	13	RICHARD ELLIOT INTIMA 73321/ENIGMA (CD)	THE POWER OF SUGGESTION
22	12	17	CHICK COREA GRP 1053 (CD)	EYE OF THE BEHOLDER
23	NEW		JOHN BOLIVAR OPTIMISM 3204 (CD)	BOLIVAR
24	NEW		FLIM & THE BB'S DMP 462 (CD)	THE FURTHER ADVENTURES OF FLIM & THE BB'S
25	NEW		CARLOS REYES TBA 240 (CD)	THE BEAUTY OF IT ALL

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz
BLUE
NOTES

by Jeff Levenson

"YOU SEE, I SENSED from the very start that this was a special person," Ray Charles says of Betty Carter. "In this business you meet all kinds of people. Betty is one of those beautiful human beings—and I'm not just saying this—who cares about what she does, who believes in the music and lives it."

Charles has known for some time what a new generation of music fans is just now discovering: Carter may be the world's best jazz singer. Certainly, the Detroit native is putting up career numbers this year that most entertainers only dream about.

Her new Verve/PolyGram release, "Look What I Got," entered the jazz charts in late July and rose steadily to No. 1, where it is now enjoying top honors for the fifth week in a row. "Ray Charles And Betty Carter," the 1961 collaboration that was long unavailable before its recent reissue by Dunhill, has charted for five straight weeks. And "The Carmen McRae—Betty Carter Duets" on Great American Music Hall, a rare meeting of the celebrated song stylists, flirted with the No. 15 position late last month.

Carter, who got her start with Lionel Hampton's band in 1948 and then suffered through too many lean years, affirms Thelonious Monk's oft-repeated (and paraphrased) missive to those with a creative bent. "Just do what you do," the complete genius advised, "and sooner or later the public will come around."

Mention of the word "genius" brings us back to Charles, who may one day find himself presiding over the nation from atop Mount Rushmore. In addition to his success with the Carter title, his "Genius + Soul = Jazz" (also recorded in the early '60s and reissued by Dunhill) has been a Top Jazz charter for seven weeks. Employing a cast of players from the bands of Duke Ellington and Count Basie, the album features (mostly) instrumental tracks arranged by Quincy Jones and Ralph Burns. Is Charles surprised that after a quarter century this music continues to sell?

"I wouldn't say I'm surprised," he answers coyly. "But I'm one of those old-fashioned guys who feels that good is good." Enough said.

THE REMAINING TITLE in Dunhill's recent Charles collection is a compilation of 20 "Greatest Country & Western Hits" culled from the groundbreaking sessions in the mid-'60s that found the irrepressible Charles cross-pollinating a seemingly disparate genre with a seminal dose of soul. Among the arrangers who worked on those sessions was Gerald Wilson, the West Coast composer, band leader, and chart man with legendary credentials dating back to 1939 and his tenure with the Jimmie Lunce-

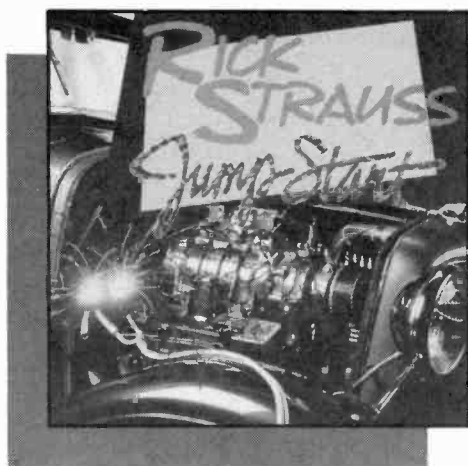
ford orchestra.

Wilson has enjoyed rich associations with fellow band leaders Basie, Ellington, and Benny Carter as well as with renowned jazz divas McRae, Nancy Wilson, and Ella Fitzgerald. He has had thumping big bands that swing madly and a creative partnership with Zubin Mehta. Throughout his rich 50-year career, Wilson has remained one of jazz music's most distinguished contributors. But because he travels little, few fans outside of California, his home state, have had the opportunity to hear him.

The American Jazz Orchestra, based at Cooper Union in New York and led by musical director John Lewis, will rectify the situation when it celebrates his 70th birthday Oct. 20. The quiresclusive Wilson is scheduled to be there; the visit would be his first to the city in 25 years, or since Charles lured him east to record some (classic) country arrangements.

Look what Betty Carter's got: three hit albums

QUARTER NOTES: Benny Carter enters the studio next month with a saxophone ensemble, his first large-group recording in more than 20 years. His earlier triumph "Further Definitions," which featured fellow horn players Coleman Hawkins, Phil Woods, and Charlie Rouse, was reissued last year on Impulse! This project will be recorded for MusicMasters... Welcome Taylor-Made, a new jazz line from the classical label Arabesque that is designed to serve the creative needs of noted pianist/educator Dr. Billy Taylor. "White Nights And Jazz In Leningrad," the first of the line's two releases scheduled to hit the racks this month, documents Taylor's recent journey to Russia... Soviet jazz has certainly survived the deep freeze. Mobile Fidelity, which has a long-term licensing agreement with the Russian label Melodiya, has issued "Jazz '84: Highlights From The IXth Moscow Jazz Festival." There are more releases to follow... Reservoir has announced that all future titles will be available on compact disk only. The company reissued tenorist Ralph Moore's "Round Trip" on CD and plans to do the same with guitarist Peter Leitch's "Red Zone." Both CDs include bonus tracks. No other catalog LPs will be offered in the new format... The National Endowment for the Arts has awarded nearly \$400,000 to 89 jazz fellows who are, in the foundation's opinion, "keepers of America's musical soul." Special congratulations to Sue Mingus, the recipient of the single largest grant (\$20,000), whose work now includes preserving and documenting the papers of her late husband, bassist Charles Mingus.

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Mazelle's 'Useless' Is Anything But

THE GREATER REWARD: In a relatively light week of powerhouse club releases, it's a sheer pleasure to have *finally* received "Useless" (Capitol) from fave **Kym Mazelle**. We had been groovin' to the original mix off the label's sampler cassette, for the better part of the summer but you'll find that this absolutely deadly R&B/house track will take you through the autumn. Mazelle's distinctive vocal, with its Chaka/Loleatta-esque inflections, is a prize unto itself, and when accented by one of the most infectious, rhythmic hooks of the year, we're talking dance-floor bliss. Lifted from the "London Towne House: Syncopate '88" album and produced and written by **Marshall Jefferson**, mixes have been provided by both Jefferson and **Robert Cliviles & David Cole**. An absolute killer, and the "After Hours" dub will have you on your knees ... Also out in domestic form is the much-talked-about single from **Ofra Haza**, titled "Im Nin'alu" (Sire). The song's stateside release finds it sporting a new remix as well.



by **Bill Coleman**

This time up, it's **Mark Kamins & Frank Ingles** who manage to take the original remix and give it even more of a thoughtful street edge. Haza's Yemenite delivery over the contemporary down-tempo groove used in such hits as "Pump Up The Volume" and "Paid In Full" could very well become the rage. Selection is lifted from the forthcoming album "Shaday" ... Capitol is also pumping with new mixes of a track that never really impressed us before. "Superfly Guy" from **S-Express** has been re-mixed by **Baby Ford** ("Oochie Koochie") and **Mark Moore & Mark McGuire** to give it an acid house flavor. These new interpretations give the song a fresher feel; most notable is Ford's "Visitor" mix which pumps. Expect an album from the outfit in January ... **Jellybean** has just released a two-record compilation called "Rock The House!" (Chrysalis), which spans the producer's career as a solo artist. In the package are remixes of such hits as "The Mexican," "Sidewalk Talk," "The Real Thing," and "Who Found Who." Also included is the new track "Coming Back For More," featuring **Richard Darbyshire** of **Living In A Box**.

L'L BEATS & PIECES: Producer **Fred Zarr** is working with **Tommy Page** on a selection for the film "Cookie," directed by **Susan Seidelman** ("Desperately Seeking Susan," "Making Mr. Right"); he's scheduled to go back into the studio to complete work on **Debbie Gibson's** forthcoming project ... **Sarah Dash** is readying the release of a new album for **EMI Records** (scheduled for this month), which will feature a duet with an old friend by the name of **Patti LaBelle** ... Incidentally, we had the extreme pleasure of catching his royal badness **Prince** on the New York leg of his

current "Lovesexy" tour, and it was truly amazing. Besides the mind-boggling stage setup, the band was quite hot. The ladies **Cat, Sheila E., and Bonnie** almost stole the show, but **Prince** was in rare form. Pulling from his large catalog, Prince performed a few medleys, which were at times a bit Vegas-like but were handled well overall. The true highlights, however, were in the after-concert private performance held at New York's famed Roseland club, in which **LaBelle** joined Prince and his band on stage for a smokin' version of "Positivity," while **Bonnie** tore the roof off with soulful renditions of "Chain Of Fools," "I'll Take You There," and "Cold Sweat"; Prince soared through a heartfelt version of "Just My Imagination" ... **Todd Terry** is scheduled to drop a **Black Riot** ("A Day In The Life") album shortly ... **Fred McFarlane** and **Tim Gatling** (formerly of **Guy**) are doing production work for **Tommy Boy** act **Force M.D.'s** ... **Gail King** is remixing "Undercover" for **RCA** London-based artist **Glen Goldsmith** ... Keep your ears open for the imminent debut of **The Pasedenas**, a



new U.K. soul act that sounds fabulous. Like another U.K. fave, **Mica Paris**, this group brings a rootsy, genuine feel to its R&B material ... After last week's column had been submitted, we realized that we absentmindedly failed to mention that the record companies share the blame for the manufactured "housing" and homogenization of many dance records with those who play them. Folks have reported that many of today's DJs are just as jaded about the music that they will or will not program and aren't as progressive in their music selection as they could be. It's a vicious circle.

BUSTIN' LOOSE: One of our favorite rap releases of the week has to be "We Could Get Used To This" (First Priority/Atlantic), the new album from **Alliance**. The best album so far to be released from the Brooklyn, N.Y.-based label, which is the homestead of **Audio Two** and **M.C. Lyte**, has the trio rapping and scratching to innovative production ideas and has humor in its lyric presentation, and precision in its musical approach. All the cuts are dope, but our faves include: "Just Another Message," "Fish Heads" (remember **Barnes & Barnes** ???), "Extensions," "Down To Earth," "Ready Set," and the brilliant "Pure Skill," which takes the rhythmic base of **Talking Heads**' "Once In A Lifetime" and laces pieces of **Raw Silk's** "Do It To The Music" throughout ... Warranting your attention is the new import remix of **Kid'n'Play's** "Gittin' Funky" (Cooltempo) as handled by **Danny D**. Keeping the general feel for the song, this new version moves along even more smoothly and can only increase the duo's already high profile within the rap community ... On import as well is "The Greatest Man Alive" (Citibeat/Beggars Banquet [U.S.], 212-889-9110) from **3-D**. The production and delivery are right out of the **Marley Marl** bag of tricks. Subtle hook and shuffle work well ... "Bass" (Capitol) is an impressive debut from rapper **King Tee**. Well produced by **D.J. Pooh**, this track churns a soulful technogroove, but it was the def flip "Ko Rock Stuff" that grabbed our attention. Not breaking down any doors for rap innovation, but it does work ... Also out: "Microphone Fiend" (Uni/MCA) by **Eric B. & Rakim**; "Express" (Strong City, 212-519-6018) by **Busy Bee**; "Cut That Zero" (Reality, 415-947-1622) by **Doug E. Fresh & The Get Fresh Crew**; "Everybody On The Floor" (Posse, 212-581-5398) by **Slim & The Secret Society**; and "You Know What I'm Sayin'" (To'e Ragg, 818-782-1075) by **Marla Mar & the Good-n-Plenty Cru**.

BEAT CRAZY: "You Make Me Work" (Atlanta Artists/PolyGram) previews the new "Machismo" album from pioneer funksters **Cameo**. The metallic R&B groove plays it safe on this first release, mirroring the hook and feel of "Word Up" ... **Al B. Sure!** offers yet another fine single called "Rescue Me" (Warner Bros.) from one of this year's best debut efforts. Ethereal, uptempo R&B number has been postproduced and mixed by **Sure!** and **Roey Shamir** ... In the **Sure!** style is **The Gyrllz** with their debut album "Love Me Or Leave Me"



They Connect. Atlantic recording artist **Stacey Q** and Warner Bros. recording artist **Rod Stewart** found time to smile for the camera. Both were in the Big Apple recently on tour in support of their respective album projects.

(Capitol). Teen trio shine on the title track, "You Think You Know Me," and "Jam Jam." The slow numbers are well worth the listen as well ... Also out: "Say You Will" (Elektra) by **Starpoint**; "Romance" (Motown) by **Desiree Coleman**, and "Confess" (MCA) by **Myleka Thompson**.

BIG FUN: Former Prince protégé **Apollonia** debuts as a solo artist, minus the purple lingerie, with "Since I Fell For You" (Warner Bros.). Co-written with and produced by **Ish**, the single's syncopated pop flavorings are enhanced in its postproduction and mix by **Steve Thompson & Michael Barbiero** ... Former **Soft Cell** frontman **Marc Almond** makes his label debut with "Tears Run Rings" (Capitol), a light, hi-NRG-ish track in a **Communards** vein. Postproduction and mix were handled by **Justin Strauss** ... the **Latin Rascals** have bounced back with a likable reinterpretation of the classic "Don't Let Me Be Misunderstood" (Tin Pan Apple/PolyGram) ... "Better Late Than Never" (Sutra, 212-779-1844) is the latest from the **Cover Girls**, extended from the "Coming To America" soundtrack ... **Hazell Dean's** latest bid for chart success, "Turn It Into Love" (Capitol), is a pretty, midtempo, hi-NRG-styled track that could click ... "Shut Up & Dance" (Mainframe, 213-969-9404), by **Sugar Pop**, is one of those catchy technopop records that link the Minneapolis sound with an L.A. attitude.

Also on the cover front is **Lattanzi's** "I Was Made For Lovin' You" (Lable, 516-626-2774), a remake of the **Kiss** dance hit. A mild industrial dance rock flavor is incorporated into the tasteful club remix by **Tommy Nappi** ... Delivering a Latin pop track with an aggressive vocal treatment is **Kariya**, with "Let Me Love You For Tonight" (Sleeping Bag, 212-724-1440) ... Remixed by **Marshall Jefferson** is "Somebody Save Me" (Island), the latest single from Los Angeles-based trio **By All Means**. Male vocalist's throaty lead lends itself well to the R&B/house reworking ... Also out are "Show Me What To Do" (Atlantic) by **Genuine Parts**, "Don't Blame It On That Girl" (Atlantic) by **Matt Bianco**, "Never Again" (Next Plateau, 212-541-7640) by **Lori Michaels**, "Rock Steady" (Next Plateau) by **Kelly Charles**, "Forever" (Diva, 305-444-5083) by **Debbie Jacobs-Rock**, "Gotta Do" (Sleeping Bag) by **Dyan Buckalew**, and "Don't Talk Dirty To Me" (Arista) by **Jermaine Jackson**.

POP MUZIK: **Nick Heyward's** "You're My World" (Reprise) marks the ex-Haircut 100 member's label debut. Delicious pop single was post-produced and mixed by **Francois Kevorkian** and given a grittier techno feel. The original album version is of equal merit.



Speed Of Lunt. New A&M artist **Reimy** has been in the studio completing work on a debut album scheduled for an early '89 release. Recently, producer **Stephen Broughton-Lunt** (**Brenda K. Starr**) produced a track for the project, titled "Never Gonna Let You Go." Shown, from left, are **Lunt** and **Reimy**.

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Record Labels Get A Hand From Merchandisers Stores Eager To Break New Artists

BY GEOFF MAYFIELD

SAN DIEGO Record companies, continuing their efforts to break new and developing artists, can look for broad-based support from music retailers.

A round-table discussion held during the National Assn. of Recording Merchandisers Retailers Conference recently held here at Hotel Del Coronado brought home the fact that virtually all of the 28 retail firms represented are committed to breaking new talent at the store level, most of them through organized, chainwide campaigns.

Following a presentation by Steve Bennett, VP of marketing for the Durham, N.C.-based Record Bar, detailing his chain's ongoing "No Risk" campaign—which promotes six to a dozen acts per month with permanent displays, prominent "No Risk" points of purchase, and low sale pricing—the other retailers in attendance were invited to describe what they do on behalf of new talent. Label and distribution executives were delighted to learn just how many webs have taken up the cause.

"I really would like to compliment the retailers for their efforts and their awareness in what is really our most important task," said Henry Droz, president of WEA. And Droz was not the only appreciative supplier here.

Many common ingredients are

found in the organized campaigns the chains described: "Buy It, Try It" guarantees, in-store-play cassettes, fliers that include bios on the acts, print or radio advertising support, prime store position, permanent new-artist displays, and lowest sale pricing for featured products.

Still, each chain has developed its own formula for these campaigns. And some have spiced their promotions with unique innovations:

- Like several chains, New York superstore J&R Music World produces a sampler cassette of featured artists to complement its Guaranteed To Hit program. But the company—which sells hardware in addition to software, both in-store and through its national mail-order catalog—goes an extra step farther by giving away a free copy of that tape with the purchase of any home or portable cassette player. Co-owner Rachele Friedman said the company includes a mail-order form enabling consumers to order any of the titles that are represented on the tape.

- Pittsburgh-based National Record Mart offers a cash reward of \$200 each to the three stores that post the best sales and lowest returns for the albums featured in its monthly Tomorrow's Hits Today campaign.

- Peaches Entertainment, based in Hialeah, Fla., ties in with a telephone service that allows consumers, for a charge of 25 cents per minute, to hear 10-second samples of new titles, said VP David Jackowitz.

- The Minneapolis-based Musicland Group; West Sacramento, Calif.-based Tower Records; and Roslyn,

N.Y.-based Record World each use their chain's in-store magazines (Music Express, Pulse, and The Street, respectively) to promote their new-artist programs.

- In addition to the multimedia Music Sampler unit that Tower has stationed in several of its stores, senior VP of records and video Stan Goman said, the chain is getting ready to test two other sampling vehicles. Other Tower twists: A&M's Robyn Hitchcock and Arista's Stealin' Horses have each played at the chain's Philadelphia store, and its Boston store hosts a series of in-store performances every Saturday at 6:30 p.m.

- Los Angeles-based Music Plus hosts listening parties for managers and other personnel, said president Lou Fogelman. And, he said, labels frequently have artists—Kenny Rankin is one example—visit the chain's monthly manager meetings.

- Kemp Mill Records in Washington, D.C., ties in with a local top 40 station for its Hitmaker series. VP Howard Appelbaum says the chain and the station's music director work together at selecting the appropriate act, one already on the station's playlist. During each artist's two-week run, Kemp Mill supports the campaign with a 24-spot buy, while the station contributes 84 promotional announcements.

In general, dealers said they have seen marked results from their organized campaigns on behalf of developing talent. Most who provide no-risk guarantees on featured titles reported that returns on such offers

(Continued on page 62)

NARM CAPSULES

VIEW FROM THE TOP: The accounts gathered at the National Assn. of Recording Merchandisers Retailers Conference, held Sept. 26-29 at Hotel Del Coronado near San Diego, heard the perspective of a merchandiser who is not a retailer: Frank Hennessey, president of leading rackjobber Handleman Enterprises and this year's NARM president, who welcomed attendees at the start of the conference. While commending the substance of meetings like the one held there, he made reference to what he felt were "obvious omissions" from the meeting's agenda: loss prevention, misuse of promotional product (i.e. dealers who sell promo copies), and the manipulation of store reports to trades.

THAT'S WHAT FRIENDS ARE FOR: Upon being named chairman of NARM's Manufacturing Committee, Geffen Records VP of sales Eddie Gilreath took a lot of good-natured ribbing from several of his WEA buddies—particularly Kenny Hamlin, VP of sales for Elektra; and Lou Dennis, senior VP of sales for Warner Bros. During the concluding business session, an informal petition calling for his impeachment was quietly passed around the room and signed—with a grin—by most of the suppliers and retailers in the room. Gilreath is proud to say he has prevailed over this political crisis—at least for now.

WHO'S THE BOSS: When retailers took turns discussing their companies' efforts to break new artists, Tower Records president Russ Solomon kept a straight face as he quipped, "I don't know what we're doing. I'm in real estate." It was his glib way of deferring to senior VP of records and video Stan Goman, and the deadpan comment broke up the room with laughter.

SALUTE: Frank Hennessey presented a NARM Pioneer Award to Hans Gout, who is retiring from Philips Du-

pont Optical. While at PolyGram, Gout was a prime mover behind the introduction of the compact disk. A video featuring such music industry heavyweights as Solomon, WEA president Henry Droz, and Hennessey recalled Gout's role in getting the product to the marketplace.

ECHOING last year's Retailers Conference in San Francisco, 15 store managers joined the event for a pair of small-group discussions with chiefs from the six major music distributors. The goal: to close the gap between ivory towers and the retail trenches. And, as happened last year, the meetings received rave reviews from both sides. John Burns, executive VP of MCA Distribution and Manufacturing, said the issue of back announcing on radio, which was part of the conference agenda (Billboard, Oct. 8), also came up in these meetings. Managers complained of the frequent instances when customers come to stores without adequate information to identify the recordings they want to buy and resort to humming or reciting lyrics.

THINKING SHRINK: Pam Cohen, executive director of NARM and affiliated trade group the Video Software Dealers Assn., reported that the NARM Loss Prevention Committee has been busy. The task force has implemented Shrink Link, an 800 number by which retailers can report hits by professional thieves. NARM has also received permission from VSDA to utilize the talents of piracy investigator Jim Murphy to keep track of Shrink Link reports, and it appears likely that when the boards of both trade groups meet soon in Florida, the Loss Prevention Committee will become a joint committee of both associations.

In the meantime, the committee has already assembled a video on shoplifting, which stars Mike McCaffery, security expert and former thief, who heads the Los Angeles consulting firm It Takes A Thief and is a frequent speaker at NARM and VSDA conventions. Attendees

(Continued on page 62)

New Logo For Hardcore Only

BY BRUCE HARING

RELATIVITY RECORDS has announced the creation of **In Effect Records**, a street-oriented label with an emphasis on hardcore product. The new label is designed to provide an outlet for the boom in hardcore music from New York, but it is open to anything with "the hardcore attitude," according to label manager **Alan Becker**.

"If you had to liken In Effect to something, we're taking the approach of **Def Jam**, where you could put out an **L.L. Cool J** and **Slayer** on the same label and have it make sense," he says.

The first In Effect release will be "**Agnostic Front—Live At CBGB**," recorded in August at the club. The album contains material from all three of the band's **Combat** releases as well as songs from the long-deleted "United Blood" 7-inch. In Effect expects to issue five or six records in its first year.

SEEDS AND SPROUTS: New York's acclaimed **They Might Be Giants** has released its second album, "Lincoln," on Hoboken, N.J.'s **Bar/None Records**, distributed through **Restless/Enigma**. The band's first EP sold 30,000 copies in the U.S. Allegedly the band was going to call the EP "Lincoln Calling," "but that seemed too obvious," says **John Linnell**, the one without the glasses. Contact Bar/None Records at P.O. Box 1704, Hoboken, N.J. 07030; 212-995-0650. Reggae

connection **Ras Records** of Washington, D.C., is trying to organize a benefit for Jamaicans devastated by Hurricane Gilbert. New York's **Felt Forum** has been mentioned as the likely site. The release of



Pussy Galore's new six-song EP, "Sugarshit Sharp," by New York's **Caroline Records** has been delayed because of legal problems with the cover artwork, which seems to resemble the Rolling Stones' famous tongue logo. Canada's **Annihilator** has signed with New York's **Roadracer Records**. The band is a cult favorite in the underground tape-trading network. A debut album is expected sometime around February. **Shanachie** recording act **Messajah**, a Canadian reggae group, has hit the U.S. with its debut album, "Cool Operator," and an extensive coast-to-coast tour. The group has a Juno award and an appearance in the **Tom Cruise** film "Cocktail" to its credit. **Private Music** has released its first jazz/fusion album, **Michael Colina's** "Shadow Of Urbano." Colina, a well-known jazz producer who has worked with **David Sanborn**, steps out from behind the boards for the album, which features guest shots from tenor saxist **Michael Brecker**, guitarist **Nicky Moroch**, percussionist **Rick Galway**, Sanborn, and the

Tower Of Power horn players. Immigration hassles have been cleared for New Zealand's the **Chills**. The **Homestead** recording artists begin a 16-date U.S. tour this month. New drummer **David Stevenson** is aboard, replacing longtime member **Caroline Esther**. New York's **Sonic Youth** is set to release "Daydream Nation," a double album on **Blast First Records** with **Enigma/Capitol** distribution. A tour will start late this month. **JFL Distributors** of Miami has named **Madonna Bailey** promotions director. She takes over from **Nicky Purvis**, now with **Virgin Records**. Bailey can be reached at 305-635-5033.

IN THE MAIL: **Trip Shakespeare's** "Are You Shakespeare-ified?" on **Trip Shakespeare Records** is the first album in two years from the Minneapolis-based band. Contact Good Music Management, 612-338-3867. The **Tom Talbert Septet's** "Things As They Are" is CD jazz on **Sea Breeze**, P.O. Box 690, Bryn Mawr, Calif. 92318. **Shot Black And White's** "Understand" is reggae and more from a tight New York band; it's available on **Conflict Records**, No. 3D, 417 W. 120th St., New York, N.Y. 10027. "Running Away" is a five-song EP from south Florida's **E-B-Dah** on **Pisces Records**, P.O. Box 1374, Miami, Fla. 33165. **Souled American** releases "Fe," a hybrid of roots styles, on **Rough Trade**, Suite 536, 611 Broadway, New York, N.Y. 10012. Volume 4 of **Rhino Record's** classic "Frat Rock" hits the market. It features beer-soaked classics by **Mitch Ryder**, **Wilson Pickett**, and **Gary U.S. Bonds**; check it out through **Rhino Records**, 2225 Colorado Ave., Santa Monica, Calif. 90404.

Porn picketers tackle a video store in New Jersey, drawing more new customers than ads could buy ... see page 52

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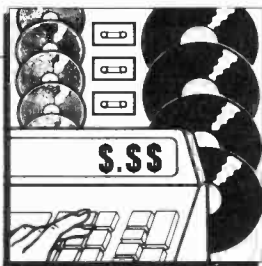
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05	HARTFORD, CT Bushnell Memorial Hall	18	PHILADELPHIA, PA Shubert Theatre
06	WASHINGTON, DC Warner Theater	19	NEW YORK, NY Avery Fisher Hall, Lincoln Center
07	PITTSBURGH, PA Heinz Hall for the Performing Arts	20	NEW HAVEN, CT The Palace Performing Arts Center
08	RICHMOND, VA Carpenter Center for the Performing Arts	21	TRENTON, NJ War Memorial Theater
10	TAMPA, FL Tampa Theatre	DEC 02	PORTLAND, ME City Hall Auditorium
11	ORLANDO, FL Lippenware Convention Center	03	BOSTON, MA Orpheum Theatre
12	MIAMI, FL Gusman Center for the Performing Arts	04	PROVIDENCE, RI Providence Performing Arts Center
13	JACKSONVILLE, FL Florida Theatre Performing Arts Center	05	ALBANY, NY Palace Theatre
15	SAVANNAH, GA Savannah Civic Center (Johnny Mercer Theatre)	06	PURCHASE, NY Performing Arts Center
		08	BURLINGTON, VT Flynn Theatre for the Performing Arts
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Wow!

RETAIL TRACK



by Earl Paige

EROL'S COMBO?: Maybe not just yet, but the 167-store video specialty web now operating in nine states is talking of testing CDs in its new concept store in the Potomac Mills Mall in Dale City, Va. The unit will be a sell-through along the lines of Suncoast Pictures, the sales stores Musicland had been opening in malls.

INNER-CITY INTEREST: Los Angeles Mayor Tom Bradley is saying the Baldwin Hills Crenshaw Center will be the first major enclosed mall to open in a predominantly black urban community when the 100-unit, 768,000-square-foot complex bows Nov. 4. Assistant project manager Leo Ray of Manhattan Beach, Calif.-based development firm Alexander Haagen says, "We definitely want a record store." He adds that negotiations are under way with a couple of chains. Baldwin Hills' rates of \$28-\$36 per square foot are higher than those of the Fox Hills Mall (\$15-\$20) and closer to the newer Galleria at South Bay (\$25-\$35). Baldwin Hills Crenshaw Center, which opened in 1948, represents a \$120 million overhaul of the country's first multidepartment-store center. Ray says there were no record shops among the 98 original tenants being displaced.

RAPPIN' HAPPENIN': Considering the emotional appeal of rap, how many chains in large urban areas would consider a rap contest promotion? Out in California, Wherehouse, in association with KDAY-AM Los Angeles, attracted 620 mail-in entries and had 23 finalists compete in a parking lot behind the Baldwin Hills store on a Saturday afternoon. It was the web's first shot at a

rap event. "Part of the requirements was that contestants send in a handwritten lyric sheet—we wanted no explicit language or anything suggesting violence," says La Donna Jones, store director. A force of 40 security personnel dressed in regular street clothes was employed with "absolutely nothing untoward occurring," says Jones. Although sales at a prominently positioned booth were slight, Jones says, "what especially pleased me was the way something like this supports the community and a popular form of music." She notes that many parents attended. "I was glad people could hear rap without profanity. Even the judges have profanity on their albums."

Perhaps the toughest term heard during the entire three-hour event surfaced right at the start, when KDAY personality and MC Greg Mack said criteria for judging included "originality and kick-ass rappin'." Many acts, Jones agrees, used little choreography and did nothing more than prance up and down the stage (a flatbed truck and part of Amnesia Mobile Music's technical support). Some acts, such as Sinister Souz, sought to enliven an often listless and constantly changing audience of 200-300 by asking for a show of hands. One act, Mix Master Hud, had two members feigning pregnancy to dramatize that teen problem. Long hours screening tapes and sometimes frantic periods of backstage preparation paid off in a smoothly run event for Violet Brown, black music buyer, and Barry Choice, manager of promotions, as well as "a whole bunch of headquarters people. Whatever we asked for we got," says Jones. Barbara LaBar, VP of store operations, represented the brass at the event.

Judges were Mack, Easy E, Ice-T, Bobby Jimmy, Young MC, MC Hammer, and Ra Heem. Winners were Rappin' Stine, Lil Stine, Sean & Xavie Thomas, M.C. Darrell Gunn and DJ Tron, and Sinister Souz.

TOWER'S TEAM: Out on Long Island in Carle Place, N.Y., another Tower Records/Tower Video has opened with a whole regiment of traveling staffers pitching in. (Continued on page 56)

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TOP COMPACT DISKS™

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				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	3	4	10	BOBBY MCFERRIN SIMPLE PLEASURES	EMI E2-48059
2	1	1	23	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
3	4	—	2	BON JOVI NEW JERSEY	MERCURY 836 345-2/POLYGRAM
4	2	2	32	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
5	5	5	58	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
6	6	3	15	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
7	10	8	7	SOUNDTRACK COCKTAIL	ELEKTRA 2-60806
8	8	7	9	LITTLE FEAT LET IT ROLL	WARNER BROS. 2-25750
9	7	6	4	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA 2-60812
10	11	12	5	UB40 LABOUR OF LOVE	A&M CD 4980
11	9	10	48	INXS KICK	ATLANTIC 2-81796
12	12	11	8	THE ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	HIGHTONE/MERCURY 834 923 2/POLYGRAM
13	14	13	48	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
14	17	15	20	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
15	13	9	14	ROBERT PALMER HEAVY NOVA	EMI E2-48057
16	27	—	3	BASIA TIME AND TIDE	EPIC EK 40767/E.P.A.
17	15	17	5	VARIOUS ARTISTS FOLKWAYS	COLUMBIA CK44034
18	20	16	15	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
19	25	—	2	ANTHRAX STATE OF EUPHORIA	ISLAND 2-91004/ATLANTIC
20	NEW ▶		1	TONI CHILDS UNION	A&M CD 5175
21	21	27	4	JONATHAN BUTLER 7TH AVENUE	PROJAZZ CDJ 675
22	22	21	26	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
23	NEW ▶		1	RANDY NEWMAN LAND OF DREAMS	REPRISE 2-25773
24	24	—	2	INFORMATION SOCIETY INFORMATION SOCIETY	TOMMY BOY 2-25691/REPRISE
25	30	26	6	GLENN FREY SOUL SEARCHING	MCA MCAD 6239
26	26	19	19	VAN HALEN OU812	WARNER BROS. 2-25732
27			RE-ENTRY	UB40 UB40	A&M CD 5213
28	28	20	56	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
29			RE-ENTRY	CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
30	NEW ▶		1	BOBBY BROWN DON'T BE CRUEL	MCA MCAD 42185

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THE AVC: SPECIAL INTEREST VIDEO	Nov 12	<ul style="list-style-type: none"> • AVC Overview • Original Video • Programming • Product • Sponsorship 	Oct 18
THE AVC: MUSIC VIDEO	Nov 12	<ul style="list-style-type: none"> • View From The Top • Directors • Videoclips • Labels • Hollywood Track 	Oct 18
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SOUND SHOP CAPSULES

THE BIG BLOW: Hurricane Gilbert made sure that this was the most unusual music-business convention in history by striking Grand Cayman Island Sept. 13, as the Central South/Sound Shop confab was being launched. As Gilbert bore down on Grand Cayman after killing more than 30 during its sweep through Jamaica, 103 of the 250 convention attendees managed to flee the island before all flights were canceled.

WEATHER REPORT: Those arriving at the Treasure Island Resort on Sunday, Sept. 11, were greeted by a letter from the hotel manager outlining evacuation plans. It concluded: "In order for Hurricane Gilbert to influence the Cayman Islands, he will have to travel in a straight line for the next 36 hours and arrive to us at approximately 7 Tuesday morning; however, I have yet to see a hurricane travel in a straight line." Actually, Gilbert traveled in an extremely straight line, and Caymanian officials feared the entire island would be engulfed by hurricane-spawned tidal waves. Seas were expected to be 10-15 feet higher, topped by 10-12-foot waves. On an island with an average height of 10 feet above sea level, this would have spelled disaster. In what was described as an "act of God," the hurricane developed an egg-shaped eye—almost double normal size—less than an hour before hitting the Caymans, and the unusual effect veered the eye of Gilbert 15-20 miles south, avoiding a direct hit and sparing the island from major tragedy.

SWAN SONG: There's a song for all seasons and all occasions, as the Sound Shop evacuees discovered while fleeing the hotel for inland hurricane shelters. A busload of the retail-chain and record-label executives

burst into an impromptu version of the No. 1 Billboard pop hit of the week—Bobby McFerrin's "Don't Worry, Be Happy."

SWAN SONG, PART TWO: Radio Cayman—the last link with humanity as Gilbert slammed across Cayman, killing phones, water, and electric-

SOUND SHOP

ity—somehow stayed on the air until shortly after 6 a.m., when part of its roof was lifted by the storm. The station played Charlie Pride's "Did You Think To Pray," then abruptly went off the air after spinning the equally appropriate Pride version of "I'll Fly Away."

TOP THIS ONE, HUTCH: Referring to Randy Davidson, head of the Sound Shop chain, and Hutch Carlock, of the rival Nashville Tenn.-based Music City Record Distributors, one label executive challenged, "Let Hutch try to top this one."

CONGRATULATIONS TO Randy and the Treasure Island Resort staff: This would never happen in the Bahamas, or even Key West, Fla., but only seven hours after the hurricane passed, the Treasure Island Resort had restored electricity. Water resumed the next morning, and by noon on the day after Gilbert, international phone service was back up on satellite. Crews had cleaned up debris by Thursday, and it was paradise regained for those who stayed to enjoy the return of sunshine for the rest of the week. Damage to the hotel: Sections of the roof were ripped off, the rooftop satellite dish was destroyed, a huge window in the restaurant was blown out, and drainpipes, insulation, and other debris were scattered in

Gilbert's wake.

MORE STORES: Davidson plans to open two more Sound Shop stores by the end of the year and next year will expand by an additional eight stores. They will be located in what he terms the "Glorified Southeast," where the other 63 Sound Shop outlets are located: from east Texas to southern Indiana, the Carolinas, Georgia, Florida, Louisiana, Mississippi, Tennessee, and Kentucky.

THE SOUND SHOP SOUND: A surprising but refreshing show was staged Sept. 14 for the Central South/Sound Shop troops following the Canyon concert. Some of them formed a group to perform a rousing concert for their fellow company friends. The show turned out to be one of the entertainment highlights of the abbreviated confab. Drawing particular praise were the soul-laced vocals of Derrick Howard, manager of the Nacogdoches, Texas, Sound Shop. (OK, Derrick, we'll tell the

(Continued on page 62)

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ALBUM RELEASES

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

POP/ROCK

CAMEO Machismo

♣ LP Atlanta Artists 836 002-1/NA
CD 836 002-4/

COMMODORES Rock Solid

♣ LP Polydor 835 369-1/NA
CA 835 369-4/NA

TIM FINN Tim Finn

♣ LP Capitol C1-48735/NA
CA C4-48735/NA

JUDY GARLAND A Star Is Born

♣ CD Columbia CK-44389/NA
CA JST-44389/NA

DARLA LEEDS & THE FRENCH QUARTER Emotional Blackmail

EP Middle Class DRL 1960/NA

(Continued on page 62)



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A Stormy Convention

GRAND CAYMAN It was a convention that no attendee will ever forget. One uninvited guest crashed the Central South/Sound Shop convention party with gusto. Hurricane Gilbert, the storm of the century, blew through the Caymans Sept. 13 with ferocious velocity as Caymanians and conventioners alike huddled in shelters. Still, the Treasure Island Resort held firm, suffering only moderate damage, and the show went on the next day. Here are some pictorial highlights of one of the most unusual conventions in music business history. (Photos: Gerry Wood)



Paradise regained: Mark Maynard, director of sales for MCA/Nashville, and his wife, Lacie, enjoy the sunshine only two days after Gilbert lashed the Caymans. Note the boarded-up window at the restaurant in the background.



Billboard's Nashville general manager, Gerry Wood (back to camera—for a change), swaps survival stories with members of 16th Avenue Records' the Canyon band. From left are Steve Cooper, Keach Rainwater, J. Ellis Brown, Johnny Boatright, and Randy Rigney Russell.



"We're all survivors," Randy Davidson, left photo, tells his storm-battered troops, reconvening the day after Hurricane Gilbert visited the island. "We've proven we can survive a lot of things—more than any other record chain in the world that I'm personally aware of." Said consultant/motivational speaker Joyce Weiss, above, during her three-hour workshop: "It's amazing what one can accomplish when one doesn't know what one can't do."



Relaxing by the pool—at a time when Gilbert was only a memory—are, from left, Pam Oliver, sales rep for Warner Bros./Nashville; Lacie Maynard, wife of MCA/Nashville director of sales Mark Maynard; and Melanie Smith of Central South/Sound Shops.

Billboard®

Every Monday morning we give you video business.

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Ambico Unveils One-Gun Powerlite

Ambico's new One-Gun Powerlite (model V-0850) combines a rechargeable NiCd with a high-energy video light. The company says its gun provides longer-lasting light, recharges more quickly, and costs less than competing brands. The One-Gun Powerlite, with recharger included, can be recharged up to 1,000 times and mounts easily on any camcorder. Battery replacement packs (mode V-0853) are also available.

More information is available from Ambico Inc., 50 Maple St., Norwood, N.J. 07648; 201-767-4100.

FALL LINE - UP
 THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS THE SAINTS
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Company's Video Guarantee Takes An Encore Vidmark Rents Or Your Money Back

LOS ANGELES Vidmark Entertainment is trying an encore of its money-back rental guarantee.

With the December release of "Vanishing Act," the company is betting that dealers will watch the title rent at least 15 times during its first 30 days on the shelves. If not, Vidmark promises to refund 50% of the purchase price with no limit on the number of copies returned and no questions asked. The company says the same strate-

gy was used successfully to market Vidmark's recent release of "Lethal Obsession."

"Basically, we want to show that we're behind this title," says Gina Draklich, marketing manager for Vidmark. "We did very well with the guarantee when we offered it on 'Lethal Obsession.' I'm sure it helped the unit volume."

With essentially the same program, VP of marketing and sales Sam Pirnazar says, the company

sold more than 25,000 units of 'Lethal Obsession' and had fewer than 350 returns, a 2% rate.

"The market is very tough for all but the most widely recognized titles, so you want to do anything you can to draw more attention to your titles," says Draklich. She notes that the company is also planning to send review copies of the film to select retailers. "It's a good movie. We believe that when retailers see it they will want to include it in their rental library."

Vidmark also plans to spend more than \$100,000 on ads in distributor mailers and trade magazines. Point-of-purchase material will include a poster, a standee, and a flier.

The suggested list on "Vanishing Act," starring Margot Kidder, Elliott Gould, and Mike Farrell, is \$89.95. The drama will be available as of Dec. 12.

Fries Pushing New Kid Vid In Its 1st Big Cross-Promo

LOS ANGELES Fries Home Video and Ralston Purina have implemented the first phase of a multi-million-dollar cross-promotion.

Fries, an independent video supplier, calls the promotion a "major first" for the company. It estimates that the promotion will wind up placing its home video products in front of more than 40 million consumers.

The first element of the two-part campaign, kicked off this month, dovetails with the debut of the nationally syndicated TV series "Denver, The Last Dinosaur," which is produced and licensed by World Events Inc., headquartered in St. Louis, as is Ralston Purina.

A four-color freestanding insert was to be placed in newspapers in more than 100 U.S. markets, claimed to represent a combined circulation of more than 40 million.

The insert offers a \$5 rebate with proof of purchase of the 45-minute cassette "Denver, The Last

Dinosaur," which lists for \$19.95.

The second phase of the promotion will involve coupon placement on more than 1 million packages of Ralston Purina's Dinosaurs breakfast cereal. The coupon will offer consumers an exclusive shorter-length "Denver" program available only through the offer.

Both the video and the television series are expected to benefit from extensive product licensing by World.

"Denver," according to Fries, is one of seven programs in the Fries Family Entertainment '88 lineup. The other programs are "Saber Rider & The Star Sheriffs," "Harlem Globetrotters: 6 Decades Of Magic," "Lamb Chop's Sing-Along, Play-Along," "Shari's Christmas Concert," two Care Bears adventures, and "It's Howdy Doody Time: A 40-Year Celebration." The latter tape has a new list of \$14.95.



On The Good Ship Videocassette. CBS/Fox and McGraw Hill have inked a deal to cross-promote a line of Shirley Temple videos and "Child Star," the new autobiography by Shirley Temple Black. A four-color bookmark promoting the video collection will be inserted into each copy of the book, which is slated for release from McGraw Hill in November, and each of the 10 video titles will include a card calling attention to the book. Also, Black is planning a 20-city tour to promote the book during the holiday season; CBS/Fox, which markets the videos through its Playhouse division for \$19.95 each, expects the tour to boost sales of the videos as well. Pictured is a scene from the 1938 movie "Little Miss Broadway" with Temple, right, and Phyllis Brooks.



Defensive Posture. Actor Lorenzo Lamas, star of CBS-TV's "Falcon Crest," second from right, takes a break from signing autographs at the recent Focus On Video show in Toronto to pose with the staff of General Video, a Canadian distributor. Lamas appears in the new Congress Video instructional tape "Lorenzo Lamas Self Defense Workout." The video, currently available for a list price of \$14.95, is being distributed in Canada by General Video. Pictured with Lamas, from left, are Brad Siemens, president; Lyn Siemens; and John Murphy, VP.

FOR WEEK ENDING OCTOBER 15, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	11	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
2	2	5	FAITH	CBS Music Video Enterprises 5301	George Michael	1988	SF	15.98
3	4	41	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	3	17	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
5	8	3	OUT OF THE BLUE	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	SF	16.98
6	7	5	... NOTHING LIKE THE SUN	A&M Records Inc. A&M Video C61104	Sting	1988	SF	12.98
7	5	27	KICK-THE VIDEO FLICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
8	9	45	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
9	13	21	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
10	6	47	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	12	3	INTRODUCING THE HARDLINE LIVE!	CBS Music Video Enterprises 49001	Terence Trent D'Arby	1988	C	19.98
12	NEW ▶		AEROSMITH'S 3 X 5	CBS Music Video Enterprises 5308	Aerosmith	1988	SF	15.98
13	14	15	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
14	RE-ENTRY		ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
15	17	3	CARLY SIMON: LIVE FROM MARTHA'S VINEYARD	HBO Video 0129	Carly Simon	1988	C	19.99
16	10	7	WHO'S BETTER, WHO'S BEST	Polygram Music Video Ltd. PolyGram Music Video 080345-3	The Who	1988	LF	24.95
17	RE-ENTRY		ELVIS '56	Elvis '56/LightYear Ent. Media Home Entertainment M470	Elvis Presley	1987	D	19.95
18	RE-ENTRY		PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
19	RE-ENTRY		WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
20	11	29	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95

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

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.

"Giants Forever: History Of The New York Giants," Fox Hills Video, 45 minutes, \$19.95.

Real Giants fans—the poor slob who trudged to New Haven and gave new meaning to the words "hope against hope"—will find very little meat in this high-gloss, NFL Films-style treatment.

The depressed '60s and '70s, as important in Giants history as the championship '50s and '80s, are given short shrift. Proud tradition (read: winning) is only part of the story of the Giants. Much of this happy-talk footage, in fact, is already available in "Giants Among Men," the exultant Super Bowl XXI video.

For this lifelong fan, there were a few distinct pleasures: watching Homer Jones once again cavort in the open field and Alex Webster run to daylight, and learning that Jim Thorpe was once a Giant. Still, there aren't nearly enough memories for the money. **MARK MEHLER**

"The Complete Workout With Denise Austin," Parade Video, 60 minutes, \$29.95.

The compact Denise Austin is the dynamic host of ESPN's "Getting Fit With Denise Austin" and the video star of a series of other exercise tapes. In this, her fifth effort for Parade, Austin leads a group of three women and two men through a low-impact aerobic and floor-exercise routine that, like the title says, provides a complete body workout by giving equal attention to all muscle groups. Though the routine is challenging, it isn't complicated, and with her sunny smile and throaty, baby-doll voice, Austin provides ample motivation without resorting to the incessant chatter of some other aerobics instructors. Austin stops briefly for pulse checks and to demonstrate proper execution of exercises, using her students as models. While the price may be a bit high for a market already clogged with workout tapes, this is a strong entry that should move well. **J.C. McADAMS**

"Tough Stuff Workout," J2 Communications, 45 minutes, \$19.95.

Actress Tracy Scoggins, who starred in the former ABC-TV show "The Colbys," dresses in camouflage gear for this tape, in which she challenges four top athletes to complete a heavy-duty workout regimen developed by the Russians. The athletes are big time: They include Marcus Allen of the National Football League's Los Angeles Raiders and former boxing champ Carlos Palomino. As an instructor Scoggins is thorough, but her enthusiasm often

seems less than real, proving that a television star is not always qualified to be a workout instructor.

Her pretty face and the five well-toned bodies are convincing and encourage completion of the routine; however, Scoggin's monotone delivery weakens the effect. The music drives home a funky and motivational beat at the outset but slides progressively downhill to the point where it has no connection to the exercise moves. Though a tough routine is projected, the program's impact is undermined by its lack of depth. **DEBBIE HOLLEY**

"Lilias! Alive With Yoga, Volume 2," Nityananda Institute, 60 minutes, \$39.95.

Lilias Folan is a 51-year-old hatha-yoga instructor who has hosted her own show on PBS for many years. In this intermediate-level program, she teaches some of the more advanced postures of this ancient Eastern practice and describes their philosophical meaning and their benefits to the body. The postures are excellent for improving circulation and stretching various muscles and ligaments. The setting is peaceful, with peach-colored walls, potted plants, and an oriental rug. Though Folan obviously knows her stuff, her bright blue-and-white, diagonally striped leotard is a major visual distraction and is the only detractor in this well-paced, soothing program. **J.C.M.**

"Meryl Streep Reads The Tailor Of Gloucester," Sony Video Software, 30 minutes, \$14.95.

This is an old Beatrix Potter tale about an impoverished tailor in 19th century England who is too ill and poor to finish a wedding coat for the mayor. On Christmas Eve, however, when all creatures can talk, friendly mice come to the tailor's shop and complete the coat with such fine workmanship that the tailor later becomes sought-after and quite rich.

The pencil drawings by illustrator David Jorgenson are subtle and evocative of the period, and the music by Irish band the Chieftains is appropriate to the setting. Narrator Meryl Streep calls on all her powers of storytelling and mimicry to provide the voices of the old tailor, his vengeful cat, and the tiny mice—sometimes to comic effect. Though the production is beautifully done, it is hard to say who its prime audience is: Younger children will enjoy the animated series of drawings, with its wonderfully lifelike depictions of the cat and mice, but the language ("wainscot," "pipkin," "twist") may well be beyond them. And like many old English fairy tales, this tends to have rather grim overtones. However, this is classic children's fare, and parents may want to stand by to interpret. **J.C.M.**

"Joseph Campbell And The Power Of Myth," six-tape series, Mystic Fire Video, 60 minutes each, \$29.95 each.

Over the last five decades, Joseph Campbell's many books on myth and culture have been an inspiration both to college students and to artists and film makers like

George Lucas, who utilized many of Campbell's themes and ideas in the successful "Star Wars" movies.

Journalist Bill Moyers conducted a series of videotaped interviews with Campbell at Lucas' Skywalker Ranch over a period of three years before Campbell's death in 1987. During the talks, Campbell and Moyers discussed numerous myths and stories (from Eskimo fairy tales to the Hindu Upanishad to Luke Skywalker) and explored their connections with common life experiences, psychology, and the evolution of human consciousness.

First aired on public television, the series received wide acclaim, and its companion book went to No. 1 on The New York Times Book Review list. Intercut at many points with a wide variety of super visual illustrations, the conversations between Moyers and Campbell are fascinating, illuminating, and consistently entertaining. The six programs are "The Hero's Adventure," "The Message Of The Myth," "The First Storytellers," "Sacrifice And Bliss," "Love And The Goddess," and "Masks Of Eternity." For more information call 516-668-1111. **CHRIS MCGOWAN**

"Live From Washington ... It's Dennis Miller," Vestron Video, 54 minutes, \$29.98.

Don't be fooled by the title of this video. Even though this

Washington, D.C.-generated release comes in these frenzied days before the November elections, the "Saturday Night Live" comedian hands up little in the way of politics beyond a backdrop of the White House. Instead, there's plenty of pure, unadulterated Dennis Miller, who is pretty darn

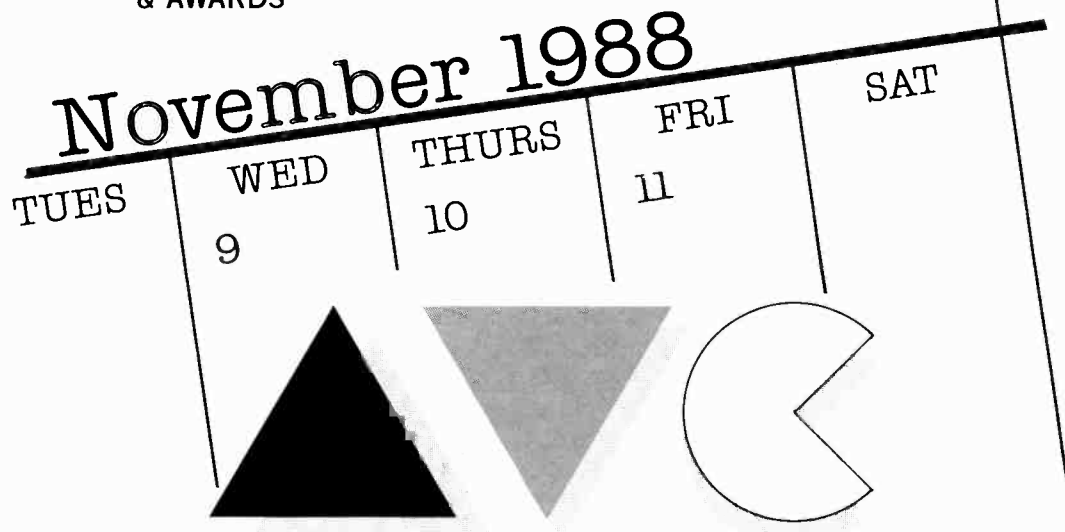
acerbic—smarter and more biting than even his "SNL" news-anchor persona would have you believe.

That's probably because the video, essentially a stand-up act Miller put together for HBO, was written entirely by the arrogant *(Continued on page 43)*



Shooting For Video. Louis Gossett Jr., center, receives an official Harlem Globetrotter basketball from Charles W. Fries, board chairman of Fries Entertainment Inc., left, as Len Levy, executive VP and CEO of Fries Home Video, looks on. Gossett hosts "Harlem Globetrotters: 6 Decades Of Magic." The 60-minute documentary, currently available from Fries for a list price of \$19.95, chronicles the history of the legendary basketball team.

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	2	38	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
3	4	30	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	6	52	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	3	91	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	7	43	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	5	17	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
8	10	104	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
9	8	11	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
10	9	4	GEORGE MICHAEL-FAITH	CBS Music Video Enterprises 5301	George Michael	1988	NR	15.98
11	15	82	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
12	13	57	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
13	16	17	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
14	12	52	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
15	19	154	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
16	11	15	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
17	14	20	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
18	17	5	MOONSTRUCK ◇	MGM/UA Home Video M901135	Cher Nicolas Cage	1987	PG	89.95
19	22	167	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
20	28	13	SINGIN' IN THE RAIN	MGM/UA Home Video 6100185	Gene Kelly Debbie Reynolds	1952	NR	19.95
21	32	51	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
22	31	5	THE LAST EMPEROR ◇	Hemdale Film Corp. Nelson Home Entertainment 7715	John Lone Joan Chen	1987	PG-13	89.98
23	18	18	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
24	21	15	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
25	35	37	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
26	20	80	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
27	29	148	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	14.95
28	24	122	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
29	34	2	OUT OF THE BLUE-DEBBIE GIBSON	Atlantic Records Inc. Atlantic Video 50123-3	Debbie Gibson	1988	NR	16.98
30	38	56	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
31	NEW ▶		DOCTOR ZHIVAGO	MGM/UA Home Video 900003	Omar Sharif Julie Christie	1965	PG	19.95
32	30	5	DR. STRANGELOVE	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95
33	39	35	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
34	RE-ENTRY		LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
35	37	173	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
36	33	3	FRANTIC	Warner Bros. Inc. Warner Home Video 11787	Harrison Ford	1988	R	89.95
37	26	100	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
38	27	121	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	14.95
39	23	2	*BATTERIES NOT INCLUDED	Universal City Studios MCA Home Video 80770	Hume Cronyn Jessica Tandy	1987	PG	89.95
40	25	11	THE COLOR OF MONEY	Touchstone Pictures Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	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.

HOME VIDEO



DIR's Newest DJ. Shari Lewis lets her venerable companion, Lamb Chop, have her say while co-hosting on the syndicated radio network DIR. Lewis was on hand for DIR's "Music Weekend" with host Bill Neil, left, in an effort to promote her latest video, "Lamb Chop's Sing-Along, Play-Along." The video is currently available from Fries Home Video for \$14.95.

newsline...

VESTRON VIDEO is in the throes of litigation with at least three of the distributors it cut from its wholesale roster earlier this year. In two recently filed cases, Vestron claims MS Distributors and Win Records and Video still owe the supplier money from their previous dealings distributing Vestron product. While MS could not be reached for comment at press time, Sam Weiss, president of Win Records and Video, says the charges are "without merit" and stem from Vestron's "fouled-up bookkeeping." A third, previously filed suit names Vestron as a defendant. Big State Distributing charges that Vestron has violated standard industry practices by refusing to take back product; the company also says Vestron has refused to let Big State buy Vestron titles from another source.

A JUDGMENT FOR \$800,000 was awarded on Sept. 15 to Celebrity Home Entertainment chairman Noel Bloom against International Video Entertainment and Carolco Pictures. The action stemmed from Bloom's sale of a controlling interest in IVE to Carolco in 1986. Bloom sued both IVE and Carolco Pictures, arguing that Carolco failed to make a final \$500,000 payment. Bloom also recovered interest, costs, and lawyers' fees.

MORE CLASSIC TITLES are forthcoming from L.A.-based Connoisseur Video Collection, a new company specializing in that genre. Among newer releases, due in stores Nov. 22, are Jean-Luc Godard's "Alphaville," Mario Monicelli's "Big Deal On Madonna Street," Yasujiro Ozu's "The Floating Weeds," and Victor Erice's "Spirit Of The Beehive." "Big Deal . . ." will be a restored version of the original, which has not been available for more than 30 years, according to the company. Tamarelle's International Films is the exclusive distributor.

CONSUMER STEAM is what J2 Communications claims Alyssa Milano generated in Spokane, Wash., recently when 4,500 teenagers turned out for the young star at the grand opening of a new Video Unlimited retail outlet. Milano, who appears on ABC-TV's sitcom "Who's The Boss?," was on hand promoting her special-interest videocassette, "Teen Steam," which is just rolling out nationally. She autographed copies of the video until inventory was exhausted, says store owner Roy Berg. On another J2 note, the company says it plans to mount a big marketing campaign for its first two theatrical titles—"On Golden Pond" and "The Last Unicorn"—obtained as a result of its deal with ITC. Each title will list for \$19.95. For the latter title, J2 will make available to purchasers a premium gift of a plush unicorn doll, which will be offered for \$6.95 and proof of purchase.

JIM McCULLAUGH & AL STEWART

AEC Will Merge With CMS Advertising

LOS ANGELES American Educational Computer Inc., a major educational computer software and video publisher that distributes programming under the Concord Video label, has announced plans to merge with CMS Advertising, a direct-mail and electronic publishing company.

At the same time, CMS is combin-

ing forces with Greenleaf Video Inc., a Santa Monica, Calif.-based educational video cataloger.

Under the terms of the proposed deal between AEC and CMS, AEC will be absorbed into the CMS corporate stable and operate as a subsidiary.

(Continued on next page)

VIDEO REVIEWS

(Continued from page 41)

funny man himself. It opens at a New York hotel bar, where Miller downs a few with his "colleague" Edwin Newman. So fortified, our snotty hero flies to D.C., where he spends the next hour before a live audience, tearing up everything from 7-Eleven Big Gulps to sex, from the limbo to the International House of Pancakes. Should appeal strongly to "SNL" fans by one-up-

ping the popular show.

IRENE LACHER

"Dead Kennedys," RAM Industries Limited, 60 minutes, \$29.95.

The Dead Kennedys—by name alone—were one of the most notorious bands to come out of California in the late '70s; 10 years after they played their first gig, their fast, furious songs, fueled by singer Jello Biafra's political invective, still inspire young hardcore bands. San Francisco promoter Dirk Dirksen co-produced that debut performance, and he produced this documentary of the closing night of On Broadway, the punk venue he ran.

Dirksen seems to intend this as a "Last Waltz" for his nine years as a club promoter. However, after a self-indulgent prologue explaining the importance of his clubs, with rather typical shots of young punks to set the mood, it turns into straight Dead Kennedys concert footage. The show was filmed June 16, 1984, and includes "MTV Get Off The Air," "Moral Majority," "We've Got A Bigger Problem Now," and a dozen others. The camera work is poor, the sound is muffled, and for anyone but Dead Kennedys fans, it's all rather boring.

EVELYN McDONNELL

AEC MERGES WITH CMS

(Continued from preceding page)

CMS' principal business involves franchising of cooperative direct-mail advertising businesses through its United Coupon Corp. subsidiary. Doug Frans, CEO and president of AEC, will remain as AEC president while becoming a director of CMS. CMS says the move establishes a consumer products division that will complement a direct-mail network billed as reaching 1.5 million homes per month.

The CMS arrangement with Greenleaf, according to John Hazelton, CEO of CMS, will broaden the scope of its operations in school, library, military, and other specialty markets by expanding its catalog publishing operation.

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FOR WEEK ENDING OCTOBER 15, 1988

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

				Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
RECREATIONAL SPORTS™							
★★ NO. 1 ★★							
1	1	65	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95	
2	2	93	AUTOMATIC GOLF ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
3	RE-ENTRY		WRESTLEMANIA IV ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95	
4	5	93	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95	
5	6	45	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95	
6	8	65	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98	
7	3	37	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95	
8	NEW ▶		DICK HOWSER'S BASEBALL WORKOUT VOL. 1	New Image Studios	Designed to improve any level player and help coaches develop their teams.	29.95	
9	12	29	SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95	
10	10	25	DORF AND THE FIRST GAMES OF MOUNT OLYMPUS	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95	
11	14	33	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95	
12	9	71	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
13	11	39	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	19.95	
14	17	9	FEEL YOUR WAY TO BETTER GOLF	Simitar Entertainment, Inc.	Pro Wally Armstrong teaches the feel good golf swing and how to get it.	14.95	
15	16	15	1986 NY METS: A YEAR TO REMEMBER	Rainbow Home Video	From their hot spring start to those amazin' playoffs, it's all here.	19.95	
16	15	17	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95	
17	19	23	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1	Paramount Home Video 12623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95	
18	18	35	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95	
19	20	65	JAN STEPHENSON'S HOW TO GOLF	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95	
20	7	19	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95	
HOBBIES AND CRAFTS™							
★★ NO. 1 ★★							
1	1	19	FODOR'S GREAT BRITAIN	Random House Home Video	This video is based on the world-famous travel book.	19.95	
2	RE-ENTRY		SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's Famed pizzas & pastas.	29.98	
3	2	71	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	19.95	
4	11	59	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95	
5	7	93	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
6	3	79	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
7	NEW ▶		CHOCOLATE AND OTHER DIVINE DESERTS	Kartes Video Communications	Special techniques needed to make decorations, molds, & truffles are shown.	19.95	
8	12	63	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95	
9	14	23	THE CHARM OF LONDON	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95	
10	8	5	MICROWAVE COOKING	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95	
11	5	93	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
12	13	41	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95	
13	15	13	AMERICAN BARBECUE AND GRILLING	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95	
14	6	39	CASINO GAMBLING WITH DAVID BRENNER	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95	
15	10	25	THE SIGHTS AND SOUNDS OF HAWAII	International Video Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	19.95	

◆ 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 Vixens. Director Mark Rezyka, center, gives instructions to snorkel camera operator Steve Shattack, left, and guitarist Jan Kuehnemund during the shoot of the video for the single "Cryin'" by EMI act Vixen.

Monarch To Produce PPV Specials Video Arm Teams With Viewer's Choice

BY JIM BESSMAN

NEW YORK Performance Video, the video production arm of New Jersey-based concert promoter John Scher's Monarch Entertainment, has signed a pact with the leading pay-per-view network, Viewer's Choice, to produce a number of PPV video music specials this year.

The deal acts upon expectations held by both companies that music programming will play an increasingly more important role in the future of PPV.

According to Holly St. Lifer, Performance Video's director, the company will create between three and 10 music productions for the Viacom-owned Viewer's Choice in 1989. While specifics are still up in the air, each program will run

from one to three hours, depending on the number and type of performers involved.

St. Lifer says the goal is to kick off in January with a concert extravaganza celebrating the 20th anniversary of the Woodstock rock festival and featuring several late-'60s acts.

"We're concentrating on musical events like that—bringing artists together who wouldn't necessarily play together ordinarily," says St. Lifer.

"It will be a straight concert performance—live live, not live to tape," she continues. "We'll try as much as possible to bring the viewer to the concert and experience the feel[ing] of being there, with no breakaways or commercials. We'll stay there on stage with the roadies during set changes and go backstage for interviews."

According to St. Lifer, her Viewer's Choice productions will be "high budget and high quality" and "far more sophisticated" than Performance Video's "Live At The Ritz" concert series for MTV. She says she envisions constructing special sets where appropriate, such as a '60s-style TV stage reminiscent of "Shindig" or "Hullaballoo" for the Woodstock-era show.

But the Viewer's Choice shows will not be limited to rock concert

productions. Indeed, St. Lifer points to the "narrowcasting" capability of PPV in suggesting the likelihood of shows devoted to heavy metal, jazz, or even new age, "because viewers who are interested [in a specific genre] will buy, and those who are not won't, and there won't be any disappointed viewers."

Scott Kurnit, president of Viewer's Choice, also sees big possibilities in PPV's little numbers. Anticipating the "unlimited potential" for growth of PPV households over the next five years, Kurnit theorizes that if a nonsuperstar act for which he would charge about \$6 per viewer were offered to a 30-million-household universe (Viewer's Choice's current projection), the program could rake in \$1.8 million if sold to just one ratings point, or 300,000 homes.

"We already generate between 5 and 10 million households, depending upon the program," says Kurnit. A best-case scenario, he says,

(Continued on page 46)

VIDEO TRACK

NEW YORK

SWEET SENSATION, Atlantic Records' hot dance act, has wrapped "Never Let You Go," the new video from the band's "Take It While It's Hot" album. Richard Levine of Richard Levine Productions directed the clip, which intercuts live per-

formance footage with vignettes of "rehearsing" lovers/dancers. Dan Lindau produced.

Mary Perillo directed Apollonia in the video for the single "Since I Fell For You," shot in Mother's Studio here. The concept dance clip, taken from the Warner Bros. "Apollonia" album, was produced by Debbie Lipsinger.

Peter Nydrle produced and direct-

ed Warner Bros.' Al B. Sure! in a recent shoot at the Apollo Theatre. The clip, "Rescue Me," is the latest from the artist's "In Effect Mode" album.

LOS ANGELES

HARD TO TELL whether it's live or Memorex as one views the Moody *(Continued on page 46)*

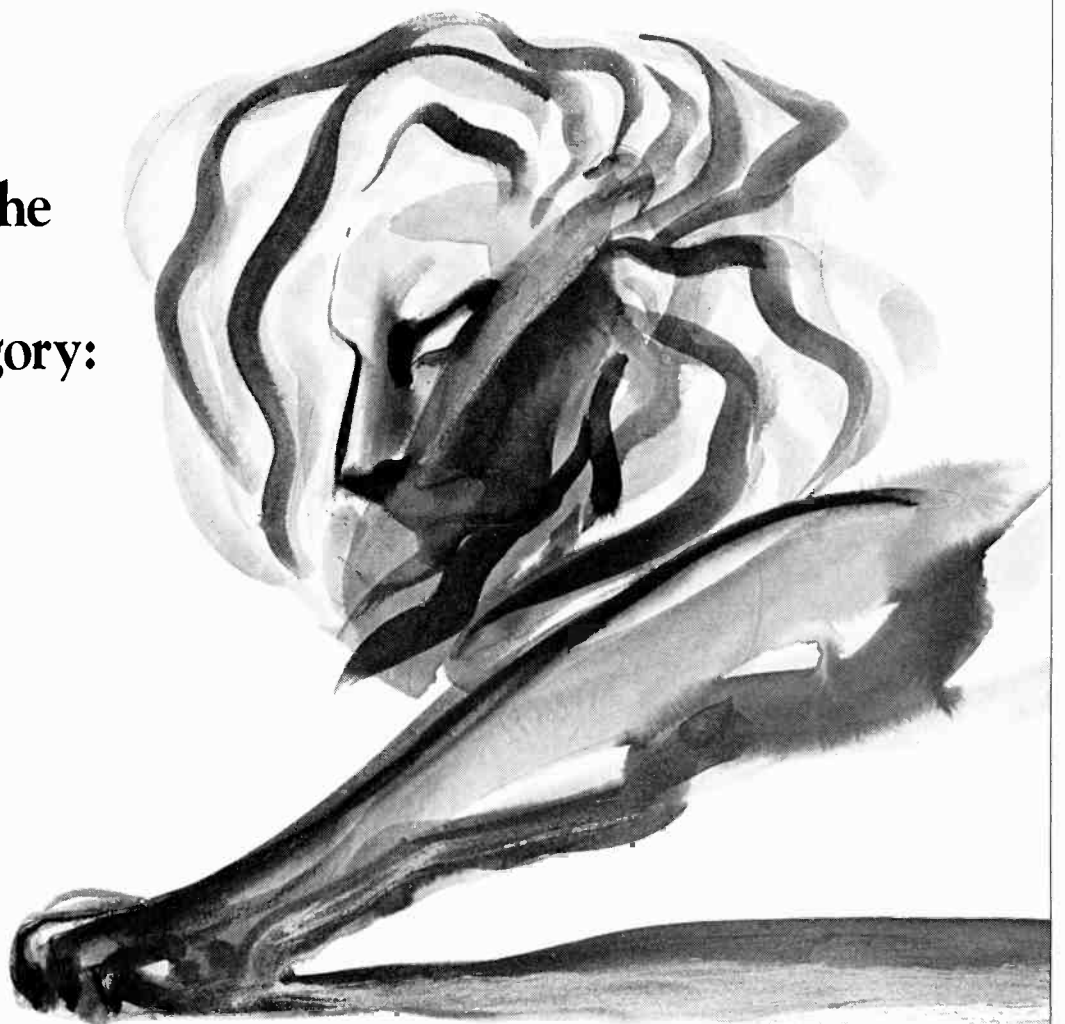
The Eye is on his honeymoon. His column will reappear in the Nov. 5 issue.

To the best creative talent, the most prestigious award in the creative industry.

Congratulations to the Winners of the 35th International Advertising Film Festival Cannes/Music Video Category:


- Gold Lion:** Gerard de Thame for Black's "Wonderful Life" (A & M Records)
Jean-Baptiste Mondino for Boy George's "To Be Reborn" (Virgin Records)
- Silver Lion:** Lydie Callier for Guesh Patti's "Let Be Must The Queen" (EMI Pathe Marconi)
- Bronze Lion:** Adrian Edmon for Squeeze's "Hourglass" (A & M Records)
- Diploma:** Aardvark Animation for Nina Simone's "My Baby Just Cares For Me" (Carrere Television)

Screenvision Cinema Network, the Cannes festival's US sponsor, commends the winning talent. We invite your participation next year—a most prestigious audience awaits your work. For information call Anne-Marie Marcus 212-818-0180.



Billboard THE CLIP LIST™

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



MTV
MUSIC TELEVISION

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bobby Brown, Don't Be Cruel
Bullet Boys, Smooth Up
Cameo, You Make Me Work
Tracy Chapman, Talkin' Bout A Revolution
Tom Cochrane & Red Rider, Big League
Giant Steps, Another Lover
Daryl Hall John Oates, Downtown Life
Hurricane, Over The Edge
Elton John, A Word In Spanish
Kingdom Come, Losing You
Huey Lewis & The News, Small World
George Michael, Kissing A Fool
Kylie Minogue, The Loco-Motion
Eddie Money, Walk On Water
Night Ranger, I Did It For Love
Keith Richards, Take It So Hard
The Smithereens, Down In My Own Tears
Thirty Eight Special, Rock & Roll Strategy

BUZZ BIN

Hunters And Collectors, Back On The Breadline
Primitives, Crash
Siouxsie & The Banshees, Peek-A-Boo

SNEAK PREVIEW

Bon Jovi, Bad Medicine
Duran Duran, I Don't Want Your Love
U2, Desire

HEAVY

Cheap Trick, Don't Be Cruel
Cinderella, Don't Know What You Got ('Til It's Gone)
Def Leppard, Love Bites
The Escape Club, Wild, Wild West
Europe, Superstitious
Guns N' Roses, Sweet Child O' Mine
Information Society, What's On Your Mind
INXS, Never Tear Us Apart
Joan Jett/Blackhearts, I Hate Myself For Loving You
Poison, Fallen Angel
Rod Stewart, Forever Young
UB40, Red, Red Wine

ACTIVE


Bad Company, No Smoke Without Fire
Phil Collins, A Groovy Kind Of Love
Tommy Conwell/Young Rumlbers, I'm Not Your Man
Terence Trent D'Arby, Dance Little Sister
Whitney Houston, One Moment In Time
Transvision Vamp, Tell That Girl To Shut Up
Was (Not Was), Spy In The House Of Love
Winger, Madalaine
Steve Winwood, Don't You Know What The Night...

MEDIUM

Pat Benatar, Don't Walk Away
Boy Meets Girl, Waiting For A Star To Fall
Britny Fox, Long Way To Love
Peter Cetera, One Good Woman
Cher, Main Man
Toni Childs, Don't Walk Away
Gardner Cole, Live It Up
Depeche Mode, Strangelove '88
Glenn Frey, True Love
L.A. Guns, Electric Gypsy
John Lennon, Jealous Guy
Vixen, Edge Of A Broken Heart

BREAKOUTS

Gregg Allman, Slip Away
Joni Mitchell, My Secret Place
Lloyd Cole And The Commotions, My Bag
The Robert Cray Band, Don't Be Afraid Of The Dark
Melissa Etheridge, Bring Me Some Water
Femme Fatale, Waiting For The Big One
Fishbone, Freddie's Dead
John Hiatt, Slow Turning
Hothouse Flowers, Don't Go
Colin James, Voodoo Thing
New Frontier, Under Fire
Prince, I Wish U Heaven
R.E.M., Talk About The Passion
Bobby McFerrin, Good Love
Shriekback, Get Down Tonight
Stryper, I Believe In You
The Sugarbubs, Cold Sweat
White Lion, When The Children Cry




TNN
The Nashville Network

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

CURRENT

Dwight Yoakam & Buck Owens, Streets Of Bakersfield
The Crickets, T-Shirt
Becky Hobbs, Are There Any More Like You
Anne Murray, Flying On Your Own
Mel McDaniel, Henrietta
Foster And Lloyd, What Do You Want From Me...



VH1
VIDEO HITS ONE

Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Chicago, Look Away
Tracy Chapman, Talkin' Bout A Revolution
Randy Newman, It's Money That Matters
Maxi Priest, Wild World

NOUVEAUX

Johnny Clegg & Savuka, Take My Heart Away

POWER


The Beach Boys, Kokomo
Phil Collins, A Groovy Kind Of Love
Glenn Frey, True Love
UB40, Red, Red Wine
Steve Winwood, Don't You Know What The Night...

HEAVY

Anita Baker, Giving You The Best That I Got
Basia, Time And Tide
Breathe, How Can I Fall
George Michael, Kissing A Fool
Whitney Houston, One Moment In Time
Elton John, A Word In Spanish
John Lennon, Jealous Guy
Steve Miller, Ya Ya

MEDIUM

Boy Meets Girl, Waiting For A Star To Fall
Kim Carnes, Crazy In Love
Peter Cetera, One Good Woman
The Robert Cray Band, Don't Be Afraid Of The Dark
Julia Fordham, Happy Ever After
Giant Steps, Another Lover
Grayson Hugh, Tears Of Love
Kylie Minogue, The Loco-Motion
Jeffrey Osborne, She's On The Left
Sade, Nothing Can Come Between Us
Will To Power, Baby I Love Your Way




THE RECORD GUIDE

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

CURRENT

Gregg Allman, Slip Away
Bad Company, No Smoke Without Fire
ASLAN, This Is
The Robert Cray Band, Don't Be Afraid Of The Dark
Little Feat, Hate To Lose Your Lovin'
Debbie Gibson, Staying Together
Gardner Cole, Live It Up
Holly Knight, Heart Don't Fail Me Now
Nick Heyward, You Are My World
Reckless Sleepers, If We Never Meet Again
Then Jerico, The Motive
Najee, Personality
Spyro Gyra, Yosemite
Sting, Fragile
Mark Isham, The Grand Parade
Soundtrack From Bird, Lester Leaps Iner
Bobby McFerrin, Good Love
The Connells, Scotty's Lament
The Connells, Over There
Pat McLaughlin, Wrong Number
The DeLords, Judas Kiss
Robbie Robertson, Somewhere Down The Crazy River



MINT TRACKS


14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Daryl Hall John Oates, Downtown Life
George Michael, Kissing A Fool
Eddie Money, Walk On Water
Tracy Chapman, Talkin' Bout A Revolution
Pet Shop Boys, Domino Dancing
Night Ranger, I Did It For Love
Sir Mix-A-Lot, Posse On Broadway

HEAVY

UB40, Red, Red Wine
Whitney Houston, One Moment In Time
The Escape Club, Wild, Wild West
Phil Collins, A Groovy Kind Of Love
INXS, Never Tear Us Apart
New Kids On The Block, Please Don't Go Girl
Bobby McFerrin, Don't Worry, Be Happy
Cheap Trick, Don't Be Cruel



Black Entertainment Television

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

ADDS


Al B. Sure!, Rescue Me
George Michael, Kissing A Fool
Brenda Russell, Get Here
Stetsasonic, Talkin' All That Jazz
"The Real" Roxanne, Respect
Tracy Chapman, Talkin' Bout A Revolution
Run-D.M.C., Mary, Mary
Yazz & The Plastic Population, The Only Way Is Up
The Fat Boys, Louie Louie

HEAVY

Bobby Brown, My Prerogative
Karyn White, The Way You Love Me
New Edition, You're Not My Kind Of Girl
Vanessa Williams, (He's Got) The Look
Ready For The World, My Girly
The Mac Band, Stuck
Paula Abdul, (It's Just) The Way That You Love Me
Midnight Starr, Don't Rock The Boat
Deniece Williams, I Can't Wait
Anita Baker, Giving You The Best That I Got
D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't...
Cameo, You Make Me Work

MEDIUM

Terence Trent D'Arby, Dance Little Sister
Good Question, Got A New Love
Cheryl "Pepsi" Riley, Thanks For My Child
Sade, Nothing Can Come Between Us
Bobby McFerrin, Don't Worry, Be Happy
Jeffrey Osborne, She's On The Left
Bootsy Party On Plastic
Loose Ends, Mr. Bachelor
Cherrelle, Everything I Miss At Home
Big Daddy Kane, Ain't No Half Steppin'
The Reddings, Call The Law
Kid-N-Play, Gettin' Funky
Billy Ocean, Tear Down These Walls



HIT VIDEO


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

ADDS

Eddie Money, Walk On Water
George Michael, Kissing A Fool
REO Speedwagon, I Don't Want To Love You
Pat Benatar, Don't Walk Away
Anita Baker, Giving You The Best That I Got
Prince, I Wish U Heaven
Tracy Chapman, Talkin' Bout A Revolution
Tracie Spencer, Symptoms Of True Love

POWER

UB40, Red, Red Wine
Information Society, What's On Your Mind
Peter Cetera, One Good Woman
Cheap Trick, Don't Be Cruel
Phil Collins, A Groovy Kind Of Love
Taylor Dayne, I'll Always Love You
Glenn Frey, True Love
New Edition, If It Isn't Love
Joan Jett/Blackhearts, I Hate Myself For Loving You
Poison, Fallen Angel
Bobby Brown, Don't Be Cruel
INXS, Never Tear Us Apart
The Beach Boys, Kokomo



Country Music Television

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

HEAVY

Desert Rose Band, Summer Wind
Jo-Ei Sonnier, Tear-Stained Letter
The Oak Ridge Boys, Gonna Take A Lot Of River
Tanya Tucker, Strong Enough To Bend
Rosanne Cash, Runaway Train
Foster And Lloyd, What Do You Want From Me...
Dwight Yoakam & Buck Owens, Streets Of Bakersfield
Robin Lee, Shine A Light On A Lie
Michael Johnson, That's That
Kenny Rogers, When You Put Your Heart In It
Ricky Van Shelton, I'll Leave This World Loving You
Skip Ewing, I Don't Have Far To Fall
Crystal Gayle, Nobody's Angel
The Judds, Give A Little Love
David Lynn Jones, Tonight In America
David Lynn Jones, Tonight In America
Reba McEntire, I Know How He Feels
Eddie Rabbitt, The Wanderer
T. Graham Brown, RFD 30529



MUSIC VIDEO

NEW VIDEOCLIPS

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

BARDEUX
Bleeding Heart
Bold As Love/Enigma/Synthetic
Tracy Lee Wong/Fragile Films
Rupert Wainwright

BOSE
Lay Down On Me
XXX/Atlantic
Juan E. Garcia/Juan E. Garcia Associates
Juan E. Garcia, Kiko Guerrero

BOBBY BROWN
My Prerogative
Don't Be Cruel/MCA
Sally Norvell/Limelight Productions
Aleks Keshishian

GEORGE CARLIN
Four Comedy Shorts
What Am I Doing In New Jersey?/Eardrum/Atlantic
Rocco Urbisci/Carlin Productions Inc.
Bruce Gowers

GARDNER COLE
Live It Up
Delta/Warner Bros.
Russell Mulcahy
Louise Knight

THE DREAM SYNDICATE
I Have Faith
Ghost Stories/Enigma
George Jay Roewe III/The Foundry
Doug Freel

HURRICANE
Over The Edge
Over The Edge/Enigma
Terry Hayes/Innovisions
Tom Mignone

KIX
Cold Blood
Blow Your Fuse/Atlantic
John Hopgood/Planet Pictures
Jim Shey

LEVEL 42
Heaven In My Hands
Staring At The Sun/Polydor
Adam Whittaker/Limelight Productions
Steve Barron

LIA
Tell Me It's Not Too Late
Lia/Virgin
Jane Reardon/Limelight Productions
Aleks Keshishian

MATT BIANCO
Don't Blame It On That Girl
Indigo/Atlantic
Melissa Stokes/BSA Films
Vaun G. Anthea

STRYPER
I Believe In You
In God We Trust/Enigma
Paul Flattery/FYI
Jim Yukich

TOM WAITS
Cold Cold Ground
Big Time/Island
VIVID Productions
Chris Blum

WHITE LION
When Children Cry
Pride/Atlantic
Jonathan Starch/Bell One Productions
Jim Hershleder

VANESSA WILLIAMS
(He's Got) The Look
The Right Stuff/Wing
Jane Reardon/Limelight Productions
Aleks Keshishian

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V RECORDS AND VIDEO

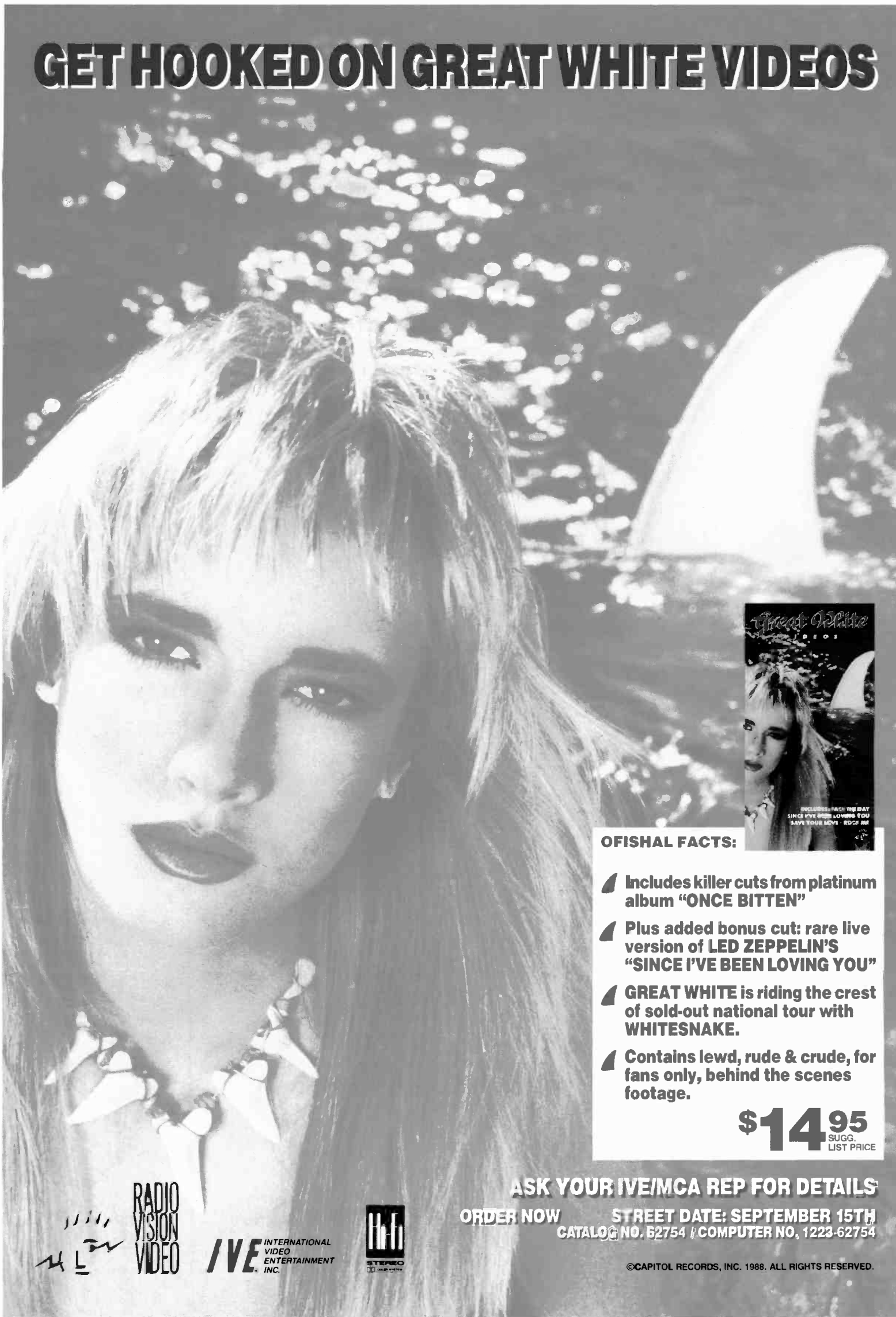
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V RECORDS AND VIDEO

GET HOOKED ON GREAT WHITE VIDEOS



VIDEO TRACK

(Continued from page 44)

Blues in "living color Xerox" in the clip for the band's single "No More Lies" from the "Sur La Mer" album on PolyGram. The Limelight production combines live performance with cell animation and color Xerography. Danny Kleinman directed the clip, and Jane Reardon produced.

O Pictures' Sharon Oreck produced Dream Surreal's clip for "Rough Night In Jericho." The single is taken from the band's eponymous Arista debut album. Matt ("Fast Car") Mahurin directed the clip, shot in the S.I.R. studio in Hollywood, Calif. Live performance footage is intercut with dark and bizarre images relating to the song.

Eddie Money traveled to the San Pedro, Calif., shipyards to shoot his latest video, for the single "Walk On Water." Peter Care directed; Jane Reardon produced. The shipyard setting complements the theme of "Walk On Water," which also is the title of the Columbia album.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Debbie Russell, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

PPV SPECIALS PLANNED

(Continued from page 44)

would be something like a Michael Jackson concert, which he says could draw 10 million homes at \$20-\$25 apiece.

But before going after "the Jacksons and the Springsteens," Viewer's Choice, via Performance Video, will work small and medium-size events.

"Music is the next big step for PPV," says Kurnit. "It's just an issue of critical mass: We have to have enough homes to get the guarantees up to attract talent, and that will happen because Scher understands the arena business and PPV is the home arena. It's five seats at home with the same energy dynamic as 10,000 seats."

To get those requisite homes, Scher plans to promote Performance Video's televised events in much the same way as Monarch's live concerts, except on a national rather than local level.

St. Lifer, who supervises the productions, says Scher will oversee promotions, coordinating with local cable companies, radio stations, and sponsors on a market-by-market basis.

In addition, Scher will seek national radio syndicators for simulcasts, tie in with record companies for national promotions, and also enlist local promoters to set up events in their areas.

Kurnit, whose strategy is to sign up the top producers in their fields to develop PPV programming, says that the deal with Performance formalizes a 6-month-old "understanding." His relationship with Scher goes back to the big-geared PPV event so far, "The Grateful Dead Live On New Year's Eve," for which Scher acted as the Dead's rep.



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THE WORLD OF COUNTRY MUSIC

Where Will Nashville's Walk-in Wonders Get Their Breaks Now That Pioneer Spirit Has Given Way to Corporate Surge?

By GERRY WOOD

Once upon a time Nashville was as easy as ABC. Now it's as complex as SBK, BMG, TNN, CMT, WCI, and PolySomething. Somewhere between the halcyon years of OK and A-OK, Nashville not only lost its creative identity but a sizable swath of its corporate soul. The sleepy Southern village that gave America music from its soul in the '50s and '60s became the darling of corporate (namely New York and Los Angeles) overtures in the '70s, and succumbed to the almighty dollar in the '80s.

It wasn't a pretty sight. Publishing companies that had given an ear to every wayward wunderkind who wandered into town with tape in hand, heart in throat, and thoughts on the charts . . . these firms became the biggest and best that Nashville could offer the world. They gave more breaks to more fledgling talents than any businesses since the Brill Building boomed in the Big Apple.

It's unfair to picture the conglomerates, some multinational, as sharks preying on the small fish in the pond of Nashville. Many Nashville publishers sold their firms then cried swampfuls of crocodile tears all the way to the bank when they suddenly became multimillionaires. But big fish eating small fish sometimes is an accurate metaphor.

"The conglomerates wound up eating us for lunch," says John Denny who saw the Cedarwood catalog slip into the Polydor paunch to the benefit of most all concerned. Denny, now head of the Denny Music Group, feels the move was a good one although he pines for the days of the pioneers—the Vic McAlpins, Bob Tuberts, Harlan Howards, and Kris Kristoffersons who somehow magically appeared every morning on the doorstep of some publisher or producer, saying, "Let me sing you my latest song." Denny claims that pioneer spirit is "horribly missed" now. "We have gained in money, but we've lost in spirit." Referring to the new breed of Nashville's mega-publishers, Denny concludes, "They have a lot of businesslike creative people. I liked the non-business creative people that made the business fun."

"It has certainly become big business," agrees Roy Wunsch, senior VP of Nashville operations for CBS. "It's much less of the front porch and family environment, and it has a much harder edge in terms of the competition in fighting for the slots for your artist." Wunsch sees the conglomerate surge affecting not only record companies but publishers and radio. "I don't sense much allegiance in terms of artists at radio. It's more the song and production—and you're only as good as your last record."

Steve Popovich, now head of PolyGram's Nashville office
(Continued on page C-12)

CLOCKWISE FROM UPPER LEFT: RICKY VAN SHELTON, K.T. OSLIN, DWIGHT YOAKAM, T. GRAHAM BROWN, HOLLY DUNN, LYLE LOVETT. INSET: DAVID LYNN JONES.

TAKE IT FROM THE EXPERTS

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- ★ MALE VOCALIST OF THE YEAR
- ★ SONG OF THE YEAR ("LIFE TURNED HER THAT WAY" WRITTEN BY HARLAN HOWARD)
- ★ HORIZON AWARD

VERN GOSDIN

- ★ ALBUM OF THE YEAR ("CHISELED IN STONE")
- ★ MALE VOCALIST OF THE YEAR

CHET ATKINS

- ★ MUSICIAN OF THE YEAR

RODNEY CROWELL

- ★ ALBUM OF THE YEAR ("DIAMONDS AND DIRT")
- ★ VOCAL EVENT OF THE YEAR ("IT'S SUCH A SMALL WORLD" W/ ROSANNE CASH)

ROSANNE CASH

- ★ SINGLE OF THE YEAR ("TENNESSEE FLAT TOP BOX")
- ★ FEMALE VOCALIST OF THE YEAR

THE O'KANES

- ★ VOCAL EVENT OF THE YEAR ("IT'S SUCH A SMALL WORLD" W/ RODNEY CROWELL)

THE O'KANES

- ★ VOCAL DUO OF THE YEAR

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Backstage after benefit concert for Nashvillians For A Nuclear Arms Freeze, from left: CBS/Nash. Sr. VP Roy Wunsch; Rosanne Cash; Rodney Crowell; CBS' Mary Ann McCready.



BMI president/CEO Frances Preston congratulates legend Roy Orbison and NSAI founder/president Maggie Cavender at NSAI's Hall of Fame dinner. Looking on is BMI's Del Bryant.



When ASCAP announced the Writer of the Year award fireworks greeted, from left, ASCAP Southern Regional Director Connie Bradley, Writer of the Year Dave Loggins, and ASCAP's Morton Gould.



Celebrating Tom T. Hall's 20th year with PolyGram at "Nashville Now" taping, from left: Steve Popovich, Sr. VP PolyGram/Nashville; Miss Dixie (Mrs. Hall); Hall; manager Tandy Rice; PolyGram's Frank Leffel.



Presenting George Strait with platinum for his "Ocean Front Property" album, from left: Jimmy Bowen, president, MCA/Nashville; Strait; Bruce Hinton, executive VP & GM, MCA/Nashville; manager Erv Woolsey.

ARTIST/MANAGER RELATIONSHIPS: Behind the High Rate of Business D-I-V-O-R-C-E in Music City

By GERRY WOOD

Too old to play musical chairs, Nashville has lately taken to playing musical managers. Artists have been dropping managers at the drop of a chart bullet. Long-term artist-manager relationships have fallen by the wayside—some when the firm, positive, knowledgeable hand of the manager was one of the major reasons (besides the obvious talent of the act) why the star's comet had soared into the galaxies of superstardom.

RECENT CHANGES—READ ALL ABOUT IT: Ricky Skaggs leaves Chip Peay, Loretta Lynn quits David Skepner, the O'Kanes boot Steve Greil, Reba McEntire says goodbye to Bill Carter, Lee Greenwood waves to Larry McFaden, Holly Dunn departs Barry Coburn, Charlie Daniels exits Joe Sullivan, Mickey Gilley flees Sherwood Cryer with a lawsuit in the wake.

Is there trouble in Music City? Maybe. And maybe not. "It's a tougher business out there now," says Greil, citing a trend toward fewer clubs to work and only a few headliners in the business. "Maybe acts sometimes look at managers and expect more than they can realistically get out of them. And if they don't get it, they get disillusioned."

slow down. For someone like Loretta, having a manager means to do more, and not less." And why does it happen in other cases? Skepner reasons, "Sometimes it's lack of communication, sometimes improper communication, sometimes it's just timing."

Head of the Buckskin Co., Skepner notes that more managers have become involved in the Nashville music industry in the last 10 years. "We live in an age where there are more managers to turn over."

Barry Coburn believes the legal community might be partially responsible for the rapid turnover because "their business comes from representing artists, not management companies." He's quick to agree with Skepner's emphasis on communication, or lack of it. "A management/artist relationship is an intimate relationship and requires a lot of communication. Sometimes, people haven't communicated well."

Why? Suggests Coburn, "Artists will always make their own decisions and sometimes the causes of those decisions could be the bus driver or the bass player. It's highly unlikely it would be professional advisers. It's like Reba leaving Bill Carter—he had done wonders for her."

While many artist/manager relationships have seen more



At CEMA Convention in L.A., from left: Lynn Shults, VP A&R, Capitol/Nashville; Richard Littleton, president, Capitol/EMI Canada; David Berman, president, Capitol; Dan Seals; Joe Smith, president, Capitol Industries; Jim Foglesong, president, Capitol/Nashville.

At "Tear-Stained Letter" wrap party, from left: manager Bill Carter; actor Judge Reinhold; RCA/Nashville Senior VP Joe Galante; Jo-EI Sonnier.



For many years most Nashville artists didn't have pure management, leaving that function to omnipotent artist-managers, or else they managed themselves—sometimes, career-wise, a fate worse than death. To paraphrase a time-honored maxim: "An act who manages himself or herself has a fool for a client." Greil feels that the relative newness of the concept in Nashville is responsible for some acts not understanding the manager's function. "Some of the new young acts don't know what to expect, and no matter how good a job you do, and no matter what you do, they think there's somebody out there who's probably better."

Bill Carter of William Carter Career Management cites Dale Morris, who has guided the incredible success of Alabama, as the type of manager that makes it all work through the years. Carter did this with Reba McEntire, guiding her career through the pitfalls and pratfalls of the early years and her triumphs as country music's entertainer of the year. Then she left. Carter takes a rather pragmatic view: "Historically, artists move from agencies more frequently than they do managers. They change labels, agencies, and managers much to suit their own personal needs." Perhaps overly accommodating, he adds, "When time comes for change, it's usually based on their own change of opinion as to how their careers should go."

Carter, who is now guiding the careers of Rodney Crowell, Jo-EI Sonnier, and Russell Smith, suggests it's when the artists and managers are on the way up that they enjoy their best relationship. "When they peak," he says, "that's usually when you begin to see changes."

Another long-term relationship that fell by the wayside was Loretta Lynn and David Skepner, the latter of whom advises, "We talked about splitting two years ahead of time." Why? The Gospel According To Skepner: "She wanted to

dissolution than a quickie Mexican divorce shop, others have stood the test of time in a remarkable fashion. Jim Halsey's long-time partnership with Roy Clark comes to mind. So does Tandy Rice's professional marriage with Jerry Clower. And Ray Stevens with Los Angeles-based Don Williams. "I've stayed with Don because I feel he's the best guy to manage me," says Stevens. Like most successful artists, Stevens receives overtures from other managers and admits, "It's somewhat flattering to know that other people would like to manage you. However, I don't think I could do any better, so I don't pursue any of those beginnings. A lot of people leave good managers and go with bad managers. It's certainly, thank God, not one of my problems."

There is no manager/artist relationship closer or bound together with more trust than Tandy Rice and Jerry Clower. Rice, head of Nashville's Top Billing Agency, claims that three of the most enduring relationships in the country music industry are Clark/Halsey, Stevens/Williams, and Clower/Rice. "They involve people who use comedy/humor for a living and are bound only by a handshake," says Rice. He cites three basic ingredients necessary for a management/artist deal to work: "The artist has to be manageable; most aren't. Most want to tell a manager what to do or want somebody to go over and kick ass at the record label—and that's not what a good manager should do." The artist also has to have the potential to grow in his career, says Rice. "A lot of times artists have grown as far as they can grow."

The final point, according to Rice: "The artist has to compensate his manager in such a way that it keeps him excited. Otherwise, you're not doing business—and it is a business. My boss is Jerry Clower, period. As long as I please him, then we're in business. When I stop pleasing him, we stop doing business."

TALENT WAVE '88: A Rich Year for the Wide, Wide Variety of Country's Selling Sounds

By EDWARD MORRIS

Talent. Wave after wave of it. That has been the dominant image of Country Music '88. Artistically, this has been as rich a year as sellers of country music could have hoped for. Such budding acts as Ricky Van Shelton and K.T. Oslin demonstrated—via gold debut records—that their appeal was both durable and bankable. Top gun Randy Travis turned out to be as exciting and emotionally profound in his third album as he had been in the first two—both of which escalated to the level of double platinum this year. There was a heartening infusion of distinctive new acts into country radio's tight playlists—among them the McCarters, Larry Boone, Foster & Lloyd, Skip Ewing, David Slater, the Burch Sisters, and David Ball. A handful of old-timers made comebacks—not as beneficiaries of someone's whimsical nostalgic urges but as figures able to rekindle the flames of their own original genius. Catching fire anew were Lynn Anderson, Johnny Rodriguez, Vern Gosdin, and Buck Owens.

Many other veterans finally gained the kind of public acclaim that critics had said was rightfully theirs all along. Rodney Crowell, for example—in his fifth album—found that magic balance between country and rock and straight-way racked up two No. 1 hits in a row. After being around practically forever as everybody's favorite sideman, Jo-EI Sonnier stepped deftly into the spotlight, propelled there by just the right mixture of country soul and Cajun abandon. Strengthened by his own compositions, Steve Wariner is not only firming up his grip on the top of the country charts but also taking hold on the adult contemporary listings. Gary Stewart has returned to country music with an album as brilliant as anything he came up with in his early '70s heydays. And after several disappointing starts, Keith Whitley now has both an album and a signature song—"Don't Close Your Eyes"—to confirm everyone's best expectations of him.

In keeping with Nashville's fascination with its past, more and more acts turned to old standards to excite new audiences. Ricky Van Shelton introduced himself to the world almost entirely by way of songs that were hits ages ago. Patty Loveless sang her way into Grand Ole Opry membership with the venerable "If My Heart Had Windows." Billy Joe Royal elected to speed up his already considerable chart momentum with a new version of "It Keeps Right On Hurtin'." Dwight Yoakam paid homage to Lefty Frizzell with a finger-snapping treatment of "Always Late." Barbara Mandrell has dug into the Ray Price hit-bag to see if "I Wish That I Could Fall In Love Today" will revivify her radio appeal. Earl Thomas Conley and Emmylou Harris have been making especially memorable music by rereading "We Believe In Happy Endings." And early this year, Rosanne Cash racked up a huge hit with her father's "Tennessee Flat Top Box."

There was an equal artistic obsession with setting old pop hits to modern country sounds. Reba McEntire, as a case in point, dusted off the oft-recorded "Sunday Kind Of Love" and wailed it top 5. And this avowedly traditional songstress even gambled with a not-so-country version of "Respect" in her most recent album. Eddie Rabbitt, who usually sings his own material, refurbished the Dion classic "The Wanderer." It paid off by going to No. 1. Ronnie McDowell successfully released "Suspicion." Lynn Anderson elected "Under The Boardwalk" as her comeback theme. Mickey Gilley made a similar return shot with "I'm Your Puppet." Marie Osmond and Paul Davis have revived the hoary Davis hit, "Sweet Life." Asleep At The Wheel's new album is all oldies, but weighed heavily toward the pop side.

While the artistic triumphs of country music are evident, it is less clear just what the music is amounting to commercially. But it looks pretty good. During the first eight months of 1988, the six major labels released 93 frontline albums. Of these, only two—"Alabama Live" and George Strait's "If You Ain't Lovin' (You Ain't Livin')"—had earned gold certification by late August. Nine other country albums, most of which were released last year, reached the gold or platinum level during this period. While these figures are not exactly

(Continued on page C-14)



Following performances at Austin's annual Riverfest, from left: Bill Carter, Bill Carter & the Blame; Kristine Arnold, Sweethearts Of The Rodeo; Preston Hubbard, Fabulous Tbirds; Bonnie Raitt; Janis Gill, Sweethearts Of The Rodeo; Nick Lowe.



Dwight Yoakam and Buck Owens (center) during filming of "Streets Of Bakersfield" video.

Keith Whitley performs during RCA show at 1988 Fan Fair.



Recent CMA award winners the Judds are congratulated by another RCA duo Foster & Lloyd (whose debut single hit No. 1), at label party.



Jody Rodman performs before receptive crowd at MTM show during Fan Fair.



Kathy Mattea and Tim O'Brien of bluegrass group Hot Rize perform "The Battle Hymn of Love" duet on TNN's "New Country."

NEW-ARTIST GOLDRUSH: Will Record Number of Breakthroughs Make It Tough for Next Wave?

By THOMAS GOLDSMITH

The unprecedented surge of new-artist breakthroughs in country is crowding radio playlists and creating a real challenge for still newer acts, music industry leaders say.

No less than 38 new acts have cracked the Country Top 20 during 1986, 1987, and the first eight months of 1988, according to Billboard chart figures compiled by journalist/executive John Lomax III.

Record company execs agree that recent years have seen a record number of first-time chart artists; most say that makes things tough for the newest kids in town.

"For the next wave of new artists, they'll not only have to go against the accepted superstars, but also against this wave of the past couple of years," says Bruce Hinton, executive VP and GM, MCA Records/Nashville. "It's going to take a powerhouse record and more. It's not as though we've got a bunch of hula hoops out there; we've got some quality artists, and it's not as though they're going to suddenly stop the great music."

The new artist class of 1988, based on top 20 success, includes Patty Loveless, Jo-EI Sonnier, the McCarter Sisters, Shenandoah, Larry Boone, Skip Ewing, Mike Reid and, surprisingly, Rodney Crowell.

Their names are added to a long list of such successful new acts as Randy Travis, Dwight Yoakam, Highway 101, the O'Kanes, Ricky Van Shelton, Sweethearts Of The Rodeo, K.T. Oslin, Foster & Lloyd, Michael Johnson, Steve Earle, Lyle Lovett, the Desert Rose Band, T. Graham Brown, David Lynn Jones, Holly Dunn, Judy Rodman, and SKB.

"We had a high-water mark year before last that, as near as I'm able to tell, was the most new artists ever in country," says Airborne Records VP Lomax, who analyzes chart information for Music Row magazine. "The last four years we've had a turnover of more than 40 new acts to break through, which is tremendous in terms of having new blood transfused into the system. It looks as though we are in a real high period, because up to '85 we were running six to seven new artists a year."

Randy Goodman, RCA Records/Nashville VP for artist development, traces the new-artist trend back to one of his label's most successful acts. "In 1980, Alabama was one of the first new acts to come along—then it started to break open," Goodman says. "We've had K.T. Oslin, Foster & Lloyd, Jo-EI Sonnier, and Keith Whitley on our label alone. We're finding that the country format is becoming more like a contemporary format. That new demographic grew up on rock'n'roll and they're used to new acts coming along."

Nashville's majors and major independent labels are faced with a question prompted by their successes with new artists: should labels sit tight with country's classes of 1986-'88—or keep developing new artists in hopes that listeners and radio will find a place for them?

"We will be signing acts and not pulling back," says Roy Wunsch, senior VP for Nashville operations at CBS Records. "We're always looking for the new, unusual thing, the thing that knocks you down in terms of uniqueness."

The coordinated, in-depth effort required to offer a new artist a real chance at success takes about a year, Wunsch says. That means CBS will be "selectively aggressive" in signing acts who'll require an extensive development process, he says.

"We're certainly going to keep looking for new talent and to make sure that our talent is better than anybody else's talent," says Martha Sharp, senior VP for A&R for Warner Bros. Records/Nashville.

Sharp, who signed Travis to Warner Bros., says a portion of the country audience has come to resemble pop fans in expecting musical advances from an artist with each release: "Some people would like to see acts progress, and some don't like it to be different—they don't want Randy Travis to be any different from what he is," she says.

Industry pundits agree that the surge of new talent means musical quality plays a greater role than ever in propelling records to chart success. "I think without question we're go-

(Continued on page C-12)



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Frank

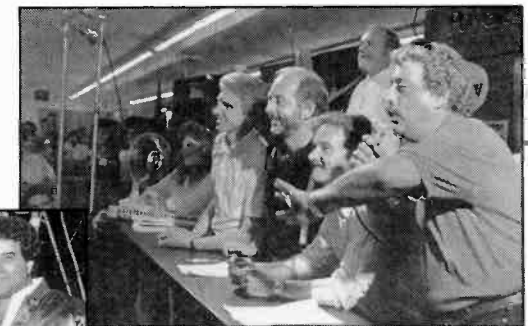
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COUNTRY MUSIC

Prior to TNN's 1st Annual Viewer's Choice Awards, from left: CBS/Nashville's Mary Ann McCready, Jack Lameier; Willie Nelson; CBS/Nashville Sr. VP Roy Wunsch; Merle Haggard; the label's Joe Casey and Rich Schwan.



Ricky Van Shelton; Bob Orr, owner of Atlanta's Miss Kitty's; (standing) Johnny 'Stonewall' Jackson, WYAY; Tim Pritchett, CBS/Atlanta; Leigh Holloway, WYAY.



The Statler Brothers face their fans at, where else, Fan Fair '88.



Patty Loveless; Skip Ewing; Shelia Shipley, VP Promotion, MCA/Nashville; John Anderson; Bill Catino, northeast promotion director, MCA/Nashville.

Restless Heart received gold albums for their "Wheels" LPs—delivered by armed guards in a Wells Fargo armored truck.

CROWDED COUNTRY AIRWAVES:

Radio, Records Uneasily Share New Prosperity; New-Artist Door Begins to Close

By SEAN ROSS

Remember a couple of years ago in country music when the radio and record sides seemed to be constantly squaring off against each other in the trades? That debate was tempered for a little while by the relative prosperity of the format and the turnover in country's artist base. Now, with radio showing signs of tightening again, the old battles seem to be coming back—although not perhaps to the extent previously seen.

There have been a lot of things for country people to be happy about in the last year besides the rise of new artists. The available songs have gotten better. WMZQ Washington has demonstrated that a country station can be No. 1 in the urban Northeast. And the consumer media has filled the gap in attracting non-core listeners that arose when country records stopped crossing over to other formats.

The problem is that many country PDs would like to sit back and enjoy this new prosperity for awhile—playing fewer new artists and embracing the new traditionalist artists only to a certain extent. Record people are worried about the door closing again. Programmers want to see greater label commitments to the artists they've already broken, some of whom, they say, are still faceless to listeners.

In interviews with some major country PDs and promotion executives, these are the issues that arose most often:

The Tightening of Starter Markets: The standard playlist size for major-market country stations these days is almost never more than 30-35 currents, accounting only for 35%-45% of a station's music. The problem is that those practices are "filtering down into the smaller markets," according to MCA VP/national promotions Shelia Shipley.

"We had a station in Dothan, Ala. that just cut their list to 25 records. There was a time when you had a mixture of longer playlists and those stations that added songs around the middle of the chart. Now there are fewer places to go to get a record started . . .

One of the hardest places any label has to go through is the No. 40 to 50 range; sometimes quality records get lost in that part of the chart."

The New Artist Glut and/or Backlash—depending on who you ask: "This has probably been the toughest 10 months I've ever seen in terms of workload and struggling," Shipley says. "All the labels are releasing better product so the competition is tougher. And the consultants are telling people there are enough new artists."

"There is a backlash against new artists," says MTM national country promotion director Bruce Shindler. "The last couple of years were very healthy: people were accepting the new artists; more young people were accepting country music. Now, whether it's because of PD confusion or consultants or whatever, it's getting real tough to find those

spaces for all these new people."

"You need to have some new blood," says WYRK Buffalo PD Ken Johnson. "But sometimes it seems like labels are asking too much. They don't realize how long it takes people

to pick up on a new artist. There's a small crisis brewing because the record companies are not giving the acts identities.

"People have keyed into a Randy Travis or George Strait, but the people don't really have any idea who Eddy Raven, Earl Thomas Conley, or Steve Wariner are. Yet the record companies keep trying to bring these people in. They don't seem to be working on artist development the way they should."

One manifestation of that, Johnson says, is that "labels spend little or no money advertising product. We have not had a buy from a record company in two years for any specific product."

The Traditional Product Glut and/or Backlash: Just as Johnson is worried about too many more new artists, he adds, "While I personally enjoy the traditional aspect of country, I'm concerned with how much of it there's going to be down the road and how it will be accepted."

(Continued on page C-16)



T. Graham Brown and Nashville 95FM's cat mascot at the station's annual Fall Fest.

BEYOND LABELS: Marketers Search for Fresh Ways to Promote New, Improved Country

By HOLLY GLEASON

With country record sales back on the rise without the benefit of pop radio exposure, it stands to reason that the reasons behind this resurgence stem from a variety of factors that lay beyond the traditional ways of marketing and selling country music. Every form of exposure has been re-examined and several alternative paths have been charted to supplement the existing systems.

"I've told people in Nashville that's our future—to go alternative," says RCA Nashville label head Joe Galante. "Of course, when we sign a band, we don't think about going alternative because you still have to have that solid country base before you start trying to court the other, additional audience."

Though crossover airplay was once the key to increased sales, a whiplash effect has made it significantly less prominent in the mix. This time around, the biggest move is in trying to change the general public's perceptions.

"There's a big difference between the perceptions of country music among the industry and the consumer," cautions MCA's Walt Wilson. "The actual term 'country' has become this catch-all for everything from Porter Wagoner to

Bob Wills to Lyle Lovett to k.d. lang—and people don't always recognize the differences between them.

"A lot of this is not traditional. You don't have to worry about twang. It's not country/western music. Yet, people have this preconceived notion that it's this illiterate type of music, which couldn't be further from reality. In fact, country music is probably the most literate type of music out there right now."

To overcome this stigma, MCA launches its "Country And Eastern" campaign this fall featuring Steve Earle, Nanci Griffith, Lyle Lovett, and the Desert Rose Band. The label will make a sampler package in all configurations, with the LP carrying a \$6.99 list. "That means that an outlet like Tower will be able to sell it for \$4.98," Wilson says, "and at that price, I think people will be able to indulge their curiosity. We're betting that once they do, they'll find out they like what they hear and they'll actually purchase from the catalog."

And as for the campaign's name, Wilson adds, "What Tony Brown and I wanted to do was address the stereotype—and this gave us a tongue-in-cheek way to do it, to turn people's perceptions on themselves."

Warner Bros. is rolling out its "First Family" campaign

this fall, targeting all its 1988 releases, while hoping for some trickle down impact on its entire catalog. Like Wilson, Vic Faraci, senior VP of Warner Bros./Nashville, discovered discrepancies between the way country is regarded and the way it should be.

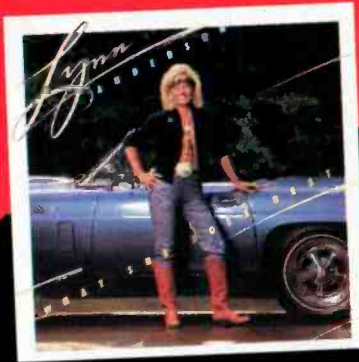
He says, "In the past, the one big mountain we've had to climb has been that retailers would take the country albums and report them to the country outlets and then forget about them. The attitude was that if you had the No. 1 country album, why should they put you at No. 7 overall? So, we've really been concentrating on overcoming that—and seeing that our Nashville releases are included in the larger promotions with the Guns N' Roses and Al B. Sures."

Consequently, Warner Bros./Nashville has had more albums on Billboard's pop charts than ever before, scoring with such acts as Randy Travis, Dwight Yoakam, k.d. lang, and Hank Williams, Jr.

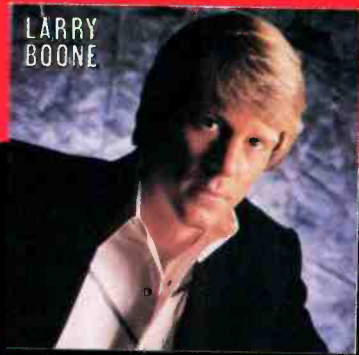
Faraci says, "We've spent the last year really striving to increase our visibility nationwide. And it's paying off because we're starting to sell records to people who aren't historically country record buyers. Now they're accepting these artists as good music and not worrying about what it's

(Continued on page C-14)

MERCURY/POLYGRAM-40 YEARS OF HITS. THE MUSIC HEARD ROUND THE WORLD.



LYNN ANDERSON—WHAT SHE DOES BEST
 Producer: Nelson Larkin
 And what Lynn Anderson does best is sing hit songs. Top songs from one of the greatest voices in country music—the album includes the hit single “Under The Boardwalk” as well as “What He Does Best,” “Martha” and “Odds and Ends.”



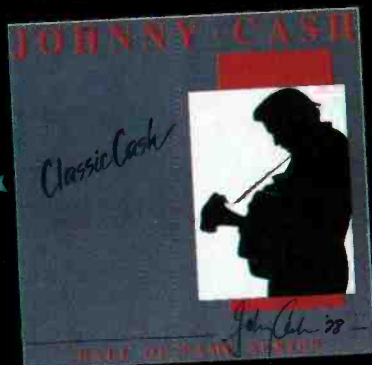
LARRY BOONE—LARRY BOONE—Producer: Ray Baker
 A card date for greatness among the new traditionalists of country music. Boone caught the listeners' fancy with his self-penned “Don't Give Candy To A Stranger,” which had radio stations' phones lighting up all over the country. Contains “American Faces,” “Roses In December,” and “Stranger Things Have Happened.”



JOHNNY CASH—WATER FROM THE WELLS OF HOME—Producer: Jack Clement
 It's one of the most talked about recording projects in Nashville history. Johnny Cash didn't just make an album, he staged an event and invited his friends and family: Hank Williams Jr., Waylon Jennings, Rosanne Cash, The Everly Brothers, Tom T. Hall, Roy Acuff, John Carter Cash, June Carter Cash, Glen Campbell, Paul McCartney and Emmylou Harris. An All-Star cast got together to make *The Album of the Year!* Contains the single “That Old Wheel,” “Ballad of a Teenage Queen” and “Sweeter Than The Flowers.”



THE BAMA BAND—SOLID GROUND
 Producer: Bob Johnston
 Twice nominated for the ACM Band of the Year, The Bama Band has been on the road with Hank Jr. winning fans everywhere they perform. The music is razor sharp and red hot, with cuts such as “When We Get Back To The Farm (featuring a guest performance by Hank Williams Jr.),” “Real Old-Fashioned Broken Heart” and “I Got A Rocket In My Pocket.”



JOHNNY CASH—CLASSIC CASH
 Producer: Johnny Cash
 The most widely known and respected country artist in the world sings the songs that made him a legend: “Folsom Prison,” “Ring of Fire,” “Tennessee Flat Top Box,” “Get Rhythm” and “I Walk The Line.” At a special low price, this is a must-have for serious Cash fans—and who isn't?



TOM T. HALL—COUNTRY SONGS FOR KIDS
 Producer: Jerry Kennedy
 His last children's LP went gold, and this one's bound to follow suit. Tom T. Hall writes songs that have become standards in the nation's classrooms, and that kids of all ages rave about. Here's some new ones to sing along with: the single “Fox Hollow Animal Train,” “That's What Songs Are For,” and “Let's Spend Christmas At My House.”



DONNA MEADE—LOVE'S LAST STAND
 Producer: Buddy Killen
 She's the favorite of Nashville's famed Stockyards' Bull Pen Lounge, and her big vocals shine on this Buddy Killen-produced LP. This one got raves from *People Magazine*, with the reviewer noting, “...it's one of those happy coincidences: a splendid talent running into people who know how to help her get the most out of it.” Includes the title cut as well as “Congratulations,” the single “Leavin' On Your Mind,” and the Harlan Howard classic, “The Choking Kind.”



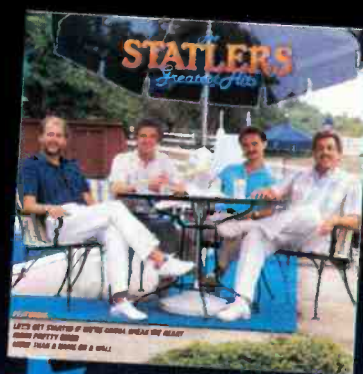
VARIOUS ARTISTS—CHRISTMAS ON THE GENERAL JACKSON—Producers: Ron Bledsoe & Scott Turner
 Mercury's Kathy Mattea, Butch Baker, Lynn Anderson, Donna Fargo, David Lynn Jones, Mel Tillis and the Cannons visit the General Jackson for a Christmas Eve gala. Included are “The Christmas Song,” “Riverboat Christmas,” “Santa Claus Is Coming To Town,” “Silent Night” and a rousing medley of Christmas favorites.



CHARLY McCLAIN—CHARLY McCLAIN
 Producers: Wayne Massey & Jim Cotton
 Her debut on Mercury Records. Charly started out on Memphis' famed Mid-South Jamboree, went on to win Nashville with a string of hit records, and now comes back with a great selection of hits-to-be: “Sometimes She Feels Like A Man,” “Let Your Woman Take Care Of You,” “Down The Road” and “One In Your Heart, One On Your Mind.”



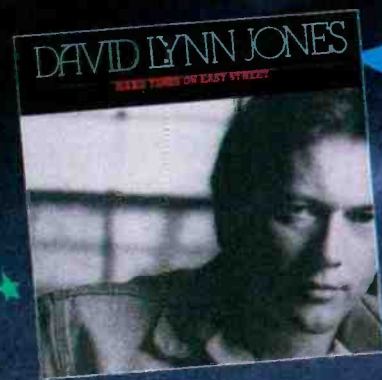
THE MARSHALL TUCKER BAND—STILL HOLDIN' ON—Producer: Larry Butler
 One of the greatest of the Southern rock bands is back, bringing their brand of country to fans who have been waiting a long time. Running the musical gamut from straight-ahead country to edge of rock and roll, the Marshall Tucker Band LP features the smash single, “Still Holdin' On.”



THE STATLERS—THE STATLERS GREATEST HITS—Producer: Jerry Kennedy
 Greatest hits from the past, present and future from the most sustaining act in country music. Nearly 100,000 came to celebrate July 4th with Harold, Don, Phil and Jimmy in Staunton, Virginia this summer. A listen to this and you'll see why their records are gold, platinum and the favorites of millions of country fans. Includes hits such as “Elizabeth,” “Atlanta Blue,” and “My Only Love,” as well as exciting new songs destined to be chart toppers: “Let's Get Started If We're Gonna Break My Heart,” “Moon Pretty Moon” and “More Than A Name On A Wall.”



KATHY MATTEA—UNTASTED HONEY
 Producer: Allen Reynolds
 It's been a big year for Kathy, complete with a string of hit records and a string of industry honors. This is the critically acclaimed Album of the Year from the newest superstar in country music. Contains the hit singles: “Eighteen Wheels And A Dozen Roses,” “Untold Stories,” “Goin' Gone,” and “Life As We Knew It.”



DAVID LYNN JONES—HARD TIMES ON EASY STREET—Producers: David Lynn Jones, Richie Albright & Muck Ronsen
 When David Lynn Jones played New York's *Bottom Line*, here's what critic Mike Greenblatt from *East Coast Rocker* had to say: “He pours out gold from an immeasurably rich vein and sings 'em all with the wizened tinge of the weary traveler... a combination of Tom Waits, Lyle Lovett, Rambo, Springsteen, Mellencamp, Waylon, Kristofferson, Guy Clark, Delbert McClinton, Gary Cooper and Elvis.” The LP is poetry for the people, and contains the smash singles, “Bonnie Jean,” “High Riding Heroes,” and the new hit “Tonight In America.”

MERCURY PolyGram Records

THE FIRST FAMILY

THE McCARTERS

THE FORESTER SISTERS

k.d. lang

ROSIE FLORES

KENNY ROGERS

SOUTHERN PACIFIC

HANK WILLIAMS, JR.

CRYSTAL GAYLE

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Entertainer Of The Year

RANDY TRAVIS
HANK WILLIAMS, JR.

Single Of The Year

RANDY TRAVIS
"I TOLD YOU SO"

Album Of The Year

HANK WILLIAMS, JR.
BORN TO BOOGIE

Song Of The Year

RANDY TRAVIS
"I TOLD YOU SO"

Male Vocalist Of The Year

RANDY TRAVIS
HANK WILLIAMS, JR.

Vocal Group Of The Year

FORESTER SISTERS
HIGHWAY 101
NITTY GRITTY DIRT BAND

Vocal Event Of The Year

TRIO
DWIGHT YOAKAM & BUCK OWENS

Musician Of The Year

MARK O'CONNOR

Horizon Award

HIGHWAY 101

IT'S A FAMILY AFFAIR.



GARY MORRIS

NITTY GRITTY DIRT BAND

EMMYLOU HARRIS

HIGHWAY 101

MICHAEL MARTIN MURPHEY

DWIGHT YOAKAM

RANDY TRAVIS

ANDY ENGEL

like to congratulate all our CMA nominees.



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TOP PUBLISHING CORPORATIONS

- Pos. PUBLISHING CORPORATIONS (No. of charted singles)
- 1 TREE GROUP (76)
 - 2 WARNER/CHAPPELL INC. (60)
 - 3 SBK (48)
 - 4 WELK GROUP (34)
 - 5 MERIT (22)
 - 6 MCA (35)
 - 7 OPRYLAND GROUP (31)
 - 8 SCREEN GEMS-EMI (22)
 - 9 IRVING-ALMO (14)
 - 10 TOM COLLINS (13)

TOP PUBLISHERS

- Pos. PUBLISHER, Licensee (No. of charted singles)
- 1 TREE, BMI (48)
 - 2 CROSS KEYS, ASCAP (27)
 - 3 MCA, ASCAP (29)
 - 4 JACK & BILL, ASCAP (14)
 - 5 SCREEN GEMS-EMI, BMI (21)
 - 6 TOM COLLINS, BMI (13)
 - 7 SBK APRIL, ASCAP (17)
 - 8 MAYPOP, BMI (7)
 - 9 UNCLE ARTIE, ASCAP (12)
 - 10 BOCEPHUS, BMI (5)

TOP ARTISTS—ALBUMS & SINGLES

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 RANDY TRAVIS (8) Warner Bros.
 - 2 GEORGE STRAIT (7) MCA
 - 3 REBA McENTIRE (11) MCA
 - 4 HANK WILLIAMS, JR. (11) Warner/Curb (1) BGM
 - 5 ALABAMA (11) RCA
 - 6 RICKY VAN SHELTON (5) Columbia
 - 7 ROSANNE CASH (6) Columbia
 - 8 THE JUDDS (8) RCA/Curb
 - 9 K.T. OSLIN (5) RCA
 - 10 DWIGHT YOAKAM (7) Reprise

TOP ALBUMS

- Pos. TITLE—Artist—Label
- 1 ALWAYS & FOREVER—Randy Travis—Warner Bros.
 - 2 WILD EYED DREAM—Ricky Van Shelton—Columbia
 - 3 BORN TO BOOGIE—Hank Williams, Jr.—Warner/Curb
 - 4 80'S LADIES—K.T. Oslin—RCA
 - 5 GREATEST HITS, VOL. 2—George Strait—MCA
 - 6 KING'S RECORD SHOP—Rosanne Cash—Columbia
 - 7 THE LAST ONE TO KNOW—Reba McEntire—MCA
 - 8 HILLBILLY DELUXE—Dwight Yoakam—Reprise
 - 9 HIGHWAY 101—Highway 101—Warner Bros.
 - 10 GREATEST HITS—Reba McEntire—MCA

TOP ALBUM ARTISTS

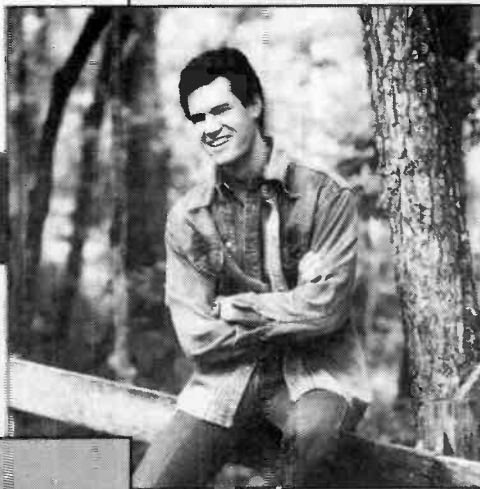
- Pos. ARTIST (No. of charted albums) Label
- 1 RANDY TRAVIS (3) Warner Bros.
 - 2 GEORGE STRAIT (4) MCA
 - 3 HANK WILLIAMS, JR. (7) Warner/Curb
 - 4 REBA McENTIRE (6) MCA
 - 5 ALABAMA (8) RCA
 - 6 THE JUDDS (5) RCA/Curb
 - 7 DWIGHT YOAKAM (3) Reprise
 - 8 RICKY VAN SHELTON (1) Columbia
 - 9 K.T. OSLIN (1) RCA
 - 10 ROSANNE CASH (1) Columbia

TOP NEW ARTISTS

- Pos. NEW MALE ARTIST (Charted albums & singles) Label
- 1 DAVID LYNN JONES (4) Mercury
- Pos. NEW FEMALE ARTIST (Charted albums & singles) Label
- 1 PATTY LOVELESS (4) MCA
- Pos. NEW GROUP (Charted albums & singles) Label
- 1 THE McCARTERS (3) Warner Bros.



K.T. Oslin



Randy Travis



Rosanne Cash



David Lynn Jones



Patty Loveless



The McCarters

TOP SINGLES

- Pos. TITLE—Artist—Label
- 1 DO YA'—K.T. Oslin—RCA
 - 2 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
 - 3 ONE FOR THE MONEY—T.G. Sheppard—Columbia
 - 4 IF YOU CHANGE YOUR MIND—Rosanne Cash—Columbia
 - 5 SET 'EM UP JOE—Vern Gosdin—Columbia
 - 6 SOMEBODY LIED—Ricky Van Shelton—Columbia
 - 7 GOIN' GONE—Kathy Mattea—Mercury
 - 8 SOMEWHERE TONIGHT—Highway 101—Warner Bros.
 - 9 THE LAST ONE TO KNOW—Reba McEntire—MCA
 - 10 ONE FRIEND—Dan Seals—Capitol

TOP SINGLES ARTISTS

- Pos. ARTIST (No. of charted singles) Label
- 1 ROSANNE CASH (5) Columbia
 - 2 RANDY TRAVIS (5) Warner Bros.
 - 3 RICKY VAN SHELTON (4) Columbia
 - 4 HIGHWAY 101 (4) Warner Bros.
 - 5 REBA McENTIRE (5) MCA
 - 6 THE DESERT ROSE BAND (4) MCA/Curb
 - 7 STEVE WARINER (5) MCA
 - 8 HANK WILLIAMS, JR. (4) Warner/Curb (1) BGM
 - 9 GEORGE STRAIT (3) MCA
 - 10 ALABAMA (3) RCA

TOP SINGLES LABELS

- Pos. LABEL (No. of charted singles)
- 1 RCA (62)
 - 2 MCA (67)
 - 3 CBS (79)
 - 4 WARNER BROS. (59)
 - 5 CAPITOL (55)
 - 6 MERCURY (30)
 - 7 MTM (20)
 - 8 CURB (10)
 - 9 16TH AVENUE (14)
 - 10 ATLANTIC-AMERICA (8)

TOP ALBUM LABELS

- Pos. LABEL (No. of charted albums)
- 1 WARNER BROS. (33)
 - 2 MCA (41)
 - 3 RCA (30)
 - 4 CBS (32)
 - 5 CAPITOL (12)
 - 6 MERCURY (9)
 - 7 MTM (7)
 - 8 ATLANTIC-AMERICA (2)
 - 9 16TH AVENUE (3)
 - 10 CURB (3)

TOP LABELS—ALBUMS & SINGLES

- Pos. LABEL (No. of charted albums & singles)
- 1 MCA (108)
 - 2 RCA (92)
 - 3 WARNER BROS. (90)
 - 4 CBS (111)
 - 5 CAPITOL (67)
 - 6 MERCURY (39)
 - 7 MTM (27)
 - 8 ATLANTIC-AMERICA (10)
 - 9 CURB (13)
 - 10 16TH AVENUE (17)

The eligibility period for the World of Country Music charts is from Sept. 12, 1987 to Sept. 10, 1988.

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CORPORATE SURGE

(Continued from page C-1)

and formerly the chief of Cleveland International Records, has seen the situation from both sides. "Some of our senior executives from some companies here should get out and start their own record company and find out what the record business is all about," opines the colorful Popovich. Though directing the fortunes of the Nashville branch of one of the world's largest entertainment webs, Popovich is still sensitive to his roots: "Every trend in the business has been started by small record companies. New labels, new music, came out of these little nooks and crannies all over, the South mostly." And Popovich has an eye for the future: "Absolute power corrupts, and there should be room for independent record companies and independent publishers. The big can

get bigger, but there has got to be a balance between the two. Being big, a lot of times, stifles creativity if you're not careful."

One of Nashville's legendary entrepreneurs, Shelby Singleton, has survived for more than two decades in the indie world, sometimes with outstanding success, sometimes with equally startling failure, and always with a charming blend of class and hype. One wouldn't expect Singleton to proffer positive points for conglomerates but he does note, "It gives artists the power of a big organization to promote them with lots of bucks." But he worries about the opportunities for rising artists who are unsigned to a major: "If they don't come in here with lots of money, they're in trouble." Singleton predicts that most small labels will end up in a similar situation as the film business—distributed by majors.

Connie Bradley, head of ASCAP's Southern operation,

sees both positives and negatives in the Nashville business trend: "It's good in that you've got the good sound financial backing of the real money-makers," she explains. "But it's sad that a young, unknown songwriter is going to have a much more difficult time finding a publisher because most of these big publishing houses have a large staff and aren't really looking for outside writers." Thus, believes Bradley, songwriters are finding it more difficult to get professionals to listen to, and evaluate, their tapes.

SESAC's Dianne Petty, VP and director of affiliate relations, has seen the Nashville scene sway for two decades—one with SESAC, the other at ABC Records. "I'm still trying to do business as I was groomed," she advises, "as one human being at a time, and keeping it personal." Petty praises the SESAC environment, noting, "I have the luxury to do that because of the size of this company and I have not had to become a corporate entity." Her promotion of a K.T. Oslin tape that nobody wanted to listen to testifies to her belief that talent will win out in the end. She describes the conglomerate crunch as the "Pac Man Effect" in publishing: "It's a 10-year cycle. It's like gobble, gobble, gobble." But Petty believes the next cycle will be similar to the '60s when the indie writers and publishers flourished.

BMI's Nashville chief Roger Sovine also favors an indie renaissance. "I want to see more independent music publishers come back around," says Sovine, a 20-year veteran of the Nashville music industry. He knows why most of Nashville's major indie publishers have been gobbled by the biggies. "That's when you really make the big bucks as a publisher."

But Sovine sees storm clouds ahead: "The only problem I have with the big conglomerates is that when they buy catalogs, they only keep the cream-of-the-crop writers. The other writers the publishing company was working with—bringing along, teaching them how to write songs, making them better, critiquing—those people will have to find another place to write songs." As the conglomerates buy up these companies, there are fewer places for these writers to go. Consequently, observes Sovine, "We're sending a lot of potentially great songwriters back to Arkansas, back to the farm."

Sovine is also quick to praise the positive side of the conglomerate picture: "They have all the money in the world and the wherewithal to make those record deals because they're usually label-related or have production companies in-house." He also cites the "wonderful technological studio facilities" of some of the conglomerates and two additional advantages: "They act like banks for those songwriters in a lot of cases. And once you get your copyright established, they can take it anywhere you want to go with it because they have all those branch offices in all the other countries."

The lone major independent force in Nashville is Tree International, headed by Buddy Killen who claims, "The world continues to make me unbelievable offers. You're stupid if you don't listen—it would take a phenomenal offer to get me to go . . . but who knows?" So far, Killen has reportedly turned down several multimillion dollar offers.

Killen cites the expenses of operating a publishing company, especially after ASCAP and BMI quit giving advances, as reasons why smaller firms are quick to sell. But he sees innovative indies as an important segment of the music business picture: "It took me 35 years to build Tree. There's always that kid who says, 'I'm going to give this a shot.' Somebody says, 'I've got a few bucks' . . . and at first you don't pay much attention, but then suddenly he's got five songs in the chart, 10 songs, and you wonder where the hell did he come from?"

NEW-ARTIST GOLDRUSH

(Continued from page C-4)

ing through a very extensive transition where a brilliant new artist with a wonderful piece of music has a shot right out of the box," Hinton says.

In another effect, established acts are finding significantly more competition than previously for sales and airplay. "It seems like radio stations and the public in general are judging an artist on his songs a lot more than on his track record," says Paul Lovelace, VP for promotions at Capitol Records Nashville.

"If you start studying the chart, you see that a number of people are not having the success that they had three or four years ago. A lot of people that had top 10 records are having top 20 or 30 or 40 records."

In his dealings with country radio's music directors and program directors, Lovelace has come up with one possible contributing factor for the receptive climate for new acts. "We're dealing with people at radio who represent a constant influx of people from different formats or people just breaking into the industry," he says.

(Continued on page C-14)

A Billboard Spotlight

EVERY COUNTRY SINGLE TO EVER HIT THE CHARTS!

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The Top 200 Country Artists of All-Time, The Top 100 Country Singles of All-Time, plus other significant artist and record achievements.

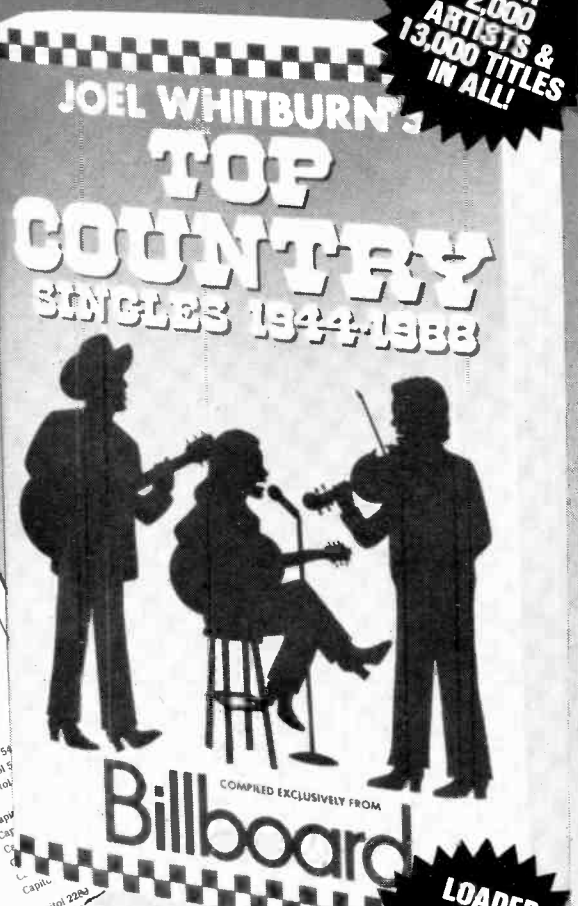
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Portion of an artist listing from **Top Country Singles 1944-1988**

DEBUT DATE	PEAK POS.	WKS. ON CHART	ARTIST - Record Title	POP POS.	Label & Number
12/28/63	19	5	MERLE BAGGARD	25	Capitol 54
6/06/64	25	26	1 Sam Hill	155	Capitol 54
9/12/64	28	20	2 Sing A Sad Song	178	Capitol 54
1/02/65	20	22	3 My Friends Are Gone (A True Stranger)	181	Capitol 54
9/18/65	42	4	4 I'm Gonna Break Every Heart I Can	179	Capitol 54
4/09/66	5	27	5 Swinging Doors	155	Capitol 54
8/27/66	3	30	6 The Bottle Let Me Down	178	Capitol 54
12/17/66	1	18	7 The Foghorn	181	Capitol 54
12/31/66	3	18	8 Someone Told My Story	179	Capitol 54
	1	11	9 I Threw Away The Rose	155	Capitol 54
	3	18	10 Branded Man	178	Capitol 54
	2	18	11 Sing Me Back Home	181	Capitol 54
	2	18	12 The Legend Of Bonnie And Clyde	179	Capitol 54
	2	18	13 I'm Proud	155	Capitol 54
	2	18	14 Of Pride In What I Am	178	Capitol 54



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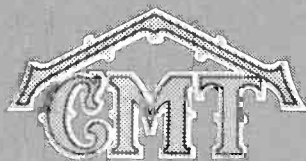
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NEW-ARTIST GOLDRUSH

(Continued from page C-12)

"Any time you have that kind of influx you have people who take pride in discovering new artists. Sometimes they look at established acts as somebody discovered by the people that preceded them. Everybody wants to find his own gem."

The flood of new acts notwithstanding, working with artists who appeal to younger buyers make sense in terms of demographic buying patterns, says MTM Records CEO Alan Bernard: "If you look at all the majors, they are signing acts that aren't the traditional country acts. We did it because we made the decision that if we were going to get into the country business, we didn't want to do it in the traditional way.

Traditionalists are probably tougher to sell; the people they play to are passive buyers. They listen a lot, but they don't go out and buy."

Several labels are appealing to fans with another sort of "new" artist—the established star who's been off the charts for a while and reemerges, usually on a different label. Such veteran artists as CBS's Vern Gosdin, PolyGram's Lynn Anderson and Johnny Cash and Airborne's Mickey Gilley have popped back up after label changes in recent years.

"Our thought with Mickey Gilley was that he had a lot of good miles left in him as an artist—his talents are certainly undiminished," Lomax says. "He's a high-profile artist on the road and on television and in commercial work. Besides, we didn't want to have everybody new on the label."

Another exec who favors a diverse roster is Steve Popo-

vich, senior VP for Nashville operations at Mercury/PolyGram. "I've always thought a label has to balance the acts that have been around and also build the Kathy Matteas and David Lynn Joneses and Larry Boones. A mixture works best for us."

BEYOND LABELS

(Continued from page C-6)

called."

Besides getting beyond labels, there's a question of selectivity. Some bands are right for the true alternative market, others are best suited for adult contemporary and still others are meant to remain pure unadulterated country artists.

"It seems like once one band out of Nashville has one thing, then every band has to do that regardless of whether or not it's appropriate," says Galante. "The bottom line is that you've got to maintain the integrity of the music and consider what's right for the artist's career in the long run."

Acts like Jo-Ei Sonnier and Foster & Lloyd are perfect for the alternative market, Galante believes, because musically they fit into those parameters. "Yet," he observes, "alternative outlets still have a reluctance about really getting behind music from Nashville—they play it, but never with the kind of rotation that means impact."

RCA has worked these acts at the store level as aggressively as possible. "We've seen increased sales over 20% on Jo-Ei Sonnier in those stores where we had in-store play," reports Galante, who also points out that while most types of popular music are likely able to receive play on more than one format, country music has been reliant on only the one format for survival. Consequently, country has had to accommodate artists as diverse as K.T. Oslin, Jo-Ei Sonnier, the Judds, and Keith Whitley.

MCA's Wilson also recognizes that country radio's all-encompassing playlists are straining in an attempt to contain the variety of styles. Still, he doesn't advocate changing the music to suit the style.

"The artists in our 'Country And Eastern' program—and lots of others, too, because MCA certainly doesn't have an exclusive on all this great new music—are like square pegs which we've been trying to force into round holes. Rather than shaving off the edges from those square pegs, we ought to be trying to shift a little, make a square hole for them, whether that means convincing retailers to rack these artists separately or cultivating National Public Radio more fully and trying to find more outlets that are willing to use that same adventurous approach to programming."

With CBS Records Nashville moving toward a full-blown college department and increased involvement with NACA (National Assn. of Campus Activities) and artists ranging from Dwight Yoakam to Darden Smith to Gary Morris employing rock publicists, it's obvious that this change is here to stay. Still, in the face of all these changes, it's comforting to know that it's the way the music is sold that's changing to meet the challenge rather than changing the music itself.

TALENT WAVE '88

(Continued from page C-4)

the stuff of glossy press kits, it does appear that many acts are still selling at that unspectacular—but still profitable—pre-gold level of 150,000 units and up.

Except for such acts as Travis, Alabama, and Hank Williams, Jr., the concert scene has not been as congenial for country acts as it was a few years ago. Still, Marlboro mounted its most ambitious country tour caravan ever this year, enlisting the talents of the aforesaid Travis and Alabama, as well as those of the Judds, Ricky Van Shelton, K.T. Oslin, Kathy Mattea, Merle Haggard, George Strait, the O'Kanes, and Restless Heart.

Certainly the media continues to see country music as being a large slice of America's cultural pie. Time magazine recently devoted a long and admiring article to new talent. And the format and its individual practitioners have also lately had supportive exposure in such consumer journals as McCall's, Redbook, USA Today, USA Weekend, Interview, and Vanity Fair. What distinguishes this coverage from the mindless trendiness exhibited by the media during the "Urban Cowboy" days is an eagerness to focus on the music rather than on the lifestyle it supposedly represents. Disturbingly, though, there has been a decline in the number of publications devoted exclusively to country.

To intensify radio's interest in country music as a commercial vehicle, the Country Music Assn. is offering demographic data to show that country listeners are richer and better educated than usually thought. While this data is suspiciously rosy, it may provide the incentive needed to bring this already creatively hot music to a full commercial boil.

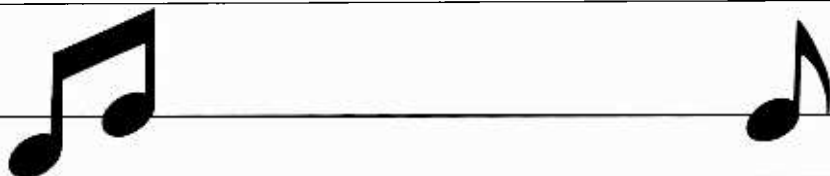
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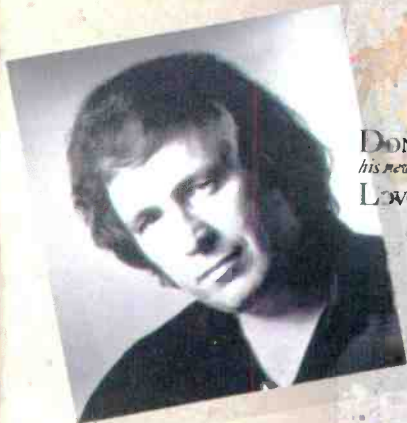


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CAPITOL COUNTRY



DON McLEAN
his new album
Love Tracks



MARIE OSMOND
her new album
Al In Love



DEAN DILLON
his new album
Slick Nickel

T. GRAHAM BROWN
his new album
Come As You Were



BARBARA MANDRELL
her new album
I'll Be Your Jukebox Tonight



DAN SEALS
his new album
Rage On

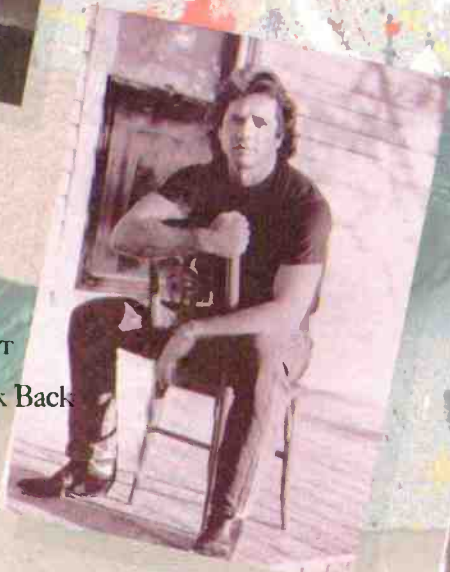


MEL Mc DANIEL
his new album
Now You're Talkin'



DANA McVICKER
her debut album
Dana McVicker

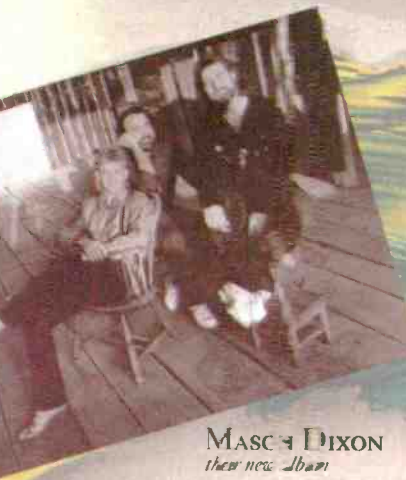
TOM WOPAT
his new album
Don't Look Back



TANYA TUGKER
her new album
Strong Enough To Bend



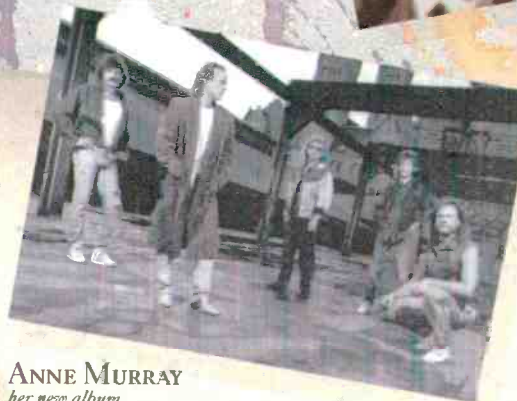
JOHNNY RODRIGUEZ
his new album
Gracias



MASE & DIXON
their new album
Exception To The Rule



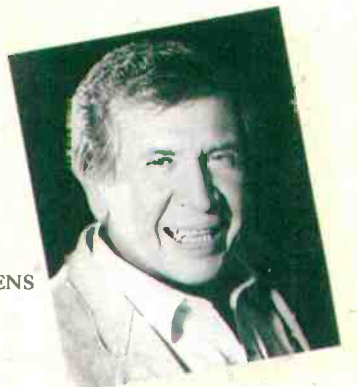
DAVID SLATER
his new album
Exchange Of Hearts



SAWYER BROWN
their new album
Wide Open



ANNE MURRAY
her new album
As I Am



BUCK OWENS
his new album
Hot Dog!



COMMITTED TO EXPANDING THE ART OF COUNTRY MUSIC.

CROWDED COUNTRY AIRWAVES

(Continued from page C-6)

"Today you can go from 'Set 'Em Up Joe' by Vern Gosdin to 'Just One Kiss' by Exile. The question is how much stuff can go on the traditional end and still satisfy the listeners who've come for the AC aspect. If traditional music is going to become an overwhelming part of the format, we may have some problems; I don't think the country audience has a predisposition toward it."

WPOC Baltimore PD Bob Moody, who also has group duties with parent Nationwide Communications, says, "There are records that would be just fine in San Antonio that are not going to make it with our audience because we share more with other formats than we do with [AM competitor]

WCAO."

But Moody also says, "People talk about the new traditionalists as if the popularity of Reba McEntire, Randy Travis, and George Strait means the whole business has to go more traditional. I don't see Reba as a threat to Rosanne Cash. The new traditionalists are a threat to the old traditionalists."

"The person Randy Travis is threatening is Merle Haggard or Willie Nelson or some of those people. There's a considerable body of research to indicate that the traditional listener will put up with contemporary, but not vice-versa. In some ways that's surprising, but it appears to be true."

"I don't see how, after Randy Travis and Ricky Van Shelton, they can deny traditional artists," says Shindler. "If you look at my sales tracking, we're making a living selling coun-

try records. If you have any questions about that, ask Dolly Parton. As long as she comes out with country music, she does well. She didn't do very well with her pop album."

"I truly think a lot of these PDs didn't grow up on that kind of music and it's too uncomfortable to them. They can deal with Lee Greenwood, Anne Murray, and Kenny Rogers. They have a hard time with the opposite end of the spectrum. If there's been any hard research done in those cities on traditional music, I'd like to see it."

Promotions: "This is not a mom-and-pop type business where the owner does the morning show anymore," says WPOC's Moody. "You've got Nationwide, ABC/Capitol Cities, NewCity, Shamrock. Major broadcasting companies have made commitments to country music."

What that means, according to KRAK-AM-FM Sacramento OM Don Langford, is that "we're now spending money like a market leader to get people to try us... I'm seeing country stations being able to spend more money than other formats because other formats are being beaten up."

"In both Seattle and Sacramento, we used TV, we used direct mail. In Seattle, we used bus sides. We're at every available place we can be to remind people where we are and who we are."

In Atlanta, where WYAY and WKHX have waged one of the heaviest promotional wars of all, WYAY OM Herb Crowe worries that the law of diminishing returns may be kicking in on all that newfound spending. "This spring, both stations did on-air cash giveaways; they did direct mail and heavy TV. And both numbers went down."

So how does he deal with that paradox? "That's what I spend all my days thinking about: you do what all good PDs do, you look for another way to market your radio station."

Ratings: WMZQ Washington's No. 1 market finish this spring was mentioned by almost everyone interviewed as a sign of country's ratings health. Forty-five miles to the north, however, Moody says he's "concerned because country has such high exclusive cume. If Arbitron's in-tab sample gets lower, as it seems to, the more dependent you are on diary distribution. We're going to see some wide swings dependent on how the diaries fall in this market."

And WYAY's Crowe says, "Our independent research shows there's still a healthy country audience. What we're seeing is that country listening is a little more prevalent in the rural sections of the metro." Country's problem in Atlanta, Crowe says, is because Arbitron is placing diaries inside Atlanta's Perimeter and not the deep suburbs.

"Country is as healthy as it was in the 'Urban Cowboy' days," says Langford. "We're finding we have a very strong 18 to 34 year old rating on the FM. The current music has increased the younger demographics, which has helped us in our 25 to 54 year old target. 'Urban Cowboy' didn't do that."

The Radio/Records Relationship: Despite the increasing discomfort promotion people feel about tightening lists, their relationships with radio will probably be a little less uncomfortable during this cycle. For one thing, just as labels have been able to deflect the exclusivity wars to the promoters, PDs have been able to deflect the tightness question to consultants.

"I've certainly not seen any lessening of the consultants' impact in the last six months," says MCA's Shipley. "I still have stations that say a consultant won't let them add a record. I think consultants are playing a major part." Despite this, Shipley doesn't work consultants directly unless they're telling clients to avoid a particular record.

Moody, on the other hand, says that the influence of consultants is "less than you find in the other formats. I don't make decisions for [sister station] WGAR Cleveland. I will say that anytime [consultants] Rusty Walker or Charlie Cook or George Burns want to call me up and give me any free advice, I'd be happy to take it, because they're very smart people."

"I never perceived [the radio/record relationship] as that much of a problem. The difference is that people now understand that it's a business decision and not a personal decision. People used to imply that you weren't playing a record because of some kind of personal problem between you and the artist."

"Realism is the key now," says Langford. "Now labels are influencing the quality of records instead of the quantity of records. They're getting off records sooner. They used to beat a dead horse beyond when it was dead. Now the response from the field is quicker."

"We are getting along," says Shindler. "We are communicating. I just think that communication is slower now, but we do talk. I don't have any enemies out there; there's nobody who doesn't want to communicate with us."

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John Jorgenson
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(CRB-10601)



The Judds
"Greatest Hits"
(RCA 8318-1-R)

Lyle Lovett
"Pontiac"
(MCA-42028)



Ronnie McDowell
"I'm Still Missing You"
(CRB-10602)

Marie Osmond
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(C1-48968)



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RECORDS

Dwight Yoakam: Mellow, Yes, But Not By Much

BY HOLLY GLEASON

LOS ANGELES With his latest album holding down spots on the Billboard country and pop charts, his latest single atop the country singles chart, a mellow attitude toward the music business, and a new friendship with Buck Owens paying dividends, Dwight Yoakam continues to blaze his unique trail in the field of country music.

Carrying the banner of hardcore country, the Warner/Reprise artist has three albums on the country chart: "Buenas Noches From A Lonely Room" (with sales of more than 300,000, according to Warner Bros. officials); "Guitars, Cadillacs, Etc., Etc." (900,000); and "Hillbilly Deluxe" (600,000). And his "Streets Of Bakersfield" duet with Owens is No. 1 with a bullet on this week's Hot Country Singles chart. He has also managed to become one of country music's most controversial figures because of the candor of his comments on the music business and the current state of country music. But Yoakam says he has recent-

ly rethought his game plan.

"I don't know if I'm as much of a media patsy now," he says. "I certainly regret none of the content of what I've expressed, just the context." Yoakam says some of his controversial comments have not helped his music, "which was very good music that was never judged on its merits."

Still, the controversy did win Yoakam attention. "Yes," he agrees, "it did focus a certain amount of attention on the act, but you have to determine whether it was negative or positive attention. For me, when it starts to detract from the music in any way, it's negative."

Yoakam is heartened by the response "The Streets Of Bakersfield" has generated, especially on radio, which was somewhat chilly to "Little Sister," "Little Ways," and "Please Please Baby" from "Hillbilly Deluxe." When Owens first played Yoakam the song, the Kentucky-born singer felt the song accurately reflected both artists but might be too insular. "But now that

I've grown to know the song and lived with it, that song has come to represent a lot more than any two individuals. It's very universal in its representation of a lot of people who've tried in a lot of places, who've gone somewhere and struggled."

He's excited by the radio reaction: "Radio has been getting enormous phones on it—and that's really still the way to judge a hit record."

As a tie-in, Owens has been appearing on spot dates with Yoakam and the Babylonian Cowboys. His nine-year hiatus from concerts notwithstanding, Owens is in exceptional voice, and his miniset during Yoakam's show demonstrates how clearly and directly the artists are linked. Owens proclaimed Yoakam "country music's next superstar" during their show at Los Angeles' Universal Amphitheater. "I've seen Dwight's audiences, the people with the orange spikey hair," Owens says, "and I admire that because Dwight is covering a huge spectrum, drawing people to country music who might never hear it oth-

erwise, simply because they're digging on Dwight." Owens also feels Yoakam's ability to both "rock with the audience" and render heartfelt ballads is causing the powerful audience reaction.

Summarizing the themes in his new album, Yoakam states, "I get moody. I kill someone. Then I get religion in the end. This record's more me—there are expressions of me that people haven't heard before." He feels the album represents a change of pace from his previous releases.

But the album stays in the hardcore traditional mode. "I'm not pre-

occupied with breaking new ground," he says. "What I'm preoccupied with is making satisfying music and fulfilling my musical desires: singing what I write, expressing the feelings I write about through music, and hopefully keeping the sound of Bakersfield, honky-tonk, and real old-time country music alive."

Yoakam says his game plan is simply to try to make the best music he can. "If I can achieve that end and maintain my own sanity and personal happiness, I'll be satisfied."

Jock Jock Won't Alight From Billboard 'Til Team Wins WSIX Takes Fan-aticism To New Heights

DUNCAN STEWART, COME ON DOWN! The man on the billboard wishes he could. The WSIX-AM/FM sportscaster has been perched on an outdoor sign in Nashville, vowing to stay there until the winless Univ. of Tennessee football team scores a victory.

Stewart began his Volunteer vigil at 5 a.m. Tuesday, Sept. 20, predicting he'd be down with a Tennessee victory the following Saturday. Tennessee lost, and it lost again Oct. 1—and the Vols don't even play again until meeting nationally ranked Alabama Saturday (15). He's keeping his sense of humor and has even hung a Christmas wreath given to him by some jokesters.

Stewart's folly has been the talk of WSIX, the highly rated country station on which the sportscaster is heard as part of the hilarious *Gerry House* show. It has also been the talk of Nashville, and he has been giving interviews to media representatives from across the country.

The billboard squatter has fashioned makeshift living quarters on a platform and broadcasts his WSIX sports segments live from the outdoor sign, which reads, "Go Big Orange . . . From 98WSIX." He comes down from his sky nest to use a Portajohn and to have his photo taken with fans who have brought him everything from beer to sweat shirts.

House visited Stewart's billboard penthouse for a wild one-hour live broadcast; House complained of the height and asked fellow workers at the station to call the fire department to get him down. Visitors come in a constant stream, gawking and talking to him through a walkie-talkie, and motorists honk their horns and wave as they drive by. Actor David Keith, another die-hard Vol fan, dropped by when in Nashville for the premiere of the movie "Heartbreak Hotel." A UT football player visited Stewart Oct. 2, telling him how much the coaches and players appreciate the show of support.

One morning Stewart awoke to find a street person at the top of his ladder. Stewart told the vagrant, "Hey, man, our insurance won't let you come up here." The man climbed back down. A phone line has been installed and a color television donated so that he can keep up with football games and his beloved Boston Red Sox

baseball team. Stewart's den, topped by a blue tarpaulin, is becoming almost comfy to him. As he wrote for the Nashville Tennessean newspaper: "I'm sitting here now looking at the city. It is crystal clear and there is a gorgeous view of the skyline. There's a full moon overhead. It's just awesome. If the design of this place was more conducive to human habitation, it wouldn't be a bad place to live."

True, he's waxing poetic nowadays, the change of sports seasons has him a bit befuddled (he recently reported that the Los Angeles Rams are participating in the National League baseball playoffs), and he sometimes seems to talk in tongues, but Stewart is hanging tough. His stunt is a promotion man's dream and has benefited the House show, WSIX, and, yes, the Tennessee Volunteers, who have lost five games and won none.

"If you're going to follow a team, you've got to support it through thick and thin," Stewart philosophizes. "I knew what I was getting into, and I'm prepared to stay here the rest of the season if necessary."

JUST IN CASE you missed Nashville Scene's predictions for the CMA awards as carried nationally over The Nashville Network's "CMA Preview '88" special: For entertainer of the year, I like Randy Travis. My TV swami cohort, Robert Oermann of the Nashville Tennessean, selected Hank Williams Jr. For song of the year, Oermann hawked Harlan Howard's "Life Turned Her That Way"; Gerry Wood went with K.T. Oslin's "80's Ladies." Oermann chose Rosanne Cash's "Tennessee Flat Top Box" for top single; I favor Kathy Mattea's "Eighteen Wheels And A Dozen Roses." Other picks: female vocalist, Reba McEntire for Oermann, Oslin for Wood; vocal group, Nitty Gritty Dirt Band for the Tennessean guru and Highway 101 for Billboard's bard; vocal event, "Trio" by Dolly Parton, Linda Ronstadt & Emmylou Harris for Oermann, Dwight Yoakam & Buck Owens for Wood; and the Horizon Award, Ricky Van Shelton for Oermann, Oslin for Wood. We agreed on Williams' "Born To Boogie" for album; Travis for male vocalist; and the Judds for vocal duo.



by Gerry Wood

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ANA0021-2
"YOU KNOW ME"
D.J.'s

FOR WEEK ENDING
OCTOBER 15, 1988

POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

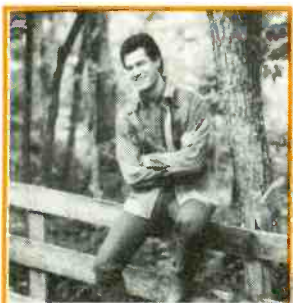
K92FM

- Orlando P.D.: Steve Holbrook
- 2 Dwight Yoakam & Buck Owens, Streets O
 - 5 Skip Ewing, I Don't Have Far To Fall
 - 4 Ronnie Milsap, Button Off My Shirt
 - 1 Randy Travis, Honky Tonk Moon
 - 12 Tanya Tucker, Strong Enough To Bend
 - 7 T. Graham Brown, Darlene
 - 13 The Oak Ridge Boys, Gonna Take A Lot
 - 8 Jo-Ei Sonnier, Tear Stained Letter
 - 10 The Desert Rose Band, Summer Wind
 - 11 Southern Pacific, New Shade Of Blue
 - 18 Rosanne Cash, Runaway Train
 - 12 Sweethearts Of The Rodeo, Blue To The
 - 14 Conway Twitty, Saturday Night Special
 - 15 Foster And Lloyd, What Do You Want Fr
 - 16 Kenny Rogers, When You Put Your Heart
 - 17 Lee Greenwood, You Can't Fall In Love
 - 20 Don Williams, Desperately
 - 21 Nitty Gritty Dirt Band, I've Been Loo
 - 19 Exile, It's You Again
 - 20 The Bellamy Brothers, Rebels Without
 - 21 Billy Montana & The Long Shots, Oh Je
 - 22 Sammy Johns, Chevy Van
 - 23 Ricky Van Shelton, I'll Leave This Wo
 - 24 Reba McEntire, I Know How He Feels
 - 25 The Charlie Daniels Band, Boogie Woog
 - 26 Larry, Steve, Rudy: The Gattin Brothers.
 - 27 Sawyer Brown, My Baby's Gone
 - 28 Sherandeeah, Mama Knows
 - 29 Paul Overstreet, Love Helgs Those
 - 30 Keith Whitley, When You Say Nothing A
 - 31 Michael Johnson, That's That
 - 32 T.G. Sheppard, Don't Say It With Diam
 - 33 George Strait, If You Ain't Lovin' (Y
 - 34 Vern Gosdin, Chiseled In Stone
 - 35 EX The McCarters, I Give You Music
 - 36 EX Billy Joe Royal, It Keeps Right On Hu
 - A37 — The Statler Brothers, Let's Get Start
 - A38 — Burch Sisters, What Do Lonely People
 - A39 — Patty Loveless, Blue Side Of Town
 - A40 — Restless Heart, A Tender Lie
 - A — Willie Nelson, Spanish Eyes

- A — Dean Dillon, I Go To Pieces
A — Moe Bandy, I Just Can't Say No To You
A — Johnny Cash With Hank Williams, Jr.
EX EX Crystal Gayle, Nobody's Angel
EX EX Barbara Mandrell, I Wish That I Could
EX EX George Jones & Shelby Lynne, If I Cou
EX EX Waylon Jennings, How Much Is It Worth
A — K.T. Oslin, Hold Me
A — Canyon, I Guess I Just Missed You

94 COUNTRY KMPS FM

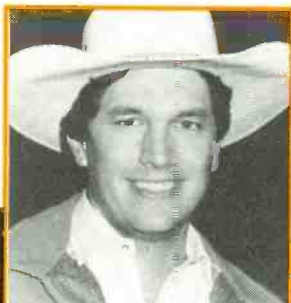
- Seattle P.D.: Timothy Murphy
- 2 Dwight Yoakam & Buck Owens, Streets O
 - 3 Randy Travis, Honky Tonk Moon
 - 4 Ronnie Milsap, Button Off My Shirt
 - 5 Skip Ewing, I Don't Have Far To Fall
 - 6 Earl Thomas Conley With Emmylou Harris,
 - 7 Kathy Mattea, Untold Stories
 - 8 Tanya Tucker, Strong Enough To Bend
 - 9 Dan Seals, Addicted
 - 10 The Oak Ridge Boys, Gonna Take A Lot
 - 11 T. Graham Brown, Darlene
 - 12 The Desert Rose Band, Summer Wind
 - 13 Steve Warner, I Should Be With You
 - 14 The Forester Sisters, Letter Home
 - 15 Sweethearts Of The Rodeo, Blue To The
 - 16 Southern Pacific, New Shade Of Blue
 - 17 Rosanne Cash, Runaway Train
 - 18 The O'Kanes, Blue Love
 - 19 Conway Twitty, Saturday Night Special
 - 20 Jo-Ei Sonnier, Tear Stained Letter
 - 21 Larry, Steve, Rudy: The Gattin Brothers.
 - 22 Nitty Gritty Dirt Band, I've Been Loo
 - 23 Ricky Van Shelton, I'll Leave This Wo
 - 24 Reba McEntire, I Know How He Feels
 - 25 Michael Johnson, That's That
 - A25 — George Strait, If You Ain't Lovin' (Y
 - A26 — Foster And Lloyd, What Do You Want Fr
 - A27 — The Charlie Daniels Band, Boogie Woog
 - A28 — The Bellamy Brothers, Rebels Without
 - A29 — Crystal Gayle, Nobody's Angel
 - A30 — Vern Gosdin, Chiseled In Stone



RANDY TRAVIS
Entertainer of the Year
Single of the Year,
"I Told You So"
Song of the Year,
"I Told You So"
Male Vocalist of the Year



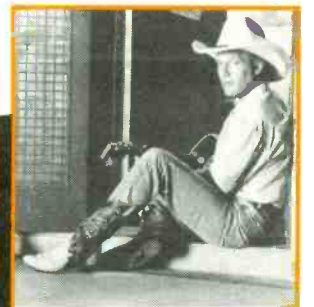
REBA McENTIRE
Entertainer of the Year
Female Vocalist
of the Year



GEORGE STRAIT
Entertainer of the Year
Album of the Year,
"If You Ain't Lovin',
You Ain't Livin' "
Male Vocalist of the Year



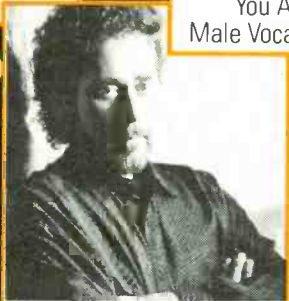
RESTLESS HEART
Vocal Group of the Year



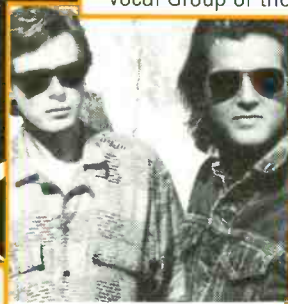
RICKY VAN SHELTON
Single of the Year,
"Somebody Lied"
Male Vocalist of the Year
Horizon Award



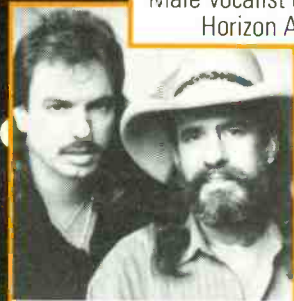
KATHY MATTEA
Single of the Year,
"Eighteen Wheels
and a Dozen Roses"
Album of the Year,
"Untasted Honey"
Female Vocalist
of the Year



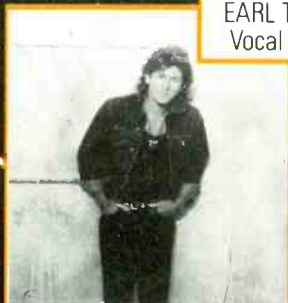
EARL THOMAS CONLEY
Vocal Event of the Year



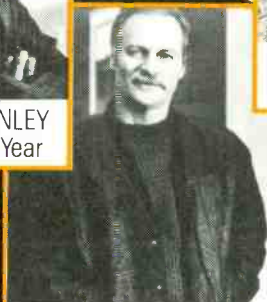
THE O'KANES
Vocal Duo of the Year



BELLAMY BROTHERS
Vocal Duo of the Year



RODNEY CROWELL
Album of the Year,
"Diamonds & Dirt"



VERN GOSDIN
Album of the Year,
"Chiseled in Stone"
Male Vocalist of the Year



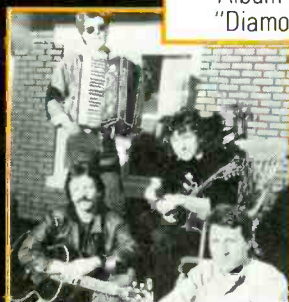
**SWEETHEARTS OF
THE RODEO**
Vocal Duo of the Year
Horizon Award



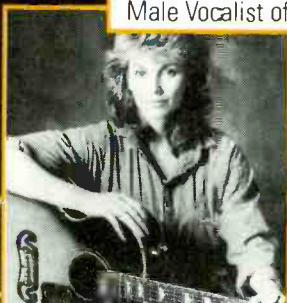
FOSTER & LLOYD
Vocal Duo of the Year



FORESTER SISTERS
Vocal Group of the Year



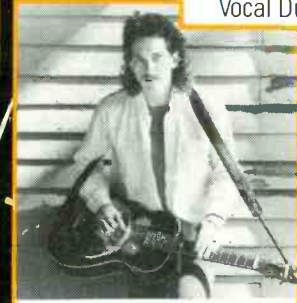
**NITTY GRITTY
DIRT BAND**
Vocal Group of the Year



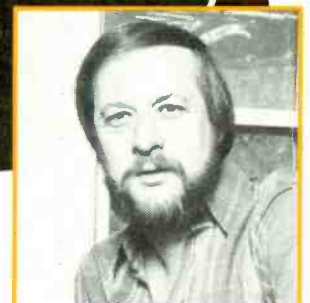
EMMYLOU HARRIS
Vocal Event of the Year,
2 Nominations



HIGHWAY 101
Vocal Group of the Year
Horizon Award



JERFY DOJGLAS
Musician of the Year



DAVID BRIGGS
Musician of the Year

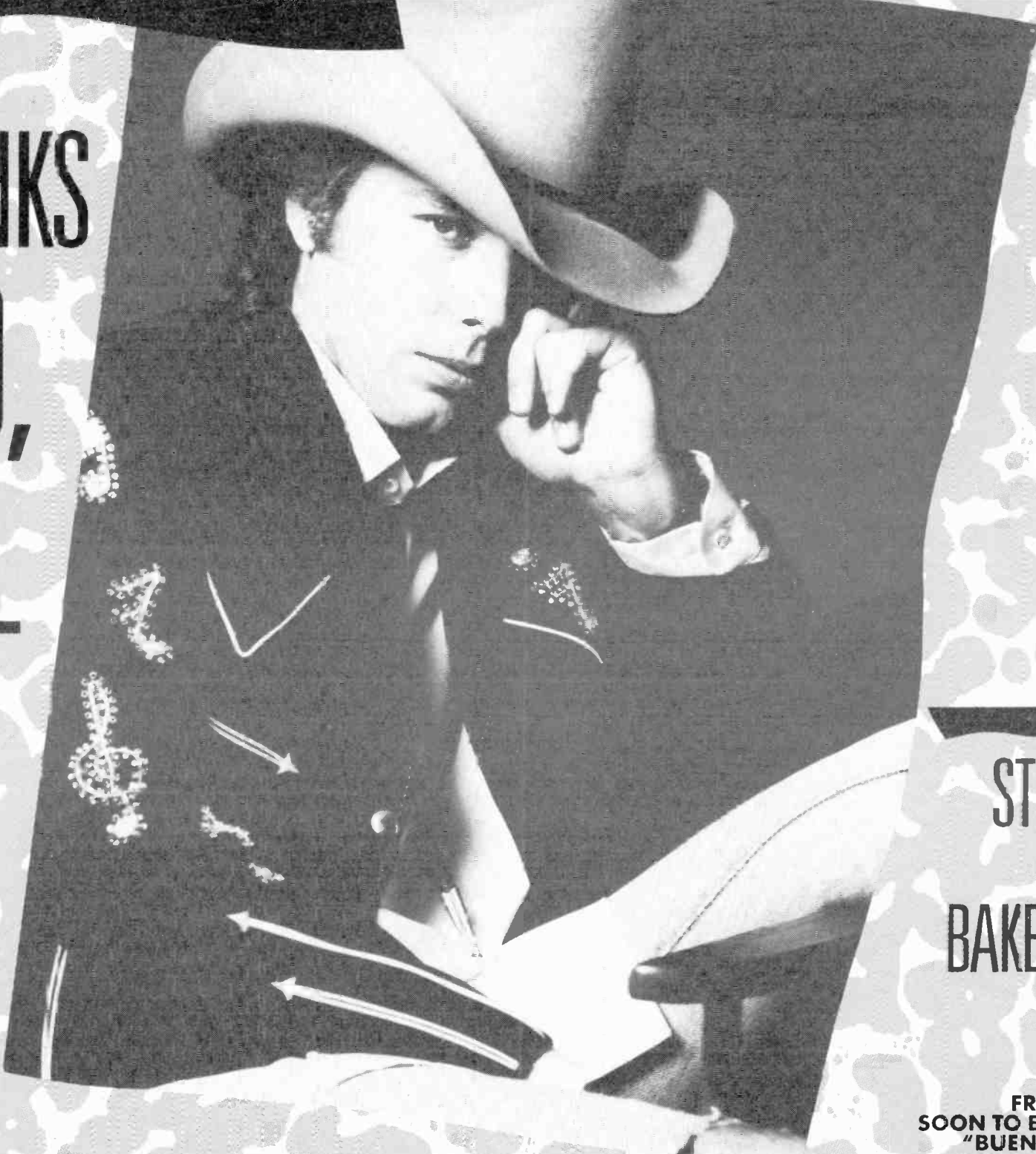
1988 CMA AWARD NOMINEES

**CONGRATULATIONS TO THE STARS WHO
BRIGHTEN OUR DAYS AND NIGHTS!**

A S C A P
Nashville

A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

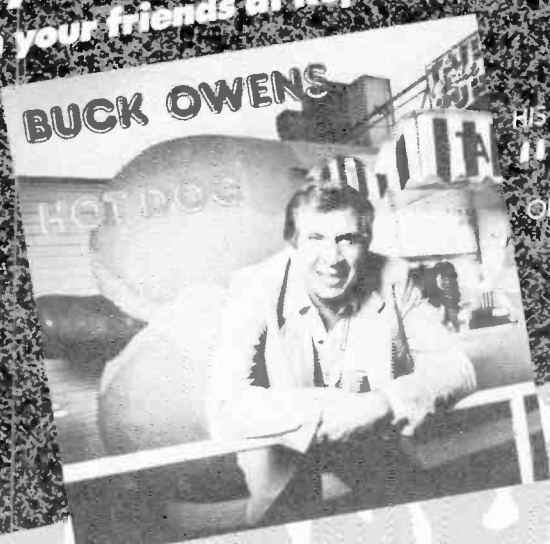
HANKS RADIO, RETAIL AND BUCK



STREETS OF BAKERSFIELD #1

FROM HIS
SOON TO BE GOLD ALBUM
"BUENAS NOCHES
FROM A LONELY ROOM"
Produced by Pete Anderson

Dear Buck,
This ad's
for you!
From your friends at Reprise Records



HIS CURRENT SINGLE
"HOT DOG"
ON CAPITOL RECORDS

FROM THE FIRST FAMILY OF ENTERTAINMENT
WARNER BROS./REPRISE



BILLBOARD SPOTLIGHTS THE SECOND ANNUAL AMERICAN VIDEO CONFERENCE A FOCUS ON SPECIAL INTEREST AND MUSIC VIDEO

Billboard. TOP SPECIAL INTEREST VIDEOCASSETTES SALES
Compiled from a national sample of retail store sales reports.

Billboard. TOP MUSIC VIDEOCASSETTES
Compiled from a national sample of retail store sales reports.

Billboard. TOP SPECIAL INTEREST VIDEOCASSETTES SALES HEALTH AND FITNESS™
Compiled from a national sample of retail store sales reports.

Billboard. BUSINESS AND EDUCATION™
Compiled from a national sample of retail store sales reports.

Billboard. HOBBIES AND CRAFTS™
Compiled from a national sample of retail store sales reports.

“Charting Courses of Success and Growth”

The genres of Special Interest Video and Music Video are growing every year... with more sophisticated subjects and increasing sales. Everybody's getting into the picture... often with innovative formats and program sources.

Billboard has long been the established leader in tracking and reporting the growth of music video and home video, providing in-depth editorial coverage and extensive weekly charts and reviews.

Take advantage of this double-spotlight issue which will feature duplicating, manufacturing and packaging, distribution, sponsored tapes, air checks, all genres of special interest video, and coverage of the forthcoming AVC.

BONUS DISTRIBUTION during the AVC
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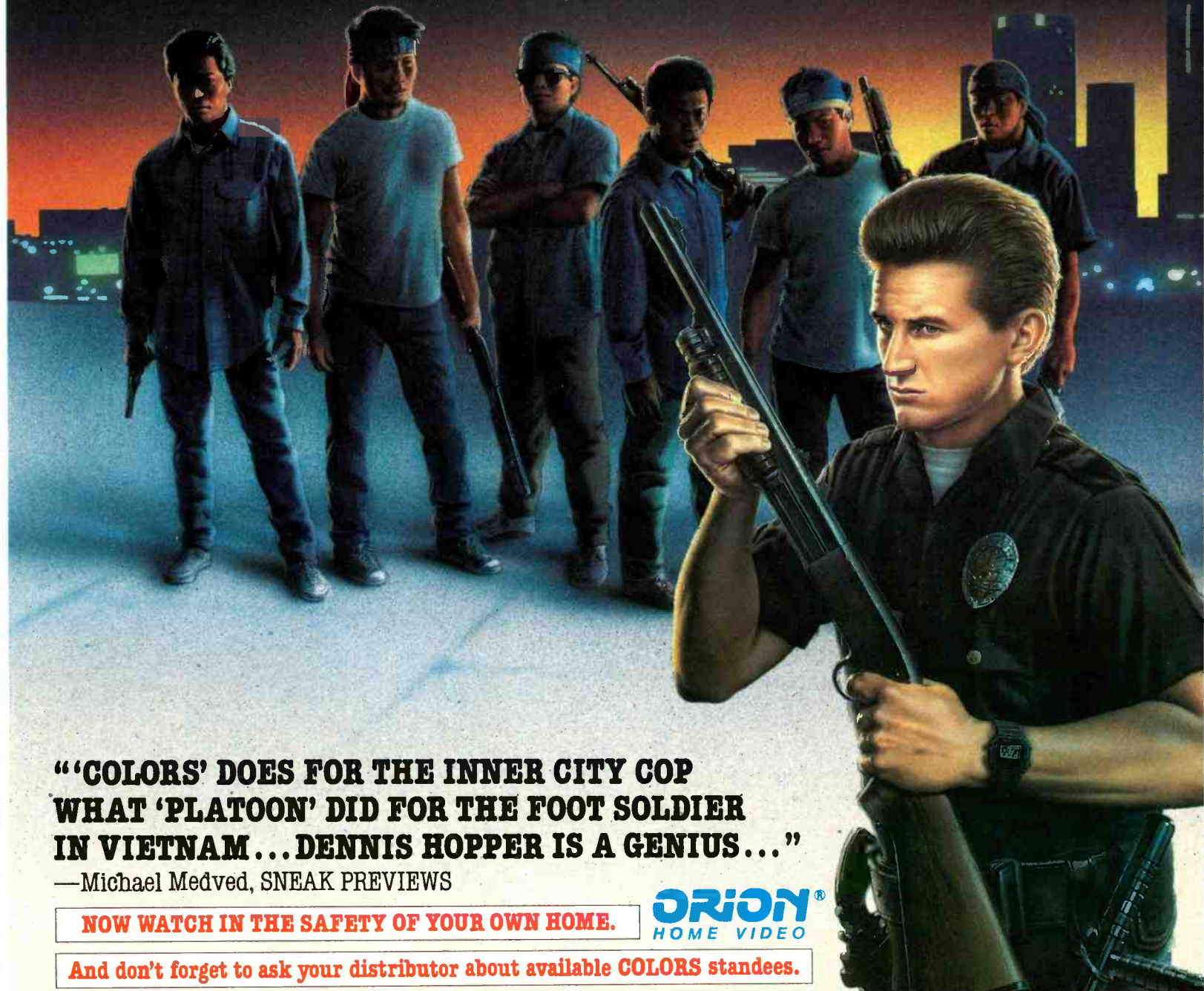
VIDEO RELEASES

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

- ABOVE THE LAW**
 Steven Seagal
 ♠♥ Warner/\$89.95
 Prebook cutoff: 10/10/88; Street: 11/2/88
- AN AMERICAN CHRISTMAS CAROL**
 Henry Winkler
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 10/19/88; Street: 11/16/88
- BEN-HUR: A TALE OF THE CHRIST**
 Ramon Navarro
 ♠♥ MGM/UA/\$29.95
 Prebook cutoff: 10/20/88; Street: 11/8/88
- THE BIG PARADE**
 John Gilbert, Renee Adoree
 ♠♥ MGM/UA/\$29.95
 Prebook cutoff: 10/20/88; Street: 11/8/88
- A CHRISTMAS CAROL**
 Animated
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 10/19/88; Street: 11/16/88
- COMING ALIVE: CHORAL DIRECTING
 WITH LLOYD PFAUTSCH**
 Instructional
 ♠♥ Ausburg Fortress/\$39.95
 Prebook cutoff: none; Street: none
- CRAZE**
 Jack Palance, Diana Dors, Hugh Griffith
 ♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none
- DEMON OF THE LAKE**
 Jack Elam, Dennis Fimple, Dub Taylor
 ♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none
- ELVIS ON TOUR**
 Elvis Presley
 ♠♥ MGM/UA/\$59.95
 Prebook cutoff: 10/20/88; Street: 11/8/88
- ELVIS: THAT'S THE WAY IT IS**
 Elvis Presley
 ♠♥ MGM/UA/\$59.95
 Prebook cutoff: 10/20/88; Street: 11/8/88
- GHOSTHOUSE**
 Lara Wendel, Greg Scott
 ♠♥ Imperial/\$79.95
 Prebook cutoff: 10/17/88; Street: 10/31/88
- JACK FROST**
 Children
 ♠♥ Lightning/\$19.98
 Prebook cutoff: 10/14/88; Street: 11/16/88
- JACKPOT**
 James Lawless, Shirley Venard
 ♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none
- JAILHOUSE ROCK**
 Elvis Presley
 ♠♥ MGM/UA/\$59.95
 Prebook cutoff: 10/20/88; Street: 11/8/88
- KING GUN**
 Robert Fuller, Patrick Wayne, Barbara Luna
 ♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none
- THE LAST UNICORN**
 Animated
 ♠♥ ITC/\$19.95
 Prebook cutoff: 10/6/88; Street: 10/20/88
- LE GRAND CHEMIN**
 Antoine Hubert, Vanessa Guedj
 ♠♥ Pacific Arts/\$89.95
 Prebook cutoff: 10/13/88; Street: 11/11/88
- MONDO NEW YORK**
 Documentary
 ♠♥ MPI/\$79.95
 Prebook cutoff: 10/10/88; Street: 10/26/88
- THE MORMON TABERNACLE CHOIR
 CHRISTMAS CLASSICS**
 Music
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 10/19/88; Street: 11/16/88
- ON GOLDEN POND**
 Katherine Hepburn, Henry Fonda, Jane Fonda
 ♠♥ J2/\$19.95
 Prebook cutoff: 10/6/88; Street: 10/20/88
- PINOCCHIO'S CHRISTMAS**
 Children
 ♠♥ Vestron/\$19.98
 Prebook cutoff: 10/19/88; Street: 11/16/88
- RENTED LIPS**
 Martin Mull, Dick Shawn, Jennifer Tilly
 ♠♥ IVE/\$79.95
 Prebook cutoff: 10/19/88; Street: 11/9/88
- REVENGE**
 Joan Collins, James Booth, Ray Barrett
 ♥ Star Classics/\$9.95
 Prebook cutoff: none; Street: none
- ROSE BOWL HIGHLIGHTS: THROUGH
 THE YEARS**
 Sports

SEAN PENN
COLORS COLORS COLORS COLORS COI
COLORS COLORS COLORS COLORS
LORS COLORS COLORS COLORS COI

Two Cops. Two Gangs.



**“‘COLORS’ DOES FOR THE INNER CITY COP
 WHAT ‘PLATOON’ DID FOR THE FOOT SOLDIER
 IN VIETNAM... DENNIS HOPPER IS A GENIUS...”**

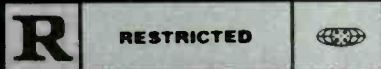
—Michael Medved, SNEAK PREVIEWS

NOW WATCH IN THE SAFETY OF YOUR OWN HOME.



And don't forget to ask your distributor about available COLORS standees.

A ROBERT H. SOLO PRODUCTION A DENNIS HOPPER FILM SEAN PENN ROBERT HOPPER
 Music by HERBIE HANCOCK Director of Photography HASKEL FRANKEL
 Story by MICHAEL SCHIFFER and RICHARD DILELLO Produced by DENNIS HOPPER



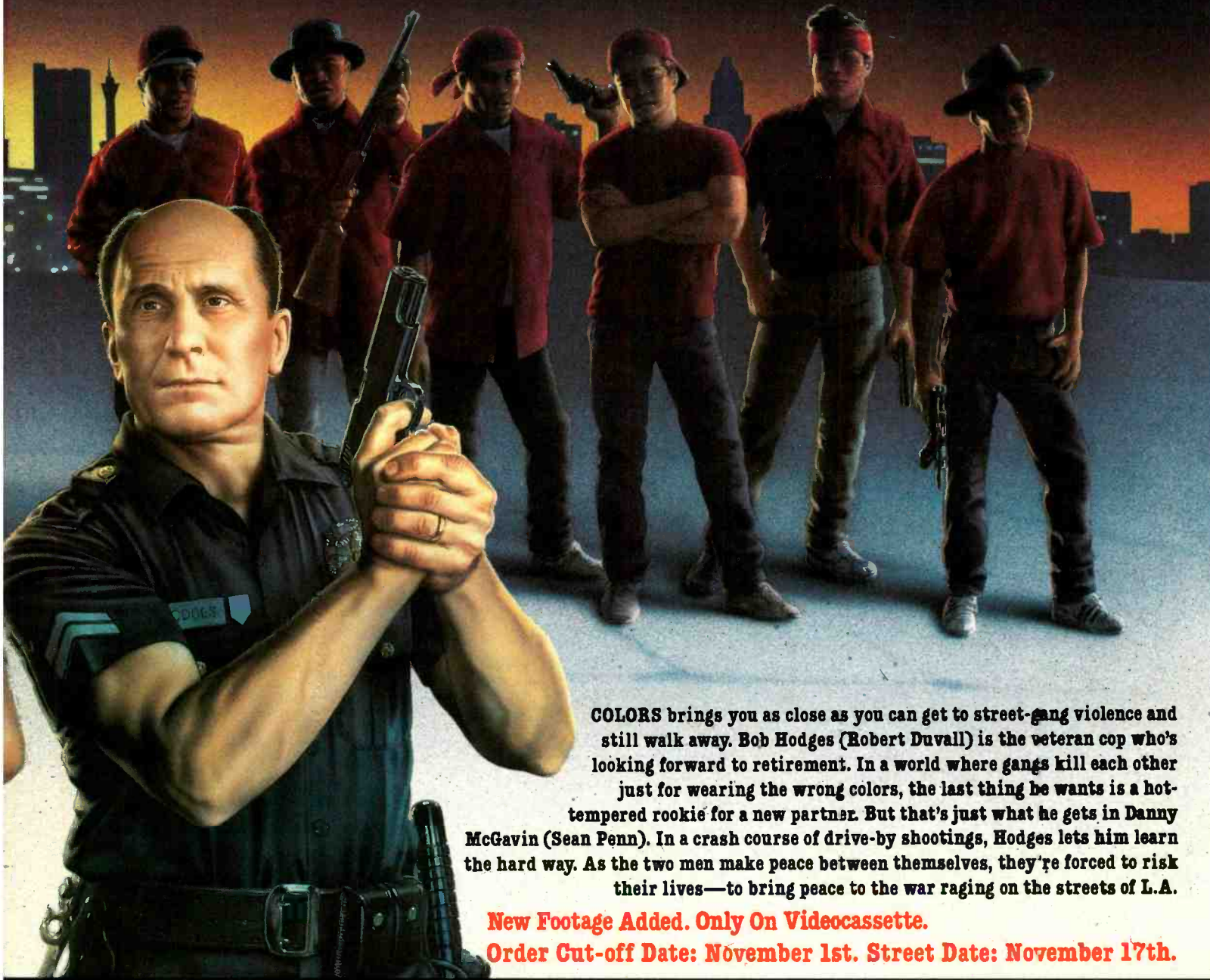
SOUNDTRACK ALBUM AVAILABLE ON WARNER BROS.

(Continued on next page)

ROBERT DUVAL

**COLORS COLORS COLORS COLO
COLORS COLORS COLORS COLO
COLORS COLORS COLORS COLO**

One Hell of a War.



COLORS brings you as close as you can get to street-gang violence and still walk away. Bob Hodges (Robert Duvall) is the veteran cop who's looking forward to retirement. In a world where gangs kill each other just for wearing the wrong colors, the last thing he wants is a hot-tempered rookie for a new partner. But that's just what he gets in Danny McGavin (Sean Penn). In a crash course of drive-by shootings, Hodges lets him learn the hard way. As the two men make peace between themselves, they're forced to risk their lives—to bring peace to the war raging on the streets of L.A.

**New Footage Added. Only On Videocassette.
Order Cut-off Date: November 1st. Street Date: November 17th.**

DUVALL "COLORS" MARIA CONCHITA ALONSO
TEXLER, A.S.C. Screenplay by MICHAEL SCHIFFER
by ROBERT H. SOLO Directed by DENNIS HOPPER

Co-Producer **PAUL LEWIS** Prints by DeLuxe®



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RECORDS, TAPES AND COMPACT DISCS

**1st Choice Video
Plans To Expand
In Motel Trade**

BY DAVID WYKOFF

BOSTON It's not a lack of consumer acceptance that has stunted the long-anticipated video-vending-machine revolution, according to Robert O'Malley, president of First Choice Video, a machine vendor and tape supplier.

"Only now is the total package of inventory management and computer software systems beginning to happen the way they should with the machine technology," O'Malley says. As that happens, the company is poised to take advantage: First Choice Video operates more than 20 machines in upstate New York, a figure that should double soon, O'Malley reports.

"It's not only machine placement that offers customers convenience," O'Malley says. "It's also how easily the machine operates and whether or not it has the movies that its customers want to rent. Consumers don't want to have to remember order numbers. They'd much prefer it to work like a soda machine."

Despite any short-term negatives in orienting consumers, O'Malley is planning on rapid growth for video vending, in terms of both the total number of machines around the country and his business. O'Malley is expanding First Choice from its home, the Ithaca-Binghamton, N.Y., area, into Rochester and Syracuse, N.Y., as well as Pittsburgh and Har-

(Continued on next page)

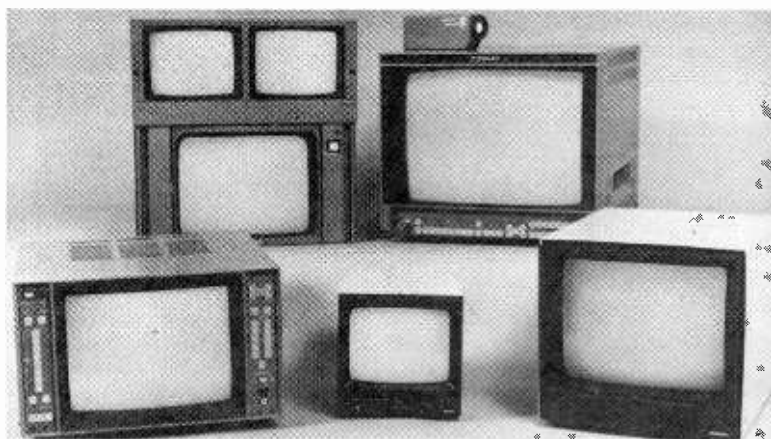
VIDEO RELEASES

(Continued from preceding page)

- ◆♥ Rhino/\$19.95
Prebook cutoff: 10/14/88; Street: 10/28/88
- ROSE BOWL PARADE: THROUGH THE YEARS**
Documentary
◆♥ Rhino/\$19.95
Prebook cutoff: 10/14/88; Street: 10/28/88
- RUDOLPH'S CHRISTMAS IN JULY**
Children
◆♥ Lightning/\$19.98
Prebook cutoff: 10/14/88; Street: 11/16/88
- RUDOLPH'S SHINY NEW YEAR**
Children
◆♥ Lightning/\$19.98
Prebook cutoff: 10/14/88; Street: 11/16/88
- SHOTGUN**
Tab Hunter
◆♥ T.H.E./\$29.95
Prebook cutoff: 10/11/88; Street: 10/28/88
- SOMEONE BEHIND THE DOOR**
Charles Bronson, Jill Ireland
◆♥ Star Classics/\$9.95
Prebook cutoff: none; Street: none
- SPARKY'S MAGIC PIANO**
Children
◆♥ Family Home/\$14.95
Prebook cutoff: 10/19/88; Street: 11/10/88
- TEENAGE MUTANT NINJA TURTLES: THE EPIC BEGINS**
Children
◆♥ Family Home/\$39.95
Prebook cutoff: 10/19/88; Street: 11/10/88
- THUNDER ROAD**
Robert Mitchum
◆♥ MGM/UA/\$59.95
Prebook cutoff: 10/20/88; Street: 11/8/88
- YOU TALKIN' TO ME?**
Jim Young
◆♥ MGM/UA/\$79.95
Prebook cutoff: 10/20/88; Street: 11/8/88

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.

NEW PRODUCTS



The new line of Conrac display monitors will be on hand at the Society of Motion Picture & Television Engineers convention Oct. 15-19 in New York. For information on the Conrac monitors shown here, contact 818-303-0095.

Austrian Studios Key On In-house Work

This concludes Billboard's ongoing series on European recording markets.

BY MANFRED SCHREIBER

VIENNA, Austria The approximately 70 recording studios in Austria are used primarily for non-commercial, in-house work, and many studios also operate their own independent labels. The renting of recording studios by outside-label clients—particularly major labels—represents only a small

part of the music business.

As in other parts of the world, the most important Austrian studios use 24-track equipment, in many cases digital recorders.

The key studios in Austria are Berton, David Bronner, Domino Studio, Eela Craig, Franz Koch Studio, Wolfgang Lindner, Magic Sound Studio, Sound Mill, Robert Ponger, Power Sound Factory, Pinguin, Lemon Records, Tyrolis, and VM Records.

Kurt Kecke is general manager of the Berton studio complex,

founded in Fussach seven years ago. He says, "We produce mainly country and pop music for our own label, Berton Music. We operate with a 24-track MCI tape recorder and 32-channel mixer."

Artists who have visited recently include Bill Cobham, Bill Ramsey, and Falco drummer Kurt Cress. Berton's fees are fixed according to client needs, and the studio is available for outside hire.

The Eela Craig Studio, located in Lichtenberg, was established for the use of the Eela Craig group,

noted for its computerized electronic music. The studio is owned by Gerhard Englisch.

Willi Orthofer, singer/composer of the Eela Craig group, who often operates the Trident mixer, notes that the studio now has a 24-track Lyrec tape recorder, with digital mastering on Sony and a Trident mixer.

Eela Craig records at its facility frequently, but outside clients include local pop group No Bros, ex-Cream drummer Ginger Baker, Robin Scott, and John Leach from Alan Parsons Project. The daily rental fee is \$545.

Franz Koch's studio in Elbigenalp in the Tyrol was opened in 1975. Koch has his own record company and his own CD factory. His firm has a work force of 180; 10 staffers work in the studios, which are equipped with 24-track digital machines. Koch estimates that 90% of the studio activity is for his own product.

The rental fee is \$1,150 a day. Says Koch: "There is a strong trend right now toward digital recordings. In the long term, we see this continuing, and our business will move toward the tapeless studio."

Pop singer Boris Bukowski and Andreas Beit own Magic Sound Studio, founded in 1979 in Graz, Styria. Digital recordings are made on their 16-track recorder, but they say they find a mix of digital and analog gear works best for them. The studio has had no visiting international big names, but such leading domestic acts as Carl Peyer, the Erste Allgemeine Verunsicherung, Peter Ratzenebeck, and Styrian pop group STS have used the facilities. The rental fee is \$90 an hour.

In Vienna, Peter Muller's Sound Mill Studio, established eight years ago, costs \$1,455 a day to rent. Virtually all the studio time is taken up by his own productions, most notably for Erste Allgemeine Verunsicherung (the band's last three albums), STS, Opus, Maria Bill, and Toni Sticker. One well-known outside client is the U.S. band Wang Chung, whose hit single "Everybody Have Fun Tonight" was produced by Peter Wolf in the Sound Mill center.

BY STEVEN DUPLER

NEW YORK A CD software giveaway promotion with a total value of \$250,000 is the centerpiece of a campaign designed to herald the introduction of Rowe International's new LaserStar CD-100 jukebox.

Labels so far participating in the Rowe event are A&M, Capitol, Columbia, Elektra, EMI, Epic, PolyGram, RCA, and Warner Bros.

According to Michael Reinert, director of business affairs at Rowe's music division, jukebox operators who purchase a LaserStar CD-100 jukebox will receive a free promotion pack containing 20 CDs

from the participating labels. No retail price has been set yet for the CD-100.

The pack contains titles from artists spanning all genres, including Toni Childs, the Beatles, Little

Unique open-book display promotes labels' CD titles

Feat, Elvis Presley, Hothouse Flowers, Billy Joel, the Judds, Amy Grant, Def Leppard, Vanessa Williams, Herb Alpert, and Lita Ford.

According to Reinert, the promotion will run "for a limited time, according to availability on the boxes."

Reinert says label participation has been enthusiastic, because "they recognize that this machine allows them to put retail product in a non [point-of-purchase] display. Flipping through the pages of the jukebox display is like flipping through CD bins in a record store."

Rowe's CD-100 is not the first CD jukebox on the market. There are already at least 2,500 Seeburg CD jukeboxes in place around the U.S., and Rowe itself has been marketing a CD Combo-Player that holds six to 10 CDs and 100 vinyl singles.

But, says Reinert, the LaserStar CD-100 is unique in that it is the only CD jukebox completely manufactured and built in this country.

Seeburg uses a CD changer mechanism designed and built by Sony, and Rowe's own Combo-Player uses a Pioneer mechanism. Reinert says that "the only thing that is foreign about this [new] box is that we had to license the optical technology from Philips."

The Rowe mechanism is a "basket" design, similar to the one used in the company's standard vinyl jukeboxes, says Reinert. "It will allow field technicians to be much more comfortable with it than they would be with the linear mechanisms found in the Seeburg design," he says.

The CD-100, as its name implies, can hold up to 100 disks. The titles and album-cover graphics are showcased in a unique open-book album display area. The pages containing the graphics and titles are operated by motor-controlled buttons. If fewer than 100 CDs are in the box, the unit can be programmed to skip over missing pages.

The CD-100 comes from the factory programmed to render three plays for \$1. Operators can reprogram the box for different price points, but a \$1 minimum play is set permanently into the machine.

Reinert says Rowe expects to ship at least 1,500 CD-100 machines in the first year of delivery. The units begin shipping at the end of this month or in early November.

NEW PRODUCTS & SERVICES

THEY SELL C-0 SHELLS: Lenco, a leading manufacturer of C-0 cassette shells, has made some major advancements in its production capacity. The Waverly, Neb.-based firm has added 30,000 square feet to its existing facility, making the full size of the plant 100,000 square feet. At the same time, Lenco has installed three new C-0 assembly machines, giving the company the ability to crank out more than 150 million cassette shells annually. For more information, call the firm at 402-786-2000.

A/T SCHARFF'S NEW video-equipment rental catalog is one of the most comprehensive we've seen, even though Peter Scharff lets us know that his company has been on such an extended buying spree that some new items didn't even make it into the book. According to Scharff, each rental is accompanied by a "quality assurance" guarantee card bearing a 24-hour-a-day toll-free support number and the name of the technician to whom consumers would be speaking should they have the need to call. The catalog includes the Sony DVR-10 D2 composite digital video recorder (\$975 daily); the Abekas A-42 digital still-store disk recorder (\$750 per day); and the For-a FA-200 timebase corrector (\$200 daily). Call Scharff at 212-582-4400 for rental informa-

tion.

THE STREAMLINE SCORING SYSTEM will be demonstrated at the Audio Engineering Society meet set for Nov. 3-6 in Los Angeles. The IBM-compatible hardware/software package was developed by Offbeat Systems, a firm founded in 1984 by a trio of music editors—Bob Badami, Dick Bernstein, and Bill Bernstein. Its credits include "Beetlejuice," "Bull Durham," "Clean And Sober," "Coming To America," and "Moon Over Parador." Due to be shown at AES are streamers, a click track, and a new synthesizer driver. For further information or a demonstration, call 213-479-2001.

LOOKING FOR CD premastering in the Philadelphia area? Try Forge Recording Studios, which has just added the complete line of Sony CD premastering gear to its facility. Forge now has a DAE-3000 digital editor, a PCM-1630 processor, two DMR-4000 recorders, a DTA-2000 digital tape analyzer, a DAL-1000 digital limiter, and a PCM-2500 professional DAT recorder. Call 215-935-1422 or 215-644-3266 for rates and information.

OTARI ELECTRIC CO. reports some strong sales: Dave Stewart of the Eurythmics has purchased two MTR-90 24-track decks as well as an MTR-12H two-track recorder

from Everything Audio in Burbank, Calif. The producer/guitarist will use the gear in his home facility in Southern California. On the digital front, George Tobin Studios has picked up a DTR-900 32-track recorder, which is now being used to produce Tiffany's second album. Tobin reports that the digital multitrack is being used in conjunction with the studio's newly acquired Trident Di-An console. Otari digital gear was also used recently by film scoring engineer Dennis Sands for "Who Framed Roger Rabbit." Sands worked on the project using two DTR-900s synced together at London-based CTS Studios.

Finally, on the video front, two sales of Otari's new T-700II, the latest-generation thermal magnetic video duplication system. Future Productions Inc. of New York and New Age Video of Middlesex, N.J., are expecting delivery in August. Contact Otari at 415-341-5900.

JAMMIN' WITH NED: The latest producers to invest in New England Digital technology are Minneapolis-based Jimmy Jam & Terry Lewis. The duo's studio, Flyte Tyme, has purchased a 32-mega-byte, 64-voice Synclavier as well as a 16-track Direct-To-Disk digital multitrack recorder. NED can be reached at 802-295-5800.

Edited by STEVEN DUPLER

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AUDIO TRACK

NEW YORK

JELLYBEAN WORKED on overdubs for the 12-inch remix of **Robbie Nevil's** upcoming single at the **Hit Factory**. The EMI tune "Back On Holiday" was engineered by **Hugo Dwyer**. **Paul Logus** assisted. **Stevie Wonder** put down harmonica tracks on **Chaka Khan's** cover of "Signed, Sealed, Delivered" for her album due in November. **Russ Titelman** produced with **Gary Wright** at the board.

Producer **Duayne Simon** and mix engineer/producer **Jay Henry** worked on final mixes for the new **Roxanne** album on **Select Records**. **Jive** group **Whodini** completed tracks for its next album with **Simon** producing and **Henry** at the console.

John Luongo was in at **Electric Lady** working on postproduction and mixes for the upcoming **Hall & Oates** single, "Downtown Life." **Arthur Stead** contributed on keyboards with **Gary Hellman** at the board. **Bridget Daly** assisted. **Luongo** also mixed the new **Huey Lewis & the News** single, "Small World." **Hellman** engineered with **Daly** assisting. The team also worked on production and mixes for the upcoming release for Australian group **Machinations** on **Mushroom Records**.

LOS ANGELES

KEITH COHEN AND **Steve Bel-**

tran worked on dance mixes of the **Tom Tom Club** tunes "Shock The World," "Subociana," and "Don't Say No" at **Larrabee**. **Cohen** and **Greg Royal** mixed a song for the **Epic** group **Mannequin**. "Take A Ride" was written and produced by the **Gap Band's** **Ronnie** and **Charlie Wilson** (writers of **Pebbles' "Mercedes Boy"**). And the 12-inch dance-mix team of **Cohen** and **Beltran** worked on **Chaka Khan's** release of "Signed, Sealed, Delivered" and "It's My Party" for **Warner Bros**.

John Klemmer completed mixes on his 50th album at **Fidelity Studios**. **Steve Zipper** was at the controls with **Dave Lopez** assisting. The album, including a long-awaited remake of "Touch," is scheduled for release on **MCA**. **Georgio's** second album was recorded and mixed with **Cliff Zellman** at the desk. The tracks are scheduled for release on **Motown/MCA**. "Family Ties" actress **Tina Yothers** cut tracks for an upcoming film. **Joe Romersa** engineered.

Julian Lennon was in at **Skip Saylor Recording** with producer/engineer team **Pat Leonard** and **Brian Malouf**. The trio completed mixes on the latest material for **Lennon's** upcoming **Virgin** project. **Patrick MacDougall** assisted. **Malouf** also mixed **Jennifer Rush's** upcoming single, "You're The One," for **CBS International Records**. Songwriter **Marti Sharron** produced the project. **MacDougall** assisted. And producer **Andy Goldmark** worked with **Ro-**

berta Flack on "You Brought Me Love," for her next album on **Atlantic**. **Tommy Vicari** was at the console, assisted by **MacDougall**.

Barbra Streisand overdubbed tracks for her new **CBS** album at **Sunset Sound**. **Phil Ramone** produced with **John Arrias** at the board. **David Glover** assisted. And pre-scoring for **Tri-Star Pictures' upcoming movie "TAP,"** with **Gregory Hines**, was tracked. **Bob Schaper** was behind the board, assisted by **Mike Kloster** and **Brian Soucy**.

NASHVILLE

ROYAL COURT OF CHINA was in at the **Sound Emporium** working on an album project with producer **Vic Maile** for **A&M**. **Maile** engineered. Also, **Rick** and **Janis Carnes** mixed a project for **RCA**. **Garth Fundis** produced and engineered. **Thieves** cut tracks and overdubs and mixed a new album project for **Capitol Records**. **Marshall Crenshaw** produced with **Jim Ball** at the controls.

Barry Beckett was in at **Digital Recorders** cutting tracks on **RCA's** **Alabama** and **Vince Gill**. **Scott Hendricks** was at the desk. Also, **Condor Productions** was in shooting studio scenes for "Tennessee Waltz," starring **Julian Sands** and **Johnny Cash**. During the studio stay, **Cash** recorded a song to be featured in the movie. **Earl Ball** produced with **Willie Pevear** at the board. And **Emmylou Harris** was in with co-producer **Richard Bennett**, remixing some cuts for her new **Warner Bros** album. **George Massenburg** engineered.

Producers **Jack Gale** and **Jim Pierce** recorded tracks at **Reflections** on **P.J. Allman**, **Sylvie** and her **Sylva Dollar Band**, and **Ronny Light** for **Playback Records**.

OTHER CITIES

SEDUCTION WAS IN at **New River Studios**, **Fort Lauderdale, Fla.**, recording two dance tracks titled "Body Language" and "Sweat." **Michael R. Birzon** and **Wyatt Staton** produced, with **Mike Couzzi** at the board.

Commissioned put down tracks for a **Light Records** gospel album at **Studio A**, **Dearborn Heights, Mich.** **Michael Brooks** and **Fred Hammond** produced with **John Jaszcz** and **Randy Poole** at the board. **Chris Tabor** assisted. **Drew Abbott**, former lead guitarist for **Bob Seger's Silver Bullet Band**, cut rhythm tracks for an upcoming self-produced project. **Jaszcz** was at the board. **Aspro Records** artist **Otis Johnson** worked on vocals for his next single. **Jaszcz** was behind the console. **Tabor** assisted.

Ric Wake produced a new single for **Taylor Dayne** at **Cove City Sound Studios**, **Glen Cove, N.Y.** **Wake** and **Richie Jones** worked on a number of 12-inch remixes, including **Sequal's "I'm Over You"** for **EMI** and **Nita's "I'll Live"** for **A&M**. **Rich Tancredi** handled keyboard programming on these projects, and **Bob Cadway** engineered. **Rob Caprio**, **Tom Yezzi**, and **Ken Ketler** assisted.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.**



BASF Heats Up. **BASF AG**, **West Germany**, has just installed an **Otari T-700 MKII TMD** (thermal magnetic duplicator), to be used for the production of **BASF chrome videotapes** for **TMD duplication**. The **T-700** is based upon the revolutionary laser-based duplicating process developed by **E.I. DuPont de Nemours and Co.** in conjunction with **Otari Electric Co.** **BASF** will begin manufacturing **chrome TMD tape** this fall.

John Glasel ponders automating music ... see page 9

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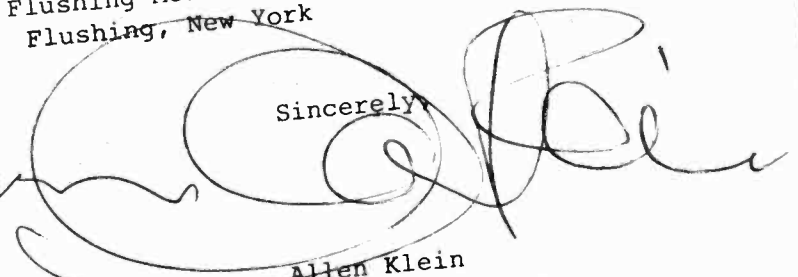
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★★ NO. 1 ★★					
1	1	2	15	FRANCO PEERLESS	MARIA 6 weeks at No. One
2	3	4	11	E. GORME Y R. CARLOS CBS	SENTADO A LA VERA DEL CAMINO
3	6	9	7	ANGELA CARRASCO EMI	◆ BOCA ROSA
4	4	3	10	EMMANUEL RCA	◆ QUE SERA
5	2	1	14	MARISELA MCA	YA NO
6	8	7	6	YOLANDITA MONGE CBS	◆ ESTE AMOR QUE HAY QUE CALLAR
7	7	6	7	VERONICA CASTRO PROFONO	MALA NOCHE NO
8	5	5	20	LUCIA MENDEZ ARIOLA	◆ ES UN ALMA EN PENA
9	11	12	10	ISABEL PANTOJA RCA	◆ HAZME TUYA UNA VEZ MAS
10	9	8	22	RAPHAEL CBS	◆ TOCO MADERA
11	10	11	17	JOSE JOSE ARIOLA	VERGUENZA ME DA QUERERTE
12	14	14	9	LUIS ENRIQUE CBS	◆ TU NO LE AMAS LE TEMES
13	12	20	10	MIJARES EMI	◆ SOLDADO DE AMOR
14	13	16	10	RAPHAEL CBS	◆ SIEMPRE ESTAS DICIENDO QUE TE VAS
15	15	22	9	YURI EMI	◆ CUANDO BAJA LA MAREA
16	18	10	28	YURI EMI	◆ QUE TE PASA
17	17	13	13	JORGE MUNIZ RCA	◆ ATRAPAME Y CONDENAME
18	19	18	5	MAX TORRES EMI	CARA DURA
★★★ POWER PICK ★★★					
19	29	—	2	ROBERTO CARLOS CBS	◆ SI EL AMOR SE VA
20	16	17	4	BRAULIO CBS	UNA MUJER COMO TU
21	34	40	3	LUPITA D'ALESSIO CBS	EL QUE JUEGA CON FUEGO
22	21	15	13	ANDY MONTANEZ TH-RODVEN	CASI TE ENVIDIO
23	24	29	11	RICARDO MONTANER TH-RODVEN	◆ TAN ENAMORADOS
24	23	24	24	LOS BUKIS LASER	TUS MENTIRAS
25	26	23	20	DANIELA ROMO EMI	◆ GITANA
26	22	21	25	JOSE LUIS RODRIGUEZ MERCURY	◆ SUENO CONTIGO
★★★ HOT SHOT DEBUT ★★★					
27	NEW ▶	—	1	CHARYTIN CHAR	◆ ESE HOMBRE
28	20	27	13	VICENTE FERNANDEZ CBS	HAGANSE A UN LADO
29	25	19	16	LISSETTE EMI	◆ COMO DECIRTE
30	NEW ▶	—	1	LUIS MIGUEL WEA LATINA	◆ YO QUE NO VIVO SIN TI
31	NEW ▶	—	1	ALBERTO VASQUEZ/JOAN SEBASTIAN MUSART	MARACAS
32	NEW ▶	—	1	LOS CAMINANTES LUNA	ENTRE MAS LEJOS ME VAYA
33	30	—	2	JOSE JAVIER SOLIS PROFONO	NO HE PENSADO EN MI
34	39	—	2	GILBERTO SANTAROSA COMBO	TU
35	NEW ▶	—	1	ROCIO DURCAL ARIOLA	COMO TU MUJER
36	31	—	2	KIARA TH-RODVEN	◆ QUE BELLO
37	28	34	13	BYANKA MUSART	LA LLAMADA
38	NEW ▶	—	1	VICENTE FERNANDEZ CBS	EL CUATRERO
39	33	33	4	VALERIA LYNCH RCA	SI TANTO TE AME
40	RE-ENTRY	—	—	SERGIO VARGAS KAREN	SI ALGUN DIA LA VES

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

Latin Notas



by Carlos Agudelo

THE SONG "ASI SOMOS, ASI SOY," composed by América Vazquez and Miguel Angel Mejía, will represent the Hispanic U.S. in the final event of the Iberoamerican Television Organization Song Festival, better known under its acronym, OTI. The finals will be held in Buenos Aires, Argentina, on Nov. 19. The theme, sung by Mejía who represents Miami, was chosen during a gala event held at the Fontainebleu Hilton in Miami Beach, Fla., on Sept. 25.

The high-quality show, flawlessly produced by Omar Marchand and the team of WLTW, Channel 23 Miami, and broadcast live coast to coast by Univision, featured outstanding performances by Willie Chirino, Angela Carrasco, Mijares, impersonator Julio Sabala, and Spanish singer Paloma San Basilio.

The OTI festival is one of the country's biggest talent searches. Participants were culled from among local contest winners in the 13 cities where the sponsoring network, Univision, operates its main stations. On this occasion, the festival offered a grim view of original pop music composed in Spanish in this country. The lyrics and music were mostly unimaginative and the level of innovation was poor, a problem more glaring because it contrasted with excellent performances offered by the guest artists, all of them, paradoxically, foreign born.

IT TAKES AN ALTERNATIVE ANGLO RECORD company to release alternative music in Spanish. Redwood Records of Oakland, Calif., founded 15 years ago by singer Holly Near, has just released "Amando En Tiempos De Guerra," an excellent album by Nicaraguan artist Luis Enrique Mejía Godoy and his group, Mancotal. The record, marking another step in the artistic evolution of Mejía Godoy,

the best-known exponent of his country's new music, is a high-quality production that mixes indigenous Nicaraguan and other Latin American rhythms with modern pop elements to create original and inspiring music.

Besides Mejía Godoy's records, Redwood has released albums by Guardabarranco and Salvador Bustos, both produced by Jackson Browne; four records by outstanding Chilean group Inti-Illimani; the group Sabia; a bilingual album by well-known Puerto Rican singer/songwriter Roy Brown; and an anthology of Víctor Jara, the Chilean guitarist and composer who was killed by the military in the National Stadium following that country's 1973 coup.

ANOTHER FIRST: "The enclosed *caliente* Salsa/reggae single, titled 'Me Gusta Bailar/I Like To Dance,' by Ras Tesfa on Jafrica Records is the first time a reggae artist has sung in Spanish and English and fuses the exciting salsa rhythm and [the]

The festival offered a grim view of original pop music

fun groove of reggae. A world first!!!" No additional comments. . . Paloma San Basilio, whose enormous talent and energy is matched by her great beauty and who is probably the most versatile Spanish-language singer on stage today, recorded her last album, "Vida," on the EMI label. It includes a medley, "Music," in which she sings, both in English and Spanish, tunes such as "The Fool On The Hill," "Over The Rainbow," and "Alfonsina Y El Mar," among other outstanding cuts. San Basilio's career achievements include a two-year run of the Spanish version of "Evita" in Madrid, Spain, plus numerous internationally acclaimed albums and performances, such as the closing of the U.S. semifinals of the OTI festival in Miami.

Latin Music Television Comes Of Age

BY CARLOS AGUDELO

NEW YORK U.S.-produced Latin music programming, a rarity just a few years ago, is becoming an increasingly important aspect of Spanish-language television in this country.

The trend is part of the policy of the two major Spanish-broadcasting networks, Univision and Telemundo, to rely less on imported programming and more on domestic shows with which eagerly sought Hispanic viewers can identify more easily.

The enhanced competition between the two networks and the interest of some independent producers are also stimulating the production of more variety shows, most of which include music segments.

"I believe U.S. Hispanics want to see their own artists," says Luca Bentivoglio, executive producer of "Tu Musica," a half-hour show broadcast by Univision. It includes three to four videoclips in Spanish, an interview with a Latin artist, as well as fragments of videoclips in English. Bentivoglio is also executive producer and host of "Desde Hollywood," a half-hour show that features interviews with celebrities, entertainment news, and film previews.

"One of our goals is to raise the quality level of Latin television, to demonstrate that for every Anglo-American that does something there is a Latino that does it too," says Bentivoglio.

Also new on Univision is "Rocketeria," a half-hour program that premiered Oct. 3 and is hosted by seven young teens in a cafeteria setting featuring a guest star plus videoclips and short news about the Latin entertainment world. New too, is "Mala Noche . . . No," a one-hour variety show hosted by popular singer/actress Veronica Castro. Both shows are produced in Mexico.

For music television, Telemundo is relying on MTV Internacional, the one-hour program geared toward the young Latin audience in the U.S. After the show's initial ratio of 70% English to 30% Spanish videos, it now has about half and half, with the trend favoring more Latin music. "It is easier now," says producer Barbara Corcoran. "We are receiving more and better videos, which allow us to have more variety in the program." MTV is currently shown in eight Latin American countries, with several others negotiating the broadcast of the program.

Among the new independent productions breaking ground is "The Latin Connection," a one-hour weekly variety show which premiered Oct. 7 in 65 independent, mostly Anglo stations, with the potential to reach 86% of Hispanic households across the country. It features, among other segments, "chart-busting music hits," "cross-over video hits," and interviews with top celebrities. The program,

which "focuses on the mainstream American lifestyle influenced by the 'Latin beat,'" is produced in New York by ATI Video and distributed by All American Television and is available in stereo and dual English and Spanish tracks.

Besides the new music productions, traditional shows such as the four-hour weekly marathon "Siempre En Domingo," produced in Mexico for Univision, and "El Show De Charytin," produced in Puerto Rico for Telemundo, remain on the air.

In preparation is the new Billboard Video Countdown, a one-hour weekly program produced in Puerto Rico featuring the top 10 songs charted by Billboard on its Hot Latin Tracks chart, along with news segments and picks of the week in genres such as tropical, rock, and crossover music.

The coming of age of music television in Spanish has met several hurdles along the way, including until very recently the scarcity and poor quality of videoclips available for promotion. The situation seems to be improving slowly as record companies begin to realize the importance of such an investment in the promotion of their product, now that more and more venues are available for the videoclips to be exposed. At least one major record company is contemplating the possibility of selling videoclips along with its records.

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SOUND SHOP CAPSULES

(Continued from page 38)

folks back home that your performance was completely gospel.) Other Sound Shop stage stars included **Amy Allison**, manager of a Sound Shop in Clarksville, Tenn.; **Buddy Bishop**, manager of another Clarksville Sound Shop; **Nathan Dunaway**, Sound Shop manager from Marrero, La.; **Bob Kenney**, manager from Eden, N.C.; **Don Bradshaw**, manager from Pensacola, Fla.; **Mark Arnett** with Central South Music Sales; and **Tom Gregory**, an assistant to **Dennis Buss**, the marketing whiz of Treasure Island Resort. They were joined on stage by **James White** of the **Marvels** and various members of Canyon in a night of song and dance that the Gilbert survivors will never forget.

BRITISH NAVY TO THE RESCUE: That was the headline of a front-page story in the Caymanian Compass following the hurricane. Some 40 sailors from the British ship HMS Active were flown by helicopter to Grand Cayman to help restore power and communications. The newspaper's ac-

count offers a chilling perspective on the tropical trauma: "The frigate was diverted from Kingston to Grand Cayman on Monday night when it was feared by the outside world that the Cayman Islands might be devastated by the direct hit of Hurricane Gilbert. 'Our expectations were that Cayman would be badly hurt by the

hurricane,' the squadron officer said. "The way it looked meteorologically, the Caymans were going to need emergency assistance." Billboard's favorite name for this event goes to the pilot who flew those British seamen from the Active to Cayman: Lt. Henry "Hurricane" Hailstone. God deliver us...

NARM CAPSULES

(Continued from page 34)

here saw a rough cut of the video; a final version should be available to member stores before the year is out. It also appears likely that two other versions of the same tape will be produced that will more specifically address the environments of mass merchants and video stores.

PRICE SENSITIVE: NARM and VSDA attorney **Charles Ruttenberg**, of Washington, D.C., firm **Arent, Fox Kinter, Plotkin & Kahn**, is always keen to halt specific discussions

about pricing at trade-group forums, but he's even more cautious these days. The reason: There are 17 separate investigations under way on price fixing in various industries. Still, **Arnie Bernstein**, executive VP of operations for **The Musicland Group** and the outgoing chairman of the Retailers Advisory Committee, couldn't resist teasing **Ruttenberg** when he introduced the lawyer for a legislative update. Said Bernstein, "Chuck will address the group on lower prices." **GEOFF MAYFIELD**

STORES HELP BREAK NEW ARTISTS

(Continued from page 34)

are minimal. "I'm still shocked how little a problem we've had with returns," said Record Shop president **Mary Ann Levitt** of the guarantee included in the Sausalito, Calif.-based chain's Highlights program.

Naturally, none of these programs would be possible without funding provided by distributors and labels. CBS VP of sales **John Kotecki** noted that his company has supported chains' money-back programs for 10 years. And, according to comments made by dealers here and at past NARM Retailers Conferences, retailers' initial tests of new-artist campaigns have often been CBS promotions.

But discussion here proved that most record companies have gotten into the act.

Based on the success of **Tiffany's** mall tour, which helped sell 5 million units on her debut album, MCA has launched mall divisions in the U.S. and in the U.K., reported **Richard Palmese**, the label's executive VP of marketing and promotion.

Other MCA efforts: high school performances, with radio tie-ins, by **New Edition**; "handshake visits" to retailers by developing artists; and a monthly newsletter that describes new acts. The last vehicle is an outgrowth of meetings between store managers and distribution chiefs that

were held at last year's NARM Retailers Conference in San Francisco.

CEMA is also getting more aggressive with its new-artist support, reported **Joe McFadden**, offering lower price points and even, in some instances, offering product to accounts on consignment.

However, **Rick Dobbis**, executive VP of **RCA Records**, observed that chain-and-label-driven programs for new artists can only be successful if retailers stress promotion at the store level. "There have been instances where follow-through at the clerk level is not to our satisfaction," said **Dobbis**.

ALBUM RELEASES

(Continued from page 38)

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◆ LP Polydor 837 247-1/NA
CA 837 247-4/NA

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◆ LP CBS Associated OZ-44245/NA
CA OZT-44245/NA

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Rainbirds

◆ LP Mercury 834 023-1/NA
CA 834 023-4/NA

SKINNY PUPPY
Vivi Sect IV

◆ LP Capitol C1-91040/NA
CA C4-91040/NA

TOM WAITS
Big Time

◆ LP Island 90987-1/NA
CA 90987-4/NA

DENIECE WILLIAMS
As Good As It Gets

◆ LP Columbia FC-44322/NA
CA FCT-44322/NA

JAZZ/NEW AGE

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◆ LP Concord CJ-349/NA
CA CJ-349-C/NA

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CA Higher Octave HOMC 7009/NA

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Salsa Meets Jazz

◆ LP Concord CJP-354/NA
CA CJP-354-C/NA

TOOTS THIELEMANS
Only Trust Your Heart

◆ LP Concord CJ-355/NA
CA CJ-355-C/NA

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◆ CD Higher Octave HOMCD 7018/NA
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◆ CD Biograph BCD-104-DDD/NA

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◆ CD Biograph BCD-107-ADD/NA

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Et Cetera. Warner Bros. artist Peter Cetera meets with representatives of Macey Lipman Marketing while phoning retailers about his new album. Pictured, from left, are Macey Lipman, MLM; Arthur Spivak, Cetera's manager; Cetera; and Barbara Firstman, VP, sales, MLM.



Love's Labours Found. Gil Friesen, left, president, A&M Records, presents Robin Campbell of UB40 with platinum certification for the group's 1983 "Labour Of Love" album, which features the hit single "Red Red Wine."



Hysterical Reaction. Peter Murphy, touring to support his new Beggars Banquet/RCA album, "Love Hysteria," meets with label brass backstage at New York's Beacon Theatre. Shown, from left, are Peter Gordon, managing director, Beggars Banquet-U.S.; Rick Dobbis, executive VP/GM, RCA Records; Murphy; and Jim McKeon, national album promotion, RCA Records.



Lucky Strypes. Members of Enigma act Stryper meet with label and distribution executives for the gold certification of their "In God We Trust" album. Shown, from left, are Dennis White, president, CEMA; Laura Hughes, director, national sales, Enigma; Dan Davis, VP, distributed labels, CEMA; William Hein, chairman, Enigma; Robert Sweet and Tim Gaines, Stryper; and Joe McFadden, VP, national accounts, CEMA.



Gala Gala. Bill Franzblau, president of Gaia Records, chats with two musicians who perform on Michael Hoppe's "Quiet Storms" album during a special reception at Los Angeles' Four Seasons Hotel. Shown, from left, are Louise di Tullio, flutist; Franzblau; and Lou Anne Neill, harpist.



Atlantic Duet. Ahmet M. Ertegun, chairman, Atlantic Records, meets with Debbie Gibson backstage at one her three SRO concerts at New York's Radio City Music Hall.



Gold AI. "Weird Al" Yankovic, left, receives gold certification for his album "Even Worse." Also on hand are Johnny Musso, center, president of Scotti Bros. Records, and Jay Levey, right, producer of the Yankovic videos.

Record-Setting 'Yesterday' Honored In U.K. By BMI

LONDON A song has notched 5 million performances on U.S. radio and television for the first time in BMI's 50-year history.

The song is "Yesterday" by John Lennon & Paul McCartney, and its achievement was announced here by BMI president Frances Preston at the annual BMI luncheon honoring Performing Right Society members whose works are administered in the U.S. by BMI.

Lennon's widow, Yoko Ono, attended the luncheon to collect this award and four others, including one for "Imagine," which reached 2 million performances during 1987, and one each for "If I Fell" and "Lucy In The Sky With Diamonds" (1 million each).

Other songs to reach 2 million performances last year were "Here Comes The Sun" by George Harrison, "Call Me" by Tony Hatch, and "Morning Has Broken" by Cat Stevens & Eleanor Farjeon.

Those qualifying in the 1 million-performance category during 1987 were "Black Magic Woman" by Peter Green, "Don't Let The Sun Catch You Crying" by Gerry Marsden, "Give Me Love Give Me Peace On Earth" by Harrison, "True" by Gary Kemp, and "What's Love Got To Do With It" by Graham Lyle.

Three Steve Winwood compositions were among BMI's most performed songs of the year: "Higher Love," which received its second award in this category; "Back In The High Life Again"; and "The Finer Things."

Also honored in this category were "Big Time" by Peter Gabriel; "Dreamtime" by John Beeby; "Everybody Have Fun Tonight" by Nick Feldman & Jack Hues; "(I Just) Died In Your Arms" by Nick van Eede; "In Too Deep" by Tony Banks, Phil Collins & Mike Rutherford; and "Mary's Prayer" by Gary Clark. **NIGEL HUNTER**

Phil Collins Honored By ASCAP Named Best Songwriter For 2nd Year

LONDON Phil Collins dominated the annual ASCAP Pop Awards ceremony here Sept. 28, for the second year in a row.

Once again he was songwriter of the year at the event honoring Performing Right Society members whose works are administered in the U.S. by ASCAP.

He scored the greatest number of U.S. performances during 1987 with "Against All Odds," "In The Air Tonight," "Invisible Touch," "Take Me Home," "Land Of Confusion," "One More Night," "Throwing It All Away," and "Tonight Tonight Tonight."

Warner Chappell Music, whose award-winning singles received the greatest number of U.S. performances last year, was the PRS

publisher of the year. The titles: "Brand New Lover," "Here I Go Again," "I Still Haven't Found What I'm Looking For," "Is This Love," "Lessons In Love," "Something About You," "Telling Me Lies," "Where The Streets Have No Name," and "With Or Without You."

Recipients in a new award category, country songwriters of the year, were Linda Thompson and Betsy Cook, for penning "Telling Me Lies," which was recorded by Dolly Parton, Linda Ronstadt, and

Emmylou Harris for their "Trio" album.

The awards dinner was hosted by ASCAP president Morton Gould, and the awards were presented by Gloria Messenger, managing director, and U.K. regional director James Fisher.

Among the celebrity guests was heavyweight boxer Frank Bruno, a friend of Billy Ocean, who received awards for "Love Is Forever" and "When The Going Gets Tough (The Tough Get Going)."

Tape Pirate Sent To Jail, Ran Legit Biz Also

BY NIGEL HUNTER

LONDON A jail sentence has been handed to a cassette manufacturer who duplicated pirate tapes alongside legitimate product. His two sons were fined after all three pleaded guilty to two conspiracy charges in breach of the Forgery & Counterfeiting Act and the Copyright Act.

John Wood, company director, was sentenced to six months on each charge, to run concurrently, but with four months suspended. His sons Mark and Ian were each fined around \$500 and ordered to pay similar amounts in costs.

Wood and his sons ran legitimate businesses, Palatech and Cassette Duplicators. The bust was made during the Easter vacation, with police raiding their premises in the Midlands.

Police discovered that the duplicating of illegal tapes was undertaken in Leominster, England, and labeling and packaging in Alcester, England. A total of 12,000 tapes was seized during the raids. The operation was carried out by the police in conjunction with BPI, the U.K. IFPI branch. The case, says BPI, revealed two important factors distinguishing it from others uncovered in recent years.

First, the illegal duplicating was conducted from within a legitimate business. And it used a loop bin to manufacture the counterfeit tapes. Legitimate CDs were used as masters.

BPI says the tapes were "of extremely high quality, with convincing artwork to give them a veneer of authenticity" and rates them as "perhaps the most professional pirate tapes the BPI has encountered in years."

The police obtained warrants for the raids at the instigation of the BPI antipiracy unit, which had been checking out the companies for some time.

(Continued on page 72)

Soviets Meet With U.K. Publisher To Promote Cultural Exchanges

MOSCOW VAAP, the Soviet copyright agency, has collaborated with U.K. music book publishing/distribution firm Music Sales to present the Rock & Pop Seminar at the publisher's London offices Oct. 10-11. The aim is to explore possibilities for cultural exchanges, publishing opportunities, and the international exposure of rock and pop acts from the Soviet Union. Music Sales managing director Bob Wise, whose group owns the G. Schirmer publishing house in New York through which all serious Soviet music is licensed to the U.S., hopes the seminar will "find more outlets for Soviet music and new openings for Western music in the USSR." Representatives were invited from the press and the broadcasting and music industries, with VAAP officials Svetlana Mikhailova and Sergei Semenov hosting the meet. **MIKE HENNESSEY**

Europe Gets 2 Nonstop Music Channels

LONDON Two nonstop music channels have been launched in Europe. On Oct. 2, the Landscape Channel started a satellite-to-cable music television service minus presenters or voice-overs but accompanied by 35mm visuals of "the natural world." Two days earlier, Sky Radio started a 24-hour soft-pop station, with promotional spots and commercials but without talk or presentation links. Both are available free to some 14 million cable homes in Europe. **EDWIN RIDDELL**

Davis, Taylor To Hit Polish Jazz Fest

WARSAW, Poland The Polish Jazz Jamboree, one of the oldest jazz festivals in Europe, is set for its 30th edition here, Oct. 27-30. Among artists booked are Miles Davis, the Phil Woods Quintet, Koko Taylor, Ronald Shannon Jackson & the Decoding Society, and Michel Petruccianni, plus a long list of star guest musicians from socialist countries. **ROMAN WASCHKO**

Wax 'Beatles' Move To Abbey Road

LONDON The waxwork effigies of the Beatles were moved from Madame Tussaud's to EMI's Abbey Road studios for the launch of a book by Mark Lewisohn, "The Complete Beatles Recording Sessions." The book details, in diary format, all the recording work of the Beatles throughout their 1962-70 career. **PETER JONES**

Dutch Charts List CDs, LPs, Cassettes

AMSTERDAM, the Netherlands Changes in Dutch chart information mean that the separate CD top 40 list has been dropped in favor of a top 100 giving information on the CD, LP, and cassette configurations. The change is being implemented by the Dutch Top 40 Foundation, which compiles the charts, at the request of the Dutch record industry; it recognizes the fact that new product is now generally released simultaneously in all three formats. **WILLEM HOOS**

Japan To Cut Back On Home Electronics

TOKYO The value of total Japanese production of electronic goods for home use will drop from \$33.3 billion in 1986 to \$24.56 billion in 1992, a cutback of 26.3%, according to a supply-demand forecast from the Electronics Industries Assn. of Japan (EIAJ). The Japanese electronics business is therefore at a major turning point. The figures project a 5% annual decrease in total production from 1986-92, compared with a 7.8% annual increase from 1980-86. The biggest drop is expected in VCR production. Camcorder and liquid-crystal television sets are expected to show the biggest upturns. **SHIG FUJITA**

Dutch Pick Up Music Phone Countdown Line To Foster Sales

AMSTERDAM, the Netherlands The Edison Foundation started its Countdown Line telephone service Oct. 3 in a bid to boost music sales in Holland. The 50-line facility offers taped music information in Dutch about new single releases, artist and concert details, excerpts from records, radio/television interviews, and press articles—plus stern warnings about the adverse effects of home taping.

The service has been made available through the BUMA/STEMRA copyright organization and is en-

dorsed by NVPI, the Dutch branch of IFPI. The Countdown Line tapes, which are updated every day, are produced by Rob de Boer Productions, which also produces the popular "Countdown" TV series for Radio Veronica and Sky Channel.

The Edison Foundation is publicizing Countdown Line with a national advertising campaign. The primary target of the service is the 8-20-year-old age group, particularly 12-20 year olds who are the main purchasers of singles, though it has

(Continued on page 69)

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 10/3/88

SINGLES		Artist	Label
1	4	BETTER BE HOME SOON CROWDED HOUSE	CAPITOL/CAPITOL
2	1	SIMPLY IRRESISTIBLE ROBERT PALMER	EMI/CAPITOL
3	9	IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY	RCA/BMG
4	11	SWEET CHILD O' MINE GUNS N' ROSES	GEFFEN/WEA
5	5	FAST CAR TRACY CHAPMAN	ELEKTRA/WEA
6	7	MONKEY GEORGE MICHAEL	COLUMBIA/CBS
7	2	HANDS TO HEAVEN BREATHE	VIRGIN/A&M
8	20	DON'T WORRY BE HAPPY BOBBY McFERRIN	EMI/CAPITOL
9	6	PERFECT WORLD HUEY LEWIS & THE NEWS	CHRYSALIS/MCA
10	NEW	GROOVY KIND OF LOVE PHIL COLLINS	ATLANTIC/WEA
11	12	RAG DOLL AEROSMITH	GEFFEN/WEA
12	3	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN	MCA/MCA
13	NEW	LOVE BITES DEF LEPPARD	BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
14	8	MAKE ME LOSE CONTROL ERIC CARMEN	ARISTA/BMG
15	16	DON'T BE CRUEL CHEAP TRICK	EPIC/CBS
16	14	ALL FIRED UP PAT BENATAR	CHRYSALIS/MCA
17	15	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER	TIN PAN APPLE/POLYGRAM
18	NEW	FOREVER YOUNG ROD STEWART	WARNER BROS./WEA
19	10	POUR SOME SUGAR ON ME DEF LEPPARD	BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
20	17	PARENTS JUST DON'T UNDERSTAND D.J. JAZZY JEFF & THE FRESH PRINCE	JIVE/BMG
ALBUMS		Artist	Label
1	2	DEF LEPPARD HYSTERIA	VERTIGO/POLYGRAM
2	10	VARIOUS ARTISTS COCKTAIL SOUNDTRACK	ELEKTRA/WEA
3	3	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN/WEA
4	1	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA ASYLUM/WEA
5	5	ROD STEWART OUT OF ORDER	WARNER BROS./WEA
6	4	INXS KICK	ATLANTIC/WEA
7	7	STEVE WINWOOD ROLL WITH IT	VIRGIN/A&M
8	16	METALLICA ... AND JUSTICE FOR ALL	ELEKTRA/WEA
9	9	ROBERT PALMER HEAVY NOVA	EMI/CAPITOL
10	11	RICK ASTLEY WHENEVER YOU NEED SOMEONE	ARISTA/BMG
11	NEW	BON JOVI NEW JERSEY	MERCURY/POLYGRAM
12	6	GEORGE MICHAEL FAITH	COLUMBIA/CBS
13	8	MIDNIGHT OIL DIESEL AND DUST	COLUMBIA/CBS
14	12	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL/CAPITOL
15	14	ELTON JOHN REG STRIKES BACK	MCA/MCA
16	17	COLIN JAMES COLIN JAMES	VIRGIN/A&M
17	13	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS/MCA
18	15	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK	RCA/BMG
19	20	CHEAP TRICK LAP OF LUXURY	EPIC/CBS
20	19	DEBBIE GIBSON OUT OF THE BLUE	ATLANTIC/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/3/88

SINGLES		Artist	Label
1	4	HAND IN HAND KOREANA	POLYDOR/DGG
2	2	MACHO MACHO RAINHARD FENDRICH	ARIOLA
3	1	GIRL YOU KNOW IT'S TRUE MILLI VANILLI	HANSA
4	3	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION	BLOW UP
5	10	A GROOVY KIND OF LOVE PHIL COLLINS	WEA
6	5	DER BLONDE HANS HANNES KROEGER	HANSA
7	6	YOU CAME KIM WILDE	MCA
8	NEW	ONE MOMENT IN TIME WHITNEY HOUSTON	ARISTA
9	15	DOMINO PET SHOP BOYS	PARLOPHONE
10	8	THE TWIST FAT BOYS & CHUBBY CHECKER	POLYDOR/DGG
11	7	THE LOCO-MOTION KYLIE MINOGUE	PWL
12	11	FORTSETZUNG FOLGT ... BAP	EMI
13	9	WIENER BLUT FALCO	TELDEC
14	12	JUST FOR YOU MIXED EMOTIONS	ELECTROLA
15	16	DR. STEIN HELLOWEEN	NOISE
16	13	TOUCHY A-HA	WARNER BROS.
17	NEW	INDESTRUCTIBLE FOUR TOPS	ARISTA
18	14	THE BEST OF JOINT MIX TOLGA FLIM FLAM BALKAN	ITALO HEAT
19	NEW	PATRONA BAVARIAE ORIGINAL NABTAL DUO	ARIOLA
20	NEW	ROSES ARE RED MAC BAND	MCA
ALBUMS		Artist	Label
1	1	BAP DA CAPO	EMI
2	2	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA
3	3	HERBERT GROENEMEYER OE	EMI
4	4	MICHAEL JACKSON BAD	EPIC
5	7	METALLICA ... AND JUSTICE FOR ALL	VERTIGO/PHONOGRAM
6	5	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2	NOISE
7	6	EROS RAMAZZOTTI MUSICA E'	DDD
8	8	SOUNDTRACK DIRTY DANCING	RCA/ARIOLA
9	NEW	BON JOVI NEW JERSEY	VERTIGO/PHONOGRAM
10	9	FALCO WIENER BLUT	TELDEC
11	10	EUROPE OUT OF THIS WORLD	EPIC
12	NEW	GIANNA NANNINI MALAFEMMINA	METRONOME
13	11	JULIANE WERDING TAROT	WEA
14	NEW	DIE FLIPPERS NUR FUER DICH	BELLAPHON
15	NEW	ANTHRAX STATE OF EUPHORIA	ISLAND
16	17	MODERN TALKING BEST OF MODERN TALKING	DINO
17	12	MICHAEL JACKSON THRILLER	EPIC
18	15	KIM WILDE CLOSE	MCA
19	13	HEINZ RUDOLPH KUNZE EINER FUER ALLE	WEA
20	18	BRUCE SPRINGSTEEN TUNNEL OF LOVE	CBS

JAPAN (Courtesy Music Labo) As of 10/3/88

SINGLES		Artist	Label
1	3	MUGON ... IROTTPOI SHIZUKA KUDO	PONY/CANYON/FUJI/PACIFIC/OGIPRO/YAMAHA
2	2	DAYBREAK OTOKOGUMI	BMG/VICTOR/JOHNNYS
3	1	TABIDACHIHA FEESIA SEIKO MATSUDA	CBS/SONY/SUN MUSIC
4	NEW	HAPPY AGAIN NORIKO SAKAI	VICTOR/SUN MUSIC
5	6	CECILE YUI ASAKA HUMMING BIRD/NICHION/ROPPONGI ONGAKU	
6	4	AHH GUTTO MASAHIKO KONDO	CBS/SONY/SUN MUSIC
7	8	KANOJO TO TIP ON DUO MIKI IMAI	FOR LIFE/NTV M/GEIEI
8	5	MERMAID MIHO NAKAYAMA	KING/VARNING P
9	NEW	VIRGIN SHONEN NI KUCHIZUKEO AKIKO IKUINA	PONY/CANYON/FUJI/PACIFIC
10	7	BEGINNING CHA-CHA	VAP/NTV M
ALBUMS		Artist	Label
1	NEW	KOME KOME CLUB GO FUNK	CBS/SONY
2	NEW	BON JOVI NEW JERSEY	PHONOGRAM
3	1	KYOSUKE HIMURO FLOWERS FOR ALGERNON	TOSHIBA/EMI
4	2	YUTAKA OZAKI GAIROJU MOTHER AND CHILDREN	
5	3	YOKO OGINOME CD RIDER	VICTOR
6	NEW	SATOSHI IKEDA SILK TEICHIKU	
7	NEW	SAMMA AKASHIYA KOUJIBUNGASUKI	PONY/CANYON
8	4	THE RC SUCCESSION COVERS KITTY	
9	10	REBECCA OLIVE	CBS/SONY
10	6	HIKARU GENJI HI	PONY/CANYON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/8/88

HOT 100 SINGLES		Artist	Label
1	2	A GROOVY KIND OF LOVE PHIL COLLINS	VIRGIN
2	1	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION	BIG LIFE
3	3	GIRL YOU KNOW IT'S TRUE MILLI VANILLI	HANSA/ARIOLA/BMG
4	12	HAND IN HAND KOREANA	POLYDOR
5	4	YOU CAME KIM WILDE	MCA
6	6	HE AIN'T HEAVY, HE'S MY BROTHER THE HOLLIES	EMI
7	5	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA	AMHERST/MERCURY
8	8	MACHO MACHO RAINHARD FENDRICH	ARIOLA/BMG
9	7	NUIT DE FOLIE DEBUT DE SOIREE	CBS
10	NEW	ONE MOMENT IN TIME WHITNEY HOUSTON	ARISTA/BMG
11	NEW	DESIRE U2	ISLAND
12	16	DOMINO DANCING PET SHOP BOYS	PARLOPHONE
13	9	TEARDROPS WOMACK & WOMACK	FOURTH & BROADWAY
14	10	PUISQUE TU PARS JEAN JACQUES GOLDMAN	EPIC
15	13	IM NIN'ALU OFRA HAZA	HED ARZI/GLOBESTYLE
16	11	THE LOCO-MOTION KYLIE MINOGUE	PWL
17	NEW	THEME FROM S-EXPRESS S-EXPRESS	RHYTHM KING/MUTE
18	NEW	HEAVEN CAN WAIT SANDRA	VIRGIN
19	15	LOVELY DAY (SUNSHINE MIX) BILL WITHERS	CBS
20	NEW	SHE WANTS TO DANCE WITH ME RICK ASTLEY	RCA/BMG
HOT 100 ALBUMS		Artist	Label
1	1	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA
2	2	MICHAEL JACKSON BAD	EPIC
3	NEW	BON JOVI NEW JERSEY	VERTIGO
4	3	EUROPE OUT OF THIS WORLD	EPIC
5	5	METALLICA ... AND JUSTICE FOR ALL	PHONOGRAM
6	NEW	LEVEL 42 STARING AT THE SUN	POLYDOR
7	7	BAP DA CAPO	EMI
8	6	SOUNDTRACK DIRTY DANCING	RCA
9	4	KYLIE MINOGUE KYLIE—THE ALBUM	PWL
10	8	SOUNDTRACK LE GRAND BLEU	VIRGIN
11	10	HELLOWEEN KEEPER OF THE SEVEN KEYS PART 2	NOISE
12	16	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE	EPIC
13	14	HERBERT GROENEMEYER OE	EMI
14	9	EROS RAMAZZOTTI MUSICA E'	DDD
15	11	MIDNIGHT OIL DIESEL AND DUST	CBS
16	15	STING ... NOTHING LIKE THE SUN	A&M
17	13	PRINCE LOVESEXY PAISLEY PARK	
18	12	SADE STRONGER THAN PRIDE	CBS
19	18	KIM WILDE CLOSE	MCA
20	NEW	GIANNA NANNINI MALAFEMMINA	DISCHI RICORDI/POLYDOR

BRITAIN (Courtesy Music Week/Gallup) As of 10/8/88

This Week	Last Week	SINGLES	Artist	Label
1	3	DESIRE U2	ISLAND	
2	1	HE AIN'T HEAVY, HE'S MY BROTHER	THE HOLLIES	EMI
3	8	ONE MOMENT IN TIME	WHITNEY HOUSTON	ARISTA
4	4	TEARDROPS	WOMACK & WOMACK	4TH & B'WAY/ISLAND
5	2	A GROOVY KIND OF LOVE	PHIL COLLINS	VIRGIN
6	6	NOTHING CAN DIVIDE US	JASON DONOVAN	PWL
7	10	SHE WANTS TO DANCE WITH ME	RICK ASTLEY	RCA
8	5	LOVELY DAY (SUNSHINE MIX)	BILL WITHERS	CBS
9	7	DOMINO DANCING	PET SHOP BOYS	PARLOPHONE
10	9	BIG FUN INNER CITY FEATURING KEVIN SAUNDERSON	10 RECORDS/VIRGIN	
11	25	DON'T WORRY BE HAPPY	BOBBY McFERRIN	MANHATTAN/EMI
12	19	A LITTLE RESPECT	ERASURE	MUTE
13	13	RIDING ON A TRAIN	THE PASADENAS	CBS
14	20	I DON'T WANT YOUR LOVE	DURAN DURAN	EMI
15	11	I'M GONNA BE THE PROCLAIMERS	CHRYSALIS	
16	24	FAKE 88	ALEXANDER O'NEAL	TABU
17	34	WEE RULE	WEE PAPA GIRL RAPPERS	JIVE
18	12	THE RACE	YELLO	MERCURY/PHONOGRAM
19	17	BAD MEDICINE	BON JOVI	VERTIGO/PHONOGRAM
20	15	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	EPIC
21	29	TURN IT INTO LOVE	HAZELL DEAN	EMI
22	37	SECRET GARDEN	T'PAU	SIREN/VIRGIN
23	16	THE ONLY WAY IS UP	YAZZ & THE PLASTIC POPULATION	BIG LIFE
24	14	I QUIT	BROS	CBS
25	28	LOVE, TRUTH & HONESTY	BANANARAMA	LONDON
26	18	EASY	THE COMMODORES	MOTOWN
27	38	I DON'T BELIEVE IN MIRACLES	SINITTA	FANFARE
28	22	SHAKE YOUR THANG (IT'S YOUR THING)	SALT-N-PEPA FEATURING EU FRFR/LONDON	
29	21	MEGABLAST/DON'T MAKE ME WAIT	BOMB THE BASS	MISTER-RO/MUTE
30	23	THE HARDER I TRY	BROTHER BEYOND	PARLOPHONE
31	26	RUSH HOUR	JANE WIEDLIN	MANHATTAN/EMI
32	NEW	NEVER TRUST A STRANGER	KIM WILDE	MCA
33	30	REVOLUTION BABY	TRANSVISION VAMP	MCA
34	27	STOP THIS CRAZY THING	COLDCUT FEATURING JUNIOR REID	AHEAD OF OUR TIME/BIG LIFE
35	NEW	BURN IT UP	BEATMASTERS WITH P.P. ARNOLD	RHYTHM KING/MUTE
36	NEW	SO IN LOVE WITH YOU	SPEAR OF DESTINY	VIRGIN
37	NEW	CHARLOTTE ANNE	JULIAN COPE	ISLAND
38	NEW	ALL OF ME	SABRINA	PWL/MEGA
39	36	TEARS RUN RINGS	MARC ALMOND	PARLOPHONE
40	31	ANOTHER PART OF ME	MICHAEL JACKSON	EPIC
ALBUMS		Artist	Label	
1	1	BON JOVI NEW JERSEY	VERTIGO/PHONOGRAM	
2	2	LEVEL 42 STARING AT THE SUN	POLYDOR	
3	NEW	JEAN MICHEL JARRE REVOLUTIONS	POLYDOR	
4	3	VARIOUS RAP TRAX	STYLUS	
5	4	WOMACK & WOMACK CONSCIENCE	4TH & B'WAY/ISLAND	
6	16	VARIOUS MOONLIGHTING ORIGINAL SOUNDTRACK	WEA	
7	5	VARIOUS HOT CITY NIGHTS	VERTIGO/PHONOGRAM	
8	7	KYLIE MINOGUE KYLIE—THE ALBUM	PWL	
9	NEW	BIG COUNTRY PEACE IN OUR TIME	MERCURY/PHONOGRAM	
10	9	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA	
11	8	THE PROCLAIMERS SUNSHINE ON LEITH	CHRYSALIS	
12	6	VARIOUS BUSTER (ORIGINAL SOUNDTRACK)	VIRGIN	
13	10	MICHAEL JACKSON BAD	EPIC	
14	26	VARIOUS ... AND THE BEAT GOES ON	TELSTAR	
15	13	ORIGINAL SOUNDTRACK DIRTY DANCING	RCA	
16	11	BROS PUSH	CBS	
17	NEW	VARIOUS ONES ON 1	BBC	
18	20	BELINDA CARLISLE HEAVEN ON EARTH	VIRGIN	
19	12	TANITA TIKARAM ANCIENT HEART	WEA	
20	14	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES	RCA	
21	NEW	VARIOUS RARE GROOVE MIX	STYLUS	
22	NEW	BREATHE ALL THAT JAZZ	SIREN	
23	18	VARIOUS NOW! 12	EMI/VIRGIN/POLYGRAM	
24	22	BILLY IDOL IDOL SONGS: 11 OF THE BEST	CHRYSALIS	
25	24	EAGLES BEST OF EAGLES ASYLUM		
26	NEW	ALEXANDER O'NEAL HEARSAY	TABU	
27	32	SALT-N-PEPA A SALT WITH A DEADLY PEPA	LONDON	
28	27	WHITNEY HOUSTON WHITNEY	ARISTA	
29	29	INXS KICK	MERCURY/PHONOGRAM	
30	21	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN	
31	23	TALK TALK SPIRIT OF EDEN	PARLOPHONE/EMI	
32	28	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS.	
33	19	THE SMITHS RANK ROUGH TRADE		
34	39	FOSTER & ALLEN THE WORLDS OF FOSTER & ALLEN	STYLUS	
35	25	VARIOUS THE GREATEST EVER ROCK 'N' ROLL MIX	STYLUS	
36	NEW	RUBY TURNER THE MOTOWN SONG BOOK	JIVE	
37	31	PRINCE & THE REVOLUTION PURPLE RAIN (ORIGINAL SOUNDTRACK)	WARNER BROS.	
38	33	MICHELLE SHOCKED SHORT SHARP SHOCKED	COOKING VINYL	
39	15	COCTEAU TWINS BLUE BELL KNOLL	4AD/BEGGARS BANQUET	
40	17	BILLY BRAGG WORKER'S PLAYTIME	GO! DISCS/CHRYSALIS	

AUSTRALIA (Courtesy Australian Music Report) As of 10/3/88

SINGLES		Artist	Label	
1	1	SIMPLY IRRESISTIBLE	ROBERT PALMER	EMI
2	2	DOCTORIN' THE TARDIS	THE TIMELORDS	POSSUM
3	3	ALL FIRED UP	PAT BENATAR	CHRYSALIS
4	NEW	DESIRE	U2	ISLAND
5	7	DON'T BE CRUEL	CHEAP TRICK	EPIC
6	5	THAT'S WHEN I THINK OF YOU	1927	WEA
7	4	PERFECT	FAIRGROUND ATTRACTION	RCA
8	6	PUSH IT	SALT-N-PEPA	LONDON
9	10	AS THE DAYS GO BY	DARYL BRAITHWAITE	CBS
10	NEW	BAD MEDICINE	BON JOVI	MERCURY
11	17	TWO STRONG HEARTS	JOHN FARNHAM	RCA
12	8	OH YEAH	YELLO	MERCURY
13	NEW	THE ONLY WAY IS UP	YAZZ & THE PLASTIC POPULATION	CBS
14	9	THEME FROM S-EXPRESS	S-EXPRESS	POSSUM
15	11	NEVER TEAR US APART	INXS	WEA
16	15	MAKE ME LOSE CONTROL	ERIC CARMEN	ARISTA
17	16	SWEET CHILD O' MINE	GUNS N' ROSES	GEFFEN
18	12	ANYTHING FOR YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE	EPIC
19	NEW	STOP YOUR FUSSIN'	TONI CHILDS	A&M
20	13	AGE OF REASON	JOHN FARNHAM	RCA
ALBUMS		Artist	Label	
1	1	VARIOUS 88 THE WINNERS	WEA	
2	4	INXS KICK	WEA	
3	2	JOHN FARNHAM AGE OF REASON	RCA	
4	3	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL	
5	5	VARIOUS 1988 WHAT'S HOT	EMI	
6	6	KYLIE MINOGUE KYLIE—THE ALBUM	MUSHROOM	
7	8	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA	
8	7	ROBERT PALMER HEAVY NOVA	EMI	
9	9	BROS PUSH	CBS	
10	11	PAT BENATAR WIDE AWAKE IN DREAMLAND	CHRYSALIS	
11	10	TV SOUNDTRACK TOUR OF DUTY 2	CBS	
12	12	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN	
13	17	ROCKMELONS TALES OF THE CITY	TRUE TONE	
14	16	POISON OPEN UP AND SAY AHH! LIBERATION		
15	13	CHANTOOZIES CHANTOOZIES	MUSHROOM	
16	15	ERIC CLAPTON THE CREAM OF ERIC CLAPTON	POLYDOR	
17	14	VARIOUS CLUB MIX '88	POLYSTAR	
18	19	ROBERT CRAY BAND DON'T BE AFRAID OF THE DARK	MERCURY	
19	18	CHEAP TRICK LAP OF LUXURY	EPIC	
20	20	HUEY LEWIS & THE NEWS SMALL WORLD	CHRYSALIS	

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/

Exec: Videotape Prices To Dive

BY MANFRED SCHREIBER

VIENNA, Austria A sharp decrease in the price of videocassettes here is forecast by Michael Holzermayr, GM of the video division of Warner Bros. Prices will drop because prerecorded videotape sales are likely to "explode" this year by as much as 200%, he says.

"About 90% of videocassettes are rented right now in Austria, and this market is growing by some 5%-7%," says Holzermayr. "My hope is that the 10% which are sold will increase this year, probably by 200%. The trend is toward sales in the Austrian market, and I'm sure prices will dip as a result."

Austrian households have an estimated 600,000 videorecorders, with the VHS system used by 80%. Holzermayr believes the remaining households are equally split between Beta and Video 200. But other industry insiders put the proportions at 90% VHS, 5%-7% Video 200, and Beta sharing the rest with Video 8.

Warner Bros. Video has a catalog of some 350 titles and a 12% share of the Austrian market. The annual gross for recorded videotapes nationwide here is estimated at \$21 million.

Says Holzermayr: "The best sellers are action or horror packages." Recent top sellers have included "Police Academy 4," "Living Daylights," James Bond features, and "The Witches Of Eastwick."

He rates CD video as a configuration for the future because of the relatively high cost of hardware. The same applies to Super VHS, which is also handicapped by a lack of software, he says.

DUTCH MUSIC PHONE

(Continued from page 67)

been documented that their buying power has diminished considerably in recent years.

In 1985, that core age group represented 65% of all singles buyers, but this figure dropped to 50% last year and is expected to dip to about 40% this year.

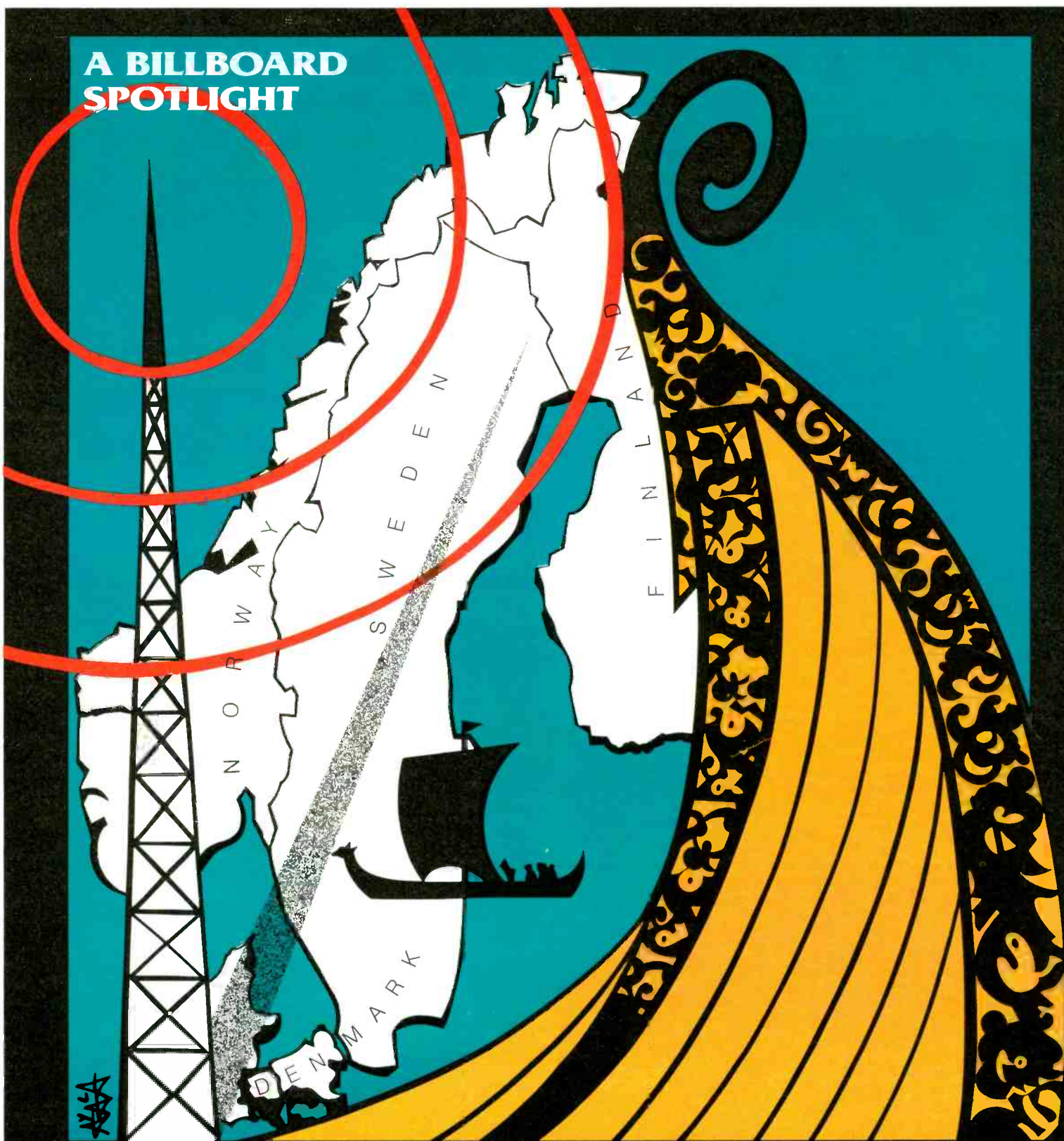
But the Dutch younger generation is increasingly important to the growing CD single market, a further reflection of Holland's lead in Europe in terms of CD hardware penetration and the sale of singles in this configuration.

Says Olaf Klijn, Edison Foundation coordinator: "For that reason, we're putting a lot of emphasis on CD singles for the Countdown Line service."

The Edison Foundation was initiated in 1983 by the NVPI to promote Dutch music at home and abroad. Its best-known endeavor is the annual presentation of the pop and classical Edison Awards, the Dutch equivalent of the U.S. Grammys.

The Countdown Line project, which has a minimum life span of three months, is not toll free. Callers pay the guilder equivalent of \$1.50 U.S., or 25 cents per minute, to listen to the entire six-minute tape. Proceeds from the calls will be split between the Edison Foundation and the Ministry of Telecommunications.

A BILLBOARD SPOTLIGHT



REVOLUTION IN SCANDINAVIA!

The Scandinavian countries—Denmark, Finland, Norway and Sweden, a music market of 20 million people—are on the verge of a broadcasting revolution as deregulation finally comes, changing a radio and television landscape for so long dominated by public service broadcasting.

This broadcasting revolution will be fully documented in Billboard's **SPOTLIGHT ON SCANDINAVIA** to be published in the October 8 issue.

IN THIS ISSUE:

- The Danish Music Scene • The Finnish Music Scene • The Norwegian Music Scene • The Swedish Music Scene

From the Chief Executive's Chair—a round-up of Scandinavian opinion on market developments • Music Publishing in Scandinavia

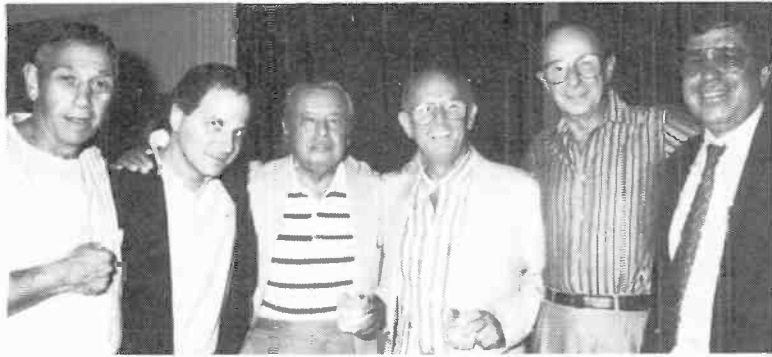
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The Big Easy Hosts WEA

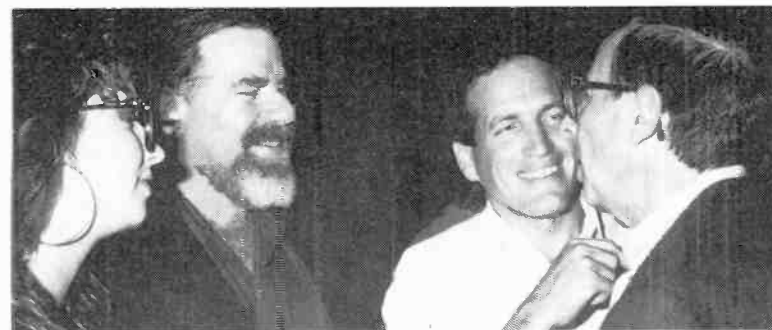
Warner/Elektra/Atlantic Corp. executives and representatives from across the nation met at New Orleans' Regency Hyatt Aug. 27-31 for their 1988 national sales meeting. Achievement awards were presented for outstanding sales and promotion work at Warner Bros., Geffen, Reprise, Elektra/Asylum, Atlantic, and Virgin Records.



The highest-ranking WEA executives are out in force for the New Orleans meeting. Pictured, from left, are Murray Gitlin, executive VP/treasurer; Lenny Waronker, president, Warner Bros.; Nesuhi Ertegun, president, East-West Records; Mo Ostin, chairman, Warner Bros.; Henry Droz, president, WEA; and Robert J. Morgado, executive VP, WCI.



Tunc Erim, Atlantic VP/executive assistant to the president, kneels in the presence of sales meeting attendees. Pictured standing, from left, are Doug Morris, president, Atlantic; Ahmet Ertegun, chairman, Atlantic; Ted Fox, manager of Island artist, Buckwheat Zydeco; Zydeco; Henry Droz; and Lou Maglia, president, Island.



Top Virgin execs congratulate Henry Droz on WEA's achievements for the year. Pictured, from left, are Paddy McCaferty, Virgin; Jeff Ayeroff, managing director, Virgin; Jordan Harris, managing director, Virgin; and Droz.



Kenny Hamlin, Elektra VP/sales, presents a special plaque commemorating WEA's multiplatinum achievements. Shown, from left, are Hamlin; Henry Droz; and Robin Sloane, VP/video productions, Elektra.



Top WEA attendees attest to their "track records" with Geffen jogging suits, while Geffen VP/sales Eddie Gilreath is at the podium. Shown, from left, are Russ Bach, executive VP/marketing development, WEA; Fran Aliberte, senior VP/sales, WEA; George Rossi, executive VP/marketing, WEA; Henry Droz; and Gilreath.



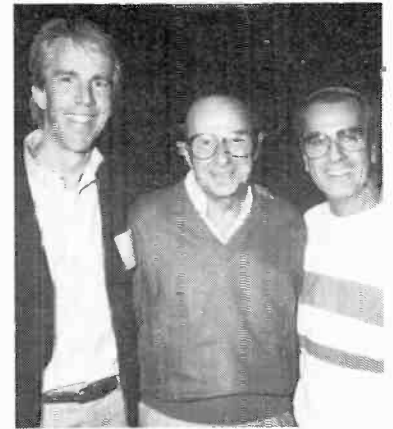
Henry Droz, left, takes a break with Geffen artist Robbie Robertson.



Henry Droz accepts a multialbum, multiplatinum award on behalf of the WEA Marketeam from Mark Schulman, senior VP/GM, Atlantic.



WEA's seven branch managers line up for their own version of Motley Crue. Shown, from left, are Peter Stocke, regional VP/New York branch manager; Bill Biggs, Atlanta; Brent Gordon, Los Angeles; Paul Sheffield, Dallas; Al Abrams, Chicago; Rick Cohen, Philadelphia; and Mike Spence, regional VP/Cleveland branch manager.



Henry Droz gets together with Music City executives. Shown, from left, are Jim Ed Norman, executive VP, Nashville, Warner Bros.; Droz; and Vic Faraci, VP/marketing, Nashville, Warner Bros.



Quincy Jones, president, Qwest Records, discusses his label's plans for 1989.



Geffen president Ed Rosenblatt, lying in foreground, is surrounded by his field promotion representatives at a special marketing meeting.



Warner Bros. act ZZ Top wows the WEA attendees.

In Greece, Radio Competition Is Hot And Heavy

BY JOHN CARR

ATHENS, Greece A relatively new private radio station, dedicated to raising ethnic music consciousness, exemplifies the broadcasting explosion now rippling through Athens and other Greek cities.

Radio Peace, set up in July 1987 but gaining recognition only now, claims its programming, of which 90% is devoted to Greek folk music, has spurred sales of the genre in record stores. An increasingly loyal following shows how private radio is filling gaps that state broadcasting here tends to neglect.

Nasos Theophilopoulos, Radio Peace founder and proprietor, says: "We're finding that people want to rediscover their musical roots." He is an electronics engineer by profession, and his tiny studio is set up in his own home, using an antenna on a nearby hill overlooking the whole city.

Of Greece's record companies, EMI and Minos Records are the major purveyors of folk/demotic airs, but Theophilopoulos claims the majors just don't pay enough attention to the renewed popularity of the music that his stations boosts. "We're the only Greek station with totally ethnic repertoire," he says.

An application for an official operating license has been pending for a year, and Theophilopoulos, senior partner of a two-man team that works around the clock, feels that the growing pressure of public opinion will force the government to grant one.

Theophilopoulos also faces competition from major radio rivals, such as Athens 984 FM, which he accuses of trying to crowd him off his frequency. "These guys have a lot of money behind them. I haven't made money yet; in fact, the Radio Peace project has cost me around \$120,000."

But until he gets his state operating license, he cannot recoup his costs through advertising.

Radio Peace's telephones rarely stop ringing with listener approval, he says. Though technically confined to greater Athens, the station has been heard in remote regions of the country.

Conflicts with some pirate operators, who have threatened to blow up his equipment, and with stronger-airwave competitors reflect the feverish activity in Greek radio broadcasting this year, which is the result of the government's decision to relax its ban on private radio.

New stations are cropping up at the rate of two a month in Greece, forcing the leaders, such as Athens 984 and Antenna 971, to innovate constantly.

Insiders believe the ethnic Radio Peace could be the start of radio specialization, long a standard in Western countries but still unknown here.

B I L L B O A R D S P O T L I C H T S

Italia

There's an old Italian proverb: "When fortune knocks, open the door."

Well, fortune is knocking in the Italian music market—with the record industry posting a 20% increase in revenue for 1987... AND MORE IN 1988!

Italian music is also gaining in international appeal, and its new global impact is dramatically reflected in **BILLBOARD'S Spotlight on ITALIA.**

HIGHLIGHTED IN THIS ISSUE:

- A survey of talent—up-and-coming names in the national and international marketplace
- Live music—the upsurge in concerts by top Italian and international names
- The retail situation
- Legal implications of new copyright and antipiracy proposals
- Radio and television—is a much-needed regulation on the way?
- The video sector—music production and the Italian approach to sell-through

Be part of Italy's good fortune, and **BILLBOARD'S Spotlight on Italia!** Take advantage of this special opportunity to reach an international readership of over 180,000!

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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 • Music and broadcasting—the great resurgence • The future of Paris—focal point for the new wave of African music • Music video and CDV • The retail revival—a progress report • 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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New Elections Kill Broadcast Plan Deal To Scrap Record Tariffs On Hold

BY KIRK La POINTE

OTTAWA The federal election called for Nov. 21 has put the free-trade deal that would eliminate recording tariffs on the line and scuttled the proposed Broadcasting Act.

Prime Minister Brian Mulroney asked Gov. General Jeanne Sauve to dissolve Parliament Oct. 1 so Mulroney could seek re-election. That killed legislation to revamp the country's broadcasting law. It had passed the elected House of Commons but hadn't received the required approval of the appointed Senate before Mulroney called the election.

Earlier, the Senate's Liberal majority had agreed to a request by party leader John Turner to block free-trade legislation in the Senate until after an election. As a result, this election effectively becomes a referendum on free trade.

If Mulroney wins a majority in the Commons, Turner has agreed to allow the legislation swift passage in the Commons and Senate when it is reintroduced. But if Mulroney loses or wins only a minority government, neither the Liberals nor the New Democratic Party will agree to the trade pact.

Under the trade legislation, which has received President Reagan's signature into law in the U.S., the tariff on recordings would be among the myriad trade barriers between the two countries lifted over

10 years starting Jan. 1.

Cultural assistance to the recording industry, which many view as a subsidy that prevents further penetration of the Canadian market by U.S. product, is exempt under the deal. But it is possible that such as-

This election will be a free-trade referendum

sistance, and particularly further measures, would be subject to U.S. retaliation in the future.

Although the recording industry has previously played a negligible role in electioneering, it is likely this time that some Canadian-owned firms will participate as active opponents of free trade. They worry that the elimination of tariffs would dim the allure of the operation of Canadian subsidiaries by foreign-owned multinationals, which control Canada's distribution network.

Some fear that Canada would lose its largely autonomous industry and that its centers would be treated as distribution points for larger operations in such U.S. cities as New York, Philadelphia, Chicago, and Seattle.

The Broadcasting Act had been expected to be passed within the month by the Senate. It would strengthen many provisions for

television and do little for radio. But it would widen powers of the federal cabinet over the federal broadcast regulator, a move many broadcasters oppose.

The government has indicated it will reintroduce both the free-trade and broadcast bills if re-elected.

During the current government's four-year term, the Conservatives managed to create a five-year, \$25 million fund for the Canadian-owned element of the recording industry for record, video, and radio production and international tour support and marketing.

They also pushed through the first overhaul of the Copyright Act in more than 60 years, stiffening penalties for people who infringe on copyrights, broadening the rights of creators, and abolishing the 2-cent-a-song compulsory mechanical rate, thereby allowing creators and record firms to establish a new, higher rate.

The election call is likely to set back a second wave of copyright reform, however. It would deal with rental rights and the thorny issue of home taping, among other things.

The federal government had promised such a follow-up on reform would be imminent, but the election probably delays the introduction of legislation for the second wave until next spring at the earliest. Because such legislation is likely to be controversial, it may also take a long time to go into effect.

A Night To Remember For Leonard Cohen, Too Schwartz Bags PROCAN's Moon Award

OTTAWA Eddie Schwartz, one of Canada's most successful songwriters, has won the Performing Rights Organization of Canada's William Harold Moon Award.

At PROCAN's 20th annual awards presentation Sept. 28 in Toronto, Schwartz was honored for his songwriting accomplishments over the years. He has written for nearly 100 contemporary artists,

including Donna Summer, Jeffrey Osborne, Joe Cocker, the Pointer Sisters, and Eddie Money.

His most successful song, "Hit Me With Your Best Shot," was written for Pat Benatar and has sold 10 million copies. His most recent hit is "Don't Shed A Tear" for Paul Carrack. He recently completed work as the producer of the upcoming Doobie Brothers album, and he has been a key lobbyist in efforts to revamp Canadian copyright legislation.

Leonard Cohen was another big winner at this year's PROCAN awards. He and his publishing company, Stranger Music Inc., bagged three awards for Cohen works performed by singer Jennifer Warnes: "First We Take Manhattan," "Ain't No Cure For Love," and "Bird On The Wire," which first won a PROCAN award in 1969.

Jacques Hetu, a Montreal composer of concert music who has worked only on commission for 25 years, won the PROCAN concert music award. Eric Robertson won PROCAN's film award, and saxophonist Leslie Sabina took the jazz award.

Patrick Raymond Leonard was honored for his part in writing Madonna's "La Isla Bonita," PROCAN's most performed foreign song.

Music publishers honored were

PolyGram Songs Inc., Irving Music of Canada, AboveWater Publishing, and Dunbar Music Canada.

The awards from the performing rights body, which plans to merge with the Composers, Authors and Publishers Assn. of Canada in the months ahead, honor the most performed and most broadcast songs of the past year.

Among the pop-songwriting winners: Jim Vallance for "Dirty Water" by Rock & Hyde; the Box for "Closer Together"; Eight Seconds for "Kiss You When It's Dangerous"; Rita MacNeil for "Flying On Your Own"; Bruce Cockburn for "Waiting For A Miracle"; and Joey Gregorash, Norman Lampe, and Brian McMillan for Gregorash's "Together."

The French-language composers who were honored by PROCAN are Jean Millaire and Marjolene Morin (Marjo) for Marjo's "Chats Sauvages"; Jean-Alain Roussel for "Incognito" by Celine Dion; and Robert Lafond for "On Traverse Un Miroir," also by Dion.

The three most performed country songs of 1987 under PROCAN were "No Holiday In L.A.," co-written by Gilles Godard; "Old Photographs," co-written by Terry Carisse and the late Bruce Rawlins; and "What A Fool I'd Be," co-written by Cyril Rawson and Colleen Peterson.

KIRK LaPOINTE

TAPE PIRATE SENTENCED

(Continued from page 67)

Says BPI legal adviser Patrick Isherwood: "The high level of cooperation obtained from forces which were hitherto unfamiliar with copyright infringement is an indication of how the law-enforcement climate has changed dramatically in recent years. The BPI does not have to rely any longer on the ability to obtain and execute civil orders, a factor which has resulted in a steady reduction of the antipiracy budget throughout the 1980s."

Isherwood says that despite successful operations such as this case, it's disturbing to note that the piracy of audiocassettes shows no sign of abating. While most illegal activity was confined to the southeast region of the U.K., the antipiracy unit now needs to spread its surveillance wider.

The Follow-Up to “Red Red Wine,” the First #1 Reggae Single in History!

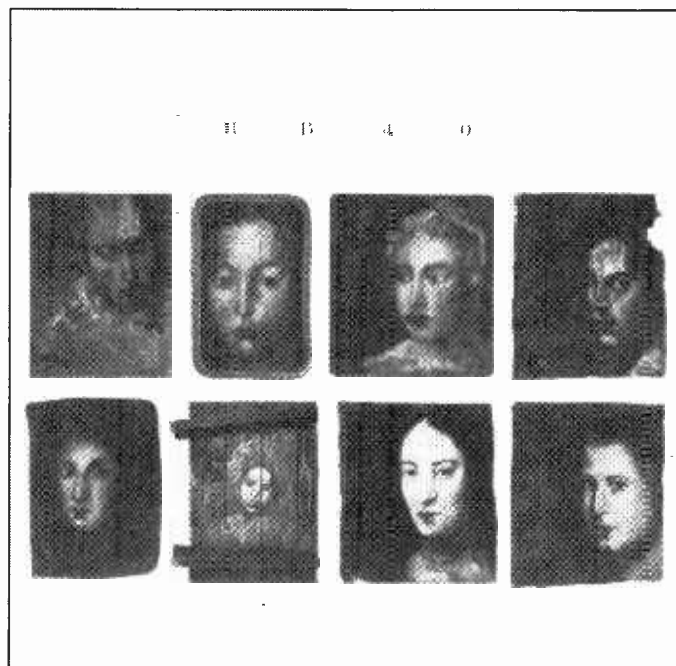


The Most Popular Reggae Band in the World Just Got a Lot More Popular.

“Breakfast in Bed” (AM1236)

UB40

with Chrissie Hynde



Produced by UB40.

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From the album UB40 (SP5213)

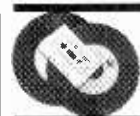
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Like a tradition...without compromise. A style you've come to expect since 1960 from Hollywood Sport Cars. It's our custom, to pick up and deliver your Ferrari for service. A ritual, to detail your car before it's returned. A belief, in providing only genuine Ferrari parts. A standard, of factory trained technicians to service your car. A commitment, to have your Ferrari ready on time. A guarantee, of workmanship. And the practice of caring for your car as if it were our very own. A tradition takes time. It must be experienced. So when your Ferrari needs service, call us. You'll find out what a tradition, without compromise feels like. And why we haven't changed it.



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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"RED RED WINE" is sweeter the second time around; the UB40 single from 1984 (A&M) hits No. 1 in its second release. "Love Bites" (Mercury), Def Leppard's first No. 1 single—not its second, as stated here last week—slips to

No. 2. Next week should see a close race for the top between "Wine" and "Groovy Kind Of Love" by Phil Collins (Atlantic).

DURAN DURAN makes an impressive return to the Hot 100 as "I Don't Want Your Love" (Capitol) makes one of the year's highest debuts, No. 49, with 144 sta-

tions reporting airplay. Meanwhile, five of the 10 debuts are first appearances on the Hot 100 for the respective artists.

Karyn White makes her first appearance as a solo artist with "The Way You Love Me" (Warner Bros.), already a top 10 record on the Hot Black Singles chart, with strong pop action at KMGX Fresno, Calif., (16-9) and WKXX Birmingham, Ala., (23-10).

Two new male singers who also produce and write debut: Judson Spence from Mississippi enters at No. 86 with "Yeah, Yeah, Yeah" (Atlantic) and Gardner Cole from Michigan comes on the chart at No. 91 with "Live It Up" (Warner Bros.). Two British bands bow, one established and one new. U.K. vets Siouxsie & the Banshees score on the American Hot 100 as "Peek-A-Boo" (Geffen) enters, with early strength in Houston (No. 11 at KRBE). The new band is London-based trio Romeo's Daughter, entering at No. 94 with "Don't Break My Heart" (Jive).

GEORGE MICHAEL'S "Kissing A Fool" (Columbia) takes the Power Pick/Airplay. "Fool" was last week's Hot Shot Debut and zooms 13 places to No. 34 on the strength of 69 adds; early radio moves include 21-16 at KZZP Phoenix, Ariz., and 31-20 at KCPX Salt Lake City. The surprising runner-up is "Baby, I Love Your Way/Freebird Medley" by Will To Power (Epic), a change of pace for the Miami group, previously known for Latin-flavored dance tunes. The new single leaps 10 places to No. 32 with 60 adds and good jumps at Y-95 Phoenix (9-6), WLOL Minneapolis (12-9), and Y-100 Miami (10-6).

TWO DIFFERENT ways of accumulating the points needed to reach the top 40 are illustrated by the records at Nos. 38 and 39 this week. "Waiting For A Star To Fall" by Boy Meets Girl (RCA) follows the usual path of garnering significant airplay first (149 stations to date), with sales points just beginning to appear—83% of its point total is from airplay. "It Takes Two" by Rob Base & D.J. E-Z Rock (Profile) has about the same point total but derives 72% of its points from sales.

FOR WEEK ENDING OCTOBER 15, 1988

HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Based on Airplay Reports from Stations Combining Top 40, Dance and Urban Music.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	4	6	RED RED WINE A&M 1244	UB40 2 weeks at No. One
2	2	3	7	DON'T WORRY, BE HAPPY EMI 50146	BOBBY MCFERRIN
3	3	1	14	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
4	4	2	14	DON'T BE CRUEL MCA 53327	BOBBY BROWN
5	6	5	11	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
6	5	6	8	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
(7)	11	18	4	THE WAY YOU LOVE ME WARNER BROS. 7-27773	KARYN WHITE
8	9	12	5	CARS WITH THE BOOM ATLANTIC 7-89005	L'TRIMM
(9)	10	16	5	NEVER LET YOU GO ATCO 7-99284/ATLANTIC	SWEET SENSATION
(10)	22	27	3	MY PREROGATIVE MCA 53383	BOBBY BROWN
(11)	16	29	3	GIVING YOU THE BEST THAT I GOT ELEKTRA 7-69371	ANITA BAKER
(12)	17	24	4	ONE MOMENT IN TIME ARISTA 1-9743	WHITNEY HOUSTON
13	13	17	6	CHAINS OF LOVE SIRE 7-27844/REPRISE	ERASURE
(14)	27	—	2	GROOVY KIND OF LOVE ATLANTIC 7-89017	PHIL COLLINS
(15)	21	28	3	WAY OUT RUTHLESS 7-99285/ATLANTIC	J.J. FAD
16	7	8	15	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
17	18	20	4	BOY, I'VE BEEN TOLD CUTTING 870 514-7/POLYGRAM	SA-FIRE
(18)	25	—	2	THE LOCO-MOTION Geffen 7-27752	KYLIE MINOGUE
(19)	24	—	2	ANY LOVE EPIC 34-08047/E.P.A.	LUTHER VANDROSS
20	8	7	16	IF IT ISN'T LOVE MCA 53264	NEW EDITION
21	12	14	9	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
(22)	NEW ►	1	1	BABY, I LOVE YOUR WAY/FREEBIRD EPIC 34-08034/E.P.A.	WILL TO POWER
23	15	11	8	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
(24)	26	—	2	I CAN'T WAIT COLUMBIA 38-08014	DENIECE WILLIAMS
25	20	13	13	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
26	28	26	5	ANOTHER LOVER A&M 1226	GIANT STEPS
(27)	30	—	2	THE PROMISE VIRGIN 7-99323	WHEN IN ROME
(28)	NEW ►	1	1	WILD, WILD WEST ATLANTIC 7-89048	THE ESCAPE CLUB
29	29	—	2	DANCE LITTLE SISTER COLUMBIA 38-08023	TERENCE TRENT D'ARBY
(30)	NEW ►	1	1	YOU'RE NOT MY KIND OF GIRL MCA 53405	NEW EDITION

○ Products with the greatest airplay gains this week. Billboard, copyright 1988.

CALIFORNIA GOVERNOR SIGNS ANTIPIRACY LAW

(Continued from page 6)

cordings manufactured in this country originate from the state.

Key provisions of the unanimously passed bill introduce a graduated system of penalties of up to five years in prison and a \$250,000 fine for those convicted of pirating pre-1972 recordings and bootlegging any recordings. Additionally, those convicted of falsely stating the proper name and address of the manufacturer face a potential five-year jail sentence and a maximum fine of \$250,000.

Though the first provision is direct-ly tied to the quantity of recordings,

the second is not. "In effect," says D'Onofrio, "if you distributed or manufactured one [falsely labeled] copy, you would theoretically be liable for that ultimate five-year, quarter-million-dollar penalty" for consumer deception. Though offenders won't get the full penalty for just a few copies, he says, the new law does leave it "hanging over your head."

A major aspect of the bill is its protection of both pre- and post-1972 recordings; under federal law, only titles recorded after Feb. 15, 1972, are protected. The new law, says the

RIAA, provides for the first state penalties comparable to those nationally mandated under federal law.

According to D'Onofrio, the new law will thus induce prosecutors to pursue more cases—and, he adds, induce local police and sheriffs' offices "to actually execute search warrants, now that they're dealing with felonies as opposed to misdemeanors." In January, the RIAA will pursue the enactment of similar legislation in Texas, Florida, and both North and South Carolina, he says.

DAVE DIMARTINO

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New York's Pier 84 To Expand Season, Variety Of Entertainment

BY BRUCE HARING

NEW YORK Pier 84, a major outdoor concert venue here, plans to expand its 1989 concert season and search for a wider variety of entertainment, according to a city official.

Marcia Reiss, director of the New York Department of Ports, International Trade, and Commerce, which delivers Pier 84 promotion bids to the New York City Concessions Review Board, says the changes may mean the venue will sometimes use promoters other than Ron Delsener.

Delsener has promoted summer concerts at the 8,000-seat theater since 1966, its first year. Reiss adds that city officials have no complaints about the performance of Delsener, who is at the end of a three-year contract.

Reiss says, however, "There's an audience for a different kind of music, like jazz or Latin, and it's incumbent on the city to make sure there's a promoter that will offer those opportunities."

The city will ask the 1989 promoter to expand the Pier season to April through October, Reiss says. The season has been running from June through September.

Delsener's Pier package has been heavily oriented toward rock, with a smattering of pop and jazz acts. He also promotes outdoor shows at the

Garden State Arts Center in Holmdel, N.J.; Jones Beach Theatre in Wantagh, N.Y.; and Waterloo Village in Byram Township, N.J.

Delsener has been working on a series of three-year pacts for the Pier. Reiss says bids on the venue have usually been submitted during the spring, before the concert sea-

son begins, and that Delsener will be invited to bid for the 1989 season. Delsener could not be reached for comment.

Reiss says the city knows about past complaints that the venue was not offering competitive bidding, a charge voiced in particular by New Jersey concert promoter John Scher

of Monarch Entertainment.

"There is some validity to [Scher's] concerns," Reiss says. "We've tried to respond, not to an individual, but to show it is incumbent on us to have open competition."

Reiss says the city is trying to set up a mechanism allowing for multi-

ple contractors for the summer season, but she notes that "there has to be a master operator because the city is not in the business of being a concert promoter." Responsibilities for staging, security, insurance, and maintenance have traditionally been left to the promoter, Reiss says.

AZOFF: GIVE MUSIC MORE SPONSOR DOLLARS

(Continued from page 3)

lion saw the Lakers as they won the NBA championships, and maybe 1.25 million saw the Redskins when they won the [National Football League] championship."

Azoff pointed out that successful tour sponsorships require well-planned strategies from sponsors, artist managers, and those marketing firms involved in linking both sides, all working together.

"Those corporate sponsors dissatisfied with the results of tour sponsorship really have no one to blame but themselves," he charged. "Slapping their logo on an ad, on a radio spot, or on a ticket should be the starting, not the finishing, point..."

"And for managers to step up and say, 'I want a corporate tour sponsor so I can make an extra half-million dollars' or something on a tour is totally stupid."

Educating corporate sponsors

about what they can get for their money—and how to best go about it—is also vital, stressed Azoff. And, he added, "never overestimate the intelligence or motivation of a corporate sponsor. You can't really automatically put these people on a pedestal and think that they know more than we do."

Azoff stated that marketing firms involved in organizing music-associated sponsorships must not be afraid to come up with new and unique campaigns beyond the traditional world of underwriting tours.

"There are still some incredible opportunities in music. It's sort of disheartening to me to hear some people say, 'Well, it's getting old and it's getting a little stale.' I think we're just scratching the surface."

Following his speech, Azoff spent a brief period answering questions from the audience. During this ses-

sion, he stated that MCA Records will continue to link with corporate sponsors on certain label projects, such as a recent deal between the Jets and Dorito's chips. He added that music-marketing firms are encouraged to make direct approaches to label executives about potential sponsorship deals.

"I'd like to think that we've had something to do with generating some of these sponsorships at the label level for acts," said Azoff. "But I also think a lot of good [deals] walk in from third parties."

On the home video front, Azoff was enthusiastic about Pepsi-Cola's rebate deal for the soon-to-be-released "E.T.—The Extra-Terrestrial."

"As you've probably read, we're now at almost \$12 million in advance orders on 'E.T.' ... Pepsi's program really has played a major part in that. I keep laughing every time I talk to

[Pepsi CEO] Roger Enrico, because at \$5 [rebate] a cassette, we could cost Pepsi \$60 million in rebates on this thing!"

Asked about MCA's recent acquisition of Motown, Azoff replied that "we hope to rebuild Motown to the presence that it once had ... They missed the boat with certain music forms over the past decade. There's no excuse for Motown to have missed the rap phenomenon and the East Coast street music phenomenon."

Azoff described the new Motown as "a broad-based label that's going to take a lot of shots." He also made note of Diana Ross' return to the company and the recent signing of the Pointer Sisters.

On a final note, when one attendee inquired about submitting new talent to the label, Azoff brought down the house by giving out Motown CEO Jheryl Busby's home phone number.

MUSIC VIDEO PICTURE BRIGHTENS

(Continued from page 1)

cussion struck him as an "exciting story"; other vendors here were similarly impressed.

The music video session began with a presentation by Arnie Bernstein, chairman of the NARM Retailers Advisory Committee and executive VP of operations for Minneapolis-based The Musicland Group, the industry's largest chain. Bernstein reported that music titles regularly account for no fewer than three and often as many as five of the company's weekly top 10 video titles.

"We certainly couldn't say that a year ago," said Bernstein, who noted that music releases accounted for 17% of Musicland's video volume in fiscal 1987. He estimated the figure will be 20%-25% for 1988.

Considering the size of Musicland's video pie, that percentage is significant. Bernstein reported that overall video sales contributed \$43.2 million to the chain's volume in 1987; that would put the chain's music video sales last year at about \$7.3 million.

Bernstein reported that Musicland's 10 best-selling music video titles are programs from Madonna, Prince, Def Leppard, George Michael, Metallica, INXS, Bon Jovi, Motley Crue, Pink Floyd, and Led Zeppelin.

Musicland was not the only company to sing the category's praises:

- Rachele Friedman, co-owner of New York City superstore and mail-order house J&R Music World, said that while overall video sales increased by 22.5%, the sale of music video units increased by 70% during the past year.

- Barry Bordin, VP/GM of Brooklyn, N.Y.-based chain The Wiz, said the genre's sales have increased more than 100%, aided in part by re-fixturing, signage, and the prominent display of prices.

- Music units account for 40% of

video sales at Durham, N.C.-based The Record Bar, according to VP of marketing Steve Bennett, with the genre accounting for 50% or more of some stores' video sales. He estimated that music video sales for the chain will double or triple in 1988.

- The sales fervor is not confined to chains that attended the conference: According to buyer Pat Tidwell of North Canton, Ohio-based Camelot Enterprises, during a late-September week music titles accounted for 15 of

the web's 20 best-selling videos.

- David Steffen, senior VP of sales and distribution for A&M Records, said the label's "video business will be 50% ahead of last year, with a like number of titles."

- WEA president Henry Droz said that aided by a current sales program that will remain in force through the end of the year, the distributor will at least double—and possibly triple—1987's music video totals.

NARM's 1988 poll of 8,250 music

consumers, conducted in June at more than 400 member stores indicates that music consumers' appetite for owning videos has increased. In NARM's 1987 survey, only 28% of the respondents had ever bought a video of any type; in the new study, 56% said they had bought prerecorded video. Further, the share of VCR ownership increased over last year's poll from 75% to 83%.

The key to growth, according to both retailers and suppliers, is to market music video as a music product, in the same way a company handles audiocassettes or CDs.

In the case of dealers, that philosophy means stores should display—and advertise—music video titles with their audio counterparts. J&R Music World's Friedman reported that sales of her firm's classical, ballet, and opera videos have increased seven times since the line was moved from the video store to the classical store. Jim Rose, president of Chicago-based Rose Records, said his chain's flagship store gained similar results with the same tactic.

Other chains here noted that the sale of pop, rock, and even children's titles gained momentum when those videos were merchandised alongside audio product of the same genre.

In another album-oriented maneuver, Stan Goman, senior VP of records and video for West Sacramento, Calif.-based Tower Records/Tower Video, said his chain scored well with a Buy It, Try It sale for A&M's Big Pig. He expressed interest in repeating that approach for other developing artists.

But if dealers are gaining steam by marketing music video as simply a music configuration, some who attended this meet suggested that suppliers should do likewise by offering the same type of programs used to spur the sale of prerecorded audio

Labels Fulfill Retail Wishes For Hot Music Video Titles

SAN DIEGO Sometimes wishes do come true. At the Sept. 28 National Assn. of Recording Merchandisers Retailers Conference session on music video, Arnie Bernstein, executive VP of operations for The Musicland Group, presented vendors with a list of seven music video projects that he believes retailers would like to sell.

As open discussion on the product category ensued, labels announced that three of the seven wishes—video releases by Pink Floyd, Guns N' Roses, and Tiffany—are in production. Paul Smith, senior VP/GM of sales for CBS Records, said Pink Floyd's video will be out "probably in January." The Geffen Co. has the Guns N' Roses longform in the works, while MCA is preparing a Tiffany title for its Radio Vision International music video line.

Other acts that appeared on the wish list: Bruce Springsteen, Mi-

chael Jackson, U2, and ZZ Top. It's likely that U2's movie, set for theatrical release during the fourth quarter, will eventually be put out on video, fulfilling another wish.

In the case of Springsteen, Bernstein suggested a two-volume release. Based on the example of Billy Joel, he said, "A major superstar should have two cheaper videos instead of one expensive one. Both could sell well."

Bernstein, chairman of the NARM Retailers Advisory Committee, recommended that labels explore marketing compilations of four to six tracks from movie soundtracks that have high-profile music scores. He said music videos culled from the soundtracks of "Dirty Dancing," "Good Morning, Vietnam," and "Cocktail" as well as videos from "One Moment In Time," the Olympic Games album, would be ideal candidates for sell-through success. GEOFF MAYFIELD

LIFELINES

BIRTHS

Girl, Desiree Monique, to **Gary and Trish Grosjean**, Aug. 27 in Los Angeles. He works for Whitesnake Productions. She is with McGhee Entertainment.

Boy, Jonathan Harris, to **Les and Mindy Edelson**, Sept. 2 in San Diego. He is promotions director for KIFM there.

Boy, Eric Daniel, to **Harris and Nancy Goldberg**, Sept. 11 in Woodstock, N.Y. He is president of Concert Ideas Inc.

Girl, Paris, to **George and Charlene Tobin**, Sept. 20 in Los Angeles. He is a record producer and manager.

Boy, Brandon Charles, to **Eric and Donna Sherman**, Sept. 23 in New York. He is Eastern regional sales manager for Nimbus Records Inc. She is East Coast video account

manager for IDB Communications Group Inc.

Boy, John Lenox IV, to **Len and Rhonda McRae**, Sept. 25 in Meridian, Miss. He is artist relations manager for Peavey Electronic Corp. She is VP of Heir Affair.

MARRIAGES

Bryan Loren to **Tami Meggett**, Sept. 17 in Bel Air, Calif. He is a producer/artist with A&M. She is a singer/songwriter.

Simbi SanSaurus to **Esther Green**, Sept. 17 in Hartford, Conn. He is a former jazz sax and flute player. She is a public relations assistant for ASCAP in New York and a freelance music journalist.

Joseph Emile Carriere to **Linda Mae Jacobs**, Oct. 1 in Richardson, Texas. He is a store manager at Sound Warehouse in Dallas.

DEATHS

Nancy Shapiro, 35, following a long

illness, Sept. 18 in Alexandria, Va. Her father, Al Berman, is a former longtime president of the Harry Fox Agency.

Greg Murphy, 26, of heart failure brought on by pneumonia, Sept. 21 in Phoenix, Ariz. He was an executive producer, a director, and the head of postproduction for Propaganda Films in Los Angeles. Murphy worked with a number of companies, including One Heart productions, Vivid West Productions, Modern Pictures, and The Company; before joining Propaganda one year ago. Most recently, he completed a film documentary on Greta Garbo. Murphy's production and talent supervision on the T Bone Burnett music video "Killer Moon" won Propaganda the 1988 MTV Video Award for best breakthrough video. He is survived by his parents and four sisters. A scholarship fund for film students has been established in his name. Contributions

may be made to The E. Gregory Murphy Memorial Fund, P.O. Box 2089, Carefree, Ariz. 85377.

Chester Simmons, 50, of heart ailments, Sept. 26 in Silver Spring, Md. Simmons began his music career as a promoter and distributor for Chess Records and later became VP of the Chess, Polydor, Bang, and Stax labels. In recent years, he served as an independent consultant to PolyGram, String, CBS, 20th Century-Fox, Warner Bros., United, Capitol, and Arista. Simmons was also a consultant to a number of independent distributors. He is survived by his mother, a son, a sister, and a brother.

Mary Elizabeth Morris, 77, following a lengthy illness, Sept. 28 in Aarons Fork, W.Va. She was the mother of Ed Morris, an editor in Billboard's Nashville office.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

VIRGIN GOING PRIVATE

(Continued from page 3)

to come." Branson said the company was better run privately. The amount of effort involved in operating as a public company had been a distraction. "All that time and expense can now be put into dealing with our artists."

Strategy for the reprivatized company will be to seek partners in future ventures. Four "funding partners" will hold 49% equity in Virgin's French retail chain, where the first megastore opens on the Champs Élysées in Paris in six weeks. Similar plans existed for Sweden, Spain, and Italy.

In defense of Virgin's record, Branson pointed out that investments in the U.S., Australia, and Japan are part of the long-term plan. "Because things are going well in the U.S. we have invested more. No company has started from scratch in America in this business for 30 years," he said.

Profits this year will be slightly lower as a result of the company's investments, and Branson foresees "no dramatic improvement" for the next three years. Asked about the current negotiations on a sale of part of Virgin's interest in the Super Channel European satellite television service, Bran-

son confirmed they are in "detailed discussions." Potential partners are said to include United Cable of the U.S. and the Maxwell Communications Corp.

Among those who will benefit

from the Virgin buyout are 80 or so of the company's staff with share options and a number of artist shareholders, such as Peter Gabriel, Phil Collins, Steve Winwood, Bryan Ferry, and T'Pau.

EROL'S LOOKS TO VERTICAL GROWTH

(Continued from page 4)

companies, a grocery store chain, and the People's Drug Store chain.

Erol's officials announced that they are talking with representatives of those businesses and that there are already plans to open four test locations in Washington, D.C.-area People's Drug Stores. The first will be in the USA Today building in nearby Roslyn, Va., across the Potomac from downtown D.C.

At the Oct. 4 night session, Heidi Diamond, Erol's director of advertising and marketing, revealed that the chain plans to spend \$3 million on multilevel advertising for the Christmas season and will produce more than 100 radio commercials, more than 20 TV commercials, "and a ton" of print ads and freestanding inserts.

Diamond projected the chain will

sell 300,000 tapes during the fourth quarter, up from 200,000 last year. Rental projections are up too: 9 million units vs. the 6 million rented during the same period last year.

Erol's also announced it has presold more than 50,000 copies of MCA's "E.T.—The Extra-Terrestrial" and more than 10,000 copies of Disney's "Cinderella." Disney and MCA officials told convention attendees that the chain had presold more copies than any other chain in the country.

The convention was once again held at the Sheraton Lakeview Resort and Conference Center in Morgantown, W.Va. More than 450 people attended the three-day affair—up 100 from last year's event.

BILL HOLLAND

Shuttle Video To Take Off

NEW YORK Space shuttle Discovery's successful mission has prompted the launch of a videocassette chronicling America's return to space.

"Triumph, Tragedy And Rebirth: The Story Of The Space Shuttle" is slated for release Oct. 18 from Malibu Video. The company plans to release the documentary at an introductory list price of \$9.95 to capitalize on the excitement generated by the recent completion of Discovery's journey. After October, the retail price will be increased to \$14.95.

Malibu Video's Don Barrett says: "The success of Discovery has clearly inspired people and has once again generated interest in America's shuttle program. This video takes a close

look at the entire shuttle program from the first flights on."

Barrett was granted permission to use footage shot by the National Aeronautics and Space Administration and also had a camera crew stationed at Cape Canaveral to film Discovery's liftoff from six perspectives.

He says that the video does not "gloss over" the January 1986 Challenger tragedy that killed seven astronauts. "I think everyone agrees that you couldn't make a video on the shuttle program and ignore what happened to the Challenger."

Barrett began work on the video prior to Challenger's ill-fated mission.

Malibu can be reached at 213-457-5186.

AL STEWART

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

- Oct. 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. 13, SESAC's 24th Annual Awards Presentation, Hyatt Regency Hotel, Nashville. 615-320-0055.
- Oct. 17, Academy Of Country Music Sixth Annual Celebrity Golf Classic, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.
- Oct. 20-22, Friends Of Old-Time Radio 13th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.
- Oct. 23, VSDA Third Annual Bay Area Video Trade Show, Oakland-Hyatt Regency Convention Center, Oakland, Calif. Ken Dorrance, 415-769-8171.
- Oct. 27-30, Eighth Annual CMJ Music Marathon Convention, Vista Hotel, New York. Layla Turkkan, 212-956-8660.

NOVEMBER

- Nov. 1, 8, 15, and 22, ASCAP Gospel Workshop, ASCAP offices, Nashville. Eve Vaupel, 615-244-3936.
- Nov. 3-4, American Bar Association Forum: Recording, Management, And Agency Contracts In The Music Industry, Underwood Auditorium, Vanderbilt Law School, Nashville. Edward Pierson, 303-839-5789.
- 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.
- Nov. 22, International Tape/Disc Assn. General Membership Meeting And Update Seminar, Waldorf-Astoria Hotel, New York. Henry Brief, 212-643-0620.

DECEMBER

- Dec. 3-4, MIDI Expo, Sheraton Centre, New York. Tony Scalisi, 203-259-5734.

FOR THE RECORD

Contrary to the impression given in an Oct. 1 Billboard article about upcoming music releases, the Pet Shop Boys' "Introspective" album on EMI was never conceived as a greatest-hits package. Except for "Always On My Mind" and one B side that was previously issued in the U.K., the album features all new tracks.

A photograph of platinum-selling rock act Great White in the Oct. 8 issue of Billboard misidentified the band's label, which is Capitol Records.

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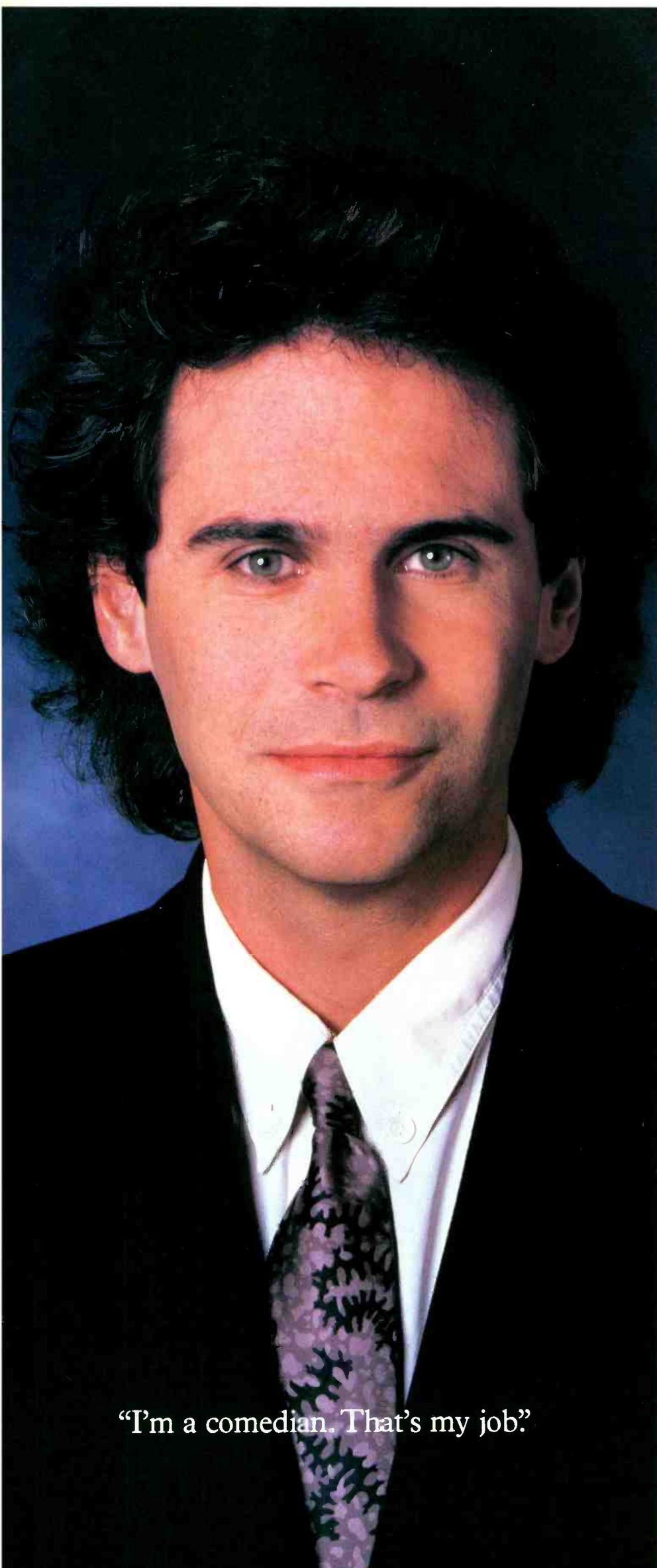
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Chart News Is Good And Bad For McFerrin

NEW YORK Bobby McFerrin will be happy to see his album "Simple Pleasures" keep its bullet on this week's Top Pop Albums chart. But the EMI artist might be worried—and puzzled—by the record's downward movement.

The album slips from No. 5 to No. 7 because of intense competition at the top of the chart. Still, it gains more than enough points to keep its bullet.

On the Top Pop Albums Chart, as with all Billboard charts, bullets are determined by comparing point gains with pre-established criteria for each part of the chart. Bullets are independent of chart moves; thus a record can earn a bullet while moving up, holding steady, or, in a rare case—like that of McFerrin's album—moving down on the chart.

For a complete explanation of Billboard chart methodology, see the special supplement in next week's issue.

DEF LEPPARD SETS MARK

(Continued from page 6)

lease.

Here's the complete list of September certifications.

MULTIPLATINUM ALBUMS

Def Leppard, "Hysteria," Mercury/PolyGram, 7 million.

Def Leppard, "Pyromania," Mercury/PolyGram, 7 million.

George Michael, "Faith," Columbia, 6 million.

Guns N' Roses, "Appetite For Destruction," Geffen, 4 million.

Anita Baker, "Rapture," Elektra, 4 million.

INXS, "Kick," Atlantic, 3 million.

"Tracy Chapman," Elektra, 2 million.

DJ Jazzy Jeff & the Fresh Prince, "He's The DJ."

I'm The Rapper," Jive/RCA, 2 million.

Poison, "Open Up And Say ... Ahh," Enigma/Capitol, 2 million.

PLATINUM ALBUMS

Cheap Trick, "Lap Of Luxury," Epic, its third.

Huey Lewis & the News, "Small World," Chrysalis, their third.

New Edition, "Heart Break," MCA, its third.

Randy Travis, "Old 8 X 10," Warner Bros., his third.

Cinderella, "Long Cold Winter," Mercury/PolyGram, its second.

Judas Priest, "Defenders Of The Faith," Columbia, its second.

Bobby Brown, "Don't Be Cruel," MCA, his first.

Bobby McFerrin, "Simple Pleasures," EMI, his first.

UB40, "Labour Of Love," A&M, its first.

"Cocktail" soundtrack, Elektra.

GOLD ALBUMS

Alabama, "Just Us," RCA, its 11th.

REO Speedwagon, "The Hits," Epic, its 11th.

Huey Lewis & the News, "Small World," Chrysalis, their fourth.

Freddie Jackson, "Don't Let Love Slip Away," Capitol, his third.

Joan Jett & the Blackhearts, "Up Your Alley," CBS Associated, their third.

Stryper, "In God We Trust," Enigma/Capitol, its third.

Randy Travis, "Old 8 X 10," Warner Bros., his third.

Cinderella, "Long Cold Winter," Mercury/PolyGram, its second.

Eric B. & Rakim, "Follow The Leader," Uni, its second.

Bobby Brown, "Don't Be Cruel," MCA, his first.

J.J. Fad, "Supersonic—The Album," Atco/Atlantic, its first.

Public Enemy, "It Takes A Nation Of Millions To Hold Us Back," Def Jam/Columbia, its first.

"Cocktail" soundtrack, Elektra.

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INDIE PROMOTERS RISE

(Continued from page 1)

singles projects.

One promotion executive at a label, asked whether he uses indies or his artists employ them, says emphatically, "yes to both."

"The business is again getting to where everybody is using independents," he adds.

Sources at record companies and management firms say that many labels are hiring indies directly, although they note there may be one or two exceptions to the rule. On the record, however, most labels deny they are in the business of enlisting the services of outside promoters.

Only two other senior label executives contacted confirm that independents are being used by their companies. Furthermore, the only one willing to give an on-the-record comment about hiring indies is Chrysalis Records president Mike Bone.

"I have absolutely no problem saying that Chrysalis uses independent promotion and has done so since I've been here," says Bone, now in his second year at the label. "I'm not ashamed to admit it at all. We have good relationships with indies—personally, some of my relationships go back 12 or 15 years."

But just how influential are independent record promoters these days?

"Indies can't break records on their own," says one label exec. "Basically, they just supplement the [label] staff."

"The bottom line is that [indies] can only do so much—without the support of a label, a record's not going to work," says the manager of a superstar act.

"I don't think indies have the clout they did at all," adds a label exec. But, as another points out, "They can still help, especially for a smaller label to get a record off to a quicker start."

Another top manager notes, "The indies can't pull you that many more stations. What you use them for is the relationships, so that when you have the adds you get your debuts and your numbers."

One label promo chief sees the greatest benefit of using indies in two areas: getting artists on the radio earlier and moving a record along

during a fringe period when a single may be stagnating.

Similarly, another promotion head says that when there is concern about maintaining momentum on a given record, "independents can help you in attaining that double-digit figure [in station adds] for the week."

One label exec who acknowledges that his company hires indies says, "They're a very useful tool. There are program directors who work closely with these people in a very legitimate fashion . . . We know who we use and we're very comfortable with it. We know what they do with our money."

Still, some managers and label execs say that indies often are hired merely for "insurance" purposes. One manager says that indies are often "thrown a bone" by record companies that enlist them on big projects by major artists, which could ordinarily be broken by the labels' own promotion staff.

"When you're dealing with a superstar act, who's not going to play your record?" asks another manager. "But you can't take that chance, so you hire [indies]. You don't pay that much money, but you watch the debuts and so on."

"It's just like paying insurance. You want the best for your act—the most exposure. Even so, there are some very good guys out there that work hard. But they don't have the control they used to."

Analyzing the overall effectiveness of indies, one manager concludes, "The game is no longer if you want to be in city X that you have to use certain people. It's all changed. The people that used to be the big shots are no longer the big shots—mention their name and quite often programmers won't even talk to you."

According to that manager, today's indie scene is "much straighter and more honest," a view shared by most of the other managers and label execs contacted.

"I think that the indies are more honest nowadays," says another manager. "There are fewer shenanigans going on."

"It's a much cleaner game because people actually work," adds the head of a leading management firm.

Although they reportedly still exist, "paper adds" have been less prev-

alent in recent years, according to those interviewed.

"Paper adds have decreased because indies don't have so much power," says one label exec. "But it would be very naive to assume that they don't exist."

"I don't think there are so many [paper adds]," adds a manager. "The record companies, managers, and everybody else didn't want to pay \$250,000 for a single when it would be paper adds all over the place. [Stations] would add it but not play it or only play late at night . . . four times and it was all over. And you may be paid \$2,000-\$3,000 for the station."

"The problem was that it got to the point where [indies] would bullshit everybody . . . An indie wouldn't get paid unless he got the add, so that's where paper adds came in."

Most labels have expanded their promo staffs in recent years, but some managers are adamant that indies provide a more effective service. "I'd say that 75%-80% of the time, [indies] are much better than the local promotion people," says one manager. "They have better ties . . . and every business is built on relationships."

During the past 2½ years, a number of former players from the indie scene have dropped out of the picture. "There are no new faces; however, some of the old ones are gone," says one industry observer.

Among those cited as current key indie promo players are Jeff McCluskey, Tony Muscalo, Jerry Brenner, Jerry Myers, Herb Rosen, John Barbis, Larry Tollin, Larry Frazin, Sammy Alfano, and Joe Grossman.

Of these, the Chicago-based McCluskey has garnered a particularly strong reputation among managers and label execs for being one of the most efficient and widely respected indies in the business. McCluskey is "very good; he can wield," says one manager. "He has field people, like a ministaff, and he talks with radio . . . He's very effective."

Also, Fred DiSipio Sr.'s Cherry Hill, N.J.-based company is reportedly still very active.

According to sources, some of the key independent promoters operate as quarterbacks, acting as go-betweens by recruiting fellow indies

to work with them. As one senior label exec notes, this practice was instituted "after the NBC thing" for "managers that didn't really know the system so that they could rely on one person to get things going." He adds that "most good managers have their own relationships" and that he knows of only one label that employs quarterbacks.

As for the fees the indies command, managers and label execs unanimously agree that they are still considerably lower than they were before record companies cut back on hiring outside promotion.

A major-market station "might run you \$700-\$800—maybe \$1,000 when it's close—as opposed to, say, \$3,000 in the old days," says one label exec. Medium-market stations run "about \$400-\$500 rather than, say, \$2,000." Smaller-market stations are pegged at about \$250-\$300 as opposed to about \$1,000.

Managers and label execs note that there has been no dramatic rise in the cost of hiring indies since prices dropped sharply in the wake of label cutbacks.

But is there a danger that the labels' direct use of indies will ultimately lead to independent promotion costs skyrocketing again?

"I certainly hope not, because that would be very irresponsible," says a high-ranking record company executive. "Any marketing tool can be dangerous if people abuse it, though."

"It won't get back to the old way because the only way you can get that powerful is by having a lock—and nobody has a lock," says the manager of several superstar bands. "It can't get back to the way it was and it won't. Record companies would never let it because it was an evil that they created."

Still, some take a more pessimistic view.

"I don't doubt that in our own ignorance, the industry will allow it to climb back to where it was before," says one senior promo exec. "It's the kind of game in which the record industry chases its own tail."

"The greed of record companies competing with each other could bring those prices back up again," says the head of promotion at another label. "Every cancer that we've ever gotten in our business, we've invited in. And we've done it for one reason—greed. To get the edge over everybody else."

MA Music Int'l Makes Promo Push For Jazz

HAMBURG, West Germany MA Music International, a new wave jazz label, is mounting a major promotional campaign in West Germany this month, involving posters, in-store and window displays, in-store plays, and handbills, to spotlight the company's first six album releases.

The company is also launching intensive radio promotion. A special radio single has been produced with cuts from the debut album by the contemporary fusion quintet Akili and from the jazz-rock band Increased Demand.

"Increased Demand," which features top-class British session musicians, is the latest release on the MA Music label, which was founded in June last year by Marion Kaempfert, daughter of the late German composer and band leader Bert Kaempfert.

Coinciding with the German campaign, K-tel, the label's licensee in the U.S. and Canada, is using a "Jazz Horizons" sampler to promote the first six MA albums, highlighting key tracks from the productions. The sampler is available in LP, cassette, and CD formats and will be released on DAT in Europe.

K-tel has sent CD singles of MA repertoire to more than 800 radio stations throughout the U.S. and is organizing a radio-advertising campaign with major retailers.

CAMELOT CELEBRATES STRONG YEAR AT CONFAB

(Continued from page 4)

store concept and banner, Spectrum. The logo will probably see its debut in the first quarter of 1989. Senior VP Larry Mundorf described Spectrum as a music shop without vinyl, aimed at upscale consumers in upscale malls.

The chain plans to roll out Spectrum on a conservative scale. "We think it fills a void, but until we open some, the jury's still out," Mundorf explained. For now, the new logo will not open in malls that already house Camelot stores.

Camelot is also launching two programs designed to enhance customer loyalty. A punch-card campaign called Repeat Performance earns customers points when they make purchases of \$10 or more, and added points are awarded in \$10 increments. Ten punches entitle the customer to a free gift. The program has already been launched in stores close to its headquarters and will be rolled out on a market-by-market basis.

In another move to promote customer satisfaction, the chain is gearing up to launch an enhanced special-order program during this quarter. The program will be serviced by Sacramento, Calif.-based Valley Music Distributors, Barney Cohen's full-line one-stop.

Despite its exploration of new concepts, the convention made clear that like other music retailers, Camelot intends to increase its profit performance by paying attention to two tried-and-true retail details: customer service and security. Videos on each topic, which will shortly be distributed to all stores, were introduced here. The customer service video, produced in-house by media manager Paul Burnett, drove home the point that consumers are sensitive to the treatment, or lack of attention, they receive in retail stores and that poor customer service can cost a store repeat business in the competitive music and video fields.

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Metal Makers Confer On Pariah Genre's Successes

BY CHRIS MORRIS

LOS ANGELES Some 1,000 heavy metal professionals grappled with the genre's growing commercial success despite its outcast status at the Foundations Forum '88 convention here Sept. 30-Oct. 1.

Attendance at the confab—the first of its kind to address the specific concerns of metal and hard rock—far outstripped the expectations of its organizers, Concrete Management & Marketing, Metal Blade Records, and Rip Magazine.

According to Concrete Marketing president Bob Chiappardi, the convention, held at the Sheraton Universal in Universal City, drew 800 paid attendees and another 200 press and industry guests. He said the makeup of the attendees was "80% industry and 20% nonindustry—the wannabes."

According to Chiappardi, the most important issue confronted by the conventioners during the two days of panels, showcases, and barside schmoozing was the imminent change facing the music in the wake of metal's and hard rock's current commercial explosion.

"The thing about metal is it's very underground, it's very rebellious, it's outlaw, and now it's becoming legitimized," Chiappardi said. "Is that going to change the music, or is it just going to change the audience?"

Some things never change, however; much of the weekend's discussion, both on the panels and in private, centered on metal's status as second-class artistic citizen and danger to society.

In his Sept. 30 keynote address, Chrysalis Records president Mike Bone noted the discrepancy between the current Billboard album charts, in which some 40% of the top 20 comprises hard rock or metal product, and current airplay. Bone estimated that metal takes up only an estimated 20% of air time.

"We're at the top of the sales chart, yet we're at the back of the bus as far as radio airplay," Bone said.

Bone also noted the threat posed to the record industry, specifically to metal and hard rock artists by the controversial Child Protection and Obscenity Enforcement Act, which is currently moving through the Senate (story, page 3).

A Secure 'E.T.' Goes Home MCA Undermines Bogus Goods

LOS ANGELES Only the authorized "E.T.—The Extra-Terrestrial" will be allowed to go home when it arrives in stores Oct. 27.

That's the word from MCA Home Video, which claims it is giving the title unprecedented antipiracy and counterfeiting protection.

Among the measures for VHS copies:

- A Universal Pictures holographic sticker on each cassette;
- Green tape hubs instead of the customary white or clear;
- A green tape door instead of the normal industry black.

Beta copies will also feature a hologram as well as a gray shell in-

Bone's sentiments were echoed by others over the weekend. In a panel on credibility and respectability, National Academy of Recording Arts & Sciences president Mike Greene called the bill "the worst piece of slime that [ex-Attorney General] Ed Meese has ever poured out into the halls of Congress."

The frequent focus on the bill came as a surprise, since most of the attendees appeared ignorant of the bill and its potential impact.

"Do you think this could actually happen?" asked Tim Comerford of Pennsauken, N.J.-based one-stop Richman Brothers.

Concrete's Chiappardi points out that some of the political and social questions raised at the convention were perhaps of less concern to attendees than were nuts-and-bolts business issues.

Furthering one's career in metal was clearly of paramount importance to many—the A&R panel, which included such industry notables as Gefen's Tom Zutaut, PolyGram's Bob Skoro, and Mechanic's Steve Sinclair, was standing room only.

Image remained a primary concern on the artist panel moderated by Penelope Spheeris, director of "The Decline Of Western Civilization, Part Two: The Metal Years." Several familiar axes were ground anew by the panelists, who all showed contempt for the depiction of metal as violent, dangerous music.

"People on the other side of the fence don't really understand metal," said Dave Mustaine of Megadeth. "They think we're all derelicts who can't hold down a job... I think if people looked beneath the surface of most heavy metal bands, they'd find out that people do have brains and that they do have a purpose in life."

"I have people giving me fliers at my shows telling me what my name stands for, which is 'Devil's Organization Killing Kids Even Now,'" said Dokken leader Don Dokken. "I don't understand this metal thing—metal's bad, metal's evil. It's bullshit."

The convention itself was a sedate affair. "Everyone was real well behaved," Chiappardi said. "Nobody was thrown out the window; there was no sacrifice; I didn't see any blood from lambs on the carpet or half-eaten birds. A lot of good things were done."

stead of the normal black.

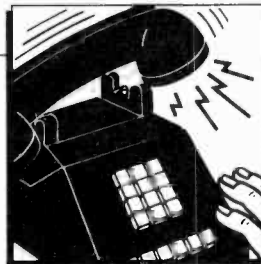
In addition to being Macrovision encoded, each cassette will include several undisclosed antipiracy features not visible to the naked eye, MCA says.

"Specially trained inspectors" will also make random visits to thousands of different types of retail outlets both before and after street date.

Review copies of the title—which has spurred more than 10 million preorders—will not be issued to newspaper and magazine writers before street date.

JIM McCULLAUGH

INSIDE TRACK



Edited by Irv Lichtman

LOOK FOR MYRON ROTH, former MCA Records president, to return to the CBS Records fold after his departure, officially announced Oct. 3, from MCA Music Entertainment Group, where he was senior VP. Roth got the new post in August following the appointment of Al Teller as president/CEO of MCA Records and VP of MCA Inc. (Billboard, Sept. 3). New job or no, many in the trade believe he would have left MCA anyway. Roth had served as president of the label since May 1986. During Roth's first stint at CBS, he was involved in high-level business administration.

TAPING EARLY AND OFTEN? Sony isn't likely to win the hearts of record company executives fearful of home taping with its new blank-tape promotion aimed at youngsters. The company is offering gift items in specially designed packages aimed at three target groups—5-8 year olds, 9-12 year olds, and teenagers. A Tape It To The Limit logo appears on all giveaways, which include a knapsack, T-shirt, and digital watch. "We're disappointed that Sony is giving incentives to kids to home tape," says Trish Heimers, VP of public relations at the Recording Industry Assn. of America.

THEY HEAR MUSIC: The word "industries" is out and "music" is in now that Capitol Industries-EMI Inc. is known officially as Capitol-EMI Music. The logo will not change. Joe Smith, president/CEO, says the new title more appropriately identifies the company with its artistic side. In other words, by name it's back to the basics that started Capitol Records 45 years ago. The company now also encompasses EMI and Angel in the U.S., Capitol-EMI of Canada, CEMA, the branch distributor, cassette and CD plants, and Capitol Recording Studio Operations.

SWEET SEPTEMBER SONG: September was the best sales month since EMI-Manhattan Records was formed in June 1987 from the EMI-America and Manhattan labels. Acts that led the way, Sal Licata, president/CEO, happily reports, are Bobby McFerrin, Richard Marx, and Robert Palmer, who struck gold with his first outing for the label, "Heavy Nova."

SCOTT EXITS JEM: Marty Scott, president and founder of Jem Records of South Plainfield, N.J., has "amicably" parted ways with the company. In court papers filed in accordance with Jem's bid for Chapter 11 protection from creditors, the downsized company had asked for permission to terminate Scott's employment agreement, saying it no longer needed Scott's expertise. Scott's employment contract was scheduled to run until July 31, 1991. "As of this second, we are working out a deal in which he will have some affiliation with Jem," says Scott's attorney, Frank Schaffiotte of the Woodbridge, N.J., firm of Wilentz, Goldman & Spitzer. Details of that relationship were still being hammered out at press time.

IN A DISCUSSION about developing artists during the National Assn. of Recording Merchandisers' recent Retailers Conference (see story, page 34), Tommy Boy Records chairman Tommy Silverman sounded like a carpet salesman when he said, "We're really whores about breaking new artists. We don't care about making money; we just love to break artists." The line drew lots of yucks, but later, several of the retail executives also promised to give Silverman a call to see just how sincere he is about the pledge.

TESTING, TESTING: Target department stores are scheduling tests of laser videodisks in two of the chain's Far West stores next year, according to Doug Harvey, director of marketing and operations for Jetco, the internal rack of the 342-unit mass merchandiser. Harvey also says that while record and video operations are currently totting up \$150 million a year for Target, the fast-growing video game business, dominated by Nintendo, is bringing in \$90 million-\$100 million annually.

THE PRO: Gene Mayer, former Davis Cup player who was ranked the world's No. 4 singles champion for 1980-

84, will attend the T.J. Martell Tennis Party at the National Tennis Center in Flushing, N.Y., Oct. 29. Herb Linsky, chairman of the event, reports that Mayer will participate in some of the tennis activities with guests.

EAST MEETS WEST: Holly Greene, VP of creative affairs for the East Coast at Jobete Music, is trekking to the Soviet Union this month to take part in the Music Speaks Louder Than Words songwriters' venture. While Greene represents the East Coast publishing community in the U.S., Linda Blum-Huntington of EMI Music Publishing is going as the West Coast publishing person, as Track reported last week.

COMING SOON: Motown Records is planning to release two dozen 3-inch CDs in January at \$5.98 list. Each CD-3 will contain four tracks of catalog material by a particular artist, in some cases culled from more than one of their albums, says Miller London, the label's VP of marketing, sales, and distribution.

SESAC'S CHARLIE SCULLY is recuperating from gall bladder surgery at St. Vincent's Hospital in New York.

LASER UPDATE: Bob Jamieson, executive VP and GM of PolyGram, says his company wants to develop a CD video display piece for stores that would include a player and monitor, plus a rack for stores to merchandise 5-, 8-, and 12-inch CDVs. European parent Philips is mulling over the plan... Elektra will release all future music video titles on laserdisk, according to VP of sales Ken Hamlin. Meanwhile, A&M plans to test the laserdisk waters in the first quarter and—"believe it or not," says David Steffen, senior VP of sales and distribution—even intends to test at least one music video title on 8mm.

MUSIC VIDEO PREVIEWS: Among Elektra's upcoming video albums: a collection of clips that were banned on MTV... Atlantic promises a live Debbie Gibson in February; Virgin is working on Steve Winwood and Ziggy Marley videos... Jazz label GRP has five video releases planned, three of them concerts, but has not inked a distribution deal for the line... RCA Records plans its first music video release for the fall.

DEMO DIAL: Music Systems, a new Fort Lauderdale, Fla., firm, is testing an in-store demo device in six Florida stores and one Bloomington, Ind., unit. For 25 cents each, consumers can sample 10-second cuts from 200 current albums. (Yes, the connection is via the Music Telephone in the store and a 64-port computer data base at Music Systems.)

THE OTHER SHOE: As specialty video stores nervously eye the street-date constraints for "E.T.—The Extra-Terrestrial" (see related story, page 88), retailers in Dallas are up in arms because some Target stores may have sold "Cinderella" on Sept. 30, ahead of the street date. A sales executive at one distributor charitably describes the incident as a "safeguard system that was in place and must have slipped a little." Target officials could not be reached at press time.

THE CD POSTSCRIPT: Writer Brian Gari is mulling over a compact disk version of songs from his "Late Nite Comic," a musical that played New York last fall. It would include an unusual extra: his rendition of a piece, "Late Nite Saga," which tells about the show and what he felt worked and didn't work. The LP version, featuring Julie Budd, is released on Bruce Yeko's Original Cast label based in Georgetown, Conn.... Julian Rice, president of Fanfare Records Limited in Toronto, tells Track it erred in referring to a new ProArte/Fanfare CD as containing a rare instance of singing by George Gershwin. It actually takes place on a Fred Astaire CD, not one featuring Irving Berlin songs.

SEASON OF (STREET) HARMONY: Classic rock group the Belmonts have teamed with writer George David Weiss, president of the Songwriters Guild of America, to produce a series of holiday-theme songs on an album called "The Seasons Of Harmony" for the group's indie label, Uptown Disk Werks. Among Weiss' titles are "The Eight Days Of Hanukkah," "The New Year's Song," and "The Annual Christmas Ball." A folio is due from Warner Bros. Music Publications. The four Belmonts today consist of one original member, Fred Milano, two recent additions, and Warren Gradus, who joined the group years ago.

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