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ON PAGE 43

VOLUME 99 NO. 36

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 5, 1987/\$3.95 (U.S.), \$5 (CAN.)

Vid Dealers, Suppliers Seek Harmony, But Issues Linger

This story was prepared by Jim McCullough in Los Angeles and Al Stewart in New York.

NEW YORK As the home video industry enters its second decade, retailer-supplier relations remain strained on a number of issues. Despite some lingering tensions, however, both sides characterize their dealings with each other as "cordial."

In the wake of the industry's sixth annual Video Software Dealers Assn. convention, held August 16-20 in Las Vegas, issues like pricing strategies, pay-per-view, and inventory depth continue

to divide the two camps. Executives on the supply side say that many retailers still lack the sophistication the business demands and have not put enough effort into sell-through. The common complaint from dealers is that vendors have been reckless.

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A SPECIAL
BILLBOARD
ANALYSIS

'Biggest Preorder In CBS History' 'BAD' ARRIVES WITH A BANG

BY GEOFF MAYFIELD

NEW YORK All eyes are on Michael Jackson, who, like a ballplayer coming off a banner season, steps up to the plate Monday (31) with "Bad," his much anticipated follow-up to the record-breaking "Thriller."

According to Jim Caparro, vice president of sales for Epic, preorders exceeded 2.25 million units. "It is, to my knowledge, the biggest preorder in CBS history," he says.

An impressive build-up of mass-

media publicity—including a prime-time, release-date special on CBS-TV—assured retailers that Jackson will continue his string of hits with this title, although some quibble with Epic's selection of "I Can't Stop Loving You" as the album's leadoff single.

Accounts surveyed by Billboard say that preorders for "Bad" stand among the largest ever placed by those companies. Many say their enthusiasm for the album dates back to the presolicitation listening party in Los Angeles July 13, when CBS invited its top 25 customers to dine at Jackson's Encino home (Billboard, July 11).

"We all feel pretty confident about the album," said Gary Ross,

(Continued on page 71)

Crossover Outlets Prove Their Power

BY KIM FREEMAN

NEW YORK Crossover radio is proving itself to be one of the hottest new formats to come down the pike in years. Since WPOW "Power 105" Miami came on in early 1985 and KPWR "Power 106" Los Angeles debuted in January 1986, similar

mixes of dance, pop, and urban tracks have cropped up at stations around the country, and most of them have won quick and big in Arbitron books.

In keeping with the growth of the format, Billboard has made a major expansion of the panel of reporters to its Hot Crossover 30 airplay

chart. (A complete list of reporters appears on page 16.)

The crossover chart was christened in February to represent the relatively new radio format, which mixes urban and pop tracks with a heavy emphasis on dance music. Since that time, the panel has grown

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Delos Ships A 3-Inch CD; More In Wings

BY IS HOROWITZ

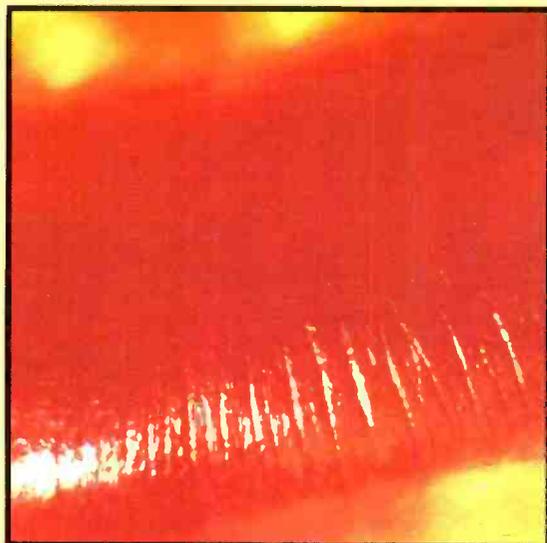
NEW YORK Delos Records ships its first commercial 3-inch compact disk this week, with 10 more due before the end of September. Another 10 will ship later in the year.

The move by the West Coast label in effect establishes a new industry product line. The CDs, unlike other 3-inchers being groomed for early market introduction, are not "singles." The Delos disks will provide up to 20 minutes of playing time and will program a wide selection of classical music as well as some jazz fare.

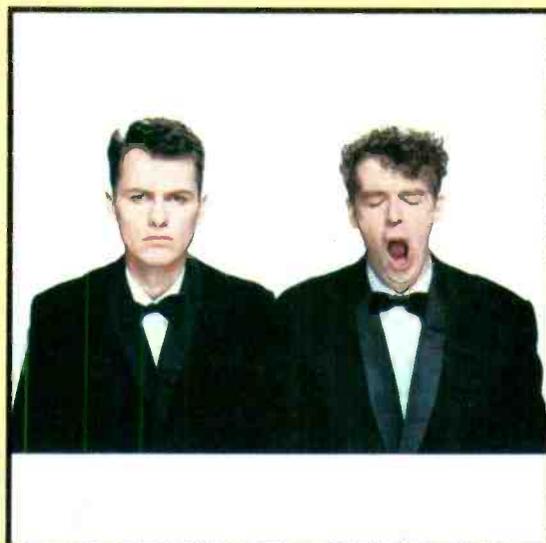
The 3-inch CDs are being pressed for Delos by Shape Optimedia in Sanford, Maine. The company's market-

(Continued on page 81)

ADVERTISEMENTS



"JUST LIKE HEAVEN" is the new single and video from THE CURE. Their just completed sold-out U.S. tour, their just certified gold album KISS ME, KISS ME, KISS ME, and this just released follow-up to their breakthrough single, "WHY CAN'T I BE YOU?" have elevated them to new heights. "JUST LIKE HEAVEN"—it's just sensational... On Elektra Superior-Quality Cassettes, Compact Discs and Records.



Pet Shop Boys. "It's A Sin". MASSIVE.

The album, "ACTUALLY", ships September 9. Available on EMI-MANHATTAN Cassettes (ELJ-46972), Compact Discs (CDP-7-46972-2) and Records (ELJ-46972).

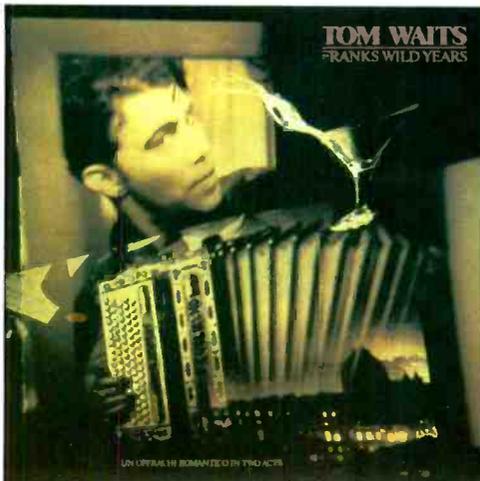
ASCAP Joins Songwriters In Fight With BMI

BY EDWARD MORRIS

NASHVILLE After staying on the sidelines during the early stages of the controversy, ASCAP has come to the legal defense of its songwriters who have left BMI and face losing substantial bonus payments in the process (Billboard, May 23).

On Aug. 20, the ex-BMI writers, with ASCAP's support, took their grievance to the American Arbitration Assn. Additionally, ASCAP and some of its songwriters have lodged complaints with the U.S. Department of Justice, arguing that in stopping bonuses to defecting writers, BMI has violated its consent decree with the government.

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TOM WAITS FRANKS WILD YEARS

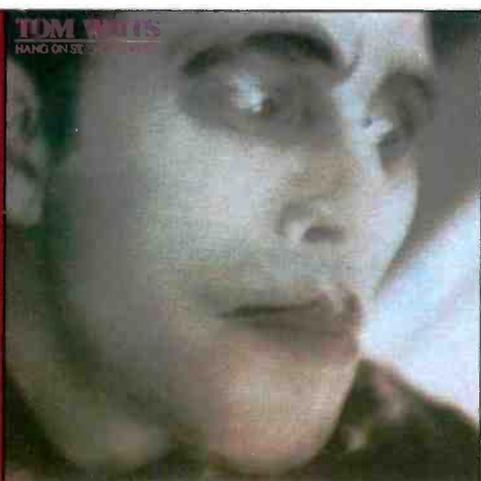
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The play had girls, dancing, a dog act, body builders, an opera singer, and an accordion player. Tom Waits wrote it and starred in it. It also had some of the best music he's ever made. Tom Waits wrote that, too. You may have missed the landmark live performances; don't miss his third consecutive masterpiece on Island Records.

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DOCUMENT

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VOLUME 99 NO. 36

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VSDA COVERAGE CONTINUES...

Stories focusing on the sixth annual VSDA convention appear in the home video and video retailing sections of this week's Billboard, and don't miss the full page of photos on page 78.

The 'Wave' Is Awash Nationwide

Metropolitan Broadcasting and the Satellite Music Network have inked an agreement to distribute the "Wave" radio format, which began at KTWV Los Angeles, nationally. The new age/jazz service should be available by Sept. 15. **Page 10**

POLYGRAM JUBILANT OVER 'JUBILEE'

John Cougar Mellencamp's new Mercury album, "The Lonesome Jubilee," is getting "maximum treatment" from the label. Billboard reporter Linda Moleski tells the story. **Page 20**

September Is Horror Video Month In Billboard

As Halloween approaches, home video manufacturers are readying a bevy of horror-product promos. Home entertainment editor Jim McCullaugh reports. **Page 47**

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September Harvest Promises Hits New Albums From Springsteen, Jagger

BY JEAN ROSENBLUTH

NEW YORK These may be the dog days of summer, but the labels have hardly been phlegmatic in putting together their September release schedules: The most eagerly anticipated new album due this month is Bruce Springsteen's "Tunnel Of Love," with others coming from Mick Jagger, Bananarama, Billy Idol, Yes, Lynyrd Skynyrd, Mr. Mister, Pet Shop Boys, Pink Floyd, Rush, INXS, Kiss, Jethro Tull, Alabama, Donna Summer, the Judds, George Strait, Elton John, Whodini, and Marlon Jackson.

Springsteen's album, the announcement of which caught many in the industry by surprise, has a tentative release date of Sept. 28; the Columbia record's first single, "Brilliant Disguise," is set to arrive Sept. 9. Its B side, "Lucky Man," will not be on the album.

Columbia's onslaught of fourth-quarter hot product (Billboard, Aug. 29) also includes Pink Floyd's "Momentary Lapse Of Reason," due Sept. 8, and Mick Jagger's follow-up to his platinum debut, "She's The Boss," which is called "Primitive Cool" and is scheduled to be released Sept. 13. The label also has high hopes for Terence Trent D'Arby's "Introducing The Hard Line By Terence Trent D'Arby." The U.S. artist relocated to England to seek fame and fortune—and found both in droves. His first album debuted at No. 1 in the U.K. and will benefit from a major push here.

A number of big-name acts that haven't been heard from in some time are staging comebacks this month. Yes' first studio album since 1983's platinum "90125" is due Sept. 25 on Atco. "Big Generator" was produced by the group with Trevor Rabin, Trevor Horn, and Paul De Villiers. Reappearing after three-year absences are Jethro Tull and Donna Summer. On the eve of the

group's 20th anniversary, Chrysalis is issuing "Crest Of A Knave" Sept. 16, produced by Tull leader Ian Anderson. Summer's 1984 album, "Cats Without Claws," was her first not to go gold. "All Systems Go," coming Sept. 15 from Geffen, should stop that would-be trend in its tracks: Its first single, "Dinner With Gershwin," is drawing strong support at radio and has already reached the midrange of the Hot 100.

The comeback crown of the month, however, undeniably belongs to Lynyrd Skynyrd. Nearly 10 years after a plane crash killed three members of the Southern boogie band, its remaining alumni have regrouped to tour in support of

"Legend," a compilation of remixed 45s and previously unreleased demo tapes and live tracks. The MCA album comes out Sept. 21.

Idol's "Vital Idol," due Sept. 16 from Chrysalis, also consists of remixed material. The album contains 50 minutes of new, 12-inch remixes of such nonhits as "Love Calling" and "Catch My Fall." What promise to be dance-oriented albums are also due from Bananarama and Pet Shop Boys. The latter's "Actually," featuring the leadoff single "It's A Sin," comes out Sept. 9 on EMI-Manhattan. Bananarama's "Wow," set to be released Sept. 8 on London, was preceded by the hit single "I Heard A Rumour" from the "Disor-

(Continued on page 73)



Mr. Video. Cy Leslie, left, chairman of the Leslie Group Inc. and founder of MGM/UA Home Entertainment and Pickwick International, is honored as man of the year by Home Viewer and Time magazines at the sixth annual Video Software Dealers Assn. convention in Las Vegas. With Leslie, in back from left are Bruce Apar of Home Viewer magazine, and Russ Solomon, president of Tower Records and Video. Pictured, in front from left, are Rick Rogers of Time; Mickey Granberg, executive vice president of VSDA; Bill Gallagher, president of MGA/UA Home Entertainment; and VSDA president Arthur Morowitz of Metro Video Distributors. (More VSDA photos, p. 78.)

New Technology Makes Reconstruction Of Songs Easier Art Of Dance-Track Remix Comes Of Age

This is the first of two articles on the state of the art of remixing. The author, a longtime Billboard contributor, recently joined the a&r staff of Profile Records.

BY BRIAN CHIN

NEW YORK More than a decade after the first commercially released dance remixes, the senior DJs-turned-studio-remixers have diversified and expanded their operations in both the creative and business aspects.

Francois Kevorkian, for example—first noted for his 1979 mix of Musique's "In The Bush" and one of 1987's busier remixers, with over 30 projects already completed—plans this month to open Axis Studio, a mix/overdub facility outfitted with a ready array of keyboards and outboard equipment. It is situated in the same location, 254 W. 54th St. in Manhattan, that houses the soon-to-reopen Studio 54.

Steve Thompson and Michael Barbiero, studio partners for years, not only produced but also wrote, sang, and played on the near-gold pop metal album by Tesla. Thompson recently made a proud return to weekly DJ-ing, playing an eclectic program at Long Island's Speaks club.

Jellybean Benitez, too, has begun a cross-country tour of guest-DJ spots—in support of his own second album, "Just Visiting This Planet," which has yielded his second top 40 single, "Who Found Who."

And Shep Pettibone, generally acknowledged to be at the top of the field and certainly most in demand, continues to draw 10-20 proposals per week, of which he may accept three—thus illustrating how former club DJs are now called upon to provide tailoring not only for the club niche but for maximum pop impact.

"Basically, there's nothing new" in remixing from a musical

standpoint, says New York's Arthur Baker, in his typically candid manner. "The style of remixing now is finding a popular groove and making it fit into the song with technology." It is in the latter respect that remixing has changed radically in recent times, says Baker. "It's easier to do the things we've been doing for the last few years."

Such new devices as the Human Clock and new models of samplers and sequencers have made production and reconstruction of tracks quick and easy. Conversely, however, there are some tricks that are clearly played out: emulated vocal effects are cited by EMI-Manhattan's Rusty Garner—and seconded by most remixers—as remix sounds that deserve a rest.

Still, the same remixers can point to some recent projects that quite tastefully used that device, underscoring the greatly in-

(Continued on page 80)

'We Underforecasted,' Says Capitol 'Yellow Sub' CD Shortage Surfaces

BY EARL PAIGE

LOS ANGELES An underestimation of demand resulted in short fill on "Yellow Submarine," one of two Beatles compact disks released Aug. 25 by Capitol Records.

A Capitol spokeswoman acknowledges the shortfall on the Beatles titles. "It turns out we underforecasted," she says. "We are reacting to the situation, and we'll be out of back orders shortly. We're cranking it out to fill back orders."

The independent stores and one-stops have been affected more by the inadequate shipments than have been the chains, which generally bought lighter.

Universally, store sources report no problem regarding shipment of the other Beatles release, "The Beatles," better known as "the white album," which outsold "Yellow Submarine" by as much as 4-1 in many

outlets.

"We started sensing the problem on our preorders for 'Submarine' and were told fewer were manufactured because there weren't that many hits on it," says Robert Brownell, president of two-store National Compact Disc in Los Angeles.

"We were told by the branch here that ["Submarine"] was out of stock all over the country as of Aug. 25," says David Shropshall Jr., buyer at one-stop Norwalk Record Distributors in suburban Los Angeles.

Gary Ross, senior vice president of marketing and merchandising for the 554-store Musicland Group, says the two-title release enjoyed a "very strong first day, right on our sales forecast."

Lew Garrett, vice president of purchasing for the 197-store Camelot Music chain, says that on the first day, the pair did not sell "nearly as well" as the last couple of Beatles releases.

"I guess it's indicative of the fact that you can't duplicate the excitement that was generated by the first Beatles CDs or by 'Sgt. Pepper' with all the media attention that album received," Garrett says.

Camelot's initial order for "The Beatles" was roughly half of what it opened with for "Sgt. Pepper," according to Garrett. The chain's "Yellow Submarine" order was about a quarter of that placed for "The Beatles."

At 125-store Record Bar's distribu-

tion center in Durham, N.C., buyer Michele Cacho says, "We were forewarned that shipments would be lighter. Our backup on ["Submarine"] did in fact come in as a 75% fill, although we were able to ship our stores complete.

"The album is only one-half Beatles, so that could be a factor," Cacho continues, referring to the preponderance of incidental soundtrack music on the album. "Capitol could have been afraid that in all the excitement of the other Beatles CDs dealers would overbuy on 'Submarine.'"

Around the country, there was relatively less excitement about the new Beatles releases, with traditional midnight openings by CD-only stores on the wane.

"Our stores opened earlier and remained open longer [on the street date]," says Kevin Boyer, Florida operations manager for four-unit Atlanta Compact Disc. The chain eschewed midnight openings, however.

Los Angeles' National Compact Disc did open two stores from midnight-2 a.m., with its staff in white tuxedos and yellow bow ties; customers were offered pieces of a decorative cake. "The Beatles' outsold 'Submarine' 3-1," says store president Brownell.

Assistance in preparing this story was provided by Geoff Mayfield in New York and Chris Morris in Los Angeles.

Consultant Rallies Dealers To Fight AIDS

LAS VEGAS Retail consultant Peter Glen, a featured speaker at the Video Software Dealers Assn. convention here Aug. 18 (see story, page 43), is organizing a retailer-sponsored benefit to fight AIDS.

The event, 90 Minutes For Life, will take place at Carnegie Hall in New York at 8 a.m. on Tuesday, Dec. 8. It will feature presentations by Glen and retailers on how to mobilize the nation against the deadly disease.

Glen hopes to have a national television network underwrite and produce the event, and he wants to tape it for distribution through national retail outlets.

The program is being launched by the National Assn. of Display Industries and the Western Assn. of Visual Merchandising. All proceeds will be contributed to the American Foundation for AIDS Research.

Glen, who has been active in enlisting retail involvement in the fight against AIDS, is appealing to all sectors of the national retail community for additional sponsorship of the event. Among music and video retailers, Russ Solomon, president of Sacramento, Calif.-based Tower Records, has signed on as the initial sponsor.

Each retail sponsor is being asked to pledge 50 cents or more per employee to support AIDS research and education by AM-FAR.

Glen has commitments from several mass-merchant and specialty chains, including Marshall Field, Waldenbooks, the Parisian, Esprit, and Canadian web Le Chateau. He is in the process of enlisting other retail firms, including clients that he has consulted. "I'm calling all of my chips in on this one," he says.

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MCA Music Links With Boylan For Soundtracks

BY DAVE DiMARTINO

LOS ANGELES MCA Music Entertainment Group and record producer John Boylan have formed a music supervision company that will place new film and television soundtrack albums on MCA Records and other labels.

Called the Great Eastern Soundtrack Co., the joint venture was initiated by Irving Azoff, MCA Music Entertainment Group president, and will operate separately from MCA's record division.

An unusual aspect of the new

agreement is its relative independence from MCA's own MCA TV and Universal Pictures product and from MCA Records itself. Soundtracks supervised by the Great Eastern Soundtrack Co., stress its principals, will not be confined to release on MCA.

"In fact," says Boylan, "I am enjoined by Irving to try to develop projects that do not involve MCA Records, because [vice president of film music] Kathy Nelson is covering the MCA Records end of it quite well. And the idea is to involve MCA

(Continued on page 71)

Union, Record Companies In Contract Agreement

NEW YORK The American Federation of Television & Radio Artists has reached an agreement with major record companies on a three-year contract.

The pact, announced Aug. 24, for the first time mandates payment of an additional session fee whenever a track of a recording, or portion thereof, is furnished to other media. Jon Hall, AFTRA's national secretary, says this provision is "a major breakthrough." Until now such payments were handled on an ad hoc basis.

The agreement, which becomes effective Sept. 1 if ratified by the

union membership, provides for increases of 3% in session wages in each year of its term. The deal expires on April 30, 1990.

Negotiations broke down July 31 over alleged attempts by record companies to roll back session fees to royalty artists and to redefine the length of a song (Billboard, Aug. 15). Talks were resumed Aug. 19.

Ratification meetings for AFTRA members have yet to be scheduled, but approval is considered routine. About 400 record labels are signatories of the AFTRA recording agreement.



Gold For Suzanne. A&M president Gil Friesen presents Suzanne Vega with a gold album for her latest release, "Solitude Standing." Joining the celebration, from left, are David Steffen, senior vice president, sales and distribution; Steve Addabbo, co-producer of the album; David Anderle, senior vice president, a&r; Karen Glauber, director of special projects; Friesen; Vega; Jeff Gold, vice president, creative services; Charlie Minor, senior vice president of promotion; and Ron Fierstein, Vega's manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Wilson Lindsey is named national director of urban promotion for PolyGram Records in New York. He was the company's Midwest promotion manager, based in Detroit. Also, Vivian Scott is appointed manager of a&r, urban music. She was a membership representative with ASCAP.

Barry Roberts joins the black music marketing and promotion team of Elektra Records in New York. He was a sales representative for WEA.

In a restructuring of its media department's in-house advertising agency, CBS Records in New York makes the following promotions: Yvonne Ericson to media director; Susan Dempsey, director of media/broadcast; and Karen Jacob, associate director/print media. Ericson was media director/print & TV. Dempsey was associate director, media/broadcast. Jacob was branch administrator, Midwest.



LINDSEY



SCOTT



ROBERTS



COX

Diane Max is named director of video programming for the Columbia House division of CBS/Records Group in New York. She was editorial manager for MGM/UA Home Video.

Attic Records in Toronto appoints Brian Allen director of a&r and Steve Waxman director of promotion and publicity.

Denise Cox becomes staff writer, media & artist relations, for Capitol Records in Los Angeles. She was vice president of Cutler Productions.

Windham Hill Records in Palo Alto, Calif., appoints Patricia Belknap sales manager, alternative market, and Barbara Maas controller and finance manager. Belknap was a sales promotion representative for the label. Maas was with the ROLM Corp.

MANUFACTURERS. CBS Records Operations U.S. appoints James J. Cox vice



METCALFE



BLUM



MCNALLY



BISSCHOPS

president of finance. He was with ITT Corp.

DISTRIBUTION/RETAILING. Tyrone E. Metcalfe becomes Western regional black music marketing manager for WEA, based in Los Angeles. He was Western regional marketing representative of r&b for Arista Records.

PUBLISHING. Chappell/Intersong Music Group-USA in Los Angeles promotes Linda Blum to vice president of creative and Marla McNally to vice president of talent acquisition. Blum was director of professional activities. McNally was director of talent acquisition.

PRO AUDIO/VIDEO. John Bisschops is appointed chairman of the board for Agfa-Gevaert in Ridgefield Park, N.J. He also serves in a similar position for the Compugraphic Corp. in Wilmington, Mass.

John E. Stiernberg is named national sales manager for dbx professional products in Newton, Mass. He was pro division sales manager for Bose Corp.

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Experts Testify At Jello Biafra Trial

Dead Kennedys Poster: Is It Art?

BY CHRIS MORRIS

LOS ANGELES As punk musician Jello Biafra's obscenity trial entered its second week, the defense presented on Aug. 25 a chorus of art and music experts who sought to validate the artistic worth of the allegedly obscene poster at the center of the controversial case and the protest stance of Biafra's band.

Biafra, lead singer for the now-defunct San Francisco band the Dead Kennedys, and Michael Bonnano, former general manager of the group's label, Alternative Tentacles Records, are on trial in municipal court here for violating Section 313.1 of the California Penal Code, which prohibits "distribution of harmful matter to minors," a misdemeanor offense.

Biafra (whose real name is Eric

Boucher) and Bonnano were charged in June 1986, after a San Fernando Valley woman complained to Los Angeles law enforcement authorities that her 13-year-old daughter had purchased a copy of the 1975 Dead Kennedys album "Frankenchrist" containing a sexually explicit poster by futurist artist H.R. Giger (Billboard, June 14, 1986).

The musician and the former label chief are the only defendants remaining in the case; charges originally leveled at three others were dropped before the trial began.

Testimony for the defense began Aug. 25 before an eight-woman, four-man jury in Judge Susan Isaacoff's courtroom in downtown Los Angeles.

Testimony was given by Joan Weinstein, an assistant professor of

art history at the Univ. of Pittsburgh. Greil Marcus, a noted rock critic who currently is published in Art Forum and the Village Voice, and Dennis Erokan, editor and publisher of the West Coast music publication BAM, also took the stand.

Weinstein said in her testimony that the disputed work, "Penis Landscape," a surreal depiction of rows of genitalia, was an example of Giger's work protesting "biomechanoids" in modern society.

Prosecutor Michael Guarino
(Continued on page 71)



PolyGram's Puma. International singing star Jose Luis Rodriguez, widely known as El Puma, signs a recording contract with PolyGram International. The first album under the agreement, "Señor Corazon," will be released worldwide in October. Pictured at the signing in New York, from left, are Hector Masselli, president, United Stars Inc. management; Art Dalhuisen, executive vice president, PolyGram International; Rodriguez; Dick Asher, president and CEO of PolyGram Records; and attorney Norman Stollman.

Word To Shutter Historic Indiana Distrib Facility

BY BOB DARDEN

WACO, Texas Word Inc. last week began closing its distribution center in Winona Lake, Ind. The legendary facility, which was the heart of the Rodeheaver Co., employed 30 people and was the home of such enduring copyrights as "The Old Rugged Cross," "In The Garden," "Only Believe," and hundreds of others.

Roland Lundy, the head of Word Records, says that all distribution

handled out of Winona Lake will be transferred to warehouses operated by the Word corporate headquarters here. He says the move will create an additional 15-20 jobs in Waco when it is completed.

"In recent years, the Winona Lake facility only shipped books and educational products," says Lundy. "We hadn't shipped records or cassettes from there in six to eight years.

"The move to combine orders was
(Continued on page 70)

Peter Pan Becomes PPI Product Not Just For Kids

NEW YORK Because children are no longer its sole demographic target, long-established Peter Pan Industries is making a corporate logo change to PPI.

The company, one of the largest manufacturers of children's audio book and home video products, is particularly interested in seeking a greater product base in specialty videos, especially in physical fitness, sports, and how-tos.

"The company will use its children's-products entrenchment as a springboard to [appeal to consum-

ers] of all ages," says senior vice president of national sales Shelley Rudin, who recently joined PPI at its headquarters in Newark, N.J., after an eight-year stint at PolyGram, most recently as senior vice president of national sales. Rudin says the company's specialty video and music retailer base will be extended.

The expanded product base is the responsibility of Rudin and four-year PPI veteran Joe Porello, senior vice president of a&r and
(Continued on page 80)

Canada Reviews WCI Bid

OTTAWA The federal cabinet has announced a review of the proposed takeover by Warner Communications Inc. of Chappell Music Canada Ltd. and the publishing business controlled by Irwin Morris.

Investment Canada, the government agency that reviews foreign takeovers and the creation of foreign-controlled business in Canada, will pay special attention to the review because the music publishing business is considered by the government to be a cultural industry.

Although the agency has yet to disallow a takeover since the Conservatives assumed power in 1984, it can compel companies to provide

job guarantees, invest in Canada, and spend a certain amount of their revenue here.

When the Conservatives created Investment Canada three years ago, it did away with the often prickly Foreign Investment Review Agency, a more demanding body that was famous for disallowing key takeovers. Even so, cultural industries are considered by the Conservatives to be integral to the country's sovereignty, and any takeovers are carefully scrutinized.

It will likely take a few months for the review to be conducted, according to a government spokesman.
KIRK LAPOINTE

Leppard's 'Hysteria,' Jumping To No. 4, Is 6th Top 5 Metal-Based Album In '87

DEF LEPPARD's "Hysteria" leaps five notches to No. 4 on this week's Top Pop Albums chart, becoming the sixth heavy metal or metal-based album to crack the top five so far in 1987. It follows Bon Jovi's "Slippery When Wet," which was No. 1 for eight weeks; "Whitesnake," now in its fifth week at No. 2; Motley Crue's "Girls, Girls, Girls," which was No. 2 for one week in June; Cinderella's "Night Songs," which logged three weeks at No. 3 in February; and Poison's "Look What The Cat Dragged In," which had two weeks at No. 3 in May.

This marks the first time since 1981 that six metal albums have cracked the top five in one calendar year. But there's a crucial difference: This time, all six are by different acts, whereas in 1981, three of the six were by AC/DC: "Back In Black,"

"Dirty Deeds Done Dirt Cheap," and "For Those About To Rock." The others were by Rush, Van Halen, and Billy Squier.

"Hysteria" has cracked the top five in just three chart weeks. That's a big improvement over the band's last album, "Pyromania," which took 13 weeks to reach the top five.

E.C. Ward of Sheffield, England, notes that Def Leppard is the second Sheffield group to use "Hysteria" as an album title. The first, in 1984, was the Human League.

Ward adds that "Hysteria"—Def Leppard's, not the Human League's—contains 63 minutes of music. "Could this be the longest single-disk album to crack the top five?" he asks. Readers?

FAST FACTS: Executives at Front Line Management can be forgiven if they've had just about enough of Whitney Houston. In the last six weeks, Houston's second album has kept two of Front Line's top acts from reaching No. 1 on the Top Pop Albums chart. Heart's "Bad Animals" logged three weeks at No. 2 in August, and "Whitesnake" has spent the last three weeks in the runner-up spot. Not that Houston only picks on Front Line acts. In June, she kept Motley Crue's "Girls, Girls, Girls" from reaching No. 1. Houston had better manners last year. Her debut album was No. 1 for 14 weeks but didn't keep anyone from hitting No. 1. The albums at No. 2 each of those weeks all reached the top at some point.

Huey Lewis & the News this week becomes the second group—following Genesis—to earn five top 10 singles from one album. The band accomplishes the feat as "Doing It All For My Baby" jumps four notches to No. 10 on the Hot 100. Four solo stars have also pulled five top 10 hits from one album: Michael Jackson, Lionel Richie, Janet Jackson, and

Madonna.

Remakes of two of Tommy James & the Shondells' biggest hits are bulleting on this week's Hot 100. Tiffany's "I Think We're Alone Now" leaps 21 notches to No. 63, and Billy Idol's "Mony Mony" debuts at No. 72. Remakes of Shondells hits are nothing new. The Rubinoos had a midchart hit 10 years ago with "I Think We're Alone Now," and Joan Jett & the Blackhearts cracked the top 10 five years ago with a remake of the Shondells' biggest hit, "Crimson And Clover."

Carly Simon's "Coming Around Again" jumps nine notches to No. 29, becoming the singer's first top 30 album since "Boys In The Trees" went top 10 in 1978. The album—which just went gold—has taken 20 weeks to hit this level. It has sold on the strength of selected

press and video events and a committed effort from Arista.

Elton John's first album back on MCA, "Live In Australia With The Melbourne Symphony Orchestra," dips to No. 70 on this week's Top Pop Albums chart, after peaking the past two weeks at No. 66. Moral: When you're debuting on a new label, give it your best shot. That means a single album of great new songs, not a double album of great old ones.

ABC's "When Smokey Sings" holds at No. 1 on the Hot Dance/Disco Club Play chart for the second week. The group first topped the dance chart in late 1982 with "The Look Of Love." The fact that they're still successful nearly five years later proves that they have long since outlasted the British synth-pop boom that brought them to prominence.

Dionne Warwick & Jeffrey Osborne's "Love Power" got off to a fast start at pop radio but seems to be peaking just as fast. It loses its bullet at No. 12 on this week's Hot 100. Osborne just can't seem to crack the top 10. But at least he's getting closer. His previous best mark since leaving L.T.D. was No. 13, which he hit last year with "You Should Be Mine (The Woo Woo Song)."

WE GET LETTERS: John Farkas of Cleveland notes that Sammy Hagar is the first artist to change the title of his album when it was in the top 20. Hagar's current album was eponymously titled for six weeks and then became "I Never Said Goodbye" as the result of MTV's Name Sammy's Album Contest.

Farkas also notes that Whitesnake's "Here I Go Again," which jumps to No. 8 on this week's Hot 100, cracked the top 40 in Britain in late 1982.



by Paul Grein

David Jones stands as the cream of the crop with his sensational new single "Bonnie Jean (Little Sister)" from his debut album, "Hard Times On Easy Street".
(888-733-7)
832-518-1)

Despite the obvious comparisons to Springsteen/Earle/Mellencamp, Jones has developed a distinctive sound all his own. This talented newcomer penned the song about his little sister. (He also wrote Willie Nelson's "Living In The Promiseland"). Young demos should immediately pledge loyalty to this cookin' tune.
Gavin Report

DAVID LYNN JONES

"The most fabulous country song in decades. This one's got it all: Shuddering tremelo guitar; boy-next-door folkie vocals; below-the-belt beat; terrific song craftsmanship. Remember the name. A star is born."

Music Row

"The Nashville street buzz became a buzz saw on this up-tempo debut spiced with bluesy vocals and rocking production; known as the composer of Willie Nelson's "Living In The Promiseland", Jones is poised to achieve similar success in his own right."

Billboard

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Wendy And Lisa step out on their own with their debut solo album. A rain forest of rhythm, words and melodies that will intrigue, delight and surprise fans who only know their music with Prince And The Revolution.

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A Street Lexicon

RAP TALK: HERE TODAY, GONE TOMORROW

BY ELLIOT HORNE

Rap is the latest inner-city language—born of street-smart vibes and ghetto genius—and it changes as the music changes.

In the frenetic rapper's universe, words created today are often flexing or kicking (leaving) tomorrow. Or sooner.

The young performers in this lively genre, who pull their picturesque words and phrases out of hats worn by nobody else, do it naturally and with titillating speed. Also, their hip-hop is not merely hocus-pocus, the meaningless jive laid out by old-time conjurors.

At their rhyming, rhythmic best, rappers are the slick and sly storytellers of today—contemporary street artists who portray a rapper's-eye view of our world of violence and charity, racism and love, and disease and nurturing with a palette of beats and harmonies that match the colors of their most dazzling word play.

In literature, the words become the book (see Dostoevski or Louisa May Alcott). In hip-hop, the words become the song. The song, of course, is the rap. And new is old shortly after the new is delivered into the world by a word midwife known as the beat master.

Once upon a time, in the dear old used-to-be, it was cool (good) to pull a person's coat, or hip (enlighten) him, on a given subject. Now, in the world of hip-hop, it appears as though cool has acquired a warm new meaning and hip has had it. As for the coat-pull, why, that's regarded as ancient etymology. Very un-def (not good), we're told.

You can check it out with any rap-

per you happen to be chilling, or cooling (hanging out), with. Dig? (This venerable word still has an acceptable nugget of meaning.)

So the lingo is here today and, in most cases, gone tomorrow. How to deal with it? How do we get to know

record, "The Lesson," is on many a wheel of steel (turntable), to provide a fresh-off-the-pavement glossary of today's terms calculated to keep all of us au courant with the street cognoscenti.

Here it is:



Lexicographers Gang Starr, from left, Damo, Mike Dee, and Keithy EMC.

Dissing—To put down, as in disrespect.

Down—Independent, as in "A down dude's his own man."

Flex—To leave, to beat a retreat.

Fluke—Like bugging, you dig?

Fly—Good-looking, fine, like Whitney H. or Billy Dee W.

Fresh—Crush, def. A fresh time was had by all.

Fumble—Antonym of fly. If he's fumble, he goes to Rent-A-Date.

Homeboy—A friend.

Homegirl—A soft friend.

Illing—Getting wild.

Jamming—Having fun.

Jock—To follow.

Kick—To flex. Let's kick this scene, homegirl.

Mustard—A fumble you don't mind dropping.

On my tip—On my tail, on my trail, and getting too close (see jock).

Playing—Cheating.

Posse—Any group that is chilling or cooling.

Rolling—Laughing nonstop. Eddie Murphy time.

Scally—More mustard.

Spet off—Exit precipitously. Git!

Stupid—Crush, def, fresh. As good as it gets.

Trouper—Member of a posse. He who hangs out.

Weak—Unworthy.

Wheel of steel—Turntable. The DJ's horn.

Word—The truth.

Zoo—Street corner. Where troupers chill.

Elliot Horne, partner in the New York publicity firm Horne/Davis, is a down dude who has long chilled around the music industry.

when we're speaking yesterday's speak? How do we get the word (truth)?

As a public service to all those off-the-street seekers of the word anxious to enrich their vocabularies by drawing on the bursting coffers of rap's sidewalk lexicographers, we went right to the source. We prevailed upon Gang Starr, the Boston-based rap trio whose Wild Pitch

To A. B.—To compare.

Bitin'—Copying, imitating.

Bugging—Having fun acting crazy.

Chilling—Hanging out.

To Clip—To trip someone.

Cooling—Chilling.

Crush—Good, great, terrific.

Def—If you're crush, you're def.

Dime—To inform, to squeal, to rat.

Sharron E. Jenkins
Farmington Hills, Mich.

RIDING A STEREOTYPE

As a musician and lifetime biker, I resent the Motley Crue video "Girls, Girls, Girls" picturing bikers as a bunch of knife-wielding animals who take any advantage they can of women.

My mind is not closed when it comes to music. However, I feel blatant discrimination is uncalled for. Bikers in general are oppressed by the law, by society, and by anyone not fortunate enough to know the freedom of having the wind in their face.

Jon Watts
Poor Boys Sound
Preston, Conn.

WRONG PIGEONHOLE

I have been reading your magazine with interest since 1965. But what do I see in the Aug. 15 issue—a review of the Roy Orbison single "In Dreams" in the country section! It

brings tears to my eyes.

All Orbison fans know that he was never a country artist and that "In Dreams" is in no way a country record. It is pure pop.

I only hope that DJs in the U.S. play that record where it belongs—on pop radio.

Hans Nagl
Hagen, West Germany

SHARING THE SPOTLIGHT

In a recent Billboard ad (July 18), Engelbert Humperdinck ran a photo of songwriters who contributed to his new album. I was one of the songwriters pictured.

How wonderful of him to publicly share the spotlight with writers. It is all too rare. All I can say is that a real star is one who is not afraid to let others shine.

Allan Rich
Los Angeles

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

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SCALING RED HERRINGS

Ian Thomas' Commentary on digital audiotape (Aug. 15) said that the record industry will welcome DAT when Copycode is mandatory, high-speed duplication is feasible, and all DAT cassettes are compatible.

The latter two conditions strike one as red herrings.

At the moment, with so few people owning DAT, there is no need for high-speed duping. And since prototype duplication equipment has been shown by Sony, it's very probable that the equipment will be there when it is needed, or shortly thereafter. Last I heard, the thriving video-cassette industry was still using real-time production.

As for compatibility between DAT cassettes, according to the reports I've seen, most DAT recorders are already compatible. I'm sure the makers of those units which have compatibility problems are working hard to solve them.

So what Thomas' column boils down to is that the record industry wants Copycode. In fact, of his three

conditions, that's the only one he refers to in the rest of his piece.

Ivan Berger
Audio Magazine
New York

GOOSING TECHNOLOGY

Ian Thomas and those like him who want to kill DAT are killing the goose before it lays the golden egg.

I can't imagine a better album consumer than myself, yet I never listen to the entire LP from beginning to end. I tape collections of songs I like and then use the tapes to listen to while I work or play.

Why don't people like Mr. Thomas just relax and realize that advances in technology will inevitably benefit us all?

Larry Sheingorn, M.D.
Rockville, Md.

PLAYING IT SAFE

Hallelujah! Praise be! Dave More's commentary, "Charting A False Path For Music" (Aug. 1), was fantastic. At long last someone has said something I have been trying for two years, unsuccessfully, to tell the largest radio station servicing Detroit.

Each time I called the music director of this station to ask for more variety in programming I was told, "We

The Wave Attempts National Swell KTWV To Be Picked Up By SMN

BY TERRY WOOD

LOS ANGELES It's not just a "Wave" anymore; it's a tsunami.

Proving once again that Southern California serves as one of the nation's cultural centers, Metropolitan Broadcasting and the Satellite Music Network announced Aug. 24 a joint agreement to distribute nationally Frank Cody's innovative Wave format—the blend of contemporary, jazz, and new age music that has propelled KTWV Los Angeles into the role of national trendsetter.

The deal enlarges SMN's format roster to eight, and it's the network's first format addition since introducing the metal-mongering Z-Rock style on Labor Day of 1986.

It is the first time, however, the network has agreed to distribute an existing format rather than create its own version. Essentially, SMN plans to simulcast the Wave—the format's national title—coast to coast.

"It's a symbiotic relationship," for us," says Robert Hall, VP of programming for the Chicago-based SMN.

"It's a producer-distributor arrangement like Windham Hill has with A&M Records," says Hall. "Cody, KTWV's PD, and his team in Los Angeles have full creative control. We will handle the business end of it—the marketing, spot sales, affiliate marketing, and all the traffic."

Hall says SMN's studios will be connected to KTWV via computer

modem. KTWV engineers will input the format's playlist and clock probably on an hourly basis, and SMN engineers will make necessary adaptations for every market.

"Song for song, jingle for jingle, ID for ID, the stations will sound the same," says Hall. "The artist

'Twelve of top 25 markets expected by year's end'

back-sells, the beds, even the playlists will be just as you hear them in Los Angeles."

That means no DJs, either. Listeners who want to know song titles and artist IDs will have to call for that information, as Los Angeles listeners have been forced to do since KTWV came on line Feb. 14. Hall anticipates a national 800 number will be created to handle listener inquiries and responses.

Shifting SMN into the role of distributor, rather than creator, makes perfect sense for this type of format," Hall says. "Cody and his team already have a well-developed marketing program under way. They are ahead of everyone in promotion, spot sales, and programming."

"We decided that for this type of music and such a new format, it would be best to offer a complete package—much like a McDonald's franchise to station owners in Detroit, Chicago, or New York.

"We can tell them, 'Look, you sign up with the Wave, and we'll give you the proven materials it takes to reach this audience, which is 25-44 specific and 25-54 overall,'" Hall says. "The billboards, the television ads, the merchandise concepts, it's all a juggernaut. It's all concocted to fit into the mindset of those who listen to it."

Many people indeed seem to be listening to it in Los Angeles. KTWV scored an impressive 2.5 in only its second Arbitron rating period in the spring book. The station has consistently ranked among the market's top seven stations in its targeted money demos.

"We've been lucky enough to have a living laboratory for the first new format in radio since album rock," says KTWV's Cody. "The success we've achieved in the No. 2 market bodes well for taking the format on a national basis."

"When you extract Hollywood, Bel Air, and other aberrations, you realize most of Los Angeles is just like the rest of the U.S. There is little doubt in my mind that there is a great need for a satisfying adult alternative in every market in the country."

The station is targeted at the boomers—"ultras" as Cody likes to call them. Hall figures they are listening to traditional AC outlets or are ignoring radio altogether out of frustration.

"KTWV has been consistently ranked among the top stations in the prime demos," Hall says. "Compared to a typical AC station, the Wave is worth more to advertisers because the listeners are more upscale, more professional, with high-

(Continued on page 16)



The Branigan Bunch. The KPWR "Power 106" Los Angeles team gets the personal "Touch" from Laura Branigan, who was on the road promoting her latest Atlantic album and the single "Shattered Glass." Shown, from left, are Atlantic's Paula Tuggey and Mark Gorlick, Power 106's MD Al Tavera and PD Jeff Wyatt, and Branigan.



Programmers reveal why they have jumped on certain new releases.

TOP 40

WBZZ "B-94" Pittsburgh just broke a 10 share in the Arbitrends, and PD Jim Richards makes note of some hot adds intended to keep that rise on a roll. The first is Kenny G's latest, "Don't Make Me Wait For Love" (Arista). "Coming off as big a hit as 'Songbird'—which I think surprised a lot of people—the vocal here just adds to the quality of his style." The PD says he'll start the single off in midday-through-evening shifts. Another track Richards is sure will be a monster is Billy Idol's "Mony Mony" (Chrysalis). "We just added it two days ago, and I'm sure it will be a No. 1 or 2 request by the end of the week," he says.

CROSSOVER

Another PD rolling off a superstrong Arbitrend is WMYK "K-94" Norfolk, Va., PD Dave Allan, who is happy to give some picks he hopes will make the next period as upwardly mobile. First on that list is Five Star's "Whenever You're Ready" (RCA). "I think this will cross a lot of the gaps between black and white tastes, which is what we need to do as a crossover here," says Allan. The PD attributes the same potential to Donna Allen's "Sweet Somebody" (21 Records/Atlantic). ABC's "When Smokey Sings" (Mercury/PolyGram) is "doing better than we expected it to do, with blacks in particular," Allan says. Looking like a winner in its early stages is Miami Sound Machine's "Betcha Say That" (Epic).

BLACK/URBAN

WHRK Memphis, Tenn., PD Pam Wells has a "strong gut instinct" on Tony Terry's "She's Fly" (Epic). "It's got a funky little groove with a smidgen of scratch, and it's probably got more bottom than anything I've heard in a long time," says Wells. Pulling instant phone and sales response for WHRK is Michael Bolton's "That's The Way Love Is" (Columbia). "It's a cross between Michael McDonald and James Ingram stylewise," she says. "And I think everybody is going to wind up playing this record." A key adult track is Jonathan Butler's "Holdin' On" (Jive/RCA). "I thought he couldn't outdo 'Lies,'" says Wells. "This one shows the outstanding artistry he possesses and commerciality at the same time. They couldn't have picked a better single."

COUNTRY

WGNA Albany, N.Y., PD Walt Adams and MD Sharon Wells pride themselves on programming a smooth blend of modern and traditional country tracks. The two are especially pleased with Billy Montana & the Long Shots, a local group—in the Nitty Gritty Dirt Band/Eagles vein—that WGNA has been supporting for quite a while. Its current single, "Baby, I Was Leaving Anyhow" (Warner Bros.), is performing well in Albany, says Adams, as did its first outing, "Crazy Blue." Foster & Lloyd's "Crazy Over You" (RCA) fits nicely onto the modern side of WGNA's groove. Hank Williams Jr.'s "Born To Boogie" (Warner Bros./Curb) is "pretty rowdy but very effective for us in drive time," says Adams. Guaranteed hits at WGNA include Alabama's "Tar Top" (RCA), the Judds' "Maybe Your Baby's Got The Blues" (RCA/Curb), and Randy Travis' "I Won't Need You Anymore (Always & Forever)" (Warner Bros.).

KIM FREEMAN

newsline...

GENESIS BROADCASTING has signed a letter of intent with Duffy Broadcasting for the previously announced purchase of four Duffy properties. Genesis is headed by former Duffy president Marty Greenberg, and Booth American Broadcasting in Detroit is a major partner in the company. Two Texas stations are involved, KBTS Austin and KONO/KITY San Antonio, as well as KRZN/KMJ1 Denver and KSMJ/KSFM Sacramento, Calif.

CHARLES R. SHERRELO is the new owner of all-jazz station WBEE-AM Chicago. He adds this title to that of general manager and becomes the third black to own a Chicago radio station. Sherrelo purchased WBEE from Heritage Communications Inc. for \$1 million. The station will continue with its all-jazz format, and no staff changes are expected.

WVOL/WQOK Nashville will be sold to Pinnacle Broadcasting ofinghamton, N.Y. The seller is Phoenix Communications Group, and the price is roughly \$6 million.

CURTIS E. SHAW is named vice president of Friendly Broadcasting. Shaw will continue as GM of WJMO-AM Cleveland. Friendly is a subsidiary of nine-station chain United Broadcasting.

SIGNAL ONE COMMUNICATIONS reaches an agreement to buy WLEC/WCPZ Sandusky, Ohio, and WADC/WMGF Parkersburg/Marietta, W.Va. The former property is being sold by Erie Broadcasting, and the latter by Parkersburg/Marietta Broadcasting. The total price is approximately \$6 million. Signal One is a new company formed by Cleveland-based advertising firm Mills Hall Walborn & Associates and Kim Colebrook, a 15-year Cleveland radio veteran who was most recently a regional VP for Metrol Traffic Control.

REGGIE JORDAN is named GM of KKQV-FM Wichita Falls, Texas, and has been elected VP of Radio SunGroup of Texas Inc., which owns KKQV and eight other properties.

WWI/Mutual Finalizes NBC Radio Buy

NEW YORK Westwood One/Mutual's \$50 million acquisition of the NBC Radio Networks (Billboard, Aug. 8) was finalized Aug. 25.

As expected, layoffs and a consolidation of offices followed in the wake of the transaction. The highest-ranking NBC executive to be laid off was Willard Lochridge, vice president and general manager of the Source/NBC Radio Entertainment. A total of 25 NBC employees were dismissed shortly after the deal closed, and some were transferred to NBC-TV. The terminations, says WWI/Mutual president and chief financial officer Bill Battison, were made by NBC before the deal closed, in order to give those employees the most beneficial severance packages.

NBC Radio's Washington, D.C., news offices will be consolidated with Mutual's news operations in Arlington, Va. And staffers in NBC Radio's Los Angeles news and sales office will be moved to WWI/Mutual's Culver City, Calif., headquarters.

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| OCTOBER 1 • CLEVELAND, OH | OCTOBER 18 • NEW ORLEANS, LA |
| OCTOBER 2 • DETROIT, MI | OCTOBER 23 • SAN DIEGO, CA |
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FEATURED PROGRAMMING

ON SEPT. 28, MJI Broadcasting in New York will debut its first offering for top 40 radio. "Direct Hits" is a very music-intensive weekly music magazine with WQHT "Hot 103" New York's Bill Lee as host. The new show is MJI's first weekly offering since the album rocker "Classic Cuts" bowed a year ago.

MJI president Joshua Feigenbaum says he believes that top 40 is a booming format and as such has a great need for information, which MJI hopes to fill with "Direct Hits." The two-hour show will track 22-24 songs and feature top 40 music news, artist and pop celebrity interviews, concert listings, and the week's top three.

Top 40 programmers have often been wary of syndication because it rarely fits the format's sound. According to Feigenbaum, MJI's single greatest concern is to produce a show that fits seamlessly into the current sound of the format. As a result, "Direct Hits" will be available in two versions: one for traditional top 40 stations and one for "hot" top 40s with a heavier urban/dance playlist. It's still too soon to tell how different the two versions will be; it will need to vary as the playlists of the subformats flex apart and come together over time.

To stay on top of what's hot, MJI

will be gathering its news from contacts in Hollywood, New York and London. The show is offered on a barter basis. For more information, MJI can be reached at 212-245-5010.

"HOT OFF THE PRESS" came hot off CBS RadioRadio's satellite feed on Monday (31) with the complete Michael Jackson "Bad" album. "Hot Off The Press," the newest audio service from CBS, will periodically provide affiliates with complete new albums, via satellite feed, on the day they're released by the labels.

Through arrangements with a host of record companies, complete LPs or compact disks will be delivered to affiliates as an information feed, not as a produced program. The feed will simply space the tracks and insert a CBS announcer identifying each track individually by title and length. Labels already in agreement with CBS are A&M, Arista, Atlantic, Columbia, Epic, Geffen, Motown, Polydor, and RCA.

The service provides the labels with a vehicle for instantaneous distribution while providing the network with a very tempting service. CBS programming VP Frank Murphy compares the new service to the enhancement of promotional efforts provided by teleconferences and live hook-ups. He says that it "stands to be the next standard in comprehensive and ef-



Hagar! Vot Zevon Adu? Rockers Sammy Hagar and Warren Zevon make plans for the evening as they finish up a recent installment of MJI Broadcasting's "Rock Today." Hagar was also the first celebrity co-host on "America's Rock News Network." From left are MJI's Ramona Rideout, Hagar, Zevon, and MJI director of programming Patti Galluzzi.

ficient album distribution for radio stations in midsized and small markets." For the labels, it's like having an extra rep in the field, and it may eventually make stations' "early jumps" on new releases a thing of the past.

The service reflects the current trend on the part of the large networks to provide raw material that can be localized by their affiliates. Last month, CBS inaugurated its "Celebrity Audio Feed," which provides stations with six minutes of raw celebrity sound actualities. It's delivered early enough to al-

low for affiliate production time and still air on the morning show.

"Hot Off The Press" will be activated as new releases come along, not on a regular basis. Tentatively scheduled for the coming months are new releases by Sting, Alan Parsons, Aretha Franklin, Wynton Marsalis, Mick Jagger, and Pink Floyd.

ALONG WITH THE FEAST of Labor Day specials out this weekend, Buddy Holly's birthday will be celebrated on Sept. 7. The Creative Radio Network has its two-

hour "Buddy Holly—The Day The Music Died" available for barter in the top 50 markets and for cash elsewhere. The show is hosted by former Cricket Jerry Naylor and includes remembrances by many of the original Crickets, Linda Ronstadt, the Beatles, and Don McLean.

AND ON SEPT. 8, New York's DIR Broadcasting will fan the fires of U2's soon-to-continue U.S. tour. DIR will offer 90 minutes of listener call-ins with the band, live from New York, and air live recordings made during the first leg of the U.S. tour.

PETER J. LUDWIG

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

- Aug. 31-Sept. 6, John Sebastian, Classic Cuts, MJI Broadcasting, one hour.
- Aug. 31-Sept. 6, Charlie McClain, Live From Gilley's, Mutual Broadcasting, one hour.
- Aug. 31-Sept. 6, David Bowie, Rock Today, MJI Broadcasting, one hour.
- Aug. 31-Sept. 6, Natalie Cole, Special Edition, Westwood One, one hour.
- Aug. 31-Sept. 6, Jackson Browne, Profile Series, Westwood One, one hour.
- Sept. 1-30, Country Music's Labor Day Salute, Creative Radio Network Specials, two hours.

(Continued on page 14)

CARS NOVA

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The last rainforests of the earth are being destroyed at an alarming rate of 100 acres per minute, 24 hours per day.

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Please join us by contributing your talent and your energy to "Fourth World Day" on September 19th.

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PROMOTIONS

"WHO IS THIS?"

KWK St. Louis morning man Steve Cochran is reporting that the New York Mets are threatening to boycott their regular St. Louis hotel accommodations—because of repeated wake-up calls at 6 a.m. He then adds, "Yes, we're all very proud here on the program."

"Waking Up The Enemy" has been an ongoing morning show bit on KWK, and any team rolling into town to play the St. Louis Cardinals is on KWK's hit list. Cochran claims to have successfully annoyed "such diamond luminaries as Andre Dawson, Darryl Strawberry, Mike Schmidt, Steve Garvey and Tommy Lasorda."

Cochran says that the bit is hot with listeners, and that before the season is over "we hope to be crowned the scourge of the National League." We imagine that before the season is over, he will at least get crowned.

Cochran also recently squeezed out "one more Ollie North bit." The station flew North's barber, Isa Saliba, to St. Louis to give "Ollie-like" haircuts at a local club. Proceeds did not go to the contras, however; they were donated to the local Veterans' Administration Hospital.

The station then held an Ollie look-alike contest and gave the



The KLAC Of The Bat. The Oak Ridge Boys take a swing at KLAC/KZLA Los Angeles as they stop by the station to raid the trophy case and sing a little a cappella. Standing, from left, are Oaks Richard Sterban, Duane Allen, Joe Bonsall, and Steve Sanders. KLAC/KZLA GM Norm Epstein is in front.

winner a weekend in Washington, D.C. The second prize was a one-way ticket to Nicaragua. Cochran says the contest fit in nicely with the paper-shredder giveaway of the previous month.

BEARING UP

KLSY Seattle has joined forces with a local bank to create "The

Teddy Bear Patrol." For one month, the station is asking listeners to buy any new teddy bear shorter than 10 inches high, and drop it off at a participating bank location. Listeners can also send in \$6 and the station will supply the bear.

The teddy bears will then be donated to the Seattle and Bellevue,

Wash., police departments for use in patrol cars and precinct stations. We know what you're thinking, but the bears are actually for children involved in traumatic situations such as traffic accidents and domestic violence.

Children traumatized by violent situations don't particularly find sirens, flashing lights and large policemen very comforting. The Boulder, Colo., police department has been involved in a similar program and found it very successful. Being able to comfort a very frightened child can occasionally make a difficult job a little easier.

EATING FOR THE GOLD

WAVA Washington has hit on a way for the unfit to benefit the super-fit. The station recently co-sponsored a 1988 U.S. Olympic Training Camp fundraiser with 50 local restaurants.

WAVA donated the airtime to encourage listeners to dine out at any one or more of the participating restaurants on the designated day. Up to 10% of the 50 restaurants' food and beverage sales were then donated to the U.S. Olympic Committee to help defray the training camp expenses of the developing 1988 U.S. Olympic team.

PETER J. LUDWIG

Christening A New Format: Is It New Age Or . . .

NEW YORK "What's in a name?" is a good question to ask about the new adult format that mixes new age, soft rock, and jazz—a blend that's cropping up around the country. (See related story, page 10.)

In Los Angeles, the format's parent, KTWV, would no doubt love to see its slogan, "the Wave," become a handle for the format. In Washington, D.C., WBMW uses "Washington's radio for a new age" as a positioner. And in San Francisco KKSF uses no imaging statements at all—at least for the time being.

"I'm thrilled people are so enthusiastic about this form of music"

Consumer press stories have frequently referred to stations like these as being part of a new age phenomenon, but programmers are mixed in their feelings about being associated with a phrase that refers to one genre of music.

The term "adult contemporary" seems to be the most accurate but receives little enthusiasm from programmers because of its traditional use as a handle for pop-based adult formats.

At newly arrived KKSF, PD Steve Feinstein says, "I've never wanted to use the phrase 'new age.' We play relatively little of it, and what we do play is only new age in the sense that it's in the melodic, ensemble style."

Feinstein says a heavy or hyped schedule of positioning statements will never be part of KKSF's repertoire. The former KLOK came on recently with no position statements at all, other than citing itself as "the new KKSF."

"We want to let the music speak for itself," says Feinstein. "Listeners might have suggestions that will crop up in future focus groups, which we'll throw back at them."

"We call ourselves a hip AC," Feinstein says. "In fact, we are a true adult contemporary. Our aim is 25- to 45-year-olds, and the vast majority of the music we play is *truly* contemporary."

Although the Wave appears to be

embedding itself as a reference point for KTWV, PD Frank Cody says he doesn't have a problem being identified as a new age station. "The language will be decided by our listeners," Cody says. "When we first talked to people that make new age music, we couldn't find any musicians who liked the term. But if you go into a record store you'll find their music in the new age section. One third of the music we play can be found there."

Cody says he feels that there is little danger in having listeners think of the Wave as a new age station. "I'm thrilled people are so enthusiastic about this form of music," he says. "It's clearly the new age and fusion

jazz we play that generates the most interest."

WBMW's "Washington's radio for a new age" cleverly touches on new age as a music genre, while projecting a broader image of being in sync with the times.

"A better catchword than 'new age' hasn't surfaced in the research we've done," says WBMW GM Ken Stevens. "New age seems to be the phrase that people react to most when they think of a blend of light jazz, soft rock, and album cuts. And I don't think listeners have a definition for new age music that pigeonholes it as music on the Windham Hill label. The phrase has more to do with attitude and style." KIM FREEMAN

FEATURED PROGRAMMING

(Continued from page 12)

Sept. 4, Ronnie Milsap, Music Of America, ABC Radio Network Special Series, 90 minutes.

Sept. 4-5, Janet Jackson, On The Radio, On The Radio Broadcasting, one hour.

Sept. 4-6, Tom Petty & the Heartbreakers, Superstars Rock Concert Series, Westwood One, 90 minutes.

Sept. 4-6, Alabama, Country Today, MJI Broadcasting, one hour.

Sept. 4-6, Gladys Knight, Motor City Beat, United Stations, three hours.

Sept. 4-6, Aerosmith, Metalshop, MJI Broadcasting, one hour.

Sept. 4-6, Paul Simon, Hot Rocks, United Stations, 90 minutes.

Sept. 4-7, Isle Of Dreams Fantasy Concert, Westwood One Special, 12 hours.

Sept. 4-7, Great Moments In Rock, Summer Holiday Special, NBC Radio Entertainment, four hours.

Sept. 4-7, Spirit Of Summer 1987, CBS RadioR-

adio Special Series conclusion, three hours.

Sept. 4-7, Working Class Heroes, Labor Day Country Special, Mutual Broadcasting System, three hours.

Sept. 4-7, Beatles Bash, Cruisin' America Special, CBS RadioRadio, three hours.

Sept. 4-7, Twenty Years Of Great Entertainers, Country Six Pack, United Stations Special, three hours.

Sept. 4-7, Superjam '87, Labor Day Special, Westwood One, two hours.

Sept. 4-7, Summer '67, Where Have All The Flowers Gone, Mutual Broadcasting System Special, 30 minutes.

Sept. 5-6, T.G. Sheppard Labor Day Special, Country Close-Up Special, ProMedia, one hour.

Sept. 6, The Best Of Hitline U.S.A., Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 6, Pink Floyd/Rush, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Sept. 6-12, Def Leppard, Part 2, Rock Over London, Radio International, one hour.

Sept. 7, Roger Daltrey, Line One, Westwood One, one hour.

Sept. 7-13, James Taylor/Joni Mitchell, Pop Concerts, Westwood One, one hour.

Sept. 7-13, John Lennon, Classic Cuts, MJI Broadcasting, one hour.

Sept. 7-13, Joe Walsh, Off The Record with Mary Turner, Westwood One, one hour.

Sept. 7-13, Anne Wilson, Rock Today, MJI Broadcasting, one hour.

Sept. 7-13, James Taylor/Joni Mitchell, Pop Concert Series, Westwood One, one hour.

Sept. 7-13, Gene Watson, Live From Gilley's, Mutual Broadcasting, one hour.

Sept. 7-13, Stephanie Mills, The Miller Sound Express, Westwood One, one hour.

Sept. 7-13, Isley Family, Special Edition, Westwood One, one hour.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **I Just Want To Be Your Everything**, Andy Gibb, RSO
2. **Float On**, Floaters, ABC
3. **Best Of My Love**, Emotions, COLUMBIA
4. **Handy Man**, James Taylor, COLUMBIA
5. **Don't Stop**, Fleetwood Mac, WARNER BROS
6. **Keep It Comin' Love**, K.C. & the Sunshine Band, TK
7. **Strawberry Letter 23**, Brothers Johnson, A&M
8. **Telephone Line**, Electric Light Orchestra, UNITED ARTISTS
9. **Smoke From A Distant Fire**, Sanford-Townsend Band, WARNER BROS
10. **Star Wars**, London Symphony Orchestra, 20th CENTURY

POP SINGLES—20 Years Ago

1. **Ode To Billie Joe**, Bobbie Gentry, CAPITOL
2. **Reflections**, Diana Ross & the Supremes, MOTOWN
3. **Come Back When You Grow Up**, Bobby Vee & the Strangers, LIBERTY
4. **Baby I Love You**, Aretha Franklin, ATLANTIC
5. **The Letter**, Box Tops, MALO
6. **All You Need Is Love**, Beatles, CAPITOL
7. **You're My Everything**, Temptations, GORDY
8. **Light My Fire**, DOORS, ELEKTRA
9. **Apples, Peaches, Pumpkin Pie**, Jay & the Techniques, SMASH
10. **San Franciscan Nights**, Eric Burdon & the Animals, MGM

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **Star Wars Soundtrack**, 20th CENTURY
3. **Elvis Presley**, Moody Blue, RCA
4. **J.T.**, James Taylor, COLUMBIA
5. **CSN**, Crosby, Stills & Nash, ATLANTIC
6. **Commodores**, MOTOWN
7. **Shaun Cassidy**, WARNER/CURB
8. **Emotions**, Rejoice, COLUMBIA
9. **Foreigner**, Foreigner, ATLANTIC
10. **Going For The One**, Yes, ATLANTIC

TOP ALBUMS—20 Years Ago

1. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
2. **Headquarters**, Monkees, COLGEMS
3. **Flowers**, Rolling Stones, LONDON
4. **The Doors**, ELEKTRA
5. **Surrealistic Pillow**, Jefferson Airplane, RCA VICTOR
6. **Groovin'**, Young Rascals, ATLANTIC
7. **Release Me**, Engelbert Humperdinck, PARROT
8. **With A Lot O' Soul**, Temptations, GORDY
9. **Insight Out**, Association, WARNER BROS
10. **Aretha Arrives** Aretha Franklin, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
2. **I've Already Loved You In My Mind**, Conway Twitty, MCA
3. **Daytime Friends**, Kenny Rogers, UNITED ARTISTS
4. **Way Down/Pledging My Love** Elvis Presley, RCA
5. **Southern California**, George Jones & Tammy Wynette, EPIC
6. **Y'All Come Back Saloon**, Oak Ridge Boys, ABC/DOT
7. **That's The Way Love Should Be**, Dave & Sugar, RCA
8. **Why Can't He Be You**, Loretta Lynn, MCA
9. **I Love You A Thousand Ways**, Willie Nelson, COLUMBIA
10. **I Got The Hoss**, Mel Tillis, MCA

SOUL SINGLES—10 Years Ago

1. **Float On**, Floaters, ABC
2. **The Greatest Love Of All**, George Benson, ARISTA
3. **Keep It Comin' Love**, K.C. & the Sunshine Band, TK
4. **Let's Clean Up The Ghetto**, Philadelphia International All Stars, EPIC
5. **Boogie Nights**, Heatwave, EPIC
6. **Strawberry Letter 23**, Brothers Johnson, A&M
7. **It's Ecstasy When You Lay Down Next To Me**, Barry White, 20th CENTURY
8. **I Believe You**, Dorothy Moore, MALACO
9. **L.A. Sunshine**, War, UNITED ARTISTS
10. **We Never Danced To A Love Song**, Manhattans, COLUMBIA

New Jackson LP Gets Warm Reception; Vance Goes Places With WGIV/WPEG

MICHAEL JACKSON STUFF: Oh, that Arbitron diaries could be placed in the hands of industryites over the Aug. 29-30 weekend, when many ears will be glued to top 40 and urban outlets around the country listening for premature previews of Jackson's "Bad" album.

Epic's hassles in attempting a simultaneous release with Jackson's "I Just Can't Stop Loving You" have been well-documented. The CBS suit filed against **WHTZ** "Z-100" New York (Billboard, Aug. 15) is still on the books, although there were no new developments on it at press time.

"We probably won't get the record from Epic," says Z-100 operations manager **Steve Kingston**. "But, we'll get it and play it right with the rest of the market." Indeed, Epic has cut off all special services to Z-100 since it played the single two days ahead of time. "For us, though, it's business as usual," says Kingston. "We continue to play and list Epic and Columbia product."

As for the album, it appears that urban leader **WJLB** Detroit gave the package extensive exposure during the Aug. 14-16 weekend. **WJLB** PD **James Alexander** would not return calls on the subject, but local sources say the station ran wild with it until CBS issued a restraining order on Aug. 16.

THE "UGLIEST DJ IN NEW YORK" is now the "ugliest DJ in the Carolinas," according to **Roshon Vance**, the new operations manager at **WGIV/WPEG** Charlotte, N.C. Vance moves to the South after a year-plus on air at **WRKS** "Kiss FM" New York, where he was known as J.R. Vance and got the inaccurate "ugliest DJ" moniker.

The black oldies/urban contemporary combo is the property of the newly formed, **Joe Dorton**-led Sky Communications, and major plans for both outlets appear to be in the works as a result. **WGIV** will celebrate its 40th anniversary as a black-formatted outlet beginning this month and continuing on through December. The festivities are expected to culminate with a day of "old-timer" DJs. Staffers hope that former **WGIV**-ers like **Lee Michaels** and **Chris Turner** will show up the event. All former staffers should contact Vance ASAP.

At **WPEG**, Vance has his eye on No. 1 overall numbers with the help of a some air talent changes, major-market-style promotions, and a generally aggressive posture. **MD Michael Saunders** and morning man **Skip Murphy** will continue to be key **WPEG** players, and Vance says he'll be assuming afternoon drive duties sometime this month.

The combo's new GM is **Glen Bryan**, who comes from **WAMO** Pittsburgh, and Vance has plenty of programming chops from his pre-Kiss days at **WOWI** Norfolk, Va. Station consultants are **Don Kelly** and **J.C. Floyd**.

JON-DAVID WELLS is the new midday man at **WHYT** "Power 96" Detroit. He arrives at the top 40 after a solid performance at **WQUE** New Orleans in afternoons . . . **KSKG** Salina, Kan., PD/morning man **Steve Wall** is leaving to take on overnights at **KCPW** "Power 95" Kansas City. Wall, 23, says he sees the chance to work with the major-market Gannett hit outlet as a solid career move. Power 95's new address, by the by, is 508 Westport Road, Kansas City, Mo. 64111. Both Wall and Power 95 PD **Dene Hallam**, by the way, are 1987 Billboard Radio Award nominees, the winners of which will be announced in our Sept. 19 issue.

WBIG Greenville, S.C., PD **Kevin O'Neal** makes some changes while fighting for a big piece of the market's pie. New to the brigade is midday talent **Karry Wolfe**, who comes from **WRNS** Kinston, N.C. She replaces

Dusty Dunn. Former **WBIG** afternoon man segues to production engineer and work with the morning team. And O'Neal adds afternoons to his PD duties. The station is a hybrid AC/country station with the accent on modern country.

THE COMMENTS MADE by **Dave Allan** of **WMYK** "K-98" Norfolk, Va., in *Out Of The Box* this week are the last he'll make from that crossover outlet. He was unceremoniously fired Aug. 25 after pulling a great spring book and making solid progress in the latest Arbitrons. Word is that station part-owner **Robert Benns** wants programming control again, but he did not return our call. At any rate, Allan's programming résumé includes **WZZR** Richmond, Va., and **WOCQ** Ocean City, Md.



by Kim Freeman

WOLFMAN JACK howls into afternoon drive at 50,000-watt oldies outlet **XTRA-AM** San Diego. He'll start Sept. 8, marking the first time since 1967 that San Diegans can hear the Wolfman doing a live show . . . Another oldies outlet scoring a coup is **WJMK** "Magic 104" Chicago, which lures **Tommy Edwards** back to the morning slot. Edwards is well-known for his "Lil Tommy" part in **Larry Lujack's** bits on **WLS-AM** Chicago. Edwards programmed NBC top 40 **WKQX** in the Windy City for 1½ years.

KIIS Los Angeles is the official station for the 1987 MTV Video Awards, which will be held Sept. 11 at the Universal Amphitheater . . . We hear **KTWV** "the Wave" Los Angeles is talking to Tower Records about having a Wave music section created in its Southern California stores.

Rich Stevens was let go from his evening shift at top 40 outlet **WTHZ** Tallahassee, Fla., after pulling his highest share there ever and holding the market's No. 1 morning slot for more than three years. He can be reached at 904-386-3825 . . . **Horatio Handy** once again assumes music responsibilities at urban outlet **KJCB** Lafayette, La. A six-year station veteran, Handy had handled the programming reins over to **Tryone Davis** for a brief period . . . **WPST** Trenton, N.J., PD/afternoon driver **Tom "T.C." Cunningham** is upped to station manager for the Nassau Broadcasting top 40 . . . Pittsburgh now has a classical station: **WWCS**, a Universal Broadcasting outlet that recently debuted in AM stereo.

NEW YORK NOTES: **Scott Carpenter** will be the morning man on N.Y.C. country outpost **WYNY**. He's fresh from afternoons at **KLAC** Los Angeles and has a résumé that includes **WCAO** and **WBSB**, both in Baltimore, plus some parody records. **WYNY** PD **Michael O'Malley** says Carpenter's show will be "fun, positive, and slightly off the wall" . . . Other New York news includes the supersuccessful fourth anniversary party for **WHTZ** "Z-100" at the Saint. The guest list carried a reported 4,000 people! . . . **WPLJ** "Power 95" is in the Christmas In August spirit for its second annual promotion with Radio City Music Hall. Newly on board there is former **KKBQ** "93Q" Houston evening man **Hollywood Henderson**. At present, Henderson is replacing Power 95 swing man **Dave Charity**. Interesting to note how Houston is shaping up as a springboard into Gotham. Z-100, of course, has former **KRBE**-er **Magical Matthew Allen** doing extremely well in afternoons. Additionally, Henderson is rumored to be a candidate for a full-time shift at Power 95 . . . **WBLS** night talent **Vaughn Harper** will play host to the Bachelor Bid segment of the Anheuser-Busch-sponsored kickoff celebration for the Urban League Football Classic fund-raiser.



WHERE THE STREETS HAVE NO NAME



ALBUM ROCK TRACKS CHART, P. 80

WAVE FORMAT TO SWEEP COUNTRY

(Continued from page 10)

er incomes, and they have the capacity to buy luxury consumer goods. These are very mobile people, too, so they're going to be able to hear the Wave wherever they go."

Hall predicts the network will be prepared to serve clients with the Wave format by Sept. 15. Though he won't divulge specific markets, he says inquiries have already begun and boldly predicts that "12 of the top 25 markets will convert to the format by year's end." Hall adds, "By next spring, we expect to have penetrated most of the top 50 markets."

Medium and small markets will also be Wave targets. "Markets with high professional density will really go through the roof with this format," says Hall. "Places like Madison, Wis., and Austin, Texas, for example, are perfect for the Wave."

Satellite Music Network had begun negotiations with longtime new

age/progressive music crusader Lee Abrams, long before Cody and Metropolitan entered the picture but no agreement was ever reached.

"It just didn't seem right," says consultant Abrams, who is currently working with three new age outlets, the latest being WOTB Newport, R.I. "We feel it's necessary to customize the format for every market. At WNUA Chicago, we're more urban-oriented. In Newport, we offer more pure, contemporary jazz. At [KLRS] Santa Cruz, Calif., it's a bit spacier."

Interest in this music is exploding," Abrams adds. "And I think this satellite arrangement is good for the whole movement, but I don't feel threatened by it. We have fewer than 10 markets using this format now. There's plenty of room for everybody."

Steve Feinstein, PD of "hip AC" outlet KKSF San Francisco, is not eager to see a rival signal assume a

Wave identity. (Local outlet KTIM San Raphael recently made a Wave-like format switch, even calling itself "the Wave," until chilled by legal threats from Metropolitan Broadcasting.)

"If that happened," Feinstein says, "I would be concerned but not alarmed. The Wave is an excellent format, and we play a lot of shared music, but we have more peaks and valleys and add songs by people like the Doobies and Billy Joel to add spice. Plus, we use announcers, which I think is essential. But I really don't know if a market can support two of these stations."

Satellite distribution is something being quietly pondered at Infinity's WBMW Washington, D.C., which eclectic rock/new age pioneer John Sebastian joined as PD earlier this year. "Could be," is all WBMW GM Ken Stevens will say regarding syndication possibilities.

"This type of format lends itself to satellite delivery because it's difficult to create a successful format of this nature on the local level. Many people just are not sufficiently exposed to this music to really make it successful."

FOR WEEK ENDING SEPTEMBER 5, 1987



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	8	MADONNA SIRE	★★ No. 1 ★★ WHO'S THAT GIRL 4 weeks at No. One
2	3	4	5	MICHAEL JACKSON EPIC	I JUST CAN'T STOP LOVING YOU
3	2	2	6	LOS LOBOS WARNER BROS.	LA BAMBA
4	5	8	6	LISA LISA & CULT JAM COLUMBIA	LOST IN EMOTION
5	4	3	6	L.L. COOL J DEF JAM	I NEED LOVE
6	7	10	5	WHITNEY HOUSTON ARISTA	DIDN'T WE ALMOST HAVE IT ALL
7	6	7	6	FAT BOYS & THE BEACH BOYS TIN PAN APPLE	WIPE OUT
8	11	11	11	WILL TO POWER EPIC	DREAMIN'
9	9	12	7	JELLYBEAN CHRYSALIS	WHO FOUND WHO
10	8	9	5	LEVERT ATLANTIC	CASANOVA
11	12	17	5	FORCE M.D.'S TOMMY BOY	LOVE IS A HOUSE
12	21	—	2	EXPOSE ARISTA	LET ME BE THE ONE
13	16	26	3	PRINCE PAINLEY PARK	U GOT THE LOOK
14	14	5	14	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
15	20	22	4	HERB ALPERT A&M	MAKING LOVE IN THE RAIN
16	15	21	6	ABC MERCURY	WHEN SMOKEY SINGS
17	24	—	2	NOEL 4TH & B'WAY	SILENT MORNING
18	23	29	3	BANANARAMA LONDON	I HEARD A RUMOUR
19	10	13	7	SMOKEY ROBINSON MOTOWN	ONE HEARTBEAT
20	13	19	6	DIONNE WARWICK & JEFFREY OSBORNE ARISTA	LOVE POWER
21	27	—	2	PEPSI & SHIRLIE POLYDOR	HEARTACHE
22	RE-ENTRY			DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
23	26	27	11	ALEXANDER O'NEAL TABU	FAKE
24	28	—	2	THE SYSTEM ATLANTIC	NIGHTTIME LOVER
25	17	6	7	NATALIE COLE MANHATTAN	JUMP START
26	RE-ENTRY			T'PAU VIRGIN	HEART AND SOUL
27	19	14	12	THE JETS MCA	CROSS MY BROKEN HEART
28	22	18	16	THE WHISPERS SOLAR	ROCK STEADY
29	29	23	7	LIVING IN A BOX CHRYSALIS	LIVING IN A BOX
30	NEW▶			SWING OUT SISTER MERCURY	BREAKOUT

Complete List Of The New Crossover Panel

NEW YORK Beginning with this week's issue, the Crossover airplay panel has been expanded and revised (see story, page 1). The following is the complete panel of radio reporters to the chart, with asterisks indicating new radio contributors. Parenthetical Hs and Bs indicate stations that also report to the Hot 100 or Black Singles charts, respectively.

PLATINUM

KPWR-FM Los Angeles
WQHT-FM New York

GOLD

KMEL-FM San Francisco[H]

SILVER

KTFM-FM San Antonio, Tex.
WHQT-FM Miami[H]
WHRK-FM Memphis[B]
WPOW-FM Miami[H]

BRONZE

KAMZ-FM El Paso, Tex.*[H]
KEZB-FM El Paso, Tex.*[H]
KITY-FM San Antonio, Tex.[H]
KXPW-FM Honolulu*[H]
WBLZ-FM Cincinnati[B]
WLUM-FM Milwaukee[B]
WNYK-FM Norfolk, Va.
WPGC-FM Washington*
WQUE-FM New Orleans
XHRM-FM San Diego[B]
WOWI-FM Norfolk, Va.[B]

SECONDARY

KKPW-AM Tucson, Ariz.*
KKSS-FM Albuquerque, N.M.*
KPRR-FM El Paso, Tex.
WANT-AM Richmond, Va.*
WOCQ-FM Ocean City, Md.
WPDQ-FM Jacksonville, Fla.[B]
WTHM-FM Miami*
WWHT-FM Charleston, S.C.*

FOR WEEK ENDING SEPTEMBER 5, 1987



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	5	★★ NO. 1 ★★ I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A. 2 weeks at No. One	MICHAEL JACKSON
2	3	4	7	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
3	4	8	6	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
4	2	1	10	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
5	7	10	6	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
6	9	11	7	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
7	5	7	8	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	◆ MADONNA
8	6	6	11	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
9	8	2	13	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
10	12	14	7	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
11	10	3	11	LUKA A&M 2937	◆ SUZANNE VEGA
12	15	25	4	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
13	11	9	15	ALONE CAPITOL 44002	◆ HEART
14	17	22	7	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
15	13	12	20	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
16	16	21	7	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
17	24	37	3	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
18	32	38	3	HAPPY TOGETHER OPEN AIR 0024/A&M	THE NYLONS
19	25	32	3	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) RCA 5132	◆ RESTLESS HEART
20	14	13	10	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
21	26	31	4	MAKING LOVE IN THE RAIN A&M 2949	HERB ALPERT
22	20	18	12	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
23	18	15	17	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ● ARISTA 1-9598	◆ WHITNEY HOUSTON
24	21	17	14	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
25	19	16	17	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
26	23	23	23	SONGBIRD ARISTA 1-9588	◆ KENNY G.
27	28	29	5	SHATTERED GLASS ATLANTIC 7-89245	◆ LAURA BRANIGAN
28	35	36	4	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
29	NEW▶			LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
30	NEW▶			DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
31	36	—	2	TOUCH OF GREY ARISTA 1-9606	◆ GRATEFUL DEAD
32	22	20	9	FATAL HESITATION A&M 2942	CHRIS DE BURGH
33	33	34	4	THIN LINE MTM 72087	◆ IN PURSUIT
34	NEW▶			I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
35	27	24	15	LIES JIVE 1038/RCA	◆ JONATHAN BUTLER
36	30	26	20	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS
37	29	19	18	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
38	NEW▶			ONLY IN MY DREAMS ATLANTIC 7-89322	◆ DEBBIE GIBSON
39	34	27	17	GIVE ME ALL NIGHT ARISTA 1-9587	◆ CARLY SIMON
40	31	28	21	MEET ME HALF WAY COLUMBIA 38-06690	◆ KENNY LOGGINS

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

A SPECIAL RADIO EVENT

GRAHAM NASH

Dear Friends of the Music Industry:

Major choices in my life have usually been made when I've been presented with facts that have moved me emotionally. When I found out that 250,000 children under five years of age die needlessly every week in developing countries, I resolved to help do something about it.

Last year, my friend, Pete Fornatele of WNEW-FM in New York, hosted a local radio-thon and raised \$100,000 for UNICEF-assisted programs. This year the MCA Radio Network and Jon Sargent Productions will expand Pete's idea to a national level soliciting funds nationwide for UNICEF on behalf of our neighbors, the children of Latin and Central America.

On **Saturday, November 21**, we will present "**Children of the Americas**," a live radio broadcast on the MCA Radio Network from **10:00am-4:00pm PST; 1:00pm-7:00pm EST**. There will be a toll-free pledge line for listeners.

This will be a very special day and we need your support. The broadcast will consist of exciting "live" performances from the United Nations in New York and the Roxy theatre in Los Angeles. Celebrity interviews, rare or unreleased tapes from our guest artists and telephone calls from media personalities will make for an exciting afternoon.

I will host the show from Los Angeles and Pete will be the host in New York.

Together we can help the children.

Artists and managers please call Jon Sargent at 213-650-7956. Stations contact MCA Radio at 818-777-5775.

We look forward to hearing from you.



unicef 

MCA
RADIO
NEW YORK

Sponsored
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Delight

POWER PLAYLISTS™

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 Michael Jackson With Siedah Garrett, C
- 4 T'Pau, Heart And Soul
- 5 Suzanne Vega, Luka
- 6 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 7 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 8 U2, I Still Haven't Found What I'm Looking For
- 9 U2, I Still Haven't Found What I'm Looking For
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 U2, I Still Haven't Found What I'm Looking For
- 12 U2, I Still Haven't Found What I'm Looking For
- 13 U2, I Still Haven't Found What I'm Looking For
- 14 U2, I Still Haven't Found What I'm Looking For
- 15 U2, I Still Haven't Found What I'm Looking For
- 16 U2, I Still Haven't Found What I'm Looking For
- 17 U2, I Still Haven't Found What I'm Looking For
- 18 U2, I Still Haven't Found What I'm Looking For
- 19 U2, I Still Haven't Found What I'm Looking For
- 20 U2, I Still Haven't Found What I'm Looking For

KIIS FM 102.7 AM 1150

Los Angeles P.D.: Steve Rivers

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 Debbie Gibson, Only In My Dreams
- 4 Michael Jackson With Siedah Garrett, C
- 5 Dan Hill (Duet With Vonda Shepard), C
- 6 Suzanne Vega, Luka
- 7 T'Pau, Heart And Soul
- 8 ABC, When Smokey Sings
- 9 Jelybean featuring Elisa Fiorillo, W
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 Will To Power, Dreamin'
- 12 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 13 The Whispers, Rock Steady
- 14 Gloria Estefan & Miami Sound Machine, LeVert, Casanova
- 15 Heart, Alone
- 16 Dan Hill (Duet With Vonda Shepard), C
- 17 Lisa Lisa & Cult Jam, Lost In Emotion
- 18 The Jets, Cross My Broken Heart (From The Whispers, Rock Steady)
- 19 Richard Marx, Don't Mean Nothing
- 20 Will To Power, Dreamin'
- 21 Donna Warwick & Jeffrey Osborne, Lov
- 22 Dionne Warwick & Jeffrey Osborne, Lov
- 23 White Snake, Here I Go Again
- 24 L.L. Cool J, I Need Love
- 25 Bananarama, I Heard A Rumour
- 26 ABC, When Smokey Sings
- 27 Steve Winwood, Back In The High Life
- 28 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 29 Prince, U Got The Look
- 30 Peppi & Shirlee, Heartache
- 31 Janyel Jackson, The Pleasure Principle
- 32 Klymaxx, I'd Still Say Yes
- 33 Huey Lewis & The News, Doing It All F

96TIC-FM

Hartford P.D.: Lyndon Abell

- 1 Los Lobos, La Bamba
- 2 Michael Jackson With Siedah Garrett, L.L. Cool J, I Need Love
- 3 Madonna, Who's That Girl
- 4 Debbie Gibson, Only In My Dreams
- 5 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 6 Jelybean featuring Elisa Fiorillo, W
- 7 Prince, U Got The Look
- 8 The Whispers, Rock Steady
- 9 ABC, When Smokey Sings
- 10 Regina Belle, Show Me The Way
- 11 Richard Marx, Don't Mean Nothing
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 LeVert, Casanova
- 14 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 15 Dionne Warwick & Jeffrey Osborne, Lov
- 16 Debbie Gibson, Only In My Dreams
- 17 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 18 Freddie Jackson, Jam Tonight
- 19 Smokey Robinson, One Heartbeat
- 20 Herb Alpert, Making Love In The Rain
- 21 David Bowie, Never Let Me Down
- 22 Dan Hill (Duet With Vonda Shepard), C
- 23 Bananarama, I Heard A Rumour
- 24 Heart, Who Will You Run To
- 25 The System, Night Time Lover
- 26 Alexander O'Neal, Fake
- 27 The Pointer Sisters, Be There (From "The System, Night Time Lover")
- 28 Expose, Let Me Be The One
- 29 John Cougar Mellencamp, Paper In Fire
- 30 Europe, Carrie
- 31 Donna Summer, Dinner With Gershwin
- 32 Kenny G, Don't Make Me Wait For Love
- 33 Mr. Mister, Something Real (Inside Me)
- 34 Fleetwood Mac, Little Lies
- 35 Wendy & Lisa, Water Fall
- 36 Grateful Dead, Touch Of Grey
- 37 Swing Out Sister, Breakout
- 38 Billy Idol, Money, Money

Power 94
FM

Pittsburgh P.D.: Jim Richards

- 1 Los Lobos, La Bamba
- 2 Debbie Gibson, Only In My Dreams
- 3 Starship, It's Not Over (Til It's Over)
- 4 Whitesnake, Here I Go Again
- 5 Richard Marx, Don't Mean Nothing
- 6 Fat Boys & The Beach Boys, Wipeout
- 7 Huey Lewis & The News, Doing It All F
- 8 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 9 Heart, Who Will You Run To
- 10 Europe, Carrie
- 11 Michael Jackson With Siedah Garrett, C
- 12 Klymaxx, I'd Still Say Yes
- 13 Dan Hill (Duet With Vonda Shepard), C
- 14 The Whispers, Rock Steady
- 15 Heart, Who Will You Run To
- 16 L.L. Cool J, I Need Love
- 17 John Cougar Mellencamp, Paper In Fire
- 18 Bananarama, I Heard A Rumour
- 19 Grateful Dead, Touch Of Grey
- 20 Donna Warwick & Jeffrey Osborne, Lov
- 21 ABC, When Smokey Sings
- 22 The Jets, Cross My Broken Heart (From The Whispers, Rock Steady)
- 23 Madonna, Who's That Girl
- 24 Lisa Lisa & Cult Jam, Lost In Emotion
- 25 U2, I Still Haven't Found What I'm Looking For
- 26 Debbie Gibson, Only In My Dreams
- 27 T'Pau, Heart And Soul
- 28 EX Fleetwood Mac, Little Lies
- 29 EX LeVert, Casanova
- 30 EX LeVert, Casanova
- 31 EX Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 32 EX Billy Idol, Money, Money
- 33 EX Kenny G, Don't Make Me Wait For Love

100
WYZZ-FM

Miami P.D.: Rick Stacy

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 T'Pau, Heart And Soul
- 4 ABC, When Smokey Sings
- 5 Lisa Lisa & Cult Jam, Lost In Emotion
- 6 Michael Jackson With Siedah Garrett, C
- 7 Jelybean featuring Elisa Fiorillo, W
- 8 Europe, Carrie
- 9 Noel, Silent Morning
- 10 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 11 White Snake, Here I Go Again
- 12 Fat Boys & The Beach Boys, Wipeout
- 13 Dionne Warwick & Jeffrey Osborne, Lov
- 14 Curiosity Killed The Cat, Mistif
- 15 Expose, Let Me Be The One
- 16 Alexander O'Neal, Fake
- 17 Suzanne Vega, Luka
- 18 Richard Marx, Don't Mean Nothing
- 19 Smokey Robinson, One Heartbeat
- 20 L.L. Cool J, I Need Love
- 21 EX Bananarama, I Heard A Rumour
- 22 EX Donna Summer, Dinner With Gershwin
- 23 EX White Snake, Here I Go Again
- 24 EX Anita Baker, No One In The World
- 25 EX The Whispers, Rock Steady
- 26 EX Prince, U Got The Look
- 27 EX LeVert, Casanova
- 28 EX David Bowie, Never Let Me Down
- 29 EX The Jets, Cross My Broken Heart (From The Whispers, Rock Steady)
- 30 EX Bee Gees, You Win Again
- 31 EX Heart, Who Will You Run To
- 32 EX Swing Out Sister, Breakout
- 33 EX Miami Sound Machine, Betcha Say That
- 34 EX Pet Shop Boys, It's A Sin
- 35 EX Natalie Cole, Jump Start

POWER 96
WYZZ-FM

Detroit P.D.: Rick Gillette

- 1 Los Lobos, La Bamba
- 2 L.L. Cool J, I Need Love
- 3 Michael Jackson With Siedah Garrett, C
- 4 Fat Boys & The Beach Boys, Wipeout
- 5 Madonna, Who's That Girl
- 6 The Whispers, Rock Steady
- 7 Jelybean featuring Elisa Fiorillo, W
- 8 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 9 Huey Lewis & The News, Doing It All F
- 10 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 11 ABC, When Smokey Sings
- 12 Dionne Warwick & Jeffrey Osborne, Lov
- 13 Jonathon Butler, Lies
- 14 Lisa Lisa & Cult Jam, Lost In Emotion
- 15 Regina Belle, Show Me The Way
- 16 LeVert, Casanova
- 17 Prince, U Got The Look
- 18 Force M.D.'s, Love Is A House
- 19 Smokey Robinson, One Heartbeat
- 20 Donna Summer, Dinner With Gershwin
- 21 Expose, Let Me Be The One
- 22 EX White Snake, Here I Go Again
- 23 EX Anita Baker, No One In The World
- 24 EX The Whispers, Rock Steady
- 25 EX Prince, U Got The Look
- 26 EX LeVert, Casanova
- 27 EX Donna Summer, Dinner With Gershwin
- 28 EX Expose, Let Me Be The One
- 29 EX White Snake, Here I Go Again
- 30 EX Anita Baker, No One In The World
- 31 EX The Whispers, Rock Steady
- 32 EX Prince, U Got The Look
- 33 EX LeVert, Casanova
- 34 EX Donna Summer, Dinner With Gershwin
- 35 EX Expose, Let Me Be The One
- 36 EX White Snake, Here I Go Again
- 37 EX Anita Baker, No One In The World
- 38 EX The Whispers, Rock Steady
- 39 EX Prince, U Got The Look
- 40 EX LeVert, Casanova
- 41 EX Donna Summer, Dinner With Gershwin
- 42 EX Expose, Let Me Be The One
- 43 EX White Snake, Here I Go Again
- 44 EX Anita Baker, No One In The World
- 45 EX The Whispers, Rock Steady
- 46 EX Prince, U Got The Look
- 47 EX LeVert, Casanova
- 48 EX Donna Summer, Dinner With Gershwin
- 49 EX Expose, Let Me Be The One
- 50 EX White Snake, Here I Go Again
- 51 EX Anita Baker, No One In The World
- 52 EX The Whispers, Rock Steady
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- 54 EX LeVert, Casanova
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- 56 EX Expose, Let Me Be The One
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- 66 EX The Whispers, Rock Steady
- 67 EX Prince, U Got The Look
- 68 EX LeVert, Casanova
- 69 EX Donna Summer, Dinner With Gershwin
- 70 EX Expose, Let Me Be The One
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- 72 EX Anita Baker, No One In The World
- 73 EX The Whispers, Rock Steady
- 74 EX Prince, U Got The Look
- 75 EX LeVert, Casanova
- 76 EX Donna Summer, Dinner With Gershwin
- 77 EX Expose, Let Me Be The One
- 78 EX White Snake, Here I Go Again
- 79 EX Anita Baker, No One In The World
- 80 EX The Whispers, Rock Steady
- 81 EX Prince, U Got The Look
- 82 EX LeVert, Casanova
- 83 EX Donna Summer, Dinner With Gershwin
- 84 EX Expose, Let Me Be The One
- 85 EX White Snake, Here I Go Again
- 86 EX Anita Baker, No One In The World
- 87 EX The Whispers, Rock Steady
- 88 EX Prince, U Got The Look
- 89 EX LeVert, Casanova
- 90 EX Donna Summer, Dinner With Gershwin
- 91 EX Expose, Let Me Be The One
- 92 EX White Snake, Here I Go Again
- 93 EX Anita Baker, No One In The World
- 94 EX The Whispers, Rock Steady
- 95 EX Prince, U Got The Look
- 96 EX LeVert, Casanova
- 97 EX Donna Summer, Dinner With Gershwin
- 98 EX Expose, Let Me Be The One
- 99 EX White Snake, Here I Go Again
- 100 EX Anita Baker, No One In The World

400
WHTZ-FM

New York P.D.: Scott Shannon

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 Michael Jackson With Siedah Garrett, C
- 4 Suzanne Vega, Luka
- 5 T'Pau, Heart And Soul
- 6 The Whispers, Rock Steady
- 7 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 8 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 9 Noel, Silent Morning
- 10 L.L. Cool J, I Need Love
- 11 Heart, Alone
- 12 Gloria Estefan & Miami Sound Machine, LeVert, Casanova
- 13 The Jets, Cross My Broken Heart (From The Whispers, Rock Steady)
- 14 Lisa Lisa & Cult Jam, Lost In Emotion
- 15 Dionne Warwick & Jeffrey Osborne, Lov
- 16 Will To Power, Dreamin'
- 17 Richard Marx, Don't Mean Nothing
- 18 LeVert, Casanova
- 19 Dan Hill (Duet With Vonda Shepard), C
- 20 Europe, Carrie
- 21 Bananarama, I Heard A Rumour
- 22 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 23 Janyel Jackson, The Pleasure Principle
- 24 Whitesnake, Here I Go Again
- 25 Fat Boys & The Beach Boys, Wipeout
- 26 Kenny G, Songbird
- 27 ABC, When Smokey Sings
- 28 Atlantic Starr, Always

104
WJZZ-FM

Boston P.D.: Harry Nelson

- 1 Los Lobos, La Bamba
- 2 Huey Lewis & The News, Doing It All F
- 3 Debbie Gibson, Only In My Dreams
- 4 Michael Jackson With Siedah Garrett, C
- 5 Starship, It's Not Over (Til It's Over)
- 6 Richard Marx, Don't Mean Nothing
- 7 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 8 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 9 ABC, When Smokey Sings
- 10 Sammy Hagar, Give To Live
- 11 Jon Astley, Jane's Getting Serious
- 12 Madonna, Who's That Girl
- 13 L.L. Cool J, I Need Love
- 14 Partland Brothers, Soul City
- 15 Grateful Dead, Touch Of Grey
- 16 Smokey Robinson, One Heartbeat
- 17 Danny Wilson, Mary's Prayer
- 18 John Cougar Mellencamp, Paper In Fire
- 19 Whitesnake, Here I Go Again
- 20 Heart, Who Will You Run To
- 21 Natalie Cole, Jump Start
- 22 Bananarama, I Heard A Rumour
- 23 Dan Hill (Duet With Vonda Shepard), C
- 24 Prince, U Got The Look
- 25 Jelybean featuring Elisa Fiorillo, W
- 26 Dionne Warwick & Jeffrey Osborne, Lov
- 27 Fat Boys & The Beach Boys, Wipeout
- 28 David Bowie, Never Let Me Down
- 29 Crowded House, World Where You Live
- 30 The New City Rockers, Rev It Up
- 31 Lisa Lisa & Cult Jam, Lost In Emotion
- 32 Madonna, Causing A Commotion
- 33 Europe, Carrie
- 34 Herb Alpert, Making Love In The Rain
- 35 Jonathan Butler, Lies
- 36 Cutting Crew, I've Been In Love Before
- 37 Fleetwood Mac, Little Lies
- 38 Billy Idol, Money, Money
- 39 Atlantic Starr, One Lover At A Time
- 40 Expose, Let Me Be The One
- 41 Bee Gees, You Win Again
- 42 Great White, Rock On
- 43 Kenny G, Songbird
- 44 Madonna, Who's That Girl
- 45 Huey Lewis & The News, Doing It All F
- 46 Dionne Warwick & Jeffrey Osborne, Lov
- 47 ABC, When Smokey Sings
- 48 Crowded House, World Where You Live
- 49 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 50 Prince, U Got The Look
- 51 Smokey Robinson, One Heartbeat
- 52 Jonathan Butler, Lies
- 53 Heart, Alone
- 54 Fleetwood Mac, Little Lies

98.1
WCAU-FM

Washington P.D.: Chuck Morgan

- 1 Los Lobos, La Bamba
- 2 Debbie Gibson, Only In My Dreams
- 3 Richard Marx, Don't Mean Nothing
- 4 Grateful Dead, Touch Of Grey
- 5 T'Pau, Heart And Soul
- 6 Whitesnake, Here I Go Again
- 7 L.L. Cool J, I Need Love
- 8 Michael Jackson With Siedah Garrett, C
- 9 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 10 Madonna, Who's That Girl
- 11 Dan Hill (Duet With Vonda Shepard), C
- 12 Huey Lewis & The News, Doing It All F
- 13 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 14 Janyel Jackson, The Pleasure Principle
- 15 Dionne Warwick & Jeffrey Osborne, Lov
- 16 Danny Wilson, Mary's Prayer
- 17 Bananarama, I Heard A Rumour
- 18 Lisa Lisa & Cult Jam, Lost In Emotion
- 19 Steve Winwood, Back In The High Life
- 20 Dionne Warwick & Jeffrey Osborne, Lov
- 21 Fat Boys & The Beach Boys, Wipeout
- 22 ABC, When Smokey Sings
- 23 U2, I Still Haven't Found What I'm Looking For
- 24 Debbie Gibson, Only In My Dreams
- 25 Grateful Dead, Touch Of Grey
- 26 Jelybean featuring Elisa Fiorillo, W
- 27 Expose, Let Me Be The One
- 28 John Cougar Mellencamp, Paper In Fire
- 29 LeVert, Casanova
- 30 David Halliday, He's My Girl
- 31 EX Alexander O'Neal, Fake
- 32 EX Herb Alpert, Making Love In The Rain
- 33 EX Natalie Cole, Jump Start
- 34 EX The Cars, You Are The Girl
- 35 EX Kenny G, Don't Make Me Wait For Love

WASH 100

Washington P.D.: Mark St. John

- 1 The Whispers, Rock Steady
- 2 Los Lobos, La Bamba
- 3 L.L. Cool J, I Need Love
- 4 T'Pau, Heart And Soul
- 5 Debbie Gibson, Only In My Dreams
- 6 Richard Marx, Don't Mean Nothing
- 7 Expose, Point Of No Return
- 8 Fat Boys & The Beach Boys, Wipeout
- 9 Steve Winwood, Back In The High Life
- 10 Bananarama, I Heard A Rumour
- 11 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 12 Dan Hill (Duet With Vonda Shepard), C
- 13 Janet Jackson, The Pleasure Principle
- 14 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 15 Madonna, Who's That Girl
- 16 Whitesnake, Here I Go Again
- 17 Crowded House, World Where You Live
- 18 Bon Jovi, Edge Of A Broken Heart
- 19 Peppi & Shirlee, Heartache
- 20 Michael Jackson With Siedah Garrett, C
- 21 Yello, Oh Yeah
- 22 Heart, Alone
- 23 Lisa Lisa & Cult Jam, Lost In Emotion
- 24 Europe, Carrie
- 25 Huey Lewis & The News, Doing It All F
- 26 EX ABC, When Smokey Sings
- 27 EX Grateful Dead, Touch Of Grey
- 28 EX Madonna, Causing A Commotion
- 29 EX Swing Out Sister, Breakout
- 30 EX LeVert, Casanova
- 31 EX Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 32 EX John Cougar Mellencamp, Paper In Fire
- 33 EX Kenny G, Don't Make Me Wait For Love

79.5
WITZ

Chicago P.D.: Ric Lippincott

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 Debbie Gibson, Only In My Dreams
- 4 Suzanne Vega, Luka
- 5 Whitesnake, Here I Go Again
- 6 Richard Marx, Don't Mean Nothing
- 7 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 8 Danny Wilson, Mary's Prayer
- 9 Heart, Alone
- 10 Michael Jackson With Siedah Garrett, C
- 11 Yello, Oh Yeah
- 12 The Whispers, Rock Steady
- 13 Dionne Warwick & Jeffrey Osborne, Lov
- 14 U2, I Still Haven't Found What I'm Looking For
- 15 Grateful Dead, Touch Of Grey
- 16 T'Pau, Heart And Soul
- 17 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 18 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 19 ABC, When Smokey Sings
- 20 Prince, U Got The Look
- 21 Sammy Hagar, Give To Live
- 22 Dan Hill (Duet With Vonda Shepard), C
- 23 L.L. Cool J, I Need Love
- 24 The Other Ones, Holiday
- 25 The Outfield, Since You've Been Gone
- 26 Huey Lewis & The News, Doing It All F
- 27 Janet Jackson, The Pleasure Principle
- 28 Europe, Carrie
- 29 Tiffany, I Think We're Alone Now
- 30 Starship, It's Not Over (Til It's Over)
- 31 Fat Boys & The Beach Boys, Wipeout
- 32 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 33 Madonna, Who's That Girl
- 34 Michael Jackson With Siedah Garrett, C
- 35 Richard Marx, Don't Mean Nothing
- 36 ABC, When Smokey Sings
- 37 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 38 Prince, U Got The Look
- 39 Huey Lewis & The News, Doing It All F
- 40 Dionne Warwick & Jeffrey Osborne, Lov
- 41 Suzanne Vega, Luka
- 42 Expose, Let Me Be The One
- 43 Fleetwood Mac, Little Lies
- 44 Smokey Robinson, One Heartbeat
- 45 Bananarama, I Heard A Rumour
- 46 Billy Idol, Money, Money
- 47 Loverboy, Nostalgic
- 48 Cutting Crew, I've Been In Love Before
- 49 Poison, I Won't Forget You
- 50 Pet Shop Boys, It's A Sin

29.5
WCZY-FM 1500

Detroit P.D.: Brian Patrick

- 1 Michael Jackson With Siedah Garrett, C
- 2 Richard Marx, Don't Mean Nothing
- 3 Whitesnake, Here I Go Again
- 4 Madonna, Who's That Girl
- 5 The Whispers, Rock Steady
- 6 Huey Lewis & The News, Doing It All F
- 7 Dionne Warwick & Jeffrey Osborne, Lov
- 8 L.L. Cool J, I Need Love
- 9 Jonathan Butler, Lies
- 10 Suzanne Vega, Luka
- 11 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 12 Starship, It's Not Over (Til It's Over)
- 13 Prince, U Got The Look
- 14 Smokey Robinson, One Heartbeat
- 15 Jelybean featuring Elisa Fiorillo, W
- 16 Fat Boys & The Beach Boys, Wipeout
- 17 The Cars, You Are The Girl
- 18 Alexander O'Neal, Fake
- 19 ABC, When Smokey Sings
- 20 LeVert, Casanova
- 21 John Cougar Mellencamp, Paper In Fire
- 22 Danny Wilson, Mary's Prayer
- 23 Lisa Lisa & Cult Jam, Lost In Emotion
- 24 George Michael, I Want Your Sex (From The Whispers, Rock Steady)
- 25 Natalie Cole, Jump Start
- 26 Sammy Hagar, Give To Live
- 27 Anita Baker, No One In The World
- 28 Heart, Who Will You Run To
- 29 Richard Marx, Don't Mean Nothing
- 30 Freddie Jackson, Jam Tonight
- 31 Europe, Carrie
- 32 The Pointer Sisters, Be There (From "The System, Night Time Lover")
- 33 The Nylons, Happy Together
- 34 Kenny G, Don't Make Me Wait For Love
- 35 Donna Summer, Dinner With Gershwin
- 36 Mr. Mister, Something Real (Inside Me)
- 37 The Winans, I.O.U. ME
- 38 L.L. Cool J, I Need Love
- 39 The Jets, Cross My Broken Heart (From The Whispers, Rock Steady)
- 40 EX Billy Idol, Money, Money
- 41 EX Fleetwood Mac, Little Lies
- 42 EX Suzanne Vega, Solitude Standing
- 43 EX Swing Out Sister, Breakout
- 44 EX Marlon Jackson, Don't Go
- 45 EX Ray Parker Jr., I Don't Think That Ma

WLS
AM 89

Chicago P.D.: John Gehron

- 1 Los Lobos, La Bamba
- 2 Suzanne Vega, Luka
- 3 Bob Seger, Shakedown (From "Beverly Hills Cop")
- 4 Michael Jackson With Siedah Garrett, C
- 5 Dan Hill (Duet With Vonda Shepard), C
- 6 Grateful Dead, Touch Of Grey
- 7 Danny Wilson, Mary's Prayer
- 8 T'Pau, Heart And Soul
- 9 Steve Winwood, Back In The High Life
- 10 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 11 Kenny G, Songbird
- 12 Madonna, Who's That Girl
- 13 Huey Lewis & The News, Doing It All F
- 14 Dionne Warwick & Jeffrey Osborne, Lov
- 15 Crowded House, World Where You Live
- 16 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 17 Smokey Robinson, One Heartbeat
- 18 Jonathan Butler, Lies
- 19 Heart, Alone
- 20 Fleetwood Mac, Little Lies

108 FM

Boston P.D.: Sunny Joe White

- 1 Los Lobos, La Bamba
- 2 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 3 ABC, When Smokey Sings
- 4 Debbie Gibson, Only In My Dreams
- 5 Michael Jackson With Siedah Garrett, C
- 6 Dionne Warwick & Jeffrey Osborne, Lov
- 7 Bananarama, I Heard A Rumour
- 8 Bananarama, I Heard A Rumour
- 9 Herb Alpert, Making Love In The Rain
- 10 Alexander O'Neal, Fake
- 11 Prince, U Got The Look
- 12 Natalie Cole, Jump Start
- 13 Huey Lewis & The News, Doing It All F
- 14 Jelybean featuring Elisa Fiorillo, W
- 15 Whitesnake, Here I Go Again
- 16 Jonathan Butler, Lies
- 17 L.L. Cool J, I Need Love
- 18 Lisa Lisa & Cult Jam, Lost In Emotion
- 19 Heart, Who Will You Run To
- 20 David Bowie, Never Let Me Down
- 21 Starship, It's Not Over (Til It's Over)
- 22 Expose, Let Me Be The One
- 23 Smokey Robinson, One Heartbeat
- 24 The Pointer Sisters, Be There (From "The System, Night Time Lover")
- 25 Grateful Dead, Touch Of Grey
- 26 Donna Summer, Dinner With Gershwin
- 27 Anita Baker, No One In The World
- 28 Danny Wilson, Mary's Prayer
- 29 Peppi & Shirlee, Heartache
- 30 The New City Rockers, Rev It Up
- 31 Curiosity Killed The Cat, Mistif
- 32 Atlantic Starr, One Lover At A Time
- 33 EX John Cougar Mellencamp, Paper In Fire
- 34 EX Europe, Carrie
- 35 EX LeVert, Casanova
- 36 EX Miami Sound Machine, Betcha Say That
- 37 EX Tiffany, I Think We're Alone Now
- 38 EX Warren Zevon, Leave My Monkey Alone
- 39 EX Fat Boys & The Beach Boys, Wipeout

98.1
WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Los Lobos, La Bamba
- 2 Richard Marx, Don't Mean Nothing
- 3 Grateful Dead, Touch Of Grey
- 4 Madonna, Who's That Girl
- 5 Debbie Gibson, Only In My Dreams
- 6 Jelybean featuring Elisa Fiorillo, W
- 7 ABC, When Smokey Sings
- 8 Huey Lewis & The News, Doing It All F
- 9 Dionne Warwick & Jeffrey Osborne, Lov
- 10 Bananarama, I Heard A Rumour
- 11 Michael Jackson With Siedah Garrett, C
- 12 Dan Hill (Duet With Vonda Shepard), C
- 13 The Whispers, Rock Steady
- 14 Whitesnake, Here I Go Again
- 15 Suzanne Vega, Luka
- 16 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 17 Lisa Lisa & Cult Jam, Lost In Emotion
- 18 Danny Wilson, Mary's Prayer
- 19 RED Speedwagon, In My Dreams
- 20 Smokey Robinson, One Heartbeat
- 21 Expose, Let Me Be The One
- 22 David Bowie, Never Let Me Down
- 23 The Pointer Sisters, Be There (From "The System, Night Time Lover")
- 24 Prince, U Got The Look
- 25 Heart, Who Will You Run To
- 26 Noel, Silent Morning
- 27 John Cougar Mellencamp, Paper In Fire
- 28 Richard Marx, Don't Mean Nothing
- 29 Herb Alpert, Making Love In The Rain
- 30 Fat Boys & The Beach Boys, Wipeout
- 31 Donna Summer, Dinner With Gershwin
- 32 LeVert, Casanova
- 33 George, Tina Cheryl
- 34 Curiosity Killed The Cat, Mistif
- 35 Atlantic Starr, One Lover At A Time
- 36 EX John Cougar Mellencamp, Paper In Fire
- 37 EX Europe, Carrie
- 38 EX LeVert, Casanova
- 39 EX Miami Sound Machine, Betcha Say That
- 40 EX Warren Zevon, Leave My Monkey Alone
- 41 EX Fat Boys & The Beach Boys, Wipeout
- 42 EX The Silencers, Painted Moon

98.1
WCAU-FM

Atlanta P.D.: Bob Case

- 1 Fat Boys & The Beach Boys, Wipeout
- 2 Los Lobos, La Bamba
- 3 Debbie Gibson, Only In My Dreams
- 4 L.L. Cool J, I Need Love
- 5 Whitesnake, Here I Go Again
- 6 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 7 Madonna, Who's That Girl
- 8 Michael Jackson With Siedah Garrett, C
- 9 Richard Marx, Don't Mean Nothing
- 10 ABC, When Smokey Sings
- 11 Whitney Houston, Didn't We Almost Have U2, I Still Haven't Found What I'm Looking For
- 12 Prince, U Got The Look
- 13 Huey Lewis & The News, Doing It All F
- 14 Dionne Warwick & Jeffrey Osborne, Lov
- 15 Suzanne Vega, Luka
- 16 Lisa Lisa & Cult Jam, Lost In Emotion
- 17 Jelybean featuring Elisa Fiorillo, W
- 18 The Other Ones, Holiday
- 19 Bananarama, I Heard A Rumour
- 20 Smokey Robinson, One Heartbeat
- 21 Grateful Dead, Touch Of Grey
- 22 Natalie Cole, Jump Start
- 23 Starship, It's Not Over (Til It's Over)
- 24 38 Special, Back To Paradise (From "R
- 25 Expose, Let Me Be The One
- 26 Swing Out Sister, Breakout
- 27 LeVert, Casanova
- 28 Heart, Who Will You Run To
- 29 John Cougar Mellencamp, Paper In Fire
- 30 Atlantic Starr, One Lover At A Time
- 31 Bryan Adams, Victim Of Love
- 32 Alexander O'Neal, Fake
- 33 Donna Summer, Dinner With Gershwin
- 34 The Cars, You Are The Girl
- 35 EX Fleetwood Mac, Little Lies
- 36 EX Tiffany, I Think We're Alone Now
- 37 EX Billy Idol, Money, Money
- 38 EX Kenny G, Don't Make Me Wait For Love

98.1
WCAU-FM

Atlanta P.D.: Bob Case

- 1 Fat Boys & The Beach Boys, Wipeout
- 2 Los Lobos, La Bamba
- 3 Debbie Gibson,

KRZQ's Daniel Cook Programs 'Rebel Rock'N'Roll'

BY TERRY WOOD

DANIEL COOK is earning a reputation as the Al Davis of the Reno, Nev., radio community. His tactics may not be the most noble, but like Davis' notorious Los Angeles Raiders football team, his bottom line results seem to justify the means.



Employing a cast of characters known to listeners as "the Defectors," 35-year-old Cook has assumed the PD chores at KRZQ Reno. He is returning to the Reno area after a nine-month programming stint at KZEP San Antonio, Texas. Cook previously worked at KOZZ Reno, an album rock station he helped steer to market dominance as PD from 1977 to 1985.

Staffers at KOZZ privately accuse Cook of playing dirty pool. Cook responds that his on-air pokes at his old station are "good-natured" and that KOZZ is simply unaccustomed to competition. No one had challenged KOZZ's album rock turf in Reno for eight years until KRZQ "96 Rock" surfaced in December 1986.

KRZQ's rapid ascent has startled most observers in this small, but lucrative market (Billboard, Aug. 22). KOZZ's 12-plus numbers had topped Reno's semiannual Arbitron survey in every book since the spring of 1983.

Yet KRZQ debuted with a striking

9.9 share, making it the market's No. 2 station in its first book as an album rocker. KOZZ, meanwhile, slipped to an 8.7, down from a typically lofty 14.4, leaving it tied for fourth. Like Davis says, "Just win, baby."

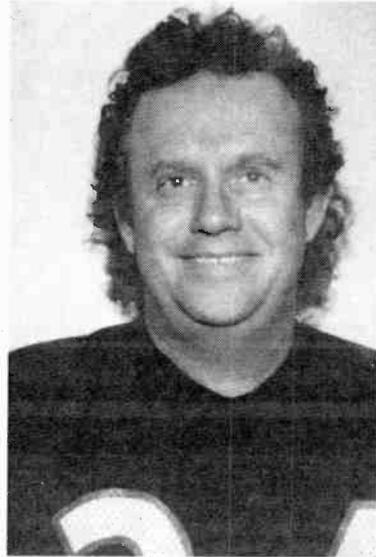
NOT ONLY IS COOK pleased with the station's ratings, he is also delighted to be back in his hometown, earning a respectable income and stirring up trouble for his former employer.

"I've been doing things against the book," Cook says. "I came back and hired all these outlaw rock'n'roll guys and turned them loose on the air. We're playing songs people haven't heard in years. I grew up in this market, and I know every song ever played here. Because of consultants, a lot of oldies were not getting played here, but I've found people are just foaming at the mouth to hear a song like 'Stealin'' by Uriah Heep. That's one of our most-requested songs."

Cook says he left KOZZ in 1985 for two reasons: too many commercials and too little pay. "I'd sit in [general manager] Dave Newman's office, and he'd tell me we were going to 'make hay' while we can. Well, the spot load was horrendous, like 20 units per hour, and it used to drive me crazy."

So, when KZEP San Antonio offered Cook its PD post, he uprooted his wife and two children and moved to Texas. It was there that Cook learned about cutthroat competition.

"I picked up some of that Texas



Daniel Cook. Program director of hot rock outlet KRZQ Reno, Nev., and Billboard's PD of the week.

outlaw attitude from KISS," he says, referring to San Antonio's metal-oriented album rock leader. "They attacked me as soon as I got on the air."

Cook's departure from KOZZ was less than amicable when popular morning drive jock Bruce Van Dyke decided to join Cook in San Antonio. "He was tired of the same things that I was," Cook says. "The decision was entirely his."

Meanwhile, back in Reno, owner Laura Simpson's KRZQ was floun-

dering as a top 40 outlet (its final Arbitron share in the format was a 0.7), and she invited Cook to come home. When she matched his pay demand, plus a company car, Cook quickly left KZEP, which has since switched to a classic rock format.

"When I was at KOZZ, I always told them that all it would take to kick our butt would be a station that played a ton of music and the right commercial load. It's amazing that I'm the one who's doing it to them."

KNOWN TO LISTENERS AS "the Sarge," Cook is half of KRZQ's morning drive team, along with another KOZZ refugee, Dale "the Captain" Kelly. Among the other former KOZZ personalities who are now part of "the Defectors" on KRZQ are Max Volume and Kathy McCovey.

Cook has billed the station as "the last untamed radio station in Reno" and supports that with a solid, diversified, hard-edged music mix and off-beat stunts. He and Kelly recently called up a Sizzler Steak House restaurant in Saudi Arabia just to see if he carried Malibu chicken. A Mystery Phone Booth promotion rewards anyone who picks up the receiver at randomly dialed pay phones. And anyone in Reno owning a funny name is likely to get a call from Cook and Kelly. The Eggs family of Reno didn't care for the idea, but Ella Nut has become something of a regular on the show.

Of course, Cook enjoys using the phones to take jabs at his old station. When it became evident KOZZ was going to release morning man Brian

Elder, Cook called rival PDs on the air, trying to find Elder a job. Elder did land a spot at crosstown top 40 KHTZ.

On-air KRZQ promos regularly boast about the station's "nine-in-a-row" feature. Couple that with Cook's intimate knowledge of KOZZ's clock, and KRZQ has had good fun by urging listeners to sample KOZZ during lengthy commercial breaks and then come back to KRZQ.

Cook says music has made the difference at KRZQ. "I think people recognize that this is not a computerized radio station," he said. "You can feel that rebel rock'n'roll attitude here. It sounds like the jocks are having good time, and we are."

"We're targeting the 18-49 audience, and we have a strong following in the 25-34 demo. We're respectable with females 18-34. Yet we're not perceived as a 'young' station."

"I'm looking for some harder-edged stuff and the best of modern rock. Plus we're going to explore the gamut of the '70s."

COOK HOPES album rockers in larger markets will take notice of KRZQ's upstart success.

"It's easier to get away with this kind of stuff in a smaller market," he says. "But larger rock outlets should pay attention and not be so picky or so afraid of certain types of music. This audience likes to hear the hits, but it also likes to hear good, tasty songs, too."

35	39	David Bowie, Never Let Me Down
36	40	Swing Out Sister, Breakout
37	EX	Autograph, She Never Looked That Good
38	EX	LeVert, Casanova
39	EX	David Hallyday, He's My Girl
40	EX	The New City Rockers, Rev It Up
A	—	Pepsi & Shirlee, Heartache
A	—	Pet Shop Boys, It's A Sin
A	—	Go West, Don't Look Down - The Sequel
A	—	Loveboy, Notorious
A	—	Kenny G, Don't Make Me Wait For Love
A	—	Nancy Martinez, Crazy Love
A	—	Suzanne Vega, Solitude Standing
EX	EX	The Silencers, Painted Moon
EX	EX	Curiosity Killed The Cat, Misfit
EX	EX	George, Tina Cherry
EX	EX	RED Speedwagon, In My Dreams
EX	EX	Chris Rea, Let's Dance
EX	EX	Simply Red, Maybe Someday
EX	EX	Donna Summer, Dinner With Gershwin
EX	EX	Ray Parker Jr., I Don't Think That Ma
EX	EX	Mr. Mister, Something Real (Inside Me)

93Q
P.D.: Ron Parker

1	5	Whitesnake, Here I Go Again
2	1	Los Lobos, La Bamba
3	2	George Michael, I Want Your Sex (From Debbie Gibson, Only In My Dreams)
4	4	L.L. Cool J, I Need Love
5	6	The Whispers, Rock Steady
6	7	Europe, Carrie
7	8	T'Pau, Heart And Soul
8	8	Sammy Hagar, Give To Live
9	3	Madonna, Who's That Girl
10	11	Bananarama, I Heard A Rumour
11	12	Whitney Houston, Didn't We Almost Have
12	13	Lisa Lisa & Cult Jam, Lost In Emotion
13	16	Michael Jackson With Siedah Garrett,
14	15	Richard Marx, Don't Mean Nothing
15	9	Gloria Estefan & Miami Sound Machine,
16	18	Dan Hill (Duet With Vonda Shepard), C
17	18	ABC, When Smokey Sings
18	19	ABC, When Smokey Sings
19	22	Alexander O'Neal, Fake
20	23	Tiffany, I Think We're Alone Now
21	28	Prince, U Got The Look
22	29	Grateful Dead, Touch Of Grey
23	25	Jellybean featuring Elisa Fiorillo, W
24	26	Natalie Cole, Jump Start
25	30	Smokey Robinson, One Heartbeat
26	33	Expose, Let Me Be The One
27	27	John Cougar Mellencamp, Paper In Fire
28	EX	Swing Out Sister, Breakout
29	34	Heart, Who Will You Run To
30	EX	David Bowie, Never Let Me Down
31	32	Yello, Oh Yeah
32	EX	The Cars, You Are The Girl
33	35	The Other Ones, Holiday
A34	—	Poison, I Won't Forget You
A35	—	Pet Shop Boys, It's A Sin
A	—	Donna Summer, Dinner With Gershwin
A	—	Loveboy, Notorious
EX	EX	Bryan Adams, Victim Of Love
EX	EX	Hooblers, Johnny B
EX	EX	Kenny G, Don't Make Me Wait For Love
EX	EX	Autograph, She Never Looked That Good
EX	EX	Danny Wilson, Mary's Prayer
EX	EX	Herb Alpert, Making Love In The Rain

all hit 97.1 NEGL
The Eagle
P.D.: John Roberts

Dallas	1	Whitesnake, Here I Go Again
2	2	Richard Marx, Don't Mean Nothing
3	3	T'Pau, Heart And Soul
4	4	The Outfield, Since You've Been Gone
5	5	Sammy Hagar, Give To Live
6	6	George Michael, I Want Your Sex (From Debbie Gibson, Only In My Dreams)
7	7	Crowded House, Something So Strong
8	8	Boston, Holly Ann
9	9	Europe, Carrie
10	13	Heart, Who Will You Run To
11	10	U2, I Still Haven't Found What I'm Looking For
12	11	Steve Winwood, Back In The High Life
13	14	John Waite, These Times Are Hard For
14	18	Dan Hill (Duet With Vonda Shepard), C
15	16	Huey Lewis & The News, Doing It All F
16	15	Eddie Money, Endless Nights
17	23	Suzanne Vega, Luka
18	6	Heart, Alone
19	20	Starship, It's Not Over (Til It's Ov
20	21	Night Ranger, Hearts Away
21	19	Bryan Adams, Victim Of Love
22	22	Fleetwood Mac, Seven Wonders
23	24	RED Speedwagon, In My Dreams
24	25	INXS & Jimmy Barnes, Good Times
25	17	Journey, Why Can't This Night Go On F
26	38	Special, Back To Paradise (From "R
27	28	Hooblers, Johnny B
28	29	Autograph, She Never Looked That Good
29	30	Grateful Dead, Touch Of Grey
30	26	Whitesnake, Still Of The Night
31	32	Bryan Adams, Victim Of Love
32	33	Crowded House, Where Where You Live
33	34	Danny Wilson, Mary's Prayer
34	EX	U2, Where The Streets Have No Name
35	36	John Cougar Mellencamp, Paper In Fire
36	37	Def Leppard, Women
37	38	Genesis, Anything She Does
38	39	Twisted Sister, Hot Love
39	40	David Bowie, Never Let Me Down
40	EX	Bon Jovi, Edge Of A Broken Heart
A	—	David Hallyday, He's My Girl
A	—	Poison, I Won't Forget You
A	—	Eddie Money, We Should Be Sleeping
A	—	Alison, A
EX	EX	The Cars, You Are The Girl
EX	EX	Mr. Mister, Something Real (Inside Me)
EX	EX	Great White, Rock Me

KMEL 100
P.D.: Keith Naftaly

San Francisco	1	Los Lobos, La Bamba
2	2	Curiosity Killed The Cat, Misfit
3	5	Lisa Lisa & Cult Jam, Lost In Emotion
4	6	ABC, When Smokey Sings
5	3	Dan Hill (Duet With Vonda Shepard), C
6	11	Alexander O'Neal, Fake
7	8	Jellybean featuring Elisa Fiorillo, W
8	8	Herb Alpert, Making Love In The Rain
9	10	Pepsi & Shirlee, Heartache
10	12	Smokey Robinson, One Heartbeat
11	15	Expose, Let Me Be The One

BIO 4
MEANS MUSIC
P.D.: Brian Thomas

Baltimore	1	Los Lobos, La Bamba
2	3	Dan Hill (Duet With Vonda Shepard), C
3	5	Debbie Gibson, Only In My Dreams
4	1	Madonna, Who's That Girl
5	7	The Whispers, Rock Steady
6	9	Michael Jackson With Siedah Garrett,
7	2	U2, I Still Haven't Found What I'm Looking For
8	14	Richard Marx, Don't Mean Nothing
9	12	T'Pau, Heart And Soul
10	11	Steve Winwood, Back In The High Life
11	4	Suzanne Vega, Luka
12	8	George Michael, I Want Your Sex (From Debbie Gibson, Only In My Dreams)
13	16	Donna Warwick & Jeffrey Osborne, Lov
14	18	L.L. Cool J, I Need Love
15	17	Huey Lewis & The News, Doing It All F
16	20	Whitney Houston, Didn't We Almost Have
17	10	The Jets, Cross My Broken Heart (From Dan Hill (Duet With Vonda Shepard), C
18	24	Europe, Carrie
19	24	Europe, Carrie
20	26	Lisa Lisa & Cult Jam, Lost In Emotion
21	25	Living In A Box, Living In A Box
22	29	Smokey Robinson, One Heartbeat
23	27	Fat Boys & The Beach Boys, Wipeout
24	EX	Grateful Dead, Touch Of Grey
A25	—	ABC, When Smokey Sings
26	30	Starship, It's Not Over (Til It's Ov
27	EX	Heart, Who Will You Run To
28	EX	Prince, U Got The Look
29	15	Bob Seger, Shakedown (From "Beverly H
30	EX	Bananarama, I Heard A Rumour
A	—	LeVert, Casanova
EX	EX	Jellybean featuring Elisa Fiorillo, W

94-Q
P.D.: Fleetwood Gruver

Atlanta	1	Michael Jackson With Siedah Garrett,
2	6	Richard Marx, Don't Mean Nothing
3	7	Whitney Houston, Didn't We Almost Have
4	1	Madonna, Who's That Girl
5	3	Heart, Alone
6	11	Los Lobos, La Bamba
7	10	Dionne Warwick & Jeffrey Osborne, Lov
8	12	Smokey Robinson, One Heartbeat
9	13	The Whispers, Rock Steady
10	8	Danny Wilson, Mary's Prayer
11	15	Huey Lewis & The News, Doing It All F
12	12	Grateful Dead, Touch Of Grey
13	2	Steve Winwood, Back In The High Life
14	3	Bob Seger, Shakedown (From "Beverly H
15	18	Freddie Jackson, Jam Tonight
16	9	Dan Hill (Duet With Vonda Shepard), C
17	EX	ABC, When Smokey Sings
18	16	Suzanne Vega, Luka
19	22	Living In A Box, Living In A Box
20	17	U2, I Still Haven't Found What I'm Looking For
21	24	Heart, Who Will You Run To
22	19	T'Pau, Heart And Soul
23	21	Al Jarreau, Moonlighting (Theme)
24	28	John Cougar Mellencamp, Paper In Fire
25	27	Go West, Don't Look Down - The Sequel
26	EX	Mr. Mister, Something Real (Inside Me)
27	EX	Fleetwood Mac, Little Lies
28	EX	Dan Fogelberg, Lonely In Love
29	EX	Swing Out Sister, Breakout
30	EX	Bananarama, I Heard A Rumour
31	EX	Kenny G, Don't Make Me Wait For Love
A	—	Cutting Crew, I've Been In Love Before
A	—	RED Speedwagon, In My Dreams

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A	—	Cutting Crew, I've Been In Love Before
A	—	RED Speedwagon, In My Dreams

WJOT 99.7
P.D.: Gregg Swedberg

Minneapolis	1	RED Speedwagon, In My Dreams
2	2	Whitesnake, Here I Go Again
3	8	Dan Hill (Duet With Vonda Shepard), C
4	4	The Outfield, Since You've Been Gone
5	7	Whitney Houston, Didn't We Almost Have
6	10	Bananarama, I Heard A Rumour
7	18	Jellybean featuring Elisa Fiorillo, W
8	12	Michael Jackson With Siedah Garrett,
9	13	Europe, Carrie
10	14	Natalie Cole, Jump Start
11	5	Huey Lewis & The News, Doing It All F
12	18	Prince, U Got The Look
13	17	Grateful Dead, Touch Of Grey
14	19	Starship, It's Not Over (Til It's Ov
15	6	ABC, When Smokey Sings
16	20	L.L. Cool J, I Need Love
17	22	Alexander D'Neal, Fake
18	9	Los Lobos, La Bamba
19	11	George Michael, I Want Your Sex (From Debbie Gibson, Only In My Dreams)
20	23	The Pointer Sisters, Be There (From "
21	24	Jonathan Butler, Lies
22	27	Wendy & Lisa, Water Fall
23	28	Lisa Lisa & Cult Jam, Lost In Emotion
24	28	John Cougar Mellencamp, Paper In Fire
25	15	Danny Wilson, Mary's Prayer
26	30	Heart, Who Will You Run To

KILL
P.D.: Dave Robbins

St. Louis	1	Madonna, Who's That Girl
2	2	Los Lobos, La Bamba
3	4	Whitesnake, Here I Go Again
4	6	Richard Marx, Don't Mean Nothing
5	3	Debbie Gibson, Only In My Dreams
6	3	The Whispers, Rock Steady
7	10	Huey Lewis & The News, Doing It All F
8	17	Michael Jackson With Siedah Garrett,
9	5	U2, I Still Haven't Found What I'm Looking For
10	12	Grateful Dead, Touch Of Grey
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18	22	Europe, Carrie
19	9	Bob Seger, Shakedown (From "Beverly H
20	21	Smokey Robinson, One Heartbeat
21	25	Fat Boys & The Beach Boys, Wipeout
22	11	The Jets, Cross My Broken Heart (From Dan Hill (Duet With Vonda Shepard), C
23	15	Danny Wilson, Mary's Prayer
24	28	John Cougar Mellencamp, Paper In Fire
25	26	Jellybean featuring Elisa Fiorillo, W
26	33	Lisa Lisa & Cult Jam, Lost In Emotion
27	31	Prince, U Got The Look
28	30	Heart, Who Will You Run To
29	23	T'Pau, Heart And Soul
30	34	Natalie Cole, Jump Start
31	EX	The Cars, You Are The Girl
A32	—	Fleetwood Mac, Little Lies
A33	—	Expose, Let Me Be The One
A34	—	Bryan Adams, Victim Of Love

KDWB 101
P.D.: David Anthony

St. Paul	1	Whitesnake, Here I Go Again
2	1	RED Speedwagon, In My Dreams
3	5	Dan Hill (Duet

Mellencamp Sets Own Course

BY LINDA MOLESKI

NEW YORK John Cougar Mellencamp has done his part. Now PolyGram has gone into overdrive as it launches the Indiana rocker's latest album, "The Lonesome Jubilee." The label is executing heavy promotional and marketing campaigns for the eagerly anticipated follow-up to 1985's "Scarecrow" album, which sold more than 3 million copies and spawned three top 10 singles.

"As you would expect, this release is getting maximum treatment," says Harry Anger, the label's senior vice president of marketing. "The stops have come out for this one. Our goal is to have a major advance-awareness campaign. We've put out 'Coming Soon' posters and have done advance mailings and extensive trade advertising. We're doing a national consumer print campaign, and we've had listening parties around the country."

On the radio front, a compact disk version of the first single, "Paper In Fire," was serviced simultaneously to top 40 and album rock radio stations 3½ weeks prior to the album's release. "The reaction has been incredible, particularly at album rock stations," says David Leach, PolyGram national director of pop promotion. "It debuted at No. 2 on the Album Rock Tracks chart, and the following week it went to No. 1. The next step is to try to get a No. 1 sin-

gle at top 40."

Mellencamp delivered "The Lonesome Jubilee" during PolyGram's worldwide management conference, held in May in Palm Springs, Calif. According to Dick Wingate, the label's senior vice president of a&r, "When he came to Palm Springs to play us the album, we asked him what kind of equipment he wanted. He said, 'I'll just play it on my boom box.' So about 15 of us, John, and some people from Champion [Mellencamp's management company] went into his hotel room and he played it to us.

"It was so cool to see an artist of his stature debuting a record to the company like that. He said, 'Let's listen to it this way. It'll be like the kids hear it.'"

It was Mellencamp's decision to go with "Paper In Fire" as the lead-off single. "John solicited our opinion," he says. "And when I heard it, I called him back and said I thought it really was the right choice. But when you're dealing with an artist of that stature, you basically go with his judgment; he earns the right to pick his singles when he gets to that sales level."

Additionally, Wingate says that PolyGram adopts a hands-off policy when it comes to Mellencamp's work in the studio, leaving the creative decisions up to him. "John has been with PolyGram longer than most of the senior executives who are here," says Wingate. "Most of

us came in when Dick Asher took over [as president] a few years ago, so John had learned to work out in Indiana and to leave his management to interface with the record company.

"He doesn't really take any input from us, and I wouldn't even consider it. Other than taking one or two trips out to Indiana to see how the record's progressing, we really leave it up to him."

Wingate says "The Lonesome Jubilee" evidences a marked progression in Mellencamp's songwriting abilities. "John's shown so much growth as a writer," he says. "The 'Scarecrow' album was such a big step forward, and I had no idea he would grow this much more. It'll be interesting to see where he goes from here."

The video for "Paper In Fire" received its world premiere during MTV's European launch celebrations. "We're also having a two-part MTV campaign where we're running commercials prior to Labor Day weekend and then again on Sept. 11-14," says Anger. "It's a major launch of a superstar artist, and we'll be building up until the end of October when the tour comes."

As for a second single, Leach says, "We're not sure what it will be. When we peak with 'Paper,' then we'll come out with the next single. But that'll be toward October, and it should take us through Christmas."



ONE TO ONE

Caroline Records chief Andrew Graham-Stewart discusses imports

During the past 18 months, the U.S. import business has dropped sharply because of two separate court rulings—one blocking parallel imports and the other allowing U.S. publishers to collect mechanical royalties on imported product. In this week's 'One To One' interview, Andrew Graham-Stewart, president of Manhattan-based Caroline Records, talks with Billboard reporter Linda Moleski about how these cases could have a devastating effect on the emergence here of new and developing acts from overseas. Like most import distributors, Caroline has switched its focus from foreign product to domestic lines. In addition, the company has developed an in-house label, which has enjoyed success with such acts as Suicidal Tendencies.

Q: How have the court rulings affected your business?

A: Firstly, we could no longer run the risk of bringing in parallel imports, which left us with independent releases, mainly from the U.K. Now we have the publishing problem, and that's cutting into the independent business. The penalties are high, so if we have any doubts on the legalities of a particular piece, we won't bring it in.

Q: How much of your business do imports represent?

A: Eighteen months ago, imports were 90% of our business. Now that's down to 10%, and yet our turnover is up. We've completely switched from imports, and we're doing more volume in domestic releases and product from our own label. All of this has very serious implications for U.K. labels, not only in terms of their turnover in the short term but in developing their acts in the long term.

Virtually every significant act to come out of the U.K. broke here partially because of an import buzz. Historically, U.S. major labels, in terms of a&r, showed themselves to be very adept at identifying those acts with U.S. potential by watching the import market. Now it's going to be more difficult for U.K. acts to break here. I think a healthy nonparallel-import market is very important for foreign acts in terms of their development in the U.S.

Q: Can you cite some examples of European-based acts that broke here via a foundation that was laid by imports?

A: U2, the Cure, Pet Shop Boys, Duran Duran, Sade, the Cult, Alison Moyet, Echo & the Bunnymen,

the Smiths, and the Psychedelic Furs developed through imports. The list is endless.

Q: How did the decision on mechanical royalty rates affect your business dealings?

A: What we're doing now is if an import record contains songs published by a U.S. publishing house, we're not bringing it in. We're advising U.K. companies to do everything in their power to see that their acts don't sign a worldwide publishing deal. We're also advising them to avoid doing cover songs on a record. If there's a cover, then we won't bring it in.

Q: What will we see happening now as a result of all this?

A: It may be the case that independent labels here will license more material from overseas. An act from the U.K. may have to seek an independent domestic release to create the necessary awareness here so that at a later date it may translate into a recording deal with a major label—before it would have been signed straight to a major in the U.S.

As I said before, a&r people at major labels don't have a very good track record for picking up on relatively unknown bands; they like to see a level of interest in the U.S., which, previously, imports were able to help create. And at Caroline, it now makes more sense for us to invest in a U.S. band than a foreign act.

Q: What will this do to business in the U.K.?

A: It will have an adverse effect on the U.K. record industry. The U.K. has been a major resource for talent on a worldwide basis—at least in comparison to the size of the market. So that can't do the industry much good worldwide. A substantial part of revenue for independent labels in the U.K. has been derived from exports.

Q: Will we see a number of U.K.-based independent labels opening up offices in the States as a result of this?

A: I doubt it because it's very expensive to set up in the U.S. It will be more difficult for U.K. acts to develop naturally in the U.S., and U.K. independents are going to suffer simply through loss of revenue, which is going to affect their ability to develop new talent.

Q: In sum, what effect will these cases have on new and developing acts coming out of the U.K. and on the industry as a whole?

A: Any weakening of the alternative or independent music industry will reduce its ability to provoke change and develop new trends.

ARTIST DEVELOPMENTS

BASEMENT HERO

Given the choice between recording in a basement and cutting tracks at a top-flight studio, most artists would opt for the latter. But not Glen Burtnick, whose second A&M album—the recently released "Heroes And Zeros"—was recorded at co-producer David Prater's basement in Montclair, N.J.

"We started doing demos there at the end of last year, and then in March we moved into a 48-track studio," says Burtnick. "But after three weeks, we pulled the plug. The studio was just too sterile. So we ended up going back to the basement, rented a 24-track mobile, and were really able to capture the spirit much better."

On his first album, 1986's "Talking In Code," Burtnick worked with producer Richard Landis. "When new artists get signed to a label, people are always trying to work out who they are and who they're going to be," says Burtnick. "And they tend to be put in situations with certain producers. I learned a number of things in doing my first album, the most important of which was the fact that I felt I could produce myself—or at least with David's help. Fortunately, A&M was very supportive and agreed to let us go ahead."

During sessions for the new al-



Rockin' The Night. David Coverdale led Whitesnake through an Aug. 20 performance at New York's Madison Square Garden. The Geffen act, opening for Motley Crue, played songs from its self-titled album, including the album rock radio smash "Still Of The Night." (Photo: Chuck Pulin)

bum, Burtnick managed to persuade a number of top-name musicians—including Bruce Hornsby, Southside Johnny, Journey guitarist Neal Schon, and Anton Fig of the "Late Night With David Letterman" band—to make guest appearances.

The end result is "a much more honest record than the first one was," says Burtnick. "Last time

there were a lot of synthesizers and drum machines. This is much rawer. I really got to stretch out and play guitar."

A&M is working the song "Follow You" as the album's leadoff single. Meanwhile, Burtnick has just started playing a series of East Coast club dates. The artist is managed by Bud Prager, who also represents Foreigner.

PSYCHEDELIC ECSTASY

If the latest album from Geffen act the Dukes Of Stratosphere sounds vaguely familiar—like an excessively psychedelic XTC, say—then all is well and good. In fact, the Dukes' new album, "Psonic Psonspot," is the second effort XTC has recorded under that pseudonym. And college radio certainly knows it, according to Mark Kates, who handles alternative marketing for the label. "The college kids that I've talked to so far are out of control about this thing," he says.

Especially interesting to collectors will be Geffen's compact disk package of the album, says Kates. Titled "Chips From the Chocolate Fireball," the CD will be packaged in a special longbox and will include the band's "25 O'Clock" EP—until now available only on vinyl and cassette in Britain.

Geffen will work on establishing a solid alternative radio base (Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

for the album before taking it to other formats, says Kates.

"The people out there on the alternative scene just pounce on something like this because they know it's not like a Bon Jovi record," says Kates. "It's the kind of thing where it's going to develop with people like them."

Receiving the initial push will be "Vanishing Girl," which he calls "easily the straightest pop song on the album. Not only that, it sounds like the Hollies. It's a great 2 1/2-minute pop song."

SPECIAL PROJECT

New RCA artist **Marc Jordan** has been receiving the royal treatment from RCA Records—the first sign of which is a promo-only CD containing three tracks from his new album, "Talking Through Pictures."

"He's one artist that I really reserve the word 'special' with a capital 'S' for," says **Jim McKeon**, RCA vice president of album promotion. The label is going to great pains, he adds, not to work the album "in a way that is perceived as formula. That's one reason the [promo] CD was put out a month before the record was serviced—just as a chance for programmers to absorb it and get excited about it personally, before any perception of what to do with it professionally crossed their minds."

Among the special events for the album's launch was a listening party held in Los Angeles' Griffith Park Observatory, featuring a unique Laserium show. McKeon credits label product manager **Randy Miller** and the marketing department for the idea. "We wanted to kick this thing off with a very unique bang," says McKeon. "We invited most of the Southern California radio, retail, and press community to attend. A number of us came in from New York. It was a very successful event—very well orchestrated."

The first song the label will be working, says McKeon, is the album's leadoff track, "This Independence." A prime factor in its success, he says, will be word of mouth among programmers:

"There's going to be a nice, pleasant rippling effect, with progress every week—and real people turning other real people on to this thing."

MORE KIMMEL

PolyGram has just launched the second phase of its campaign to break new artist **Tom Kimmel**, whose debut album, "5 To 1," has elicited positive response since its late-spring release.

Following a handful of dates as the opening act on the first leg of **Heart's** U.S. trek, Kimmel has been given the support slot on the tour's second leg, which started Aug. 21. Additionally, a video of Kimmel's second single, "Tryin' To Dance," will air as MTV's Hip Clip of the Week, starting Sept. 2.

"The combination of the tour and the Hip Clip is going to give us a lot of exposure," says **Dick Wingate**, PolyGram senior vice president of a&r. "We established a strong base at album rock radio with the first single ["That's Freedom"], and sales of the album are over 150,000. They should definitely be increasing during the next few weeks. So this really is phase two in what we're anticipating as being a long-term project. I think there are at least four singles on this album."

TOMLINSON'S TURN

On a label that has revitalized the careers of such artists as **Jennifer Warnes**, **Jesse Colin Young**, and **Wendy Waldman** comes a new release by a relative unknown: **Michael Tomlinson**.

Yet Seattle-based Tomlinson, now inked to Cypress Records, is by no means a complete stranger to radio. His new album, "Still Believe," is actually his second effort. His first record, "Run This Way Forever," was released in late 1985 on his own label, Desert Rain Records, and reportedly sold—incredibly, for such a small indie—more than 50,000 copies.

Tomlinson credits radio consultant **John Sebastian** with much of the debut album's success. Sebastian, who was working his EOR (eclectic-oriented rock) format,

"put it on all seven of the stations that he had at the time," says Tomlinson. "And, to my knowledge, at every single one of those stations, I ended up as the No. 1-requested song of the year."

Three or four major labels came in swift pursuit, says Tomlinson, but he chose Cypress because it "had the courage" to issue Warnes' album of **Leonard Cohen**-penned material. "It blew me away that they would release something that artistic the first time out of the chute," he says.

Tomlinson adds that he couldn't be more pleased with the contrast between the handling of his two albums. "It's real exciting to find out that they're already in the stores in Orlando, Fla., before they're on the radio there. That's exciting—because before, I was playing catch-up."

The first single from the new Cypress album will be "Dawning Of A New Day."

Artist Developments is edited by Steve Gett. Reporters: Linda Moleski (New York) and Dave DiMartino (Los Angeles).

Management Group Forms A Full-Service Company

LOS ANGELES Top managers Alan Somers, Miles Copeland, and Mike Gormley have joined forces to create a new full-service management company representing clients from all facets of the entertainment industry.

Dubbed the International Talent Bank, the new Los Angeles-based firm already boasts a roster that includes such performers as actress **Courteney Cox**; A&M artist **Rosie Vela**; former Go-Go drummer **Gina Schock** and her band, **House Of Shock**; Tony Award winner **Hinton Battle**; songwriter **Liam Sternberg**; and **Mark Hudson**, musical director of Fox Television's "Late Night" show.

The three ITB principals will continue to helm their existing companies. Copeland and Gormley are partners in Los Angeles Personal Direction Inc., which represents the **Bangles** and **Oingo Boingo**; Copeland is also head of **First Stars Inc.**, a London-based company that handles **Sting**, **Squeeze**, and **Stewart Copeland**. Somers runs **Alan Somers Management Inc.**, whose clients include actors **Kathleen Wilhoite**, **Amy Madigan**, **Gerrit Gra-**

ham, and **Brett Cullen**.

"We kept coming across musicians and singers who wanted to act, and people in the acting field that had musical ability," says Gormley. "It seemed right to have a situation where they could get into both areas without running around to different people all over the place. Now, under one roof, they can do that."

Thus, ITB clients such as **Vela** and **Schock**—whose band is signed to **Capitol**—can now choose whatever aspect of their respective careers they would most like to concentrate on, says Gormley. **Vela**, he says, "has already had several film offers and wants to concentrate on music. And **Gina Schock** wants to concentrate on music. Fine. And then at a point when she's ready, we'll be in a position to put something together on the acting side. It's not like they have to do both at the same time—but the ability is there, and the availability is there."

The new company is headquartered in Los Angeles and London offices.

DAVE DIMARTINO

Jackson Thrills Again With New Album; Curiosity Kills Manhattan's Cat Club

MORE THRILLS: What a great month for comebacks: **Def Leppard** has made a rockin' return with "Hysteria," a truly outstanding follow-up to 1982's "Pyromania." And now **Michael Jackson** is back in business with his latest opus, "Bad," due in stores on Monday (31).

The Leppard album has already received countless rave reviews in this column—there's not much more to say about that one. As for the Jackson album, listening to a sneak preview a week or so before "Bad" was set to hit the streets, **The Beat** was totally knocked out. OK, it doesn't take a rocket scientist to figure out that Jackson will sell millions of records—and he deserves to. "Bad" is a brilliant album.

No point in any track-by-track analysis—you're either going to buy a copy or hear the songs every five minutes on the radio for the next few weeks. Suffice it to say, the album boasts 10 cuts (11 on the compact disk), each one a winner. Particular faves include the haunting ballad "Liberian Girl," the **Stevie Wonder** duet "Just Good Friends," and the raunchy "Dirty Diana," featuring some great guitar licks from **Billy Idol** guitarist **Steve Stevens**.

Watch this baby rocket to No. 1 on the Top Pop Albums chart—and stay there. And if Leppard doesn't hit the top spot in the next couple of weeks—"Hysteria" is at No. 4 this week—it will be hard pushed to knock the bad boy off his throne.

COOL CATS: PolyGram president **Dick Asher**, a host of label execs—including **Bob Jamieson**, **Harry Anger**, and **Dick Wingate**—and just about everybody who figured it was hip-to-be-there were at Manhattan's **Cat Club** on Aug. 20 for **Curiosity Killed The Cat's** debut live appearance in the Big Apple.

The downtown night spot was jam-packed, with all in attendance eager to discover whether the band really is the next big thing to emerge from the U.K. or if all the fuss and bother is little more than **Frankie Goes To Hollywood**-style hype.

Perhaps sensing that it was *judgment night*, the band members seemed to adopt an attitude of "OK, we know you're all here to see if we're everything we've been made out to be, so just to confuse you even more we're going to play it deliberately low-key."

Curiosity's set was musically entertaining—these guys certainly have excellent chops—but the band offered little in the way of showmanship. Things did liven up toward the end of the set, but for the major part one couldn't help feeling that the new cats on the block will be livelier when the pressure's off. The next big thing? Time will tell.

SHORT TAKES: The **Beat** enjoyed an extremely pleasant chat with Wimbledon tennis champ **Pat Cash** backstage at the Aug. 20 **Motley Crue/Whitesnake** show at New York

City's **Madison Square Garden**. An avid hard rock fan, **Cash** says he can't wait to hear **Aerosmith's** new "Permanent Vacation" album and the latest album from German guitarist **Michael Schenker's** **MSG** outfit... Check out the self-titled album by Swedish act **Lolita Pop**, just out on **Virgin**. The group is represented by Gotham-based manager **Arma Andon**... Rumors are rife that **Berlin** has split up, with vocalist **Terri Nunn** set to pursue a solo career... New PolyGram signing **L.A. Guns** flew into Manhattan recently to mix its upcoming album. The project won't be out until January, but be on the lookout for some red hot rock'n'roll in the shape of cuts like "Sex Action," "One Way Ticket," and "Hollywood Tease." **L.A. Guns** vocalist **Philip Lewis** originally recorded the last-mentioned song with his former band, **Girl**, whose lineup also featured **Def Leppard** guitarist **Phil Collen**... The new **Rush** album, "Hold Your Fire," due out Sept. 8, is unquestionably the band's finest work to date. The first cut going out to album rock radio stations is "Force Ten." A likely contender for single release is "Time Stand Still"... Remember **Saga**? Atlantic plans to release the band's latest Atlantic album, "Wildest Dreams," in mid-September.



Return Visit. Billboard associate publisher/director of charts **Tom Noonan**, center, welcomes **Michael Jackson**, left, and his manager, **Frank DiLeo**, back to the Los Angeles bureau. The superstar, who came to Billboard's L.A. office just before the "Thriller" album was released, made a return visit to mark the release of his new album, "Bad," due out Monday (31).

MacTour To Begin Oct. 1; First Outing In 5 Years

BY LINDA MOLESKI

ROCK'N'ROLL TANGO: Fleetwood Mac will embark on an extensive North American concert trek in support of its latest Warner Bros. release, "Tango In The Night." The tour, set to commence Oct. 1 in Ames, Iowa, represents the band's first road outing in five years.

Billed the Shake The Cage tour, the jaunt will hit some 50 cities, with dates booked through Dec. 18. As previously reported, Lindsey Buckingham is no longer with the group; Billy Burnette and Rick Vito have been added to the touring lineup.

NOT SO PERMANENT: Aerosmith has put a number of European dates on hold so that it can focus on the U.S. market to help launch the release of its new Geffen album, "Permanent Vacation." Initial plans called for the veteran rockers to tour overseas with Guns N' Roses, which has since hooked up with Faster Pussycat for an upcoming Brit visit.

Word has it that Aerosmith will now tour the U.S. from October to April and then will head out to Japan and Europe.

SHORT TAKES: On The Road hears that Bruce Springsteen has been previewing material from his upcoming Columbia album, "Tunnel Of Love," at New Jersey's Stone Pony club, which would indicate that another marathon Bruce tour may be in the works... While on the subject of the Boss, former E Street Band member Little Steven is wrapping European dates before heading back to the U.S., where he will reportedly serve as special guest on U2's upcoming tour. Steven is supporting his new Manhattan solo album, "Freedom No Compromise"... David Bowie's Aug. 20 show at the Hubert H. Humphrey Metrodome in Minneapolis had to be canceled after equipment for the massive stage

production couldn't be moved in quickly enough. Promoters for the event say the date may be rescheduled for sometime in October... Midnight Star, the System, and One Way are set to perform a free concert Sunday (30) at Roy Wilkens Park in Jamaica, N.Y., as part of the Miller Sound Express summer concert series. Sponsored by Miller High Life, the shows have reportedly been attracting crowds of 30,000-100,000 in such cities as Chicago, Atlanta, and Washington, D.C.... Tommy Boy/Warner Bros. act the Force M.D.'s are currently opening dates on the European leg of Madonna's "Who's That Girl" tour... Canadian singer/songwriter Gordon Lightfoot is on an extensive North American tour in support of his latest release, "East Of Midnight."

Dates will wrap up Nov. 20-22 in Atlantic City, N.J.; a U.K. leg will commence in early 1988...

Boston set a record for the largest gross ever at the Centrum in Worcester, Mass. The MCA rock group recently performed nine sold-out shows, pulling in a whopping \$1.95 million, as reported in the Aug. 29 issue of Amusement Business... The Elektra recording acts Billy Bragg and 10,000 Maniacs recently performed a special charity concert at Manhattan's Ritz to benefit Nicaragua. Proceeds from the event will go toward the construction of a new health-care facility in war-torn Managua... Frank Sinatra is gearing up for a series of concert engagements at Manhattan's famed Carnegie Hall. Shows will commence Sept. 10 and run through Sept. 19... Alice Cooper is heading over to Europe for a monthlong promotional trek, set to kick off Sunday (30) at London's Reading Festival. Stops include Rome, Paris, and Munich, West Germany. Other acts scheduled to appear at the three-day fest, which marks its 25th anniversary, include the Georgia Satellites, Lee Aaron, Lizzy Borden, the Stranglers, and Vow Wow.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BOSTON FARRENHEIT	Centrum in Worcester Worcester, Mass.	Aug. 13-16, 18-21, 24	\$1,975,671 \$18.50	109,827 sellout	Don Law Co.
BOSTON FARRENHEIT	Tacoma Dome Tacoma, Wash.	July 31-Aug. 1	\$898,992 \$17.50	51,745 sellout	Media One
GRATEFUL DEAD SANTANA DAVID LINDLEY & EL RAYO X	Calaveras Co. Fairgrounds Angels Camp, Calif.	Aug. 22-23	\$840,000 \$21	40,000 sellout	Bill Graham Presents
DAVID BOWIE DURAN DURAN GEORGIA SATELLITES	Edmonton Commonwealth Stadium Edmonton, Alberta	Aug. 17	\$677,319 \$29.50	30,827 40,000	Perryscope Concert Prods. Ltd.
DAVID BOWIE	Rosemont Horizon Rosemont, Ill.	Aug. 21-22	\$661,870 \$25	27,334 sellout	Jam Prods. of Chicago
WHITNEY HOUSTON KENNY G	Hartford Civic Center Hartford, Conn.	Aug. 21-22	\$561,088 \$18.50/\$15.50	30,613 sellout	Cross Country Concerts
WHITNEY HOUSTON KENNY G	Garden State Arts Center Holmdel, N.J.	Aug. 19-20	\$366,276 \$21/\$13.50	21,356 sellout	Ardee Festivals
MOTLEY CRUE WHITESNAKE	Arena, Madison Square Garden Center New York, N.Y.	Aug. 20	\$309,800 \$20	16,255 sellout	Ron Detsener Enterprises
ALABAMA RESTLESS HEART	Grandstand, Wisconsin State Fair West Allis, Wis.	Aug. 7-8	\$306,416 \$12/\$10/\$8	27,485 30,600	Joseph Entertainment Group
MOTLEY CRUE WHITESNAKE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 22	\$301,441 \$18.50/\$16.50	16,406 16,913	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
HUEY LEWIS & THE NEWS BONNIE HAYES	Alpine Valley Music Theatre East Troy, Wis.	Aug. 14	\$288,352 \$22.50/\$20/\$15	17,889 20,000	Joseph Entertainment Group
GRATEFUL DEAD	Compton Terrace Phoenix, Ariz.	Aug. 18	\$267,256 \$17.50/\$15.50	16,863 18,000	Evening Star Prods. Bill Graham Presents
AL JARREAU CHAKA KHAN	Pier 84 New York, N.Y.	Aug. 11-12	\$240,000 \$15	16,000 sellout	Ron Detsener Enterprises
ANITA BAKER RHONDA HANSOME	Poplar Creek Music Theatre Hoffman Estates, Ill.	Aug. 7-8	\$236,215 \$20/\$15	13,659 33,878	Nederland Organization
CROSBY, STILLS & NASH FABULOUS THUNDERBIRDS	Blossom Music Center Cuyahoga Falls, Ohio	Aug. 18	\$217,651 \$16/\$13	16,286 18,767	in-house
CROSBY, STILLS & NASH FABULOUS THUNDERBIRDS	Civic Arena, Pittsburgh Civic Arena & Exhibit Hall Pittsburgh, Pa.	Aug. 23	\$196,893 \$15.75	12,487 12,500	DiCesare-Engler Prods.
CROSBY, STILLS & NASH	Coliseum, Seattle Center Seattle, Wash.	July 30	\$195,475 \$16.50	12,170 14,000	Media One
LIZA MINNELLI MARVIN HAMLISCH	Concord Pavilion Concord, Calif.	Aug. 18-19	\$195,127 \$22.50/\$15.50	9,917 16,625	in-house
HEART TOM KIMMEL	McNichols Sports Arena Denver, Colo.	Aug. 21	\$192,371 \$18.15/\$15.95	10,787 15,000	Fey Concert Co.
DAVID SANBORN THE NYLONS	Greek Theatre Los Angeles, Calif.	Aug. 12-13	\$182,477 \$18.50/\$17.50/\$11	9,532 12,374	Nederland Organization
AL JARREAU	Starfest Dallas, Texas	July 26	\$177,477 \$22.50/\$16	15,936 sellout	PACE Concerts
WILLIE NELSON THE O'KANES POCO JAMES BEAM	Sussex Co. Fairgrounds Augusta, N.J.	Aug. 9	\$155,000 \$24.50/\$22.50/\$18.50	8,000 10,000	Condit Charities B. Singer Entertainment Consultants
AL JARREAU CHAKA KHAN	Great Woods Center for the Performing Arts Mansfield, Mass.	Aug. 15	\$144,449 \$17.50/\$15/\$12.50	8,351 15,000	in-house
THE CURE	Exhibition Stadium Toronto, Ontario	Aug. 1	\$129,163 \$20	8,671 10,000	Concert Prods. International
DEF JAM '87: L.L. COOL J WHODINI DOUG E. FRESH & THE GET FRESH CREW COOL MOE D PUBLIC ENEMY	Coliseum, Mississippi Fairgrounds Complex Jackson, Miss.	Aug. 23	\$119,424 \$12.50/\$10	10,500 sellout	Turning Point Prods.
AL JARREAU CHAKA KHAN	Garden State Arts Center Holmdel, N.J.	Aug. 8	\$118,000 \$20/\$12.50	7,216 9,663	in-house
LISA LISA & CULT JAM EXPOSE ICE T	Cal Expo Amphitheatre Sacramento, Calif.	Aug. 18	\$115,469 \$16.50	6,784 7,500	Bill Graham Presents
CONCORD JAZZ FESTIVAL: THE HERBIE HANCOCK TRIO WYNTON MARSALIS LARRY CARLTON	Concord Pavilion Concord, Calif.	Aug. 23	\$114,250 \$22.50/\$15.50	6,255 8,317	in-house
BRYAN ADAMS HOOTERS	Concord Pavilion Concord, Calif.	Aug. 17	\$112,197 \$17.50/\$15.50	6,676 8,154	in-house
HANK WILLIAMS JR. & THE BAMA BAND	Grandstand, Wisconsin State Fair West Allis, Wis.	Aug. 13	\$109,674 \$12.50/\$10.50/\$8	9,377 15,300	Joseph Entertainment Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Compton Terrace Phoenix, Ariz.	Aug. 11	\$105,442 \$17.50/\$15.50	6,540 12,000	Avalon Attractions
BILLY IDOL CRUZADOS	Cal Expo Amphitheatre Sacramento, Calif.	Aug. 13	\$101,823 \$20/\$17.50	5,598 7,500	Bill Graham Presents
THE STATLERS	Grandstand, Wisconsin State Fair West Allis, Wis.	Aug. 14	\$100,029 \$12.50/\$10.50/\$8	8,603 15,300	Joseph Entertainment Group
AL JARREAU CHAKA KHAN	Performing Arts Center Saratoga Springs, N.Y.	Aug. 16	\$99,753 \$19/\$15/\$11	6,506 17,426	Rochester Philharmonic Orchestra
ECHO & THE BUNNYMEN NEW ORDER GENE LOVES JEZEBEL	Mann Music Center Philadelphia, Pa.	Aug. 24	\$98,511 \$17.50/\$16.50/\$12/\$10	6,330 13,000	The Concert Co. Presents
EDDIE MONEY OMAR & THE HOWLERS	Concord Pavilion Concord, Calif.	Aug. 21	\$97,817 \$16.50/\$14.50	6,353 7,900	in-house
AL JARREAU	Starwood Amphitheatre Nashville, Tenn.	July 31	\$94,547 \$16.50/\$14.50	5,841 15,033	in-house
CONCORD JAZZ FESTIVAL: CHICK COREA ELECTRIC BAND THE CRUSADERS THE MICHAEL BRECKER BAND	Concord Pavilion Concord, Calif.	Aug. 22	\$82,242 \$22.50/\$15.50	4,401 8,252	in-house

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Camp Followers. Warners Bros. signee Anthony Malloy is flanked by producers Jellybean Benitez, at left, and Marcus Miller as he prepares tracks for his "Suspense" album.

Nick Martinelli Pulls The Plug Producer Stresses Songs, Not Machines

BY BRIAN CHIN

NEW YORK Philadelphia Nick Martinelli recently had the rare distinction of having produced the No. 1 and No. 2 black singles (Stephanie Mills' "I Feel Good All Over" and (Regina Belle's) "Show Me The Way," respectively. In doing so, Martinelli replaced one trademark with another.

Martinelli's former "sound" was a relaxed, jazzy midtempo feel powered by the Roland 808 sequencer. It was identified most often with the popular British trio Loose Ends, but it was flexible enough to work for such artists as Phyllis Hyman, Five Star, Peggi Blu, 52nd Street, and Ian Foster.

"I said I was going to get away from the machines, and I did," says Martinelli. "I was impressed when I heard Anita Baker's album; I felt that [mechanical sound] was definitely missing, and that's what I went after."

If there is any consistent approach now, he says, "It starts with the song. Then you have to have very good musicians that play well together. The main element is the rhythm section—like in the 'old' days." It had been some years, dating back to his first productions for Direct Current and Cashmere, since Martinelli had used live rhythm tracks. "I'd still cut an up-tempo song with a machine," he notes.

"I Feel Good," Martinelli says, was one of two songs he had produced for Mills' current album. "The first thing was a very fast song, cut about a year ago. Stephanie and Cassandra Mills decided to change direction and do more soulful things, so it wasn't used." He

later submitted the demo of "I Feel Good," written by members of a gospel group called the Young Delegation. "It was the last thing, and it turned out pretty special," he says.

"So Many Tears," a much-admired cut and the second single from Belle's "All By Myself" album, was also a last-minute inspiration. "Show Me The Way" had been brought to the project by Columbia Records a&r man Joe McEwen. "That could have been a Roland song, but we decided to cut it live," notes Martinelli. "So Many Tears," he says, "had a strange demo; it wasn't what it turned out to be in the end. I don't think your average a&r person would have heard it. I told Joe how I was going to approach it and he went along. It really did turn out the way I wanted it to."

Martinelli's roster of recent work is impressive: Gladys Knight, Miki Howard, the Detroit-based duo
(Continued on next page)

Major Tours Bring Genres To Prominence Rap And Hip Hop Are Here To Stay

FOR THE MAKERS AND MARKETERS of rap and hip-hop music, this has been a very important summer. Although some still ask, "When is it going away?" rap and hip hop got stronger, expanding in sales and in the number of performing artists.

For example, three tours—Together Forever with Run-D.M.C. and the Beastie Boys; Def Jam with L.L. Cool J, Whodini, Doug E. Fresh, Eric B. & Rakim, Public Enemy, and Stetsasonic; and the Fresh Fest, aka the Wipeout Tour, with the Fat Boys, Salt-N-Pepa, Heavy Dee & the Boyz, and 4 By Four,—all crisscrossed the country, playing large arenas as well as smaller venues. Not every date sold out. Nor were all without incident. But the tours made money and showed the wide stylistic range now possible in this music.

The female rappers Salt-N-Pepa have grown via the tour, and their "Hot, Cool & Vicious" album on Next Plateau Records has been one of the summer's biggest surprises.

Although they came on in the middle of the Def Jam show, Eric B. & Rakim, have established themselves as future contenders for the crown as rap's hardest duo. The album is near gold and may go platinum. The political rappers Public Enemy, while somewhat out of place in the party atmosphere of the Def Jam tour, have been building an audience. They even have a major underground hit with "Rebel Without A Pause," a cut not on their album but on the B side of a single.

Run-D.M.C. and Beastie Boys, despite a lot of bad press, still sold out major-market arenas. Over the summer their concert presentations got tighter, while their audiences remained a wonderful mix of whites and blacks. At Madison Square Garden, the home of hip hop, the audience for the Together Forever tour's last show was 50% white. One act that seems destined to have similar crossover appeal is L.L. Cool J, who may yet have the first rap ballad to go top 10. His "Bigger And Deffer" album is already multiplatinum. L.L. Cool J may never be David Cassidy, but he is one of the great teen-age sex symbols.

So when is rap going away? Who knows, but it's a good bet it won't be soon.

FRIENDS OF THE LATE Joe Loris have established a scholarship fund in the name of the Impact magazine publisher to aid in sending his twin 17-year-old sons, Christian and Derrick, to college. Make checks payable to the Loris Scholarship Fund and send them to the attention of James Bevan, Fidelity Bank, Henry Ave. & Cathedral Street, Philadelphia, Pa. 19128. All donations

will be held in trust and used for the boys' college education. Those with questions should contact either Marylou Badeaux at Warner Bros., 818-953-3556 or Monica Lynch at Tommy Boy, 212-722-2211.

SHORT STUFF: Ray Parker Jr., after a brief try at acting, makes his Geffen debut with "I Don't Think That Man Should Sleep Alone," another in his long line of wry, pseudophilosophical songs. The upcoming album is titled "After Dark" . . . The Bar-Kays return after a long absence with the PolyGram single "Certified True." The album "Contagious" is soon to come . . . Lace, the first act on Wing Records, debuts with "My Love Is Deep" . . . Regina Jones, a long-time fixture on the Los Angeles black music scene, has opened a new public relations agency called Regina Jones & Associates. Her first client is Geffen Records, for whom she is working Vaneese Thomas, John White, and Jesse's Gang. Jones can be reached at 213-734-6108 . . . The late Eddie Taylor, who as a guitarist backed John Lee Hooker and Jimmy Reed, is saluted in a new album on Texas-based Antone Records. "Still Not Ready For Eddie: Last Recordings Of The Man Behind The Vee Jay Sound Of Jimmy Reed And John Lee Hooker" was cut five months before his death . . . The National Assn. of Black Owned Broadcasters will be hosting its 11th Fall Management Conference Sept. 23-25 at the Ramada Renaissance Hotel in Washington, D.C. For further info, call Joanne Fraschilla at 202-463-8970 . . . The Force M.D.'s will be the opening act on Madonna's current six-city tour of Europe . . . The first single from the already highly successful George Benson & Earl Klugh album, "Collaboration," on Warner Bros. is "Dreamin'," a song composed by Marcus Miller . . . The new single from the Isley Brothers' "Smooth Sailing" album is "Come My Way," a song in the creamy, smooth style of the first single, "Smooth Sailing." The record's producer, Angela Wimbush, makes her solo debut with the single "Angel" on PolyGram. Her executive producer and manager is Ronald Isley of the Isley Brothers . . . James Anthony Carmichael, who has restricted his production activities to just three acts since the '70s (the Commodores, Atlantic Starr, and Lionel Richie), adds a fourth with his production of Ada Dyer's "I'll Bet Ya, I'll Let Ya" from her "Meant To Be" album . . . Lots of new product from Columbia: "Call Me Up" by Process & the Doo Rags, "4-Ever" by Rainy Davis, "I Confess" by Deniece Williams, and "In The Heat Of The Night" by Pauli Carman.



by Nelson George

**The
Rhythm
and the
Blues**

Aretha Returns To Roots

BY DAVID NATHAN

DETROIT When Aretha Franklin returned to the New Bethel Baptist Church here, once her minister father's home base, it was a return to the roots in more ways than one.

Franklin, a Detroit native, spent three nights in July singing at this church, where the late Rev. C.L. Franklin used to preach. She was there to record a gospel album for Arista Records—her first gospel album since 1971's "Amazing Grace" on Atlantic. The currently untitled album, which Franklin is producing, is scheduled for a late fall release.

Franklin demonstrated during the performances that, although her career for the past two decades has been primarily devoted to secular music, she remains one of gospel's most powerful voices. The occasion has particular historical significance, since it was at the New Bethel in 1956 that Franklin made her first recording. An album containing that performance was issued by Chess in 1967.

Several members of the 2,000-plus congregation that attended the three-day Gospelfest remembered Franklin's teenage years, when she toured with her father's famous reli-
(Continued on next page)

FOR WEEK ENDING SEPTEMBER 5, 1987

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 27 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
DOWNTOWN LILLO THOMAS CAPITOL	3	9	21	33	48
YOU AND ME TONITE LACE CAPITOL	8	8	15	31	37
MY LOVE IS DEEP LACE WING	1	10	18	29	54
DON'T GO MARLON JACKSON CAPITOL	2	5	21	28	28
I DON'T THINK THAT... RAY PARKER JR. GEFEN	4	5	18	27	69
STONE LOVE STEVE ARRINGTON MANHATTAN	4	7	15	26	32
ANGEL ANGELA WINBUSH MERCURY	3	5	16	24	25
WHENEVER YOUR READY FIVE STAR RCA	3	6	9	18	19
SLEEPING ALONE THE CONTROLLERS MCA	1	4	9	14	45
I CONFESS DENIECE WILLIAMS COLUMBIA	1	2	10	13	74

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LOVE IS A HOUSE	FORCE M.D.'S	1
2	1	CASANOVA	LEVERT	3
3	2	ONE HEARTBEAT	SMOKEY ROBINSON	4
4	5	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
5	8	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	5
6	4	JUMP START	NATALIE COLE	17
7	6	TINA CHERRY	GEORGIO	24
8	11	WIPEOUT	FAT BOYS & THE BEACH BOYS	16
9	9	CROSS MY BROKEN HEART	THE JETS	20
10	26	I NEED LOVE	L.L. COOL J	6
11	15	MAKING LOVE IN THE RAIN	HERB ALPERT	7
12	21	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	8
13	18	I LOVE YOU BABE	BABYFACE	13
14	17	TELL IT LIKE IT IS	DIMPLES	22
15	16	DIVAS NEED LOVE TOO	KLYMAXX	14
16	20	HOW SOON WE FORGET	COLONEL ABRAMS	11
17	13	HOLIDAY	KOOL & THE GANG	23
18	36	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	15
19	23	NIGHTTIME LOVER	THE SYSTEM	9
20	7	LET'S TALK IT OVER	VANESE THOMAS	33
21	35	LOST IN EMOTION	LISA LISA & CULT JAM	12
22	28	TRAMP	SALT-N-PEPA	26
23	29	NO ONE IN THE WORLD	ANITA BAKER	10
24	10	JAM TONIGHT	FREDDIE JACKSON	37
25	27	LAST TIME	THERESA	18
26	38	U GOT THE LOOK	PRINCE	21
27	14	FAKE	ALEXANDER O'NEAL	42
28	33	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	19
29	31	SUMMER NIGHTS	GROVER WASHINGTON JR.	41
30	22	ONE LOVER AT A TIME	ATLANTIC STARR	28
31	37	CINDERFELLA DANA DANE	DANA DANE	32
32	12	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS	55
33	—	LATELY	SURFACE	30
34	19	THE PLEASURE PRINCIPLE	JANET JACKSON	54
35	39	DANCE ALL NIGHT	DEBARGE	36
36	25	TEAR JERKER	J. BLACKFOOT FEATURING ANN HINES	58
37	—	JUST THAT TYPE OF GIRL	MADAME X	25
38	24	IF YOU WERE MINE	CHERYL LYNN	65
39	—	GIRL PULLED THE DOG	GENERAL KANE	35
40	—	HELPLESSLY IN LOVE	NEW EDITION	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVE IS A HOUSE	FORCE M.D.'S	1
2	3	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
3	1	CASANOVA	LEVERT	3
4	10	I NEED LOVE	L.L. COOL J	6
5	11	NO ONE IN THE WORLD	ANITA BAKER	10
6	5	NIGHTTIME LOVER	THE SYSTEM	9
7	9	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	5
8	18	LOST IN EMOTION	LISA LISA & CULT JAM	12
9	19	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	8
10	16	MAKING LOVE IN THE RAIN	HERB ALPERT	7
11	13	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	19
12	14	HOW SOON WE FORGET	COLONEL ABRAMS	11
13	20	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	15
14	6	I LOVE YOU BABE	BABYFACE	13
15	15	LAST TIME	THERESA	18
16	17	DIVAS NEED LOVE TOO	KLYMAXX	14
17	22	U GOT THE LOOK	PRINCE	21
18	23	JUST CALL	SHERRICK	27
19	25	JUST THAT TYPE OF GIRL	MADAME X	25
20	24	HELPLESSLY IN LOVE	NEW EDITION	29
21	4	ONE HEARTBEAT	SMOKEY ROBINSON	4
22	27	WE'VE ONLY JUST BEGUN	GLENN JONES	31
23	28	WIPEOUT	FAT BOYS & THE BEACH BOYS	16
24	7	ONE LOVER AT A TIME	ATLANTIC STARR	28
25	29	BULLSEYE	LAKESIDE	34
26	32	LATELY	SURFACE	30
27	8	JUMP START	NATALIE COLE	17
28	34	COME OVER	4 BY FOUR	39
29	31	GIRL PULLED THE DOG	GENERAL KANE	35
30	—	DON'T YOU WANT ME	JODY WATLEY	43
31	—	AIN'T NO NEED TO WORRY	THE WINANS FEAT. ANITA BAKER	40
32	33	TRAMP	SALT-N-PEPA	26
33	37	THE MORE WE LOVE	STARPOINT	44
34	12	HOLIDAY	KOOL & THE GANG	23
35	—	CINDERFELLA DANA DANE	DANA DANE	32
36	—	(CAN'T) GET YOU OUT OF MY SYSTEM	JOHN WHITE	38
37	21	CROSS MY BROKEN HEART	THE JETS	20
38	—	DINNER WITH GERSHWIN	DONNA SUMMER	51
39	—	LOVIN' YOU	THE O'JAYS	49
40	40	HEART ON THE LINE	JENNIFER HOLLIDAY	50

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	10
Def Jam (2)	
MCA (9)	10
Constellation (1)	
WARNER BROS. (3)	7
Paisley Park (1)	
Qwest (1)	
Sire (1)	
Tommy Boy (1)	
GEFFEN	6
MANHATTAN (3)	6
EMI-America (2)	
P.I.R. (1)	
ARISTA	5
ATLANTIC (3)	5
Omni (1)	
Virgin (1)	
E.P.A.	5
Epic (3)	
CBS Associated (1)	
Tabu (1)	
MOTOWN	5
POLYGRAM	5
Mercury (2)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
SOLAR	5
CAPITOL	4
ELEKTRA	4
RCA (1)	4
Jive (2)	
Total Experience (1)	
A&M	3
CHRYSALIS (1)	2
Cooltempo (1)	
NEXT PLATEAU	2
PROFILE	2
4TH & B'WAY	1
EDGE	1
FANTASY	1
FUTURE	1
SELECT	1
SLEEPING BAG	1
SOUNDTOWN	1
STRIPED HORSE	1
T.T.E.D.	1
TRIPLE T	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
40 AIN'T NO NEED TO WORRY	(Marvin L. Winans, ASCAP)	(Rikbo, BMI)
95 ANGEL	(Angel Notes, ASCAP)	43 DON'T YOU WANT ME
61 ANYTHING CAN HAPPEN	(Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP) CPP	(Rightson, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong, ASCAP)
92 AUTOMATIC	(Breezer, ASCAP/Frustration, BMI)	64 DOWNTOWN
60 BABY GO GO	(Parisongs, ASCAP)	(Irving, BMI)
90 BACK UP	(Jobete, ASCAP/R.K.S., ASCAP) CPP	47 DREAMIN'
93 BE FREE	(Troutman's, BMI/Saja, BMI)	(Thrust, BMI)
45 BETCHA DON'T KNOW	(Bush Burnin', ASCAP)	42 FAKE
34 BULLSEYE	(Kenny Nolan, ASCAP)	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
81 CALL ME UP	(Stone City, ASCAP/National League, ASCAP) CPP	35 GIRL PULLED THE DOG
38 (CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vinewood, BMI)	(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI) CPP
48 CAN-U-DANCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	19 GIVIN' YOU BACK THE LOVE
3 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	(J.J. ASCAP/WB, ASCAP)
32 CINDERFELLA DANA DANE	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	52 HEART OF GOLD
76 CIRCUMSTANTIAL EVIDENCE	(Hip Trip, BMI/Hip Chic, BMI) CPP	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)
39 COME OVER	(Deedee Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	50 HEART ON THE LINE
88 CONVERSATION	(Romeo Dancer, BMI)	(Glasshouse, BMI/Irving, BMI) CPP/ALM
20 CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP	29 HELPLESSLY IN LOVE
36 DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)	(Johnnie Mae, BMI/Bush Burnin', ASCAP)
8 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	23 HOLIDAY
51 DINNER WITH GERSHWIN	(WB, ASCAP/Geffen, ASCAP/Rutland Road, ASCAP)	(Delightful, BMI)
14 DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	11 HOW SOON WE FORGET
63 DO YOU HAVE TO GO	(WB, ASCAP/Silver Sun, ASCAP)	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
74 DON'T TURN AWAY	(Musco Corp. Of America, BMI/Bayjun Beat,	70 I CAN DO BAD BY MYSELF
		(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)
		53 I CONFESS
		(Realsongs, ASCAP)
		56 I DON'T THINK THAT MAN SHOULD SLEEP ALONE
		(Raydiola, ASCAP)
		2 I JUST CAN'T STOP LOVING YOU
		(Mijac, BMI/Warner-Tamerlane, BMI)
		13 I LOVE YOU BABE
		(Hip Trip, BMI/Hip Chic, BMI) CPP
		6 I NEED LOVE
		(Def Jam, ASCAP)
		55 I REALLY DIDN'T MEAN IT
		(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP)
		75 I THINK I'M OVER YOU
		(Digital Soul, BMI/Montequ, BMI)
		100 I WANT YOUR SEX
		(Chappell, ASCAP/Morrison Leahy, ASCAP)
		69 IF WALLS COULD TALK
		(Sloopus, BMI/Cold Horizon, BMI/Shakin' Baker, BMI/RC Songs, ASCAP/MCA, ASCAP) CPP
		65 IF YOU WERE MINE
		(Philesto, BMI/Harrindur, BMI) CPP
		79 MS. X
		(David Alexander, BMI)
		62 MY LOVE IS DEEP
		(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI)
		96 MY LOVE IS GUARANTEED
		(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)
		72 MY LOVE IS ON THE MONEY
		(Forcelul, BMI/Willesden, BMI)
		87 NIGHTS OF PLEASURE
		(Virgin, ASCAP/Brampton, ASCAP/On The Move, BMI)
		9 NIGHTTIME LOVER
		(Science Lab, ASCAP)
		10 NO ONE IN THE WORLD
		(ATV, BMI/Welbeck, ASCAP)
		4 ONE HEARTBEAT
		(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP
		28 ONE LOVER AT A TIME
		(Troinfold, ASCAP/Sweet Karol, ASCAP/Orcas, ASCAP/Virgin, ASCAP) CPP
		80 OOO BABY BABY
		(Jobete, ASCAP) CPP
		91 OUT FOR THE COUNT
		(MCA, ASCAP/Brampton, ASCAP)
		54 THE PLEASURE PRINCIPLE
		(Flyte Tyme, ASCAP)
		94 RED HOT
		(Virgin, ASCAP) CPP
		57 THE ROCK
		(Ivory Palace, ASCAP/Ruby Holland, ASCAP/Zomba, ASCAP)
		67 SAY AMEN
		(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Monty Seward, ASCAP)
		66 SLEEPING ALONE
		(Groovesville, BMI/Creative Entertainment, BMI)
		86 STONE LOVE
		(Konglather, BMI/Freytown, BMI/Road, BMI)
		41 SUMMER NIGHTS
		(Sunset Burgundy, ASCAP/MCA, ASCAP)
		98 SURF OR DIE
		(Protoons, ASCAP/Yeah Right, ASCAP/Cali-For-Ya, ASCAP/D-Minus, ASCAP)
		58 TEAR JERKER
		(A.Naga, BMI)
		22 TELL IT LIKE IT IS
		(Conrad, BMI/ARC, BMI/Ol Rapp, BMI)
		24 TINA CHERRY

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				★ ★ NO. 1 ★ ★		
1	1	2	8	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC	
2	4	6	7	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS	
3	3	5	9	WHO FOUND WHO CHRYSALIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO	
4	6	12	7	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON	
5	2	3	10	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE	
6	8	14	6	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA	
7	7	9	9	SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND	NOEL	
8	11	11	8	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE	
9	19	24	4	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE	
10	17	19	5	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY	
11	18	18	5	FULL CIRCLE ATLANTIC 0-86674	COMPANY B	
12	5	1	11	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO	
13	14	16	7	SHATTERED GLASS ATLANTIC 0-86699	◆ LAURA BRANIGAN	
14	20	20	6	BREAKOUT MERCURY PROMO/POLYGRAM	◆ SWING OUT SISTER	
15	9	13	11	INTO MY SECRET (REMIX) RCA 6432-1-RD	◆ ALISHA	
16	21	21	6	ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699	◆ ATLANTIC STARR	
17	22	25	5	GOOD INTENTIONS (REMIX) CAPITOL V-15308	◆ AVA CHERRY	
18	23	23	6	LEAVE MY MONKEY ALONE VIRGIN 0-96762/ATLANTIC	WARREN ZEVON	
19	15	17	9	DREAMIN' EPIC 49-06830	WILL TO POWER	
20	28	34	3	PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014	CRIMINAL ELEMENT ORCHESTRA	
21	32	—	2	STRIP THIS HEART A&M SP-12241	JOHN ADAMS	
22	29	33	4	DESIRE FIERCE FR 104	CANDY J	
23	27	36	4	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN	
24	42	—	2	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	NEW ORDER	
25	47	—	2	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE	
26	25	26	6	LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSALIS	TAURUS BOYZ	
27	13	8	8	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS	
28	37	—	2	LOST IN EMOTION (REMIX) COLUMBIA 44 06872	LISA LISA & CULT JAM	
29	36	35	4	CASANOVA ATLANTIC 0-86673	◆ LEVERT	
30	26	28	6	SINFUL VIRGIN 0-96777/ATLANTIC	PETE WYLIE	
31	34	42	4	TOY BOY OMNI 0-96751/ATLANTIC	SINITTA	
32	10	4	11	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL	
33	12	10	8	WOT'S IT TO YA (REMIX) MANHATTAN V-56056	◆ ROBBIE NEVIL	
34	33	37	5	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
35	40	47	3	(YOU'RE PUTTIN') A RUSH ON ME (REMIX) MCA 23774	STEPHANIE MILLS	
36	39	40	4	I KNOW EPIC 49-6866	PAUL KING	
37	31	29	8	BIG DECISION POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION	
38	16	7	12	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE	
39	43	—	2	SOONER OR LATER (REMIX) WARNER BROS. 0-20729	SYLVESTER	
40	48	—	2	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN	
41	41	43	3	THAT'S WHERE THE HAPPY PEOPLE GO/HERE IN THE DARKNESS DICE TGR 1015	GREG STONE	
42	RE-ENTRY			JUMP START (REMIX) MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE	
43	NEW ►			SLIP-SLIDE (REMIX) WARNER BROS. 0-20731	TEEN DREAM	
44	30	32	7	SHOCK (REMIX) COLUMBIA 44 06862	◆ PSYCHEDELIC FURS	
45	NEW ►			IT'S A SIN EMI-AMERICA V-19256	◆ PET SHOP BOYS	
46	44	48	3	BABY GO-GO EMI-AMERICA V-19261/MANHATTAN	NONA HENDRYX	
47	NEW ►			COME TOGETHER FRESH FRE-0012	HANSON & DAVIS	
48	NEW ►			MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL	
49	NEW ►			SCARS OF LOVE TOMMY BOY TB 902	TKA	
50	NEW ►			YOU'RE NO GOOD FOR ME NEXT PLATEAU NP50066	KELLY CHARLES	
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. POUR IT ON MASON ELEKTRA 2. I'M SUPPOSE TO HAVE SEX WITH YOU TONIO K. CHRYSALIS 3. DON'T YOU WANT ME (REMIX) JODY WATLEY MCA 4. TELL IT TO MY HEART TAYLOR DAYNE ARISTA 5. MY LOLEATTA ELLIS "D" MINIMAL 6. WHEN YOU GONNA RICK AND LISA RCA 7. U GOT THE LOOK/HOUSEQUAKE PRINCE PAISLEY PARK 8. DINNER WITH GERSHWIN DONNA SUMMER GEFEN 9. SOMETHING TELLS ME TIGER MOON ATLANTIC 		

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST	
				★ ★ NO. 1 ★ ★		
1	2	3	9	WHO FOUND WHO CHRYSALIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO	
2	3	4	10	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO	
3	4	5	10	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER	
4	7	8	5	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA	
5	1	2	11	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL	
6	6	6	11	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE	
7	10	13	6	CASANOVA ATLANTIC 0-86673	◆ LEVERT	
8	11	11	7	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE	
9	5	1	11	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL	
10	12	10	11	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	NOEL	
11	8	7	9	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE	
12	9	9	7	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC	
13	13	14	6	FULL CIRCLE ATLANTIC 0-86674	COMPANY B	
14	14	15	7	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS	
15	19	19	5	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON	
16	15	18	6	SHATTERED GLASS ATLANTIC 0-86675	◆ LAURA BRANIGAN	
17	20	20	5	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA	
18	17	16	7	LIVING IN A BOX CHRYSALIS 4V9 43119	◆ LIVING IN A BOX	
19	18	12	9	THREE TIME LOVER SYNTHICIDE 71300-0	BARDEUX	
20	27	31	3	U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS.	◆ PRINCE	
21	23	42	3	(YOU'RE PUTTIN') A RUSH ON ME MCA 23774	STEPHANIE MILLS	
22	21	21	29	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON	
23	24	—	2	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	LISA LISA & CULT JAM	
24	26	30	3	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY	
25	16	17	10	INTO MY SECRET (REMIX) RCA 6432-1-RD	◆ ALISHA	
26	36	45	3	PARTY YOUR BODY LMR 4000	STEVIE B	
27	28	33	3	CRAZY LOVE ATLANTIC 0-86779	NANCY MARTINEZ	
28	37	—	2	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY	
29	34	48	3	WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM	◆ THE FAT BOYS	
30	22	28	7	PLAY WITH ME ATLANTIC 0-86693	ABBY LYNN	
31	25	23	13	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS	
32	NEW ►			TRUE FAITH (REMIX) QWEST 0-20733	NEW ORDER	
33	46	—	2	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON	
34	35	35	7	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
35	NEW ►			LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE	
36	38	40	4	JUMP START MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE	
37	41	46	3	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE	
38	29	24	8	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS	
39	33	32	16	ROCK STEADY (REMIX) SOLAR V-71153	◆ THE WHISPERS	
40	NEW ►			WHY YOU WANNA GO VINYLMANIA VMR 011	FASCINATION	
41	42	37	13	COMMUNICATE (REMIX) EPIC 49 06842	FULL HOUSE	
42	48	—	2	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN	
43	49	—	2	I LOVE YOU BABE SOLAR V-71156	BABYFACE	
44	40	44	3	I KNOW EPIC 49-6866	◆ PAUL KING	
45	30	25	14	INSECURITY ATLANTIC 0-86716	STACEY Q	
46	NEW ►			DESTINY DICE TGR 1016/SUTRA	LAUREN GREY & LEAH LANDIS	
47	NEW ►			JUST THAT TYPE OF GIRL ATLANTIC 0-86672	MADAME X	
48	NEW ►			ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699	◆ ATLANTIC STARR	
49	45	—	2	MISFIT MERCURY 888 752-1/POLYGRAM	◆ CURIOSITY KILLED THE CAT	
50	31	26	10	TOUCH EPIC 49-06817	NOHO	
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. TRAMP/PUSH IT SALT-N-PEPA NEXT PLATEAU 2. I'M GONNA LOVE YOU THE UPTOWN GIRLS OAK LAWN 3. AIN'T NO NEED TO WORRY THE WINANS FEATURING ANITA BAKER QWEST 4. SCARS OF LOVE TKA TOMMY BOY 5. WILD FLOWER (REMIX) THE CULT SIRE 		

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

Summer Sounds Abound On Cusp Of Fall

This week's column was written by Dave Peaslee.

SUMMER MUSIC: There are some sounds that are linked to particular seasons, and perhaps no time of year has a more identifiable set of sounds than the summer months. Dance music is often an integral part of the events and activities that dominate the season. Whether on a car radio, Walkman, or blaring tape deck, the sounds of summer often evoke a flood of memories.

ONE OF THE SOUNDS most closely associated with summer is '60s Motown, a style that is most lovingly re-created by **Sonya Green** on "Love Flight" (RCA). As enjoyable as the **Whitney Houston** homage "Love Is A Contact Sport," the **Bill Bradford**-produced single recaptures the Motown rhythm section and obligatory sax solo of a **Martha Reeves**-type summer single; the extended **Morales & Munzibai** mix adds extra percussion along with various vocal and instrumental breakdowns for multiformat appeal.

Also oriented toward summer formats are such items as **Carolyn Porter's** "I Said It And I Meant It" (Metropolis/Atlantic), whose **No-cera**-style vocal pumped by a **Bastone** mix gives the release an instrumental arrangement and bottom drive recalling late-'70s **Cerrone**; the **Exposé**-style dancepop of "Playing For Love" by **Chapter One Featuring Dana Laguna** (Damabi/TSR); and the pop-oriented "Somewhere In The Night" (Night Wave) by **Billy**

Clift, whose blue-eyed soul lead is supported by a **Prince**-like snare backbeat and swirling, 158-bpm **Patrick Bolen** production. **La La's** "My Love Is On The Money" (Arista), as written, produced, and mixed by **Full Force**, combines the beat of **Lisa Lisa** with **D Train** keyboard riffs and a vocal attitude along the lines of **Sharon Redd's** "Can You Handle It"; the **Rick James** production of **Process & the Doo Rags'** "Call Me Up" (CBS) speeds up his "Super Freak" beat with a throbbing bass, almost "Planet Rock" break, and unexpected lyrics that promote the woman's right to call. The up-tempo **4 By Four** teen sounds of the Miami-based **For Love** are prominent on the single "The Girl Is Bad" (Hot Soul), which features busy **Rick James**-style horns and a nasal **Kids At Work** lead falsetto.

TWO OF this week's most creative releases: "The Price You Pay" from longtime N.Y.C. club favorite **Fonda Rae** (Fila), whose distinctive vocal tone and unusual arrangement—over an unrelenting, stuttering sequenced beat—should help re-establish her in the cutting-edge of club artists... **Marcus Miller's** production of his Queens, N.Y.-based **Jamaica Boys** on "(It's That) Loving Feeling" (Warner Bros.) matches spare, syncopated polyrhythms with a vocal line that could have come from a mid-'70s **Doobie Brothers** session for an unusually arresting effect, while the flip side, "Home," presents a near-hypnotic bass-and-drum **Weather Report**-style funk-fusion jam with a **Funkadelic** vo-



cal line.

Other interesting releases include the danceable, well-produced Euro-rock of **Pyramide's** "Meurtre A Bombay" (Carrere); its insistent choral hook is presented in English on the flip as "Crime In Bombay"... And the singing debut of the "Bugging" MC group **Whistle** with "Barbara's Bedroom" (Select), which has a bouncy bass line, sampled vocals, and a production style resembling a down-tempo **TKA**.

IN RAP, answer records seem to have become a summer tradition, and one of the year's most potentially successful is **Mr. X & Mr. Z's** takeoff on **Eric B & Rakim's** "Soul," called "Mr. X & Mr. Z Drink Old Gold" (Urban Rock). Produced by WNYU jocks **P. Fine** and **Lyvio G.** under the **Untouchables** pseudonym, the single also features "Kick It Wicked," its

drum beat spiced with sundry rap break-beats and a **Max Headroom**-ish vocal stutter.

Other promising new street singles and sounds include the wistful, soft-spoken lost-love rap of **MC Shan's** "Left Me Lonely" (Cold Chillin'), which should benefit from the success of the similarly paced "I Need Love" from **L.L. Cool J**; **Kool Moe Dee** with "Dumb Dick" (Jive), which depicts the lost ways of a familiar street character over a sparse **Teddy Riley/La Vaba** beat and a wry **O. Henry** punch line; the clever use of a familiar walking bass line by **MC Serch** as he bemoans the enviable problems of female pursuit on "Hey Boy" (Idlers, 718-372-0783); the female dis and hardcore drums of **Reg** with "You Play The Role Well" (Yenom); the use of **Eric Clapton** riffs by the **Zebra Team** on the antidrug rap "We Don't Use Cocaine" (Adagio); and, in a classic rap cover, the California-based **Camelot II** sets its alternating MC love-rap to a rerecording of the **Surface** hit "Happy" (Jam-Kru, 213-933-5170) for a release that should have coattail appeal.

'Your Body' Is Still Moving Yearlong Smash For Jefferson

BY BRIAN CHIN

NEW YORK "Move Your Body," also known as "The House Music Anthem," "will probably haunt me the rest of my life," says Marshall Jefferson. Originally released in the early summer of 1986 on Chicago's Trax label and an instant dance-floor smash at the time, this driving chant, with its influential acoustic piano riff, has sustained

'The record is a party. It sticks out because it's so wrong.'

prime-time popularity for a solid year.

"It's a party" is the best explanation Jefferson can offer. "It sticks out because it's so wrong."

Certainly, this was not a case of production glitz: The 8-track master took five hours to compose, produce, and mix. "No one will let me produce a record like that anymore," says Jefferson. "It's got to be 24-track, got to be clean."

"Move Your Body" was performed by Jefferson with several of his co-workers at a Chicago post office. The eventual lead singer, **Curtis McClain**, had been pestering him to put them on record after Jefferson's initial productions (under the name **Virgo**) had made noise locally. McClain is also the lead vocalist of another Jefferson-produced act, **On The House**. Jefferson has also enjoyed underground dance-floor success with two singles by **Jungle Wonz**.

One reason for its long life is that "Move Your Body" has hit hip-hop, "garage" rap, Latin, and pop crowds in succession. Jefferson notes with amusement that last winter, when he was late in arriving for a scheduled appearance at New York's **Heartthrob**, several of the club's bouncers took the stage and substituted the chant, "Arroz con pollo! Arroz con pollo!" over the track. When performing at the club later, he says, "We did a little bit of both English and Spanish, and I don't think we got a better response than the bouncers! The kids were singing it so loud they drowned us out. It was their personal party."

The total sales of the record are impossible to quantify, but its sales curve has been unusual, to say the least: According to Jefferson, one Eastern distributor sold as many in April 1987 as it had in the entire life of the record—"and I don't even want to think about May, June, and July."

Jefferson has numerous upcoming production projects. "Some-day," a single by **Ce Ce Rogers**, has already been released by Atlantic; also slated for the same label is a concept album by **Ten City**, fronted vocally by **Byron Stingley**, a strong falsetto singer Jefferson calls "the best vocalist I've ever worked with." Atlantic, he notes, "gave me a budget that allowed me to use real strings, a bass player, a real guitar."

"Move Your Body" is "another 'Love Is The Message,' another 'You Don't Know,'" says Atlantic a&r man **Merlin Bobb**. "But Marshall's strength is just beginning to come out lyrically. Creatively, he's staying on it and trying to become versatile."

JEFFERSON

WHO FOUND WHO

Featuring **Eisa Fiorillo**

NUMBER 1

The album JUST VISITING THIS PLANET

NEXT IT'S

THE REAL THING

Featuring **Steven Dante**

Chrysalis

DISCO & DANCE 12"
U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
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Breathless (rmx)—Gina Desire
Dont Wait—Hollie
Run To Me—Tony Caso
I'm Not Afraid—Free Enterprise
Dont Take Your Love—Lydia
No More No More—LA Girls
Number One—Cindy Jansen
Shut Up Already—Pluse
Living Out A Fantasy—Oh Romeo
Head Over Heels—Citrus
Sweet Love—Monte Negro
Gimme Some Lovin—Fun Fun

Jack Mix 2&3—Mirage
If You Need A Friend—Blaze
Alright—Masters At Work
Come Get It—Jomanda
Get Into It—Big Daddy Kane
I'm Strong—Robert Owens
On The Loose—Jasmin
Keep In Touch—Klein & Mbo
Don't Cry (Can rmx)—K. Laslow
Power Mixer—Various
You Set My Heart—Evans + Fisher
Love Attack—Louisa Florio
Wild Thing—Remix—Amanda Lear
I Need A Man—Remix—Man To Man
Why You Wanna—Fascination
Your Move—Bamboo

EUROPEAN 12'S

Halfway To Paradise—Kelly Marie
Whats Your Name (new mix)—Zinno
Ken Laszlo LP

Ballet Dancer—(rmx)—Electric Theatre
Meccann LP
Gonna Get You—M. Fortunati
Fashion—Tom Spencer
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You're My First Love—New Romance
Nowhere To Run—One AM
Turn Me On Again—Astaire
Hot Mix One—Boot Leggers
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Video Outlets Grow To Nearly 100 TNN Penetrates 40% Of TV Homes

BY EDWARD MORRIS

NASHVILLE There are nearly 100 national and regional outlets that regularly program country music videos, according to a report just released by Aristo Video Promotions here. Concluded Aug. 15, the report also says that 76 country videos were released by major and independent labels during the first seven months of 1987. In 1986, according to Aristo president Jeff Walker, there were approximately 82 outlets using country videos.

The Nashville Network, which has three videoclip shows and now

reaches into 40% of all television homes, looms as the major country video vehicle. Coming in second is Country Music Television, which reportedly reaches 6.5 million cable

Many regional video outlets have ties with local radio

television homes, 1.4 million satellite dishes, and an additional 1.5 million viewers as a late-night programming service.

Among the other national vehicles cited by the report are HBO, which programs six videos a month; Lifetime, which plays four or five videos a month; and VH-1 and the USA Network, which "occasionally air a country video as part of special programming."

Listed as the top syndicated outlets for country videos are PBS' "Country Express"; HBO's "Festival," concentrated in the Southeast; "Vusic Express," distributed to low-power TV stations in 21 markets; and "The Country Record Guide," which appears in 30 markets.

Additionally, there are 12 video pools that accept country product on a regular basis; two video jukebox chains; and 64 regional outlets, with a total viewership exceeding 14 million. The report also cites nine miscellaneous outlets, including clubs and theme parks.

Many of the regional users, the report says, have tie-ins with local radio stations, via such links as cross-promotions of country product or a DJ/VJ shared in common. Other outlets have tie-ins with regional entertainment publications and newspapers that use print to promote the video shows or provide additional information on the artists involved in the videos.

Law Firm Solicits Music

NASHVILLE To the perennial battle cry "Get the lawyers out of the music" Trip Aldredge and Ken Levitan can sincerely respond that they were in music before law. Aldredge and Levitan are partners in a four-attorney firm that represents some of the brightest new talent in Nashville.

Aldredge generally handles rock acts, while Levitan oversees the country roster. Both men are Vanderbilt Univ. graduates, and both served on the concert committee at the school. Before taking the bar exam, Levitan worked as a staffer at Chappell Music and as an agent

for Buddy Lee Attractions.

In recent months, the two have sought out and negotiated record deals for Nanci Griffith, Lyle Lovett, John Hiatt, Wendy Waldman, and the Royal Court Of China. They did double service for singer/songwriter Bill Lloyd, negotiating for him with Throbbing Lobster Records as a rock act and then pairing him with Radney Foster for RCA's country roster.

Additional clients are the Forester Sisters, Webb Wilder, Mac Gayden, Jet Black Factory, Bachman Turner Overdrive, Mark O'Conner, (Continued on next page)



Overstreet Over The Top. Paul Overstreet visits with friends at the BMI-hosted dinner celebrating Overstreet's seven top 10 songs (including four No. 1s) in the last year. Pictured are, from left, Roger Sovine, vice president, BMI; Del Bryant, director, performing rights relations, BMI; Randy Travis; Tanya Tucker; Overstreet; Paul Davis; and Harry Warner, director, writer administration, BMI.

Concert Promoter To Cull Top Talent For '88 Show Conn Revs Up For Landmark U.K. Festival

"IT'S AN EXCITING TIME ahead for country music in Europe." That comment comes from someone who should know. **Mervyn Conn.**

For two decades he has been country's catalyst here . . . and beyond. As Conn begins preparations for his 20th annual International Festival of Country Music at Wembley, U.K., in April, he shares past successes and future goals with Nashville Scene. Looking ahead to 1988: "We'll make a concentrated effort that will really make a significant thrust, not only in Britain but in Germany, Switzerland, the Netherlands, Norway, Sweden, and Austria."

The festival has launched the European careers of many U.S. country stars. The 19th anniversary show, titled the Silk Cut Festival for the tobacco sponsor, took place April 18-20 and was emceed by **George Hamilton IV** at the Wembley Arena. It starred such acts as **John Schneider**, **Tanya Tucker**, **Moe Bandy**, **Riders In The Sky**, **Jerry Lee Lewis**, the **Bellamy Brothers**, and **New Grass Revival**.

The event, organized by Mervyn Conn Promotions Ltd., has made a major impact on the success of country music beyond the boundaries of the U.S. Conn remembers some of the magic moments the festivals have provided through the years, such as "seeing the dust come down from the roof of the building from an ovation the **Glaser Brothers** got in the early days of the festival. The way the British audiences originally took Hamilton to their heart. There were the middle years and the success of **Boxcar Willie** [as a result of] his exciting performances at the festival. And the true phenomenon is the **Don Williams** story, which made his whole career back in the U.S. because of those people [in the U.K.]."

Conn is quick to applaud those early backers of his then seemingly far-fetched plan to stage giant country music shows in Europe. It came at a time when country wasn't cool; in fact, it was cold. He cites the late **Hubert Long**, the late **Bill Williams** of Billboard, the late **Bob Neal**, and other "early friends and supporters": **Wesley Rose**, **Dorothy Ritter**, **Jo Walker-Meador** of the Country Music Assn., and **Emily Bradshaw Weiland**, Conn's longtime working partner.

No-names have become big names at Wembley, and countless U.S. artists have seen their careers boosted by increased sales and airplay on the Continent. And Conn plans to make the 20th anniversary show a special event. He recently met with Nashville record label leaders to gain input on artists they would like to see appear on the show and ideas on radio and television exposure. "The European marketplace is beginning to emerge as a very healthy one," says Conn. "All record

companies and managements must be made aware of the importance of the European marketplace. It's the first time in a long, long time that everybody is working together, which is very good."

Conn's company has just signed a new, three-year deal with BBC-TV. "They'll be increasing the volume of country music [broadcast] from the festival on the TV program," informs Conn. "We're going to have a country music week on TV that will alternate across the board on radio and TV." Conn says the BBC will take programming from previous Wembley festivals and package it with some new programs and country music movies as well as invite some artists to travel to the U.K. for guest programs and interviews.

West Germany expanded its country music festival to a two-day event this year, and Switzerland's event will be boosted to two days next year, says Conn. Wembley started as a one-day event and eventually became a three-day event with an exhibition area. Conn hopes to persuade the BBC to allow Silk Cut to continue to be a sponsor, but the tobacco link poses problems. "We're looking for new sponsorship—that's the adrenaline," he says.

For the 20th anniversary festival, Conn plans to bring back some of the artists who played at the first festival—**Conway Twitty**, **Loretta Lynn**, **Bill Anderson**, **Hamilton**, and other favorites of the British audiences. He hopes to top the success of this year's event, which was spiced with rousing sets by **David Allan Coe**, **Bobby Bare**, **Emmylou Harris**, **Boxcar Willie**, the **Forester Sisters**, **Patty Loveless**, and **Mel McDaniel**. He expects a capacity crowd of 30,000 for the 1988 festival. "We're going for an all-star lineup—people who started it and helped me in the formative years," he says.

Looking ahead at the 20th anniversary celebration of the festival, Conn also looks back at "all the friends I've made over the years—the crazy people I've met. Maybe I'll write a book about it someday," he says. But he quickly qualifies the statement: "But not until I prepare to retire."

NEWSNOTES: Could this be a record for country music co-publishing? The new **Schuyler, Knobloch & Bickhardt** MTM single "No Easy Horses" lists no less than seven publishers. Taking into consideration that single sales are down and that the split goes seven ways, **Nash Scene** predicts total single royalties of 93 cents each for these lucky publishers: **Writers Group Music**; **Bethlehem Music**; **Lawyer's Daughter**; **Music**; **A Little More Music**; **Uncle Artie Music**; **MCA Music**;

(Continued on page 34)



by Gerry Wood

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
LYNDA STEVE WARINER MCA	8	17	21	46	46
ONLY WHEN I LOVE HOLLY DUNN MTM	3	14	25	42	84
ONE FOR THE MONEY T.G. SHEPPARD COLUMBIA	2	14	21	37	42
SOMEBODY LIED RICKY VAN SHELTON COLUMBIA	6	12	17	35	89
I WON'T NEED YOU ANYMORE RANDY TRAVIS WARNER BROS	5	14	10	29	125
SOMEWHERE IN THE NIGHT SAWYER BROWN CAPITOL/CURB	2	8	18	28	75
IF THERE'S ANY JUSTICE LEE GREENWOOD MCA	3	8	14	25	66
WHEN YOUR YELLOW BRICK... JOHN ANDERSON MCA	0	8	17	25	25
CRAZY FROM THE HEART BELLAMY BROTHERS MCA/CURB	5	10	7	22	133
MAYBE YOUR BABY'S GOT... THE JUDDS RCA/CURB	4	8	8	20	136

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

ALDREDGE & LEVITAN

(Continued from preceding page)

Chris Spedding, In Pursuit, Johnny Rodriguez, Lonnie Mack, MCA jazz artists John Jarvis and Giles Reaves, new Warner Bros. acts Kevin Welch and the Marcy Brothers, and new RCA act David Ball.

"The role of lawyer almost winds up being that of interim management," Levitan observes. With another partner, Dan Goodman, Levitan also owns Vector Management, which handles Griffith, Steve Warner, and New Grass Revival.

As befits a role that shifts from

music enthusiast to legal advocate, Aldredge & Levitan provides a variety of services. At one end, it entices a&r reps to see its acts in showcases. At the other, it sets up publishing companies for clients who are writers as well as performers, scouts out record deals, negotiates label contracts, pairs talent with producers, and represents producers who are trying to sell artist/production packages to labels. If a singer/writer needs advance money, then the firm will try to find a

compliant publisher.

Both men are active in community music projects. Last year, Aldredge organized the Nashville Entertainment Assn.'s "Rock With The Experts" seminars. Levitan works on programming for the city's annual Summer Lights Festival.

"One of my biggest aims as an attorney," says Levitan, "is to try to educate people." Too often, he adds, the education comes too late: "I cringe when someone comes to me and says, 'I just signed this contract yesterday.'"

Aldredge says the Nashville music scene is "ever changing." These trends, Levitan says, "leave a lot of room for creative negotiations." Re-

garding record deals, he says, "Contracts change according to technology." The supposedly ironclad contracts offered to beginners by major labels can often be altered, he says, to gain greater royalties for compact disk sales and to provide for guaranteed videos. He adds, "Labels will even budge on the controlled composition rate."

Aldredge says that both majors and independents "are now accepting rock'n'roll bands out of Nashville on their own terms." The NEA has helped the rock scene here, he says. And, he adds, the bands turn out more sophisticated music than they did in the past. Aldredge says, "I'm amazed by the proficiency of the playing here."

CMA To Hold Radio Sales Seminars In November

NASHVILLE The Country Music Assn. has rescheduled its series of regional educational forums targeted to radio sales and promotion. Originally planned to begin in mid-August, the workshops have been moved to November, with the kickoff Nov. 4 in Kansas City, Mo. Subsequent workshops are scheduled for Nov. 17 in Atlanta and Nov. 19 in Cincinnati.

The daylong seminars, titled "Techniques For Results In Selling Country Radio," will be conducted by Seattle-based The Re-

search Group.

Registration for CMA members or employees of a CMA organizational member is \$65 (fee includes all materials, a Continental breakfast, and lunch). Discounts are available for groups of three or more. A \$95 fee applies to registrants who are not CMA members (fee includes a one-year CMA membership for those who qualify).

For registration or further information, contact the CMA special project department at 615-244-2849.

COUNTRY VIDEO OUTLETS GROW TO NEARLY 100

(Continued from preceding page)

As evidence of the growing importance of country videos, the Aristo survey notes that the CVC Report, an every-other-weekly publication that monitors video activity, expanded its video coverage earlier this year to include country videos. It will devote two pages to country by the end of 1987, the survey says.

The Aristo summary predicts that the number and variety of country video outlets will continue to grow, particularly in such areas as movies, conventions, sports arenas, and fast-food places. Also forecast are more

country videos compiled from movies in which country music is used, like "Nadine" (Billboard, Aug. 29), and more promotion of country records by in-store play at the retail level.

Walker, who also heads a public relations agency, says he is making his research available to the industry in hopes of spotlighting the function of music videos in artist development and in record and ticket sales. He gave a presentation to executives of the Country Music Assn. Aug. 26 based on his findings.

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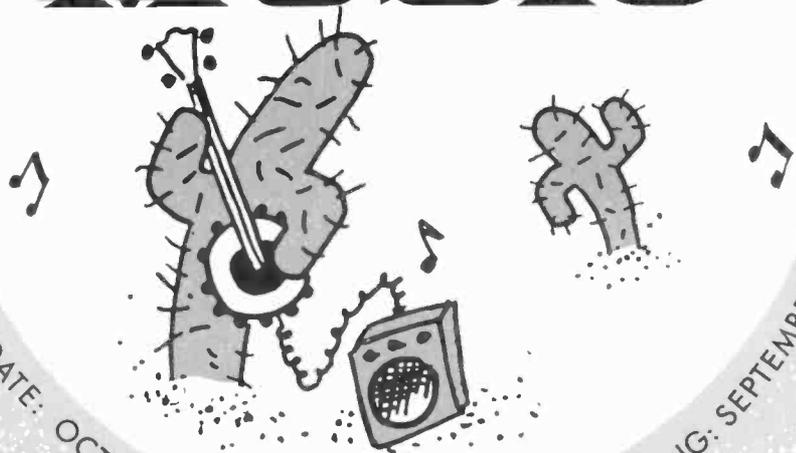
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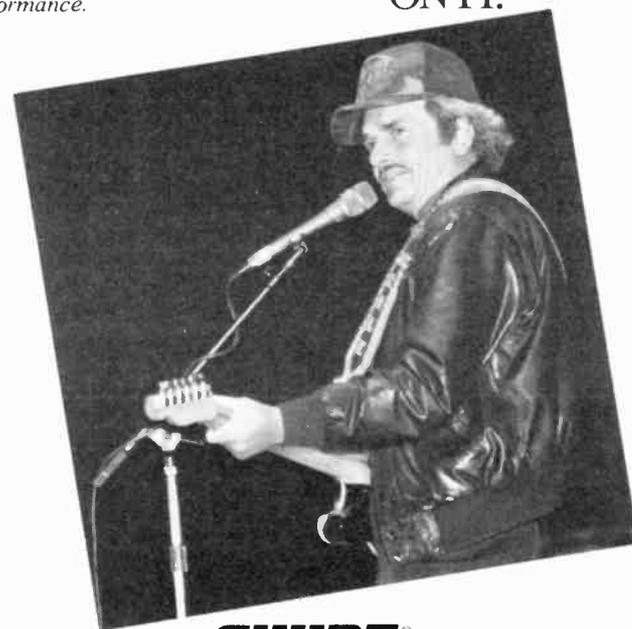
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
1	2	4	14	★★ NO. 1 ★★ SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135 1 week at No. One
2	3	5	11	MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH, K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
3	4	7	13	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
4	5	8	14	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
5	6	11	11	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 43023/CAPITOL
6	8	13	11	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
7	10	12	15	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
8	1	3	13	BORN TO BOOGIE B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER CURB 7-28369/WARNER BROS
9	11	14	11	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
10	12	19	9	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
11	13	17	12	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
12	14	16	13	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STALLER BROTHERS MERCURY 888 650-7/POLYGRAM
13	16	24	9	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
14	17	22	10	CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-AMERICA 43032/CAPITOL
15	18	23	11	DADDIES NEED TO GROW UP TOO K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
16	20	25	10	CRAZY OVER YOU B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 5210-7
17	22	26	9	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
18	23	28	7	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
19	7	1	15	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, R.RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
20	24	31	7	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
21	26	32	6	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
22	9	2	16	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
23	25	29	8	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
24	27	30	11	MEMBERS ONLY N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
25	29	35	7	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
26	30	36	8	FIRST TIME CALLER R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
27	32	37	8	NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7 28409
28	37	46	3	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
29	38	45	3	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	◆ ALABAMA RCA 5222-7
30	39	48	3	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA CURB 5255-7/RCA
31	40	47	4	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
32	36	42	8	WHEN THE RIGHT ONE COMES ALONG J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
33	34	38	8	IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
34	33	34	11	HYMNE J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
35	15	6	16	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
36	21	10	16	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7 28370
37	45	—	2	★★★ Power Pick/Airplay ★★★ I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
38	41	44	6	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34 07226
39	19	9	15	BRILLIANT CONVERSATIONALIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
40	44	49	6	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
41	28	20	13	NOWHERE EARLE T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE, R.KLING)	◆ STEVE EARLE MCA 53103
42	46	50	4	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
43	49	56	5	HE'S LETTING GO K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
44	47	51	6	RESTLESS ANGEL J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
45	35	15	16	ONE PROMISE TOO LATE J.BOWEN, R.MCINTIRE (D.LOOGINS, L.SILVER, D.SCHLITZ)	REBA MCINTIRE MCA 53092
46	59	81	3	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
47	52	59	4	EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34 07308
48	61	—	2	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
49	55	61	4	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
50	31	18	15	HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK)	◆ ASLEEP AT THE WHEEL EPIC 34-07125

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER DISTRIBUTING LABEL
51	60	80	3	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	SAWYER BROWN CAPITOL CURB 44054/CAPITOL
52	43	21	15	TELLING ME LIES G.MASSENBURG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7 28371
53	64	—	2	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIGGS)	LEE GREENWOOD MCA 53156
54	42	27	9	ISLAND IN THE SEA W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-07202
55	62	78	3	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733 7/POLYGRAM
56	58	64	5	WILL YOU STILL LOVE ME TOMORROW M.DANIEL (G.GOFFIN, C.KING)	◆ CHERYL HANDY COMPLEAT 176/POLYGRAM
57	66	85	3	BABY I WAS LEAVING ANYHOW P.WORLEY (H.HOWARD)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7 28256
58	65	79	3	AND THEN SOME SNEED BROTHERS (K.ROBBINS, T.DAMPHER)	CHARLY MCCLAIN EPIC 34-07244
59	NEW	—	1	★★★ Hot Shot Debut ★★★ LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
60	63	67	4	LOVE IS EVERYWHERE J.KENNEDY (D.LINDE)	MEL MCDANIEL CAPITOL 44052
61	50	39	19	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
62	72	—	2	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GODDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
63	75	84	3	LA BAMBA M.FROOM (R.VALENS)	◆ LOS LOBOS SLASH 7-28336/WARNER BROS
64	78	—	2	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT EMI-AMERICA 43034/CAPITOL
65	NEW	—	1	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
66	82	—	2	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
67	53	55	7	TORN UP T.BRASHFIELD (T.ROCCO, C.BLACK, A.ROBERTS)	VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC
68	76	82	4	255 HARBOR DRIVE N.LARKIN, R.REYNOLDS (D.GOODMAN, M.SHERILL, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 117
69	77	—	2	BABY YOU'RE GONE N.WILSON (S.A.DAVIS, D.MORGAN)	JANIE FRICKIE COLUMBIA 38-07353
70	54	58	6	THEY DON'T MAKE LOVE LIKE WE USED TO R.HALL, R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS)	SHENANDOAH COLUMBIA 38-07128
71	56	41	16	SNAP YOUR FINGERS R.MILSAP, R.GALBRAITH, K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
72	73	83	4	DANCIN' IN THE MOONLIGHT M.LLOYD (F.GOODMAN, J.SCHNALL)	◆ DURELLE AMES ADVANTAGE 175/POLYGRAM
73	57	43	19	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
74	51	40	17	FALLIN' OUT J.BOWEN, W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
75	70	75	4	(LOVER OF THE) OTHER SIDE OF THE HILL G.SUTTON, R.WIER (C.PYLE)	RUSTY WIER BLACK HAT 103
76	NEW	—	1	WHEN YOUR YELLOW BRICK ROAD TURNS BLUE J.BOWEN, J.ANDERSON (B.NELSON, G.VINCENT)	JOHN ANDERSON MCA 53155
77	48	33	14	WHY I DON'T KNOW T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53102/MCA
78	68	60	20	THE WEEKEND T.BROWN, J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
79	NEW	—	1	CHAIN GANG SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.A.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07310
80	NEW	—	1	BEST LOVE I NEVER HAD N.LARKIN (J.DOWELL, K.BLAZY)	FREDDIE HART FIFTH STREET 1091
81	NEW	—	1	JUST A KID FROM TEXAS J.BOWEN, C.HARDY (D.ROGERS, R.SMITH, S.DIAMOND)	DANN ROGERS MCA 53133
82	87	—	2	DEEP DOWN (EVERYBODY WANTS TO BE FROM DIXIE) S.MACLELLAN (R.A.WADE, D.KNUTSON)	DANNY SHIRLEY AMOR 2001
83	67	53	8	GERONIMO'S CADILLAC N.LARKIN (M.MURPHEY, C.QUARTO)	JEFF STEVENS AND THE BULLETS ATLANTIC AMERICA 7 99433/ATLANTIC
84	83	69	19	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, J.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
85	NEW	—	1	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
86	74	74	4	I DON'T FEEL MUCH LIKE A COWBOY TONIGHT T.CHOATE (JONES, GARVIN, SHAPIRO)	◆ GENE STROMAN CAPITOL 44015
87	84	72	18	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
88	80	66	20	80'S LADIES H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5154-7
89	69	73	4	LOVE WILL NEVER SLIP AWAY W.WALDMAN (S.MUNSEY, JR.)	SUZY BOGGUSS CAPITOL 44045
90	86	65	7	CRY JUST A LITTLE P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL CURB 44044/CAPITOL
91	71	52	13	PONIES B.MAHER (J.H.BULLOCK)	◆ MICHAEL JOHNSON RCA 5171-7
92	90	68	4	ONCE A FOOL, ALWAYS A FOOL B.BECKETT (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7 28376
93	88	71	20	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7 28384
94	93	89	24	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
95	94	63	18	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
96	89	88	17	I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107
97	81	86	3	RENTED ROOM L.C.PARSONS (J.PRUETT)	JEANNE PRUETT MSR 1956/NSD
98	96	91	17	ANGER & TEARS J.KENNEDY (R.SMITH, C.CHASE)	MEL MCDANIEL CAPITOL 5705
99	97	90	21	OH HEART K.LEHNING, P.DAVIS (M.BROOK, K.BAILLIE, D.SCHLITZ)	BAILLIE AND THE BOYS RCA 5130-7
100	91	70	6	COLD HEARTS/CLOSED MINDS T.BROWN, N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53147

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

COUNTRY CORNER



by Marie Ratliff

"SHINE, SHINE, SHINE" (RCA) is doing just that for Eddy Raven at KFDI Wichita, Kan., says MD Gary Hightower. "He gets just the right melody and lyrics, and nobody does it better." PD Charlie Casady, KKCS Colorado Springs, Colo., agrees, adding, "I have no doubt it will be a No. 1 record." (It is No. 20 on the Hot Country Singles chart this week.)

"THE CALLS CAME IN for Sawyer Brown's 'Somewhere In The Night' [Capitol/Curb] even before we received the record," says MD John Nemmers, KKKX Dubuque, Iowa. "Folks heard them do it on The Nashville Network and got real excited." MD Jerry King, KKYX San Antonio, Texas, cites response, too. "The listeners are glad to see them doing something more country flavored," says King. The song moves to No. 51 in its third week on the chart.

"A REAL SLEEPER," says MD Tim Clausson, WAXX Eau Claire, Wis. "The Marshall Tucker Band's 'Hangin' Out In Smokey Places' [Mercury] is solid, across-the-board country with a feel to keep you listening. My audience loves it." The band, debuting this week at No. 85, had a pop/country hit with "Heard It In A Love Song" in 1977.

Another solid country draw is Ricky Van Shelton's "Somebody Lied" (Columbia), says Clausson. "This record proves what a versatile performer Shelton is. It's so different from his hit 'Crime Of Passion,' and it's working." PD Charles Moran, KRST Albuquerque, N.M., says it is "unreal—a hit record."

"A TOP FIVE SELLER in just four weeks—Crystal Gayle is hot with 'Nobody Should Have To Love This Way' [Warner Bros.]," says MD Jim Patrick, KSO Des Moines, Iowa. "We got phones on Crystal the first week we put it on," adds MD Bob Kelly, KYKN Salem, Ore. The same goes for WMSI Jackson, Miss., PD David Perkins, who reports heavy request action. Gayle hits No. 27 this week.

Good sales are also reported for John Conlee's Columbia single "Mama's Rockin' Chair" (No. 23). "We just started playing it based on strong initial sales at the one-stop level," says MD Wayne Waters, WITL Lansing, Mich.

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	BORN TO BOOGIE	HANK WILLIAMS, JR.	8
2	3	SHE'S TOO GOOD TO BE TRUE	EXILE	1
3	4	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	2
4	7	I'LL NEVER BE IN LOVE AGAIN	DON WILLIAMS	4
5	9	THREE TIME LOSER	DAN SEALS	5
6	11	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	9
7	2	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	22
8	6	TRAIN OF MEMORIES	KATHY MATTEA	35
9	14	I'LL BE YOUR BABY TONIGHT	JUDY RODMAN	11
10	5	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	19
11	8	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	39
12	23	CHILD SUPPORT	BARBARA MANDRELL	14
13	13	I'LL BE THE ONE	THE STATLER BROTHERS	12
14	19	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	10
15	15	YOU AGAIN	THE FORESTER SISTERS	6
16	17	DADDIES NEED TO GROW UP TOO	THE O'KANES	15
17	21	LITTLE WAYS	DWIGHT YOAKAM	18
18	18	THIS CRAZY LOVE	THE OAK RIDGE BOYS	3
19	16	THE HAND THAT ROCKS THE CRADLE	GLEN CAMPBELL	7
20	24	ISLAND IN THE SEA	WILLIE NELSON	54
21	—	LOVE ME LIKE YOU USE TO	TANYA TUCKER	25
22	10	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	50
23	30	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	13
24	12	ONE PROMISE TOO LATE	REBA MCENTIRE	45
25	26	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	23
26	20	A LONG LINE OF LOVE	MICHAEL MARTIN MURPHEY	36
27	28	MEMBERS ONLY	DONNA FARGO AND BILLY JOE ROYAL	24
28	27	TELLING ME LIES	D. PARTON, L. RONSTADT, E. HARRIS	52
29	—	CRAZY OVER YOU	FOSTER AND LLOYD	16
30	—	YOUR LOVE	TAMMY WYNETTE	38

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (10)	20
EMI-America (3)	
MTM (4)	
Capitol/Curb (2)	
16th Avenue (1)	
MCA (14)	18
MCA/Curb (4)	
RCA (14)	16
RCA/Curb (2)	
WARNER BROS. (10)	13
Reprise (1)	
Slash (1)	
Warner/Curb (1)	
COLUMBIA	9
EPIC	8
POLYGRAM	8
Mercury (6)	
Advantage (1)	
Compleat (1)	
ATLANTIC	2
Atlantic America (2)	
ALPINE	1
AMOR	1
BERMUDA DUNES	1
BLACK HAT	1
FIFTH STREET	1
NSD	1
MSR (1)	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
68 255 HARBOR DRIVE	(Ensign, BMI/Tuggy, BMI/Opryland, BMI/Acuff-Rose, BMI) CPP	
88 80'S LADIES	(Wooden Wonder, SESAC)	
28 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
58 AND THEN SDME	(Irving, BMI/King Cole, ASCAP) CPP/ALM	
98 ANGER & TEARS	(MCA Music) HL	
66 ANYONE CAN DO THE HEARTBREAK	(Snow, ASCAP/Tasteful, BMI)	
87 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
57 BABY I WAS LEAVING ANYHOW	(Tree, BMI) HL	
69 BABY YOU'RE GONE	(Tom Collins, BMI/Tapadero, BMI)	
80 BEST LOVE I NEVER HAD	(Southern Grand Alliance, ASCAP/Three Friends, BMI)	
55 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, ASCAP/Hat Band, BMI)	
8 BORN TO BOOGIE	(Bocephus, BMI) CPP	
39 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
79 CHAIN GANG	(Little Shop Of Morgansongs, BMI/Screen Gems-EMI, BMI/Theodore, BMI)	
42 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
14 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	
73 CINDERELLA	(Englishtown, BMI)	
100 COLD HEARTS/CLOSED MINDS	(Wing And Wheel, BMI/Bug, BMI)	
31 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
16 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
90 CRY JUST A LITTLE	(Web IV, BMI)	
15 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
72 DANCIN' IN THE MOONLIGHT	(Flagship, BMI/Second Serve, ASCAP/Very Merrie, BMI/Barry Schaefer, BMI)	
82 DEEP DOWN (EVERYBODY WANTS TO BE FROM DIXIE)	(Tapadero, BMI)	
47 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
74 FALLIN' OUT	(Keith Sykes, BMI)	
26 FIRST TIME CALLER	(Englishtown, BMI)	
10 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
93 FOREVER AND EVER, AMEN	(Writer's Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/HL	
83 GERONIMO'S CADILLAC	(Mystery, BMI)	
7 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
85 HANGIN' OUT IN SMOKEY PLACES	(Larry Butler, BMI/Blackwood, BMI)	
43 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
50 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
34 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
86 I DON'T FEEL MUCH LIKE A COWBOY TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI) HL	
95 I KNOW WHERE I'M GOING	(MCA, ASCAP/Don Schlitz, ASCAP/Colegems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
96 I TURN TO YOU	(Tree, BMI) HL	
13 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
37 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI)	
53 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI/Warner Bros. Music)	
33 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
12 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
11 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
4 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
54 ISLAND IN THE SEA	(Willie Nelson, BMI) CPP	
94 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
81 JUST A KID FROM TEXAS	(Humble Puppy, ASCAP/MCA, ASCAP/Jobete, ASCAP)	
63 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI)	
18 LITTLE WAYS	(Coal Dust West, BMI)	
36 A LONG LINE OF LOVE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
84 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
60 LOVE IS EVERYWHERE	(Dennis Linde, BMI)	
25 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attaduo, BMI) HL	
17 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
61 LOVE SOMEONE LIKE ME	(Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP	
89 LOVE WILL NEVER SLIP AWAY	(Desert Rose, BMI/Milhouse, BMI)	
75 (LOVER OF THE) OTHER SIDE OF THE HILL	(Bee & Flower, BMI)	
59 LYNDA	(Screen Gems-EMI, BMI)	
2 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
23 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
30 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
24 MEMBERS ONLY	(Malaco, BMI)	
49 NO EASY HORSES	(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) CPP/HL	
27 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
41 NOWHERE ROAD	(Goldline, ASCAP) HL	
99 OH HEART	(Colgems-EMI, ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
92 ONCE A FOOL, ALWAYS A FOOL	(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) HL	
65 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP)	
45 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
48 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP)	
91 PONIES	(April, ASCAP)	
97 RENTED ROOM	(Jeanne Pruett, BMI)	
44 RESTLESS ANGEL	(Life Of The Record, ASCAP/Malachuk, ASCAP)	
21 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
1 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
20 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
71 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
46 SOMEBODY LIED	(Galleon, ASCAP)	
51 SOMEWHERE IN THE NIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
64 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP)	
29 TAR TOP	(Maypop, BMI)	
52 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
70 THEY DON'T MAKE LOVE LIKE WE USED TO	(Fame, BMI)	
3 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
5 THREE TIME LOSER	(Pink Pig, BMI)	
67 TORN UP	(Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP) HL	
35 TRAIN OF MEMORIES		

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PLY Peer Southern
CLM Cherry Lane	PSY Plymouth
CPI Cimino	WBM Warner Bros.

NASHVILLE SCENE

(Continued from page 30)

and Don Schlitz Music. And, maybe BMI and ASCAP can compensate with some performance treasures.

Crystal Gayle's retail crystal shop, appropriately named Crystal's, opened in Nashville. The Warner Bros. artist has also been making plans for a syndicated Christmas special.

The Grand Ole Opry now has a fan club. The world-renowned radio show's first fan club president is Glen Thompson, who has attended more than 200 performances of the Opry and has tickets for the Opry's 100th anniversary in 2025. For \$10, fan club members receive an Opry

history, a button, a bumper sticker, a membership card, and a quarterly newsletter—**The Opry Observer**. The address is 2804 Opryland Drive, Nashville, Tenn. 37214. Thompson says he wants to hear from members and potential members directly at Box 1037, Kenosha, Wis. 53141.

Crosby, Stills, Nash, & Anderson? Graham Nash took time out of his tour schedule this summer to put down harmonies on Lynn Anderson's remake of the Crosby, Stills, Nash, & Young classic "Teach Your Children." Nash, who penned the tune, joined Anderson and producer Gary Scruggs at

Scruggs Sound Studio for the session.

Mercury artists **Johnny Cash** and **Kris Kristofferson** have headed for foreign shores on a promotional tour for their current albums, "Johnny Cash Is Coming To Town" and Kristofferson's "Repossessed." Cash will tour Europe with **June Carter Cash** and the **Carter Family** performing in the U.K., Poland, Belgium, Norway, Denmark, Austria, Switzerland, and the Netherlands. Kristofferson and his band, the **Borderlords**, will tour through Sept. 6. Cash and Kristofferson both performed Aug. 24 in London

on the television program "Terry Wogan."

Superpicker **Roy Clark** is hot doggin' it. Roy Clark Hot Dogs hit the stores in Oklahoma, Kansas, and Missouri July 20. Clark supervised the development of a recipe calling for prime beef and pork. He is hoping for a national distribution deal.

The **Gatlin Brothers** plan to get away from it all in the Cayman Islands, but The Nashville Network plans to follow them there to shoot footage for an Oct. 24 special titled "The Great Gatlin Getaway." Cameras will capture the Gatlins scuba

diving, golfing, and recreating. "Lifestyles Of The Rich And Famous" will also spotlight the Gatlin's favorite hideaway. Footage for both shows will include the Treasure Island resort/hotel, of which **Larry Gatlin** is part owner.

Word Inc.'s DaySpring Records has announced the signing of the California-based recording rockers **Allies** to an exclusive, multirecord recording contract. The group consists of **Bob Carlisle, Randy Thomas, Jim Ericksen, Kenny Williams, and Matthew Chapman**.

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	2	1	15	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 11 weeks at No. One	ALWAYS & FOREVER
2	1	2	6	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	3	4	17	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
4	5	3	30	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
5	4	5	17	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
6	9	8	28	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	6	6	39	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
8	11	7	24	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
9	12	11	63	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
10	8	10	7	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	18	31	3	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
12	10	12	5	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
13	7	9	6	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
14	15	17	8	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
15	24	21	30	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
16	29	24	80	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
17	13	15	6	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
18	25	22	73	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
19	20	26	18	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
20	14	13	16	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
21	19	14	26	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
22	35	35	94	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
23	17	18	26	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
24	16	19	13	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
25	27	25	11	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
26	33	37	5	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
27	23	27	7	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
28	21	16	55	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
29	22	20	41	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
30	30	28	15	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
31	NEW	1	1	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
32	NEW	1	1	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
33	31	30	24	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
34	38	39	128	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
35	26	23	42	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
36	45	40	46	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
37	40	47	3	BARBARA MANDRELL EMI-AMERICA 46956 (8.98) (CD)	SURE FEELS GOOD
38	39	49	3	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	32	33	23	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
40	41	45	3	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
41	28	29	11	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
42	44	38	44	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
43	34	34	23	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
44	36	36	12	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
45	64	73	27	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
46	66	64	46	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
47	37	32	11	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
48	48	46	6	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
49	60	65	147	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
50	55	55	58	EXILE EPIC FE 40401 (CD)	GREATEST HITS
51	46	48	24	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
52	43	44	7	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
53	RE-ENTRY			HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
54	47	41	17	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
55	42	42	5	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
56	51	53	9	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
57	NEW	1	1	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
58	58	58	311	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
59	53	50	9	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
60	74	67	45	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
61	63	72	486	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
62	RE-ENTRY			HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
63	52	52	46	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES
64	56	59	37	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
65	72	71	146	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
66	57	60	43	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
67	RE-ENTRY			THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
68	73	68	16	JOHN SCHNEIDER MCA 5973 (8.98) (CD)	YOU AIN'T SEEN THE LAST OF ME
69	50	51	23	JOHN CONLEE COLUMBIA 40442 (CD)	AMERICAN FACES
70	62	54	22	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS
71	49	43	17	JANIE FRICKIE COLUMBIA 40666 (CD)	AFTER MIDNIGHT
72	59	61	70	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
73	68	—	31	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
74	54	57	39	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
75	70	70	20	CHARLY MCCLAIN EPIC 40534 (CD)	STILL I STAY

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

Texas-Based CD Chain Stresses Quality Service

BY CHARLENE ORR

DALLAS Compact disks have been very, very good to Ted Vinson, president of Compact Disc Center of Dallas.

In the 14 months his company has been in existence, Vinson has managed not only to keep his busi-

'All our stores will carry CDVs. I'm sure they will be a hit just like CDs are'



The brain trust at Compact Disc of Dallas includes, from left, Kevin Landrum, manager of web's Fort Worth store; Ted Vinson, president; and Drew Garrett, manager of the first Dallas store.

ness running in a state with a depressed oil economy where many specialty shops have folded but to envision the possibility of his CD chain going national.

"Perhaps 'national' is a little premature," says Vinson, "but we're definitely going regional—throughout the Southwest. We're getting ready to open our third store now, with a fourth opening after the first of the year.

"Our goal is to have five stores by next April. We have a franchise up and running in Austin [Compact Discs of Austin] and, hopefully, we'll close another franchise deal in a couple of months."

Concerned about revealing too much too soon, Vinson will not disclose the sites that are under consideration. But he insists that quality of service rather than location is what makes the store successful. "Our No. 1 priority is service. I tell my staff 'run them out the front door with smothering, not by not waiting on them.' I suppose if all you wanted was the new Tom Petty, you could run up the

street to the local Walmart. But if you wanted to hear some of the CD first or learn something about it, you'd want to come in our store.

"We have countless customers that we know exactly what kind of music they're looking for," he adds. "If we've got a guy into heavy metal, and we get some new releases, we'll put a copy under the counter. Then, when we get in touch with the guy, we'll say, 'Hey, we're holding the new so-and-so CD for you.' People like that. I bet we have a core of 100 customers with over 1,000 more on our mailing list."

Vinson provides advice on service to the franchisees. "We call them consulting agreements, and the stores are not required to take our name. But we still have input on how they're run."

After launching his first store, Compact Disc Center of Dallas (Billboard, Feb. 14), Vinson opened

Compact Disc Center of Fort Worth on April 15. The first franchise, Compact Discs of Austin, opened shortly thereafter.

The third store will open soon in the Dallas vicinity. And the fourth, to be located "somewhere in Texas," will open in early 1988. Two more franchises will be established—before the end of the year, one of which will be located in Louisiana.

Vinson has expanded his original store to include new releases and midlines. He started the business with 1,300 square feet. Now, the store encompasses 2,200 square feet. The Fort Worth store opened with 3,000 square feet. Vinson says that CD-only stores are in an "industry that's gone sky-high. We're not only seeing the explosion here in Dallas, we're seeing it in several markets. A chain in Atlanta already has four stores. Compact Discs of Boston now has

a store in San Francisco. Silver Platters in Seattle is expanding. And with radio stations like [Dallas'] KZEW touting they're 98% CD, what better advertising can you get?"

Besides catering to his regulars, Vinson has also begun a mail-order business with U.S. servicemen all over the world. "I was down at Fort Hood [Killeen, Texas] looking

in the PX. There were only four to five CDs in the whole place. Since service personnel seem to always get interested in electronics and these bases are located in small towns or remote parts of the world, I thought, 'What a great deal for them and me,'" says Vinson.

Vinson has already set his sights
(Continued on page 38)

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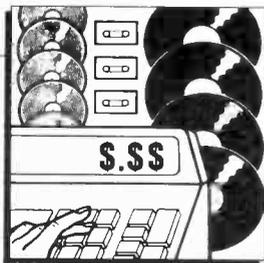


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RETAIL TRACK



by Earl Paige

CONVENTIONS, CONVENTIONS: The wave of fall conventions continues to rock vendors. Along with the several confabs already reported in this column (Retail Track, Aug. 22)—Camelot Music, Sept. 11-14 at the Pheasant Run Resort near Chicago; Musicland, Sept. 13-17 outside Minneapolis at the Arrowhead Radisson; Record World, Sept. 13-16 in Lancaster, Pa., at American Host Farm; Interstate Record Distribution, Sept. 17-20 at the Gideon Putnam Hotel at Saratoga Springs, N.Y.; and video web Erol's, Oct. 4-6, at the Morgantown, W.Va., Sheraton Lakeview—you can now add Tower Records' meeting Sept. 14-17 in Sacramento, Calif., to the travel agenda. This will be Tower's first conference in many a year.

Other convention dates in October: Wax Works/Video Works, Oct. 3-7 in Owensboro, Ky., at the Executive Inn Rivermont, with Disc Jockey store managers arriving on Oct. 3 and wholesale accounts arriving on Oct. 5; Spec's Music, Oct. 6-9 in Melbourne, Fla., at the Hilton At Rialto Place; and Western Merchandisers/Hastings Books & Records, Oct. 8-11 in Amarillo, Texas, at

the Sheraton Hotel & Towers and Civic Center.

AT THE SHOPPING CENTER: The fall convention of the International Council of Shopping Centers will tackle retailing challenges and opportunities from a number of vantage points. Set for Sept. 19-22 in St. Louis, one session will explore the rapid decline of regional centers.

Seibu, Daimura, and Shiseido, all leading retailers in Japan, will be examined at one of the 50 sessions at the ICSC confab. In another area, seminars on leasing dynamics will look at new lease clauses.

COMBO AT THE MALL: The mall-combo concept is constantly being reviewed, and its development depends upon several factors, says Peter Blei, chief financial officer at Spec's. Gateway Mall, St. Petersburg, Fla., and the Mall at 163rd in Miami are sites for two of Spec's 22 combos. Gateway is small. At 163rd, the Spec's combo is on the ground floor reasonably near entrances. (Another Spec's unit is upstairs in the huge complex.)

Disk Jockey, based in Owensboro, Ky., is operating 15 combos out of 43 mall sites, says Dale Taylor, operations director, adding that rental makes sense in many medium markets where the mall is dominant. Now in 16 states—from North Carolina up into Wisconsin and as far west as New Mexico—Disk Jockey is finding that "it's getting tougher to compete in rental."

The 70-unit Camelot Music is also constantly re-evaluating the mall-combo concept, says Jim Bonk, executive vice president.



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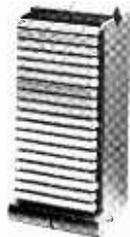
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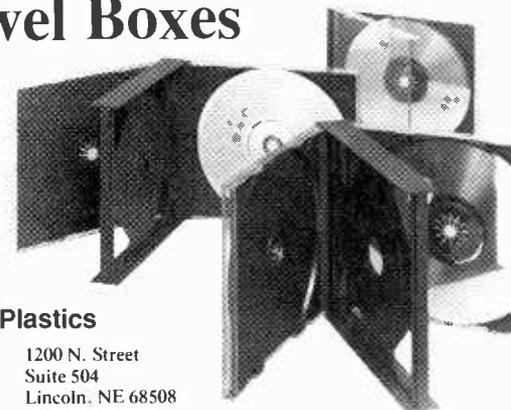


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FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard®

TOP COMPACT DISKS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	1	2	7	GRATEFUL DEAD ARISTA ARCD 8452	INTO THE DARK 2 weeks at No. One
2	3	7	5	SOUNDTRACK SLASH 2-25605/WARNER BROS.	LA BAMBA
3	2	1	12	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
4	5	10	3	DEF LEPPARD MERCURY 830 675 2/POLYGRAM	HYSTERIA
5	4	4	24	U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
6	10	9	21	WHITESNAKE GEFEN 2-24099	WHITESNAKE
7	7	3	16	KENNY G. ARISTA ARCD 8427	DUOTONES
8	6	5	14	HEART CAPITOL CDP 46676	BAD ANIMALS
9	9	6	17	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
10	8	8	12	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
11	14	14	4	SOUNDTRACK-MADONNA SIRE 2-25611/WARNER BROS.	WHO'S THAT GIRL
12	12	11	52	PAUL SIMON WARNER BROS 2-25447	GRACELAND
13	17	21	3	THE DOORS ELEKTRA 2-60345	BEST OF THE DOORS
14	11	13	20	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
15	13	12	57	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
16	16	16	5	PAT METHENY GROUP GEFEN 2-24145	STILL LIFE (TALKING)
17	15	15	10	GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580	COLLABORATION
18	18	17	7	SAMMY HAGAR GEFEN 2-24144	SAMMY HAGAR
19	20	26	4	SOUNDTRACK CINEDISC CDC 1000	ROXANNE
20	23	22	8	SOUNDTRACK MCA MCAD 6207	BEVERLY HILLS COP II
21	19	19	46	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
22	22	18	7	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA MCA MCAD 8022	
23	21	20	12	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
24	25	23	14	MOTLEY CRUE ELEKTRA 2-60174	GIRLS, GIRLS, GIRLS
25	NEW ▶		1	SPYRO GYRA MCA MCAD 42046	STORIES WITHOUT WORDS
26	NEW ▶		1	38 SPECIAL A&M CD 3910	BEST OF 38 SPECIAL - FLASHBACK
27	24	24	11	ROGER WATERS COLUMBIA CK 40795	RADIO K.A.O.S.
28	29	—	2	MICHAEL FRANKS WARNER BROS. 2-25570	THE CAMERA NEVER LIES
29	NEW ▶		1	THE BEATLES CAPITOL OCB 46443	WHITE ALBUM
30	RE-ENTRY			L.L. COOL J DEF JAM CK 40793/COLUMBIA	BIGGER AND DEFFER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL™	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	43	HOROWITZ IN MOSCOW DG 419-499	40 weeks at No. One VLADIMIR HOROWITZ
2	2	2	22	CARNAVAL CBS MK-42137	WYNTON MARSALIS
3	8	—	2	KIRI SINGS GERSHWIN ANGEL CDC-47454	KIRI TE KANAWA
4	3	3	14	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
5	4	4	10	GROFE: GRAND CANYON SUITE TELARC 80086	CINCINNATI POPS (KUNZEL)
6	5	9	16	CBS MASTERWORKS DIGITAL SAMPLER CBS MXK-42070	VARIOUS ARTISTS
7	7	5	20	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
8	6	7	21	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
9	10	11	13	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
10	13	17	5	WHITE MAN SLEEPS NONESUCH 79163	THE KRONOS QUARTET
11	9	6	61	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
12	12	10	10	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068	ENGLISH STRING ORCHESTRA (BOUGHTON)
13	11	8	17	HOLST: THE PLANETS LONDON 417 553	MONTREAL SYMPHONY (DUTOIT)
14	14	13	9	BASIN STREET CBS MK-42367	CANADIAN BRASS
15	16	14	11	TELARC SAMPLER #4 TELARC CD-80004	VARIOUS ARTISTS
16	20	—	2	SWITCHED ON CLASSICS PRO ARTE CDD-338	WILLIAM GOLDSTEIN
17	17	15	119	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
18	15	12	23	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
19	22	23	28	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
20	18	18	42	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
21	21	19	6	BEETHOVEN: SYMPHONY NO. 9 DGG 415-832/DG	BERLIN PHILHARMONIC (KARAJAN)
22	19	16	52	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
23	23	26	54	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
24	24	24	17	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
25	NEW ▶		1	MOSCOW SESSIONS SHEFFIELD LAB CD-1000	MOSCOW PHILHARMONIC
26	29	30	18	ATMOSPHERES CBS MXK 42313	VARIOUS ARTISTS
27	27	25	13	DANCE PIECES CBS MK-39539	PHILIP GLASS
28	28	28	81	BACHBUSTERS TELARC 80123	DON DORSEY
29	25	21	7	ORCHESTRAL FAVOURITES NIMBUS NI-5032	ENGLISH STRING ORCHESTRA (BOUGHTON)
30	30	27	76	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ



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SST Label Sponsors Contest For Leaving Trains

BY CHRIS MORRIS

LOS ANGELES Call it chutzpah. In an era when the Parents Music Resource Center and others continue to agitate for greater restraint on the part of rock'n'rollers, SST Records is building a display contest around a four-letter, Anglo-Saxon epithet.

On Sept. 15, the Lawndale, Calif., label will release its second album by the Los Angeles band Leaving Trains, titled "Fuck." To promote the album, the company is sponsoring a

display contest open to retail record stores, college radio stations, and even consumers.

Thirty-five independent record stores in key markets around the country will serve as distribution centers for cover slicks and posters for the album. Anyone wishing to participate in the contest may pick up posters from the stores, which will be listed in SST trade and consumer advertisements. Entry forms are being included in the first 10,000 copies of the album.

Members of Leaving Trains will judge the entries when the contest concludes Oct. 9. The entrant deemed the most imaginative will win an all-expenses-paid trip for two to a Leaving Trains show on the band's fall U.S. tour; the 50 runners-up will receive copies of the group's album.

SST promotion director Ray Farrell says that the contest is a way of focusing attention on the repressive climate in the U.S. today.

"You get everybody involved in the censorship issue this way," Farrell says. "We can't sit here and worry about everything we say. That's why we're doing the contest—it's in the spirit of fun. There's nothing porno-

graphic about this cover. There's nothing hidden in the record. The worst part's on the cover.

"The smaller independent stores see this as a way to get involved," Farrell continues. "Obviously, we won't get a lot of chain stores involved."

Leading independent retailers acting as distributors include Wax Trax, Denver; Record Exchange, Houston; Rhino Records, Los Angeles; CBGB's Records, New York; Newberry's, Boston; and Leopold's Records, Berkeley, Calif.

Farrell says he expects "at least 100" stores to enter the contest.

College radio stations are an equally important target, says Farrell: "We see college radio getting more conservative all the time."

Over 800 stations will have display materials mailed to them by SST.

Naturally enough, Farrell expects that the lion's share of the contest entries will take the form of in-store displays.

"I don't think that many people will attempt [a window display]," Farrell says. "If they do, they're really taking their chances."

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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

TONY BENNETT
The Special Magic Of Tony Bennett
CA MRSC 801/\$8.98

TOM CAULFIELD
Long Distance Call

♠ LP Passport PX 1002/NA
CA PXC 1002/NA

PEGGY LEE
Close Enough For Love
CA SLC 5190/\$8.98

COMPACT DISK

LENI STERN
The Next Day

♠ LP Passport PJ88035/NA
CA PJC88035/NA

DALE BOZZIO
Dale Bozzio
CD Paisley Park/Warner Bros. 25599/\$15.98

TAJA SEVILLE
Taja Seville
CD Paisley Park/Warner Bros. 25546/\$15.98

SIMON F.
Never Never Land
CD Warner Bros. 25619/\$15.98

JAZZ

FREEWAY FUSION
Summerset

CA J&J CA002/\$6.95

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

TEXAS CHAIN STRESSES SERVICE

(Continued from page 35)

on CD video. With players now available in the U.S., Vinson is clearing one room of his Dallas store to just house CDVs and players. "All our stores will carry CDVs. I'm sure they will be a hit just like CDs are. We hope to have a full line as soon as the labels re-

lease them," he says.

Compact Disc Center of Dallas' staff now keeps a rotating inventory of approximately 8,000 titles, averaging \$14 to \$15.99. There is a wide selection of midlines, and Vinson also stocks a modest but impressive line of CD players.

Which is the only Number One single written by Bruce Springsteen?

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ILLUSTRATION: MICHAEL RICARDO

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	21	AL GREEN A&M SP 5150	★★ NO. 1 ★★ 17 weeks at No. One SOUL SURVIVOR
2	2	17	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
3	6	9	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED
4	4	17	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
5	12	13	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
6	7	13	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
7	9	33	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
8	8	21	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
9	10	57	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
10	5	29	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
11	17	9	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
12	3	57	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
13	11	21	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
14	16	33	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
15	15	17	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
16	21	9	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
17	24	45	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
18	14	21	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
19	26	13	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
20	13	37	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND M55G 8001/MALACO	FOLLOWING JESUS
21	18	109	NICHOLAS COMMAND CRN 1003	DEDICATED
22	28	5	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON
23	20	41	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
24	19	53	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
25	35	13	REV. ANDRE WOODS & CHOSEN SOUND OF GOSPEL SOG-153	CHOSEN
26	23	25	ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
27	31	89	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
28	34	53	CANDI STATON BERACAH BRI-2001	SING A SONG
29	22	121	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
30	27	37	THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
31	25	49	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
32	NEW ▶		CANTON SPIRITUALS J&B 0086	DETERMINED
33	33	17	CANDI STATON BERACAH BRI-1010	THE ANOINTING
34	32	73	REV. M.BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE
35	30	217	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
36	NEW ▶		KEITH PRINGLE MUSCLE SHOALS SOUNDS GOSPEL M55G 8002/MALACO	ALL TO YOU
37	38	65	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
38	29	21	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
39	NEW ▶		BARRETT SISTERS I AM 7007/WORD	I'VE GOT A FEELING
40	NEW ▶		SENSATIONAL NIGHTINGALES MALACO 4411	FREEDOM AFTER A WHILE

(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.



by Bob Darden

This is the second installment of a two-part interview with Deniece Williams, who will be performing in festivities before a Mass to be celebrated Sept. 15 at the Los Angeles Coliseum by Pope John Paul II.

IN A FEW SHORT years Deniece Williams went from performing with her church choir to touring with Stevie Wonder to recording her first solo album for CBS, "This Is Niecy." It was the first of several gold albums. She struck platinum in 1978 on a duet with Johnny Mathis, titled "Too Much, Too Little, Too Late." Each succeeding album contained more of her own self-penned songs—and at least one gospel track.

But the big breakthrough came with "Let's Hear It For The Boy" from the "Footloose" soundtrack (and her own album by the same name). "Boy" gave her some serious clout, just as her contract with CBS was running out.

"As we were sitting around talking with CBS about a new contract, I said, 'Listen, I've got a great idea—you know, the one I've had for the past eight years—I'd like to have your permission to do a gospel album. What do you think?' CBS finally saw how really important it was to me and said, 'Go ahead.'"

Williams and business partner (who later became her husband) Brad Westering eventually selected

Sparrow Records to release the project and began work in early 1986. They corralled a number of old friends to play on the album, many of whom just happen to be some of the hottest session players in Los Angeles: Jay Gruska, Greg Mathieson, Paul Jackson Jr., Nathan East, Alan Pasqua, Richard Souther, the Waters, and John Robinson.

"We produced "So Glad I Know" with really only one goal in mind: to edify and uplift in the name of Jesus Christ," she says. "I originally wanted to do a

Deniece Williams climbs the ladder to success

tribute to Mahalia Jackson and include a number of traditional hymns. But Brad convinced me to do a Deniece Williams album instead. The only thing was that we didn't want was people to listen to it and still walk away confused about who I was singing about.

"We ended up doing the album in five weeks in between working, touring, and other recording projects. It was nothing but the Lord if it turned out well. We wanted the whole project to be led by the Holy Spirit."

"So Glad I Know" turned out exceptionally well. It is still top 10 on the Top Inspirational Albums chart after more than a year. Williams won Grammys for best gospel performance by a duo or choir and for best soul gospel performance by a female.



by Peter Keepnews

BASSIST CHARLIE HADEN has found himself in all sorts of unusual musical situations in the course of his three-decade career in jazz—notably in the iconoclastic quartets of Ornette Coleman and Keith Jarrett and at the helm of the musically and politically charged Liberation Music Orchestra. Today, Haden finds himself in what for him may be the most unusual situation of all: He's on the charts.

"Quartet West," the debut album by Haden's group of the same name, has climbed to No. 7 on Billboard's Top Jazz Albums chart. Although he is one of the most respected bassists in jazz, Haden has never had a great deal of commercial success.

"This is a first for me," Haden—who is as outspoken politically as he is uncompromising musically—says of the mainstream acceptance "Quartet West" has been receiving both in the stores and on commercial jazz radio. (The album, one of the first new recordings on the recently revived Verve label, is being played on such high-profile stations as KKGO Los Angeles, KJAZ San Francisco, and WJZZ Detroit.) "I never expected 'Ballad Of The Fallen' [the most recent Liberation Music Orchestra album] to get on anyone's chart—unless it was the FBI."

Haden acknowledges that a lot of people were surprised by the sound of the "Quartet West" album—which includes three originals, two standards, and tunes by Coleman, Charlie Parker, and Pat Metheny (another sometime associate—it was Haden who got Coleman and Metheny together for their historic "Song X" collaboration). "A lot of people don't associate me with traditional or standard jazz. This album isn't traditional, completely, although it's more in a traditional bag than anything else I've done. It's not like I don't play [on the album] the way I do with Ornette; it's just that Ornette's not there."

The people who are there on "Quartet West" make up an unlikely mix: Saxophonist Ernie Watts

is known mostly for his studio work and his cross-over-oriented pop-jazz albums; pianist Alan Broadbent is known mostly as an arranger; and Billy Higgins is a fellow member of the original Ornette Coleman Quartet and one of the most supple and versatile drummers in jazz.

"When I lived in Los Angeles in the '50s," Haden says, "there had been a lot of great musicians playing creative music. When I moved back recently, after living in New York for 15 years, I found it completely different. The studios are now governing the music scene. But I have discovered there are dedicated musicians in Los Angeles—you just have to

Charlie Haden charts a new musical course

look for them."

Haden is one of the busiest bassists on the scene, and, despite the success of "Quartet West," he is not limiting his activities to that group. He is currently in the midst of a three-week European tour with the Liberation Music Orchestra; he'll also be leading that ensemble in a Sept. 12 concert at New York's Cathedral of St. John the Divine and on a new album, its second for the ECM label. (His deal with Verve is for Quartet West only.) In addition, after a decade of prodding, he finally succeeded earlier this year in persuading Coleman to reassemble his groundbreaking original quartet. After recording for the Caravan Of Dreams label and performing in Europe and New York, Coleman's quartet (with Haden, Higgins, and trumpeter Don Cherry) is set for another album and another European tour. U.S. and/or Japanese concert dates are also a possibility.

G O S P E L



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ILLUSTRATION: RICHARD AYALA

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- Independent labels — finding exposure in a changing marketplace
- Mainstream (major) labels and the cross-over connection
- Black Gospel — working its way up
- Religious merchandising (from t-shirts to videos)
- Talent & management
- Christian rock

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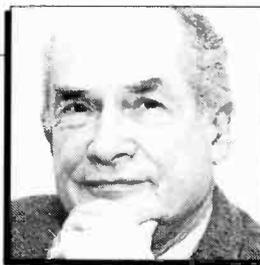
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★ ★ NO. 1 ★ ★	
1	1	2	16	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA 14 weeks at No. One
2	2	1	10	LUIS MIGUEL WEA	AHORA TE PUEDES MARCHAR
3	3	11	4	LOS LOBOS WARNER BROS.	LA BAMBA
4	4	3	28	AMANDA MIGUEL PROFONO	EL PECADO
5	5	5	28	LOS BUKIS FONOVISA	TU CARCEL
6	7	13	29	LORENZO ANTONIO MUSART	DOCE ROSAS
7	6	4	37	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
8	8	22	10	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
9	11	9	15	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
10	10	27	4	EMMANUEL RCA	NO TE QUITES LA ROPA
11	9	12	10	EL GRAN COMBO COMBO	ESO OJITOS NEGROS
12	16	7	33	BRAULIO CBS	EN BANCARROTA
13	14	18	13	DANIELA ROMO EMI	VENENO PARA DOS
14	17	10	20	JORGE MUNIZ RCA	AMIGO MIO
15	15	15	12	LAURA FLORES MELODY	YA NO VOLVARE
16	13	6	14	FRANKY RUIZ TH	DESNUDATE MUJER
17	24	28	11	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
				★★★ POWER PICK ★★★	
18	32	—	2	JULIO IGLESIA CBS	QUE NO SE ROPAN LA NOCHE
19	20	32	3	CHAYANNE CBS	FIESTA EN AMERICA
20	12	14	12	ROBERTO DEL CASTILLO CBS	HASTA QUE TE CONOCI
21	27	8	19	EMMANUEL RCA	SOLO
22	22	33	8	MARISELA PROFONO	HAZME TUYA
23	19	21	6	NELSON NED EMI	ME PASE DE LA CUENTA
24	28	45	4	MANUEL MIJARES PROFONO	NO SE MURIO EL AMOR
25	23	26	8	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
26	30	41	4	SUSSY LEMAN CBS	NO ES IGUAL
27	25	25	9	LUNNA A&M	NO DIGAS NADA
28	33	—	7	ANGELICA MARIA RCA	PROHIBIDO
29	29	38	6	SONIA RIVAS CBS	DE PECHO A PECHO
30	26	24	4	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HASE FALTA
31	21	39	8	VALERIA LYNCH SONOTONE	MUNECA ROTA
32	43	36	15	TATIANA EMI	BAILA CONMIGO
33	18	17	25	YURI EMI	CORAZON HERIDO
34	42	—	12	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
35	46	34	30	BRAULIO CBS	NOCHE DE BODA
36	35	16	17	YOLANDITA MONGE CBS	AHORA AHORA
37	34	20	14	DYANGO EMI	A FALTA DE TI
38	36	23	36	EMMANUEL RCA	ES MI MUJER
39	40	—	2	AMANDA MIGUEL RCA	QUE ME DAS
40	31	19	20	MARISELA PROFONO	PORQUE TENGO GANAS
41	47	29	18	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
				★★★ HOT SHOT DEBUT ★★★	
42	NEW▶	1	1	LA REVOLUCION DE EMILIANO ZAPATA LASER	DICEN
43	37	—	2	MIGUEL GALLARDO CAPITAL	ESTRAJERA
44	38	37	4	LOS HIJOS TH	LLORARAS
45	39	31	12	ROCIO JURADO EMI	QUIEN TE CREES TU
46	41	46	3	LUCIA MENDEZ ARIOLA	YO NO SE QUERETE MAS
47	RE-ENTRY	—	—	EDNITA NAZARIO MELODY	TU SIN MI
48	44	—	2	GLEN MONTROY MAMOCU RECORDS	CUANDO LA LLUVIA CEME
49	NEW▶	1	1	AL BANO Y ROMINA POWER WEA	SIEMPRE SIEMPRE
50	NEW▶	1	1	JOSE NOQUERAS RITMO	ESA MUJER

○ Products with the greatest airplay gains this week.

Classical KEEPING SCORE



by Is Horowitz

THINGS WILL HEAT UP at the Philips shop as the summer winds down, with staffers revving up promotional support behind visiting British orchestras. Coming first is the Royal Philharmonic, with **Andre Previn** conducting. The RPO tour kicks off Sept. 20 in Dallas, closing in Boston Oct. 11. Philips' Elgar series will get special attention, says **Nancy Zaninni**, label vice president.

Next up, in November, will be the stateside junket of **Frans Bruggen** and the Orchestra of the 18th Century. The label is also readying its first releases featuring the **Guarneri Quartet**, which came to Philips after years with RCA Red Seal. The initial album will couple the Op. 17 and Op. 135 Beethoven quartets. Also in the can are Dvorak and Haydn performances.

PASSING NOTES: The recent recording of Verdi songs by **Margaret Price**, with **Geoffrey Parsons** at the piano, is programmed, as expected, for most effective sequential listening. Thus, the Deutsche Grammophon CD opens with "Il Tramonto," composed in 1845, and not until the fifth track do we hear "Perduta Ho La Pace," one from the first group of six Verdi wrote in 1838. But the program booklet also lists the songs, by track numbers, in the order in which they were written so that CD owners may program their players accordingly if they wish.

Denon Records and others, most recently Newport Classic, have occasionally used CD indexing to permit players to isolate all pertinent parts of a composition—exposition, development, repeats, variations, etc.—as a didactic aid. Since not all players are capable of indexing, Delos Records invites listeners to turn

on their stopwatches at the beginning of its new recording of De Falla's "Three-Cornered Hat" and follow the action of the ballet. In all, there are 45 timed cue points on the Delos disk descriptive of what's happening on stage as the music plays.

Murray Perahia has recorded the Bartok Sonata for Two Pianos and Percussion with **Sir Georg Solti** as keyboard collaborator, and the BBC filmed the recording session. The album is due out in early 1988. Meanwhile, Perahia will be one of the artists performing a 75th-birthday tribute to Solti in an October concert in Chicago. There, the conductor/pianist will join Perahia in performing the Mozart Concerto in E Flat for Two Pianos.

The Pittsburgh Symphony Orchestra and its management have agreed to postpone bargaining on a new contract until the spring of 1988. They hope to conclude the deal before May. Terms of the current pact, due to expire Sept. 6, will continue in force dur-

Philips readies promos tied to British orchestras' tours

ing the hiatus. Meanwhile, the orchestra has been in Scotland as resident orchestra of the Edinburgh International Festival Aug. 19-27.

Virgil Thomson, **Daniel Pinkham**, and **Harold Shapero** will be among those participating in events celebrating the centenary of **Nadia Boulanger**, at the Longy School of Music in Cambridge, Mass., Sept. 16-27. . . . Another anniversary, the 85th birthday of the still very active **Alice Tully**, will be celebrated at a recital by **Hermann Prey** and **Charles Wadsworth** Sept. 11 at the hall in New York that bears her name. Tully, of course, has been the benefactress to many musical events and recordings over the years.

Outward Visions now represents **Steve Reich** for all North American touring. . . . The **Shanghai String Quartet**, in residence at Northern Illinois Univ. since 1985, has won first prize in the 1987 Discovery Competition, a Chicago event.

Indie GRASS ROUTE



by Linda Moleski

PROFILE ACT Run-D.M.C. got quite a shock during a recent promotional trip to a sporting-goods store in a Bridgeport, Conn., shopping mall, supporting its line of Adidas products. The popular rap trio was flown in by helicopter, only to be greeted by some 10,000 zealous fans, who reportedly pushed their way past security to get at their heroes.

Such a mob scene ensued that the group signed only a few autographs before deciding it was best to reboard the helicopter. Later that night, Run-D.M.C. performed at Manhattan's Madison Square Garden.

Run-D.M.C. has made similar appearances at various locations throughout its concert tour, but this was by far the most successful, according to **Sally Booth**, a spokeswoman for Adidas. The group has been connected with the shoe company since April, and its line of footwear and apparel "sells very well," says Booth.

Meanwhile, Run-D.M.C. is gearing up for the release of its motion picture "Tougher Than Leather." A new studio album is expected later this year.

SEEDS & SPROUTS: Minneapolis-based **Twin/Tone Records** has dropped **Jem East**, **Dutch East**, and **Schwartz Bros.** as East Coast distributors, making **Caroline** and **Important** its major distributors for the area. "We were dealing with about 35 distributors, and we felt there were just too many," says label chief **Paul Stark**. "We cut down to those that we felt we were doing the best with. We're planning to drop at least 10 more distributors over the next year." In addition to working with an independent network, Twin/Tone recently signed a deal with A&M, under which the major has the first option on certain product. . . . **Landslide**

Records of Atlanta is shipping the **Bluesbusters'** new album, "This Time," which features guest appearances by **Bonnie Raitt** and **Nicolette Larson**, among others. To help promote the release, the group is gearing up for a number of U.S. and European dates. . . . **NFS Records** bows with soul great **Lloyd Price's** album "Here Comes The Night" and a single by **Andree Maranda**, titled "Rich Boys." Price's release is being backed by the single "Armed And Extremely Dangerous." The new logo is headed by **Ted Shapiro**. Distributors representing the line include **Landmark**, **Universal**, **Schwartz Bros.**, and **M.S.** . . . **Passport Records** has teamed up with **Metal Method** to fulfill mail orders for its line of product, which includes instructional heavy metal audio-cassettes, albums, and home video releases. Orders will be handled through Passport's West Coast office by the P.A.R.A.S. Group, the label's independent promotion and marketing firm. Metal Method is said to have had

Run-D.M.C. had to run for cover at promo stop

more than 200,000 mail-order sales during the past two years. . . . Creating a good deal of underground excitement is hard rock outfit **Dirty Looks'** debut album, "In Your Face," on **Mirror Records**. The record is being supported by a 12-inch single, "Oh Ruby," which is reportedly getting heavy college and some commercial airplay. Particularly hot on it is the Dallas-based satellite network Z-Rock, which has affiliates in Cleveland, Chicago, Columbus, Ohio, and Grand Rapids, Mich. According to label chief **Armand Schaubroeck**, the track "Put A Spell On You" is starting to attract attention as well. Other activity for the label includes the **Chesterfield Kings'** third album, "Don't Open Til Doomsday," which will be supported by a 59-date European tour. Mirror is located in Irondequoit, N.Y., and can be reached at 716-544-9928. . . . **Caroline Records** recently celebrated the release of **Pussy Galore's** new album, "Right Now!," at Manhattan night spot CBGB's. Tipper Gore was not in attendance.

Consultant Accentuates The Positive Glen Bites But Doesn't Draw Blood

BY CHRIS MORRIS

LAS VEGAS Peter Glen struck again at the Video Software Dealers Assn. convention here Aug. 16-20, but little blood was shed.

In marked contrast to his biting comments about record stores at the National Assn. of Recording Merchandisers convention earlier this year in Miami (Billboard, Feb. 28), the acerbic retailing consultant

accentuated the positive at VSDA.

Glen's presentation at the morning business session on Aug. 18 and his afternoon seminars the same day touched on what he views as sloppiness and lack of imagination on the part of video retailers. However, Glen largely avoided the blistering chain-by-chain attacks that characterized his NARM stand.

Glen's business-session program, which again utilized slides, saluted a handful of video stores for their innovative marketing and display techniques. The afternoon seminar focused on merchandising master strokes from other retail communities and the roles that managers and employees play in fulfilling the needs and desires of the consumer.

Glen's opening salvo at the business session indicted video merchants for their negativity: "There are thousands of you that are brilliant at bitching and whining," Glen said as he whisked down a long runway in the Goldwyn Pavilion of Bally's Hotel.

"The video people at Bally's are all having their going-out-of-business sale next week," he continued. "The mom-and-pops are all Christian martyrs. If you could cut out the whining

for one minute, you might get a good idea."

Glen added that electricity and fun appear to be crucial elements absent in most video stores.

"There is something about a video schlepper cutting her nails behind a counter that is not exciting," he said. "It's not Disneyland in most video stores. Where is the morale?"

Disorder and slovenly merchandising, which Glen found omnipresent in the record stores he assailed at NARM, can also be found in many video outlets, he said.

"It's a World War II of handmade signs, Chernobyl goes to the malls," he said. "If you had your magic markers taken away from you, you wouldn't be able to live!"

The anonymity of many video outlets is an instant impediment to attracting customers, according to Glen: "What's your trademark? What's your symbol? If it's just Video Woo-Woo, it won't work."

To make his point, Glen presented slides of such distinctive businesses as the Hard Rock Cafe, where a full-size Cadillac is buried grille-first in the roof, and Tail O' The Pup, a 45-year-old Los Angeles institution built in the shape of a hot dog.

Glen noted that the Hard Rock also has daily employee meetings on service, adding, "What happens in your store? Your people shoot up in the stockroom and go to work."

"I've been in my neighborhood video store 1,444 times, and they've never looked me in the eye," he added. "They wish I was dead. Service is the lie *du jour*. If anybody believed in it, it would be nice."

While Glen applied his lash to a couple of stores, like Delaware Valley chain Wall-To-Wall Sound & Video ("a store with almost no image whatsoever"), he generally offered

upbeat comments about a handful of innovators.

"Retailing is theater, and some people understand it," he said, offering both the lavish Tower Records in Torrance, Calif., and the humble Video City in Muldoon, Alaska, as examples.

Other operations that won plaudits:

- Tower Records' Sunset Strip store in Los Angeles is "overdone. It is exaggerated. You cannot miss it."

- Video Collection in Los Angeles is "garish, but you can't miss it. Inside the stores are all the same, so the outside could be important."

- West Coast Video's store in Philadelphia is "very red. Everything about it is clear. Everything about it has the same repetitive artwork."

- Super Fresh Food Market, a grocery store with its own video department: "Who says that somebody that buys broccoli won't buy a Fred Astaire musical? They have a beautiful video department. It's partly convenience, but it's also a great store."

- Movies Unlimited, Philadelphia, which features an usherette as a trademark: "They may have nothing more unique than that lady."

- Videothèque in Los Angeles: "The only video store I've been in that is elegant. Every employee is a film student at UCLA. At most places they grin at you and say, 'I just work here.'"

- Star World in Florida, a lavish, new freestanding unit: "Is this a place you might want to go into some day? I think you might."

- Erol's: In addition to praising the chain's eye for detail ("Fresh flowers! I nearly fainted!"), Glen noted, "The answer to everything in this place is customer convenience."

At the end of the morning session, Glen offered suggestions about how to improve store business:

- Stop bitching.
- Concentrate on customer service.
- Start selling videos.
- Sell other things besides videos.
- Build an in-store image.
- Be individual.
- Show some courage and "do something weird."

- Have some fun, because "without fun you are in the dreadful business of mark-downs."

- Rebuild your customers' trust.
- Make yourself interesting and make your store a reflection of yourself.

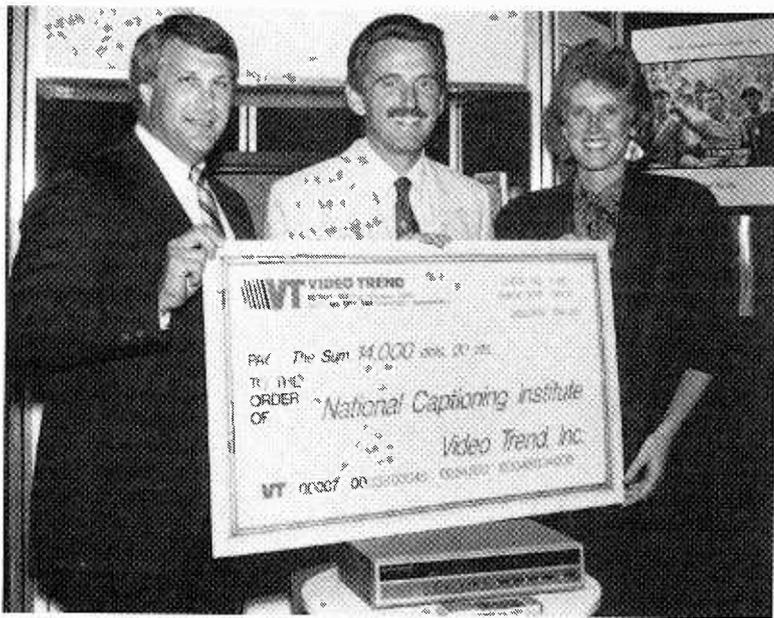
"There is possible poetry in your business," he said.

The afternoon seminar, "M: Money, Merchandising, Marketing, Motivation," drew a large and appreciative throng at the Las Vegas Convention Center. It heard Glen focus on basic merchandising and service problems.

"In my classical repertory of great ideas, I haven't seen any in video stores," Glen said.

"Resist the usual" was the theme of his merchandising presentation. His slide show included shots of a Zurich department store decorated with a gigantic bow for Christmas; real grass growing in the window of Tiffany's in New York; a Fifth Avenue cutlery store that created a turkey

(Continued on page 49)



Charitable Trend. Glenn Greene, left, senior vice president of the distributor Video Trend, and Tim Clott, senior vice president and general manager of Paramount Home Video, present a check for \$14,000 to Betty Haiman of the National Captioning Institute. Video Trend donated \$1 for each of its retail accounts' preorders on Paramount's "Children Of A Lesser God," the movie that earned deaf actress Marlee Matlin an Oscar. The funds will be used to buy closed-caption decoders for hearing-impaired viewers.

VSDA Seminar Examines Strategies For Lobbying

BY JIM McCULLAUGH

LAS VEGAS Proposed legislation that might vitally affect the home video industry is at an all-time high—but, unfortunately, so is retailers' apathy about that situation. Nevertheless, retailers can successfully organize

and motivate volunteers to fight pending bills they deem unfair.

That was a key message of a seminar on "Effective State And Local Lobbying,"

repeated twice during the Video Software Dealers Assn. convention here, Aug. 16-19. Ironically, the seven-member panel outnumbered the Aug. 17 session's audience, even though overall attendance during the four-day meet exceeded 11,700.

Charles Ruttenberg, legal counsel to the VSDA, stressed the fact that there is a Constitutional right to lobby. In addition to being organized, he said, dealers should be comfortable with the lobbying process: be informed, provide clear and accurate information to the proper people, maintain credibility, and above all remain polite.

Ruttenberg also encouraged retailers to immerse themselves actively in some sort of "intelligence loop," which means monitoring pertinent local and state activity as well as discovering and forming relationships with key legislative representatives.

Gail Markels, counsel to the Motion Picture Assn. of America, said there has been a steady rise in the number of state bills that might affect home video.

The reasons for the upsurge, Markels said, are that the mood of the country is conservative; the video industry is young and unregulated, something legislators "can't tol-

erate"; and there is a "perception that children have unrestricted accessibility to violent and sexually explicit videocassettes."

Newspaper articles can be devastating, she said, citing a recent New York Times story, subsequently picked up by the Associated Press, that told of a 13-year-old renting "Bloodsucking Freaks," and another story about a 12-year-old exposed to "Faces Of Death."

"Parents read, write to legislators, and laws get passed," she said.

(Continued on page 48)

California Laserdisk Store Thriving Dave & Linda Lukas 'Make The Consumer Aware'

LOS ANGELES Niche retailing does work. Ask Dave and Linda Lukas, owners of Dave's Video The Laser Place in suburban Sherman Oaks.

Since 1983, when they started with fewer than 100 titles (Billboard, Oct. 12, 1985), they have dedicated all of their store's efforts to the laserdisk format. Today, the operation is regarded as one of the premier laserdisk boutiques in the country.

"I think we proved a lot of people wrong," says Dave Lukas.

Business, they say, continues to increase steadily. Last fall they moved into a new, 2,000-square-foot store with a neon window, not far from the previous 560-square-foot Ventura Boulevard location.

Compact disks were added last fall. Dave Lukas says he's now waiting for the first wave of CD video titles, because he believes the advent of CDV augurs well for all optical home software formats "if the manufacturers don't screw it up and confuse the consumer royally."

"There is interest in laser," he says. "The problem has always been to make the consumer aware."

He also continues to stock some hardware, for both sale and rental, which amounts to about 10% of his business. Among the showcased hardware are the Pioneer CLD-1010 laser/CD combination unit, the Pioneer PD-M60 CD-only player, and the Pioneer SD-2601 stereo MTS tuner.

The number of laser titles carried is now up to 2,400, with most movies listed at \$29.99 and \$34.99 and discounted 10%. Music video product is generally \$20-\$25.

"The disk was \$30 a few years ago," he says, "and it's still \$30. It's still a more economical way to build a movie library. And the format won't deteriorate."

The store's mailing list is now in excess of 2,500. Studios, he says, have been generally increasing their laser releases, not only with more frontline product nearly simultaneous with videocassettes, but with more attractive catalog product like Warner's "The Ballad Of Cable Hogue" and "The Crimson Pirate."

"The manufacturers," he says, "are realizing that there is a good market. Up until now, laser was more

of an afterthought."

He says the mailer, going out every six to eight weeks, is one of the store's most effective sales tools. In addition to highlighting new releases, it covers upcoming titles and contains discount coupons for CD purchases and laserdisk rentals, a thriving portion of the store's business. Most of its advertising is local.

The movie disk rental fee is \$3 a day, while music video rents for \$2. There is a club membership, at \$50 a year, which entitles members to rental discounts, while two-for-one rental is offered every Tuesday and Wednesday.

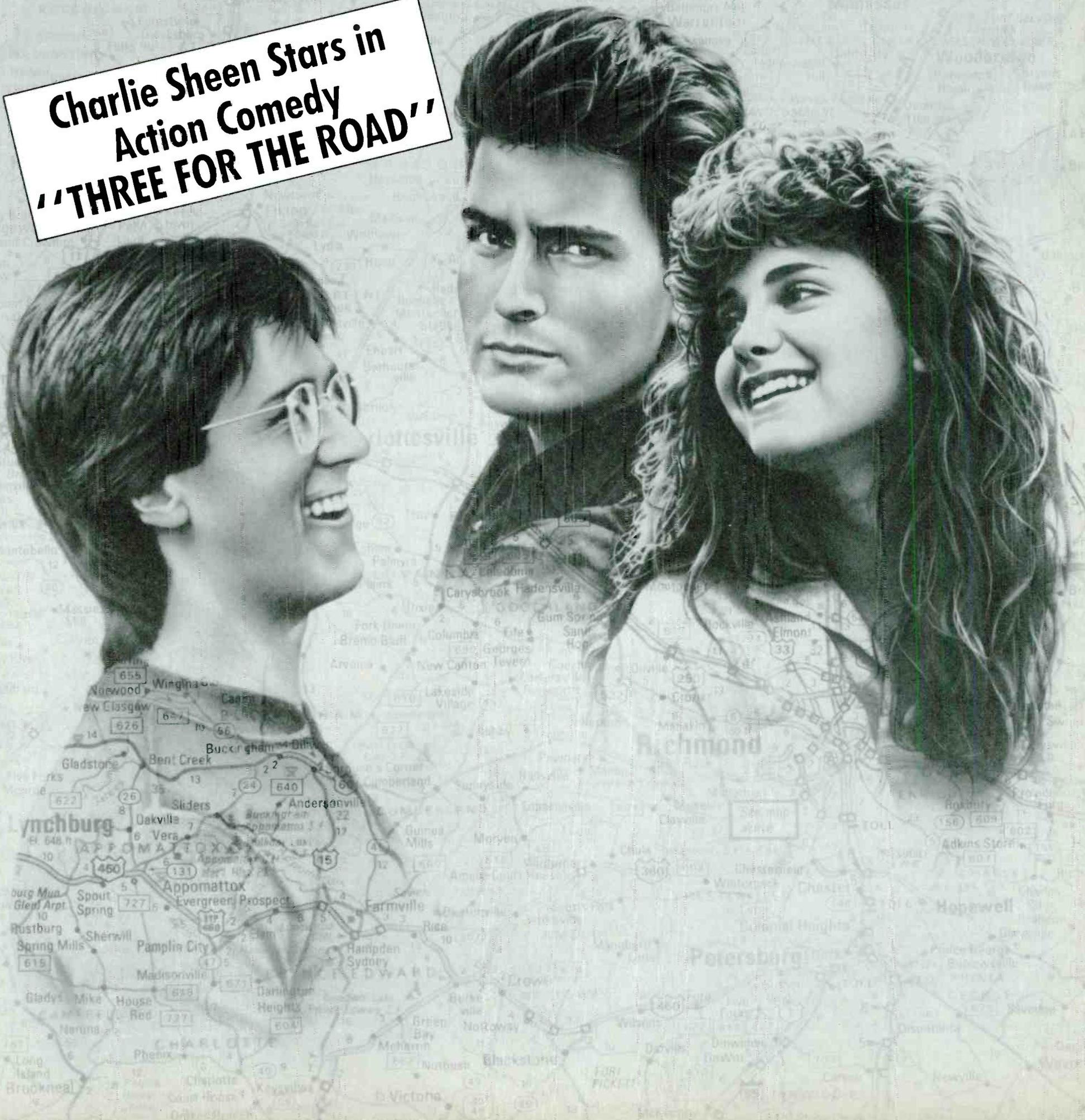
CD inventory consists of 100 titles, based on Billboard chart performance. One benefit of the CDs, says Lukas, is that they attract a buyer who "becomes intrigued" by movies on disk.

Among his best-selling laserdisks are "Top Gun," "Back To The Future," and "Aliens."

JIM McCULLAUGH

CHARLIE SHEEN

**Charlie Sheen Stars in
Action Comedy
"THREE FOR THE ROAD"**



SHINES IN



THREE FOR THE ROAD

“CHARLIE SHEEN, fresh from his triumph in the Academy Award-winning ‘PLATOON’.”

—Newsday

CHARLIE SHEEN stars in “THREE FOR THE ROAD”, a comedy smash straight from box office to your video store. Alan Ruck of “Ferris Bueller’s Day Off”, Kerri Green of “Goonies”, and Sally Kellerman also star in “THREE FOR THE ROAD”.

Charlie Sheen is at the wheel of a madcap cross-country odyssey. All of your customers will love this fast-moving, uproarious comedy and will want to rush it home.

Cash in now with Charlie Sheen in “THREE FOR THE ROAD!”

HOT ACTION COMEDY, WITH THE HOTTEST STAR OF THE YEAR!

RELEASE DATE: OCTOBER 28, 1987

**CHARLIE SHEEN
IN**

THREE FOR THE ROAD

THE VISTA ORGANIZATION presents CHARLIE SHEEN KERRI GREEN ALAN RUCK
and SALLY KELLERMAN as BLANCHE in a film by B.W.L. NORTON THREE FOR THE ROAD
music by BARRY GOLDBERG line producer BILLY RAY SMITH
screenplay by RICHARD MARTINI and TIM METCALFE & MIGUEL TEJADA-FLORES
story by RICHARD MARTINI produced by HERB JAFFE and MORT ENGELBERG directed by B.W.L. NORTON



YOU'RE GONNA LOVE HARRY IN A BIG WAY.

Meet Harry, the lovable, 400 pound 'big foot' in one of the biggest comedy smash hits of the year, *Harry and the Hendersons*.

The whole family is going to be wild about Harry in this hilarious story of a typical American family's encounter with the legendary 'big foot,' starring John Lithgow and Don Ameche.

Put *Harry and the Hendersons* on your must buy list—It's worth Harry's weight in gold. To order, contact your MCA distributor today!

Color/1 Hr. 51 Mins. **PG**

HiFi Stereo Surround Digitally Recorded Videocassette #80677

CC: Closed Captioned for the Hearing Impaired.

\$89⁹⁵ Suggested Retail Price

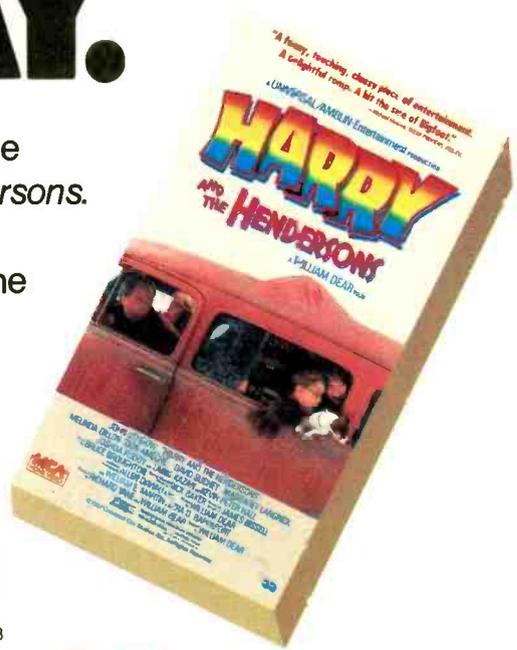
Street Date: November 12, 1987

ON VIDEOCASSETTE

COMING SOON ON LASER VIDEODISC

MCA
HOME VIDEO

70 Universal City Plaza
Universal City, CA 91608



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
			★★ NO. 1 ★★					
1	1	2	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
2	2	46	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	33	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	3	24	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
5	5	12	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
6	10	44	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	13	12	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
8	11	14	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
9	NEW ▶		A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R	89.95
10	8	63	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
11	7	6	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
12	6	96	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
13	15	11	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
14	9	90	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
15	28	11	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
16	23	5	THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
17	12	25	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
18	NEW ▶		BLUE HAWAII	Key Video 2001	Elvis Presley	1961	NR	19.98
19	17	5	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
20	14	3	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	89.98
21	21	15	FROM RUSSIA WITH LOVE	CBS-Fox Video 4566	Sean Connery	1963	NR	19.98
22	16	4	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
23	RE-ENTRY		STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
24	19	94	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
25	35	21	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
26	18	2	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG	89.95
27	20	92	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
28	NEW ▶		THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R	79.98
29	24	7	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
30	NEW ▶		WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	Animated	1974	NR	14.95
31	34	89	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
32	22	12	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
33	NEW ▶		BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13	79.95
34	39	109	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
35	RE-ENTRY		BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
36	26	48	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	30	6	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13	79.95
38	27	109	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
39	40	3	ONE VOICE	Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	1987	NR	29.98
40	37	73	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98

◆ Recording Industry Assn. of America 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. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

THE SECOND TIME AROUND: "The Blob," best remembered as Steve McQueen's film debut, is being remade by Cinema Group Pictures. The budget for what the company describes as a "stylish science-fiction thriller" is \$15 million. Elliott Kastner and Andre Blay are executive producers. The two recently acquired a controlling interest in Cinema Group and its home video wing. Theatrical release is expected to be Memorial Day of 1988 with video-cassette to follow later in the year . . . And Sept. 2 is the release date for Vestron's "Evil Dead 2: Dead By Dawn." The sequel begins where the 1983 classic left off . . . sole survivor Ash returns to the isolated, demon-populated cabin where his friends met their end. An ancient book of exorcism opens yet more horrific doors. Vestron is also set to release "Gothic," the recent Ken Russell-directed film about the events that led Mary Shelley to write "Frankenstein." Oct. 28 sees the Vestron release of "Rawhead Rex," the story of a monster unleashed from centuries of sleep in an Irish hamlet.

REAL HORROR: MCA Home Video's "The Death Diploma," coming out Oct. 8 at \$39.95, is an authentic look at killers. Utilizing rare film footage and interviews, some of the most infamous serial murderers are profiled, including Charles Manson and the Hillside Strangler. MCA is also issuing a restored version of its classic "Frankenstein" as well as "The Wolf Man." Included is footage of Dr. Frankenstein comparing himself to God as well as the scene of the monster throwing a little girl in a lake.

HALLOWEEN PREVIEWS is the name of an MGM/UA promotion, six films priced at \$59.95, with a warehouse ship date of Oct. 13. Among the classic horror films offered are "The Devil Doll" with Lionel Barrymore, "Doctor X" with Fay Wray, "Donovan's Brain" with Lew Ayres, "Mark Of The Vampire" with Bela Lugosi, "The Mystery Of The Wax Museum" with Lionel Atwill and Fay Wray, and "Twice-Told Tales" with Vincent Price and Sebastian Cabot. At the same time, "Poltergeist II: The Other Side" is one \$19.95 title in MGM/UA's Get In On The Action campaign. Pre-order is Oct. 1, with warehouse ship Oct. 27.

EMBASSY GETS EERIE with "Slumber Party Massacre II" and "The Video Dead," both front-line October releases. That's in addition to Cheap Chills, a fall sell-through horror promotion with prices ranging from \$19.95 to \$24.95. Those titles at the lower price points are "Children Of The Corn," "The Fog," "The Howling," "Magic," "Phantasm," and "Scanners." The higher priced titles are "Amityville II: The Possession," "Blood Link," "Brainwaves," "The Brood," "Deadly Blessing," "Death Ship," "The Evil," "Fear No Evil," "The Humongous," "Maniac," "Perfect Strangers," "Psychic Killers," "Revenge Of The Stepford Wives," "Rituals," "Screamers," "Special Effects," "The Supernaturals," "Swamp Thing," "The Tempter," "The Visitor," and "Wavelength."

LORIMAR PLANS TO CUT the price of five horror films to \$19.95 for a one-time Halloween promotion. In addition, any retailer buying six pieces of "Trick Or Treat" and/or "Monster In The Closet" gets a \$19.95 title free. Titles in the promotion are "Scream For Help," originally \$79.95, "Bloodsuckers From Outer Space," "The Comeback," "Mazes And Monsters," and "Masks Of Death," all originally priced at \$59.95. Pre-order date is Sept. 24, street date is Oct. 14, while Oct. 31 is offer expiration date.

IVE PLANS TO SCARE up Halloween sales with 10 re-releases in October. Titles, ranging from \$39.95 to \$49.95, include "Buried Alive," "Frankenstein," "Dr. Butcher M.D.," "Monster Club," "The Stranger Within," "Dead Of Night," "The Oracle," "Savage Bees," "Make Them Die Slowly," and "The Strange Case Of Dr. Jekyll & Mr. Hyde." A front-line release is "Appointment With Fear."

LEAVE IT TO RHINO to get in on the horror action with their own "left of center" activity. Check out these seven titles reduced to \$19.95: "The Demon Barber Of Fleet Street," "Eegah!," "Mondo Lugosi," "The Unearthly," "Orgy Of The Dead," "Terror In The Haunted House" ("filmed in psychorama, a visual process so devastating it was banned by the Federal Government") and "Rock 'N' Roll Wrestling Vs. The Aztec Mummy." Dealers who buy three tapes from the Monster Sale get their free pick of a one of three LPs . . . "Elvira Presents Vinyl Macabre," "Horror Rock Classics" (a pumpkin-shaped disk) and "Horror Rock Classics, Vol. 2" (a bat-shaped disk).

HAPPY BIRTHDAY, BORIS might be a catchy tune to sing Halloween eve. What better time than Halloween to celebrate the centennial of top horror star Boris Karloff's birth? This October Sony Video Software dusts off the "The Karloff Collection." Karloff gained world renown for his 1939 performance as the monster in "Frankenstein." The film's success at the box office helped cement the horror genre in almost every studio's film schedule and led Karloff to star in more than 150 box-office chillers over five decades. Featured titles are the last four films Karloff made prior to his death. First two titles to be released are "Alien Terror" and "Dance Of Death." Pre-order date for the \$59.95 titles is Sept. 29, street date Oct. 26.

COMPILED BY JIM McCULLAUGH

HORROR TRIVIA: What actress, now in a very different but highly visible role, starred in the 1953 film "Donovan's Brain" opposite Lew Ayres? Answer next week.

NEXT WEEK: Programming Trends

newsline...

RKO ON THE GROW: The New York-based RKO Warner Theaters Video chain has unveiled plans to open a 7,100-square-foot superstore outlet in Edison, N.J., with an inventory of more than 20,000 videocassettes. The chain says the new outlet will be the state's largest video store. Meanwhile, RKO—which recently picked up the Adventureland Video franchise and its more than 450 stores—is still said to be actively seeking other big-name acquisitions.

THOSE WHO ATTENDED previous Video Software Dealers Assn. conventions braced themselves for what had been as long as a two-hour wait for the shuttle bus service that ran between the Las Vegas Convention Center and hotels. This year, however, delegates were pleasantly surprised to find those delays were eliminated, thanks to the fact that an extra 20 buses had been hired for the trek.

WINNING NUMBERS: On-site enlistment at the VSDA convention brought some 400 new members into the trade group's fold, almost double the number who joined during last year's meet. Nonaffiliated dealers and suppliers are not permitted at any of the meet's events unless they become either regular or associate members of VSDA. Overall attendance, which topped 11,700, marked an increase of almost 2,000 delegates over the '86 convention.

CROSSING THE LINE: Picket signs at the Convention Center that proclaimed "Greyhound Persecutes Homosexuals" did not refer to the bus company, as attendees may have assumed, but to Greyhound Exposition Services, a convention service organization. Vice president Bill Polk could not be reached for comment.

FREE RIDE: Ken Del Vecchio, owner of Video World in Trumbull, Conn., elicited knowing laughter during the VSDA convention's seminar on computerization. Explaining that his deal with a computer supplier included a free trip to California to confer, he said, "I'm going to use that for a pleasure trip." Neither that vendor nor other such firms were identified.

FAMILY TIES: George Atkinson, arguably the first home video retailer with his Video Station empire, is eyeing new horizons. He says his arrangement with partners in World Video Pictures ends this year; meanwhile, by coincidence, his wife, Sandra, just sold her Videoteque store in the Los Angeles suburb of Brentwood. Keeping the family in retail, though, is daughter Maureen, who now works for that Videoteque location.

CLOSING UP SHOP: Joan Weisenberger, who was re-elected as secretary on the VSDA board, finds herself consolidating her operation. She will continue to run her original In Home Video location in Riverside, Calif., but says family considerations led her to shutter her second shop, in the Moreno Valley area.

EARL PAIGE and GEOFF MAYFIELD

VIDEO PLUS



This new miniature TV from Soundesign comes in five bright colors and sports a 4½-inch black-and-white screen for a suggested list price of \$49.95.

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

TELEVISION TOTS: Soundesign (201-434-1050) is touting its colorful new line of 4½-inch television sets, which can run on regular household electric current or a battery pack or can be adapted to car or boat use. The black-and-white units (model 3918) have a swivel mounting bracket for permanent installation beneath a cabinet or shelf. And for portable outdoor use, the set is equipped with a sunscreen filter.

Each set is equipped with an earphone jack and jacks for an external antenna and DC input. Other features are a 3½-inch speaker, a swivel-type telescoping antenna, contactless electronic tuning, and easy-to-use controls. Cabinet colors available are blue, green, burgundy, gray, and yellow. The suggested retail price is \$49.95.

WASHOUT: More than 50 VCR cleanings are promised from Reco-ton (800-223-6009). The battery-operated device combines wet and dry cleaning action that puts a precisely measured amount of fluid on the areas touched by the videotape path. The unit automatically stops and starts at 10-second intervals. Extra V-1000 cleaning fluid comes with the kit. The suggested price is \$19.99.

VSDA LOBBYING SEMINAR

(Continued from page 43)

Certain proposed bills, she said, might even ban a graphically offensive title and a Jane Fonda or John Wayne tape, not distinguishing among them.

Retailer Gerry Dervish of Troy Video in Troy, Mich., recounted his experiences attempting to stop local libraries from renting video. Since taxpayer money helps pay for libraries, he said, "We're paying for our competition. We decided to do something about it." He said he and other local dealers also opposed library rental on the grounds that the government should not compete with business.

He noted that in one Michigan

county, for example, 11 libraries with more than 10,000 cassettes were realizing \$100,000 a year in business.

In the final analysis, he said, local dealers might be unable to stop it completely, since video is "information," but dealers could attempt to modify libraries' involvement and take the profit away from it.

"We've done pretty well," he said. "We got a bill through the [state] Senate." He is unsure, however, how it will eventually do in the House of Representatives.

Joe Gasparich of B.A.C. Video, Belleville, Ill., said he and other local dealers are fighting restrictive

legislation concerning adult video. He said local organizing efforts are "frustrating," even though it is in dealers' best interests to mount lobbying campaigns.

"You don't have a big turnout," he said, "unless there is a major problem. It's difficult to unite regional chapters to fight issues." Local stores, he noted, have been raided in small groups, thus giving that situation a smaller dealer focus.

Gasparich suggested that hiring professional lobbyists is a future option.

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	45	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	13	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	3	13	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
4	4	101	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	8	13	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	5	64	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
7	7	12	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
8	6	13	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
9	12	43	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
10	9	101	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
11	10	96	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
12	18	64	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	11	13	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
14	14	64	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
15	13	73	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
16	15	38	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
17	20	25	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
18	16	13	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
19	17	13	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
20	RE-ENTRY		MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
21	25	63	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
22	RE-ENTRY		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
23	21	44	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	19	26	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
25	23	2	MY FAVORITE FAIRYTALES VOLUME 5	Hi-Tops Video HT 0046	1987	9.95

♦ Recording Industry Assn. of America 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. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO RELEASES

Symbols for formats are
 ▲ = Beta, ♥ = VHS, and ♣ = LV.
 Where applicable, the suggested
 list price of each title is given;
 otherwise, "no list" or "rental"
 is indicated.

- BAD BLOOD**
 Jack Thompson, Carol Burns
 ▲♥ Academy/\$69.95
- CRIME STORY**
 Dennis Farina, Anthony Denison
 ▲♥ New World/\$39.95
- DIRTY LAUNDRY**
 Leigh McClosky, Jeanne O'Brien
 ▲♥ Sony/\$79.98
- ERNEST GOES TO CAMP**
 Jim Varney
 ▲♥ Touchstone/\$79.95
- THE HANOI HILTON**
 Michael Moriarty, Jeffrey Jones
 ▲♥ Warner/\$79.95
- IRON WARRIOR**
 Miles O'Keefe
 ▲♥ Media/\$79.95
- LOST!**
 Kenneth Welsh, Helen Shaver
 ▲♥ Norstar/\$59.98
- 9½ WEEKS**
 Mickey Rourke, Kim Basinger
 ▲♥ MGM/UA/\$24.95
- PROGRAMMED TO KILL**
 Robert Ginty, Sandahl Bergman
 ▲♥ Media/\$79.95
- RAISING ARIZONA**
 Nicolas Cage, Holly Hunter
 ▲♥ CBS FOX/\$89.98
- SKETCHES OF A STRANGLER**
 Allen Goorwitz, Meredith MacRae
 ▲♥ Fox Hills/\$59.95
- WAITING FOR THE MOON**
 Linda Hunt, Linda Bassett
 ▲♥ Key/\$79.98
- WHAT HAPPENED TO KEROUAC?**
 Documentary
 ▲♥ Vidmark/\$79.95
- WHITE PHANTOM**
 Bo Svenson
 ▲♥ Vidmark/\$79.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

CONSULTANT IS POSITIVE

(Continued from page 43)

out of knives, forks, and spoons at Thanksgiving; and another Christmas display with pigs replacing reindeer in front of the traditional Yule sleigh.

"You should sell the unexpected or a surprise," Glen said.

A deficiency of imagination walks hand-in-hand with poor morale, lack of motivation, and mediocre management in most retail climates, the consultant said.

"All the salespeople in the world look like they're going to cry," Glen said. "Their break is a little preview of death."

Simple things can break up an employee's routine, which Glen identified as "the thing that kills people." For instance, the employee of the month at every Mervyn's store in the country is allowed to park in a space nearest the door for the month.

"If you do not honor your people, they will return the favor real fast," Glen said.

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TOP LATIN ALBUMS™

	Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	
POP	1	1	15	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	2	2	43	BRAULIO LO BELLO Y LO PROHIBIDO CBS 10452
	3	4	37	EMMANUEL SOLO RCA 5919
	4	5	57	JUAN GABRIEL PENSAMIENTOS ARIOLA 6078
	5	3	19	AMANDA MIGUEL AMANDA MIGUEL TELEDISCOS 102
	6	8	45	JOSE JOSE SIEMPRE CONTIGO ARIOLA 5732
	7	6	19	FRANCO DE VITA FANTASIA SONOTONE 1405
	8	9	17	YOLANDITA MONGE LABERINTO DE AMOR CBS 10382
	9	7	39	DYANGO CADA DIA ME ACUERDO MAS DE TI EMI 5735
	10	10	57	ISABEL PANTOJA MARINERO DE LUCES RCA 7432
	11	13	57	ROCIO DURCAL SIEMPRE ARIOLA 6075
	12	12	19	LUNNA LUNNA A&M 37022
	13	14	7	RICARDO MONTANER RICARDO MONTANER TH-RODVEN 8031
	14	15	5	JOSE NOGUERAS VAS A VIVIR EN MI ME 29
	15	11	47	JOSE FELICIANO TE AMARE RCA 56109
	16	19	9	CLAUDIA DE COLOMBIA LA SENORA RCA 02151
	17	16	35	MARISELA PORQUE TENGO GANAS PROFONO 90502
	18	—	11	LORENZO ANTONIO DOCE ROSAS MUSART 6019
	19	—	1	SOUNDTRACK LA BAMBA WARNER BROS 25605
	20	—	43	EDNITA NAZARIO TU SIN MI MELODY 094
	21	21	17	ROCIO JURADO DONDE ESTAS AMOR EMI 6301
	22	22	47	BASILIO SERA QUE ESTOY SONANDO BMS 701
	23	25	49	BEATRIZ ADRIANA A PUNTO DE... PROFONO 90484
	24	—	15	MIGUEL GALLARDO DEDICADO RCA 5737
	25	23	37	DANIELA ROMO MUJER DE TODOS, MUJER DE NADIE EMI 5681-1
TROPICAL/SALSA	1	1	23	FRANKY RUIZ VOY PA' ENCIMA TH 2453
	2	2	47	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424
	3	3	11	TOMMY OLIVENCIA 30 ANIVERSARIO TH 2464
	4	4	3	EL GRAN COMBO 25 ANIVERSARIO 1962-1987 COMBO 2050
	5	6	21	WILFRIDO VARGAS LA MUSICA SONOTONE 1406
	6	5	39	ANDY MONTANEZ MEJOR ACOMPAÑADO QUE NUNCA TH 3434
	7	10	7	ROBERTO DEL CASTILLO JUSTO A TIEMPO CBS 10489
	8	12	23	OSCAR D'LEON RIQUITIN TH 2456
	9	8	49	BONNY CEPEDA Y SU ORQUESTA DANCE IT!/ BAILALO RCA 7541
	10	—	1	ORQUESTA INMENSIDAD ALEGRANDO AL MUNDO FANIA 646
	11	9	9	COSTA BRAVA A TIEMPO COMPLETO PROFONO 90526
	12	11	29	SONORA PONCENA BACK TO WORK INCA 1083
	13	14	13	CHEO FELICIANO SABOR Y SENTIMIENTO COCHE 356
	14	7	81	EL GRAN COMBO Y SU PUEBLO COMBO 2045
	15	15	27	RUBEN BLADES AGUA DE LUNA ELEKTRA 960721-1
	16	13	17	WILLIE ROSARIO MAN OF MUSIC TH 145
	17	22	23	ORO NEGRO EL BRILLO DE SALSOSO 1013
	18	18	39	LA PATRULLA 15 ACARICAME TH 1912
	19	—	1	LOS HERMANOS ROSARIO ACABANDO KAREN 107
	20	21	63	ROBERTO TORRES ELEGANTEMENTE CRIOLLO SAR 1043
	21	—	1	PEDRO CONGA NO TE QUITES LA ROPA SONOTONE 1119
	22	24	47	JOHNNY VENTURA EL SENOR DEL MERENGUE CBS 10440
	23	—	1	RUBBY PEREZ RUBBY PEREZ KAREN 104
	24	16	21	CHARANGA DE LA 4 SE PEGO SAR 1044
	25	25	23	WILLIE COLON ESPECIAL #5 SONOTONE 0100
REGIONAL MEXICAN	1	1	37	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	2	3	37	LOS TIGRES DEL NORTE GRACIAS AMERICA PROFONO 90499
	3	2	7	LOS CAMINANTES GRACIAS MARTIN LUNA 1147
	4	7	3	VICENTE FERNANDEZ MOTIVOS DEL ALMA CBS 20821
	5	8	17	RAMON AYALA HASTA QUE TE PERDI FREDDIE 1385
	6	9	35	VICENTE FERNANDEZ HOY PLATIQUE CON MI GALLO CBS 163
	7	5	37	LITTLE JOE TIMELESS CBS 10458
	8	6	37	LOS YONICS CORAZON VACIO CBS 90489
	9	4	23	SONORA DINAMITA CAPULLO Y SORULLO FUENTES 1612
	10	10	37	FITO OLIVARES LA PURA SABROSURA GIL 1031
	11	—	1	GRUPO PEGASO DEL POLLO ESTEBAN LA DUDA DMY 058
	12	23	5	LOS SOCIOS DEL RITMO UN GRAN MOTIVO ARIOLA 6403
	13	—	19	LA MAFIA A TODO COLOR CBS 84335
	14	17	3	LISA LOPEZ SERA EL ANGEL MUSART 1865
	15	14	9	LOS CAMINANTES 21 EXITOS VOL. I LUNA 1135
	16	24	5	GRUPO EL TIEMPO A TIEMPO LUNA 1142
	17	13	3	SONORA DINAMITA 16 SUPERCUMBIAS SONOTONE 1615
	18	12	51	ANTONIO AGUILAR LA TAMBORA MUSART 2021
	19	20	39	LOS BONDADOSOS REALIDADES PROFONO 90492
	20	11	11	LOS SAGITARIOS DE NUEVO LOS SAGITARIOS LUNA 1141
	21	—	13	GRUPO PEGASO AMOR FINGIDO REMO 1017
	22	—	1	LOS CADETES DE LINARES MI BONDAD RAMEX 1188
	23	—	1	DAVID LEE GARZA RAM CBS 84336
	24	15	33	LISA LOPEZ LISA LOPEZ MUSART 6012
	25	16	3	RAMIRO RAM HERRERA RAMIRO RAM HERRERA CBS 84336



by Carlos Agudelo

UNIVISION, THE BIGGEST OF THE television networks programmed in Spanish, recorded three "Siempre En Domingo" specials, which brought close to 40 performers, mostly from Mexico, to Miami. It will also broadcast the U.S. finals of the OTI Festival. "Siempre En Domingo," shown every Sunday from 9 p.m. to 12:30 a.m., has been for many years the premiere showcase for the Mexican music industry in the U.S. This time around, along with such recognized Latin pop artists as **Lola Beltran, Maria Conchita Alonso, Yuri, Lucia Mendez, Rocio Banquells, Daniela Romo, Braulio, and Pandora**, the program featured U.S. singers Cyndi Lauper and Laura Branigan and the groups Crowded House and the Outfield, among others.

The U.S. representative to the OTI Festival, an annual event that chooses the best singer from among competing members of the Inter-American Television Organization, will be selected in Miami Aug. 29. The 2½-hour show will feature contestants from 12 U.S. cities as well as special guest artists **Veronica Castro, Chayanne, Franco, Braulio, and Pandora**. The grand finale of the festival will be held in Lisbon, Portugal, in November.

Univision claims 500 affiliates throughout the U.S., most of them low-power UHF stations and cable outlets. The network has 12 full-power affiliated stations, with two more expected to open soon. Along with "Siempre En Domingo," network programming includes several music shows during the 10:30-11:00 p.m. slot, mostly featuring pop-ballad artists and mostly produced in Mexico. Univision also provides eight to 10 soap operas a day, some of

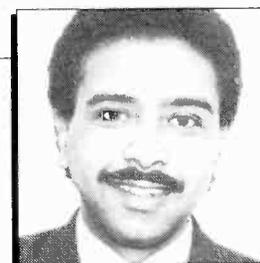
which have become big sellers of records by actively promoting their theme songs. Univision is part of Univisa, headquartered in Los Angeles, which also owns Galavision, a cable service, and Video Visa, a home video manufacturing and distribution company.

THE NEXT MEETING OF THE Spanish Radio Advisory Council is set for Nov. 24 in New York. After reviewing the results of a pilot study made by the Chicago firm Information and Analysis, the council asked the company to review the data and try to come up with a more coherent method to determine audience ratings for radio stations broadcasting in Spanish. In its conclusion based on the study, conducted in the first half of 1987, Information and Analysis recommended telephone surveys over door-to-door visits, despite the fact that the results showed door-to-door questionnaires producing higher levels of listeners.

Univision films 3 specials for 'Siempre En Domingo'

One of the reasons for the conclusion, according to the surveying company, was the tendency of Hispanic interviewees to give interviewers the answers they thought they wanted.

GILDA MIRÓS, the air personality previously working for WADO-AM New York, will join the lineup of WJIT-AM. Mirós will follow "Café Con Leche," the morning show hosted by **Rafael Pineda and Malin Falú**... The Hispanic division of Katz Radio Group has created a new Hispanic research department under the direction of **Janet Therrien**.



by Tony Sabournin

ALTHOUGH NEITHER COMPANY has made an official announcement, negotiations for product from **Discos AyM** to be distributed by **WEA Latina** in the U.S. and Puerto Rico are *casi* completed. Copies of the proposed contract have been sent to each label's legal department for perusal and subsequent execution. The new deal differs from **Discos AyM's** deal with **RCA/Ariola International** in that this arrangement will exclude **WEA Latina** from promotional responsibilities—an obvious connection with the promotional expansion recently revealed by **AyM**. With an expected commencement date of Tuesday (1), the agreement may be a reality by the time these lines are printed. The first product to be processed under this new combo will be **María Conchita Alonso's** new album.

ADDING SPICE TO SEPTEMBER, New York hosts the 12th Annual Salsa Festival Week, and those people who have declared salsa dead are realizing that, to paraphrase Mark Twain, "its demise has been prematurely exaggerated." The first event takes place Tuesday (1) on the DeWitt Clinton boat, which departs from the South Street Seaport and will be rocked by the *añejo* sounds of Dr. Tito Puente's big band. In addition to other celebrations at the Village Gate, Copacabana, S.O.B., the Palladium, Orchard Beach, and Club Broadway, there will be the usual Madison Square Garden event Saturday (5), which will also celebrate the 25th anniversary of **El Gran Combo**. EGC will headline that night with **Celia Cruz, Oscar D'León, Andy Montañez, Cheo Feliciano, and Héctor Lavoe**. The **Frankie Ruiz and Eddie Santiago** orchestras will also entertain. The biggest surprise will

be the reunion of **Montañez** with **El Combo**—the first time since his departure from the band 10 years ago.

ONE SIGNIFICANT INKING is that of Miami-based songstress **Lissette** to **EMI-Latina**. According to the label's general manager, **Oscar Lord**, a primary goal is to elevate **Lissette's** international stature. "After her extensive promotional campaign in Mexico, we feel she's ready to become a big star there," **Lord** says. In addition, **Lord** mentions that the songstress' bilingualism makes her a prime candidate for a crossover hit. The **EMI** debut album is scheduled for October release, and sources indicate that it will be done in conjunction with a major corporate sponsor. Sources indicate that many corporations have vied for the honor of fusing their names with that of **Olga Y Tony's** eldest daughter, and the competition has been narrowed down to two finalists.

Discos AyM likely to make WEA Latina its distributor

NOTAS Y NOTICAS: Congratulations to **WKDM's Jimmy Jimenez**, a favorite among label promoters, who has just been named station manager... **Rigoberto Fajardo**, **RCA/Ariola** international manager for Puerto Rico, informs us that since **Valeria Lynch's** well-received, three-week engagement at the Caribe Hilton, sales of her product in the Puerto Rican market have tripled... Regarding the story on **Planned Parenthood** in last week's issue, a cynical soul has volunteered that, considering its inexhaustible supply of double-entendre songs, **PP** ought to tackle the *merengue* market next... Albeit New York has more Hispanic television entertainment vehicles than ever, the big *sin embargo* question is: When will New York, the one city with nonstop musical activity that has captured the attention of all Hispanics in the U.S., have its own variety segment?

Did I hear someone scream "union costs"?

Suppliers Predict Industry Growth Advertising, Buy-back, Beta Are Factors

BY JIM McCULLAUGH

LAS VEGAS The home video business is expected to grow by at least 10% and perhaps by as much as 20% during the next 12 months.

In addition, more vendor dollars will be earmarked for consumer advertising; major titles will continue to be issued on the Beta format; buy-back is still under consideration as an effective means

of shipping more A title units; and the growing anti-pay-per-view sentiment expressed by retailers has struck a chord with most suppliers.

Those were the perspectives expressed by a panel of leading suppliers during the recent Video Software Dealers Assn. convention here. Held on the second day of the Aug. 16-20 meet, the wide-ranging discussion took place before an audience estimated in excess of 3,000 attendees, most of them retailers.

Representing the suppliers were Rob Blattner, president, RCA/Columbia Pictures Home Video; Reg Childs, president and chief operating officer, Nelson Entertainment; James Fifield, president and CEO, CBS/Fox; Warren Lieberfarb, president, Warner Home Video; Frank O'Connell, CEO, HBO Video; Bud O'Shea, executive VP, MGM/UA Home Video; and Len White, president and chief operating officer, Orion Home Video.

The session was moderated by Arthur Morowitz, who was re-elected as VSDA president during the convention.

The executives agreed that volume will be accelerated by the growing number of titles priced

'Buy-back programs are one of the best ways to fuel copy depth'

for the sell-through market. Warner's Lieberfarb was even more optimistic than the rest of the panel when he said that if a \$19.95 sell-through price is fully accepted this fall, there could be a 30%-50% increase in the number of titles sold. HBO's O'Connell said it is even conceivable that sell-through volume could triple in the next 12 months.

Much to the delight of dealers in the audience, Warner, HBO, and CBS/Fox said that their efforts to increase sell-through activity will also usher in a greater commitment to consumer advertising. Suppliers also indicated more willingness to promote rental titles to consumers in the hope that retailers will take a deeper inventory.

O'Connell used the \$1.5 million television campaign for the Oct. 14

video release of "Platoon" to illustrate the company's stepped-up consumer commitment, while Warner's Lieberfarb said that TV success with such rental titles as "The Mosquito Coast," "Heartbreak Ridge," and "The Mission" will fuel more TV expenditures. Fifield said that more CBS/Fox consumer dollars will be spent on both new releases and sell-through.

Nelson is positioning itself as a major new player, according to Childs, and will focus heavily on consumer promotions. RCA's Blattner promised more expenditures on point-of-purchase and co-op advertising materials.

While feature films will continue to receive the lion's share of attention from most major suppliers, some companies are still looking to original programming.

HBO, for example, is launching a "Get The Feeling" sports series produced in conjunction with Sports Illustrated, while CBS/Fox, by virtue of its sports label and a pact with the National Basketball Assn., will step up its commitment to special interest, an area that could see a tripling in dollar sales, according to Fifield.

RCA's Blattner pointed out a recent original video agreement with actress Deidre Hall, while Orion's White said an original Rodney Dangerfield cassette will be sandwiched between the releases of "Malone" and "RoboCop." MGM/UA's O'Shea said special interest will finally come into its own in 12 months.

(Continued on page 53)



One For Hall. Actress Deidre Hall, center, celebrates the signing of a distribution deal between her company, Tinselvania, and RCA/Columbia Home Video at a ceremony at the Four Seasons Hotel in Beverly Hills, Calif. The first title released under the agreement, "Deidre Hall—A Video Biography," is currently available from RCA/Columbia. With Hall, from left, are Peter Sealey, president and CEO of Coca-Cola Telecommunications; Herman Rush, chairman and CEO of Coca-Cola Communications; Robert Blattner, president of RCA/Columbia; and Hall's manager, Jay Bernstein. (Photo: Alan Berliner)

Selectivity Breeds Success For Music Cassette Sales

This is the second of a two-part series exploring the status of music video.

BY JIM BESSMAN

NEW YORK While many full-line video manufacturers and video dealers tend to express reservations about music product, record companies fielding their own music cassette lines seem universally pleased with the genre.

They say they have found that by being selective with their releases, by bringing new ideas to the basic clip compilation and concert tape formulas, by narrowing the gap between an artist's album and video release, and by keeping price points at an affordable level, break-even points can be easily reached and often greatly exceeded.

"I think a few years ago music

videos were released randomly without regard for what people wanted to see," says Robin Sloane, Elektra Records' vice president of video. "There was a glut of substandard-quality product that people naturally rejected. So it's important to offer stuff that they can't get elsewhere."

Sloane notes that the 1-year-old Elektra Entertainment videocassette line has so far released only five titles, but that the artists represented—Motley Crue, Dokken, Howard Jones, the Cure, and Anita Baker—were all carefully selected according to type of artist and following.

She credits such selectivity for the retail performance of the Cure's "Staring At The Sea," for example, which "far surpassed" the anticipated "average" sales.

(Continued on next page)

Tapes Fuel Independents

NEW YORK While major labels with music video lines obviously have bigger and better-known artists as well as greater clout in the marketplace, small, independent labels are finding that music video software can further support their rosters and augment company profitability.

Enigma Records' Enigma Music Video line was launched a little over a year ago with Stryper's "Live In Japan," which went gold within eight months and has now sold 35,000 units, according to the company.

"We thought it would take time to develop gold home video, but Stryper showed us that if it's the right product and you're reaching the right audience, it can happen fairly soon," says Rick Orienza, Enigma's director of marketing.

So far, the only other Enigma video title is Lizzie Borden's "Murderous Metal Roadshow," which was released at the same time as the Stryper documentary video in September, followed by a Smitherens clip compilation.

Also scheduled for fall release is "The Enigma Video Variations II," a companion tape to an album collection of tracks by label artists, including Don Dixon, Agent Orange, Wire, and Wednesday Week. Orienza hopes it will carry a \$14.95 or lower list price because it's designed primarily to acquaint consumers with the label roster.

At Profile Records, which in June introduced its Profile Video Line with "Run-D.M.C.—The Video," a&r director Gary Pini is pleased with the performance of

(Continued on page 53)

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard

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TOP VIDEODISKS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	7	21	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
2	1	5	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	13	39.95
3	4	3	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	13	34.95
4	3	15	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R	44.95
5	2	11	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	13	29.95
6	6	9	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R	44.95
7	NEW		LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	13	34.98
8	10	7	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R	36.95
9	9	21	STAND BY ME	RCA/Columbia Pictures Home Video 30736	Wil Wheaton River Phoenix	1986	R	29.95
10	NEW		JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R	34.95

Recording Industry Assn. of America 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. International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

INCREASED PROFITABILITY OF MUSIC TAPES

(Continued from preceding page)

She adds that "Motley Crue Uncensored" has performed well beyond expectations and "hasn't slowed down at all" since its release last September.

Like Elektra's experience with the Motley Crue program, other labels have had similar success with heavy metal videocassettes. Len Eband, PolyGram's senior vice president of music video, reports that "Kiss Exposed," which has achieved platinum status since its May release, "continues to sell and sell." With a new Kiss album due shortly, he expects the video to "sell another 50%" through Christmas.

Eband also reports "very exciting presales" on the forthcoming "Deep Purple—The Video Singles" and Cinderella's "Night Songs—The Videos," the latter title distinguished by three new, live cuts.

Vic Faraci, senior vice president of Warner Music Video, says that while heavy metal acts like Van Halen and David Lee Roth continue to be the best music videocassette sellers, a country clip compilation titled "Country Love Songs" is doing quite well and eliciting steady reorders.

'Once people are in the frame of mind to buy music video, it must be good enough to make them buy it'

"Our country music [album] sales are going through the roof this year, so we projected good numbers on the video," says Faraci. "But we've far surpassed those projections."

Faraci adds that "huge numbers" for the Paul Simon tape "Graceland—The African Concert" are projected based on the performance of the artist's "Graceland" album tour. Additionally, Warner Bros. has great expectations regarding three new "Kid-songs" children's music videos, based on a new syndication deal for the television series from which it originated.

But new and recent releases aren't the only concern of record labels' home video executives. Steve Macon, A&M Home Video's director of video sales and marketing, notes that his catalog contains 25 titles by such artists as 38 Special, Joe Jackson, Bryan Adams, the Police, and the Carpenters and says that A&M is trying to ascertain the extent of a music video catalog business.

"So far video's been pretty much

a hit-driven business," says Macon. "When the record's over, the video's over. But we've just announced a permanent price reduction on catalog to match our new-release price point: Unless there are extenuating circumstances, no video will be over \$20."

Macon expects that reduced catalog prices will make both catalog and new release product more attractive to consumers. He also points to the closing of the interval between the release of an album and that of its accompanying videocassette as a means of stimulating consumer interest.

"We market our videos as a music configuration, not video," says Macon. "Since last Christmas, we've tied in all video releases with record releases either simultaneously or in a timely manner. 'Every Breath You Take,' which shipped gold, came out with the Police 'Singles' album, while Janet Jackson's 'Control—The Video,' which also shipped gold, came out while the record was still very, very hot, so it benefited from all the free publicity."

Macon notes that the three-clip Jackson videocassette continues to sell strongly, as the album counterpart stays hot with its sixth single, "The Pleasure Principle," high on the charts. He adds that "R.E.M. Succumbs," the video companion to the band's recent "Dead Letter Office" album compilation of its singles' B sides, has actually shown "better legs than the record" and credits this to the fact that R.E.M.'s cult following already owns the album material, but not the videos.

PolyGram's Eband looks ahead to a time when the compact disk video format, which his label is heavily committed to, makes music video even more like records in terms of both simultaneous release and programmability. "It will permit cuts to be accessed randomly like a record, besides offering digital audio," he says. "And the pressing technology is such that you'll be able to buy a program when it's hot instead of having to wait, like you so often do with tape."

But the future success or failure of music videocassette programming primarily depends on the quality of material. In this regard, Elektra's Sloane suggests that music longforms must now improve conceptually to effectively stimulate consumption.

"Our plans for 1988 are to develop original productions, as opposed to compilations," she says, adding that Elektra is working on a script for just such a production. "You have to give people something else in order to open up the market. And they have to be educated into buying music video, which for a number of reasons has taken longer to do than people hoped. But once they're in the frame of mind where they will buy music video product, the product itself must be good enough to cause demand for it. And that's the point where we're at now—creating that product."

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

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FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	3	2	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
2	1	6	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
3	5	3	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
4	2	6	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
5	8	2	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
6	6	9	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
7	4	7	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
8	7	9	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
9	9	11	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
10	10	8	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
11	22	2	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
12	12	15	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
13	32	2	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
14	13	12	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
15	11	14	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
16	14	15	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
17	16	19	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
18	15	11	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
19	18	5	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
20	17	5	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
21	36	2	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
22	20	17	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
23	NEW ▶		BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
24	21	12	WANTED DEAD OR ALIVE	New World Entertainment New World Video A86230	Rutger Hauer Gene Simmons	1986	R
25	23	5	ALLAN QUATERMAIN AND THE LOST CITY OF GOLD	Cannon Films Inc. Media Home Entertainment M866	Richard Chamberlain Sharon Stone	1986	PG
26	NEW ▶		KING KONG LIVES	DEG Inc. Lorimar Home Video 1354	Brian Kerwin Linda Hamilton	1986	PG-13
27	19	7	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
28	24	20	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
29	26	22	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
30	27	6	THAT'S LIFE	Vestron Video 5203	Jack Lemmon Julie Andrews	1986	PG-13
31	28	10	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
32	29	17	NOTHING IN COMMON	HBO Video TVR9960	Tom Hanks Jackie Gleason	1986	PG
33	NEW ▶		NATIVE SON	Cinecom Vestron Video 9963	Oprah Winfrey Geraldine Page	1986	R
34	31	19	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
35	37	26	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
36	30	24	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
37	33	25	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
38	25	9	'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986	R
39	39	21	A ROOM WITH A VIEW	CBS-Fox Video 6915	Helena Bonham Carter Maggie Smith	1986	PG-13
40	35	15	MONA LISA	HBO Video TVR9955	Bob Hoskins	1986	R

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INDEPENDENTS

(Continued from page 51)

the tape so far and says that Profile is negotiating for future releases.

"We're very happy overall and glad that we did it ourselves," says Pini of the Run-D.M.C. program. He adds that 15,000 units of this program were shipped. "Our understanding of the type of music we're doing enabled us to get the same people who buy the records to buy the video," he says.

Pini explains that Profile specifically released the tape to coincide with Run-D.M.C.'s current Together Forever tour with fellow rap group the Beastie Boys.

Hardcore-oriented SST Records also understands its market niche and sells its SST Video line via mail order and its regular record distributors, who service primarily mom-and-pop alternative rock stores. But according to promotion director Ray Farrell, it is withholding release of the Minutemen's "Corn Dogs," Black Flag's "Live '86," and a Sonic Youth tour diary until it can find a suitable video distributor.

"We want to be in the rental market because a lot of people would be interested in seeing our bands on video," says Farrell. "But video marketing is a whole other business, and we're reluctant to get into it without using a specialized distribution company."

VSDA SUPPLIER PANEL

(Continued from page 51)

Buy-back was another key area of discussion. Lieberfarb acknowledged that such a strategy is "one of the best ways to ensure copy depth." Yet despite what it considers to be a successful Australian experiment (Billboard, Aug. 1), Warner is studying the feasibility of such a program in the U.S. but has no specific plans to announce a buy-back program for U.S. retailers. The company will, however, soon introduce buy-back plans for the U.K., West Germany, France, and the Netherlands.

Pay-per-view was perhaps the most sensitive topic at the convention (Billboard, Aug. 29). Executives generally indicated that they support a PPV window after home video. In the final analysis, however, as suggested by O'Shea's comment that he would bring VSDA delegate sentiment back to senior executives, pay cable's destiny appears to rest in the hands of high-level studio chiefs who are looking at numerous ancillary markets.

Piracy was also a much discussed subject. While illegally copied cassettes remain a chief concern, most studios indicated satisfaction with Macrovision. Orion is "complementing" tape-encoded antipiracy techniques with a label silk-screening process (Billboard, Aug. 29).

Another topic of interest was Beta. While the Beta format's demise has been well-documented, studios indicated that major, front-line releases will continue to be issued in that format.

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It's the master showman in his full, technicolor brilliance... and the most complete "Elton" collection ever on video:

- 20 of his greatest hits
- 12½ minute extended versions of "Rocket Man" and "Benny and The Jets."
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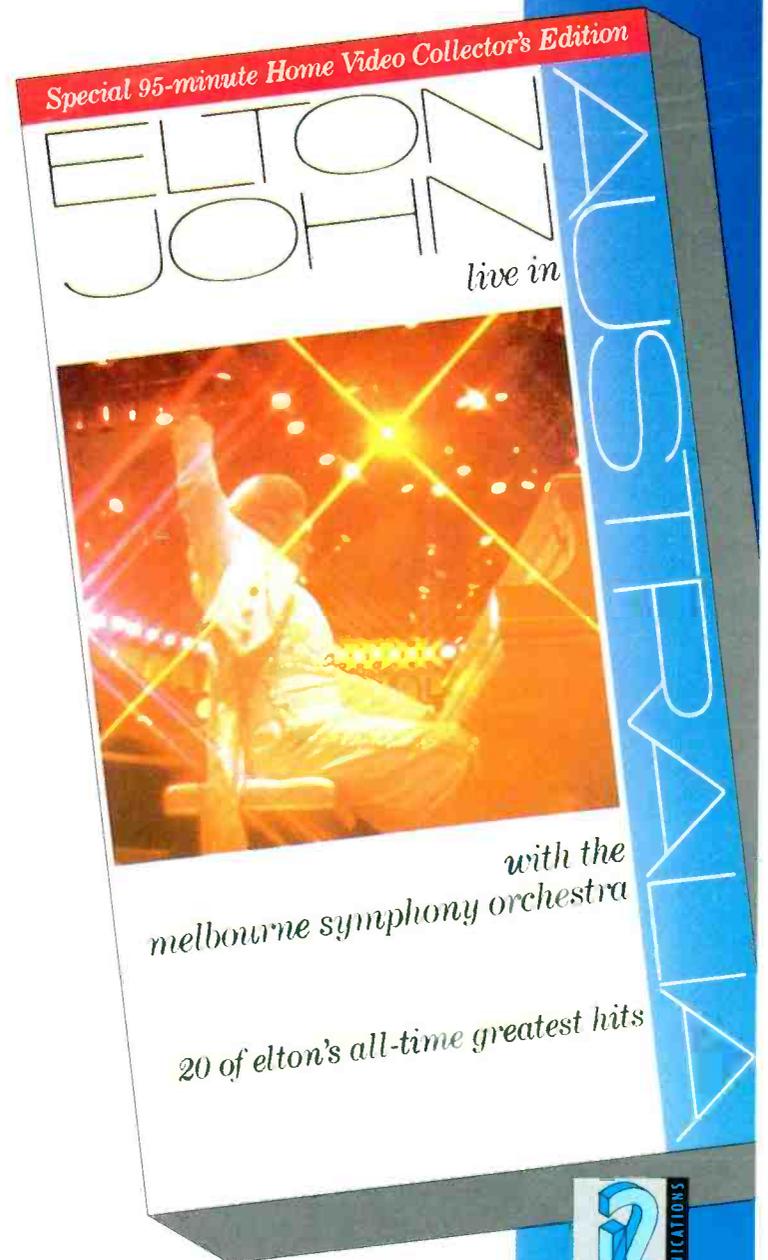
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STILL MORE ON BUY-BACK: Warner home video topper Warren Lieberfarb told Video Software Dealers Assn. meet attendees that buy-back still represents the most effective way to get more A titles into the marketplace, suggesting that the company might still go ahead with a U.S. program (Billboard, July 25). The company's Australian experiment is considered successful (Billboard, Aug. 1), but one critical factor in the Down Under experience is the absence of middlemen wholesalers, says Tony Wells, managing director, Warner Home Video, Australia. A rep force sells direct there. In addition to the role distributors might play in a U.S. buy-back scheme, such other critical factors as returns still need more study, says Warner.

\$89.95 HOLDOUT: Paramount says it has begun to look seriously at the higher price point. Reason? There doesn't appear to be any dramatic falloff in units shipped by other manufacturers on A titles, and the expected grounds well of resistance from video specialists, more vocal at VSDA 1986, has never really materialized. Philosophically, Paramount is still dedicated to sell-through, but the bottom line usually wins out in the board room. "The Untouchables" and "Beverly Hills Cop II" seem the likely candidates for the price hike. Nelson Entertainment, formerly Embassy, says it, too, may begin to price certain A titles at the \$89.95 level and has no plans for a sell-through push on new titles.

"YELLOW SUBMARINE" will dock in video stores on Oct. 20. The long-awaited animated Beatles feature will be released by MGM/UA for a list price of \$29.95. As a bonus, the company says the soundtrack has been digitally enhanced and should sound as good as a compact disk.

CASEY KASEM AND VESTRON are hooking up for an ongoing "Rock N' Roll Goldmine" series of home video titles. Priced at \$19.95, the first '60s-themed cassette, due in 1988, features such artists as the Beatles, the Rolling Stones, Jimi Hendrix, the Who, Cream, Janis Joplin, and Stephenwolf. The company is also prepping a second "Dick Clark's Best Of Bandstand" for October release at \$29.98. Vestron, in association with ABC, will be issuing "Pope John Paul II Visits America—1987," an "instant video publishing" cassette priced at \$19.98. IVE is planning to release a cassette of the pope's prayer for world peace, while Prism is releasing "Pope John Paul II: The Movie."

A NEW DISTRIBUTION PLAYER is emerging: Video Channels is being launched by duplicator Bell & Howell/Columbia Paramount Video Services. Veteran Baker & Taylor/VTR distribution executive Paul Pasquarelli is set to run the operation. The game plan, according to one source close to the situation, is to rack such businesses as appliance outlets and drugstores instead of directly competing with the traditional wholesalers.

LITTLE PEOPLE MAKE BIG VIDEOS, says New World. The company inked a deal with Fisher-Price for a series of children's product based on the Little People line of toys, which has sold, according to the toy company, a total of 600 million pieces and books in the last 25 years. The first six titles, designed to be educational as well as entertaining for preschoolers, will be marketed in the fall of 1988. Titles are expected to run 30 minutes and cost \$14.95 each.

MOVIES ARE THE NAME OF THE GAME at new Cinema Group Home Video. At its first press conference at VSDA, chairman Andre Blay ticked off a theatrical production slate. Already in production are "Souvenir," starring Christopher Plummer and Catherine Hicks, and "Red Rain," which features James Spader. In addition, "Manville," starring Al Pacino, should be starting production soon, one of several films Cinema Group expects to make with the actor. There is also a three-film development deal with Mickey Rourke. The first film to come out of that deal will be "Homeboy." According to Blay, other projects in development are "Deerpark," which stars Timothy Dalton and is based on Norman Mailer's book "Buckin'"; "Lie Down With Lions," based on the Ken Follett novel of the same name; "Nightwork," starring Roger Moore; and "Seven Still Men," based on the Noel Behm book. A fall 1987 theatrical release schedule sees such films as "White Of The Eye" with Cathy Moriarty, "The School That Stole My Brain," "Zombie High," "John And The Missus," "Loyalties," "Higher Education," "Geek," "Brain Damage," and "Blind Trust."

MUPPET MASTER JIM HENSON AND LORIMAR Home Video have pacted for the development of an original, made-for-children's line. Each entertainment/educational title will have a running time of 30 minutes and be priced for sell-through. Henson will develop and produce the line, creating new characters as well as utilizing some of his well-known Muppet characters.

VIDMARK AND EAGLE HERITAGE have made a pact whereby the former will distribute the latter's how-to instructional and nature titles.

JIM McCULLAUGH & AL STEWART

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard®

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	35	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda's newest workout focuses on stretching and toning.	39.95
2	2	35	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	35	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	4	35	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	8	21	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
6	5	35	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	7	35	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
8	12	35	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
9	11	35	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	6	35	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
11	9	35	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	13	23	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
13	RE-ENTRY		GET SLIM/STAY SLIM WITH VANNA WHITE	Lorimar Home Video 224	The beautiful game show star brings her weight-loss program to video.	19.95
14	RE-ENTRY		JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
15	10	35	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
16	14	35	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	59.95
17	RE-ENTRY		SUPER STOMACHS BY JOANIE GREGGAINS	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
18	15	29	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	59.95
19	17	5	ESQUIRE LOW IMPACT AEROBICS	Kartes Video Communications	Deborah Crocker leads you through a series of easy aerobic workouts.	No listing
20	RE-ENTRY		THE ACUPRESSURE FACE-LIFT	Lorimar Home Video 101	Lindsay Wagner reveals her natural approach to health and beauty.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	2	11	DRUG FREE KIDS: A PARENT'S GUIDE LCA	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
2	1	35	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	4	33	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
4	8	7	WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
5	NEW ▶		AMERICAN HISTORY: THE CIVIL WAR	Increase Video	Famous events from the Civil War are recounted and analyzed.	29.95
6	12	31	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
7	5	33	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
8	3	7	INTERVIEW TECHNIQUES & RESUME TIPS	Bennu Productions	See and learn positive strategies to use during job interviews.	49.95
9	10	33	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
10	6	31	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
11	9	29	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
12	NEW ▶		TEENAGE ALCOHOL AND DRUG ABUSE	Increase Video	Video helps parents deal with their teenage children's dependency on drugs.	29.95
13	13	33	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
14	7	25	SAY NO TO DRUGS	Kid Stuff	Advice to parents on how to teach their kids the dangers of drug abuse.	14.98
15	11	17	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Recreational Sports; Hobbies And Crafts.

Elektra Takes Sound Approach Hires InVue As Music Vid Consultants

BY STEVEN DUPLER

NEW YORK In a precedent-setting move, Elektra Records has pacted with InVue Sound Inc. to provide audio consultancy on all the label's music video work.

The agreement underlines the increasing importance of quality audio postproduction work for music video productions in an age of digital audio master tapes, stereo TV, and high-quality home audio/video playback gear.

While some labels have used the services of audio-for-video consultants on a per-project basis, Elektra is the first to retain such services from a single firm on a full-time basis.

Under the arrangement, George Reisz and Francis Milano, owners of

InVue Sound, will serve as everything from technical consultants to actual "soundtrack postproducers," says Reisz.

The agreement formalizes a working relationship that has existed between Elektra and InVue since 1985, when the companies collaborated on Starpoint's "Object Of My Desire" promo clip.

Since that time, InVue has handled audio postproduction on Motley Crue's "Uncensored" and Dokken's "Unchain The Night" home videocassette releases, which have been awarded platinum and gold status, respectively, by the Recording Industry Assn. of America.

InVue has also handled soundtrack postproduction work on Motley Crue's "Girls, Girls, Girls" video as well as promo clips for Anita Baker, Irene Cara, the Call, Howard Jones, Simply Red, and the Georgia Satellites.

InVue has been spending much of its time lately preparing Elektra videos for use in the new compact disk video configuration.

"The audio quality is especially important now, as the labels gear up for CDV," says Reisz. "All that inattention to the sound quality in the early years is coming back to haunt the labels now."

"Phillips and DuPont have a certain set of rigid technical specifications

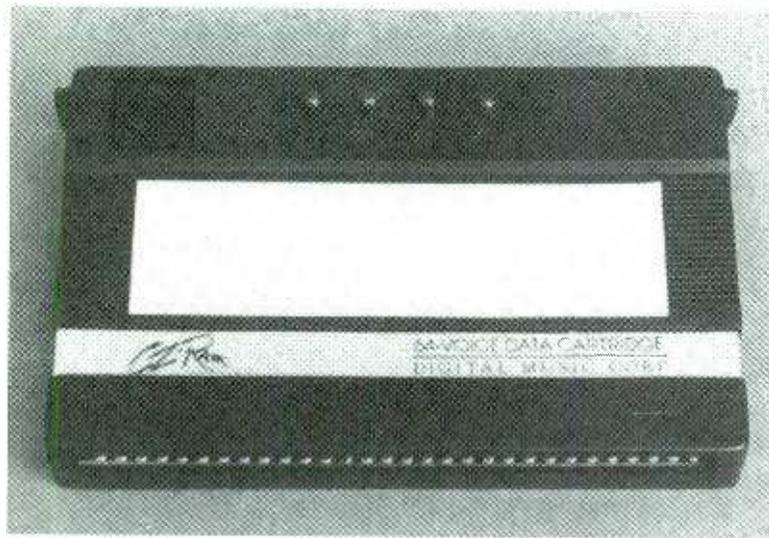
that have to be adhered to in formatting for CDV," says Reisz. "There are really only one or two audio postproduction houses that have been involved in working on this. What's important is not only to figure out how to properly format the tapes, but also to make them shine in that medium."

Reisz and his partner work out of two facilities here, Sync Sound and Editel. They work with original 1-inch master videotapes and the original audio master tapes in creating the best possible audio soundtrack to the videos. The average fee for their services on a project is between \$4,000-\$5,000.

"It really adds very little to the overall budget cost," Reisz says. "But it's amazing how no one but Elektra seems to consider it important enough to spend the extra money to get the best-quality sound you can."

Whether that improvement can actually increase sales of home video product is debatable. However, the Motley Crue "Uncensored" videocassette may be a strong argument that it can. The cassette is one of the best-selling music home videos ever, and Reisz says InVue spared no effort to guarantee that it would sound as good as possible.

"We went back to the old video masters and had to resync, remix, (Continued on next page)



High-Power RAM. Owners of Casio synthesizers, including the CZ-101, 1000, 3000, and 5000 models, will rejoice at the new CZ-RAM data cartridge from Digital Music Corp., in Woodland Hills, Calif. The RAM cartridge holds 64 voices in four individual memory banks; each can be accessed via LED-indicated bank selectors. The unit comes with a 10-year lithium battery. Call 818-704-7879 for details.

AUDIO TRACK

NEW YORK

VISITING CHUNG KING House Of Metal Inc. was Profile act Run-D.M.C. The band was in to mix cuts for the "Tougher Than Leather" soundtrack. Rick Rubin produced and Steve Ett ran the board. Also, Andre Harrell of Uptown Entertainment produced tracks on Tammy Lucas for Capitol Records. Jay Henry was at the controls. Additionally, Tackhead was in producing his own project, featuring Melle Mel. Keith LeBlanc, Skip McDonald, and Doug Wimbish ran the board. Greg Gordon assisted.

At Power Play, producers Manny Garcia and Todd Terry completed edits of "Let Me Hold You" for Spring Records. Norberto Cotto engineered. In addition, Heaven Central recorded several cuts using a live setup. Wayne Cobham co-produced and Jeremy Santos engineered.

Chuck Chillout was in I.N.S. Recording with Eric Isles to produce Disk Masters' new project. Chillout mixed "Keisha." Steve "Griff" Griffin engineered. The 12-inch single will be released on Urban Rock

Records. Rufus Witherspoon was also in to do keyboard overdubs on his new project, "Combination Singing Rap-Dance." Mike Nicoletti engineered. Producer Teddy Riley was in with rap group Divine Force to work on "We Came Here . . ."

Engelbert Humperdinck and Gloria Gaynor were in Unique Recording Studios to work on a duet with producer Joel Diamond. Peter Robbins engineered and James Wyman assisted. Additionally, Rochelle Cappelli's latest single, "Out Of Control" (Atlantic), was mixed by producer Joe Mardin and executive producer Arif Mardin. Kennan Keating handled the controls with the assistance of Matt Hathaway. Reggie Griffin arranged and played synthesizers. Finally, Freddie Jackson was in to work on his Capitol Records single "I Can't Let You Go." Engineer Roey Shamir mixed the tune, which was produced by Rahni Song. Angela Piva assisted.

LOS ANGELES

AT YAMAHA's recording studios, Peabo Bryson worked on overdubs for an Elektra Records project with producers Michael Powell and Dean Gant. Barney Perkins engi-

neered with second Elliott Peters. Also, Bobby Womack mixed self-produced tracks for MCA Records. Perkins and Peters ran the board. Also there, the Jets mixed tracks for MCA Records with producer Bobby Nunn. Again, Perkins and Peters engineered.

Virgin artists Scarlet & Black dropped in on The Enterprise to mix their new 12-inch. Paul Fox produced. In studio C, CBS' NASA, a Swedish band, did preproduction work on the Synclavier, with Bob Margoleff producing. Also, Joe Pace controlled the new SSL 4064 Total Recall desk during the mix down of Cinema's A&M release.

Rumbo Recorders' studio A saw Richie Zito in producing PolyGram's Monte Byrom & the New Frontier. Phil Kaffel engineered and Julian Stoll assisted. Also, Black And Blue was in with producer Gene Simmons working on a Geffen Records project. Dave Wittman engineered and was assisted by Andrew Udoff and Dave Reitzas.

Ex-Miss America jamming at Jam Power: Vanessa Williams began work on a solo project with Rex Salis. Also there, Kopper recorded tracks for her second album. Producers Courtney Branch, Tracey Kendricks, Chuchii Booker, and Ced Malone all contributed to the project.

Crankin' it up at Music Grinder was Belinda Carlisle, who finished sessions for her second solo album on MCA. Among guest artists was Thomas Dolby, who played keyboards. Rick Nowels produced, with Steve Macmillan at the board. Matt Freeman assisted. Also, the Pointer Sisters did vocal tracks for an upcoming RCA release. Richard Perry handled production and Gary Skardina engineered. Casey McMackin assisted. And, Megadeth recorded tracks for its follow-up to the "Peace Sells" album on Capitol. Paul Lani and Dave Mustaine share production credit and Freeman assisted.

NASHVILLE

DON WILLIAMS VISITED
(Continued on next page)

Programs Recorded At UCLA

SPARS Cassette Seminars

NEW YORK The Society of Professional Audio Recording Services is offering a series of seven 90-minute cassettes taped at the recent Studio Business Conference held at the Univ. of Calif. at Los Angeles School of Business. Included with the cassettes is a planning notebook.

The series contains "Constructing A Business Plan," by Guy Costa of Motown Recording Corp.; "Opening A New Studio," by Bruce Merley, Clinton Recording; "Evolution Of The Multistudio Operation," by Wilber Caldwell, Doppler Studios; "Adding A New Location," by Dave Porter, Music

Annex; "Entry Into Video," by Fred Jones, Fred Jones Recording; "Adding A Synthesizer Room," by Murray Allen, Universal Recording; and "Getting Into The Rental Business," by Chris Stone, the Record Plant, Los Angeles.

Each cassette is \$15 for SPARS members; \$18 for nonmembers. The notebook is \$30 for members, \$40 for nonmembers. The entire series is \$120 for SPARS members and \$150 for nonmembers. Contact SPARS at 818-999-0566 or order directly from P.O. Box 11333, Beverly Hills, Calif. 90213.

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SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

DEFINING THE FUTURE of video: Will we see a broadcast system incorporating the superb resolution specs of high-definition television in our lifetime? That probably depends on how old you are. While HDTV has been used so far to shoot a couple of TV miniseries, a string of music videos (by director **Zbigniew Rybczynski**), and, most recently, the first U.S.-made HDTV national commercial (a 30-second spot for Reebok), the possibility of upgrading our universally scorned NTSC system (525 lines per frame) to HDTV (1,125 lines) any time soon remains pretty dim.

But HDTV provides a creative production medium for video pros, even if the final product is destined to be boiled down to NTSC or its somewhat superior European cousin, PAL (625 lines per frame).

Barry Rebo, president of Rebo High Definition Studio Inc. in New York, is an unabashed fan of HDTV. His facility, the first in the U.S. to be completely equipped with Sony and Bosch systems for HDTV production, has been involved in the Rybczynski videoclip shoots for **Nona Hendryx** and **Cameo**, as well as the Reebok spot, directed by **Jean Paul Goude**.

According to Rebo, one of the main advantages of working in HDTV is the ability to see composite images as they are being created, allowing for the "coordination of complex interactions between foreground and background."

Says Rebo, "[With HDTV], we have the ability to do seamless mattes when we want to do composite images and out-of-focus background mattes with the foreground sharply in focus, yielding tremendous depth of field." Such tricks, says Rebo, are simply "not doable" on either 35mm film or NTSC video.

Although the Reebok spot will have to be down-converted to NTSC, it is possible a better-quality version of it may show up in theaters. HDTV's 5:3 aspect ratio is identical to that of 35mm film, so

the commercial could be transferred without much deterioration.

3, 2, 1... IGNITED!: Hollywood, Calif.-based **Ignited Productions** has launched a new, computer-assisted MIDI recording and postproduction facility, designed by **Emmett Siniard** (acoustics), **Jacquelyn Cartright** (interiors), and **Greg Bartheld** (MIDI). The room is equipped with a **Neve 8058** console (modified for 48 in-line inputs), a **Studer A 800**, and an extensive collection of synths. Call the company at 213-461-0734.

SHORT TAKES: VTE Television of Hollywood has acquired **Sony BVP-360** studio/field cameras to beef up its remote capabilities.

In a move to enhance its computer graphics capabilities, Boston's **Target Productions** has purchased a second **Quantel Paintbox** and has brought in a third graphics designer, **Andrew Gray**. The facility has also added an **Ampex Combiner** and a **Digitrail** unit for both its ADOs. The Digitrail can create various effects, including pixelation, trails, and multiple-image compositing.

Edited by STEVEN DUPLER

Telex Autoloader

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With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases there's no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the operation of the system remains the same.

Telex Autoloader models are available for Panasonic video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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AUDIO TRACK

(Continued from preceding page)

Sound Emporium with producer **Garth Fundis** to cut tracks for his new Capitol album. **Gary Laney** was behind the board during recording and mixing of the project. Also, **Jeannie C. Riley** and producer **Margaret Warwick** worked on tracks and mixing with engineer **Billy Sherrill**.

Producer **Patty Parker** was in **Chelsea Studio** cutting tracks on Florida artist **Lee Vierson**.

Busy at **The Music Mill** was **Pake McEntire**, who was in to work on overdubs for an RCA project. **Mark Wright** produced and **Joe Scaife** and **Paul Goldberg** engineered. Also, **Alabama** did vocal overdubs and mixing with producer **Harold Shedd**. **Jim Cotten**, **Scaife**, and **Goldberg** engineered. Also there, **K.T. Oslin** recorded tracks for her second RCA album with producer **Shedd**. **Cotten** and **Scaife** engineered.

The Bennet House saw **Razzy Bailey** in to work on overdubs with engineer **Gene Eichelberger**. Also in the studio, producer **Phil Johnson** worked on **Buck Rambo** tracks for the **Benson Company**. **Brent King** engineered.

At **Air Studios**, **Shurfire** completed

work with co-producers/engineers **Mike Daniel** and **Denny Knight** on their second **Air/Compleat/PolyGram** release, "Roll The Dice." Additionally, **Ride The River** was in with producer **Mick Lloyd** to complete tracks for its upcoming **Advantage/PolyGram** single and album. **Daniel** was at the board. Also at **Air**, **Neal Ramsay** of the **Blair School Of Music** was in cutting a contemporary classical saxophone album with producer **Gary Weaver**. Again, **Daniel** engineered.

OTHER CITIES

AT CRITERIA RECORDING in Miami, **Julio Iglesias** mixed his upcoming album. **Carlos Nieto** engineered and was assisted by **Carlos Alvarez**. Also, **Kashif** cut tracks for an album project. **Lewis Martinee** handled production and programming. **Mike Couzzi** engineered with the assistance of **Charles Dye**. **Lynnyrd Skynyrd** worked on cuts for an upcoming MCA release. The album was produced and engineered by **Tom Dowd**, who was assisted by **Dye**.

Dave Mason visited **Granny's House** in Reno, Nev., to complete

mixes on his latest album, "Two Hearts," with producer **Jimmy Hotz**. The album, scheduled for release this month on **Voyager/MCA**, includes guest performances by **Steve Winwood** and **Phoebe Snow**.

Longtime **David Bowie** guitarist **Earl Slick** was in at **Prairie Sun Recording**, Cotati, Calif., with **Kevin Russell** (of 707 fame) to co-produce tracks as **NYC**. **Steve Fontano** engineered the project.

Different Fur Recording was host to **Roy Thomas Baker**, who produced tracks and mixes on **T'Pau** for **Virgin Records** and the **Dino DeLaurentiis** film "Adult Education." **Jerry Napier** engineered. Also, **Maurice White** and **Philip Bailey** recorded the **Hawkins Family** vocals on the new **Earth, Wind & Fire** album for **CBS**. **David Rideau** engineered. Assistant engineers on the projects were **Mark Slagle**, **Devon Bernardoni**, and **David Plank**.

All material for the **Audio Track** column should be sent to **Debbie Holley**, **Billboard**, 14 Music Circle E., Nashville, Tenn. 37203.

ELEKTRA PACTS WITH INVUE

(Continued from preceding page)

and recreate all the sound effects, using the originals as a guide," he says. "This was a mix of clips from all stages of their career, and some were better than others. But the compilation had to have uniform high quality."

Robin Sloane, director of video for **Elektra**, says that the **Crue** video is the "third best selling in the WEA system," with 75,000 units sold. "I don't know if people go running out to buy the video for its quality, but I am sure that consumers appreciate

how good the audio is once they get it home," she says.

Sloane says that **InVue** gets involved in the video process before the video is even shot. "It's not the responsibility of the video production company to guarantee excellent audio—they're not the audio experts," she states. "It's up to the label to take care of that part of it."

"Because of the work that **InVue** has done for us, we're completely ready for **CDV**," **Sloane** says.

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Pay-For-Play Turmoil Rocks Australian Industry

BY GLENN A. BAKER

SYDNEY Australian music television programming is undergoing a drastic restructuring in the wake of the record industry's Aug. 1 declaration that it will no longer supply videoclip programming free of charge.

The situation is similar to that in the U.S. and some European countries several years ago: TV stations argue that they are providing a free promotional service to record companies, while the labels maintain that, since the stations are getting advertising revenues, they should pay for the use of the clips.

The controversy was brought to a head last year, when MTV started operations in Australia and announced it would pay for the use of clips, as it does in the U.S. and Europe.

On April 1, the Australian Record Industry Assn. formally advised TV stations that it expected to have an agreement for a license fee for clips within 90 days. That edict was either decided or ignored.

However, on Aug. 1, viewers found their favorite music shows either off the air or drastically re-

structured, with concert footage, independent labels' clips, and historical material in place of the back-to-back glossy "hot hits" fare usually served up to them.

During the 90-day period, there was only one meeting between ARIA and the Federation of Australian Commercial Television Stations, attended by representatives from all networks.

"FACTS' attitude was one of 'We won't negotiate, we'll just take the shows off the air,'" claims RCA/BMG managing director Brian Smith. "There was a dogmatic refusal to sit down and talk. No one came back to us with alternatives. We were faced with the hysteria of people who have had something for nothing for a long time."

Typical of television's response was that of Peter Butler, acting head of TV entertainment for the national, government-owned ABC. Likening pay-for-play to "check-book journalism," he said: "We don't think it is any more appropriate to pay for videoclips than to pay for news services. We see showing videos as just another aspect of reporting."

And John Sturzaker, program de-

velopment manager of Sydney's ATV7, said: "Our view has always been that the advantage of playing clips lies with the record companies, and that's borne out by the way they always come running to us with their new videos. Our 'Sounds'

'It's no surprise that the stations don't want to pay'

show has been on air for 15 years, and it's been a happy mix: The record companies get promotion for their disks and, in exchange, we get program material."

ARIA, faced with a new crop of all-night rock clip shows that mushroomed after the news of MTV's Australian launch, takes a different line. "When music video started, it was a very valuable promotional tool," concedes executive director Victoria Rubensohn. "But then the balance shifted as TV stations increasingly used large blocks of videos for programming and charged for advertising inserted between them.

"It's no surprise the stations don't want to pay. But if they don't, we'll stop giving them clips. MTV pays for music videos in the U.S., and when it announced it expected to pay here, it certainly crystalized the issue. Australian television

should be grateful we've waited so long to introduce pay-for-play here."

Gratitude was not one of the emotions at play as far as TV here is concerned. FACTS said it would not participate in any further discussions on the issue. This impasse dashed any hopes for a uniform fee, or even a special rate for ABC and its sister network, the ethnic-orientated SBS.

Instead, the two industry representative bodies withdrew from the issue, and it was left for the seven major members of ARIA (WEA, EMI, CBS, RCA/BMG, Festival, PolyGram, and Virgin) to negotiate individually with each network—a needlessly cumbersome situation that inevitably resulted in bitterness and confusion.

At the end of July, the record companies telexed their fee structures to the networks, along with the threat to withhold clips for non-compliance. The per-clip fee, to be multiplied by the number of cities and/or translators carrying each clip, ranged from \$20 (Virgin) through \$25 (PolyGram) to \$30 (EMI). Back-dating to April 1, originally demanded by ARIA, was not pursued once that body abdicated its negotiating role.

When the stations worked things out, the full implications of their refusal to discuss the issue became clear. Hamish Cameron, producer of 10 Network's "Nightshift," said

his show would have to find another \$1 million Australian (roughly \$700,000) to continue broadcasting in this country of just over 16 million people.

An ABC spokesman estimated that every clip screened by its all-night show "Rage" would cost \$540. SBS calculated it at \$750, with a production-year total of around \$400,000.

In fact, "The Noise," SBS' half-hour nightly show, was the first casualty, axed within hours of the tel-exes' arrival at the station.

Says Wayne Simpson, the show's producer: "We're angry at both parties. If the TV stations had been smarter we could have had a cheaper rate than the commercials. What they're asking is outside any music video program's reach. Local artists will suffer."

Simpson says he's currently scouting exclusive rock material from European affiliates and stepping up his studio clips of new bands. He adds that he's confident of getting his show back on the air before the end of the year.

While the future of other programs is in the balance, the public is being force-fed a great deal of obscure, substandard, and out-of-date visual material. Some shows—and MTV—were quick to agree to the terms, and their program content is relatively unchanged.

Though putting on a unified
(Continued on page 60)

VIDEO TRACK

NEW YORK

MANHATTAN-BASED artist Robert Longo, known for his production work with the Golden Palominos, New Order, and Megadeth, directed a video for R.E.M.'s new single, "The One I Love." Victoria Hamburg produced for Pressure Pictures Ltd. The video is being serviced with a special piece produced by group member Michael Stipe, which will include segments of Stipe talking about the video and the new R.E.M. album on I.R.S., "Document," as well as behind-the-scenes footage shot in the studio.

Ciani/Musica Inc. is releasing Suzanne Ciani's new clip for "Mali-buzios," a track off her RCA Red Seal album, "The Velocity Of Love." It was directed by Don Briggs for Charlex Productions.

LOS ANGELES

THE POST GROUP of Hollywood handled postproduction work on the Grateful Dead's new longform music video, "So Far." The hourlong project intercuts live-action shots of the band with computer animation and special video effects. It was produced by Grateful Dead Productions, which includes group member Jerry Garcia, producer/director Len Dell'Amico, editor Veronica Loza, and special-effects consultant Larry Lachman. Much of the video is said to recall the psychedelic era of the '60s but with a contemporary feel. The video supports the band's new Arista album, "In The Dark."

OTHER CITIES

SINGER/SONGWRITER Tom Waits completed a video for "Blow

Wind Blow," the first single off his new Island album, "Franks Wild Years." The clip is set in a fictional club called Chi-Chi and features Waits performing as a ventriloquist. It was directed by Chris Blum, who is known for his Levi's commercials using Waits' song "Rain Dogs." Lucy Phillips produced for Group One Productions.

MCA artist Reba McEntire was in Dallas recently to shoot a clip for "The Last One To Know," with director Jeff Schock. The performance piece was produced by Lenny Grodin for Grodin Production Associates. Crescenzo Notarile served as director of photography. Norval Johnson was art director. Editors were Peter Shelton and Ilene Merenstein. "The Last One To Know" marks the fourth music video project for GPA.

"A Town Called Walker," the first video from Tom Verlaine's new I.R.S. album, "Flash Light," tells the story of a woman who journeys from the big city back to her small hometown. It was shot on location in London and combines animation footage with real sequences. Pete Bishop and Mark Kitchen-Smith directed and produced for the Film Garage of London.

RAD Productions wrapped Russ Tolman's debut video, for "Talking Hoover Dam Blues." Directed by Keith Kurlander, it was lensed on location in Las Vegas, Death Valley, and Los Angeles. The clip supports the first single off "Totem Poles And Glory Holes," on Down There/Restless Records.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

This is part of an ongoing series on national and local broadcast and cable video outlets.

BY JIM BESSMAN

NEW YORK California Music Channel, one of the longest-lived of the myriad local clip stations that sprang up in the early '80s, has good reason to be happy after broadcasting for six years: Having begun with a start-up audience of only 25,000, the channel now claims to reach 3 million television households.

In its first year, the Oakland-based service offered a half-hour afternoon show available only on local cable channels. It is now on the full-power San Francisco UHF station KTSF-TV, which covers 2.1 million households in the Bay area as well as 70 cable systems in Northern California, including Sacramento's 40,000-subscriber base.

The channel also syndicates a weekly show to the CBS affiliates in Sacramento and Eureka, for the 11:30 p.m. PDT Saturday slot.

With the bigger audience has come bigger money. Rick Kurkjian, channel president and on-air host, says gross revenues have increased tenfold since CMC's inception.

Kurkjian attributes the growth to heavy promotional activities and increased advertising sales to clients, ranging from the smallest local-transmission repair shops to giant nationals such as McDonald's and

Station Claims 3 Million Households

California Clip Channel Is A Survivor

Coca-Cola.

"Promotions have been a major part of our success," says Kurkjian, noting that records and concert tickets are regularly offered in call-in contests. "We've been able to show our advertisers that they get active participation from our viewers, instead of just passive TV watching."

CMC is now running a Ticket To Rock promotion for Pepsi's Mountain Dew soft drink. The contest gives away tickets and transportation to a David Bowie or Tina Turner concert in the city of the winner's choice. The promotion hinges on a write-in trivia contest based on the Mountain Dew ad, which is front-tagged by a promo for the giveaway and backed with the trivia question and entry details. Participants are thus given an incentive to watch the commercial, ensuring delivery of its message.

Another focus of CMC's promotions is video music software. "We see ourselves as promoters of video product to the home, and we've been behind it ever since the first Sony video 45s," says Kurkjian. In fact, he says, even the show's set is designed with the idea of promoting the home-entertainment center.

In 1986, the show's set was shifted from a video editing suite, where Kurkjian was shown operating the programming console himself, to the current "hi-tech consumer look," in which an advertiser-supplied Pioneer Foresight 70 stereo TV system sits in a "living room"

environment beneath a blue neon CMC sign.

"The idea is to spread enthusiasm to the consumer for the video playback equipment as well as the clips," Kurkjian says.

CMC's playlist is widely varied, and Kurkjian says he puts it together according to his personal taste and by working with record companies. A recent playlist includes major chart-topping rock acts as well as local newcomer Chris Isaak and the French group Indochine, whose records are unavailable domestically. CMC gives them away on the air.

The station usually adds six new clips each week, says Kurkjian, although July offered so much "entertaining" new product that new adds were increased to 12-18 weekly.

Every show also airs six clips that are thematically linked in some way, either by musical genre or lyrical content. For instance, a program based on the concept of revolution included World Party's "Private Revolution," Jennifer Warnes' "First We Take Manhattan," Alpha-ville's "Red Rose," and John Farnham's "You're The Voice."

"We don't just pick videos that came in that week and string them together," says Kurkjian. "It's important that they blend together musically and with feeling."

"REMEMBER, IT'S NOT WHETHER YOU WIN THAT COUNTS, BUT WHERE YOU SIT FOR THE 1987 MTV VIDEO MUSIC AWARDS."

The Finalists:

Best Video of the Year

Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Paul Simon – "Boy In The Bubble"
Steve Winwood – "Higher Love"
U2 – "With Or Without You"

Best Male Video

David Bowie – "Day In, Day Out"
Peter Gabriel – "Sledgehammer"
Robert Palmer – "I Didn't Mean To Turn You On"
Paul Simon – "You Can Call Me Al" (Concept Version)
Steve Winwood – "Higher Love"

Best Female Video

Kate Bush – "Big Sky"
Janet Jackson – "Nasty"
Cyndi Lauper – "True Colors"
Madonna – "Papa Don't Preach"
Madonna – "Open Your Heart"

Best Concept Video

Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Peter Gabriel – "Big Time"
Genesis – "Land Of Confusion"
Talking Heads – "Wild Wild Life"

Best Group Video

Bangles – "Walk Like An Egyptian"
Crowded House – "Don't Dream It's Over"
Eurythmics – "Missionary Man"
Talking Heads – "Wild Wild Life"
U2 – "With Or Without You"

Best Stage Performance

Bon Jovi – "You Give Love A Bad Name"
Bon Jovi – "Livin' On A Prayer"
Run DMC – "Walk This Way"
Bruce Springsteen and the E Street Band – "War"
Bruce Springsteen and the E Street Band – "Born To Run"

Best New Artist

Robert Cray Band – "Smoking Gun"
Crowded House – "Don't Dream It's Over"
Georgia Satellites – "Keep Your Hands To Yourself"
Bruce Hornsby & The Range – "The Way It Is"
Timbuk 3 – "The Future's So Bright, I Gotta Wear Shades"

Best Overall Performance

Peter Gabriel – "Sledgehammer"
Janet Jackson – "Nasty"
Madonna – "Papa Don't Preach"
Run DMC – "Walk This Way"
U2 – "With Or Without You"

Best New Video From a Film

Eric Clapton – "It's In The Way That You Use It"
Rodney Dangerfield – "Twist And Shout"
Aretha Franklin – "Jumpin' Jack Flash"
Ben E. King – "Stand By Me"
Talking Heads – "Wild Wild Life"

Best Special Effects

Eurythmics – "Missionary Man"
Peter Gabriel – "Big Time"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Paul Simon – "Boy In The Bubble"

Best Art Direction

Breakfast Club – "Right On Track"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Madonna – "Open Your Heart"
Paul Simon – "Boy In The Bubble"

Best Editing

Bon Jovi – "Wanted Dead or Alive"
Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Robbie Nevil – "C'est La Vie"
U2 – "With Or Without You"
Steve Winwood – "Higher Love"

Best Cinematography

Cyndi Lauper – "What's Going On"
Madonna – "Papa Don't Preach"
Robbie Nevil – "C'est La Vie"
U2 – "With Or Without You"
Steve Winwood – "Higher Love"

Best Choreography

Bangles – "Walk Like An Egyptian"
Janet Jackson – "Nasty"
Janet Jackson – "When I Think Of You"
Madonna – "Open Your Heart"
Steve Winwood – "Higher Love"

Best Direction

Crowded House – "Don't Dream It's Over"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
U2 – "With Or Without You"
Steve Winwood – "Higher Love"

Most Experimental Video

Eurythmics – "Missionary Man"
Peter Gabriel – "Sledgehammer"
Genesis – "Land Of Confusion"
Huey Lewis And The News – "Hip To Be Square"
Paul Simon – "Boy In The Bubble"



Performing: Appearing:

Bryan Adams	Sandra Bernhard
Bangles	Lisa Bonet
Bon Jovi	Bobcat Goldthwait
The Cars	Dennis Hopper
Crowded House	Elton John
Whitney Houston	Kenny Loggins
Cyndi Lauper	Howie Mandel
Madonna	Robbie Nevil
Run DMC with Aerosmith	Poison
Whitesnake	Vanna White

Universal Amphitheatre, Friday, September 11th.

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, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BLACK
Wonderful Life
Black/A&M
Helen Langridge
Gerard DeThame

THE BOLSHOI
Please
Lindy's Party/Beggars Banquet/RCA
Roger Hunt/Vivid
Sam Hodgekin

GLEN BURTNICK
Follow You
Heroes & Zeroes/A&M
Carl Wyant
Doug Freel, Jean Pellerin

GLORIA ESTEFAN & MIAMI SOUND MACHINE
Becha Say That
Let It Loose/Epic
Angel Duster Productions
Kenny Ortega

FORCE M.D.'S
Love Is A House
Touch And Go/Tommy Boy/Warner Bros.
Bryon Johnson/Propaganda Films
Greg Gold

FROZEN GHOST
Promises
Frozen Ghost/Atlantic
Philip Mellows/Champagne Pictures
Kari Skogland

TERRI GONZALES
Is There Rockin' In This House
Is There Rockin' In This House/Atlantic
Julie Pantelich/Soffer, Pantelich Productions
Simon Soffer

JOHN HIATT
Have A Little Faith In Me
Bring The Family/A&M
David Irving
Geoffrey Barish

MARC JORDAN
This Independence
Talking Through Pictures/RCA
Ben Dosselt/Midnight Films
Meiert Avis

LATIN RASCALS
Disorderly Conduct
Disorderlies Motion Picture Soundtrack/PolyGram
Julie Pantelich
Lynda West/Tin Pan Apple/Polydor/PolyGram

LISA LISA & CULT JAM
Lost In Emotion
Spanish Fly/Columbia
John Small/Picture Vision
John Small

LOUDNESS
This Lonely Heart
Hurricane Eyes/Atco-Atlantic
Kim Dempsey, Bryon Johnson/Propaganda Films
Nigel Dick

ANITA POINTER
Overnight Success
Love For What It Is/RCA
David Naylor/DNA
Oly Sasson

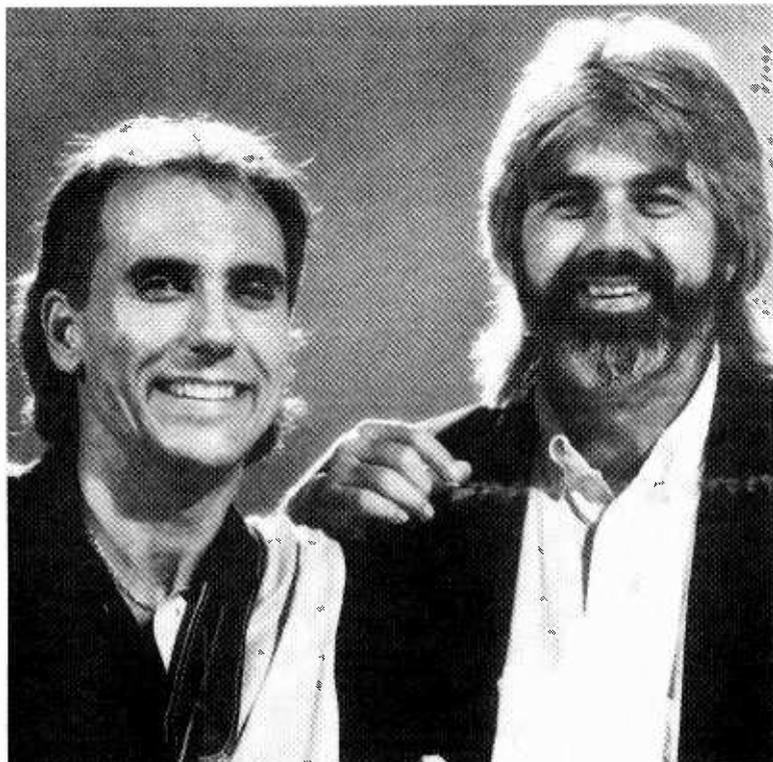
SURFACE
Lately
Surface/Columbia
Bryon Johnson, Yoni Sighvatson/Propaganda Films
Greg Gold

SUZANNE VEGA
Solitude Standing
Solitude Standing/A&M
Gary Goetzman
Jonathan Demme

ROGER WATERS
Sunset Strip
Radio Kaos/Columbia
4D Productions
Willie Smax

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.



Up To The Minute. Pianist/vocalist Michael McDonald, right, joined MCA artist Larry Carlton on the video for "Minute By Minute," an instrumental remake of the Doobie Brothers hit that McDonald originally sang.

PAY-FOR-PLAY TURMOIL ROCKS AUSTRALIAN INDUSTRY

(Continued from page 57)

brave face, the record companies have been shaken by the disruption. One unnamed rock TV producer was quoted in a Sydney newspaper as calling the situation "a model lesson in how to bone an entire industry overnight."

Says RCA/BMG's Smith: "Withdrawing the clips has forced attention on the issue, but I'm more dove than hawk and not enjoying it at all. But I do have a right and won't give it away. We don't take the view that we get total benefit from rock clip exposure."

"Take 'Sounds' on Saturday morning. They have 12 minutes of ads an hour for three hours, and sell 30-second spots for about \$700, which could be \$50,000 revenue. If TV cancels music shows, they'll have a lot of air time to fill and that will cost money."

Under a blanket music copyright license with the Australasian Performing Rights Assn., TV stations pay an annual fee for the use of musical works, including clips. Says Festival Records managing director Jim White: "If the composer is being paid, then so should the artist."

And that argument is at the root of a battle between radio stations and record companies that has been running since 1956 and has seen the companies humiliated on a number of occasions—though ARIA does now collect some \$400,000 annually from radio stations for payments to performers (as opposed to writers) through their record companies.

That 31-year-old dispute over "free" radio programming has contributed to record company militancy in the video arena.

But if a precedent set in New Zealand comes to pass, the outcome of the current war might not be what record companies hope. A five-month 1986 ban on clips in that country was resolved only after it was seen to be harming retailers, artists, and other areas of the small industry.

Says Television New Zealand's acting head of entertainment, Chris Bourne: "The record industry wanted us to pay the same amount per minute as we were paying for feature films. There's no doubt in my mind that by playing videos we were actually helping to sell records

and putting money into record company pockets. In the end they settled for little more than a token fee."

It seems unlikely that Australia's record industry will settle for anything "token." Says Gary Ashley, Mushroom Records general manager: "I firmly believe that commercial stations running ads next to my costly videoclips should recompense me in some fashion." And PolyGram's Sam Hamilton adds: "Videos have ceased to be just promotional clips. They've become epics. We spent \$200,000 on just one video for Dragon. When we make cheap clips, television won't play them."

The quietest camp in the dispute has been that of the creative young directors and producers who have established Australian rock videos—notably Crowded House's current crop—as some of the most inventive in the world.

MTV PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	GLEN BURTNICK FOLLOW YOU A&M MEDIUM	
	HURRAH! SWEET SANITY Arista BREAKOUT	
	BILLY IDOL MONY MONY Chrysalis SNEAK PREVIEW	
	MICK JAGGER LET'S WORK Columbia SNEAK PREVIEW	
	MELVIN JAMES WHY WON'T YOU STAY MCA BREAKOUT	
	LOVERBOY NOTORIOUS Columbia SNEAK PREVIEW	
	MOTLEY CRUE WILD SIDE Elektra SNEAK PREVIEW	
	PET SHOP BOYS IT'S A SIN EMI BREAKOUT	
	R.E.M. ONE I LOVE I.R.S. MEDIUM	
	TINA TURNER PARADISE IS HERE Capitol SNEAK PREVIEW	
	U2 WHERE THE STREETS HAVE NO NAME Island SNEAK PREVIEW	
	SUZANNE VEGA SOLITUDE STANDING A&M SNEAK PREVIEW	
SNEAK PREVIEW VIDEOS	VIDEOS	WEEKS ON PLAYLIST
	DEF LEPPARD WOMEN Mercury/PolyGram 5	
	FABULOUS THUNDERBIRDS HOW DO YOU SPELL LOVE Epic 42	
	FLEETWOOD MAC LITTLE LIES Warner Bros. 3	
	HEART WHO WILL YOU RUN TO Capitol 2	
	RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan 2	
	JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram 4	
	POISON I WON'T FORGET YOU Capitol 4	
	RANDEE OF THE REDWOODS EITHER WAY, IT'S FINE WITH ME Rounder 4	
HEAVY ROTATION	VIDEOS	WEEKS ON PLAYLIST
	BANANARAMA I HEARD A RUMOUR PolyGram 5	
	*BRYAN ADAMS HEARTS ON FIRE A&M 12	
	DANNY WILSON MARY'S PRAYER Virgin 13	
	*EUROPE CARRIE Epic 12	
	*FAT BOYS & THE BEACH BOYS WIPEOUT Tin Pan Apple/PolyGram 5	
	*FLEETWOOD MAC SEVEN WONDERS Warner Bros. 10	
	*GENESIS ANYTHING SHE DOES Atlantic 5	
	*GRATEFUL DEAD TOUCH OF GREY Arista 11	
	SAMMY HAGAR GIVE TO LIVE Geffen 7	
	HOOTERS JOHNNY B Columbia 6	
	INXS & JIMMY BARNES GOOD TIMES Atlantic 12	
	HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis 8	
	LIVING IN A BOX LIVING IN A BOX Chrysalis 16	
	LOS LOBOS LA BAMBA Warner Bros. 10	
	RICHARD MARX DON'T MEAN NOTHING Manhattan 15	
	*THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia 10	
	PRINCE U GOT THE LOOK Warner Bros. 6	
	*STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA 10	
	*WHITESNAKE HERE I GO AGAIN Geffen 8	
ACTIVE ROTATION	VIDEOS	WEEKS ON PLAYLIST
	ABC WHEN SMOKEY SINGS PolyGram 8	
	*DAVID BOWIE NEVER LET ME DOWN EMI America 6	
	CRUZADOS BED OF LIES Arista 9	
	GREAT WHITE ROCK ME Capitol 8	
	REO SPEEDWAGON IN MY DREAMS Epic 10	
	*38 SPECIAL BACK TO PARADISE A&M 10	
MEDIUM ROTATION	VIDEOS	WEEKS ON PLAYLIST
	JON ASTLEY JANE'S GETTING SERIOUS Atlantic 15	
	COCK ROBIN JUST AROUND THE CORNER Columbia 4	
	CROWDED HOUSE WORLD WHERE YOU LIVE Capitol 9	
	CURIOSITY KILLED THE CAT MISFIT PolyGram 7	
	CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin 2	
	ECHO & THE BUNNYMEN LIPS LIKE SUGAR Virgin 2	
	INSIDERS GHOST ON THE BEACH Epic 2	
	PAUL KELLY & THE MESSENGERS DARLING IT HURTS A&M 5	
	THE SILENCERS PAINTED MOON RCA 9	
	TNT EVERYONE'S A STAR PolyGram 4	
	ROGER WATERS SUNSET STRIP Columbia 3	
	WARREN ZEVON LEAVE MY MONKEY ALONE Virgin 5	
BREAKOUT ROTATION	VIDEOS	WEEKS ON PLAYLIST
	10,000 MANIACS PEACE TRAIN Elektra 3	
	PETE BARDENS IN DREAMS Capitol 4	
	BREAKFAST CLUB KISS AND TELL MCA 8	
	THE CULT WILD FLOWER RCA 3	
	RONNIE DIO I COULD HAVE BEEN A DREAMER Warner Bros. 4	
	ACE FREHLEY ROCK SOLDIERS Atlantic/Megaforce 4	
	GO WEST DON'T LOOK DOWN Chrysalis 4	
	LOU GRAMM LOST IN THE SHADOWS Atlantic 7	
	DAVID HALLYDAY HE'S MY GIRL CBS 4	
	THE ICICLE WORKS UNDERSTANDING JANE RCA 8	
	TONY MACALPINE KEYS TO THE CITY Squawk/PolyGram 2	
	CHEECH MARIN BORN IN EAST L.A. MCA 8	
	NIGHT RANGER COLOR OF YOUR SMILE MCA 4	
	THE OTHER ONES HOLIDAY Virgin 4	
	THE PRETENDERS IF THERE WAS A MAN Warner Bros. 4	
	PSEUDO ECHO LISTENING RCA 14	
	SIMPLY RED MAYBE SOMEDAY Elektra 2	
	STEVIE RAY VAUGHAN & DICK DALE PIPELINE Columbia 9	
	SWING OUT SISTER BREAKOUT PolyGram 8	
	VIENNA TALKING WITH THE HEAT Warner Bros. 4	
	WENDY & LISA WATERFALL Columbia 4	
	PETE WYLIE SINFUL Virgin 4	

* Denotes former Sneak Preview Video.
For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

Philips To Launch CDV Player In Europe In March

BY WILLEM HOOS

AMSTERDAM, Netherlands

Philips is set to launch its first compact disk video player on the European market early in 1988. Priced at approximately \$750, the CDV-475 will go on sale in Britain, France, Holland, and West Germany in March.

The company plans a preliminary information campaign for dealers starting in late October, coupled with a similar campaign on CDV software by its subsidiary PolyGram.

According to Philips Holland audio general manager Ernst van der Velden, further launches of a special CDV singles player priced at about \$500 and of CDV combination units are also planned for 1988.

However, the electronics multinational has confirmed that it has no plans to launch a DAT machine before international agreements

on a Copycode or similar protection system for the hardware are established.

The company has also discounted speculation that its erasable-CD breakthrough, which it disclosed recently (Billboard, July 18), may produce any early commercial spin-offs. Says Bob van Meurs, Philips International consumer electronics division director: "It's too early to introduce this type of CD. It could become interesting, but first we are hoping for a quick decision on the DAT problem."

Giving details of the proposed CDV information campaign, PolyGram Holland CD coordinator Anton Witkamp said that dealers in the Netherlands would be invited to meetings this fall. The company expects to launch with around 200 CDV singles at an introductory price of just under \$10, though it is not yet possible to say which artists would be featured. "That will depend on the hits scored by Poly-

Gram acts late this year and early next year," he says.

PolyGram will market CDVs in 5-inch, 8-inch, and 12-inch formats, with all three types of CDVs being gold-colored to distinguish them from conventional audio CDs. The CDV-475 player is capable of handling all four configurations. The CDV disks will be manufactured at the PDO facility in Blackburn, England.

Apart from the 5-inch singles, about six 8-inch CDVs will be available at launch time, priced at approximately \$30. "It could be compilations of hits by Dire Straits or Elton John," says Witkamp, "or perhaps 40 minutes of music by the Rolling Stones."

The introductory price of the 12-inch CDVs is likely to be as much as \$72.50, he adds. "That's if they are classical music productions. If the disks feature movies, the price could be lower. I imagine the home video companies will give more in-

formation on retail prices for movie CDVs in the near future."

The 12-inch CDVs may also be used for sports and childrens' productions, but PolyGram itself is likely to concentrate on operatic and symphonic material with an initial launch of 10-20 titles.

Unlike Sony, PolyGram does not plan to market a 3-inch CDV single. Says Witkamp: "It's hardly any cheaper than the 5-inch, which can carry more music, and we have the impression that the market is not exactly waiting for a 3-inch CDV single. Another disadvantage is that a special adaptor is needed to play the smaller disk."

"The only reason Sony has decided to go with 3-inch CDV is that it has manufactured a special CDV player for 3-inch disks," he says.

Witkamp expects some 150,000 CDVs of all kinds to be sold in the Dutch market before the end of 1988, a forecast based on Philips' estimate of 10,000 CDV player

sales here next year.

According to Philips' figures, worldwide CD player sales in 1987 will total 27.8 million, with CD software sales hitting 250 million, up from 135 million in 1986. Global production capacity should top 500 million units by the end of 1987, implying, as Philips Holland's van der Velden notes, a further decrease in CD retail costs.

Currently, Japan has the highest CD hardware penetration figure in the world, around 9% at the end of 1986, according to Philips Holland director Roel van der Vlis. Following Japan in ranking order are Holland, with 6%; the U.S., 5%; the U.K. and West Germany, both 4%; and France, 2%.

In Holland, penetration by the end of June 1987 had reached 7% and could grow to 40% by 1990. Most players are bought by people under 30 years old, with a fairly even split among customers in the 30-40, 40-50, and 50-60 age groups.

Aussie Label's Roster Includes Bangles, Los Lobos Liberation Inks Distrib Deal With CBS

BY GLENN A. BAKER

SYDNEY Liberation Records, the remarkably successful international licensing offshoot of leading Australian indie Mushroom Records, has finalized a full distribution agreement with CBS after five years with EMI.

Denis Handlin, the aggressive young managing director of CBS Australia, the only affiliate of the multinational not to have the Bangles' repertoire, pursued Mushroom/Liberation head Michael Gudinski for five months before the deal was clinched.

Now he has the Bangles, who top an extremely active roster that includes Mel & Kim, Bananarama, Billy Ocean, Samantha Fox, Los Lobos, Joe Cocker, Joan Jett, Elvis Costello, Billy Bragg, Timex Social Club, Stryper, Mandy Smith, Jonathon Butler, Icicle Works, and the Del Fuegos.

Within weeks of moving over to CBS, Mel & Kim's "Respectable" was continuing the Liberation hit run.

Though Gudinski has been a prime mover in the exploitation of Australian contemporary music since he founded Mushroom in 1973, with such platinum acts as Skyhooks, Ol' 55, Split Enz, Sports, Renee Geyer, the Models, and Jimmy Barnes, it wasn't until 1981 that he began to consider marketing foreign repertoire. This was initially shaky ground, in as much as Mushroom has always been distributed by the powerful indie Festival Records, itself a deft exploiter of the more prominent international independents (Island, Chrysalis, Fantasy, Windham Hill, etc).

To avoid conflict of interest, Gudinski took Liberation to EMI and was fast into the charts with Greg Kihn's "The Breakup Song."

Gudinski admits he should have made the switch to international

repertoire earlier in his globe-trotting days of making key contacts. The formation of Liberation, he says, was inevitable. "It's obvious to many smart music people overseas that automatically signing away world rights to a new band is not such a great idea. Especially when it's possible to get extremely high royalties that are not cross-recoupable, six months earlier than normal, by dealing with a specialist operation like us."

Gudinski boasts what he says is a world record: a 75% charting rate for all Liberation releases. "I drive the majors crazy," he says. "Bananarama and Carmel are on Poly-

'To have two competitive beasts like us working together is amazing'

Gram everywhere in the world but here. Joe Cocker is on Capitol everywhere else, and, of course, the Bangles, were on CBS internationally while we were having a number of hits with them down here.

"I found that few majors are interested in picking up individual acts. They go for whole labels."

Liberation does have complete label deals, preferring to pick and choose. The system has paid off, and not, for example, just in scoring a double platinum album with Cocker or breaking new acts before any other market.

In the top 100 hits Down Under for 1986, Liberation had three singles in the top 10 (Bananarama, the Bangles, and Billy Ocean) and all hit No. 1, more than any other record company in Australia, major or indie.

The track record impressed

CBS' Handlin. He and Gudinski have been "fierce competitors" over the years. "But there's been mutual respect. To have two competitive beasts like us working together is amazing," says Gudinski.

Yet Gudinski's competitiveness does have specific limits. Out of respect to Festival, which played a major role in the success of Mushroom Records from day one, he steers clear of its territory. "I tread the line very carefully," he says.

A key factor in Liberation's phenomenal rise has been the ear-to-the-ground activities of New York attorney Paul Schindler, who has worked with Gudinski for more than a decade. He often alerts Gudinski to available repertoire sources, which usually have no hesitation in going the Liberation route to Australia in return for royalties of 16%-18%, as opposed to the majors' normal offers of 9%-12%.

Schindler's spotting and negotiating have been specially useful in setting up Liberation's offshoot dance label, Body Heat, which has so far put out three 12-inch singles.

For Gudinski, the entire Liberation venture has a "sweet underbelly." Not only does he snatch away prime masters from the majors, he also secures the publishing on behalf of Mushroom Music in about half the cases, thus provoking the envy of Australia's somewhat conservative established publishing community.

Down Under record industry announces it will no longer provide videoclips for free ... see page 57

Pub, Record Company Rift Grows In West Germany

BY WOLFGANG SPAHR

HAMBURG, West Germany The relationship between German music publishers and the record companies seems to be deteriorating. Publishers describe themselves as being disappointed, frustrated, and upset at the attitudes and efficiency levels shown by some record company executives.

Andreas Budde of Budde Musik says: "Many publishers who do their own production—and more and more are getting involved—are noting a growing incompetence in the a&r departments of record companies. Worse, there's a lack of imagination. Time was when a demonstration record made for around \$300 was good enough to showcase the product, but now we're expected to offer finished product." He says this leads to substantially higher production risks for publishers—a development not taken into account by record companies when contractual terms for product are offered.

As a result, says Budde, some German publishers are urging that alternatives must be found to the major and established record companies as potential distributors for

master deals. New distribution companies should be set up to counter the worsening situation with the majors.

He says international releases are clearly regarded as more important for the multinationals. "The only chance we as publisher/producers have with the record companies is to sell an entire package consisting of finished product, a TV date, a tour, and backup promotion. What's more, the emphasis on international product means domestic material is frequently held back."

However, Budde agrees the publisher-record company situation has some good points. Several leading record companies have started utilizing back catalog material, including historic recordings from the shellac days, plus re-releases of '60s and '70s product, in the CD midprice categories.

"Publishers should support this trend with program ideas and compilation suggestions, which could also meet demand from older consumer groups in the market," Budde says.

Michael Karnstedt, head of Peer Music, believes publishers should get together with the record com-

(Continued on page 65)

TOP HITS OF 1986

FOR YEAR-END PROGRAMMING

Also available: hits of 1978-1985

Inquire on station letterhead:

RECORD SOURCE INTERNATIONAL

A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

HITS of the WORLD

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CANADA (Courtesy The Record) As of 8/20/87

Rank	Artist	Title	Label
1	ALONE HEART	CAPITOL	
2	I WANT YOUR SEX	GEORGE MICHAEL COLUMBIA/CBS	
3	WHO'S THAT GIRL	MADONNA SIRE/WEA	
4	LA BAMBA	LOS LOBOS SLASH/WARNER BROS./WEA	
5	FUNKYTOWN	PSEUDO ECHO BMG	
6	HEART & SOUL	T'PAU VIRGIN/A&M	
7	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON BMG	
8	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON EPIC/CBS	
9	HEAD TO TOE	LISA LISA COLUMBIA/CBS	
10	SHAKEDOWN	BOB SEGER MCA	
11	ALWAYS	ATLANTIC STARR WEA	
12	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2 ISLAND/MCA	
13	SEVEN WONDERS	FLEETWOOD MAC WARNER BROS./WEA	
14	YOU'RE THE VOICE	JOHN FARNHAM RCA/BMG	
15	LUKA	SUZANNE VEGA A&M	
16	RHYTHM IS GONNA GET YOU	GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS	
17	YOU KEEP ME HANGIN' ON	KIM WILDE MCA	
18	TOGETHER	JOEY GREGORASH ATTIC/A&M	
19	CROSS MY BROKEN HEART	THE JETS MCA	
20	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS A&M	

Rank	Artist	Title	Label
1	WHITNEY HOUSTON	ARISTA/BMG	
2	U2 THE JOSHUA TREE	ISLAND/MCA	
3	HEART	BAD ANIMALS CAPITOL	
4	LA BAMBA SOUNDTRACK	SLASH/WARNER BROS./WEA	
5	VARIOUS ARTISTS	BEVERLY HILLS COP II SOUNDTRACK MCA	
6	WHO'S THAT GIRL SOUNDTRACK	SIRE/WARNER BROS./WEA	
7	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER BROS./WEA	
8	BON JOVI	SLIPPERY WHEN WET MERCURY/POLYGRAM	
9	SUZANNE VEGA	SOLITUDE STANDING A&M	
10	DEF LEPPARD	HYSTERIA VERTIGO/POLYGRAM	
11	CROWDED HOUSE	CAPITOL	
12	STARSHIP	NO PROTECTION GRUNT/BMG	
13	MADONNA	TRUE BLUE SIRE/WEA	
14	GRATEFUL DEAD	IN THE DARK ARISTA/BMG	
15	THE CULT	ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM	
16	RANDY TRAVIS	ALWAYS & FOREVER WARNER BROS./WEA	
17	WHITESNAKE	GEFFEN/WEA	
18	KENNY G	DUOTONES ARISTA/BMG	
19	POISON	LOOK WHAT THE CAT DRAGGED IN ENIGMA/CAPITOL	
20	PAUL SIMON	GRACELAND WARNER BROS./WEA	

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/24/87

Rank	Artist	Title	Label
1	IT'S A SIN	PET SHOP BOYS PARLOPHONE/EMI	
2	VOYAGE VOYAGE	DESIRELESS CBS	
3	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON EPIC	
4	HOLIDAY	THE OTHER ONES VIRGIN	
5	WHO'S THAT GIRL	MADONNA SIRE/WEA	
6	I LOVE TO LOVE	TINA CHARLES ARISTA	
7	I WANT YOUR SEX	GEORGE MICHAEL EPIC/CBS	
8	THE LIVING DAYLIGHTS	A-HA WARNER BROS./WEA	
9	LA BAMBA	LOS LOBOS METRONOME	
10	NOTHING'S GONNA STOP ME NOW	SAMANTHA FOX JIVE/TELDEC	
11	GUTEN MORGEN LIEBE SORGEN	JUERGEN VON DER LIPPE TELDEC	
12	CALL ME SPAGNA	CBS	
13	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON ARISTA	
14	TEARS OF ICE	BOLLAND & BOLLAND TELDEC	
15	SWEET SIXTEEN	BILLY IDOL CHRYSALIS/ARIOLA	
16	CROCKETT'S THEME	JAN HAMMER MCA/WEA	
17	F.L.M.	MEL & KIM BLOW UP/INTERCORD	
18	ALONE HEART	CAPITOL	
19	LET'S DANCE	CHRIS REA MAGNET/DGG/PMV	
20	NIEMALS GEHT MAN SO GANZ	TRUDE HERR EMI	

Rank	Artist	Title	Label
1	WHITNEY HOUSTON	WHITNEY ARISTA/ARIOLA	
2	MADONNA	WHO'S THAT GIRL SOUNDTRACK SIRE	
3	U2	THE JOSHUA TREE ISLAND/ARIOLA	
4	NICKI KLEINE	WUNDER VIRGIN	
5	MARILLION	CLUTCHING AT STRAWS EMI	
6	HOT CHOCOLATE	2001 EMI	
7	COCK ROBIN	AFTER HERE THROUGH MIDLAND CBS	
8	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS	
9	JENNIFER RUSH	HEART OVER MIND CBS	
10	SUZANNE VEGA	SOLITUDE STANDING A&M/DG	
11	JUERGEN VON DER LIPPE	GUTEN MORGEN LIEBE SORGEN TELDEC	
12	SALLY OLDFIELD	FEMME CBS	
13	HOT CHOCOLATE	THE VERY BEST OF HOT CHOCOLATE EMI	
14	MIXED EMOTIONS	DEEP FROM THE HEART EMI	
15	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER/WEA	
16	SAMANTHA FOX	JIVE/TELDEC	
17	DIO	DREAM EVIL VERTIGO/PHONOGRAM	
18	JOHNNY LOGAN	HOLD ME NOW EPIC	
19	DIE FLIPPERS	TRAEUME LIEBE SEHNSUCHT DINO	
20	BILLY IDOL	WHIPLASH SMILE CHRYSALIS/ARIOLA	

JAPAN (Courtesy Music Labo) As of 8/24/87

Rank	Artist	Title	Label
1	KITA NO TABBITO	YUJIRO ISHIHARA TEICHIKU ISHIHARA	
2	MARIONETTE	BOOWY TOSHIBA/EMI	
3	ANATA O SHIRITAI	USHIROGAMI HIKARETAI CANYON	
4	50/50	MIHO NAKAYAMA KING/VARNING	
5	NILE IN BLUE	MOMOKO KIKUCHI VAP/VARMUDA	
6	POCKET NI TAIYO	TOMONI NISHIMURA TOSHIBA/EMI	
7	WANDERER	CHECKERS CANYON/THREE STAR/YAMAHA	
8	PASTEL BLUE NO TAMEIKI	NAMI SHIMADA COLUMBIA	
9	KIMIDAKENI	SHOUNENTAI WARNER/PIONEER	
10	IZAYOI MONOGATARI	NAOKO KAWAI COLUMBIA/GEIEI	
1	MARIA TAKEUCHI	REQUEST MOON	
2	TSUYOSHI NAGABUCHI	LICENSE TOSHIBA/EMI	
3	KOJI TAMAKI	ALL I DO KITTY	
4	MISATO WATANABE	BREATH EPIC/SONY	
5	ONYANKO CLUB	CIRCLE CANYON	
6	CHECKERS	BEST CANYON	
7	YOKO OGINOME	246 CONNECTION VICTOR	
8	LOUDNESS	HURRICANE EYES WARNER/PIONEER	
9	YUYU	YUYU KOUSEN CANYON	
10	HOUND DOG	ROCKS TO ROLL CBS/SONY	

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/29/87

Rank	Artist	Title	Label
1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON EPIC	
2	CALL ME SPAGNA	CBS	
3	THE LIVING DAYLIGHTS	A-HA WARNER BROS	
4	I WANNA DANCE WITH SOMEBODY	WHITNEY HOUSTON ARISTA	
5	WHO'S THAT GIRL	MADONNA SIRE	
6	NOTHING'S GONNA STOP ME NOW	SAMANTHA FOX JIVE	
7	IT'S A SIN	PET SHOP BOYS PARLOPHONE	
8	I WANT YOUR SEX	GEORGE MICHAEL EPIC	
9	LA BAMBA	LOS LOBOS LONDON	
10	ALONE HEART	CAPITOL	
11	JUST AROUND THE CORNER	COCK ROBIN CBS	
12	I HEARD A RUMOUR	BANANARAMA LONDON	
13	LA ISLA BONITA	MADONNA SIRE	
14	U GOT THE LOOK	PRINCE PAISLEY PARK	
15	F.L.M.	MEL & KIM SUPREME	
16	WISHING WELL	TERENCE TRENT D'ARBY CBS	
17	BALLA BALLA	FRANCESCO NAPOLI BCM	
18	WITH OR WITHOUT YOU	U2 ISLAND	
19	HELENE JULIEN CLERC	VIRGIN	
20	VOYAGE VOYAGE	DESIRELESS CBS	

Rank	Artist	Title	Label
1	WHITNEY HOUSTON	WHITNEY ARISTA	
2	U2	THE JOSHUA TREE ISLAND	
3	MADONNA	WHO'S THAT GIRL SOUNDTRACK SIRE	
4	SIMPLE MINDS	LIVE IN THE CITY OF LIGHT VIRGIN	
5	MADONNA	TRUE BLUE SIRE	
6	MARILLION	CLUTCHING AT STRAWS EMI	
7	GENESIS	INVISIBLE TOUCH VIRGIN	
8	SUZANNE VEGA	SOLITUDE STANDING A&M	
9	SIMPLY RED	MEN AND WOMEN WEA	
10	PAUL SIMON	GRACELAND WARNER	
11	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER	
12	JEAN MICHEL JARRE	IN CONCERT LYON HOUSTON POLYDOR	
13	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO CBS	
14	PRINCE	SIGN OF THE TIMES PAISLEY PARK	
15	SAMANTHA FOX	JIVE	
16	DIO	DREAM EVIL MERCURY	
17	THE CURE	KISS ME KISS ME KISS ME POLYDOR	
18	HEART	BAD ANIMALS CAPITOL	
19	COCK ROBIN	AFTER HERE THROUGH MIDLAND CBS	
20	BEASTIE BOYS	LICENSED TO ILL DEF JAM	

BRITAIN (Courtesy Music Week/Gallup) As of 8/29/87

This Week	Last Week	Artist	Title	Label
1	3	NEVER GONNA GIVE YOU UP	RICK ASTLEY RCA	
2	10	WHAT HAVE I DONE TO DESERVE THIS	PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE	
3	1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON/SIEDAH GARRETT EPIC	
4	4	TOY BOY	SINITTA FANFARE	
5	2	CALL ME SPAGNA	CBS	
6	9	SWEET LITTLE MYSTERY	WET WET WET PRECIOUS ORGANISATION	
7	5	TRUE FAITH	NEW ORDER FACTORY	
8	11	FUNKY TOWN	PSEUDO ECHO RCA	
9	6	ANIMAL	DEF LEPPARD BLUDGEON RIF	
10	8	SOMEWHERE OUT THERE	LINDA RONSTADT & JAMES INGRAM MCA	
11	18	WHENEVER YOU'RE READY	FIVE STAR TENT	
12	20	BRIDGE TO YOUR HEART	WAX RCA	
13	19	YOU GOT THE LOOK	PRINCE & SHEENA EASTON PAISLEY PARK	
14	22	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON ARISTA	
15	7	LA BAMBA	LOS LOBOS SLASH/LONDON	
16	13	GIRLFRIEND IN A COMA	THE SMITHS ROUGH TRADE	
17	12	LABOUR OF LOVE	HUE AND CRY CIRCA	
18	33	WONDERFUL LIFE	BLACK A&M	
19	NEW	WIPEOUT	FAT BOYS & BEACH BOYS URBAN	
20	15	WHO'S THAT GIRL	MADONNA SIRE	
21	16	ROADBLOCK	STOCK AITKEN & WATERMAN A&M	
22	NEW	SOME PEOPLE	CLIFF RICHARD EMI	
23	35	THE MOTIVE	THEN JERICHO LONDON	
24	14	ALONE HEART	CAPITOL	
25	23	JUST CALL SHERRICK	WARNER BROS	
26	21	NEVER SAY GOODBYE	BON JOVI VERTIGO	
27	17	LWAYS	ATLANTIC STARR WARNER BROS	
28	NEW	HEART AND SOUL	T'PAU SIREN	
29	27	THE 5.9 EP	METALLICA VERTIGO	
30	24	WILD FLOWER	CULT BEGGARS BANQUET	
31	40	PAPA WAS A ROLLIN' STONE	TEMPTATIONS MOTOWN	
32	29	SAY YOU REALLY WANT ME	KIM WILDE MCA	
33	25	HAPPY WHEN IT RAINS	JESUS AND MARY CHAIN BLANCO Y NEGRO	
34	NEW	CASANOVA	LEVERT ATLANTIC	
35	NEW	HOURLASS	SQUEEZE A&M	
36	26	JIVE TALKIN'	BOOGIE BOX HIGH HARDBACK	
37	28	I HEARD A RUMOUR	BANANARAMA LONDON	
38	31	I REALLY DIDN'T MEAN IT	LUTHER VANDROSS EPIC	
39	30	GIRLS GIRLS GIRLS	MOTLEY CRUE ELEKTRA	
40	36	UNDER THE BOARDWALK	BRUCE WILLIS MOTOWN	

Rank	Artist	Title	Label
1	DEF LEPPARD	HYSTERIA BLUDGEON RIF	
2	VARIOUS	HITS 6 CBS/WEA/BMG	
3	NEW	NEW ORDER SUBSTANCE FACTORY	
4	NEW	ELVIS PRESLEY THE ALL TIME GREATEST HITS RCA	
5	5	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE	
6	4	WHITNEY HOUSTON WHITNEY ARISTA	
7	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS	
8	3	VARIOUS SIXTIES MIX STYLUS	
9	6	U2 THE JOSHUA TREE ISLAND	
10	9	MADONNA TRUE BLUE SIRE	
11	NEW	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV	
12	10	GENESIS INVISIBLE TOUCH VIRGIN	
13	7	HEART BAD ANIMALS CAPITOL	
14	11	MEL & KIM F.L.M. SUPREME	
15	15	LUTHER VANDROSS GIVE ME THE REASON EPIC	
16	13	ALEXANDER O'NEAL HEARSAY TABU	
17	12	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY	
18	14	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS	
19	16	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN	
20	18	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN	
21	19	BON JOVI SLIPPERY WHEN WET VERTIGO	
22	8	DIO DREAM EVIL VERTIGO	
23	20	SUZANNE VEGA SOLITUDE STANDING A&M	
24	17	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC	
25	37	MADONNA LIKE A VIRGIN SIRE	
26	25	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY	
27	22	VARIOUS THE DEF JAM SAMPLER VOL 1 DEF JAM/CBS	
28	21	FLEETWOOD MAC TANGO IN THE NIGHT WARNER	
29	NEW	SHERRICK WARNER BROS	
30	27	DIRE STRAITS BROTHERS IN ARMS VERTIGO	
31	NEW	MADONNA THE FIRST ALBUM SIRE	
32	26	SIMPLY RED MEN AND WOMEN ELEKTRA	
33	32	PAUL SIMON GRACELAND WARNER	
34	24	ORIGINAL SOUNDTRACK LA BAMBA LONDON	
35	23	MARILLION CLUTCHING AT STRAWS EMI	
36	NEW	PETER GABRIEL SO VIRGIN	
37	28	U2 UNDER A BLOOD RED SKY ISLAND	
38	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR	
39	34	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC	
40	NEW	PRINCE SIGN OF THE TIMES PAISLEY PARK	

AUSTRALIA (Courtesy Australian Music Report) As of 8/31/87

Rank	Artist	Title	Label	
1	LOCOMOTION	KYLIE MINOGUE MUSHROOM/FESTIVAL		
2	SUDDENLY ANGRY	ANDERSON MUSHROOM/FESTIVAL		
3	OLD TIME ROCK AND ROLL	BOB SEGER CAPITOL		
4	RESPECTABLE	MEL & KIM LIBERATION		
5	HE'S GONNA STEP ON YOU AGAIN	PARTY BOYS CBS		
6	CRAZY ICEHOUSE	REGULAR/FESTIVAL		
7	WHO'S THAT GIRL	MADONNA SIRE		
8	ALONE HEART	CAPITOL		
9	WHEN YOU WALK IN THE ROOM	PAUL CARRACK CHRYSALIS/FESTIVAL		
10	IT'S A SIN	PET SHOP BOYS PARLOPHONE		
11	NEW	LA BAMBA LOS LOBOS LONDON/POLYGRAM		
12	7	I WANT YOUR SEX	GEORGE MICHAEL CBS	
13	13	WILD HORSES	GINO VANNELLI POLYDOR	
14	10	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON EPIC/CBS	
15	18	FALL OF ROME	JAMES REYNE CAPITOL	
16	19	BEDS ARE BURNING	MIDNIGHT OIL CBS	
17	11	SHAKEDOWN	BOB SEGER MCA/WEA	
18	15	HE'S JUST NO GOOD FOR YOU	MENTAL AS ANYTHING CBS	
19	NEW	TRUE FAITH NEW ORDER FACTORY/CBS		
20	NEW	YOU I KNOW JENNY MORRIS WEA		

Rank	Artist	Title	Label
1	MIDNIGHT OIL	DIESEL AND DUST CBS	
2	MEL & KIM	F.L.M. LIBERATION/CBS	
3	JOHN FARNHAM	WHISPERING JACK WHEATLEY/RCA	
4	BON JOVI	SLIPPERY WHEN WET MERCURY/POLYGRAM	
5	CROWDED HOUSE	CAPITOL/EMI	
6	WHITNEY HOUSTON	WHITNEY ARISTA	
7	SUZANNE VEGA	SOLITUDE STANDING A&M/FESTIVAL	
8	ELVIS PRESLEY	WORDS AND MUSIC RCA	
9	ROBERT CRAY BAND	STRONG PERSUADER MERCURY	
10	15	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN	
11	7	ELTON JOHN LIVE IN AUSTRALIA WITH THE M'S O ROCKET/POLYGRAM	
12	8	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS	
13	18	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA	
14	11	U2 THE JOSHUA TREE ISLAND/FESTIVAL	
15	14	HEART BAD ANIMALS CAPITOL	
16	13	PETER GABRIEL SO VIRGIN	
17	19	JENNY MORRIS BODY AND SOUL WEA	
18	16	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA	
19	17	MENTAL AS ANYTHING MOUTH TO MOUTH CBS	
20	20	NOISEWORKS CBS	

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/29/87

Rank	Artist	Title	Label
1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON CBS	
2	RIGHT NEXT DOOR	ROBERT CRAY BAND PHONOGRAM	
3	WHO'S THAT GIRL	MADONNA SIRE	
4	LA BAMBA	LOS LOBOS PHONOGRAM	
5	PAPA CHICO	TONY ESPORITO INDISC	
6	LET YOUR SUNSHINE	FRANK ASHTON & MARISKA VAN KOLCK CBS	
7	EEN KOPJE KOFFIE	VOF DE KUNST POLYDOR	
8	I LOVE TO LOVE	TINA CHARLES ARIOLA	
9	NEW	UNDER THE BOARDWALK BRUCE WILLIS RCA	
10	7	SWEET SIXTEEN BILLY IDOL ARIOLA	
1	ROBERT CRAY BAND	STRONG PERSUADER PHONOGRAM	
2	MADONNA	WHO'S THAT GIRL SOUNDTRACK WEA	
3	BARBRA STREISAND	ONE	

Motown Sets European Promo

LONDON Motown International is mounting its first major Pan-European prerelease campaign to promote the debut single by 24-year-old label newcomer Carrie McDowell.

The company has hired independent promotion firm Rush Release to plug the single—"Uh Uh, No No Casual Sex"—in 400 clubs and discos, including 200 in European holiday resorts. Feedback from the campaign, according to Rush Release managing director Ian Tichener, has been "extremely positive."

Tichener began in-resort promotion in 1986, recognizing that vacationers in the 18- to 30-year-old age group like to buy records they hear frequently as reminders of their holidays.

Peter Prince, vice president of Motown International, believes that the theme of the song, which is widely seen as an answer to George Michael's "I Want Your Sex," is particularly appropriate for holiday resort promotion.

Japan Ready For Jackson Album Tour

TOKYO Epic/Sony has shipped an initial 450,000 units of Michael Jackson's "Bad" album and expects to sell 1 million copies here within a year.

According to Yukio Hata, associate general manager of the company's international a&r/marketing department, advance orders for the Aug. 31 release were well over the 400,000 mark. Eventual target is 2 million sales, he adds, easily topping the 1.5 million units achieved here by Jackson's "Thriller." Sales are expected to be 50% CD, 25% vinyl, and 25% cassette.

A \$500,000 marketing and promotion campaign is under way, spearheaded by the 11-concert Jackson tour set to begin in Japan Sept. 12. Epic/Sony has taken national press and television space to push the album, while on the day of release label staffers will be on hand in 100 record stores nationwide to present special gifts to early "Bad" purchasers.

The NTV TV company, one of the sponsors of Jackson's tour, will screen a special one-hour program, which will include a "Bad" video clip, on Sept. 6 and also plans to broadcast a one-hour documentary, "The Making of The Japan Tour," in mid-October, to be followed at the end of October by "Michael Jackson: Live In Japan," a recording of his Japanese show.

Two other major sponsors, Nippon Telegraph & Telephone Corp. and Pepsi-Cola, are also staging campaigns to promote the artist. NTT will have a phone hotline in operation on which fans can hear VJ Katsuya Kobayashi narrate information about Jackson, while Pepsi has a team of women handing out premiums at record stores.

Although this is McDowell's first single for Motown, she achieved success as a child star with a number of records and made preteen appearances as a guest artist on television shows hosted by Johnny Carson, George Burns, and Danny Thomas.

According to Prince, McDowell is regarded by Motown chairman Berry Gordy as a great vocal talent and "one of our most promising finds since we signed Diana

Ross." Gordy is taking a close personal interest in McDowell's career development.

The resort disco promotion covers holiday spots in Italy, Spain, Portugal, Greece, and the U.K. and will be backed up by promotional videos.

The single, written and produced by Willie Hutch, will be released across Europe through MBG in two or three weeks, with an album to follow.

22,000 Cassettes Seized In Raids On Malaysian Pirates

KUALA LUMPUR, Malaysia In their first raid on audio pirates here, officials of the Trade and Industry Ministry have seized 22,000 illegal cassettes printed with the names and addresses of fictitious record companies.

Under the amended 1983 Printing Presses Act, local manufacturers and distributors are required to include this information on sleeves and inlay cards. But with little or no enforcement, pirates have circumvented the law by printing false information. In the process they have breached another

law, the Trade Descriptions Act.

Ministry spokesmen say statements have been recorded from the wholesalers targeted in the raid and that investigations are continuing. Record industry executives have praised the action but say they are disappointed to find thousands of genuine tapes mixed in with the pirate product.

"It is disheartening that wholesalers and retailers are using pirates as their agents to market their cassettes and records," says one industry executive.

CBS/Fox Sets Sell-Through Promo On 12 Titles In U.K.

BY NICK ROBERTSHAW

LONDON CBS/Fox Video here is moving into the feature film sell-through market for the first time, with an initial 12 titles due out in September in a promotion called The All-Time Great Movies, among them "Star Wars," "Cannonball Run," and "The Sound Of Music." A national press advertising campaign will accompany the launch.

The company stresses that rental

'Our strategy is protective of rental business'

business remains its first priority, however. Says managing director Stewart Till: "We have put together a strategy that is extremely protective towards our existing rental business. We feel that for the foreseeable future it will be rental and not sell-through that commands the consumer's interest in feature films. That will be our main source of turnover and profit."

Movies selected for the launch are at least four years old, says Till, and no longer relevant to the rental marketplace. "They will generate enormous sell-through activity without in any way undermining the specialist dealer's business."

CBS/Fox is also pitching its prices higher than most sell-

through operations, with some titles retailing at \$20.75 but most at \$24. Many U.K. sell-through lines have been held beneath the 10 pounds sterling mark (\$16). Says sales and marketing director Chris Windle: "From extensive research we have discovered that consumers will only buy feature films that are collectible. They look for classics that they feel can be watched over and over again. And 60% of people who would purchase at \$16 would still want to buy at \$24."

The sell-through launch will coincide with CBS/Fox's biggest-ever promotion for a rental title. "Crocodile Dundee," Britain's highest-grossing theatrical release in 25 years, will be released on video here Sept. 24, backed by a \$800,000 three-month consumer campaign also involving Qantas Airlines, lager company Fosters, and the U.K. national newspaper The Sun.

A series of competitions is planned, with \$160,000 in prizes, mostly in the form of vacations to Queensland, Australia. Says Windle: "The movie is the biggest ever released on video, and CBS/Fox Video, together with our co-sponsors, has put together the biggest-ever marketing and promotion package."

The company expects initially to ship about 50,000 units and is confident the release will prove a gold mine for dealers, outstripping the earnings of all previous U.K. video blockbusters, including "Police Academy III" and "Top Gun."

Bertelsmann, JVC Form New Company In Japan

TOKYO BMG Victor, a new company combining the resources of the Bertelsmann Music Group and Japanese company JVC, is set to become operational here Sept. 21. It will replace the 10-year-old RVC Corp., whose assets and artist roster will be transferred to BMG Victor along with an unspecified number of employees.

Product from RCA Records, Arista, and Motown will be marketed by the company together with repertoire from local Japanese artists. Current Victor Musical Industries managing director Osamu Sato has been named president, reporting to a board of directors chaired by Rudi Gassner, New York-based president and chief executive officer of BMG Music International.

Announcing the formation of the joint venture, JVC director Seiichi Niwa says: "We expect this company to create an exciting new dimension in the Japanese music business. With Bertelsmann's expertise in the broader software business, the venture may expand in the future beyond the music field and on a worldwide basis."

Gassner adds: "We are committed to the Japanese market as one of the biggest and most challenging in the world. The joint venture will enable us to position ourselves in the midst of the Japanese entertainment industry and will allow BMG Music to be the front runner for a much broader Bertelsmann strategy in Japan."

U.K. Firm Has 27% Market Share Yamaha Buys Premier Drum

LONDON Britain's Premier Drum Co. has been acquired by the Yamaha Corp. Under the agreement, announced here Aug. 20, Premier becomes part of parent company Nippon Gakki, owner of the Yamaha brand name.

The deal provides the Japanese group with a well-established European manufacturing facility. Premier, which specializes in acoustic drum kits, is based in Leicester, where it has a 100,000-square-foot factory employing more than 160 workers. Current annual sales are \$6.4 million, and the company has a 27% share of the U.K. percussion market. Some 50% of its output is exported worldwide.

Negotiations were coordinated by

the Yamaha Corp. of Europe, established earlier in 1987 to oversee the activities of the five Yamaha sales subsidiaries in Europe. "Yamaha is hoping to localize production of its own percussion products, which will contribute to the Premier operation, further support local material suppliers, and ease the European Economic Community-Japan balance of trade," says a company spokesman.

No immediate changes in product specifications or distribution are planned, and Premier and Yamaha will continue to operate with separate brand names. Tony Doughty stays on as chairman and chief executive officer at Leicester, where a 60% boost in production is planned.

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Singapore Labels Take Cautious Approach To Signing Domestic Talent

BY CHRISTIE LEO

SINGAPORE For the first time in a decade, Singapore's music industry is mining a rich vein of local talent. More than 16 local recordings have been released since the copyright law was passed in April—more than double the total domestic output for the whole of 1986.

Ten years ago, local acts were signed on indiscriminately to cater to what was then believed to be a lucrative market for homegrown talent.

But oversupply eventually took

'We've learned to be selective yet aggressive'

its toll, swept along additionally by rampant piracy. Cutbacks were inevitable, but now the situation appears to have been again reversed. Yet even now, despite increased industry action on local recordings, most companies here remain cautious in their approach.

Says Jimmy Wee, WEA managing director, "Quality must supersede quantity. WEA was among the pioneers supporting local talent, and we'll continue to do so. But our past mistakes have taught us to be more selective yet more aggressive in marketing terms."

Other industry leaders share his views, but generally with less commitment. PolyGram joined the local-recordings sweep by signing up five domestic acts. Earlier this year, the company released a compilation of songs by the new signings titled "Distinction." The album was generally perceived as a lackluster effort to break into the marketplace.

Despite the glamorous associa-

tions with being an English-language artist, the emphasis of the industry still leans toward Chinese-language product, which has wider appeal, plus marketing possibilities extending to other territories such as Taiwan, Hong Kong, and Malaysia.

Though the majors believe there is a large pool of local talent in Singapore, at least two international companies stick to a wait-and-see attitude.

EMI, once the torchbearer for local acts, now bets on "sure things." Says managing director Tiong Wah, "The market can sustain some local acts, but unless they have the potential to break in other markets as well, it's not worth investing time and effort."

The EMI chief, however, doesn't rule out promoting local recordings. Nor does Steven Tan, managing director of Pacific Music, licensee for such international labels as Arista, Virgin, and Motown. "We see a shift but it's not something we can take for granted," says Tan. "Old prejudices still exist when consumers compare local artists to international names. But that shouldn't preclude local acts from trying to do well in neighboring countries."

CBS says it will be ultracautious about market feasibility before jumping on any local talent bandwagon. Says Peter Lau, sales manager, "We've overcome one major obstacle with the passing of the copyright law, but that alone doesn't mean the market is ready to absorb anything and everything we put out."

"Local artists will always have a place on their home ground, but unless they produce something unique the chances are their work won't travel across the Singapore border."

German record companies have with investment in radio- and TV-promoted product. A few years ago, TV-promoted albums sold up to 800,000 units, but the average sales figure now is around 140,000. "Obviously, record companies have to revise their investment levels. But new product is taken very seriously in German record companies," Schmidt says.

He says record companies feed the media with promotional records and tapes to a dealer-price value of nearly \$10 million a year, further evidence of record company support.

But he says the time has come for a team made up of publishers and record company chiefs to get together and "clear up the misunderstandings that obviously do exist. We can put right market problems through proper cooperation and coordination."

Consumer Demand Will Determine Retail Release WEA Cuts Back On 7-Inch Servicing

BY KIRK LaPOINTE

OTTAWA In a shift in policy that might prompt others in the record industry to follow suit, WEA Music of Canada Ltd. has decided to trim its retail servicing of 7-inch singles.

"It is not such a big thing," says WEA president Stan Kulin, "but we're going to be a little more careful in the future about what we release or don't release as singles to retail."

With its return rate approaching 50%, including May figures from Statistics Canada that show an astonishing 94% return rate industrywide, WEA wants to take more of a wait-and-see approach to retail servicing and issue 7-inch singles more often based on consumer demand.

The first release to go only to radio is Anita Baker's "No One In The World." Others slated for imminent radio-only release are "Peace Train" by 10,000 Maniacs, and "Jane's Getting Serious" by Jon Astley.

Other Canadian labels vary in their approach to single releases. Some issue almost everything on 7-inch and use these releases as either promotional tools or loss leaders for albums. Others scrutinize releases to make sure they pay their way.

"We think we're going to be a little more cautious," says Kulin.

'Too often, you get a lot of them back in returns'

"Too often, you put out a single, guys order 1,000 each, and you get a lot of them back in returns."

Dieter Radecki, PolyGram Inc. Canada's vice president of marketing, says his firm has been judicious in its release of singles for years.

"We have always said that singles must make a profit," says

Radecki. "But some see them as promotional tools and don't mind that they lose money."

Radecki says it's clear, however, that consumers prefer long-playing releases, particularly for adult-oriented music. There is a market for 4Es, however, he concedes.

"There are still some people who cannot afford albums and who want only the one song," he says. "Essentially, though, people want more music."

Although single certification is practically a thing of the past in the U.S., Canadian certification of singles is common. The Quebec market has healthy single sales, especially of 12-inch product.

But record companies have experienced only so-so results in cassette and compact disk single trials in Canada so far. Radecki says he is personally "not thrilled with the future of singles" in the cassette and CD formats "because I'm not sure that's where the consumer is headed."

Kulin and Radecki say that there never is any problem in responding to consumer demand. Usually, sales can be safely predicted. In the rare cases when there is a sudden demand, product can hit the streets within 48 hours.

In the case of "La Bamba" by Los Lobos, however, Kulin admits the company has been playing "catch-up from the start." The initial Canadian run was 6,000, and the single was issued while most pressing plants were scaled down for the summer. Response to the song has been enormous, though, and WEA has been busy getting the single pressed to accommodate the demand, which has quickly surpassed 190,000 units.

Cinram: \$1 Mil Goes For Plant

OTTAWA Cinram Ltd., Canada's largest custom manufacturer of records, tapes, and compact disks, has written off \$1.03 million in the first six months of 1987 for start-up and development costs of its Toronto CD plant.

In a statement outlining its second-quarter results, the company reported an additional \$565,000 loss for its CD plant in the three months ending June 30. That took the edge off what were otherwise positive financial results.

Second-quarter sales, for instance, were \$5.81 million, up 18% over the same quarter in 1986. And net earnings, after the CD plant writeoffs, were \$432,000, compared with \$389,000 in the second quarter of 1986.

In July, Cinram effected a three-for-one stock split. That came after a generally positive first half, in which sales increased to \$12.51 million, from \$10.59 million in 1986. Net earnings in the first half of 1987 were \$1.2 million before extraordinary items, up from \$801,000 in the same period in 1986. KIRK LaPOINTE

VMLA Sets Up Blanket Fees Signs Agreement With DJ Assn.

OTTAWA Blanket fees for use of copyright music by background and foreground music services will take effect Sept. 1. The fees are part of the the industry-run Video Music Licensing Agency's latest attempt to curb the illegal use of its material.

The agency has signed an agreement with the 1,500-member Canadian Disc Jockey Assn. that will see the association use only customized agency tapes. Additionally, the agreement specifies that DJs must be licensed annually. The VMLA has also sent cease-and-desist requests to some 4,500 DJs, alerting them to the pact with the association and the Sept. 1 deadline to fall into line.

An Ontario Supreme Court ruling recently upheld copyright infringement charges against a DJ from London, Ontario. Although the industry had hoped the case

would be appealed and that a new ruling would result, Justice Allan Hollingworth said the earlier decision is correct. The case involved the seizure in April 1986 of audio equipment, albums, and cassettes.

Even so, the industry expects that the new blanket licenses will help erode illegal use of copyright works. Rather than charge a fee based on the number of songs and how often they're used by the number of outlets controlled by the licensee, the new system will see the agency estimate the licensee's volume and apply a fee that record companies deem appropriate.

Half of the fee will be payable before the license is issued, while the other half must be paid before the start of the license's seventh month. Record labels will be able to specify discounts of some fees.

Capitol-EMI Releases First CD Compilations

OTTAWA Capitol Records-EMI of Canada Ltd. has launched the first-ever series of compact disk compilations by Canadian artists.

The series, dubbed Over 60 Minutes With . . ., includes CDs by Red Rider, Frank Mills, Strange Advance, and David Wilcox—all of them gold artists for the label (although Strange Advance now is signed to MCA, and Red Rider is on Capitol only in Canada).

At a \$24.98 suggested list, the titles should sell well among fans of the artists, given that they resemble greatest-hits packages.

The Red Rider release doesn't include cuts from 1986's "Tom Cochrane And Red Rider" release, which is out separately on CD. Nor does the Frank Mills CD include tracks from his new age album, "Transitions," which also marked his CD debut.

PUBLISHER, RECORD COMPANY RIFT

(Continued from page 61)

panies to sort out the various problems. "We should end the general lack of communication between the two sides," he says.

But Friedrich Schmidt, an Ariola executive who is also head of the German IFPI branch, points out that "qualified" people are handling the product offered to record companies. He also says that there is also discrimination against German product within the media. "Record companies have to check national product very carefully indeed, since the standards for acceptance in the marketplace are much higher than for international product, which has the advantage of chart promotion in the U.S. and U.K. prior to release in Germany."

Schmidt is in favor of small creative units supplying record companies with product—a policy which had paid off well for Ariola.

And he underlines the problems

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POP

INSIDERS

Ghost On The Beach
PRODUCER: Jay O'Rourke
Epic E 40630

Innovative marketing campaign harking back to Epic circa 1967 has focused much attention on Chicago group; well-crafted if somewhat adventuresome album will keep it there. First single, the title track, is hot at album rock and set to break bigger.

VIRGINIA WOLF

Push
PRODUCER: Kevin Elson
Atlantic 81756

Second release from British hard rock quartet is sturdy but lacks necessary punch to push it over the top. Group will draw curious fans because of member Jason Bonham, son of late Led Zeppelin drummer John Bonham; Elson may attract attention for his work with Journey, Night Ranger, and Europe.

LOLITA POP

PRODUCER: Stefan Glaumann
Virgin 90620

Swedish aggregation debuts here with a fine blend of '60s-influenced pop and very contemporary, mainstream radio fodder; whatever the style, Karin Wistrand's redoubtable vocals add much warmth. Best: "Mess Of Machinery" and "Bang Your Head."

THE RAILWAY CHILDREN

Reunion Wilderness
PRODUCERS: The Railway Children
Virgin 90636

British group has more in common with Wire Train than just its railroading name: magnetic melodies; fragile, ringing guitar; and a propulsive drum beat. The college set should find much to savor in this collection of combo's U.K. singles and EP, particularly "A Gentle Sound," "Brighter," and "Careful."

LIONS & GHOSTS

Velvet Kiss, Lick Of The Lime
PRODUCER: Peter Walsh
EMI America ELX-46959

With any luck, one of the dumbest album titles in recent memory won't put listeners off this provocative debut by new L.A. band. Skewed approach to pop songs and baroque string arrangements add up to an unusual sound.

MOJO NIXON & SKID ROPER

Bo-Day-Shus!!!
PRODUCER: Ron Goudie
Enigma ST-73272

Lunatic San Diego vocalist Nixon and his washboard-beating partner lay on the wacky, lewd laughs in third go-round. "Elvis Is Everywhere," perhaps the funniest Presley tribute to date, is guaranteed spins; tune couldn't be funnier, timing couldn't be better.

THE TEXTONES

Cedar Creek
PRODUCERS: Michael Stone, the Textones
Enigma ST-73268

Yet L.A. quintet fronted by big-voiced Carla Olson jumps from A&M. New release sounds even more tuneful and energetic than last roots-style outing. "Not Afraid" is an attractive Petty-ish rocker that would make a nice lead-in to other tracks.

THE CHESTERFIELD KINGS

Don't Open Til Doomsday
PRODUCERS: the Chesterfield Kings
Mirror 12

Garage denizens have broadened their horizons a bit, even covering a T Bone Burnett song—albeit one recorded in

the '60s and never before released. Substantial cult and fanzine following guarantee at least modest sales. Contact: 645 Titus Ave., Rochester, N.Y. 14617.

THE BOBS

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PRODUCERS: the Bobs
Great American Music Hall GAMH-001

San Francisco quartet offers witty second helping of a cappella story-songs, some live, some recorded in the studio. Not as consistently memorable as 1983 debut, but unusual rock'n'bop sound could elicit queries with in-store play. Try "Johnny's Room" and "My Husband Was A Weatherman." Contact: 415-885-5006.

LITTLE WOMEN

Life's Just Bitchin'
PRODUCER: Ray Woodbury, Joseph James, Jerry Joseph
Pampon 26847

All-male Rocky Mountain quintet releases a promising mini-LP of reggae-flavored pop with strong folk and soul influences as well. Progressive radio is a likely home for the up-tempo title cut and the solid groove of "Dead And Gone," but more commercial exposure could come with cleaner production. Contact: 212-627-8404.

HAPPY FLOWERS

My Skin Covers My Body
PRODUCER: None listed
Homestead HMS 085

Record is certainly not for everyone; the question is, Is it for anyone? First two EPs, released independently, sold out, so the answer is apparently yes. Horrific noise and rambling screeds are improvised in the studio; brave college programmers can try the third track on side one.

BLACK

COLONEL ABRAMS

You And Me Equals Us
PRODUCERS: Colonel Abrams, Ron Kersey
MCA 42029

Dance-floor demon Abrams whips the beat with the power of soul, the throb of funk, and the pop of crossover, as "How Soon We Forget" breaks for the top 10. "Nameless" and "Can't Stay Away" have been tagged to carry the Colonel north on the charts.

DEBARGE

Bad Boys
PRODUCERS: DeBarge, Carlo Nasi
Striped Horse SHL 2004

First outing by the new Striped Horse label holds promise, as the brothers take a rip at well-cut pop/soul tracks. "Dance All Night" already has them grooving on the black charts; other tracks, whether ballads or dance fodder, are handsomely sung and mounted.

WILSON PICKETT

American Soul Man
PRODUCER: Robert Margouleff
Motown 6244ML

The Wicked One moves to Motown: The great Southern soul singer and the Home of the Hits make a fine match. While arrangements are strictly contemporary, Pickett's raw, potent voice hasn't been denatured. Ballad "Don't Turn Away" is moving up; other possible clicks include a remake of "In The Midnight Hour." A happy return to form, cut for today's listener.

EQ

PRODUCERS: Arif Mardin, Reggie Griffin, Ahmet Ertegun
Atlantic 781781

SPOTLIGHT



LOVERBOY

Wildside
PRODUCER: Bruce Fairbairn
Columbia C 40893

Leadoff single, "Notorious," penned with Bon Jovi's Jon and Richie Sambora, is group's best work in years but may be a bit too hard for the tippy-top of the pop chart. Better bets: "That's Where My Money Goes," "Don't Let Go," and "Hometown Hero." After a one-album flirtation with Tom Allom, group is back with longtime producer Fairbairn.

NEW AND NOTEWORTHY

DAVE ALVIN

Romeo's Escape
PRODUCERS: Steve Berlin, Mark Linett
Epic BFE 40921

Solid first solo shot by former member of the Blasters and X was originally released in England on Demon. Alvin is a nonpareil songwriter, fine guitarist, and tough singer; his band and various L.A. notables (Los Lobos' Berlin and David Hidalgo, Al Kooper, X's Tony Gilkyson, Katy Moffatt) tackle a bracing set of originals running the gamut from storming rockers to affecting ballads, most of them country-tinged.

EQ is a gent as smooth in the vocal department as GQ is in threads. Mardin's deft touch, vocalist's Minneapolis-style groove and obvious vocal polish are enough to bring "Let's Make A Move" to prominence right away.

GARRY GLENN

Feels Good To Feel Good
PRODUCER: Garry Glenn
Motown 6234ML

A welcome throwback to the Motown sound of the '60s, Glenn is a temptation for today's smooth soul crowd. "Do You Have To Go" and "Running Away" show the mark of real confidence.

CHILL FACTOR

PRODUCERS: Hawk Wolinski, Ruben Locke Jr., Gregg Owen, Chris "The Mentor" Powell, John A. Bokowski
Warner Bros. 25604

Biracial trio runs the gamut from thumping funk to smooth soulful stylings on its debut. "Conversation," a popping, dance-oriented track, just broke onto the charts and harbingers well for early success.

HOLLYWOOD BEYOND

If
PRODUCERS: Various
Warner Bros. 25620

Busy "Vision Of Love," produced by Bernard Edwards, and vaguely houseish "Save Me," helmed by the always innovative Mike Thorne, are supremely engaging; the first single, "What's The Colour Of Money?," is somewhat less so.

COUNTRY

T.G. SHEPPARD

One For The Money
PRODUCER: Rick Hall
Columbia FC 40796

With this effort, Sheppard widens his niche as one of country's most convincingly romantic singers. The themes are love-story variations, and the delivery is warm, melodic, and concerned. Best cuts: "Changes," "Everybody Loved Us," and the title track.

THE OSBORNE BROTHERS

Favorite Memories Once More, Volume Two
PRODUCER: Sonny Osborne
Sugar Hill SH-3758

The Osbornes' high, intense vocal harmonies don't so much warm the emotions as chisel them into shape. On this album, they reprise the bluegrass standards their vocal magic created, including "Making Plans," "I'll Be Alright Tomorrow," and "Lonesome Feeling." And they're as good as ever.

ARTHEL "DOC" WATSON

Portrait
PRODUCERS: T. Michael Coleman, Doc Watson
Sugar Hill SH-3759

The Grammy-winning guitar master harvests a bountiful crop of standards and newcomers—among the best of which are "Leaving London," "Storms On The Ocean," "Risin' Sun Blues," and "Blue-Eyed Jane"—backed by such top bluegrass/newgrass pickers as Sam Bush, Jerry Douglas, and Mark O'Connor.

MALINDA LIBERTY

PRODUCERS: Tom Blackwell, Warren Nichols, R.E. Thompson
River Records WRA1-45

Not only is newcomer Liberty an intense country singer in the Billy Jo Spears tradition, she also showcases a collection of songs here that are passionate and intelligent. A talent to watch. Contact: 18 Portland St., Portland, Maine.

JAZZ

THE CRUSADERS

The Vocal Album
PRODUCERS: Crusaders, Stewart Levine, Bobby Womack
MCA 42057

Fun compilation of vocal tracks the instrumental band has cut. Features the likes of Bill Withers, Nancy Wilson, B.B. King, and Joe Cocker, but lesser-known Randy Crawford owns the showstopper: an edited 7:30 version of "Street Life." Also includes Tina Turner's cover of the Beatles' "Help," a gem that had previously appeared only on her "Private Dancer" CD. Nitpicking, perhaps, but where's Michael Franks?

ART FARMER

Something To Live For
PRODUCER: Helen Keane
Contemporary C-14029

Add this Billy Strayhorn tribute to Marian McPartland's recent salute and CD-only reissue of Ellington's "... And His Mother Called Him Bill," and you have a minirevival. Great composer's tunes receive superb readings by flugelhornist Farmer's quintet, featuring tenor man Clifford Jordan.

STEVE BACH

Zero Gravity
PRODUCER: Steve Bach
Cafe/Mobile Fidelity 736

Keyboardist, who says he is a direct descendant of J.S. Bach, delivers pleasant follow-up to worthy "Holiday" album. More substance here than many fusion dates offer, and Bach hasn't forsaken the acoustic piano. Given exposure, he'll find an audience.

BEN TAVERA KING

Desert Dreams
PRODUCERS: Ben Tavera King, Dubby Hankins
Global Pacific/CBS OW40725

Meld of Tex-Mex and jazz is a serendipitous delight, resulting in a new age bounty of aural colors. Guitarist King's earlier conjunto records sold well regionally; this album, previously available only in health food stores, galleries, and the like, is his first to receive national distribution.

JIM BROCK

Pasajes
PRODUCER: Doug Hawthorn
Mbir Records 1001

Percussionist has fashioned brilliant, often bright album that could appeal to serious jazz and new age camps: Appearances by saxman Dick Oatts and drumming legend Mel Lewis ensure the former; cameo by cellist Eugene Friesen and Brock's interest in Third World spice will coax the latter. Contact: 818-766-1125.

CLASSICAL

ELGAR: ENIGMA VARIATIONS; POMP & CIRCUMSTANCE, OP. 39
Royal Philharmonic Orchestra, Previn
Philips 416 813

Few, if any, of today's conductors can challenge Previn's authority in this repertoire. Strong performances, idiomatically convincing. Orchestra and conductor tour here in September.

MOZART: VIOLIN CONCERTOS, NOS. 3 & 5
Cho-Liang Lin, English Chamber Orchestra, Leppard
CBS M 42364

We've had a spurge of new recordings of these masterpieces recently, but none invest them with more lyricism or better sound. Leppard is not only a committed partner, he also contributes the cadenzas. The K.261 Adagio is a welcome bonus.

C.P.E. BACH: SIX SYMPHONIES FOR STRING
Kammerorchester C.P.E. Bach, Haenchen
Capriccio 10 106

One of a bumper series of CDs devoted to the composer. The players' obvious enthusiasm in performing these attractive works is contagious. Rich sound.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

POP

PICKS

U2 Where The Streets Have No Name (4:46)
 PRODUCERS: Daniel Lanois, Brian Eno
 WRITER: U2
 PUBLISHERS: Chappell/U2, ASCAP
 Island 7-99408 (c/o Atlantic)

Third release from the multiplatinum "The Joshua Tree" succeeds two consecutive No. 1 hits and sports a spirited sound and message.

GLORIA ESTEFAN & MIAMI SOUND MACHINE Betcha Say That (3:40)
 PRODUCERS: Emilio & The Jerks (Emilio Estefan, Lawrence Dermer, Joe Galdo, Rafael Vigil)
 WRITERS: L. Dermer, J. Galdo, R. Vigil
 PUBLISHER: Foreign Imported, BMI
 Epic 34-07371 (c/o CBS)

A completely different sound with each release; this time, an oldie-style pop song (like Ross' "Chain Reaction") with a contemporary feel.

BEE GEES You Win Again (3:54)
 PRODUCERS: Arif Mardin, Barry Gibb, Robin Gibb, Maurice Gibb
 WRITERS: Barry Gibb, Robin Gibb, Maurice Gibb
 PUBLISHERS: Gibb Brothers/Unichappell, BMI
 Warner Bros. 7-28351

Unquenchable Gibb clan returns after four years' absence, plangent harmonies and pop expertise untarnished; novel twist is a Motown-meets-metal rhythmic crunch.

TEMPTATIONS I Wonder Who She's Seeing Now (4:18)
 PRODUCERS: Peter Bunetta, Rick Chudacoff
 WRITERS: J. George, L. Pardini
 PUBLISHERS: WB/Geffen/Lucky Break/Pardini, ASCAP
 Motown 1908MF

Thoughtful and elegant r&b/pop ballad finds the venerable outfit attempting a Smokey-like crossover; Stevie Wonder makes a guest appearance.

PET SHOP BOYS It's A Sin (4:58)
 PRODUCER: Julian Mendelsohn
 WRITERS: Tennant, Lowe
 PUBLISHER: Virgin, ASCAP
 EMI America B-43027 (c/o Capitol)
 (12-inch version also available, EMI America V-19256)

U.K. duo from the West End previews its forthcoming album with a lively and commercial hi-NRG track.

AEROSMITH Dude (Looks Like A Lady) (4:23)
 PRODUCER: Bruce Fairbairn
 WRITERS: Steven Tyler, Joe Perry, Desmond Child
 PUBLISHERS: Aero Dynamics, BMI/Desmobile/April, ASCAP
 Geffen 0-20751 (c/o Warner Bros.) (12-inch single)

Producer Fairbairn (Bon Jovi, Loverboy) gives the rock vets one of their strongest top 40 contenders in quite some time.

RECOMMENDED

BOYS DON'T CRY Who The Am Dam Do You Think You Am (4:01)
 PRODUCERS: Adrian Lee, Boys Don't Cry
 WRITERS: B. Chatton, N. Richards, J. Seopardie
 PUBLISHERS: MCA, ASCAP/Legacy, MCPS
 Atlantic 7-89196

Just try to say that fast; pop aggregation of "I Wanna Be A Cowboy" fame makes its label debut with a danceable humor and pop consciousness.

MARILLION Sugar Mice (4:57)
 PRODUCER: Chris Kimsey
 WRITER: Marillion
 PUBLISHERS: Marillion/Charisma
 Capitol B-44060

Thematic lyrics, distinct arrangements, and dramatic performance on this rock ballad from the conceptual album "Clutching At Straws."

R.E.M. The One I Love (3:16)
 PRODUCERS: Scott Litt, R.E.M.
 WRITERS: Berry, Buck, Mills, Stipe
 PUBLISHERS: Night Garden/Unichappell, BMI
 I.R.S. 53171 (c/o MCA)

Athens, Ga.'s highly acclaimed band boasts a tight production and classic rock feel here.

HIPSWAY Long White Car (4:15)
 PRODUCER: Phil Galdston

WRITERS: J. McElhone, G. Skinner, H. Travers
 PUBLISHER: Virgin-Nymph, BMI
 Columbia 38-07330

Sparse and stately ballad should have been the follow-up to top 40 hit "The Honeythief."

HAZELL DEAN Always Doesn't Mean Forever Every Time (3:33)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHERS: Terrace, ASCAP/All Boys, CAPAC
 Capitol B-44067 (12-inch reviewed Aug. 15)

JOE WALSH In My Car (3:36)
 PRODUCER: Terry Manning
 WRITERS: Joe Walsh, Richard Starkey, Mo Foster, Kim Goody
 PUBLISHERS: Wow & Flutter, ASCAP/Wobble, BMI/North Pond
 Warner Bros. 7-28225

Ironically, this single's good-timey rock makes for a much more commercially viable track than the leadoff release, "The Radio Song."

MOJO NIXON & SKID ROPER Elvis Is Everywhere (3:24)
 PRODUCER: Ron Goudie
 WRITER: Mojo Nixon
 PUBLISHERS: Muffin' Stuffin'/La Rana, BMI
 Enigma B-75011 (c/o Capitol)

The world just recently celebrated the anniversary of the King's death; in commemoration comes a humorous washboard-rock rave-up that's worth a listen.

ECHO & THE BUNNYMEN Lips Like Sugar (3:59)
 PRODUCER: Laurie Latham
 WRITERS: Sergeant, McCulloch, Pattinson
 PUBLISHERS: Warner Bros./Zoo/WB, ASCAP
 Sire 7-28260 (c/o Warner Bros.)

Inspirational and enticing midtempo rock.

RICHIE HAVENS Drivin' (4:17)
 PRODUCERS: Jim Tullio, Richie Havens
 WRITERS: Robbie Stevens, Richie Havens, Jim Tullio
 PUBLISHERS: Tools, BMI/Etoprod, ASCAP
 RBT 001 (12-inch single)

Label is dedicated to breaking Havens as a mainstream artist; technonumber could find an audience. Contact: 212-243-4800.

BLACK

PICKS

ISLEY BROTHERS Come My Way (5:48)
 PRODUCERS: Ronald Isley, Rudolph Isley, Angela L. Winbush
 WRITERS: Angela L. Winbush, Rene Moore
 PUBLISHERS: A La Mode/Arista, ASCAP
 Warner Bros. 7-28241

Passionate ballad release continues the same romantic and soulful fervor begun with the top three hit "Smooth Sailing Tonight."

52ND STREET I'll Return (5:32)
 PRODUCER: Lenny White
 WRITER: T. Henry
 PUBLISHER: Ackee, ASCAP
 MCA 23750 (12-inch single)

Slinky U.K. outfit returns via an S.O.S. Band/Loose Ends-ish r&b number with a character all its own; polished arrangements and delivery make for definite hit material.

FIVE STAR Whenever You're Ready (4:20)
 PRODUCER: Dennis Lambert
 WRITERS: L. Job, C. Dawson, B. Hagans
 PUBLISHER: Copyright Control
 RCA 5292-7-R (12-inch version also available, RCA 6628-1-RD)

First release from the family's forthcoming album is an r&b/pop number that doesn't venture into new territory but appeals nonetheless.

STEVE ARRINGTON Stone Love (3:54)
 PRODUCERS: Steve Arrington, Jimmy Douglas
 WRITER: Steve Arrington
 PUBLISHERS: Konglather/Freytown Road, BMI
 Manhattan B-50098 (c/o Capitol)
 (12-inch version also available, Manhattan V-56073)

A reteaming of Arrington with former Slave producer Douglas in a down-tempo funk number not unlike label mate Nevil's "C'est La Vie."

MISSION Show A Little Love (4:09)
 PRODUCER: Nick Martinelli
 WRITER: R. Bowland
 PUBLISHER: Per Mission, ASCAP

NEW AND NOTEWORTHY

TAJA SEVELLE Love Is Contagious (3:42)
 PRODUCER: Bennett
 WRITER: Taja Sevelle
 PUBLISHER: Ow, ASCAP
 Paisley Park/Reprise 7-28257 (c/o Warner Bros.)

Beautiful new song stylist ushers in the newly revised Warner affiliate with a stunning debut from her eponymously titled album; all paisleys aside, this lush and elegant ballad should have no problem establishing Sevelle as a talent on her own within the multiformat spectrum.

MARLON JACKSON Don't Go (3:57)
 PRODUCER: Marlon Jackson
 WRITER: Marlon Jackson
 PUBLISHER: Vabritmar, BMI
 Capitol B-44047

Yet another sibling moves from under the family umbrella and into potential chart prominence as a solo artist; initial release is an r&b/pop number that establishes Jackson's musical versatility; co-producers Fred Maher (Scritti Politti) and Winston Johnson add the commercial polish.

MILLIONS LIKE US Guaranteed For Life (4:09)
 PRODUCER: Hawk Wolinski
 WRITER: Millions Like Us
 PUBLISHER: Virgin-Nymph, BMI
 Virgin 7-99412 (c/o Atlantic)

Label is counting on this duo being the next big thing; "blue-eyed soul" boys issue a strong, Doobie-sounding rhythmic pop track, produced by Rufus member Wolinski, that bodes well for the upcoming album; band members have individually been involved with the inception of Freezee and many U.K. recording sessions.

Columbia 38-07189
 Smooth and inviting r&b in the contemporary Martinelli mold.

RECOMMENDED

SHAWNEE Don't Let Me Be The Last (6:40)
 PRODUCERS: Tommy McGee, Michael Caplan, B.J. Ukra
 WRITERS: M. Dair, S. Dream
 PUBLISHERS: TomGee/Hami Wave, BMI/
 Silent One, ASCAP
 Epic 49-06946 (12-inch single)

Engaging r&b number reveals many elements in its overall presentation: energetic arrangements, catchy chorus, and familiar instrumental hook.

KOOL MOE DEE Dumb Dick (Richard) (3:49)
 PRODUCERS: M. DeWese, LaVaba, Teddy Riley, Robert Wells, Bryan "Chuck" New, Pete Q. Harris
 WRITER: M. DeWese
 PUBLISHER: Willesden, BMI
 Jive 1067-1 (c/o RCA)
 (12-inch version also available, Jive 1068-1-JD)

One of the best in the business provides a hip-hop commentary on a not-so-smart comrade; irresistible beat-box programming.

GIORGE PETTUS My Night For Love (5:32)
 PRODUCER: La La
 WRITER: La La
 PUBLISHERS: Little Tanya/MCA, ASCAP
 MCA 23660 (12-inch single)

Soulful crooner emerges amidst the ballad production of the multitalented La La.

TONY TERRY She's Fly (3:33)
 PRODUCER: Ted Currier
 WRITERS: G. Dick, G. Henry, T. Terry, D. Sanchez
 PUBLISHERS: Shaman Drum/Screen Gems-EMI, BMI/King Henry I, ASCAP
 Epic 34-07417

Vocalist who has performed with the Boogie Boys and Black Britain makes his label debut with a trendy pop/funk number.

GEORGE BENSON & EARL KLUGH Dreamin' (4:06)
 PRODUCER: Tommy LiPuma
 WRITER: Marcus Miller
 PUBLISHERS: Sunset Burgundy/MCA, ASCAP
 Warner Bros. 7-28244

Evocative instrumental from two of the industry's most renowned

musicians.

COUNTRY

PICKS

REBA MCENTIRE The Last One To Know (3:14)
 PRODUCERS: Jimmy Bowen, Reba McEntire
 WRITERS: Matraca Berg, Jane Mariash
 PUBLISHERS: Tapadero/Cavesson/Merit, BMI/ASCAP
 MCA 53159

Strong, building lament about betrayal and rejection; McEntire's delivery radiates urgency and indignation.

STEVE WARINER Lynda (3:04)
 PRODUCER: Tony Brown
 WRITERS: Bill LaBounty, Pat McLaughlin
 PUBLISHER: Screen Gems-EMI, BMI
 MCA 53160

Peppy, jumping rhythm and high, spirited vocals power these love lyrics; some sassy guitar licks are added for spice.

T. GRAHAM BROWN She Couldn't Love Me Anymore (3:13)
 PRODUCER: Bud Logan
 WRITERS: Maddox, Henderson, McGuire
 PUBLISHERS: Rick Hall, ASCAP/Fame, BMI
 Capitol B-44061

Brown, whose vocal character and quality add a dynamic touch to whatever he sings, walks the line between country and contemporary r&b-influenced pop.

MERLE HAGGARD & WILLIE NELSON If I Could Only Fly (4:15)
 PRODUCERS: Merle Haggard, Willie Nelson
 WRITER: B. Folley
 PUBLISHER: Blaze Folley, BMI
 Epic 34-07400 (c/o CBS)

Dreams of an emotional escape set to a slow, pensive ballad; Nelson's is the dominant voice here.

JOHN ANDERSON When Your Yellow Brick Road Turns Blue (3:08)
 PRODUCERS: Jimmy Bowen, John Anderson
 WRITERS: Bernie Nelson, Gary Vincent
 PUBLISHERS: Cavesson, ASCAP/Gary Vincent, BMI
 MCA 53155

No stranger to Oz-like journeys, Anderson takes us down his version of the gilded road; his unusual singing style comfortably suits this colored ballad.

JOHNNY CASH Let Him Roll (3:54)
 PRODUCER: Jack Clement
 WRITER: Guy Clark
 PUBLISHER: Chappell, ASCAP
 Mercury 888 838-7 (c/o PolyGram)

Cash, always a compelling storyteller, gets a dandy yarn from Clark about a wino and his onetime lover.

RECOMMENDED

RAY STEVENS Three-Legged Man (3:41)
 PRODUCER: Ray Stevens
 WRITER: Shel Silverstein
 PUBLISHER: TRO-Hollis, BMI
 MCA 53178

Two deliciously demented talents (Stevens and Silverstein) combine their zaniest qualities for an absolutely hilarious transcontinental romp.

LYNN ANDERSON Read Between The Lines (3:21)
 PRODUCER: Gary Scruggs
 WRITERS: Don Schlitz, Michael Bonagura, Kathie Baillie
 PUBLISHERS: MCA/Don Schlitz/Colgems-EMI, ASCAP
 Mercury 888 839-7 (c/o PolyGram)

The lines in question are wrinkles, and to her they represent love; thoughtful ballad with a great theme.

SHOOTERS Tell It To Your Teddy Bear (2:36)
 PRODUCER: Walt Aldridge
 WRITERS: W. Aldridge, G. Baker, S. Longacre
 PUBLISHERS: Rick Hall, ASCAP/Songs On Hold, SESAC
 Epic 34-07367 (c/o CBS)

Bass and percussion power a rollicking drive that's soon layered by steel and convincing vocals; a beautifully produced record.

LIBBY HURLEY Don't Get Me Started (3:03)

PRODUCER: Harold Shedd
 WRITERS: S. Ramos, T. Hewitt
 PUBLISHERS: Sheddhouse/Hewitt, ASCAP
 Epic 34-07366 (c/o CBS)

A bluesy warning to a potential hit-and-run lover.

DANCE

PICKS

SCREAMIN RACHAEL Fun With Bad Boys (9:10)
 PRODUCERS: Farbus, Screamin Rachael
 WRITERS: R. Cain, R. Fairbanks, F. Keith, M. Weinstein
 PUBLISHER: Screamin Rachael, BMI
 Grand Groove-Hip House 711 (12-inch single)

The queen of house and baby doll of cool pumps out a serious club track with a heavy house beat and teasing vocal performance. Contact: 212-655-4795.

CAROLYN PORTER I Said It And I Meant It (6:49)
 PRODUCERS: Robert Lewis, Freddy Bastone
 WRITER: Robert Lewis
 PUBLISHER: Pretty Helen, ASCAP
 Atlantic 0-86686 (12-inch single)

Throbbing dance track in three mixes has a hypnotic electroinstrumental base and appealingly uninspired vocal; great edits on the dub.

DAVID BOWIE Never Let Me Down (6:50)
 PRODUCERS: David Bowie, David Richards
 WRITERS: David Bowie, Carlos Alomar
 PUBLISHERS: Jones/Guitarlos, ASCAP
 EMI America V-19255 (c/o Capitol)
 (12-inch single; 7-inch reviewed Aug. 8)

JENNIFER HOLLIDAY Heart On The Line (7:42)
 PRODUCERS: Preston Glass, Alan Glass
 WRITERS: P. Glass, A. Glass
 PUBLISHERS: Glasshouse/Irving, BMI
 Geffen 0-20665 (c/o Warner Bros.)
 (12-inch single; 7-inch reviewed July 11)

CASTLE BEAT Today, Tomorrow, And Forever (timing not listed)
 PRODUCER: H. Rama
 WRITER: L. Joseph
 PUBLISHER: One Love, BMI
 Rama RR 101 (12-inch single)

The kind of house-flavored instrumental with very little vocal assist that sleeper hits are made of (a la "Shut Up.") Contact: 718-786-8473.

RECOMMENDED

TONY LEE My Baby Loves Me (5:19)
 PRODUCER: Paul Simpson
 WRITERS: T. Lee, E. Bussey
 PUBLISHER: Maniac, ASCAP
 Jump Street JS-1011 (12-inch single)

Former vocalist of Status IV and "Reach Out" credentials receives assistance from busy producer Simpson in a slick r&b/dance track. Contact: 212-873-1248.

SOFT TOUCH Please, Please Me (6:40)
 PRODUCER: Tim Greene
 WRITERS: C. Williams, R. Hough
 PUBLISHERS: Bug/Save Shaw University/
 Frankie Robinson, ASCAP
 Pow Wow 424 (12-inch single)

Pleasant dance mix with female lead. Contact: 212-245-3010.

ROLAND CLARK Why! (6:10)
 PRODUCERS: Winston Jones, Paul Simpson
 WRITERS: Winston Jones, Roland Clark, Calvin Gaines, Paul Simpson
 PUBLISHERS: Jonesy/Paul Simpson, BMI/
 Gizzard, ASCAP
 Atlantic 0-86653 (12-inch single)

Meandering Colonel Abrams-ish track; instrumental drum dub is the preferred mix.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 14 Music Circle East, Nashville, Tenn. 37203

NEW COMPANIES

Nubeat Records, formed by Mike, Joe, Dave, and Rob Caruso. First release is "In The Face" by Caruso, featuring the single "London." P.O. Box 224, Trenton, Mich. 48183; 313-671-5441.

Vision Records Inc., formed by the Tourmaline Music Group. Label will concentrate on contemporary Christian music. First release is "Love Hurt" by Deborah Peters. 1508 17th Ave. S., Nashville, Tenn. 37212; 615-269-5777.

Magic City Records and Just In Time Music, formed by John Ray. First releases are "In The Mood" by David Sea and a remake of "Dazz" by Brick. 1610 Fourth Ave. N., Birmingham, Ala. 35201; 205-324-9775.

In Clover Records and MAR VIC Music, formed by Luciano Noble and Victor Brooks. First release on In Clover is "God Gave Me You" by the Rev. Noble. First release on MAR VIC is the 12-inch rap tune "I Want You Now" by New Creation. Suite 124, 9016 Wilshire Blvd., Beverly Hills, Calif. 90211; 213-

Counterfeiter Must Pay Fine To Record Cos.

NEW YORK A Georgia court has ordered a convicted audiotape counterfeiter to pay \$184,549 in restitution and has sentenced him to five years probation as well as 150 hours of community service.

Kenneth Eugene Flick, who had pleaded guilty to one count of criminal copyright infringement and one count of smuggling counterfeit tapes into the U.S., was running one of the largest counterfeiting operations in the U.S., importing counterfeit tapes from Taiwan and distributing them in flea markets throughout the southeastern U.S.

To avoid detection, Flick shipped the tapes in boxes containing sound equipment. He was discovered when a Record Industry Assn. of America investigator found an incriminating telex from a supplier in Taiwan.

The information was turned over to the FBI, which immediately conducted a search at Flick's place of business, uncovering numerous records relating to the illegal activities.

Flick was also sentenced to five years in prison, but that sentence was suspended. The government had not sought a stiffer sentence because of the level of cooperation obtained by Flick in this and in other investigations.

The proceeds of the fine will go to record companies, and restitution will be paid to and administered through the RIAA.

DOUG REDLER

412-7285.

G Fine Sounds, a music label featuring rap, rock, and club styles, formed by Lyvio G and P Fine. Company plans to guide the careers and images of such artists as Devastator, Spanish Prince, Sound Experience, and Prince Lover Dalu. Suite 623, 5 University Place, New York, N.Y. 10003; 212-614-9624.

Midnight Records, formed by Claire Pister, Jeffrey Norman, and Ann Fry. Company will target commercial rock/pop and adult contemporary markets. P.O. Box 8387, Berkeley, Calif. 94707; 415-527-6925.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Girl, Joanna Catherine, to Bill and Cia Holmes, Aug. 2 in Rochester, N.Y. He is concert tour director at Gates Music Inc.

Boy, Jack Byron, to Richard DeLigter and Brenda Cullerton, Aug. 5 in New York. He is director of Real Productions, New York. She is a free-lance copywriter.

Girl, Jordana Sarah, to Michael Federman and Marci Greenberg, Aug. 6 in New York. She is an account executive at Burnham-Callaghan Assn. Inc.

Girl, Veronica Joan, to Stephen and Nadine Peeples, Aug. 14 in Glendale, Calif. He is Westwood One Ra-

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 5, Clem Productions International Reggae Music Awards, Ford Auditorium, Detroit. Gwen Clemens, 313-869-5519 or 368-7143.

Sept. 9, Harlan Howard Birthday Bash, BMI Parking Lot, Nashville. 615-259-3625.

Sept. 9-12, National Assn. Of Broadcasters—Radio '87, Anaheim Convention Center, Anaheim, Calif. 202-429-5300.

Sept. 11-14, Camelot Music Retail Convention, Pheasant Run Resort, St. Charles, Ill. 216-494-2283.

Sept. 11-13, Second Annual Music City Video Show, Nashville Convention Center, Nashville. 800-423-2260.

Sept. 13-17, Musicland Group Convention, Alexandria, Minn. 612-932-7700.

Sept. 14-17, Tower Records Conference, Tower corporate headquarters, Delmonte, Sacramento. 916-321-2424.

Sept. 13-16, Record World Convention, American Host Farm, Lancaster, Pa. 516-621-2500.

Sept. 17-20, Interstate Record Buyers Distribution Convention, Gideon Putnam Hotel, Saratoga Springs, N.Y. 301-733-1378.

Sept. 12-20, Georgia Music Festival And Hall Of Fame Banquet, Atlanta. 404-656-5034.



Making Friends. While in New York promoting his new album, "Can't Wait To See The Movie," Atlantic recording artist Roger Daltrey was introduced to the television star ALF. Shown at Atlantic's New York offices, from left, are Patti Conte, Atlantic director of media relations; Perry Cooper, Atlantic vice president of artist relations and media development; ALF; Daltrey; and Bob Kaus, Atlantic director of media development.

dio Networks producer/editorial director.

Boy, Jason Keith, to Adam M. and Tammy Morton Sandler, Aug. 18 in Los Angeles. He is president of Morse Entertainment Group Inc. She is field publicity/promotions manager for Columbia Pictures Inc.

Girl, Ella, to Tom Silverman and Robin Halpin, Aug. 24 in New York. He is chairman of the board at Tommy Boy Records and director of the New Music Seminar. She is a producer.

DEATHS

Joseph C. Turner, aka Skip Layne and Joel Turnero, 64, of pancreatic cancer, July 11 in Slymar, Calif. The 30-year veteran of the record and radio industries was a DJ for 10

years, a record promoter, and an editor. He is survived by his wife, Dorothy; four children; and a brother.

Rose Weisner, 40, of cancer, Aug. 18 in Los Angeles. She was the wife of Ron Weisner, personal manager of Steve Winwood, Robbie Nevil, Jody Watley, ABC, Bananarama, Rick Springfield, and others. She is survived by her husband; a son, John; and a daughter, Lisa.

Scott LaRock, 24, of a gunshot wound to the head, Aug. 25 in the Bronx, N.Y. He was president of Boogie Down Productions and a rap artist for B Boy Records.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Sept. 17, Eighth Annual Licensing Industry Symposium, Pierre Hotel, New York. 602-948-1527.

Sept. 19, Legal And Business Aspects Of The Music Industry—1987, Meridian Hotel, New Orleans. 312-988-5579.

Sept. 26, Legal And Business Aspects Of The Music Industry—1987, Four Seasons Hotel, Boston. 312-988-5579.

Sept. 27, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 27-29, Focus On Video '87, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, Amusement Business/Billboard Seminar On Sponsorship, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 28-Oct. 2, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.

Sept. 29-Dec. 14, Collectors Circle, New York Univ., New York. 212-777-8000.

OCTOBER

Oct. 3-7, Wax Works/Video Works Sales Meeting And Disc Jockey Chain Convention, Executive Inn, Owensboro, Ky. 502-926-0008.

Oct. 6-9, Spec's Music Convention, Hilton At Rialto Place, Melbourne, Fla.

Oct. 8-11, Western Merchandisers/Hastings Books & Records Convention, Sheraton Hotel & Towers, Fifth Season Inn West, and Civic Center, Amarillo, Texas. 806-376-6251.

Oct. 9-11, Country Music Assn.'s Talent Buyers Entertainment Marketplace, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, L.A. Music Equipment Expo, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, Country Music Assn. Awards Show, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, BMI Country Awards, BMI Building, Nashville. 615-259-3625.

Oct. 14, ASCAP Country Awards, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, JazzTimes Magazine Convention, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, SESAC Country Awards, Nashville. 615-320-0055.

Oct. 17-20, Erol's Management Information Conference, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.

Oct. 16-18, Third Annual Women In Film Festival, Music Video Category, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 20, International Radio And Television Society Goods And Services Auction, St. Regis Hotel, New York. 212-867-6650.

Oct. 24-25, 11th Annual Songwriters Expo, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27, International Radio And Television Society Newsmaker Luncheon With Robert Wright, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, CMJ's Seventh Annual Convention, Roosevelt Hotel, New York. 516-248-9600.

Oct. 31, 1987 New Music Awards, Apollo Theater, New York. 516-248-9600.

Country Radio Seminar Set For Feb. 10-13

NASHVILLE An extra day has been added to the beginning of the 1988 Country Radio Seminar activities. The educational part of the event will be held at the Opryland Hotel here Feb. 11-13, and registration will begin and the exhibit hall will open Feb. 10.

For the fifth consecutive year, the Country Music Assn. will have its own series of music industry professional seminars as part of the CRS.

Mike Oatman, president of Country Radio Broadcasters, sponsor of the seminar, says that there will be entertainment in addition to the annual New Faces Show as well as additional hours for the exhibit-hall viewing.

Registration information for the seminar will be mailed in late September, according to Frank Mull, CRB executive director. A committee is putting the final touches on the agenda, a spokesman for the CRB says.

WORD DISTRIBUTION

(Continued from page 6)

to provide better service and more efficiency for our customers. We've already begun moving product to Waco, and everything should be in place by later this fall. The moving process will not affect our service to our customers."

The Rodeheaver Co. is one of the legendary names in gospel music publishing. The company moved to Winona Lake in April 1941. Bruce Howe, vice president of music publishing for Word, joined Rodeheaver when it opened in Winona Lake.

"The founders moved here because Winona Lake was a hotbed of gospel activity in those days," Howe says. "Billy Graham, Billy Sunday, and the Youth for Christ organization all began here. Plus, one of our founders had houses in Winona Lake."

Howe, who has been with Rodeheaver/Word for 46 years, retired last year, but has been retained as a copyright consultant. He says the original, 35,000-square-foot facility was expanded three times—in 1970, 1974, and 1984—to reach its size of 81,400 square feet.

"I'll continue working with Word/Rodeheaver copyrights through 1988," Howe says, "but whether or not in this office, I don't know. We have a lease for these buildings that extends through the year 2000."

Rodeheaver was sold to Word in 1969 and became the foundation of Word's huge publishing arm.

"The Rodeheaver name is forever in sacred music circles," Howe says. "When we sold to [then Word president] Jarrell McCracken in 1969, he agreed that there would always be music carrying the Rodeheaver logo."

Howe says that the Rodeheaver employees, some of whom have been with the company through several generations, have been offered jobs in Waco.

SEPTEMBER YIELDS A RICH HARVEST

(Continued from page 3)

derlies" soundtrack; the cut will also appear on "Wow."

Two acts that scored breakthroughs with their last albums, INXS and Mr. Mister, hope to replicate that success with September releases. Aussie group INXS' "Listen Like Thieves" went gold; "Kick," produced by Pretenders mainstay Chris Thomas, will be out Sept. 28 on Atlantic, but it won't include the group's duet with countryman Jimmy Barnes on the Easybeats tune "Good Times," featured on "The Lost Boys" soundtrack. Mr. Mister's "Go On," which hits the streets Sept. 1 on RCA, follows up "Welcome To The Real World"; that record is nearing double-platinum status in the U.S.

Several of the country world's most prominent acts have new albums scheduled for September. The Judds are getting a head start on the holiday season by issuing "Christmas Time" Sept. 29, courtesy of RCA. Due on the same day from the label is Alabama's "Just Us." The first single from that album, "Tar Top," was at No. 38 in its second week on the Hot Country Singles chart. An impressive showing, but not quite as good as George Strait, whose "Am I Blue"—one of three songs from his current "Ocean Front Property" record on the upcoming MCA album "Greatest Hits Volume Two"—was at No. 37 in its second week. The compilation album is due Sept. 7.

Hard rock—albeit in very different forms—will be well represented during the month. Rush's "Hold Your Fire" comes out Sept. 8 on Mercury; Kiss' "Crazy Nights," produced by Heart hitmaker Ron Nevison, arrives Sept. 21 from the same label.

Rappers Whodini get into the act Sept. 24 with their Arista release "Open Sesame." The duo's "Escape" was one of the first rap albums to go gold. Also set to make an impact on the black charts is Marlon Jackson, who debuts solo Sept. 29 with "Baby Tonight," on Capitol.

September Hot Album Releases

Seventeen albums are slated for release in September by artists who hit gold or platinum with their last studio release. An asterisk indicates simultaneous CD release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
BANANARAMA	WOW	LONDON	SEPT. 8	STOCK, AITKEN, WATERMAN PRODUCTIONS
BILLY IDOL	VITAL IDOL	CHRYSALIS	SEPT. 9	KEITH FORSEY
INXS	*KICK	ATLANTIC	SEPT. 28	CHRIS THOMAS
MARLON JACKSON	*BABY TONIGHT	CAPITOL	SEPT. 29	MARLON JACKSON, FRED MAHER, WINSTON JOHNSON
MICK JAGGER	*PRIMITIVE COOL	COLUMBIA	SEPT. 13	KEITH DIAMOND, MICK JAGGER, DAVID STEWART
ELTON JOHN	*GREATEST HITS, VOL. 3. 1979-1987	GEFFEN	SEPT. 8	VARIOUS
THE JUDDS	*CHRISTMAS TIME	RCA	SEPT. 29	BRENT MAHER
KISS	*CRAZY NIGHTS	MERCURY	SEPT. 21	RON NEVISON
LYNYRD SKYNYRD	LEGEND	MCA	SEPT. 21	TOM DOWD, AL KOOPER
MR. MISTER	*GO ON	RCA	SEPT. 1	MR. MISTER, KEVIN KILLEN
PET SHOP BOYS	*ACTUALLY	EMI-MANHATTAN	SEPT. 9	JULIAN MENDELSON, STEPHEN HAGUE, PET SHOP BOYS, DAVID JACOB, SHEP PETTIBONE, ANDY RICHARDS
PINK FLOYD	*MOMENTARY LAPSE OF REASON	COLUMBIA	SEPT. 8	DAVE GILMOUR, BOB EZRIN
RUSH	*HOLD YOUR FIRE	MERCURY	SEPT. 8	PETER COLLINS, RUSH
BRUCE SPRINGSTEEN	TUNNEL OF LOVE	COLUMBIA	SEPT. 28	JON LANDAU, BRUCE SPRINGSTEEN
GEORGE STRAIT	*GREATEST HITS VOLUME TWO	MCA	SEPT. 7	JIMMY BOWEN, GEORGE STRAIT
WHODINI	*OPEN SESAME	ARISTA	SEPT. 24	LARRY SMITH, SINISTER, WHODINI, ROY CORMIER
YES	*BIG GENERATOR	ATCO	SEPT. 25	YES, TREVOR RABIN, PAUL DE VILLIERS, TREVOR HORN

Other highlights of the month:

- Geffen, which Elton John recently left to return to MCA, plans to release his "Greatest Hits, Volume 3, 1979-1987" Sept. 8.

- Squeeze recruited Peter Wolf producer "E.T." Thorngren for its much-awaited "reunion" album, called "Babylon And On." The A&M record will be out Sept. 15.

- Samantha Fox's eponymous second effort will include the single "Nothing's Gonna Stop Me Now," a Pan-European smash. Jive/RCA has set a Sept. 29 release date for the album.

- Warner Bros.' lineup for the month includes the '60s-oriented soundtrack to "Full Metal Jacket," Tuesday (1); the Ramones' "Halfway To Sanity," Tuesday (1); and Boom Crash Opera's eponymous debut, the last album producer Alex Sadkin worked on before his death in July, Sept. 22.

- Van Morrison follows up the critically acclaimed "No Guru, No Method, No Teacher" with "Poetic Champions Compose," coming Sept. 21 on Mercury.

- Willy DeVille, formerly of Mink DeVille, issues his self-titled first

solo album with some heavyweight help. Dire Straits' Mark Knopfler produced the album; Bob Clearmountain mixed it; and Chet Atkins and Toto's Jeff Porcaro appear on it. The record is due Sept. 29 on A&M.

- Barry White releases his first album in three years, "The Right Knight And Barry White," Sept. 29. The music on the A&M album is, according to a label spokesman, "made for making love."

- Epic chronicles the career of Culture Club with "This Time—The First Four Years." The greatest-

hits package is scheduled to be released Sept. 14.

- Mark Knopfler has composed the score for the soundtrack to Rob Reiner's "The Princess Bride"; the one vocal on the album is by Willy DeVille, whose upcoming album Knopfler produced. Sept. 22 is the release date for the Warner Bros. record.

- Ray Parker Jr.'s "After Dark" comes hot on the heels of his "I Don't Think That Man Should Sleep Alone" single, which has already debuted on the Hot 100. The Geffen record will be released Sept. 8.

- Ex-Eagle Timothy B. Schmit is hoping the recent success of ex-band mates Glenn Frey and Don Henley augurs well for his second solo release, "Timothy B.," due Sept. 7 on MCA. His debut reached only No. 160 on the Top Pop Albums chart.

- Mike Oldfield's first studio album since 1983 comes out Sept. 28 on Virgin. Called "Islands," the record features instrumentals on side one, vocal cuts on side two.

- On Sept. 29, soprano saxophonist Steve Lacy issues his first album distributed in the U.S. by a major in more than two decades. The expatriate's "Momentum" will be on the Novus/RCA imprint.

- "Time" is Richard Carpenter's first album since his sister Karen died five years ago. The self-produced record, due Tuesday (1) on A&M, features a duet with Dusty Springfield and an a cappella tribute to Karen done in nine-part harmony.

- Cleveland-based outfit Shok Paris is I.R.S.' premier heavy metal signing. The quintet's "Steel And Starlight" comes out Sept. 21.

- Quantum, the new MCA-distributed label venture of MTV vets Bob Pittman and Les Garland, comes out of the gate Sept. 21 with "Kick The Wall" from Memphis roots-rocker Jimmy Davis.

- The Temptations are "Together Again"—with Dennis Edwards—on Sept. 21, courtesy of Motown.

VID DEALERS, SUPPLIERS SEEK HARMONY, BUT TOUGH ISSUES LINGER

(Continued from page 1)

less in their pricing policies and have made sell-through success elusive.

"The manufacturers are talking out of both sides of their mouths," says Mitch Perliss, vice president of purchasing for the 48-store Music Plus chain in Southern California. "They keep talking about sell-through, but I don't think they really understand sell-through potential."

A case in point, he says, is the hit movie "La Bamba." RCA/Columbia Pictures Home Video is planning to release the title in early 1988 at an \$89.95 list price. Perliss says he told company officials at VSDA that he could "sell the shit" out of "La Bamba" if it were priced at \$29.95 and produce the same kind of retail numbers the chain is doing with Paramount's "Crocodile Dundee," priced at \$29.95.

But, says Perliss, RCA/Columbia officials won't put their money where their mouths are. Rather, the company plans to issue the tape at \$89.95, then reduce it to \$29.95 for Christmas 1988. The corporate thinking, he says, is to do the num-

bers up-front, never really testing to see if the title could yield greater revenue if initially marketed as a sell-through title.

"By Christmas of 1988," he says, "the excitement about Ritchie Valens will be over."

While manufacturers are far more reluctant to publicly criticize retailers, they are inclined to say that many specialty dealers have not grown as fast as the industry itself. During interviews at the VSDA meeting, several executives also said they were dismayed by dealer unwillingness to order enough titles of a major hit to satisfy rental demand.

"They complain about pay-per-view taking away their business, yet they won't stock deep enough to keep their customers satisfied," says a top executive at a major studio who asks not to be identified.

A more conciliatory note is sounded by Bob Delellis, senior vice president, sales and marketing, for CBS/Fox Home Video. "I've seen retailers become more and more professional each year. They have to. The competition is getting

tougher, so they are starting to step up to the plate and hit the ball harder," he says.

Still, Delellis adds that he is "concerned" by a lack of support for B and C titles. And, like most industry

'Manufacturers have learned retailing; retailers have learned how Hollywood studios work'

executives, he says dealers should stock more copies of a hit title.

"Our concern has to do with the economics of the rental business," says Don Edwards, movie manager of Stars To Go, which racks several thousand convenience stores. "That's our primary business. Our concerns are what the traditional video store sees: You can't satisfy the initial consumer demand be-

cause the economics won't allow taking in product deep enough."

It is evident that neither side has come up with a rental plan for increased penetration of A titles, many of which still cap out at the same unit sales level. The prospects seem dim for widespread use of a buy-back program that would allow dealers to return copies of a hit after its popularity peaks.

"It would be an administrative nightmare," says one studio vice president when asked about the prospects of a buy-back program. "Believe me, you'll never see it in this country. There are just too many retail outlets to make it feasible."

The growing involvement of mass merchants also has fueled retailer-manufacturer friction. While the big stores may be vital to the overall sell-through picture, an underlying current of resentment can be detected among smaller video specialists as they eye their new, powerful competitors. Indeed, the phrase "mom-and-pop store" was not heard as often at VSDA as it was at past shows.

"Manufacturer relationships [with video dealers] are much more cordial," says Mark Gilula, vice president of marketing for Fox Hills Video and a former buyer for the Federated Group. But Gilula says that the larger stores enjoy a greater rapport with the manufacturers, "as indicated by the margins some suppliers have given big retailers on the product."

In addition, it has been the mass merchants, some of whom have gone on record saying they would not carry product above \$20 list, that have forced major studios to lower their prices—often to levels that hurt some small dealers. The needs of those same large dealers have also triggered more liberal returns policies.

While retailers and suppliers have clashed on a number of issues, it is clear that an alliance exists. Of the still evolving retailer-supplier relationship, Movies To Go's Edwards seems to sum it up best. "Overall, video manufacturers have learned about retailing, while the retailers have learned how Hollywood studios work," he says.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"LA BAMBA" BY LOS LOBOS (Slash) easily stays on top of the Hot 100 this week, with continuing gains in both sales and airplay points but not enough for a bullet. **Michael Jackson's** "I Just Can't Stop Loving You" (Epic) moves up strongly from No. 6 to No. 2 but still trails "La Bamba" by a large margin, especially in airplay points. Jackson's record should be in a position to challenge for No. 1 next week. "Didn't We Almost Have It All" by **Whitney Houston** (Arista), bulleted at No. 5, has the biggest gain in total points of any record on the chart.

LET'S TURN THE SPOTLIGHT on some new artists who are having success with their first charting records. **Danny Wilson's** "Mary's Prayer" (Virgin) moves from 26-23 with a bullet, with 26 top 10 reports so far from the pop panel, including 4-3 at WPST Trenton, N.J. **Jonathan Butler's** "Lies" (Jive) loses its bullet at No. 27, but is showing top 10 strength in Rochester, N.Y., Memphis, and Detroit. "Casanova" by **Levert** (Atlantic) was No. 1 on the Hot Black Singles chart and is exploding at many pop stations, with jumps of 20-9 at Y-95 Dallas and 14-8 at KXX-106 Birmingham, Ala. "Fake" by **Alexander O'Neal** moves to No. 40 on the Hot 100, and stations where it's top 10 include B-96 Chicago (16-10), KDWB Minneapolis (12-10), KMEL San Francisco (11-6), and I-94 Honolulu (8-7), where PD **Mike Schaefer** says, "It's been a top 10 single in Honolulu with real strong requests 18-34. Everybody calls for it; there's no color barrier."

MORE NEW ARTISTS: **Swing Out Sister** from England is a major "Breakout" (Mercury) out west. It moves 23-14 at KFMV Salt Lake City and 15-12 at KATD San Jose, Calif., and debuts at No. 19 at KTKS Dallas. **Tiffany** has the biggest jump of any artist on the chart, 21 places to No. 63, with "I Think We're Alone Now" (MCA). It's zooming at KRBE Houston (28-14), KCPX Salt Lake City (10-5), and KYRK Las Vegas (26-17). **Noel** regains his bullet at No. 73 with "Silent Morning" (4th & B'way) with a combination of early sales activity and upward moves at radio, including 12-10 at both Z-100 and Power 95 New York, 3-2 at Power 96 Miami, and 23-16 at BJ-105 Orlando, Fla.

QUICK CUTS: The six new entries on this week's Hot 100 are all by artists who have previously charted, although it's only the second chart single for New York singer/songwriter **Michael Bolton**, who debuts at No. 91 with "That's What Love Is All About" (Columbia). The Hot Shot Debut goes to the **Pet Shop Boys**, who enter at No. 70 with their former No. 1 U.K. single, "It's A Sin" (EMI America) . . . The fact that bullets are based on point gains and are independent of chart moves is demonstrated clearly on this week's chart. Notice that several records move up seven or eight places without bullets, while some records with smaller moves earn bullets.

FOR WEEK ENDING SEPTEMBER 5, 1987

Billboard

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HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 147 REPORTERS	TOTAL ADDS 224 REPORTERS	TOTAL ON
IT'S A SIN PET SHOP BOYS EMI-AMERICA	5	8	64	77	78
MONY MONY BILLY IDOL CHRYSALIS	8	12	47	67	67
I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN	3	9	44	56	60
LITTLE LIES FLEETWOOD MAC WARNER BROS.	4	12	35	51	133
YOU ARE THE GIRL THE CARS ELEKTRA	3	9	32	44	131
DON'T MAKE ME WAIT... KENNY G. ARISTA	6	7	20	33	90
BREAKOUT SWING OUT SISTER MERCURY	3	5	24	32	80
BETCHA SAY THAT MIAMI SOUND MACHINE EPIC	2	9	21	32	33
LET ME BE THE ONE EXPOSE ARISTA	1	6	23	30	133
CASANOVA LEVERT ATLANTIC	1	7	20	28	126

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LA BAMBA	LOS LOBOS	1
2	5	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
3	6	ONLY IN MY DREAMS	DEBBIE GIBSON	4
4	2	WHO'S THAT GIRL	MADONNA	3
5	4	DON'T MEAN NOTHING	RICHARD MARX	6
6	11	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	5
7	12	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	7
8	7	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	12
9	3	LUKA	SUZANNE VEGA	13
10	8	ROCK STEADY	THE WHISPERS	9
11	9	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	14
12	17	WIPEOUT	FAT BOYS & THE BEACH BOYS	16
13	15	WHEN SMOKEY SINGS	ABC	11
14	16	TOUCH OF GREY	GRATEFUL DEAD	15
15	20	HERE I GO AGAIN	WHITESNAKE	8
16	19	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	10
17	13	LIVING IN A BOX	LIVING IN A BOX	26
18	10	I WANT YOUR SEX	GEORGE MICHAEL	19
19	22	I HEARD A RUMOUR	BANANARAMA	17
20	30	I NEED LOVE	L.L. COOL J	18
21	26	LIES	JONATHAN BUTLER	27
22	28	MARY'S PRAYER	DANNY WILSON	23
23	31	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	20
24	14	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	25
25	29	ONE HEARTBEAT	SMOKEY ROBINSON	24
26	33	JUMP START	NATALIE COLE	30
27	35	LOST IN EMOTION	LISA LISA & CULT JAM	21
28	18	HEART AND SOUL	T'PAU	28
29	34	U GOT THE LOOK	PRINCE	29
30	38	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	32
31	—	WHO WILL YOU RUN TO	HEART	31
32	—	CARRIE	EUROPE	22
33	—	BE THERE	THE POINTER SISTERS	42
34	23	GIVE TO LIVE	SAMMY HAGAR	33
35	40	MAKING LOVE IN THE RAIN	HERB ALPERT	35
36	—	CASANOVA	LEVERT	34
37	24	CROSS MY BROKEN HEART	THE JETS	38
38	25	JAM TONIGHT	FREDDIE JACKSON	43
39	27	RHYTHM IS GONNA GET YOU	G. ESTEFAN/MIAMI SOUND MACHINE	50
40	—	BACK TO PARADISE	38 SPECIAL	41

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2	2	WHO'S THAT GIRL	MADONNA	3
3	6	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
4	3	ONLY IN MY DREAMS	DEBBIE GIBSON	4
5	8	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	5
6	9	HERE I GO AGAIN	WHITESNAKE	8
7	4	DON'T MEAN NOTHING	RICHARD MARX	6
8	10	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	10
9	12	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	7
10	5	ROCK STEADY	THE WHISPERS	9
11	15	WHEN SMOKEY SINGS	ABC	11
12	20	CARRIE	EUROPE	22
13	17	I NEED LOVE	L.L. COOL J	18
14	16	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	12
15	22	I HEARD A RUMOUR	BANANARAMA	17
16	19	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	20
17	13	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	14
18	25	LOST IN EMOTION	LISA LISA & CULT JAM	21
19	7	LUKA	SUZANNE VEGA	13
20	26	TOUCH OF GREY	GRATEFUL DEAD	15
21	27	ONE HEARTBEAT	SMOKEY ROBINSON	24
22	24	MARY'S PRAYER	DANNY WILSON	23
23	11	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	25
24	28	WIPEOUT	FAT BOYS & THE BEACH BOYS	16
25	14	I WANT YOUR SEX	GEORGE MICHAEL	19
26	31	WHO WILL YOU RUN TO	HEART	31
27	34	U GOT THE LOOK	PRINCE	29
28	18	HEART AND SOUL	T'PAU	28
29	33	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	32
30	23	GIVE TO LIVE	SAMMY HAGAR	33
31	30	LIES	JONATHAN BUTLER	27
32	35	JUMP START	NATALIE COLE	30
33	—	CASANOVA	LEVERT	34
34	—	LET ME BE THE ONE	EXPOSE	36
35	29	BACK IN THE HIGH LIFE AGAIN	STEVE WINWOOD	37
36	—	NEVER LET ME DOWN	DAVID BOWIE	39
37	—	FAKE	ALEXANDER O'NEAL	40
38	21	LIVING IN A BOX	LIVING IN A BOX	26
39	39	MAKING LOVE IN THE RAIN	HERB ALPERT	35
40	—	VICTIM OF LOVE	BRYAN ADAMS	44

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam (1)	
POLYGRAM	9
Mercury (6)	
London (1)	
Polydōr (1)	
Tin Pan Apple (1)	
A&M (6)	8
Open Air (2)	
E.P.A.	8
Epic (6)	
Scotti Bros. (1)	
Tabu (1)	
WARNER BROS. (3)	8
Island (1)	
Paisley Park (1)	
Sire (1)	
Slash (1)	
Tommy Boy (1)	
CAPITOL	7
MCA (6)	7
Constellation (1)	
ARISTA	6
ATLANTIC (4)	5
Island (1)	
CHRYSALIS	5
ELEKTRA	4
GEFFEN	4
RCA (2)	4
Grun (1)	
Jive (1)	
VIRGIN	4
EMI-AMERICA	3
MANHATTAN	3
MOTOWN	3
4TH & B'WAY	1
AMHERST	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
53 ALONE	(WB, ASCAP/Nine, ASCAP) WBM	
(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM		
37 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
41 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II")	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM	
42 BE THERE (FROM "BEVERLY HILLS COP II")	(Ensign, BMI/Off Backstreet, BMI/Franne Gee, BMI/Rightsong, BMI) CPP/CHA/HL	
92 BETCHA SAY THAT	(Foreign Imported Productions, BMI)	
55 BREAKOUT	(Virgin-Nymph, BMI) CPP	
7 CANT WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
22 CARRIE	(Screen Gems-EMI, BMI) WBM	
34 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
38 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Black Lion, ASCAP) CPP/WBM	
5 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
62 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	
10 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Boh, BMI) CLM/HL	
52 DON'T LOOK DOWN - THE SEQUEL	(ATV, BMI) HL	
60 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
6 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI) CLM	
57 DREAMIN'	(Thrust, BMI)	
40 FAKE	(Not Listed)	
95 GIRLS, GIRLS, GIRLS	(Motley Crue, BMI/Krell, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	
33 GIVE TO LIVE		
85 GOOD TIMES (FROM "THE LOST BOYS")	(CBS Unart, BMI) CPP/B-3	
84 HAPPY TOGETHER	(Alley, BMI/Trio, BMI) HL	
28 HEART AND SOUL	(Virgin, ASCAP) CPP	
78 HEARTACHE	(Dejamus, ASCAP/Handle, PRS) HL	
96 HEARTS ON FIRE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
8 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
88 HE'S MY GIRL	(Holy Moley, BMI)	
59 HOLIDAY	(Virgin-Nymph, BMI) CPP	
76 I DON'T THINK THAT MAN SHOULD SLEEP ALONE	(Raydiola, ASCAP)	
17 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
2 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
18 I NEED LOVE	(Def Jam, ASCAP)	
25 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
63 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
65 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	(Irving, BMI/Boy Meets Girl, BMI) CPP/ALM	
19 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II")	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
87 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI)	
69 I'D STILL SAY YES	(Now & Future, ASCAP/PSO Ltd., ASCAP/Klymaxx, ASCAP/Hip Trip, BMI/Hip Chic, BMI) CPP/CHA/HL	
48 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
70 IT'S A SIN	(Virgin, ASCAP)	
14 IT'S NOT OVER ('TIL IT'S OVER)	(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	
75 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI)	
43 JAM TONIGHT		
66 JOHNNY B	(Wavemaker, ASCAP)	
(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)		
30 JUMP START	(Calloco, BMI) CPP	
99 KISS AND TELL	(MCA, ASCAP/Unicity, ASCAP/Short Order, ASCAP) MCA/HL	
98 KISS HIM GOODBYE	(M.R.C., BMI/Unichappell, BMI) CHA/HL	
1 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
36 LET ME BE THE ONE	(Panchin, BMI) WBM	
81 LET'S DANCE	(Magnet, ASCAP)	
27 LIES	(Zomba, ASCAP/Willesden, BMI) HL	
47 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
26 LIVING IN A BOX	(WB, ASCAP/Brampton, ASCAP) WBM	
21 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
89 LOVE IS A HOUSE	(Tee Girl, BMI)	
12 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
13 LUKA	(Walfersongs, ASCAP/AGF, ASCAP) CLM	
35 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP) WBM	
23 MARY'S PRAYER	(Copyright Control) HL	
51 MISFIT	(Curio, BMI/PolyGram Songs, BMI/Warner-Tamerlane, BMI) WBM	
72 MONY MONY	(Big Seven, ASCAP)	
39 NEVER LET ME DOWN	(MCA, ASCAP/Jones Music America, ASCAP/Guitarlos, ASCAP) HL	
79 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
64 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
54 OH YEAH	(Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	
24 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
61 ONE LOVER AT A TIME	(Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP) CPP	
4 ONLY IN MY DREAMS	(Creative Bloc, ASCAP) HL	
82 PAINTED MOON	(RCA, ASCAP/Arista, ASCAP) CPP	
32 PAPER IN FIRE	(Riva, ASCAP) WBM	
56 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP) WBM	
50 RHYTHM IS GONNA GET YOU	(Foreign Imported, BMI) CPP	
77 ROCK ME	(White Vixen, BMI)	
9 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
97 SAY YOU REALLY WANT ME	(Unicity, ASCAP/No Pain No Gain, ASCAP/Dickiebird, BMI/Honeylook, BMI)	
68 SEVEN WONDERS	(MMA, APRA/Welsh Witch, BMI) WBM	
46 SHAKEDOWN (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Gear, ASCAP/Kilauoa, ASCAP/Swindle, GEMA/WB, ASCAP) CPP	
90 SHATTERED GLASS	(Panache, ASCAP)	
93 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Pomerants, BMI/Don't You Know, ASCAP) CPP/ALM	
74 SILENT MORNING	(Not Listed)	
58 SINCE YOU'VE BEEN GONE	(Warning Tracks, ASCAP/Warning Tracks, PRS)	
45 SOMETHING REAL (INSIDE ME/INSIDE YOU)	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
73 SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM	
91 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP)	
83 THESE TIMES ARE HARD FOR LOVERS	(April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL	
100 TINA CHERRY		

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

TOP POP ALBUMS™

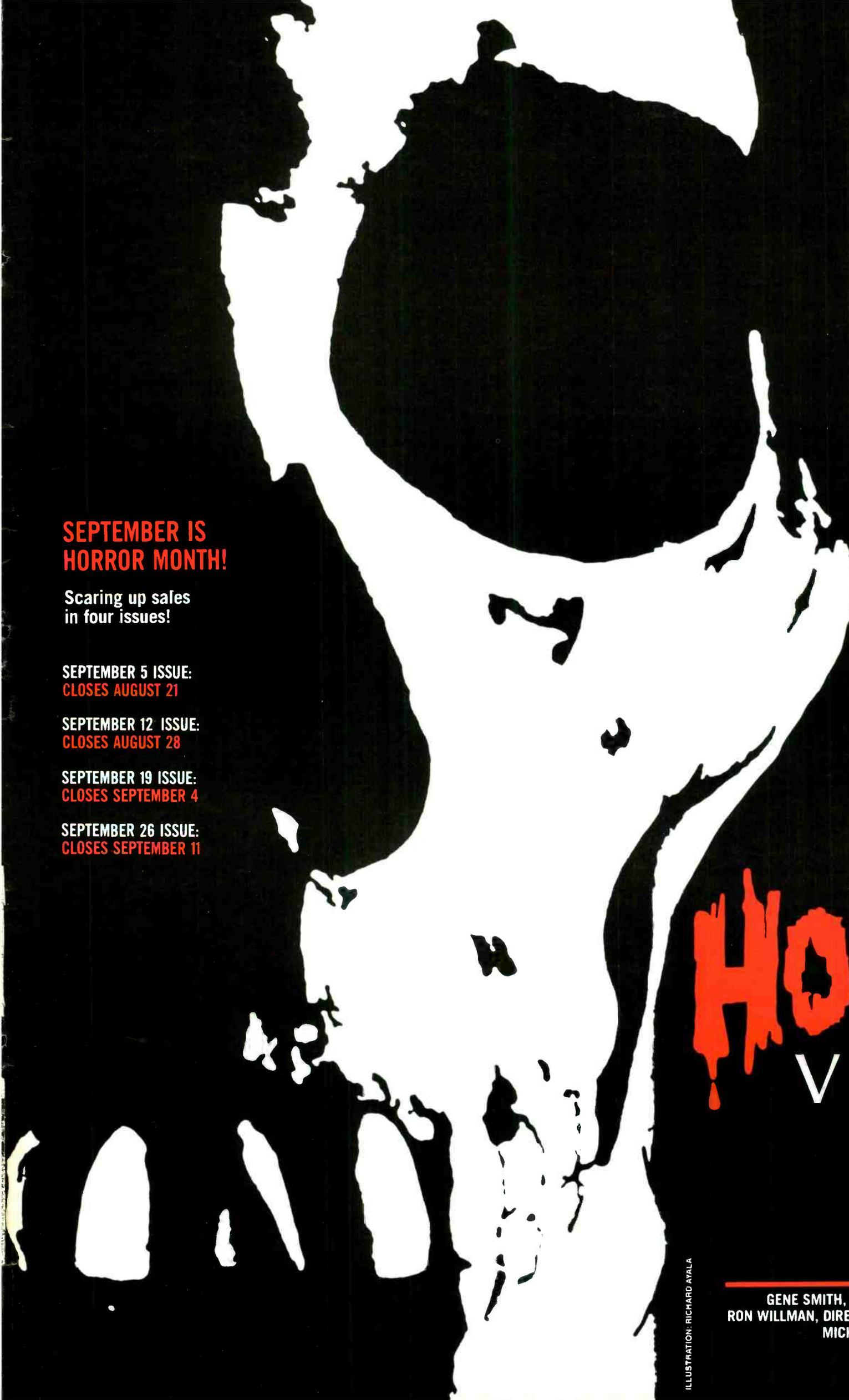
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Compiled from a national sample of retail store, one-stop, and rack sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	11	WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD) 11 weeks at No. One	WHITNEY
2	2	2	21	WHITESNAKE ▲ ² GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
3	4	8	7	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
4	9	36	3	DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
5	5	3	13	HEART ▲ CAPITOL PJ-1 2546 (9.98) (CD)	BAD ANIMALS
6	3	4	12	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFER
7	6	6	7	GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD)	IN THE DARK
8	12	13	4	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
9	7	5	23	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
10	10	10	13	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
11	8	7	13	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
12	14	14	13	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
13	11	9	53	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
14	15	12	52	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
15	13	11	17	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
16	16	15	9	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
17	23	24	45	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
18	21	20	18	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
19	18	17	58	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
20	17	16	7	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
21	19	18	12	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
22	20	19	10	THE OUTFIELD COLUMBIA C 40619 (CD)	BANGIN'
23	22	21	19	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
24	25	22	15	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
25	29	27	21	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
26	24	23	52	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
27	27	29	5	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
28	32	26	15	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
29	38	49	20	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
30	28	31	73	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
31	33	30	79	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
32	26	25	60	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
33	31	33	14	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
34	34	41	24	SMOKEY ROBINSON M&TOWN 6226 (8.98) (CD)	ONE HEARTBEAT
35	36	38	12	RICHARD MARX MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
36	35	34	29	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
37	48	79	3	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
38	30	42	11	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
39	40	87	6	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
40	44	32	41	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
41	41	35	20	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
42	51	56	8	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
43	43	44	4	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
44	45	46	6	HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
45	37	28	31	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
46	39	43	12	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
47	47	51	21	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
48	46	40	22	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY
49	49	37	60	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
50	50	52	5	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
51	42	39	63	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
52	67	139	3	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL—"FLASHBACK"
53	58	59	52	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
54	65	114	3	ABC MERCURY 832 391 1/POLYGRAM	ALPHABET CITY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	48	16	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
56	53	55	15	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
57	62	53	64	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL 1-5904 (8.98) (CD)	THE WAY IT IS
58	68	60	128	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
59	59	76	9	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
60	60	62	38	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
61	57	58	43	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
62	56	54	8	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
63	54	47	25	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
64	75	75	47	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
65	69	67	20	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
66	70	77	16	DAVID BOWIE ● EMI-AMERICA PJ17267 (9.98) (CD)	NEVER LET ME DOWN
67	64	61	10	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
68	78	70	60	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
69	76	57	25	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
70	66	66	7	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
71	86	171	3	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
72	81	94	5	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
73	55	45	18	OZZY OSBOURNE/RANDY RHOADS ● CBS ASSOCIATED ZX2 40714/E.P.A. (CD)	TRIBUTE
74	73	72	11	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
75	74	74	6	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
76	61	50	18	TOM PETTY & THE HEARTBREAKERS ● MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
77	93	98	5	NATALIE COLE MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
78	63	65	65	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
79	72	73	41	ROBBIE NEVIL MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
80	95	104	8	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
81	79	68	38	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
82	77	69	12	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
83	83	86	7	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
84	82	80	25	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
85	88	88	9	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
86	80	63	16	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
87	104	106	4	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
88	71	64	24	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
89	94	105	5	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
90	111	193	3	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
91	92	100	5	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
92	127	—	2	GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
93	129	134	4	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
94	101	89	22	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
95	85	71	12	JUDAS PRIEST COLUMBIA C2 40794 (CD)	LIVE
96	89	90	9	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
97	103	103	28	REO SPEEDWAGON ▲ EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
98	90	95	11	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
99	99	119	58	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
100	84	78	21	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
101	102	97	17	DWIGHT YOAKAM REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
102	108	109	42	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
103	100	93	13	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
104	105	112	10	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
105	113	111	30	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
106	91	84	12	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
107	116	117	6	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
108	128	177	3	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
109	107	107	10	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.



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**VSDA STARS SHINE
AT LAS VEGAS MEET**
Retailers convene, Aug. 16-20



Rob Blattner, president of RCA/Columbia, left, and VSDA president Arthur Morowitz, center, present Sidney Poitier with the VSDA Presidential Award.



Dionne Warwick makes a surprise appearance at RCA/Columbia's opening-night dinner.



MGM/UA's Cowardly Lion shakes a leg with not-so-cowardly executives. Pictured, from left, are Billi Gallagher, Herb Fischer, and Bud O'Shea.



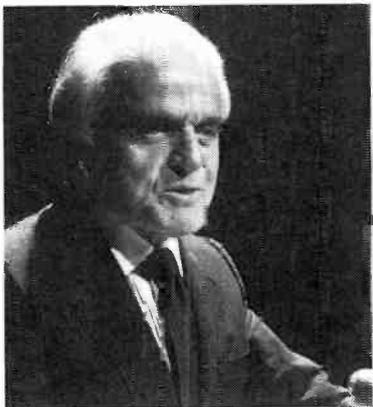
Disney characters take center stage at the studio's luncheon bash.



A fortunate visitor to the Lorimar exhibit meets workout hostess Vanna White.



Debbie Reynolds signs autographs at the VidAmerica display.



The MPAA's Jack Valenti extends an olive branch to video retailers during his opening-session keynote speech.



Hollywood great Charlton Heston obliges a fan at the Vidmark booth.



Casey Kasem announces his "Rock 'N' Roll Goldmine" series during the Vestron Video luncheon.



Michael J. Fox accepts the first-ever video-star-of-the-year award from VSDA president Arthur Morowitz.



NBA star Spud Webb is shown with a fan at the CBS/Fox booth.



A helmeted Jon Peisinger fights back against Vestron's negative publicity.



Morgan Fairchild discusses her safe-sex tape with a fan at the Cinema Group Home Video exhibit.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	97	99	6	Laura Branigan Atlantic 81747 (8.98) (CD)	TOUCH
111	96	81	15	Surface Columbia FC 40374 (CD)	SURFACE
112	115	101	28	Najee EMI-America ST 17241 (8.98) (CD)	NAJEE'S THEME
113	119	127	82	Bon Jovi Mercury 814 982-1/Polygram (CD)	BON JOVI
114	120	116	178	U2 Island 90127/Atlantic (6.98) (CD)	UNDER A BLOOD RED SKY
115	110	92	18	Barbra Streisand Columbia OC 40788 (CD)	ONE VOICE
116	191	—	2	Swing Out Sister Mercury 832 213 1/Polygram (CD)	IT'S BETTER TO TRAVEL
117	122	102	25	Cutting Crew Virgin 90573/Atlantic (8.98) (CD)	BROADCAST
118	114	115	130	U2 Island 90231/Atlantic (8.98) (CD)	THE UNFORGETTABLE FIRE
119	126	108	12	Alison Moyet Columbia BFC 40653 (CD)	RAINDANCING
120	132	122	8	Marvin Sease London 830 794 1/Polygram	MARVIN SEASE
121	121	133	9	X Elektra 60492 (8.98) (CD)	SEE HOW WE ARE
122	87	83	23	Kim Wilde MCA 5903 (8.98) (CD)	ANOTHER STEP
123	112	110	32	Tesla Geffen GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
124	141	167	9	King Diamond Road Racer 9622 (8.98) (CD)	ABIGAIL
125	98	85	9	John Waite EMI-America 46332 (8.98) (CD)	ROVER'S RETURN
126	124	129	100	Bon Jovi Mercury 824 509-1/Polygram (CD)	7800 DEGREES FAHRENHEIT
127	149	140	23	Jon Butcher Capitol ST-12542 (8.98) (CD)	WISHES
128	150	195	4	Elvis Presley RCA 6383-1-R (12.98) (CD)	THE TOP TEN HITS
129	109	96	8	Simple Minds A&M SP 6850 (16.98) (CD)	IN THE CITY OF LIGHT
130	117	91	30	Chris De Burgh A&M SP 5121 (8.98) (CD)	INTO THE LIGHT
131	130	124	29	Klymaxx MCA 5832 (8.98) (CD)	KLYMAXX
132	137	128	65	Run-D.M.C. Profile 1217 (8.98) (CD)	RAISING HELL
133	131	123	10	The Call Elektra 60739 (8.98) (CD)	INTO THE WOODS
134	133	136	24	Dolly Parton, Linda Ronstadt, Emmylou Harris Warner Bros. 25491 (9.98) (CD)	TRIO
135	123	120	54	Lionel Richie Motown 6158ML (9.98) (CD)	DANCING ON THE CEILING
136	118	125	177	U2 Island 90067/Atlantic (8.98) (CD)	WAR
137	125	113	6	Joe Walsh Warner Bros./Full Moon 25606/Warner Bros. (8.98) (CD)	GOT ANY GUM?
138	138	130	9	Marillion Capitol ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS
139	NEW	▶	1	Jellybean Chrysalis BFV 41569	JUST VISITING THIS PLANET
140	139	131	15	The Replacements Sire 25557/Warner Bros. (8.98) (CD)	PLEASED TO MEET ME
141	171	—	170	The Beatles Capitol CDP 46442 (9.98) (CD)	SGT. PEPPER'S LONELY HEARTS CLUB BAND
142	182	—	2	Guns & Roses Geffen GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
143	145	185	5	Elvis Presley RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
144	148	143	40	Kool & The Gang Mercury 830 398 1/Polygram (CD)	FOREVER
145	135	135	6	Jon Astley Atlantic 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)
146	136	137	30	David Sanborn Warner Bros. 25479 (9.98) (CD)	A CHANGE OF HEART
147	161	184	60	Randy Travis Warner Bros. 25435 (8.98) (CD)	STORMS OF LIFE
148	174	161	24	Simply Red Elektra 60727 (8.98) (CD)	MEN AND WOMEN
149	106	82	11	Keel MCA 42005 (8.98) (CD)	KEEL
150	NEW	▶	1	Levert Atlantic 81773 (8.98) (CD)	BIG THROWDOWN
151	NEW	▶	1	New Order Qwest 25621/Warner Bros. (12.98) (CD)	SUBSTANCE
152	159	154	6	Cruzados Arista AL 8439 (8.98) (CD)	AFTER DARK
153	153	165	5	The Doors Elektra 60345 (12.98) (CD)	BEST OF THE DOORS
154	140	144	21	U2 Island 90279/Atlantic (4.98)	WIDE AWAKE IN AMERICA
155	169	147	66	Soundtrack Columbia SC 40323 (CD)	TOP GUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	162	—	2	UB40 A&M SP 5168 (8.98) (CD)	LIVE IN MOSCOW
157	157	178	50	Tina Turner Capitol PJ 12530 (9.98) (CD)	BREAK EVERY RULE
158	163	163	3	The Silencers RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL
159	144	118	50	Cameo Atlanta Artists 830 265-1/Polygram (CD)	WORD UP
160	143	138	16	TNT Mercury 830 979 1/Polygram (CD)	TELL NO TALES
161	155	145	23	The Judds RCA/Curb 59116-1-R (8.98) (CD)	HEARTLAND
162	186	—	2	Faster Pussycat Elektra 60730 (8.98) (CD)	FASTER PUSSYCAT
163	160	156	20	Georgio Motown 6229ML (8.98)	SEXAPPEAL
164	177	200	6	Dead Milkmen Enigma ST 73260/Capitol (8.98) (CD)	BUCKY FELLINI
165	170	186	4	Ice-T Sire 25602/Warner Bros. (8.98)	RHYME PAYS
166	156	126	13	Steve Earle MCA 5998 (8.98) (CD)	EXIT O
167	167	196	4	Rosanne Cash Columbia FC 40777 (CD)	KING'S RECORD SHOP
168	165	150	47	Boston MCA 6188 (9.98) (CD)	THIRD STAGE
169	151	155	22	Restless Heart RCA 5648-1-R (8.98) (CD)	WHEELS
170	142	141	10	Tom Kimmel Mercury 832 249 1/Polygram (CD)	5 TO 1
171	198	—	2	Ritchie Valens Rhino RNL 701 78/Capitol (8.98)	THE BEST OF RITCHIE VALENS
172	154	142	90	Heart Capitol SJ 12410 (9.98) (CD)	HEART
173	NEW	▶	1	Debbie Gibson Atlantic 81780 (8.98)	OUT OF THE BLUE
174	152	132	54	Eddie Money Columbia FC 40096 (CD)	CAN'T HOLD BACK
175	187	187	4	The Cover Girls Fever SFS 004/Sutra (8.98) (CD)	SHOW ME
176	180	188	106	Madonna Sire 25157/Warner Bros. (8.98) (CD)	LIKE A VIRGIN
177	NEW	▶	1	The Beat Farmers MCA/Curb 5993/MCA (8.98)	PURSUIT OF HAPPINESS
178	181	190	21	Kool Moe Dee Jive 1025-1-J/RCA (8.98)	KOOL MOE DEE
179	164	152	13	Glenn Medeiros Amherst AMH 331 3 (8.98) (CD)	GLENN MEDEIROS
180	134	121	27	Gregg Allman Epic FE 40531/E.P.A. (CD)	I'M NO ANGEL
181	185	—	3	Salt-N-Pepa Next Plateau PL 1007 (8.98)	HOT, COOL AND VICIOUS
182	179	179	692	Pink Floyd Harvest SMAS 11163/Capitol (9.98) (CD)	DARK SIDE OF THE MOON
183	168	160	45	U2 Island 90040/Atlantic (8.98) (CD)	BOY
184	147	148	6	Michael Franks Warner Bros. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
185	188	199	168	Madonna Sire 23867/Warner Bros. (8.98) (CD)	MADONNA
186	166	172	23	U2 Island 90092/Atlantic (8.98) (CD)	OCTOBER
187	158	149	27	Psychedelic Furs Columbia FC 40466 (CD)	MIDNIGHT TO MIDNIGHT
188	173	157	44	Billy Idol Chrysalis OV 41514 (CD)	WHIPLASH SMILE
189	NEW	▶	1	Soundtrack Columbia SC 40870 (CD)	BACK TO THE BEACH
190	146	146	10	Tony Mac Alpine Squawk 832 249 1/Polygram	MAXIMUM SECURITY
191	RE-ENTRY			The Moody Blues London 829 179-1 (CD)	THE OTHER SIDE OF LIFE
192	199	194	39	Vangelis Polydor 8296631/Polygram (CD)	OPERA SAUVAGE
193	175	175	3	Go West Chrysalis BFV 41550 (CD)	DANCING ON THE COUCH
194	184	174	46	Megadeth Capitol ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?
195	172	168	70	The Jets MCA 5667 (8.98) (CD)	THE JETS
196	NEW	▶	1	Cock Robin Columbia BFC 40375 (CD)	AFTER HERE THROUGH MIDLAND
197	194	176	9	The Doors Elektra 60741 (4.98) (CD)	LIVE AT THE HOLLYWOOD BOWL
198	192	180	6	Larry Carlton MCA 42003 (8.98) (CD)	DISCOVERY
199	190	192	4	Loudness ATCO 90619/Atlantic (8.98) (CD)	HURRICANE EYES
200	176	162	20	The Smiths Sire 25569/Warner Bros. (12.98) (CD)	LOUDER THAN BOMBS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|---|------------------------------|--------------------------|--|-------------------------|------------------------------------|-----------------------------|
| 38 Special 52 | Cinderella 68 | The Fat Boys 12 | Ice-T 165 | Tony Mac Alpine 190 | Poison 19 | Moonlighting 50 | Dionne Warwick 71 |
| ABC 54 | Club Nouveau 81 | Fleetwood Mac 23 | Billy Idol 188 | Madonna 176, 185, 49 | Elvis Presley 143, 128 | Top Gun 155 | Grover Washington Jr. 92 |
| Bryan Adams 25 | Cock Robin 196 | Dan Fogelberg 82 | The Isley Brothers 106 | Megadeth 194 | Prince 47 | Soundtrack-Madonna 8 | Roger Waters 67 |
| Gregg Allman 180 | Natalie Cole 77 | Force M.D.'s 93 | Janet Jackson 31 | Marillion 138 | Pseudo Echo 84 | Starship 20 | Jody Watley 69 |
| Herb Alpert 63 | The Cover Girls 175 | Michael Franks 184 | Freddie Jackson 61 | Richard Marx 35 | Psychedelic Furs 187 | Barbra Streisand 115 | The Whispers 24 |
| Anthrax 94 | The Robert Cray Band 60 | Ace Frehley 36 | Jellybean 139 | Glenn Medeiros 179 | REO Speedwagon 97 | Stryper 102 | Whitesnake 99, 2 |
| Jon Astley 145 | Crowded House 45 | Kenny G. 13 | The Jets 195 | Pat Metheny Group 108 | The Replacements 140 | Surface 111 | Kim Wilde 122 |
| Atlantic Starr 41 | Cruzados 152 | Peter Gabriel 78 | Elton John 70 | Stephanie Mills 38 | Restless Heart 169 | Swing Out Sister 116 | Hank Williams, Jr. 44 |
| Anita Baker 30 | The Cure 46 | Genesis 51 | Judas Priest 95 | Eddie Money 174 | Lionel Richie 135 | The System 100 | Danny Wilson 80 |
| Beastie Boys 40 | Curiosity Killed The Cat 90 | Georgio 163 | The Judds 161 | The Moody Blues 191 | Smokey Robinson 34 | T'Pau 33 | Steve Winwood 32 |
| The Beat Farmers 177 | Cutting Crew 117 | Debbie Gibson 173 | Keel 149 | Motley Crue 11 | Mason Ruffner 103 | TNT 160 | X 121 |
| The Beatles 141 | Chris De Burgh 130 | Go West 193 | King Kimmel 170 | Alison Moyet 119 | Run-D.M.C. 132 | Tesla 123 | Y&T 96 |
| Regina Belle 85 | Dead Milkmen 164 | Grateful Dead 7 | King Diamond 124 | Najee 112 | Salt-N-Pepa 181 | Randy Travis 28, 147 | Dwight Yoakam 101 |
| George Benson/Earl Klugh 59 | Def Leppard 4 | Great White 42 | Klymaxx 131 | Robbie Nevil 79 | David Sanborn 146 | Tina Turner 157 | Neil Young & Crazy Horse 83 |
| Bon Jovi 126, 113, 14 | .Dio 43 | Grim Reaper 107 | Kool & The Gang 144 | New Order 151 | Marvin Sease 120 | Twisted Sister 75 | Warren Zevon 74 |
| Boston 168 | The Doors 153, 197 | Guns & Roses 142 | Kool Moe Dee 178 | The Nylons 55 | The Silencers 158 | U2 183, 9, 186, 114, 118, 136, 154 | |
| David Bowie 66 | Steve Earle 166 | Sammy Hagar 16 | L.L. Cool J 6 | Alexander O'Neal 37 | Carly Simon 29 | UB40 156 | |
| Laura Branigan 110 | Echo And The Bunnymen 72 | Heart 5, 172 | LeVert 150 | Omar and The Howlers 98 | Paul Simon 26 | | |
| The Breakfast Club 88 | Gloria Estefan & Miami Sound Machine 21 | Helloween 104 | Level 42 48 | Ozzy Osbourne/Randy Rhoads 73 | Simple Minds 129 | | |
| Jon Butcher 127 | Machine 21 | John Hiatt 109 | Huey Lewis & The News 53 | The Outfield 22 | The Smiths 200 | | |
| Jonathan Butler 56 | Europe 17 | Dan Hill 91 | Lisa Lisa & Cult Jam 18 | Dolly Parton, Linda Ronstadt, Emmylou Harris 134 | SOULTRACKS | | |
| The Call 133 | Expose 36 | Hiroshima 87 | Living In A Box 89 | Tom Petty & The Heartbreakers 76 | Back To The Beach 189 | | |
| Cameo 159 | The Fabulous Thunderbirds 22 | Hooters 27 | Los Lobos 105 | Pink Floyd 182 | Beverly Hills Cop II 10 | | |
| Larry Carlton 198 | Faster Pussycat 162 | Bruce Hornsby & The Range 57 | Loudness 199 | | La Bamba 3 | | |
| Rosanne Cash 167 | | Whitney Houston 1, 58 | | | Lost Boys 39 | | |

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	4	JOHN COUGAR MELLENCAMP MERCURY	★★ NO. 1 ★★ PAPER IN FIRE 3 weeks at No. One
2	5	—	2	THE CARS ELEKTRA	YOU ARE THE GIRL
3	4	5	7	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
4	13	—	2	AEROSMITH Geffen	DUDE (LOOKS LIKE A LADY)
5	NEW ▶	—	1	PINK FLOYD COLUMBIA	★★★ FLASHMAKER ★★★ LEARNING TO FLY
6	2	2	10	GRATEFUL DEAD ARISTA	TOUCH OF GREY
7	8	16	5	RICHARD MARX MANHATTAN	SHOULD'VE KNOWN BETTER
8	12	24	3	LOVERBOY COLUMBIA	NOTORIOUS
9	16	29	4	DEF LEPPARD MERCURY	ANIMAL
10	14	14	5	BRYAN ADAMS A&M	VICTIM OF LOVE
11	NEW ▶	—	1	RUSH MERCURY	FORCE 10
12	9	10	10	GREAT WHITE CAPITOL	ROCK ME
13	11	17	19	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
14	6	4	15	WHITESNAKE Geffen	HERE I GO AGAIN
15	19	23	4	INSIDERS EPIC	GHOST ON THE BEACH
16	3	3	9	HOOTERS COLUMBIA	JOHNNY B.
17	7	9	9	JON ASTLEY ATLANTIC	JANE'S GETTING SERIOUS
18	20	25	5	DAVID BOWIE EMI-AMERICA	NEVER LET ME DOWN
19	21	21	5	PAUL KELLY & THE MESSENGERS A&M	DARLING IT HURTS
20	17	15	8	ROGER WATERS COLUMBIA	SUNSET STRIP
21	10	7	6	DEF LEPPARD MERCURY	WOMEN
22	29	41	3	FLEETWOOD MAC WARNER BROS.	LITTLE LIES
23	25	28	6	THE SILENCERS RCA	PAINTED MOON
24	28	31	4	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	HOW DO YOU SPELL LOVE
25	18	8	14	HEART CAPITOL	WHO WILL YOU RUN TO
26	NEW ▶	—	1	R.E.M. IRS	THE ONE I LOVE
27	15	6	11	CRUZADOS ARISTA	BED OF LIES
28	39	—	2	MELVIN JAMES MCA	WHY WON'T YOU STAY
29	40	—	2	WHITESNAKE Geffen	★★★ POWER TRACK ★★★ IS THIS LOVE
30	35	49	3	GLEN BURT NICK A&M	FOLLOW YOU
31	27	27	5	THE BEAT FARMERS MCA	DARK LIGHT
32	37	50	3	HOOTERS COLUMBIA	SATELLITE
33	34	43	3	MR. MISTER RCA	SOMETHING REAL (INSIDE ME, INSIDE YOU)
34	23	19	6	TOM PETTY & THE HEARTBREAKERS MCA	ALL MIXED UP
35	41	—	2	SAMMY HAGAR Geffen	RETURNING HOME
36	26	30	4	THE PRETENDERS WARNER BROS.	WHERE HAS EVERY BODY GONE
37	38	39	6	EUROPE EPIC	CARRIE
38	24	18	7	JOE WALSH FULL MOON/WARNER BROS.	IN MY CAR
39	NEW ▶	—	1	BILLY IDOL CHRYSALIS	MONY MONY
40	22	11	9	LOS LOBOS WARNER BROS.	LA BAMBA
41	30	13	12	INXS & JIMMY BARNES ATLANTIC	GOOD TIMES
42	32	20	7	SAMMY HAGAR Geffen	BOY'S NIGHT OUT
43	NEW ▶	—	1	SQUEEZE A&M	HOURLASS
44	47	47	4	JON BUTCHER CAPITOL	WISHES
45	NEW ▶	—	1	JOHN COUGAR MELLENCAMP MERCURY	HARD TIMES FOR AN
46	NEW ▶	—	1	THE CULT BEGGAR'S BANQUET/SIRE	WILD FLOWER
47	49	—	2	PETE BARDENS CAPITOL	IN DREAMS
48	31	12	11	38 SPECIAL A&M	BACK TO PARADISE
49	NEW ▶	—	1	JOHN COUGAR MELLENCAMP MERCURY	CHERRY BOMB
50	RE-ENTRY	—	—	GRATEFUL DEAD ARISTA	WHEN PUSH COMES TO SHOVE

CONTINUED SUCCESS OF CROSSOVER

(Continued from page 1)

to 26 reporters, 13 of which report exclusively to the chart. The rest of the stations are "dual" reporters, whose playlists are used for compiling the crossover chart and for either the Hot 100 or Hot Black Singles charts.

Of those exclusive reporters, KPWR, WQHT "Hot 103" New York, WPOW Miami, KKSS Albuquerque, N.M., and KPRR, El Paso, Texas, have all made dramatic increases in Arbitron sweeps since adopting the format.

Emmis Broadcasting, which put KPWR and WQHT on the air, calls crossover a "coalition" format, in the sense that it appeals to blacks, whites, and Hispanics. The success of crossover in New York, Los Angeles, Miami, and San Antonio, Texas, is partially attributed to the heavy percentage of Hispanics in those markets.

Andrea Ganis, Atlantic Records' senior director of national singles promotion, says the format's success has prompted "a tremendous increase in the activity, sales, and early breakthroughs we get. And the Arbitrons many of these stations have pulled are *amazing*."

The success of the format, though, does have its Catch-22, she says. In most markets, top 40 stations are watching crossover adds carefully—but for different reasons, Ganis notes. A crossover add will inspire some top 40s to follow suit, while other pop outlets may attach a "too-dance" stigma to any track that succeeds on the new format.

"When we were working Regina and Nu Shooz, we were much more able to get 100% of the country on the records," says Ganis. "Now we find that some secondary and intermediate markets are a little bit more nervous about balance. They seem to think that only major-market stations can lean heavily toward

dance, which I don't think is true."

Virgin VP/promotion Phil Quarataro says, "The format fills an obvious hole because it fills a void created when black stations get blacker and pop stations get more pop. Plus, it has created an incredible trend toward the Latin consumer."

At Arista, crossover outlets are targeted to break much of the label's product, says Rick Bisceglia, senior director of national singles promotion. Bisceglia says that in markets in which crossovers are serious contenders, "there's no question" that these outlets have put pressure on neighboring pop outlets to speed up their adds on new, dance-oriented music.

"Now that all these stations report to Billboard's crossover chart, it makes it that much easier to go to the more mass-appeal outlets with a number [on the chart]," he says. Bisceglia also notes that many crossovers have become their market's mass-appeal outlets.

As any format grows nationally, so does the possibility of burnout, but few seem worried that crossover will meet the same fate as disco radio.

Says Atlantic's Ganis, "I think there will always be an opening for this type of music, and there are a lot of smart programmers who are doing crossover now. Ultimately, radio is so cyclical. Whatever the country wants is what the country will get."

Joel Salkowitz, PD of WQHT, says the format's widespread success comes as little surprise to him.

"One thing that always happens is that somebody hears the name of a successful station and says, 'Hey, all I've got to do is call it Hot, Power, or Kiss and I'll have a monster on my hands.' We know that's not the case. The market has to be correct for the format, and the format has to be correct for the market. It's a matter of fine-tuning it wherever you are."

ART OF DANCE-TRACK REMIX COMES OF AGE

(Continued from page 3)

creased creative license of the remixers. Garner, an occasional remixer who also commissions outside remixes as Manhattan-EMI club and video promotion head, says confidently that "we've all grown. Remixes keep getting better in quality and diversity."

Garner says that as remixers have become "reproducers" of records, adding massive amounts of new production with the help of an array of programmers, keyboardists, and postproduction editors, some producers have begun reserving remix rights contractually.

These developments have other forms of fallout. Sergio Munzibai (half of the M&M team with John Morales) notes that, while creative possibilities have never been greater, doing major overhauls effectively generates less profit for remixers "because the budget goes into studio hours and equipment rentals. We make more money when it's just 'remix by'—as opposed to 'additional production and remix by'—but there aren't too many of those anymore." Live (nonsequenced) sessions for a Buster Poindexter revival of Arrow's soca hit "Hot Hot Hot" were "a lot more difficult and harder to edit," he says.

Thompson and Barbiero may be the only team among the best-known remixers to have a two-tier fee structure predicated on the new production undertaken for a remix, besides the percentage point that is granted to top-line remixers in many cases. "We're definitely compensated" in instances of additional production, says Thompson. That's only fair, he adds, as "we've been giving ideas away all along."

Even though co-production credit (as opposed to "additional production" credit) has rarely been accorded to remixers, all of the longtime remixers have been in the producer's seat. Kevorkian, Pettibone, and M&M all also have ambitions to join Jellybean Benitez as producer/artists.

Shep Pettibone says that invitations to produce following remix work have been "a really nice way of saying, 'Thank you, we liked

what you did.'" He voices a common a&r complaint that in planning upcoming projects for both new and established artists, "finding songs is a real bitch," particularly up-tempo material with any modicum of content. "I listen [to material], and they're not even good B sides."

Clearly, there is room for new talent in the field. "We practice what we preach," says Munzibai, referring to edits done on M&M mixes by Suren Terzian on the principle that even experienced remixers can require a fresh ear in the postproduc-

'It's easier to do the things that we've been doing for the last few years'

tion stage.

Arthur Baker, who has co-tailed numerous remixer/editors into the industry through his productions, admits to having to "fool" himself into generating fresh ideas for a remix by setting material aside after living with a production from its inception.

The active roles taken by established remixers in developing their successors have ranged from offering learning opportunities in their own studios (Billboard, Aug. 22) to direct teaching, as in the case of Benitez and "Little" Louie Vega, who share Small Wonders Productions Inc. "I wanted to develop a relationship with someone young, who had a sense of what was happening in the street. I had him sit in the studio, take notes, and ask questions. That was not available to me," says Benitez.

Next week's installment of this two-part story will focus on newer names in remixing and postremix editing.

PPI NAME CHANGE

(Continued from page 6)

creative services. Both were tapped by PPI's president, Martin Kasen, to enlarge the company's base.

PPI's home video division, under the tag of Parade Video, includes five aerobics tapes (as well as three audiocassettes) by Denise Austin, who has appeared on NBC's "Today" and the ESPN cable channel on a program called "Getting Fit With Denise Austin."

The fitness series also includes jazzercise videos with Judi Shepard Missett, Joanie Greggains, and Cal Del Pozo. Other Parade lines are the Ambassador series (how-to), the Power series (action), Peter Pan (children's sing-along), and Tinkerbelle (cartoons).

According to Rudin, the video line will be bolstered by deals to bring in motion picture product. Its audio offerings will similarly be strengthened by mainstream music.

Established more than 50 years ago, PPI's kiddie product offerings include such characters as Thundercats, Silver Hawks, the Flintstones, the Jetsons, Pound Puppies, and Scooby-Doo. Sesame Street and the Kellogg characters are also imprinted on PPI children's dinnerware sets.

IRV LIGHTMAN

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

MTM To Make Initial Public Offering

L.A.-Based Firm To Sell 4 Million Shares

NASHVILLE MTM Entertainment Inc., the Los Angeles-based television, movie, and music company, filed an S-1 registration statement with the Securities and Exchange Commission Aug. 25 for an initial public offering of 4 million shares of common stock.

The company prospectus estimates the initial offering price will be between \$25 and \$28 a share, which would have a total value of \$100 million-\$112 million. Lazard Freres & Co. is manager of the offering.

Primarily a TV-production entity, MTM also owns MTM Music Group, an active recording and music publishing division in Nashville. MTM Records, which is distributed by Capitol, has a roster of artists that includes Judy Rodman,

In Pursuit, Holly Dunn, Girls Next Door, Marty Haggard, Hugh Prestwood, Hege V, Ronnie Rogers, and Schuyler, Knobloch & Bickhardt. Its publishing division, which embraces Uncle Artie Music and Lawyer's Daughter Music, added the DebDave, Briarpatch, Mallven, and Cottonpatch catalogs in a purchase concluded early this year.

Since 1970, MTM has produced 28 TV series and 14 made-for-TV movies. Among the series are "St. Elsewhere," "Newhart," "Remington Steele," "Hill Street Blues," "WKRP In Cincinnati," "Lou Grant," "The White Shadow," "Rhoda," "The Bob Newhart Show," and "The Mary Tyler Moore Show."

In addition to the TV series,

MTM develops and produces theatrical motion pictures and develops, produces, and distributes mini-series and made-for-TV movies.

When the common stock offering is completed, the public will hold approximately 22% of the 18 million common shares outstanding. MTM's four present shareholders will own the remaining stock. The shareholders are Arthur Price, president; Mel D. Blumenthal, senior executive vice president; Thomas E. Palmieri Jr., executive vice president; and Mary Tyler Moore, director.

MTM will distribute a prospectus in approximately 10 days, when an amendment to the registration statement will be filed.

EDWARD MORRIS

Recoton Corp. Blames Rising Costs As Sales, Profits Decline For 2nd Quarter

NEW YORK Recoton Corp., the audio and video accessories manufacturer, suffered losses in sales and profits for the second quarter ending June 30 and for the first half of 1987.

For the second quarter, the com-

pany reports a net loss of \$363,000, or 14 cents per share, against net income of \$299,000, or 11 cents per share, in the same period last year. Sales dropped 11% to \$5.5 million from \$6.3 million a year before.

For the first half of 1987, the net

loss was \$232,000, or 9 cents per share, compared with \$670,000, or 25 cents per share, in 1986, while sales dipped 2% to \$13 million from \$13.3 million.

Among the factors contributing to Recoton's negative showing, reports Robert L. Borchardt, president, are lower sales, higher costs of imported goods, and increased expenditures "to support sales during a downturn in consumer electronics activity." Borchardt also points to the rise in interest expenses resulting from Recoton's public offering of debentures in

'We've developed a wireless stereo speaker and hope to begin delivery by the holiday season'

August 1986.

Borchardt says the company is initiating steps to reduce expenses and increase gross profit margins. A key product development cited by Borchardt is Recoton's patent-pending wireless stereo speaker that plugs into a home AC outlet and can be moved throughout the house. A separate transmitter is hooked up to the existing stereo system. "We are waiting approval and hope to begin deliveries in time for the Christmas shopping season."

Recoton makes and distributes more than 1,000 accessories for audio equipment, VCRs, telephones, and personal computers. The company's stock is traded over-the-counter.

IRV LICHTMAN

The Financial page is on hiatus... It will return to this space in a few weeks

DELOS SHIPS 3-INCH CD

(Continued from page 1)

ing manager, Dennis Hannon, says two other labels will have similar product out by November.

The initial Delos disk, an 18-minute sampler, as well as catalog titles to follow, will list at \$3.99, according to Amelia Haygood, Delos' president. Basic dealer cost per disk is given as \$2.75.

The sampler that kicks off the new line, dubbed Pocket Classics, carries the catalog number 2001 and, predictably, opens with the fanfare from "Also Sprach Zarathustra." Other selections, taken mostly from very recent recordings, include titles by Falla, Prokofiev, Respighi, Rimsky-Korsakov, and Stravinsky. Most of the selections were recorded under the direction of Gerard Schwarz.

Unlike later product, which will have dedicated packaging, the sampler will ship in a standard jewel box to accommodate a 5-inch snap-on adapter. The reusable adapter, needed for nonspindle players, will be included at no extra cost with the sampler only. It will be available separately later at "nominal cost," says Haygood. It's expected that the price will be less than \$1 at retail.

Regular packaging of the line has been developed in collaboration with Shape. The CD will be held in a dust-proof plastic "squeeze box" that is only marginally larger than the 3-inch disk so that it may be carried about in a shirt pocket. It will be sup-

plied to retailers in a 4-by-12 throw-away plastic container.

Shape's Hannon says the packaging system can be furnished to labels at about 25 cents per CD. He would not disclose the pressing cost for raw 3-inch disks other than to say that it is "competitive." However, it is known that the pressing cost for CD singles at Digital Audio Disc Corp. and Philips/DuPont Optical is quoted at less than \$1.

Artwork on the Delos 3-inchers will be generic, says Haygood, designed to appeal to younger buyers, who are viewed as the prime consumer targets. Special store displays will be made available. These will emphasize portability and low cost.

During the introduction campaign, snap-on lapel pins holding the 3-inch CDs will be supplied to store clerks. The disks may be removed and played for in-store demonstration.

Among Pocket Classics titles scheduled are works by Vivaldi (two seasons of the four), a Haydn trumpet concerto, and Prokofiev's "Classical" symphony. The medium permits a wide range of programming, says Haygood, who adds that only complete selections will be used.

Other labels that have committed to the new configuration are Newport Classic, a line in which Shape has a proprietary interest, and Folk Era. Discussions with other labels are under way, says Hannon.

ASCAP JOINS SONGWRITERS IN DISPUTE WITH BMI

(Continued from page 1)

ASCAP's role in the writers' battle with BMI surfaced recently via an ad that appeared in Billboard, the Nashville Tennessee newspaper, and elsewhere. Headlined "Songwriters At A Loss," the ad summarized the writers' grievances against the BMI policy, contending that it has the effect in some cases of cutting royalty payments by up to 80%. It also stated that ASCAP was paying the legal fees for the arbitration.

When the objections to the bonus change first arose in April, ASCAP initially took no public stand on the matter. However, at the request of several Nashville songwriters, ASCAP's top executives and its chief legal counsel came to Nashville June 16 to meet with the writers. A week later, a similar meeting was held in Los Angeles, with representatives from the complaining Nashville songwriters participating.

ASCAP's managing director, Gloria Messinger, says that the arbitration request asks that BMI be ordered to make the same payments on music it licenses to formerly affiliated writers as it does to present ones, including bonuses. It also asks that any bonus loss incurred during the arbitration be restored to the affected writers and that BMI be required to pay all the expenses of arbitration, including the attorneys' and administrative fees.

She says she cannot predict how long the arbitration process will take. Messinger adds that she has seen a letter from the Justice Department to a complaining ASCAP writer which acknowledges that the department is "reviewing the situation."

Robbin Ahrold, BMI vice president of corporate relations, says BMI is aware of the arbitration filing but will have no comment on it while it is in process.

The "Songwriters At A Loss" ad list toll-free ASCAP numbers by which other songwriters may register their support. Messinger says she does not believe writers need to have their names filed with the arbitration papers to be covered by the eventual ruling.

So far, the dissenting songwriters have formed no formal organization. Among those lending their names to the ad are Emmylou Harris, Donald Fagen, Parker McGee, Jack Nitzsche, Don Pfrimmer, Chick Rains, Sonny Throckmorton, Dan Tyler, Rafe Van Hoy, Joe Walsh, and Larry Weiss. ASCAP's Southern executive director, Connie Bradley, reports that singer/songwriter Ed Bruce has since added his name to the list.

BMI's new bonus-payment structure, which went into effect Jan. 1, denies all but base-rate payment to songwriters who have defected, regardless of the number of performances their songs left with BMI continue to accrue.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 8/17	Close 8/24	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	502.8	192	191 3/4	-1/4
Cannon Group	242.5	4 1/4	3 3/4	-1/4
Capital Cities Communications	168.6	432	420	-12
Coca-Cola	2494.5	50 1/2	51 1/2	+1/2
Walt Disney	1996.1	80	80 1/2	+1/2
Eastman Kodak	1656.4	100	103 1/2	+3 1/2
Gulf & Western	882.9	92 1/4	90 1/4	-2 1/4
Handelman	179.0	30 1/4	31 1/4	+1
MCA Inc.	1478.9	59 1/2	61 1/2	+2
MGM/UA	105.7	10 1/4	10 1/2	+1/4
Musicland	119.9	30 1/2	34 1/2	+3 1/2
Orion Pictures Corp.	538.5	14 1/4	14 1/4	.....
Primerica	2541.7	47 1/4	49	+1 1/2
Sony Corp.	1090.8	35 1/2	34 1/2	-1
TDK	512.0	73 1/2	70 1/2	-3 1/2
Taft Broadcasting	44.9	153 1/4	152 1/2	-1/2
Vestron Inc.	1019.6	4 1/2	6 1/4	+1 1/2
Warner Communications Inc.	2467.1	38 1/2	37 1/2	-1 1/2
Westinghouse	2116.9	71	71 1/2	+1/2
AMERICAN STOCK EXCHANGE				
Commtron	106.3	4 1/4	5 1/4	+1 1/4
Electrosound Group Inc.	14.3	11 1/4	11 1/4	.....
Lorimar/Telepictures	1234.8	16 1/4	16 1/4	.....
New World Pictures	104.4	9 1/4	9 1/4	.....
Prism Communications	285.5	15 1/2	12 1/2	-2 1/2
Price Entertainment	27.6	5 1/4	5 1/4	.....
Turner Broadcasting System	275.9	24 1/4	23 1/4	-1
Unitel Video	1408.7	10 1/2	10 1/2	.....
Wherehouse Entertainment	215.4	10	10 1/4	+1/4
OVER THE COUNTER				
Crazy Eddie		4 1/4	3 3/4	-1/4
Dick Clark Productions		4 1/2	4 1/4	-1/4
Infinity Broadcasting	24	24	24 1/4	+1/4
Josephson Inc.	14 1/4	14 1/4	14 1/2	+1/4
LIN Broadcasting	49 1/2	49 1/2	48 1/2	-1 1/4
Lieberman Enterprises	19 1/4	19 1/4	19 1/4	.....
Malrite Communications Group	11 1/4	11 1/4	10 1/4	-1/4
Recoton Corp.	5 1/4	5 1/4	5 1/4	.....
Reeves Communications	13 1/2	13 1/2	13 1/2	.....
Satellite Music Network, Inc.	4 1/2	4 1/2	4 1/2	.....
Scripps Howard Broadcasting	82	82	82	.....
Shorewood Packaging	22	21 1/4	21 1/4	-1/4
Sound Warehouse	12 1/4	12 1/4	13	+1/4
Specs Music	11 1/4	11 1/4	11 1/2	+1/4
Stars To Go Video	9 1/2	9 1/2	10	+1/2
Trans World Music	30 1/2	30 1/2	30 1/2	.....
Tri-Star Pictures	10 1/2	10 1/2	10 1/2	.....
Wall To Wall Sound And Video	4 1/4	4 1/4	4 1/4	.....
Westwood One	31	31	31 1/4	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	237	237	237	.....
Pickwick	199	199	200	+1
Really Useful Group	541	541	514	-11
Thorn EMI	665	665	670	+5
Virgin	152	152	153	+1

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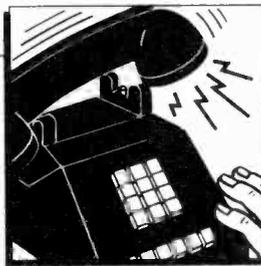
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Mottola's Crew. Tommy Mottola, president of the Champion Entertainment Organization, organized a little fishing expedition recently off Nantucket. Hoping to get lucky, from left, are Walter Yetnikoff, president of CBS/Records Group; Ed Germano of the Hit Factory in New York; Lenny Petze, CBS Records producer for Cyndi Lauper; David Wolff, Lauper's manager; and Mottola.

INSIDE TRACK



This week's column was edited by Steve Gett in New York and Dave DiMartino in Los Angeles. Irv Lichtman is on vacation.

MASTERS OF THE UNI-VERSE: Look for MCA to reactivate its UNI label before the end of the year. **Irving Azoff** has reportedly been plotting the relaunch during recent trips to New York and London. Word has it that **David Simone**, head of **Phonogram U.K.**, is a good bet to helm UNI. Insiders say the label's roster will emphasize emerging acts from the U.K., together with "streetwise" New York talent. Azoff is rumored to be looking for a hands-on skeleton staff to run the company, to be based in Manhattan with an office in London. Reactivating labels is definitely *the* in thing at the moment: **PolyGram's** revamped **Wing** scores the highest debut on this week's Hot Black Singles chart with "My Love Is Deep" by **Lace**; **Warner Bros.' Reprise** looks set to have a single debuting on the Hot 100 next week with **Taja Seville**, an artist discovered by **Prince**; and **Track** hears that **Fantasy** will reactivate its **Volt** label.

IT'S OFFICIAL: Say goodbye to the short-lived **EMI America/Manhattan Records** moniker. The new name for the merged companies is **EMI-Manhattan Records**, and its newly designed logo (at right) borrows heavily from Manhattan's. The new label is headquartered in New York, though fully staffed sales, promotion, a&r, and publicity departments will be maintained at the former EMI America building in Los Angeles... No official word on the much-rumored **Walter Yetnikoff/Sony** buyout of **CBS Records**, said to be in the neighborhood of \$1.6 billion to \$2 billion. Looks like we'll have to wait until **Yetnikoff** returns from the land of the rising yen on Monday (31).



BLOOM OFF THE ROSE: Home video pioneer **Noel Bloom**, who founded **International Video Entertainment**, then sold it to **Carolco Pictures** in 1986, is suing **IVE** in Superior Court in Los Angeles. Claiming Bloom has been owed \$500,000 since July 1 pursuant to the agreement, the pleading asks for a rescission of the purchase and \$5 million in punitive damages for fraud unless payment is made. Bloom recently founded a new company, **Celebrity Home Entertainment**.

IN BRIEF: **Atlantic** president **Doug Morris** is on the West Coast, checking out some local acts and looking in on the new **Yes** and **Ratt** projects... **Tabu Records** head honcho **Clarence Avant**, just out of **UCLA Medical Center**, says he "delivered and is well"... Congrats to **Tommy Boy Records** CEO **Tom Silverman**, who enjoyed two No. 1s last week: He and his wife, songwriter-producer **Robin Halpin**, celebrated the birth of their first child, a girl, **Ella Teresa**, and **Tommy Boy** scored its first Hot Black Singles chart-topper with "Love Is A House" from the **Force M.D.'s**... **A&M** promo chief **Charlie Minor** was seen at **Le Dome** in L.A. last week—but that's like saying you got out of bed this morning. Ditto **Bob** and **Jerry Greenberg** at the **Palm**... **A&M Canada's** annual picnic was set for Aug. 29, the eve of the company's convention, at president **Gerry Lacoursiere's** house. The convention is being held in **Algonquin Park**, a three-hour drive north of Toronto. **Billboard's Tom Noonan** is a guest speaker... **Bob Seger** and the **Motels' Martha Davis** were on hand for **Capitol** president **Don Zimmermann's** farewell party Aug. 19 at the **Palace** in L.A. The previous night, across the street at the **Capitol tower**, a retirement party was held for **Dave Lawhon**, who gives up his position as vice president of technical and manufacturing resources after 40 years with the company.

LABEL STARTS: **Island Records** has brought on **J.P. Weiller** to head up the newly formed **New Directions** label. The company, to be distributed by **WEA** through **Island**, will boast an eclectic roster spanning classical, jazz, and rock.

WHY DO THEY BUY? Members of the **National Assn. of Recording Merchandisers** retail advisory committee met Aug. 20 in Las Vegas to survey the first results from the exit poll of consumers, conducted at 500 locations. The poll was first announced as a joint project with the **Recording Industry Assn. of America**, but it is now solely funded by **NARM**. The study's results will be on the agenda at the fall conclave of **NARM's** retailers and manufacturers advisory committees.

SO THIS IS 3-INCH: Looks like there's a major fly in the ointment for the new 3-inch compact disk promotional single. Without a separate adapter, the only CD players that can easily play the minidisks are portables or machines with spindles rather than the usual sliding tray. Recent promo 3-inchers from **A&M** and **Warner Bros.**—by **Squeeze** and **Fleetwood Mac**, respectively—went out to radio without said adapter and may be suffering accordingly. Sources say that **A&M** actually went out looking for adapters to service with its **Squeeze** single but could not find a manufacturer capable of handling the large order. **Motown** has already acknowledged the adapter problem in readying its **Stevie Wonder** "Skeletons" 3-inch CD. **Rykodisc**, which plans on issuing a commercial 3-incher by **Frank Zappa** "by Halloween," acknowledges its own problems in tracking down the adapters—but, adds label president **Don Rose**, the disks *can* be played on machines with a tray, if positioned properly.

PERSONICS AGAIN: **Enigma Records** has signed an agreement with the **Personics Corp.** (**Billboard**, May 9) to distribute some of its material—marking the first of what will apparently be many ties between the new in-store taping system and indie labels. "There's no doubt in our minds that this is part of the future of music retailing," says **Enigma** president **Wesley Hein**, who had been planning the link with **Personics** president **Charles Garvin** for several months. The system—which will allow consumers to pick and choose musical selections to be taped in-store—is expected to roll out in at least two major chains later this year.

AND DAD PLAYS THE DRUMS: **Elektra** has hired **Raoul Roach** to replace **Scott Folks** in its East Coast a&r department. **Raoul's** dad is legendary jazz drummer **Max Roach**, who currently records for the **Italian Soul Note** label. More movement at **Elektra** has **Byron Hontas**, West Coast publicity manager, leaving to become West Coast director of media and artist relations at **Capitol**, beginning Sept. 8. And if that isn't enough West Coast action, after nine years there, **Sue Sawyer** is leaving **Epic's** publicity department to head **PolyGram's** West Coast publicity department. She'll be replacing **Nancy Sullivan**, who's going to **PolyGram** in New York to replace **Sherrie Ring Ginsberg**, who left that company's publicity department for **Elektra**, where this entire item began... **Ira Derfler** moves up to vice president of sales at **EMI-Manhattan** in New York. He was New York-New Jersey district manager for the label. Also at **EMI-Manhattan**, **Ron Urban** joins the reorganized label as vice president of finance and administration. He held a similar post at **Arista**... Back out west, **Jean Johnson** has resigned as **PolyGram's** local L.A. promotion manager to take on the same duties at **Epic**.

A TALE OF TWO JENNIES: No, actress **Jennifer Jones** has not taken up singing—as stated in an ad for **RCA's** "Dirty Dancing" soundtrack on the cover of last week's **Billboard**. In fact, it is **Cypress** recording artist **Jennifer Warnes** who duets on the theme song of the film with the ever-righteous **Bill Medley**... Condo-lences to the family of pioneer rock concert promoter **Jerry Nathan**, who died Aug. 25 at age 67. **Nathan** founded the **Buffalo, N.Y.-based Festival East Concerts Inc.**, now run by his sons, **David** and **Steve**... Late word has **A&M** promotion man **Al Cafaro** heading west to accept a vice presidency with the label.

EPIC RECORDS AND COURIER services around the country were scrambling Aug. 27 to rush **Michael Jackson's** "Bad" album to radio after an outlet in Houston reportedly popped the album that morning, five days before the intended Aug. 31 release date. **Epic** reportedly was toying with the idea of releasing it Aug. 28 anyway to avoid the inevitable weekend woes the record would have caused. (For background on the Jackson radio-rama, see **Vox Jox**, page 15.)

Labels Seek Minority Policy CBS Plan Is Prototype

NEW YORK A minority hiring program being developed by **CBS Records** may serve as a model for an industrywide program being developed by the **Recording Industry Assn. of America**, according to its architect, **LeBaron Taylor**, **CBS/Records** Group vice president of divisional affairs.

The **CBS** corporate affirmative action plan was announced "internally only" about 2½ years ago, according to **Taylor**. He says he now is tailoring the plan "specifically for the record group" for implementation this fall.

As an example of the **CBS** program, **Taylor** cites the company's ongoing policy of offering summer internships that bring college students into **CBS' New York** headquarters. The interns get "hands-on jobs" and can be evaluated for future training and employment.

By summer 1988, **Taylor** hopes that the **RIAA's** member companies will begin employing minority students at their main and branch offices in a manner similar to **CBS' program**. Says **Taylor**, "The idea can be transferred easily to the **RIAA's** other members." Moreover, such top black learning institutions as **Florida A&M's** business school and **Howard Univ.** are prime sites for recruitment, he says.

The longtime **CBS** executive emphasizes that this and all other **RIAA** initiatives in minority hiring are still in the discussion stage within an ad-

hoc committee and will not be presented to the **RIAA's** executive committee and board until the fall.

Jim Fishel, **RIAA** vice president/director, confirms that the internship program and other proposals "are still at the talking stage, but at long last we're moving forward." **Fishel** anticipates that some industrywide moves in this area will be in effect by next summer.

The ad-hoc committee—which consists of **Taylor**, **RIAA** chairman **Stan Gortikov**, **MCA Records** president **Jheryl Busby**, **A&M Records'** senior vice president **John McClain**, **Solar Records** chairman **Dick Griffey**, and **Tabu Records** president **Clarence Avante**—was formed earlier this year.

Using his experience as a member of the **CBS** corporate affirmative action group, **Taylor** has been developing a program for the **RIAA** that includes internships and a computerized job bank of blacks in the music industry, which would be made available to **RIAA** members.

The job bank concept was recommended by the **National Assn. for the Advancement of Colored People** in its recent report on minority hiring in the industry.

Avante, though a member of the committee, expresses skepticism about the programs. "When I become president of **Warner Bros. Records**, that's when progress will be made," says **Avante**. **NELSON GEORGE**

NARAS Nixes Atlanta Hall

ATLANTA After more than four years of haggling with municipal officials and real estate interests, the **National Academy of Recording Arts and Sciences** has abandoned plans to build a 40,000-square-foot **Grammy Hall of Fame** here.

Other cities will now be considered for the long-planned hall, which will contain displays and exhibits chronicling the history of popular music. "We haven't thought about specific cities yet, but everybody will be looking at new locations and proposals soon," says **Mike Greene**, president of the **NARAS** Foundation.

Negotiations to put the hall in the **CNN** Center here collapsed Aug. 20 over rental terms. Hoping to defray construction costs, **Grammy** officials had sought a lease with the

first year rent-free, followed by a guaranteed minimum rent or a certain percentage of revenues, whichever was greater. The second stage of the proposal called for an inflation-adjusted 10-year lease of \$300,000-\$350,000 a year.

The going rate per square foot for office space in the **CNN** Center is twice that amount. "Basically, **CNN** Center decided our final offer wasn't enough," says **Greene**. "But then again, they haven't been able to lease the space in question for nearly 10 years."

CNN Center, which is owned by **Turner Broadcasting System Inc.**, started talking with **NARAS** in late 1986 after negotiations to place the hall in the municipally owned **Atlanta Civic Center** fell apart.

RUSSELL SHAW



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