

# Billboard

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VOLUME 100 NO. 29

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 16, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Alabama Retailer Arrested For Sale Of 'Porno' Music

BY BRUCE HARING

NEW YORK An Alabama record store owner has been arrested and charged with selling pornographic audiocassettes, including the controversial Luke Skywalker/2 Live Crew releases "2 Live Crew Is What We Are" and "Move Something."

Tommy Hammond, the co-owner of Taking Home The Hits in Alexander City, Ala., says local police came to his store on the morning of June 30 and confiscated 38 rap and dance cassettes displayed in a glass case. Hammond was charged under an Alabama obscenity statute with selling pornography, a misdemeanor that carries a possible penalty of several thousand dollars in fines and up to a year in jail.

Hammond was not immediately arrested but was allowed to turn himself in for processing later that afternoon. He was released without bail; a municipal court trial is scheduled for July 21.

2 Live Crew's first album sparked a similar controversy last year in

(Continued on page 72)

## CBS Makes CD \$\$ Cuts Permanent Accounts Frown At Hiked Returns Cost

BY GEOFF MAYFIELD

NEW YORK After months of anticipation, CBS Records has reduced the wholesale prices on most of its CDs to the levels offered during its three-month CD Spring Sales Bonanza. However, accounts have found some bitter with the sweet: Other costs of

doing business with CBS have increased under its restructured pricing and returns policies.

Retailers and wholesalers universally applaud the commitment to lower CD prices, which represent reductions of 12.5%-33% off most CDs that previously wholesaled at \$10.29. Further, they expect the move from dis-

counts to actual cost reductions to make it easier to pass those savings on to consumers.

"This will break the logjam; the other labels will likely follow," says Don Jensen, head buyer for Kent, Wash.-based rackjobber Roundup Music Distributors.

However, at the same time, buyers take issue with higher costs that have been built into the new CBS policies—the first revisions in the distributor's trading policies since the January sale of CBS Records to Sony and the April appointment of Tommy Mottola to succeed Al Teller as CBS Records president.

The changes were announced in a letter to accounts from Tom McGuinness, VP of marketing and

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## Is CD Oxidation Fear Full Of Hot Air?

This story was prepared by Mike Hennessey in London and Steven Dupler in New York.

LONDON The international record industry has rallied to the defense of the compact disk following a rash of consumer media stories here sug-

gesting that the durability of the CD isn't what it's cracked up to be.

The alarm was initially sounded June 29 in the daily newspaper the Guardian, whose consumer affairs correspondent, James Erlichman, wrote an "exclusive" story claiming that "experts believe that many of

the millions of disks already sold to music buffs throughout the world could distort and fade within the next few years." The so-called experts were not identified.

By week's end, several figures quoted by the Guardian indicated

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## Nintendo Vexed By Store Rentals Of Video Games

BY EARL PAIGE

LOS ANGELES Hundreds of independent video specialty stores are capitalizing on the shortage of video games by renting the cartridges to consumers, despite supplier strategy to position the games for sell-through only.

Watching with dismay is market leader Nintendo of America, where marketing VP Peter Main describes the fast-rebounding video game business as "wacky."

Apparently, much of the chaos is being fueled by video specialty stores that are purchasing game cartridges from mass merchants and discount chains and offering them for rent.

(Continued on page 69)

ADVERTISEMENTS



On July 16-20, 7,000 movers and shakers from over 24 countries and every end of the music industry will be in New York to attend more than 70 panel discussions and 250 performances at the New Music Seminar. Walkup registration will open at noon on Saturday, July 16, at the N.Y. Marriott Marquis. Info 212-473-4343.



Check your playlist! This is the week America moves to "Western Standard Time" ... the hottest album yet from America's swingin'est two-time Grammy winners, Asleep At The Wheel. Their last LP was their best seller ever. The new single, "Walk On By" is already a runaway favorite. Now watch for "Western Standard Time" to set new standards in rockin' traditional country music. Produced by Ray Benson on CBS Records/Epic. 44213.

## New Acts Show Sales Prowess

BY PAUL GREIN

LOS ANGELES New artists had a field day in the first six months of 1988. Nine debut albums were certified platinum by the Recording Industry Assn. of America in the first half of the year, compared with just three in the first half of 1987. The freshman class consists of Debbie Gibson, Richard Marx, Salt-N-Pepa, Guns N' Roses, Terence Trent D'Arby, Keith Sweat, Rick Astley, George

(Continued on page 68)



## ROCK TOO HOT FOR THIS ATMOSPHERE! SECOND SIGHTING

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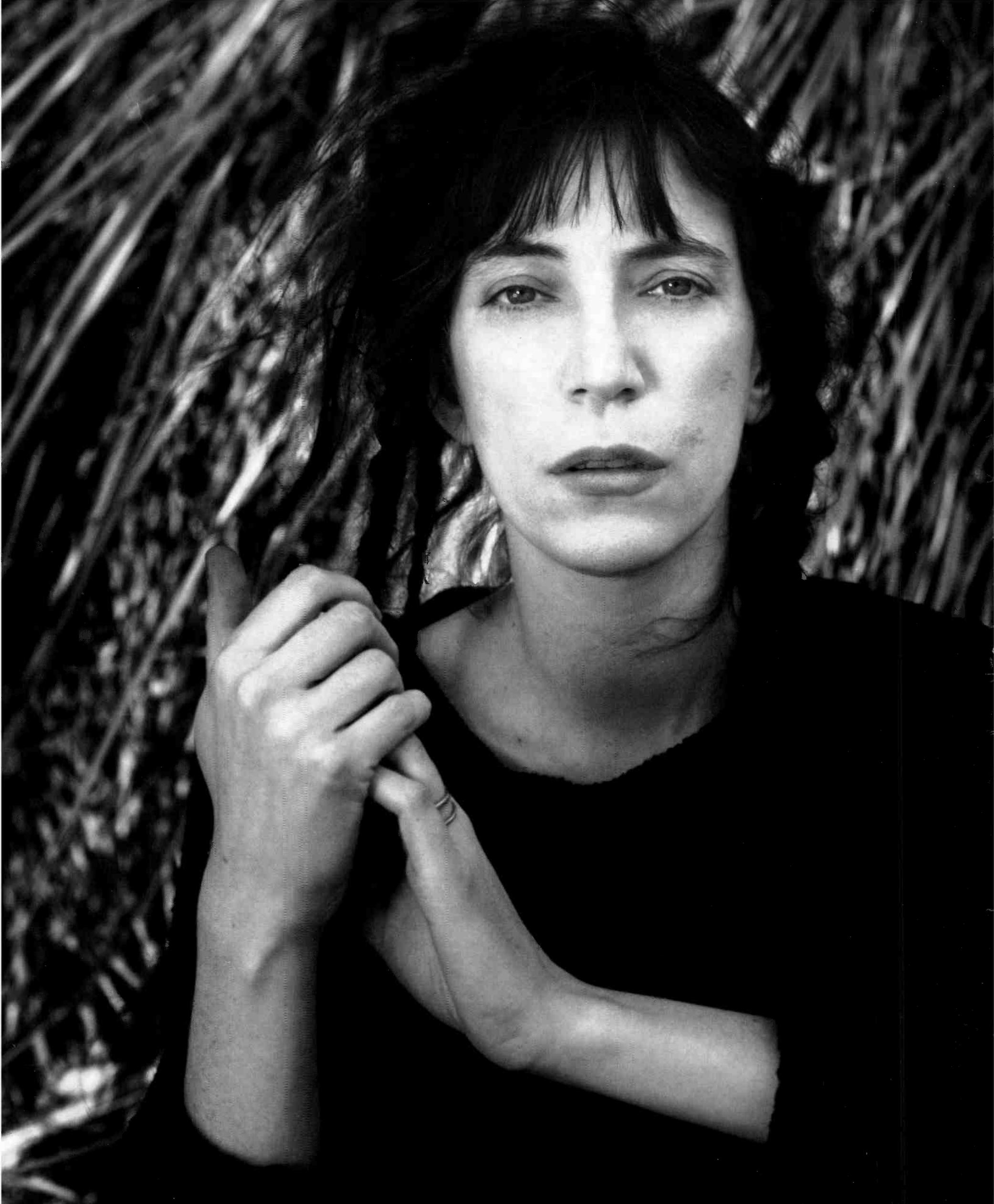


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# SHACK ATTACK

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It's a revved-up soundtrack featuring a list of players who are better than par for the course:

KENNY LOGGINS  
"Nobody's Fool"  
(Theme song from  
"Caddyshack II")



LISA LISA  
AND CULT JAM  
WITH  
FULL FORCE  
"Go For Yours"

PATTY SMYTH  
"I Run Right Back"



EARTH, WIND  
& FIRE  
"Turn On  
(The Beat Box)"

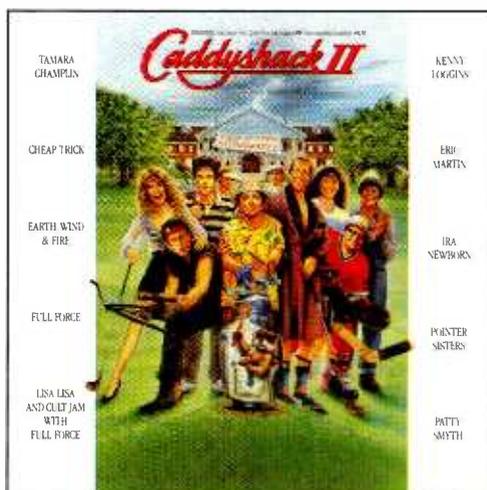
CHEAP TRICK  
"Money (That's  
What I Want)"



POINTER SISTERS\*  
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"Caddyshack II." The Warner Bros. Motion Picture. Opening at 1800 theaters nationwide on July 22.



\*Appear courtesy of RCA Records. Executive Soundtrack Producers: Michael Dilbeck, Peter Guber and Jon Peters. "Nobody's Fool" (Theme From "Caddyshack II") produced by Dennis Lambert for TuneWorld Records, Inc. Artwork: © 1988 Warner Bros. Inc. All Rights Reserved. "Columbia" are trademarks of CBS Inc. © 1988 CBS Records Inc.

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## VIDEO ESPAÑOL

The Hispanic population in the U.S. is growing, and video suppliers are taking notice. The Spanish-language video industry is burgeoning, and companies like Condor Video, Warner Home Video, and Unicorn Video are expanding their catalogs with dubbed or subtitled versions of small-screen gems. Chris McGowan has the story on the new video fiesta.

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## Spotlight On Soundtracks

Record companies are using soundtracks to break new acts and re-establish older artists. News editor Jean Rosenbluth tells the story. Plus, deputy editor Irv Lichtman reports on original cast albums.

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## BILLBOARD'S 6-MONTH STOCK SURVEY

At midyear, the outlook for varied entertainment stocks in Billboard's mock investment portfolio continues to be positive. Financial editor Mark Mehler explains how the changes within the industry have affected the market in the first half of '88.

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## The Boss Signs On Amnesty Int'l Tour

Bruce Springsteen has agreed to top the bill of a six-week worldwide tour to benefit Amnesty International. The Human Rights Now! tour, which will also feature Peter Gabriel, Tracy Chapman, and Youssou N'Dour, kicks off Sept. 2 in London and is expected to make stops in 20 cities on five continents. Talent editor Steve Gett reports.

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# U.K. Pubs, STEMRA Reach Accord Pact A Model For Single Euro Market

BY NIGEL HUNTER

LONDON An accord reached by the Music Publishers' Assn. here and the Dutch mechanical copyright society STEMRA is being hailed as a blueprint for the licensing of mechanical royalties in the single European market projected for 1992.

The agreement, announced here July 1, was finalized after six months of negotiations and specifically concerns the relationship between STEMRA and PolyGram (Billboard, July 9).

It was sparked by arrangements made between those two parties in November regarding central European accounting. PolyGram's objective was to obtain a central license and pay the resulting royalties at a single point.

The MPA, on behalf of U.K. copyright owners whose works are widely used in Europe, was concerned that this arrangement would disrupt the existing methods of mechanical royalty payments.

The British publishers also believed that there was a real chance that the STEMRA-PolyGram agreement would seriously undermine the levels of royalty payments to copyright holders in terms of both value and frequency.

The accord, worked out and agreed upon between the MPA central licensing working party and STEMRA and adopted by the STEMRA's board and the MPA council, provides for payment to be made in the country of sale for those audio sound carriers that are manufactured outside the country of sale and that are sold outside the country of manufacture.

The agreement will expedite accounting and is expected to bring about a decrease of approximately one-third in the usual rates of intersociety commissions.

A system of international audits will be developed within the framework of BIEM. Its structure has

already been discussed by the MPA's working party and STEMRA, and proposals have been made to BIEM's management committee. Meanwhile, STEMRA, in conjunction with the various national societies concerned, will conduct effective interim audits.

The agreement introduces central European licensing for PolyGram's international product as the means whereby the balance between the issuing of licenses and methods of collecting and distributing royalties to the copyright owners is redressed.

The situation acknowledges the single European market to the extent of a European mechanical license but maintains the practice of royalties being paid in the country of sale, on which there is universal agreement that it is necessary to reward local activity.

STEMRA will grant PolyGram a license for mechanical rights on international product for the whole

of Europe. STEMRA will coordinate the checking of copyright ownership in each territory and is responsible for calculating the royalty payments due.

The Dutch society will open a bank account in each European country into which PolyGram will be instructed to pay royalties due for that country. STEMRA undertakes to transfer that money to the relevant national collection society within 24 hours.

During this year, STEMRA will deduct an administration fee of 5%, but after 1988 it is expected that this figure will fall in accordance with the level of business. Administration fees charged in the country of sale will be negotiated separately but are expected to take into account the reduced workload.

Where sales of records and cassettes manufactured and sold in the U.K. are concerned, PolyGram will continue to pay royalties where re-

(Continued on page 68)

## Distrib Rebate Key Feature Of IVE's 'Rambo III' Promo

NEW YORK International Video Entertainment plans to deliver a one-two punch to promote the Oct. 6 release of "Rambo III" on videocassette. The company is promoting the action/adventure romp with a unique rebate program that rewards distributors for their performance with "select" titles during an eight-month period that began in May.

IVE also says it will offer "Rambo: First Blood Part II" beginning Thursday (14) for a groundbreaking \$14.95 price point.

The rebate program for "Rambo III" is designed to fatten the unit volume on a wide range of IVE titles. A 1% rebate will be awarded to distributors for each month they hit

the monthly goal assigned to them by IVE. The rebate can only be applied to the distributor's "Rambo III" order.

The Sylvester Stallone film will be supported by a \$2 million marketing effort scheduled to run eight weeks after the street date. Planned are television commercials during network shows and pro wrestling broadcasts, and on MTV.

"We're trying to get [distributors] to focus on all our titles, not just 'Rambo,'" says Stuart Snyder, VP of sales and distribution. "Obviously it will have a positive affect on [the unit volume of] 'Rambo III,' but it will also increase the selection [of titles] that distributors offer."

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## 'Video Billboard' Syndication Planned For Americas Vidclip Show To Count Down Latin Hits

BY CARLOS AGUDELO

SAN JUAN, Puerto Rico A new weekly one-hour Latin video countdown show, based on Billboard's Hot Latin 50 chart, will be produced in New York by Latino Television International.

Camille Carrión, Latino's president and executive producer of the bilingual show, says the show will be a cross between a traditional countdown program and "Entertainment Tonight."

Besides carrying the top 10 songs of the week, the show, to be called "Video Billboard," will feature several other music videos from genres such as salsa, dance music, and Latin rock. It will also have short news items about Latin entertainment, special segments on Latin America's music scene, and vintage Latin music footage. A pilot is expected to be ready by August. Plans call for the program to be syndicated

throughout Latin America and the U.S.

Pedro Biaggi, music director of WADO-AM New York, will serve as host and general producer of the show. Biaggi previously produced "Super Videos," a weekly video program broadcast on several local channels in New England.

Carrión says the time is right for this type of show, the first video countdown of Latin music attempted in the U.S. "There is obviously a Latin music movement going on in this country now," she says. "We want to take advantage of that to show the image of the modern Latino. The aim of the show is to produce a first-quality program with the best Latinos have to offer."

The advent of "Video Billboard" follows the announcement by MTV of a weekly one-hour video show, "MTV International," which is already in production and will be broadcast over the Telemundo net-

work in the U.S. (Billboard, March 5).

Another program, "The Latin Connection," a variety show geared toward English-language TV stations, is being produced by All American Television in New York. And in Los Angeles, producer Luca Bentivoglio has put together a half-hour program, "Tu Música," which includes videos and short news items about Latin entertainment. The program debuted earlier this month over the Univision network.

The accelerated pace with which Latin video programs are being introduced has put new pressure on labels and artists to produce more and better quality videos.

"We hope to get good quality videos," says Carrión, "but if not, we are going to have camera crews in Los Angeles and New York and use still photographs if necessary when good material is not available or doesn't exist."

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# 'Bad' Earns Jackson Six Times Platinum Certs Pay Tribute To Marley & Son

BY PAUL GREIN

LOS ANGELES Two generations of Marleys were cited in the gold and platinum certifications awarded in June by the Recording Industry Assn. of America.

Ziggy Marley & the Melody Makers' "Conscious Party," which has been listed in the top 30 on the Top Pop Albums chart for the past eight weeks, went gold, and Bob Marley & the Wailers' 1984 compilation, "Legend," went gold and platinum simultaneously. The latter album consists of tracks recorded by the elder Marley from 1972 until his death in 1981.

Also in June, Michael Jackson topped the 6 million mark in U.S. sales with both his current album, "Bad," and his 1979 release, "Off The Wall." Jackson's intervening album, "Thriller," has sold more than 20 million copies in the U.S. Jackson is the first artist to top the 6-million-sales plateau with three different albums.

The U.S. sales total of 32 million for Jackson's three CBS solo albums is by far the record for three successive releases by one artist. Fleetwood Mac's trilogy of "Fleetwood Mac," "Rumours," and "Tusk" sold a combined total of 19 million copies in the U.S.; Lionel Richie's three solo albums have sold 18 million; and Boston's three albums have sold 17 mil-

lion. Madonna, Billy Joel, and Bruce Springsteen are next in line, each having sold a combined total of 16 million albums domestically with three successive releases.

Def Leppard's "Hysteria" reached the 4-million-certification plateau in June; the album is two-thirds of the way to matching the 6-million-sales mark of its smash predecessor, "Pyromania."

Two albums by metal bands were certified gold and platinum simultaneously in June: the Scorpions' "Savage Amusement" and Poison's "Open Up And Say... Ahh!" This is the fourth straight platinum album for the Scorpions; it's the second in a row for Poison.

George Strait's "Greatest Hits Vol. II" was certified platinum, a year after his first "Greatest Hits" set reached that plateau. The Texan has also landed a platinum studio album, "Ocean Front Property."

Bob Marley's "Legend" wasn't the only career overview to be certified in June. Eric Clapton's six-record retrospective, "Crossroads," was also certified gold.

And the Fabulous Thunderbirds' 1986 album, "Tuff Enuff," finally reached platinum, two years after the title track became the group's first top 10 single.

Here's the complete list of June

certifications:

## MULTIPLATINUM ALBUMS

Michael Jackson, "Bad," Epic, 6 million.

Michael Jackson, "Off The Wall," Epic, 6 million.

Def Leppard, "Hysteria," Mercury/PolyGram, 4 million.

## PLATINUM ALBUMS

The Scorpions, "Savage Amusement," Mercury/PolyGram, their fourth.

George Strait, "Greatest Hits, Vol. II," MCA, his third.

Poison, "Open Up And Say...Ahh!," Enigma/Capitol, its second.

"California Raisins," Priority, their first.

Fabulous Thunderbirds, "Tuff Enuff," CBS Associated, their first.

Bob Marley & the Wailers, "Legend," Island, their first.

White Lion, "Pride," Atlantic, its first.

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All-Star Game. Barbara Mandrell, shown seated, hosts the celebrity softball tournament that bears her name to raise funds for the Vanderbilt Medical Center's organ-donor program. Shown standing, from left, are Bob Hope; Frances Preston, president and chief executive officer, BMI; Paul Shaffer; and Oprah Winfrey.

## Wein: JVC Jazz Festival Has Best Showing In Years

BY PETER KEEPNEWS

NEW YORK This year's edition of the JVC Jazz Festival in New York—the oldest, biggest, and most prestigious event of its kind—was "the most successful festival we've had in years," according to promoter George Wein.

"We were looking for an 85% ticket sale to break even," Wein says, "and we did about 83% of capacity, which is incredible. No concert died completely. We lost a little money, but our sponsor [JVC, the Japanese audio and video company, which has underwritten the festival since 1986] makes up the difference."

Nevertheless, Wein acknowledges that he faces certain problems in continuing to present a festival that is both artistically and financially successful.

"It gets more difficult every year," he says, "because we're trying to appeal to a more diverse audience. When we present the older jazz, which is so much a part of our hearts, we're not reaching a young audience. When we present the more contemporary, commercial musicians, we get criticized for it. And when we present the little amount of avant-garde jazz we do present—and there are always those critics who say we should

(Continued on page 68)

## Eddie Vinson Dead At 70

LOS ANGELES Saxophonist and singer Eddie "Cleanhead" Vinson, who distinguished himself in swing-era big bands and postwar blues and R&B combos during his 50-year musical career, died here July 2 at the age of 70.

Vinson succumbed to a heart attack at California Medical Center, where he had been hospitalized since mid-June for treatment of cancer of the esophagus.

The saxophonist, whose bald pate inspired his nickname and a number of comic self-referential tunes, was noted among blues aficionados for

his raw tenor tone and his ebullient, rough-voiced singing.

He was born Dec. 18, 1917, in Houston, Texas; his father, "Piano" Sam Vinson, and mother, Arnella Session, were both pianists. Vinson began playing professionally while still in his teens; he toured the South and Midwest with the Chester Boone and Milton Larkins bands and with Bill Broonzy in a Lil Green show band.

Vinson joined the big band of former Duke Ellington trumpeter Cootie Williams in 1942. He left Williams to form his own 16-piece group in 1945; the band, which gigged regularly in such nightspots as New York's Club Zanzibar and L.A.'s Club Alabam, notched a hit with "Kidney Stew Blues."

After a period of touring and re-

(Continued on page 75)

## Album Chart Has Big 'Appetite' For Metal; 'Dirty Dancing' Marks Another Milestone

GUNS N' ROSES' "Appetite For Destruction" finally cracks the top five in its 47th week on the Top Pop Albums chart. It's the sixth metal-based album to place in the top five so far this year, following "Whitesnake" and Def Leppard's "Hysteria," both of which carried over from last year, the Scorpions' "Savage Amusement," Poison's "Open Up And Say... Ahh!," and Van Halen's "OU812."

This is a better metal record than last year, when five metal-based albums had placed in the top five by mid-July: Bon Jovi's "Slippery When Wet" (a carryover from 1986), Cinderella's "Night Songs," Poison's "Look What The Cat Dragged In," "Whitesnake," and Motley Crue's "Girls, Girls, Girls." The Guns N' Roses album reaches the top five as its first hit single, "Sweet Child O' Mine," jumps 10 notches to No. 46 on the Hot 100.

"Destruction" is the slowest-climbing top five album since the Bangles' "Different Light" took 51 weeks to reach that plateau early last year.

"DIRTY DANCING" logs its 39th week in the top five on the pop albums chart, which is the longest run of any album since Bruce Springsteen's "Born In The U.S.A." ruled for 66 weeks in 1984-85. The smash soundtrack surpasses Bon Jovi's "Slippery When Wet" and Michael Jackson's "Bad," both of which spent 38 weeks in the top five.

Meanwhile, "More Dirty Dancing" holds at No. 10, as its key track—the Contours' "Do You Love Me"—jumps to No. 24 on the Hot 100. The song, a 1962 hit, is the third oldie in the past two years to return to the top 25 after being featured in a hit movie. It follows the Beatles' "Twist And Shout" and Ben E. King's "Stand By Me."

And two "Dirty Dancing" alumni—Eric Carmen and producer Jimmy Ienner—land their first post-"Dirty" hit as "Make Me Lose Control" jumps to No. 9 on the Hot 100. The song is Carmen's follow-up to "Hungry Eyes," which peaked at No. 4 in February. This marks the first time that Carmen has landed back-to-back top 10 hits in a career spanning nearly two decades.

FAST FACTS: Richard Marx lands his fourth top five hit from his self-titled debut album as "Hold On To The Nights" jumps to No. 5 on the Hot 100. Marx's album is

the fourth debut release in the past year to yield four top five hits. It follows Exposé's "Exposure," Debbie Gibson's "Out Of The Blue," and George Michael's "Faith."

Van Halen has the best-charting album of its career as "OU812" holds at No. 1 for the fourth straight week. The group's 1986 album, "5150," spent three weeks at No. 1... Veteran producer Tom Werman (Ted Nugent, Twisted Sister) has never had a No. 1 album, but he keeps coming closer. Werman has produced two No. 2 albums in the past year: Motley Crue's "Girls, Girls, Girls" and Poison's "Open Up And Say... Ahh!"

Tiffany's "Feelings Of Forever" loses its bullet at No. 50 on the Hot 100—just five months after she had the No. 1 album and single in the country. "Feelings" is the fourth chart single from the album—but these days, that's not an inhibiting factor.

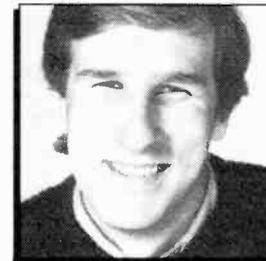
Possible problem: the widely reported stories about legal wrangling over control of Tiffany may have undermined her girl-next-door image.

WE GET LETTERS: Stewart Tick of Bluefield, W.Va., notes that while Debbie Gibson is—at 17—the youngest solo artist to write, produce, and perform a No. 1 hit, Phil Spector was also only 17 when he wrote, produced, performed, and played guitar on the Teddy Bears' No. 1 song, "To Know Him Is To Love Him" in 1958.

Rich Appel of CBS in New York notes that there are two "twist" records in the top 40 for the first time since the twist craze was at its height in 1962. Both the Fat Boys' update of Chubby Checker's "The Twist" (which features Checker) and the Contours' "Do You Love Me" mention the twist.

Ken Breitenstein of Woodland Hills, Calif., notes that we forgot about Air Supply when we said that INXS was the first Australian band to land three top 10 hits from one album. Air Supply did it twice, with the albums "Lost In Love" and "The One That You Love."

Finally, Anita Bryant's 1962 album, "In A Velvet Mood," wasn't really an easy listening salute to the Velvet Underground. That lighthearted item in last week's column was a modest joke—which was taken at face value on the copy desk. But if Bryant and Underground leader Lou Reed see this and decide to get together on a project, we want a finder's fee.

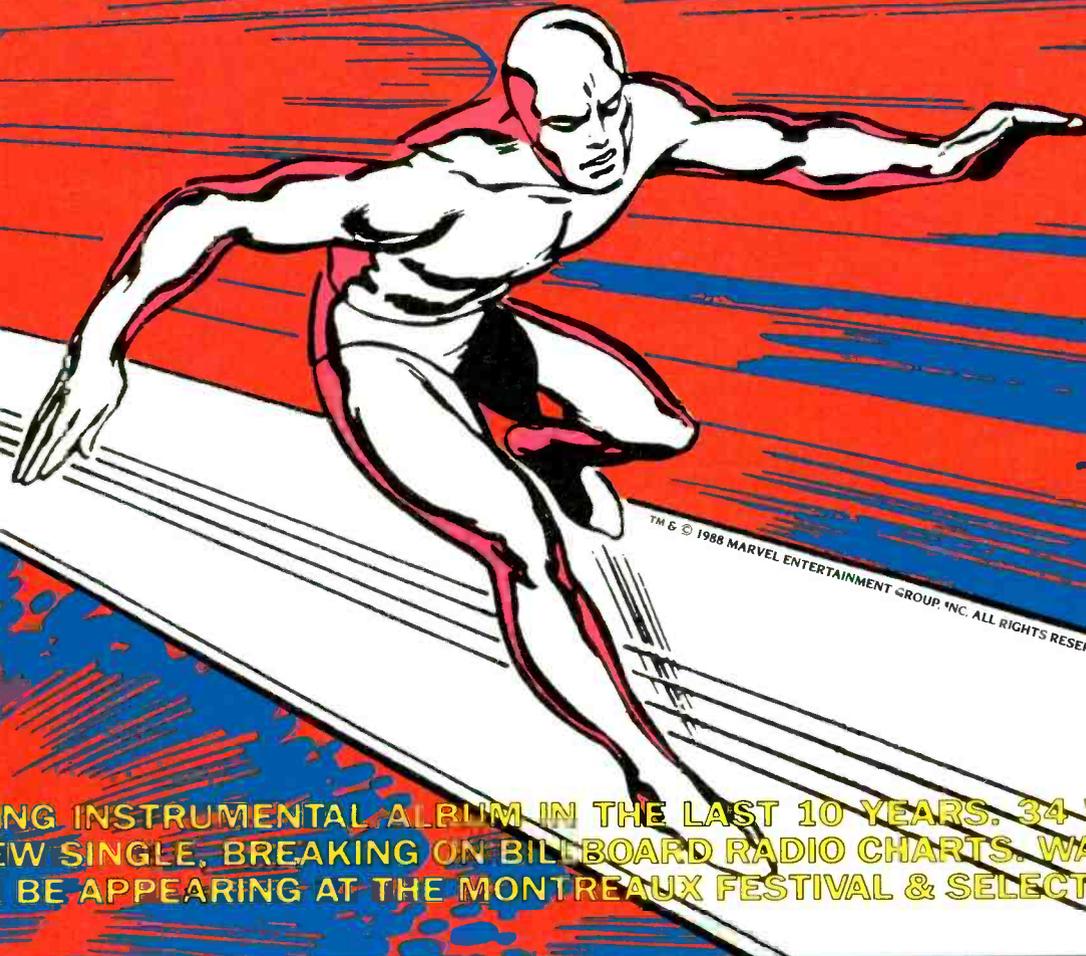


by Paul Grein

Executive Turntable appears this week on page 76.

# JOE SATRIANI

## SURFING WITH THE ALIEN



'Surfing With The Alien'  
LP, CS, CD 8193



'Not Of This Earth'  
LP, CS, CD 8110

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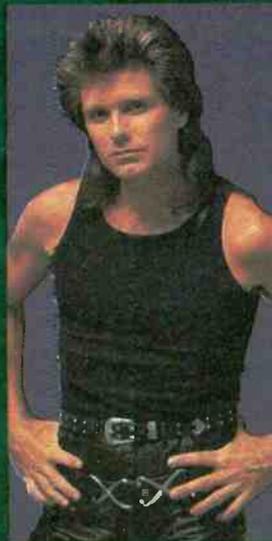
THE HIGHEST CHARTING INSTRUMENTAL ALBUM IN THE LAST 10 YEARS. 34 WEEKS ON THE CHARTS.  
'ALWAYS' THE NEW SINGLE, BREAKING ON BILLBOARD RADIO CHARTS. WATCH FOR THE VIDEO.  
JOE SATRIANI WILL BE APPEARING AT THE MONTREUX FESTIVAL & SELECTED EUROPEAN DATES.

# IMPELLITTERI

## Stand In Line



PHIL WOLFE  
(Driver)



PAT TORPEY  
(Ted Nugent)



CHRIS IMPELLITTERI



GRAHAM BONNET  
(Rainbow/MSG)



CHUCK WRIGHT  
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'Stand In Line'  
LP, CS, CD 8225



'Impellitteri'  
EP, CS, CD 8219

'Once I heard the advance cassette, I was in love. Impellitteri is one hell of a guitarist, and with Graham Bonnet on vocals, this album rocks to success.' Michael Cross, KJJO, Minneapolis/St. Paul

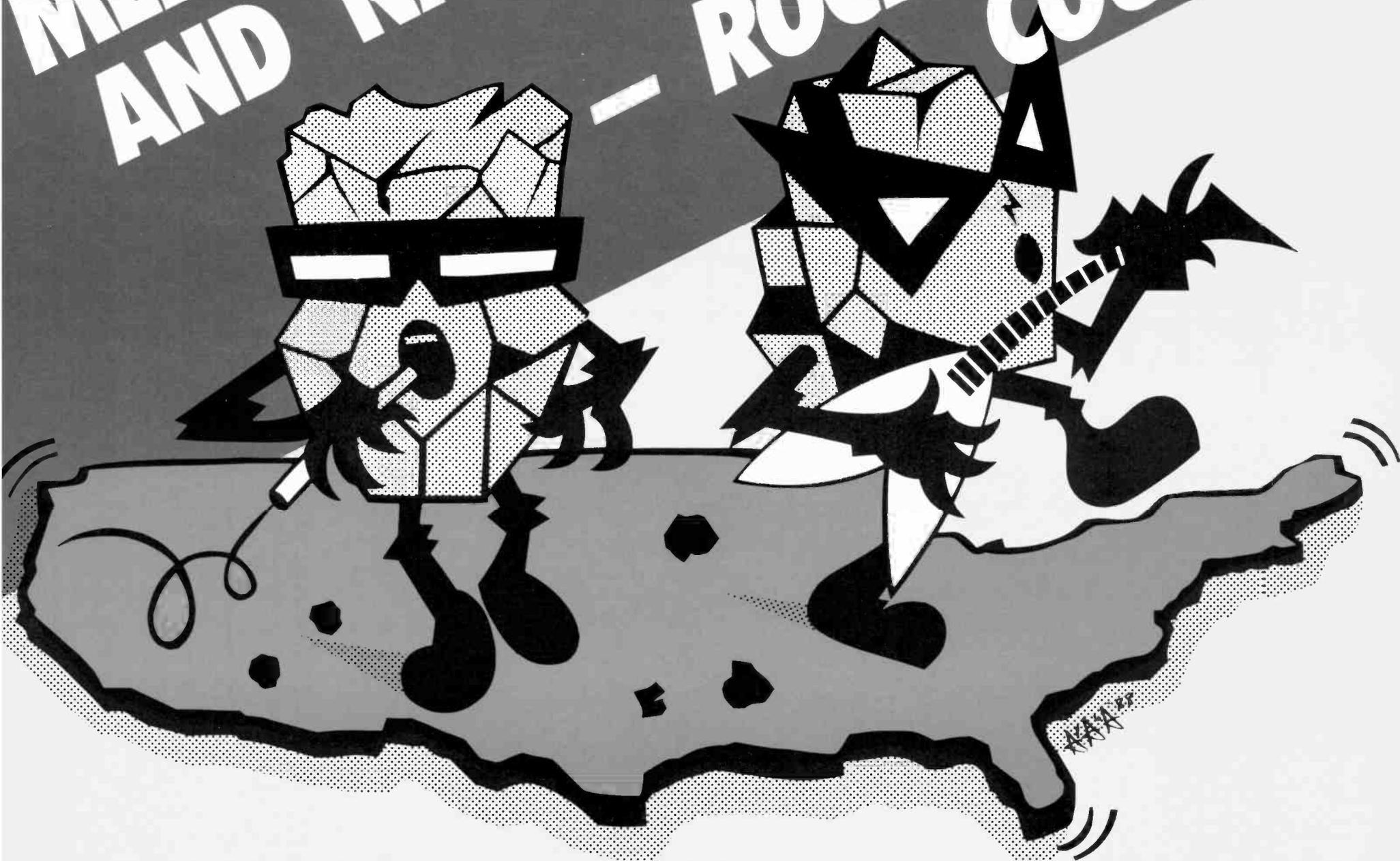
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- The Rock acts/labels/producers/songwriters
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- Managers/attorneys
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- Entertainment complexes
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- Local labels
- Supporting organizations

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# Avid Listeners Spend Big Bucks UP AD \$\$ ON BLACK RADIO

BY ROBERT ROSENTHAL

The National Assn. of Black-Owned Broadcasters blames white manufacturers for overlooking black radio and passing the big advertising bucks to the general market media. Program directors, account executives, and advertising agencies blame one another for the fact that only a tiny portion of the \$7.3 billion spent last year on radio advertising went to black-formatted stations.

Meanwhile, many black program directors have changed their formats from black to urban or to such general market formats as top 40, pop, and urban top 40. The big question is, who is to blame for this situation?

There were 10,046 stations in the U.S. at the end of 1986. Of these, 4,856 were commercial AM outlets; 3,936 were commercial FMs; and 1,254 were noncommercial FMs. Of the total number of stations, 170 were black owned and 436 featured 50% or more black programming a day.



Robert Rosenthal is president of Mid-South Management and public relations director for the Black Music Assn. and the Young Black Programmers' Coalition.

The Radio Advertising Bureau estimates that 99% of all U.S. homes have radios and that of the 627 million working radios in the U.S., 462 million are home and personal radio sets and 165 million are installed in cars.

According to the Arbitron ratings service, 97% of black Americans listen to radio each week. Blacks listen to radio an average of 20% more than the U.S. population as a whole. The blacks who listen to radio the most often are in the 12-34-age group. Among black women, those 65 and older listen most—34 hours a week on the average—and 91% of all black male teenagers listen to radio on weekends. Arbitron further states that black radio has more loyal listeners than general market stations do.

The facts and figures show that radio is a strong advertising factor in the U.S. If there are 30 million blacks who annually spend more than \$2 billion, then why are manufacturers overlooking black radio? Are there discriminating factors? Are major manufacturers taking black consumers' \$2 billion for granted?

Lee Michaels, president of the Black Music Assn., says, "National advertising with black radio is a serious problem that should be addressed . . . Manufacturers' statements that the black population may be reached by the general market media are unfounded. Black radio has a loyal following that is not covered by the general market media."

James Hutchinson, chairman of the National Assn. of Black-Owned Broadcasters, which represents 170 radio stations and 15 television stations, has been working to get major advertisers to start or improve spending on black-oriented media. The efforts of NABOB have forced the Cincinnati-based Procter & Gamble to give token advertising to black radio stations.

Sid Small, head of National Black News Networks and a member of NABOB, says, "Black radio is the backbone of recorded music for record companies, and yet only a small portion of their advertising budgets are allocated for black radio." Small would like to see the record industry pump more advertising dollars into black stations.

Michaels and the BMA are in the process of calculating the total amount that national advertisers spent on black radio in 1987. The BMA is also tabulating the cost of national time buys directed at the entire black community in order to persuade manufacturers to increase black radio expenditures. In addition, the BMA and NABOB are joining forces to request support from more than 50 national black organizations for their efforts.

The record industry, which depends so heavily on black music and black radio, should lend its hand to this campaign.



**ANOTHER 'CALL TO ARMS'**

That "purest sound of all—the sound of the marketplace"—has apparently deafened Bud Katzel's instincts. To dismiss in such an offhand manner—as he did in a recent Commentary (Billboard, June 2)—the "philosophical and political arguments against DAT" does not become a veteran of Katzel's experience in our industry. He has been around long enough to know that this is the core of the problem: the protection of intellectual

property and the security of the creator. This is the very fuel that ignites what Katzel terms the "call to arms" that he trumpets on his way to the marketplace.

The advancement and availability of technology is of the utmost importance to the National Academy of Recording Arts And Sciences. Through our Technical Education Committee and membership, we award grants and scholarships to ensure the evolution of technology.

However, we are also critically aware that the collision of the artist with the machine will almost certainly see both rendered hapless and helpless. We have to look at all aspects of the DAT situation and not

# Label Clip Execs Not Racist Quality, Not Color, Is The Issue

Dear Editor:

Nelson George would do well to check out the facts from all sides before he indicts the "major-label gatekeepers" of music video on the grounds of racial prejudice. To maintain that music video executives "won't consider black companies or won't tell artists and their managers of their availability" is from my perspective totally unsupportable.

First, most label video executives don't simply "funnel black videos to the same small crew of video producers," as George claims. The selections of a director and a production company result from a process in which black artists and management are directly involved. Since the artist and the label generally share the costs of video production (the label usually fronts the money against a percentage recouped from the artist's audio royalty share), both have a say in who produces and directs.

Recommendations are most often made on the basis of previous work. Show reels are scrutinized. Black artists and management are free to request anyone they want. As is true for any joint decision-making process in business, these requests must be within reasonable bounds. Labels need decent assurance in advance that their investment will yield the type of marketing tool they seek.

The principal determinant in selecting a production team is the artistic merit of its work. But other factors also come into play, such as professionalism. Labels want videos that work, that are delivered on time for the agreed budget.

Race is not a consideration, nor should it be. George seems to be suggesting that label video departments promote black production companies to black artists on the basis of common race. Isn't this "own kind" type of thinking exactly what we all seek to eliminate?

Quality of workmanship—not the color of the workman—is the only issue. Those teams that demonstrate they can deliver are in demand. Those who don't are not. Artists, black or white, want the best people possible, black or white, to do their videos. So does management. So do labels.

When opinions differ on what or who is best for a project, compromises are required and consensus is gradually achieved. Black artists do not suddenly "find their videos supervised by whites." Does anyone believe that L.L. Cool J arrives at the set surprised to discover that Rick Menello, a white director, is at the helm? Is that also true for Whitney Houston and Peter Israelson, Michael Jackson and Joe Pitka, Jody Watley and Brian Grant, Stephanie Mills and Marty Callner, Freddie Jackson and Michael Oblowitz, Stevie Wonder and Greg Gold, Janet Jackson and Dominic Sena, Lionel Richie and Stanley Donen?

Next, black acts do not routinely get short shrift when it comes to video budgets. They are subject to the same realities as white acts. Budgets for videos are a function of several parameters—projected sales, the type of act, artist development plans, airplay opportunities. It's no secret that there are fewer broadcast outlets for urban videos than for mainstream pop and rock clips.

But certainly there are many white acts who have never seen a budget that compares with those of videos by the acts mentioned above. Among acts on the current charts alone, video expenditures for such developing acts as Brenda Russell, Suavé, Vanessa Williams, Tracie Spencer, daKrash, and others equal or exceed those for many of their white contemporaries. Why? Because whether or not an act is black, if the label believes the artist is programmable on a sizable number of outlets, video funding will be there to make a competitive production.

Finally, with respect to the opportunities for black directors to work with white artists, George identifies a situation that reflects a marketing challenge rather than an industry bias. While there are only a handful of black directors and producers in the marketplace, how many aggressively pursue white artists for work?

One who comes to mind is Paula Walker, who has directed five videos for white acts. But I don't see her trying to trade on her blackness or her femininity. She doesn't sell herself as a *black* director or a *female* director. She is simply a director whose work speaks for itself.

Perhaps this is the really radical concept that George should embrace. If

(Continued on page 68)

just stumble headlong, as Katzel apparently suggests, into our local electronics store.

The U.S. is the software center of the world, providing motion pictures, TV programming, and our favorite obsession, music. This software community must protect itself from the erosion of First Amendment rights. The machines and the tapes are made abroad—the ideas are made here.

Katzel's characterization of the problem as being merely philosophical and political is absurd. There is nothing philosophical or political about the very sustenance necessary for the creation of the music that the Katzeljammers take to market. With his salesman's cliché about selling

blades if no razors exist, Katzel should also remember that without the artist and the protection of his or her works, he will find that DAT is just a very blunt razor blade.

Mike Greene  
President  
National Academy of Recording Arts  
And Sciences  
Burbank, Calif.

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

## Album Rock Rapped As 'Gun'-shy On New Bands

BY YVONNE OLSON

LOS ANGELES Ten years ago, a hard-rocking Southern California band released its debut album. That album went on to spend more than a year on Billboard's pop albums chart and to be certified platinum, despite yielding only one minor top 40 hit. The band was Van Halen, and album rock radio—which was into harder rock at the time—spent a year pumping songs like "Ain't Talkin' 'Bout Love" and "Running With The Devil" until they no longer sounded too harsh for the radio.

Like Van Halen, Guns N' Roses built its initial base in L.A., toured extensively, and developed a groundswell of attention that was embraced by retail. Also like Van Halen, Guns N' Roses took a year to gain national recognition, and its debut album went platinum with a minimal amount of airplay.

The difference is that 10 years ago, Van Halen had album rock to lean on; Guns N' Roses, a band that initially seemed too hard for any airplay, has had to fight for acceptance at both album radio and top 40. The differences in the breaking of the two albums say a lot about changes in radio over the last decade, according to record industry people—some of whom

have been around for both albums.

Van Halen's debut album was released at the beginning of album rock's hard-cranking "modal" era. "In those days, album radio was different in that it really paid attention to new bands, regardless of chart status," says Lou Dennis, Warner Bros. senior VP/director of sales. "Because it was different and therefore banging away at new bands, we were able to follow up easily with merchandising, pro-

### 'Rock should have some danger to it'

motional campaigns, and in the stores."

Today's library-intensive album rock stations "dragged their feet" on Guns N' Roses' first single, "Welcome To The Jungle," according to Geffen VP/promotion Al Coury. "Fifteen to 20 of the harder-edged stations gave us a shot, but album radio as a whole can't run out and say they broke Guns N' Roses, because they were really reluctant at first."

At the same time, Coury was working on a very reticent MTV for exposure, and he issued a 7-inch to top 40 with a memo asking that "Jungle" not be reported. "It

took us approximately four months to convince MTV to play the clip once a night, unreported. And what we hoped and prayed for happened. In that limited exposure, it became top 10 in requests, and MTV had no choice but to play it in the afternoon when they aired their top 10 countdown. It then became their most requested track and remained so for three consecutive months."

Top 40 didn't jump on "Jungle" either, but Coury says, "The purpose [of the 7-inch] was more educational than anything. We were preparing them for what was to come. Some of the hipper stations began playing it at night, and that's really what took us from 1 million units to 2 million—our base increased."

According to Geffen president Ed Rosenblatt, by the time MTV granted exposure to "Jungle," Geffen had already decided to go with "Sweet Child O' Mine" as a single. "Jungle" will get another shot, however, as a prominent track in "The Dead Pool," the new Clint Eastwood movie that also

features a few band members, and the song will also be used in radio spots for the movies.

"Jungle" has a much harder edge than "Sweet Child," however, and many think overall radio acceptance is doubtful. Further-

more, Guns N' Roses' hardcore metal image continues to disturb conservative album rock programmers.

"There are people in this industry who would rather keep them (Continued on page 12)

## OUTA' THE BOX

For Upper Midwest Communications Conclave week, we asked programmers in Minneapolis-St. Paul to discuss their new adds.

### BLACK/URBAN

"We don't usually do this many adds," says KMAP PD Al Alonzo of his eight new songs this week. In its two-month history, KMAP has played many album cuts, three of which became immediate adds when the singles were released: Keith Sweat's "Make It Last Forever" (Vintertainment/Elektra), Michael Jackson's "Another Part Of Me" (Epic), and Prince's "Glam Slam" (Paisley Park). Despite mixed results outside its home turf, "Alphabet St." spent a month in KMAP's power rotation, so Alonzo plans to hit the new Prince single heavily for at least several weeks. The Minneapolis connection also explains "Love Is A Game" (Warner Bros.) by Morris Day. Master Plan's "Stomp" (Crush) and Pieces Of A Dream's "Ain't My Love Enough" (EMI-Manhattan) are MD Marcus Heisman's picks. Johnny Mathis' "I'm On The Outside" (Columbia) is there for 18-44 balance, but Alonzo says he won't daypart it initially. Hall & Oates' "Missed Opportunity" (Arista), which Alonzo calls "a nice song," was added in its second week because of space limitations the week before.

### AC

KMAP's liberalism is balanced by KSTP-FM "KS95," which didn't add any songs last week and found only one this week, Whitney Houston's "Love Will Save The Day" (Arista). MD Kim Jeffries says, "We are traditionally late on everything, and very few artists are in a position where we know [whether] the record is going to do well. In the past Kenny Rogers was like that for us." In its first week, the record is already generating calls from the station's 30-35-year-old female core, "who thought it was Whitney but wanted to know what the song was," says Jeffries.

### TOP 40

With a recent MD switch, KDWB-FM adds four songs. One is Aerosmith's "Rag Doll" (Geffen); another is D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand" (Jive/RCA), after several weeks of testing. "If you just fool around with it a little bit at night, it goes out of control," says PD Brian Phillips. "Obviously, the fact that it's getting played here means that it transcends the normal boundaries of rap." Despite this, Phillips isn't moving the song out of nights yet. He also adds Huey Lewis & the News' "Perfect World" (Chrysalis). Phillips says that Lewis left "just enough time between records that there was a lot of interest as to what it would sound like." So far, he says, reaction has been "universally favorable."

Rival WLOL also adds Lewis along with three others. REO Speedwagon's "Here With Me" was tested for several weeks while PD Gregg Swedberg waited for a ballad slot. Now research shows it strong among 18-34-year-olds, especially females. WLOL was one of the few top 40s to play Joan Armatrading's "Drop The Pilot" in 1983, and its success with that record and Suzanne Vega's "Luka" prompted it on Tracy Chapman's "Fast Car" (Elektra). While Chapman's album sales in Minneapolis "aren't as strong as some other places, I've got to believe if top 40 here plays this song it's going to work." Finally, he adds Johnny Hates Jazz's "I Don't Want To Be A Hero" (Virgin) because "we had room for a bouncy pop tune."

The left-field record that both Phillips and Swedberg mention is "Another Lover" (A&M) by Giant Steps. WLOL added the song several weeks ago; KDWB officially adds it this week. "Lover" is a true anomaly for the region: an R&B record—Phillips likens the sound to Shalamar—that was not being worked. (Swedberg says that A&M has been good about getting the single stocked and that it has since been made a Midwest priority for the label.) Ironically, just months after the dance glut led to a run on ballads and hard rock, Swedberg now feels that "right now is a good time for urban crossover because there's so much rock. I've got plenty of ballads and plenty of white pop records."

SEAN ROSS

## newsline...

**PAUL JACOBS** has been named GM at Hoker Broadcasting's newly acquired WDTX Detroit. He was formerly the GM at KHYI Dallas and had worked for owner Jay Hoker in sales/management positions at WRIF Detroit and KZEW Dallas. In addition, Hoker has purchased WMLX Cincinnati for \$375,000 from Florence Broadcasting, giving him a combo with Cincinnati's WLLT.

**LARRY COOPER** has been named VP of CBS News, Radio. He was news director/executive producer for the CBS RadioRadio Network.

**SOUTHWEST RADIO OF LAS VEGAS** has purchased AC KLSQ Las Vegas from SRO Broadcasting for \$2.75 million.

**LAURA MORRIS** has been named station manager at Rusk's news KTRH Houston. She had been director of news & programming. Morris replaces Michael Packer, who is now at XETRA San Diego.

**HAROLD McEWEN** is named GM at KVSQ/KKAJ Ardmore, Okla. He replaces Pat Owensby, who leaves to go into station ownership. McEwen was at one time the station's owner.



George Burns

### Consultant Sees 'Masculinization' In Music Tastes

BY CHARLENE ORR

DALLAS Consultant George Burns says radio format cycles can't be altered, but it is possible to predict them and thus not be caught by surprise. Currently, he says, a long period of female-oriented broadcasting is ending, and popular music is beginning to be geared toward male listeners.

"There's a general shift in the culture, which is immediately obvious in music research, where a grittier, harder-sounding music [now does well]," he says. "That includes AC, probably album rock, and any other mixture of those things. There's been a lot of very soft AC across the United States; upbeat AC stations have not really been strong for a number of years. Now, Bread and the Carpenters are out and Bob Seger is in."

(Continued on page 12)

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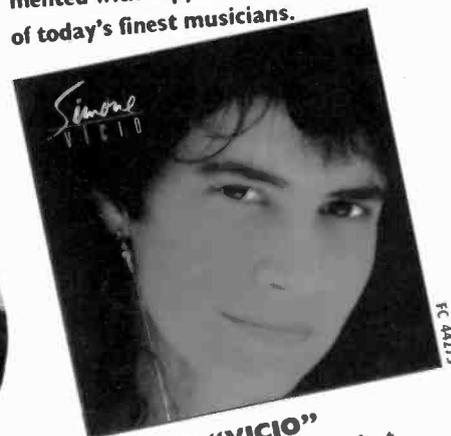


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## Rock Tracks Chart Revised

NEW YORK Billboard has revised the panel of stations reporting to its Album Rock Tracks chart. The panel is updated after each Arbitron ratings period by chart manager Ron Cerrito. There are now 84 stations reporting to the airplay-only chart.

Stations are divided into four weighted categories based on weekly cumulative audience daily from 6 a.m.-midnight in the Arbitron total survey area.

The categories are as follows: **Platinum:** weekly come of over 1 million; **gold:** weekly come of 500,000-999,999; **silver:** weekly come of 250,000-499,999; and **bronze:** weekly come of 100,000-249,999. Asterisks indicate new reporters.

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KEZO-FM Omaha, Neb.  
KGGG-FM Des Moines, Iowa  
KGN-FM Portland, Ore.  
KINK-FM Portland, Ore.  
KISS-FM San Antonio, Texas  
KISW-FM Seattle, Wash.  
KLAQ-FM El Paso, Texas  
KLBJ-FM Austin, Texas

KMOD-FM Tulsa, Okla.  
KOME-FM San Jose, Calif.  
KRSP-FM Salt Lake City, Utah  
KSJO-FM San Jose, Calif.  
KXRX-FM Seattle, Wash.  
KZAP-FM Sacramento, Calif.  
WAAF-FM Worcester, Mass.  
WAPL-FM Appleton, Wis.  
WAQX-FM Syracuse, N.Y.  
WAQY-FM Springfield, Mass.  
WBLM-FM Portland, Maine  
WBRU-FM Providence, R.I.  
WCCC-FM Hartford, Conn.  
WCMF-FM Rochester, N.Y.  
WDHA-FM Dover, N.J.  
WDIZ-FM Orlando, Fla.  
WEGR-FM Memphis, Tenn.  
WFYV-FM Jacksonville, Fla.  
WGIR-FM Manchester, N.H.  
WHFS-FM Washington, D.C.  
WIBA-FM Madison, Wis.  
WIMZ-FM Knoxville, Tenn.  
WIOT-FM Toledo, Ohio  
WKRR-FM Greenboro, N.C.  
WLAV-FM Grand Rapids, Mich.  
WLVQ-FM Columbus, Ohio  
WMRY-FM St. Louis, Mo.  
WNOR-FM Norfolk, Va.  
WONE-FM Akron, Ohio\*  
WPHD-FM Buffalo, N.Y.  
WPLR-FM New Haven, Conn.  
WPYX-FM Albany, N.Y.  
WQFM-FM Milwaukee, Wis.  
WQMF-FM Louisville, Ky.  
WRDU-FM Raleigh, N.C.  
WRFX-FM Charlotte, N.C.  
WRXL-FM Richmond, Va.  
WSHE-FM Fort Lauderdale, Fla.  
WZZO-FM Allentown, Pa.

### CONSULTANT: LISTENERS DEVELOPING 'MASCULINE' TASTES

(Continued from page 10)

Burns made similar comments recently here during one of his twice-yearly radio seminars. The meeting, No. 22 in a series, drew GMs and corporate researchers from as far away as Canada as well as a number of prominent Texas programmers, including KHYI "Y95" PD Buzz Bennett, who strongly praised the two-day sessions. Topics covered included research, techniques for serving core audiences, and advertising tips.

Burns' view that listeners of both sexes are developing what have traditionally been considered more masculine tastes may be of special interest to those monitoring the future of AC WPIX New York; that station recently commissioned Burns to research its format options, something that he's been doing for several months. While he won't discuss WPIX specifically, he does say that despite New York's diverse population, this so-called cultural masculinization "generally is manifest" in that market. "The recent successes of WNSR would [indicate] that a more upbeat approach to AC was in order compared to [soft AC] WLTW," he says.

Burns says this trend was visible as far back as six months ago, but the evidence has since become stronger, as shown by a recent study of the Phoenix, Ariz., market. He says other signs that culture is becoming male dominated include the upswing of interest in jazz and related formats, country music's so-called neotraditionalists, and the presence of such hard-rocking acts as Def Leppard on top 40 radio.

Burns, whose clients include modern rock KROQ Los Angeles, says he sees a strong future, too, for synthesizer-based danceable rock. "We're probably a couple of years away from whatever the new male

music is; I'm not sure if it will even be rock. But if you look at KROQ, XETRA-FM "91X" San Diego, or WDRE Long Island, N.Y., among what those stations are playing is probably where this is going."

At his two-day Dallas seminar, Burns devoted part of his time to his "call out/call back" research methodology. Burns had researched AC WNIC Dearborn, Mich., listeners without the knowledge of that station's personnel to test his "brighter AC" hypothesis. He had found that younger-sounding music combined with an adult presentation can broaden a station's demographics. He had also concluded that WNIC's long-established morning show, which respondents called

"upbeat and saucy," was attracting listeners who might not tune in to WNIC otherwise.

Burns likens current radio trends to those of 1968, when he was programming top 40 WSAI Cincinnati and such acts as Iron Butterfly and Vanilla Fudge gained mass appeal, even before there was a strong album rock format in most places. As was true during that era, Burns says, there are "increasingly strong complaints [today] about the problems of repetition at top 40. More and more people are asking for album cuts, even top 40 listeners, and that's a very male thing."

Assistance in preparing this story was provided by Sean Ross.

### ALBUM ROCK: 'GUN'-SHY WITH NEW BANDS?

(Continued from page 10)

there. If that band never got any airplay except for one station in the market, they would've been propelled into megaplatinum status."

"One of the problems today is that too much of rock'n'roll is comfortable," says Rosenblatt. "This album is now top five on the national charts, and a number of major racks are still not carrying it. I think there should be a certain amount of danger to rock'n'roll—a certain amount of walking on the edge. I think it has contributed to this band's success."

In 1978, Van Halen's remake of "You Really Got Me" had to fight with singles from "Saturday Night Fever" as well as such records as "Baby Come Back" by Player and "Emotion" by Samantha Sang for top-40 exposure before eventually peaking at No. 36. (Ironically, the first two of those were on RSO, Coury's label at the time.) Now, Guns N' Roses is part of a "rock

balance" movement at top 40 that's also seen Def Leppard and Poison achieve recent top 10 singles. Says KATD San Jose, Calif., PD Bob Harlow, "This single will happen because we need these rock records to balance out our playlists."

"It's real shocking to look on the Hot 100 and see an equal number of top 40s picking up on 'Sweet Child Of Mine' when this is the perfect band for album radio to have first claimed as their own," says KJJO Minneapolis assistant PD Michael Cross.

"We've been playing Guns N' Roses for over a year now, and it's a shame that national recognition is finally happening for them [only] because of top 40 and MTV exposure. Once again, top 40 is going to beat album radio on a band that to me is a surprise to be on top 40 at all. Album programmers shouldn't be so worried about blowing off that 40-year-old. Rock'n'roll is built on bands like this."



Who's A Duffer? WIKS "Kiss 102" New Bern, N.C., PD Ceacer Gooding, right, practices moves from the golfer's lexicon as he teams up with boxer James "Bonecrusher" Smith for a charity golf tournament. WIKS co-sponsored the tournament to benefit the American Lung Assn.



The Y's Have It. It's 'YNY 'n' Lyle as country WYNY New York brings in Lyle Lovett and takes its listeners to an alternative country. Pictured, from left, are MCA Records' Bill Catino, WYNY promotion manager Madeleine Boyer, Lovett, and 'YNY' midday air personality Randy Davis.



I Left My Art... Tony Bennett presents a signed lithograph of his painting of the Golden Gate Bridge to a winning KJOI Los Angeles listener at a station-sponsored gallery showing of Bennett's artwork. From left are KJOI promotions director Robert Lyles, KJOI morning driver Roger Barkley, Bennett, KJOI winner Vicki Chardsons, and KJOI PD Pete Ladd. (Photo: Attila Csupo)



Chip Clip Goes Funk. WLW Cincinnati afternoon driver Gary Burbank got an immediate listener response when he offered to give a case of potato chips to the first listener to walk into the studios with a Mike Sells potato chip bag clipped to his face. Shown, from left, are Burbank's producer, Kevin Wolfe, bag man Tom Wilkenson, and Burbank.

**UNA EDICION  
ESPECIAL DE BILLBOARD**

# VIVA



## **UNASE A BILLBOARD EN PRESENTAR LA NUEVA ERA DE LA MUSICA ESPAÑOLA**

**VIVA ESPAÑA!** La gran diversidad del mundo musical español; su pujante industria; el auge en los medios de comunicación y la industria del entretenimiento casero; la permanente influencia del país en el mundo de habla castellana. Esto y mucho más lo encontrará usted en la próxima edición especial de Billboard sobre España, uno de los países con mayor crecimiento económico en el mundo.

Desde la tradición de los artistas españoles surge ahora una nueva generación de talento rock que esta empezando a imponer su música en los mercados de América Latina y Estados Unidos.

Talento que hace hits y la renovada capacidad de los sellos discográficos españoles, empresarios, managers, locales para conciertos, distribuidores, y estudios de grabación está atrayendo gente de ambos lados del Atlántico al primer país turístico del mundo. En un momento en que España es mas parte de Europa que nunca, el país se prepara también para celebrar los 500 años del descubrimiento de América por Cristóbal Colon. Sea parte de esta edición espectacular, destacando el desplazamiento de España hacia el centro del escenario musical internacional. Su anuncio especial llegará a cientos de miles de fieles lectores de Billboard en más de 100 países. Le dará visibilidad y exposición internacional a su negocio, talento y servicios.

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Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Shadow Dancing**, Andy Gibb, RSO
2. **Baker Street**, Gerry Rafferty, UNITED ARTISTS
3. **Take A Chance On Me**, Abba, ATLANTIC
4. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
5. **Still The Same**, Bob Seger, CAPITOL
6. **Miss You**, Rolling Stones, ROLLING STONE
7. **The Groove Line**, Heatwave, EPIC
8. **Dance With Me**, Peter Brown, DRIVE
9. **It's A Heartache**, Bonnie Tyler, RCA
10. **Last Dance**, Donna Summer, CASABLANCA

## TOP SINGLES—20 Years Ago

1. **This Guy's In Love With You**, Herb Alpert, A&M
2. **The Horse**, Cliff Nobles & Co., PHIL. L.A. OF SOUL
3. **Jumpin' Jack Flash**, Rolling Stones, LONDON
4. **Lady Willpower**, Gary Puckett & the Union Gap, COLUMBIA
5. **Grazing In The Grass**, Hugh Masekela, UNI
6. **The Look Of Love**, Sergio Mendes & Brasil '66, A&M
7. **Angel Of The Morning**, Merrilee Rush, BELL
8. **Stoned Soul Picnic**, 5th Dimension, SOUL CITY
9. **Here Comes The Judge**, Shorty Long, SOUL
10. **Indian Lake**, Cowsills, MGM

## TOP ALBUMS—10 Years Ago

1. **Some Girls**, Rolling Stones, ROLLING STONE
2. **City To City**, Gerry Rafferty, UNITED ARTISTS
3. **Natural High**, Commodores, MOTOWN
4. **Saturday Night Fever**, Soundtrack, RSO
5. **Stranger In Town**, Bob Seger & the Silver Bullet Band, CAPITOL
6. **Darkness On The Edge Of Town**, Bruce Springsteen, COLUMBIA
7. **Shadow Dancing**, Andy Gibb, RSO
8. **Grease**, Soundtrack, RSO
9. **Feels So Good**, Chuck Mangione, A&M
10. **Boys In The Trees**, Carly Simon, ELEKTRA

## TOP ALBUMS—20 Years Ago

1. **Bookends**, Simon & Garfunkel, COLUMBIA
2. **The Beat Of The Brass**, Herb Alpert & the Tijuana Brass, A&M
3. **The Graduate**, Soundtrack, COLUMBIA
4. **A Trap Shining**, Richard Harris, DUNHILL
5. **Look Around**, Sergio Mendes & Brasil '66, A&M
6. **Disraeli Gears**, Cream, ATCO
7. **God Bless**, Tiny Tim, REPRISE
8. **Are You Experienced**, Jimi Hendrix Experience, REPRISE
9. **Honey**, Bobby Goldsboro, UNITED ARTISTS
10. **The Birds, The Bees & The Monkees**, Monkees, COLGEMS

## COUNTRY SINGLES—10 Years Ago

1. **Only One Love In My Life**, Ronnie Milsap, RCA
2. **There Ain't No Good Chain Gang**, Johnny Cash & Waylon Jennings, COLUMBIA
3. **Love Or Something Like It**, Kenny Rogers, UNITED ARTISTS
4. **I Believe In You**, Mel Tillis, MCA
5. **Tonight**, Barbara Mandrell, ABC
6. **You Don't Love Me Anymore**, Eddie Rabbitt, ELEKTRA
7. **When Can We Do This Again**, T.G. Sheppard, WARNER/CURB
8. **Pittsburgh Stealers**, Kendalls, OVATION
9. **Never My Love**, Vern Gosdin, ELEKTRA
10. **Talking In Your Sleep**, Crystal Gayle, UNITED ARTISTS

## SOUL SINGLES—10 Years Ago

1. **Close The Door**, Teddy Pendergrass, PHILADELPHIA INTERNATIONAL
2. **Stuff Like That**, Quincy Jones, A&M
3. **You And I**, Rick James, GORDY
4. **Boogie Oogie Oogie**, A Taste Of Honey, CAPITOL
5. **Runaway Love**, Linda Clifford, CURTOM
6. **Last Dance**, Donna Summer, CASABLANCA
7. **Three Times A Lady**, Commodores, MOTOWN
8. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
9. **Shame**, Evelyn Champagne King, RCA
10. **Annie Mae**, Natalie Cole, CAPITOL

## FEATURED PROGRAMMING

**T**HE RECENT Sillerman/Legacy decision to hold on to KTWV "the Wave" instead of KJOI, both Los Angeles stations, came a week after the Satellite Music Network's 24-hour-a-day Wave format signed two of the format's parents, Frank Cody and Owen Leach.

Robert Hall, VP/programming for SMN's eight formats and the director of the Wave network, continues to be bullish about the Wave and now seems much more secure about its future. He says the current affiliate count seems low because SMN has targeted only major markets; seven of the Wave's stations are in the top 21 markets.

Hall says, "Right now, our real strength is in evening, night, and weekend listening. It's only been out a year, and we feel we've only gotten to 40% of the potential audience... Like coffee, it's an acquired taste."

He points out that when AC broke out in 1972-73, it took five years for that format to take hold. Now, he says, his research is showing that there's a growing dissatisfaction with AC. SMN hopes to be there if and when that discontent kicks in. Hall says, "We're looking for shares to easily triple in six to eight years... for 6.0-8.0 shares in major markets."

SMN's satellite Wave has fared best in Cleveland and Detroit. Hall says the latest Birch has WNWV Cleveland at 4.3 and WVAE Detroit at 2.2 after bowing with the format at 0.9. In Chicago, a market that seems tailor-made for the format, WTUV has not fared as well. Hall says the problem there is a 50-kilowatt suburban signal from a 300-foot tower that's "burning up the grass in the affluent northern suburbs, [but] from the Loop south and west it's pretty shaky." But adult alternative competitor WNUA is also having trouble getting established in Chicago—with a good downtown signal.

SMN has just sequestered its Wave team at a think tank session at Cody and Leach's Princeton, N.J., consultancy to come up with the game plan to "take it over the top." When asked for his stock answer to questions about what direction the format will be heading, Hall replies, "My stock answer is, 'Call me after the think tank.'"

Depending on how you look at it, SMN's Wave is either very similar to or nothing like KTWV. Hall says, "We continue to program it mechanically the same way—the original structure was more than adequate. The playlist is provided by KTWV and is paralleled." The SMN Wave, however, originates from SMN's Chicago-area studios.

Hall is tired of the debate over KTWV's early "no announcers" policy, feeling it misses the point. Hall says that the no-DJ approach has never been written in stone, but he adds, "I think the position of no DJs still translates to fewer commercials to the audience."

Hall's sense of where the format is going comes from his view of its potential audience, gained in part from a heavy use of listener groups. He says, "There are musical elements in this music that have very active listeners hooked into the star system

and a larger audience of casual listeners who listen to feel good. Our mission has been to balance the needs of the two. In order to carry this thing off in the initial phases, we have to cater to both the 'tastes great' and 'less filling' crowds."

**P**REMIERE RADIO NETWORK is going into the comedy-service business, and in an unusual move, president Steve Lehman says that his Premiere Comedy Network will be offered on a barter basis. Premiere is still keeping most of the details private, but Lehman says the barter arrangement will be handled by exchanging inventory. He also says, "We're going after American Comedy Network."

By the end of June, Lehman says, Premiere had inked the first three elements of the new service: "a major nationally known comedian," an in-

dustrywide-known comedy duo, and another well-known radio funny man. The four will make up the core of PCN, with additional writing and air talent coming from among the regular performers at Los Angeles clubs the Improv and the Comedy Store.

Like ACN, Promedia, and some of the other full-service comedy networks, PCN plans to offer affiliates 10-15 comedy bits each week. He says the weekly offering of song parodies, interactives, crazy characters, impressions, phony commercials, and off-the-wall actualities will make its premiere the week of Sept. 27 to kick off the fourth quarter. By the way, Premiere has just moved its New York sales office to larger quarters in the same building and has added two staffers.

**A**LTHOUGH INDUSTRY veteran M.G. Kelly left his afternoon shift at

KIIS-FM Los Angeles in the middle of June, presumably to devote more time to his syndication efforts, by the July 4 weekend he still wasn't saying what his next project would be. He did say a number of ideas are in development, all due for launch in January.

Kelly already produces Premiere's latest offering, "Live From The '60s With The Real Don Steele." The oldies show made its debut in January, and both Kelly and Premiere's Lehman are thrilled with its initial success. Lehman says the show has just topped 250 clearances, including nine of the top 10 and 40 of the top 50 markets. (WCBS-FM's dominance among New York's oldies fans has made the Big Apple a tough nut for Premiere to crack.)

Kelly says he and Premiere were working on another show when "Live (Continued on page 16)

## PROMOTIONS

### KICKIN' AT "LIVE"

Another in an occasional series of spotlights on star promotion directors.

When KITS "Live 105" San Francisco slowly moved from top 40 toward modern rock—a phrase it has trademarked—in the fall of 1986, former KMEL promotions director Julie Bruzzone found herself lured back into radio. As Live 105's marketing director for the past 20 months, Bruzzone can be credited with a good portion of the station's success.

She is, however, quick to point out that everything done at Live 105 is a team effort. PD Richard Sands is closely involved in every aspect of the station and insists on teamwork. That policy in turn gives Bruzzone positive input on a wide range of station functions and sets the tone for the way Live 105's marketing and promotions staff operates.

Bruzzone says, "Our listener-appreciation party to celebrate our first anniversary in October was a technological nightmare, but it went off without a hitch—and stayed on time—because of the great team effort from everyone involved."

Eighteen of the 23 bands in attendance performed, due to Bruzzone's use of the double-stage method to keep the music playing constantly. To keep the bands happy and informed, coordinate the technical end, and maintain crowd control, Bruzzone used a support staff of 30. She first gave all staff members specific duties and then drilled them repeatedly.

Bruzzone says, "When you're as music oriented as we are, you want every dealing with the bands to go smoothly. There's no room for mistakes. If anything went wrong, it would have been a real nightmare. But it was successful because of extensive planning and drilled teamwork."

KITS' major promotional effort this summer is its Outdoor Concert Series. Throughout the summer and into October, KITS will feature national acts in hourlong lunch-time concerts at San Francisco's Justin Herman Plaza. Initially only four shows were planned, but turnout has been so good, label support so strong, and sponsorship requests so numerous that twice as many concerts are



**The Spills Of Victory.** Listener Lilia Huesman lets KGOT Anchorage, Alaska, know just how big a dent you can put in a charge account in half an hour. Huesman won the chance to spend \$5,000 in 101 minutes—she only needed 29. Pictured, from left, are KGOT promotions director Tina Brown; Huesman's husband, Curt; Huesman; assisting salesperson Lisa Madison; and KGOT PD Larry Wayne; and an unidentified chauffeur.

now planned. Confirmed acts include the Smithereens, Ranking Roger, Thomas Dolby, Devo, and Book Of Love.

The plaza is in the heart of the city's financial district and gives both the bands and KITS excellent non-club access to potential listeners. The station distributes about 5,000 concert programs at each show. The first concert brought out 8,000 listeners, and Bruzzone expects to fill the plaza with its maximum of 16,000 by the season's fourth concert. A local-band contest is being run concurrently with the series.

Most of the series' sponsorship has come from area fast-food, bottled-water, and snack-food merchants, all of which have an ideal captive lunch-time crowd of brown-baggers for their free samples and promotional stands.

One of Bruzzone's first promotional efforts was to institute a Live 105 stand-up display campaign with a 27-store record chain. The in-store promotion spotlights playlisted records by attaching "Featuring Music As Heard On Live 105" stickers on cassettes and compact disks.

Although the idea is now common across the country, it's still one of Bruzzone's most important ongoing campaigns. To keep it energized, Live

105 instituted an informal best-display contest within the chain. The station provides the monthly winning store managers with anything from concert tickets to CD players. Playlists and stickers are provided personally and constant contact is maintained with each outlet manager to keep up the ongoing working relationship.

Each display also provides record buyers with Live 105 window decals and entry blanks for KITS' long-running Trippin' Tuesday giveaway. The weekly free-trip promotion has become one of Live 105's most popular and successful promotions.

Bruzzone's giveaway advice is to concentrate on items that are hot or that listeners can't buy for themselves—backstage passes, fad items, extra roles in a movie, and unusual trips—and keep the promotion simple. She says her in-house motto is, "We don't make you jump through hoops to win."

Finally, Bruzzone has some tried-and-true suggestions for increasing in-store listening. She says that Live 105 first targets the kind of retail shops that fit the modern-rock image and then rewards tuned-in managers with gift certificates. She says, "It's so much more personal and special than a T-shirt."

## Industry Mourns One Of Its Most Likable; Gary Owens Will Do Talk; Wolfman Won't

"HE WAS ONE OF THE LEAST STRESSED-OUT, most likable people in the industry. He was not the type you'd expect to have a heart attack."

WRBQ Tampa, Fla., PD **Randy Kabrich** is among those mourning WCXR Washington, D.C., PD **Bob Kaghan**, who died July 3 at age 34 of an apparent heart attack while hiking with his wife in the Shenandoah Mountains. Several days after Kaghan's death, doctors found evidence of congenital heart disease.

Kaghan grew up in Asheville, N.C., starting there in radio at WISE at age 17. He later programmed WRJZ Knoxville, Tenn., WBCY Charlotte, N.C., WZNE Tampa, Fla. (now WKRL), and WBMW Washington, D.C.—all of them top 40 outlets at the time.

He next became group PD for Metroplex Communications, working out of classic rock WCXR.

When Metroplex sold WCXR, Kaghan stayed on as PD. He was married in April and was several days away from a house closing when he died.

Consultant **Dan Vallie** was EZ Communications' group PD when Kaghan was at WBMW. He praised Kaghan as "one of the industry's best-kept secrets... I was always kidding him that he should be more aggressive, but he always had his priorities in the right order."

Kaghan's WBCY was relatively laid-back; his WBMW was considerably more up-tempo. DKM Broadcasting PD **Mary Catherine Sneed** says that his programming style tended to change from one situation to another. While many in the industry assumed that classic rock was merely a way station for Kaghan, his friends say that he repeatedly turned down offers that would have returned him to top 40 because he was happy in D.C.

During his tenure at WCXR, Kaghan campaigned to get gold-based stations some sort of industry respect. At one point, he proposed a chart for classic rock outlets that played some currents because he felt it might prove that those stations sell records, thus ending the format's stepchild status.

Sneed, Vallie, and Kaghan were part of an industry crowd that hung out in Nashville during the late '70s. At that time, Sneed says, female programmers were still an anomaly. Kaghan "was one of the few PDs who... always accepted me, and I never forgot it. He was a wonderful, sensitive man in a business where you don't find many such people. He was really different."

**PROGRAMMING DEPT:** KIPR Little Rock, Ark., PD **Kevin Brown** heads for those duties at urban WMYK "K94" Norfolk, Va., following last week's surprise exit by PD **Don Allen**. Brown may or may not fill K94's morning opening; he hasn't been replaced in Little Rock yet... Former KZEW Dallas PD **Dennis Anderson** is the new PD at AC KLTE Oklahoma City, Okla. He came to the station for afternoons last October and had recently replaced former PD **Steve Anthony** in mornings.

The apparent firing of WLOU Louisville, Ky., GM **Bill Price** after 14 years at the urban outlet was front-page news in the Louisville Courier-Journal's metro section. Eight DJs and salespeople picketed WLOU; 12 signed a letter asking for his reinstatement. Price wasn't talking about why he left, except to say, "It wasn't a friendly departure." Station officials told the paper that Price will probably not be replaced as GM and said they've named **Mildred Staton** OM.

Two months after new PD **J.D. Wachs** declared that WZZT Columbus, Ohio, would not drop urban, that station is now oldies WXLE "Wexlie 103" under OM **Tom Reynolds**. Wachs, **Ellis Moore**, and **Kevin Townes** leave WXLE, which takes its calls from a nearby real-estate development. The change takes a player out of Columbus' three-way urban race and gives the market its first oldies FM since WMGG's switch to classic rock last year.

Satellite Music Network oldies affiliate WWNK-AM Cincinnati has reclaimed its legendary WSAI call letters and now broadcasts locally from 6 a.m.-10 p.m. OM/

mornings **Jim McKnight** is joined by **J.C. McCoy**, **Shadow Stevens**, and **Maureen McCullough**. On the other hand, health/talk **KMDK "K-Medic"** Denver becomes SMN Z-Rock outlet **KDZR**, raising the format's affiliate total to seven. KMDK had been through a number of changes—it was once progressive **KFML**.

The new PD at album **KPOI** Honolulu is **KXOA** Sacramento APD/MD **Paul Mitchell**; he starts July 25... "Mr." **Ed Lambert** is upped to MD at **KDWB-FM** Minneapolis; that sends APD **Don Michaels** across the street for swing work at **WLOL**... **Bill "Birdman" Thomas**, OM at urban **KKSS** Albuquerque, N.M., is now consulting co-owned top 40 **KKQV** Wichita Falls, Texas... Consultant **Fred Jacobs** has picked up album **WBRU** Providence, R.I., as a client.

AC **WMGF** Montgomery, Ala., is now urban **WZHT** "Hot 105" under consultants **Don Kelly & J.C. Floyd**. PD is **Mickey Coulter**, formerly at top 40 **WQID** Biloxi, Miss.... Urban **WJIZ-FM** Albany, Ga., PD/MD **Tony Wright** adds those duties for oldies **WJIZ-AM**; **Jackie Hargrow** becomes assistant GM/OM/assistant PD for the AM.

**AFTER SEVERAL WEEKS OF HINTS**, **KFI** Los Angeles drops AC for talk under station manager **Ken Kohl**, who promises "a whole new kind of talk radio." **Gary Owens & Al Lohman** remain in mornings; former **KFYI** Phoenix, Ariz., PD **Tom Leykis** brings his "combat radio" to afternoons. Because of work involved in assembling a news/talk station, it's hard to change overnight. **KFI's** transition began with the addition of talk blocks several years ago and had been known about—but not made official—for several weeks.

A similar situation exists at oldies **XETRA-AM** San Diego. When **KTRH** Houston GM **Michael Packer** showed up at the station, the first story was that he was only studying format possibilities. Now GM **Tom Jimenez** says, "There's no doubt about it. Michael is on board, and we are looking to do something in the news/talk arena." But he also says, "We are definitely oldies until further notice" and that there is no decision yet regarding what variant of news/talk **XETRA** will be.

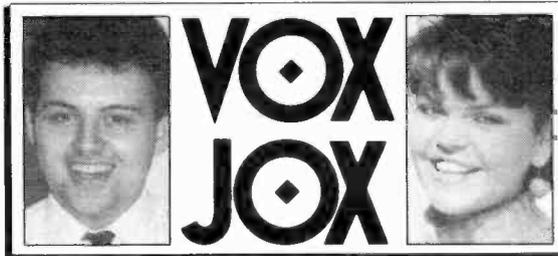
In any event, **Wolfman Jack**, who was doing PM drive on **XETRA**, has left, citing the still-unofficial format change in his decision. The press release, with quotes written in **Wolfpeak**, also states, "You'd think I wouldn't even miss **XTRA-Gold**. But, I tell ya, the listener response was terrific an' I'm gonna miss 'em. I just hope somebody lets them know that."

**PEOPLE:** At album **KMPC-FM** Los Angeles, much-discussed morning man **Guy Kemp** is demoted to overnights following **Sam Bellamy's** departure. **Pat Kelly** is back in mornings, and a new PD should be official shortly. Across town at modern **KROQ**, promotions director **Diane Morales** is out and can be reached at 818-786-4209... **KVIL** Dallas veteran **Buddy Baron** joins **AC KKHT** Houston for PM drive.

At **AC WENS** Indianapolis, **John Cinnamon & Jerry Curtis** are teamed in mornings. That makes **Alan Cook** permanent MD/middays and ups **Bernie Eagan** from MD to APD... **Alan Gardner** added to mornings on talk **WFLA** Tampa, Fla.... Urban **WEKS** Atlanta PM driver **Larry Steele** becomes APD; **Mike Jameison** joins as production director... **Peter King** moves from **AC WHEN** Syracuse, N.Y., to mornings at easy **WRHP**.

**WMMS** Cleveland morning zoo member **Roberta Gale** wants to move to the South or Southwest; reach her at 317-926-5222... Former top 40 **WLGA** Valdosta, Ga., PD **Phil Stevens** is looking for a larger-market MD job and can be reached at 404-493-6145... **Chris O'Connell** becomes MD at public **KCBX** San Luis Obispo, Calif.

Assistance in preparing this column was provided by **Bill Holland**.



by Sean Ross and Yvonne Olson

FOR WEEK ENDING JULY 16, 1988

Billboard

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	6	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD 4 weeks at No. One
2	2	3	7	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
3	8	14	3	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
4	9	11	3	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
5	3	2	7	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
6	4	6	4	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
7	5	7	9	LOOK OUT ANY WINDOW RCA LP CUT	BRUCE HORNSBY & THE RANGE
8	7	5	6	SILVIO COLUMBIA 38-07970	BOB DYLAN
9	6	8	6	OPEN ALL NIGHT ELEKTRA 7-69393	GEORGIA SATELLITES
10	15	—	2	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
11	11	10	6	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
12	12	9	8	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
13	13	18	5	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
14	14	16	6	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
15	NEW ▶	1	1	PERFECT WORLD CHRYSALIS 43265	★★★ FLASHMAKER ★★★ HUEY LEWIS & THE NEWS
16	18	32	3	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
17	22	27	7	THE DEAD HEART COLUMBIA LP CUT	MIDNIGHT OIL
18	17	26	8	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
19	20	19	9	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
20	19	21	8	THIS NOTE'S FOR YOU REPRISE 7-27848	NEIL YOUNG & THE BLUENOTES
21	25	28	5	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
22	21	24	5	SOUND ALARM A&M LP CUT	MICHAEL ANDERSON
23	24	30	4	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
24	10	4	10	TOO MUCH AIN'T ENOUGH LOVE Geffen 7-27920	JIMMY BARNES
25	23	25	8	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
26	29	43	3	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
27	26	29	7	WHAT LOVE CAN BE POLYDOR LP CUT/POLYGRAM	KINGDOM COME
28	16	12	11	RED BLUE JEANS Geffen LP CUT	JOHN KILZER
29	30	37	5	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
30	38	49	3	BELIEVE IN LOVE MERCURY LP CUT/POLYGRAM	SCORPIONS
31	34	40	5	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
32	47	—	2	GYPSY ROAD MERCURY LP CUT/POLYGRAM	★★★ POWER TRACK ★★★ CINDERELLA
33	27	17	20	SHIP OF FOOLS ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
34	32	39	4	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
35	37	47	3	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
36	NEW ▶	1	1	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
37	33	42	5	KICK ATLANTIC LP CUT	INXS
38	42	45	4	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
39	41	38	5	I'M ONTO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
40	49	—	2	BACK ON THE STREETS EPIC LP CUT/E.P.A.	JOHN NORUM
41	39	20	11	I HATE MYSELF FOR LOVING YOU BLACKHEART 4-07919/E.P.A.	J.JETT/BLACKHEARTS
42	28	22	11	NOTHIN' BUT A GOOD TIME ENIGMA 44145/CAPITOL	POISON
43	48	—	2	HEARTS ON FIRE VIRGIN LP CUT	STEVE WINWOOD
44	NEW ▶	1	1	REPTILE ARISTA LP CUT	THE CHURCH
45	40	35	5	RESCUE ME I.R.S. LP CUT/MCA	THE ALARM
46	45	50	3	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN LP CUT	S.WINWOOD
47	50	—	2	HUSH MERCURY LP CUT/POLYGRAM	DEEP PURPLE
48	35	23	10	BLACK AND BLUE WARNER BROS. 7-27891	VAN HALEN
49	43	31	11	LOST IN YOU WARNER BROS. 7-27927	ROD STEWART
50	NEW ▶	1	1	LONG WAY TO LOVE COLUMBIA LP CUT	BRITNY FOX

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

## FEATURED PROGRAMMING

(Continued from page 14)

From The '60s" took off and that that idea is now back in development. He hinted at more than one project and said he's targeting AC, jazz, and cross-format special entertainment. Neither Kelly nor Lehman will confirm it, but any new production will probably be done at Premiere's new Los Angeles studios—and Premiere will most likely handle spot sales and distribution.

Kelly has also produced and hosted CBS RadioRadio's successful AC countdown "Top 30 U.S.A." for the past 6½ years. CBS and Kelly recently decided that the AC countdown market had finished a full cycle, and they decided to call it quits. CBS informed affiliates at the end of June that "Top 30" would take its final bow Sept. 24. That frees up Kelly to concentrate on new projects, and he'll probably be hosting at least one

new show himself come early '89.

**CALL TO STATIONS:** PDs looking for off-kilter coverage of the Democratic and Republican national conventions can take Los Angeles public station KCRW up on its Harry Shearer offer. Shearer is best known for his stint as a player on TV's "Saturday Night Live" and as bass player Derek Smalls in the movie "This Is Spinal Tap."

Shearer will be fully producing one 10-minute "political cartoon for radio" at the end of every convention day. Shearer can be expected to view the party conventions much the way Premiere Radio Network's Clarence looks back on ABC-TV's "All My Children." KCRW will feed each bit by satellite at 7:50 the next morning.

KCRW is paying Shearer's expenses, he's doing the pieces for free,

and the bits are available to any station that wants them—for free. The bits will carry no national spots. Public stations have the right of first refusal in each market; after that it's first come, first served. Interested PDs should contact KCRW's Sarah Spitz at 213-450-5183. 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.*

July 15-16, INXS, On The Radio, On The Radio Broadcasting, one hour.

July 15-17, 20 Years Of Beatle Solo Hits, United Stations Special, four hours.

July 15-17, Stryper, Metalshop, MJI Broadcasting, one hour.

July 15-17, The Belinda Carlisle Story, Hot Rocks, United Stations, 90 minutes.

July 15-17, Jane Wiedlin/the Fat Boys/Paul Hogan, Party America, Cutler Productions, two hours.

July 15-17, Jesse Johnson, Star Beat, MJI Broadcasting, one hour.

July 15-17, Hal Davis Producer Profile, Motor City Beat, United Stations, three hours.

July 15-17, Nitty Gritty Dirt Band, Country Today, MJI Broadcasting, one hour.

July 16-17, the Ohio Players/George Michael/Nu Shooz, RadioScope, Lee Bailey Communications, one hour.

July 16-17, Troop/Freddie Jackson, On The Move With Tom Joyner, CBS RadioRadio, three hours.

July 16-17, Sam Cooke In Concert/Brenda Lee/Buffalo Springfield, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

July 17, Johnny Winter/Robin Trower, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 17, Huey Lewis/Rod Stewart, Powercuts, Global Satellite/ABC Radio Networks, two hours.

July 17, Scritti Politti/the System, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 17, Keith Whitley/Patti Loveless, Countryline U.S.A., James Paul Brown Entertainment, one hour.

July 17, To be announced, Nashville Live, Emerald Entertainment Group, 90 minutes.

July 18, To be announced, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

July 18-24, Music & Conversation With Bobby Brown And New Edition, In The Spotlight Special, Westwood One Radio Networks, one hour.

July 18-24, Jethro Tull/Ian Anderson, Classic Cuts, MJI Broadcasting, one hour.

July 18-24, Doug Cameron, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

July 18-24, David Bowie, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

July 18-24, Jack Bruce (Creme), Rock Over London, Westwood One Radio Networks, one hour.

July 18-24, BBC Concert Classic: Traffic, In Concert, Westwood One Radio Networks, 90 minutes.

July 18-24, INXS, Rock Today, MJI Broadcasting, one hour.

July 18-24, Foreigner, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

July 18-24, Dwight Yoakam, Live From Gilley's, Westwood One Radio Networks, one hour.

July 18-24, James Taylor, Star Trak Profiles, Westwood One Radio Networks, one hour.

July 18-24, Run-D.M.C., Special Edition, Westwood One Radio Networks, one hour.

July 18-24, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	6	15	6	<b>★★ NO. 1 ★★</b> SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY 1 week at No. One
2	2	5	10	JUST GOT PAID COLUMBIA 38-07744	JOHNNY KEMP
3	1	1	13	MERCEDES BOY MCA 53279	PEBBLES
4	7	10	9	PARENTS JUST DON'T ... JIVE 1099/RCA	D.J. JAZZY JEFF/FRESH PRINCE
5	4	6	7	PARADISE EPIC 34-07904/E.P.A.	SADE
6	3	7	10	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
7	8	12	12	I STILL BELIEVE MCA 53288	BRENDA K. STARR
8	14	19	5	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
9	17	26	3	IF IT ISN'T LOVE MCA 53264	NEW EDITION
10	16	20	5	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
11	20	28	3	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
12	9	11	8	TROUBLE MERCURY 870 154-7/POLYGRAM	NIA PEEPLES
13	22	25	3	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
14	18	21	5	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
15	11	14	16	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
16	12	9	11	MAKE IT REAL MCA 53311	THE JETS
17	26	—	2	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL
18	5	2	9	DIRTY DIANA EPIC 34-07739/E.P.A.	MICHAEL JACKSON
19	13	13	8	LITTLE WALTER WING 887 385-7/POLYGRAM	TONY! TONI! TONE!
20	NEW	▶	1	DON'T BE CRUEL MCA 53327	BOBBY BROWN
21	10	4	9	SHOULD I SAY YES? ATLANTIC 7-89108	NU SHOOZ
22	29	30	4	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
23	27	—	2	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
24	23	23	4	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
25	NEW	▶	1	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
26	NEW	▶	1	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
27	19	17	7	JOY ELEKTRA 7-69401	TEDDY PENDERGRASS
28	NEW	▶	1	BOOM! THERE SHE WAS WARNER BROS. 7-27976	SCRITTI POLITTI
29	NEW	▶	1	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
30	NEW	▶	1	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD

Products with the greatest airplay gains this week.

FOR WEEK ENDING JULY 16, 1988

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	8	<b>★★ NO. 1 ★★</b> MAKE ME LOSE CONTROL ARISTA 1-9656	ERIC CARMEN 1 week at No. One
2	1	1	12	MAKE IT REAL MCA 53311	THE JETS
3	4	6	9	PARADISE EPIC 34-07904/E.P.A.	SADE
4	6	9	7	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
5	3	2	12	TOGETHER FOREVER RCA 8319	RICK ASTLEY
6	8	15	6	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
7	5	4	12	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
8	10	14	18	HANDS TO HEAVEN A&M 2991	BREATHE
9	7	3	11	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
10	9	13	9	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
11	14	18	8	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
12	18	20	6	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
13	17	27	5	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN
14	11	12	10	WE ALL SLEEP ALONE Geffen 7-27986	CHER
15	12	8	14	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL
16	20	24	6	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
17	21	21	6	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
18	13	10	14	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL J. OATES
19	16	7	13	CIRCLE IN THE SAND MCA 53308	BELINDA CARLISLE
20	15	11	12	BETWEEN LIKE AND LOVE CAPITOL 44149	BILLY VERA & THE BEATERS
21	25	28	11	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
22	24	25	17	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
23	26	29	6	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
24	22	19	12	TIME AND TIDE EPIC 34-07730/E.P.A.	BASIA
25	29	30	7	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
26	19	16	10	MY LOVE COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
27	23	17	15	SHATTERED DREAMS VIRGIN 7-99383	JOHNNY HATES JAZZ
28	31	38	3	<b>★★★ POWER PICK ★★★</b> LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
29	28	22	18	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
30	27	26	18	ANYTHING FOR YOU EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
31	32	41	3	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
32	33	36	4	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
33	34	34	4	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
34	30	23	13	TWO OCCASIONS SOLAR 70015	THE DEELE
35	38	—	2	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
36	36	48	3	A WOMAN LOVES A MAN CAPITOL 44182	JOE COCKER
37	35	31	14	I STILL BELIEVE MCA 53288	BRENDA K. STARR
38	39	44	3	DO YOU LOVE ME MOTOWN Y 448	THE CONTOURS
39	40	45	3	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
40	43	—	2	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
41	37	37	4	SURRENDER MERCURY 888 243-7/POLYGRAM	SWING OUT SISTER
42	44	40	12	ELECTRIC BLUE CHRYSALIS 43201	ICEHOUSE
43	45	—	2	FEELINGS OF FOREVER MCA 53325	TIFFANY
44	NEW	▶	1	<b>★★★ HOT SHOT DEBUT ★★★</b> MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
45	NEW	▶	1	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
46	48	47	4	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
47	42	33	21	WHERE DO BROKEN HEARTS GO ARISTA 1-9674	WHITNEY HOUSTON
48	NEW	▶	1	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
49	NEW	▶	1	HE AIN'T HEAVY, HE'S MY BROTHER SCOTTI BROS. 4-07938/E.P.A.	BILL MEDLEY
50	46	43	24	ENDLESS SUMMER NIGHTS EMI-MANHATTAN 50113	RICHARD MARX

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

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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**

**New York** P.D.: Steve Kingston

- 1 Def Leppard, Pour Some Sugar On Me
- 2 The Jets, Make It Real
- 3 Debbie Gibson, Foolish Beat
- 4 Cheap Trick, The Flame
- 5 Johnny Kemp, Just Got Paid
- 6 Brenda Russell Featuring Joe Esposito, The Contours, Do You Love Me
- 7 Rick Astley, Together Forever
- 8 Michael Jackson, Dirty Diana
- 9 D.J. Jazzy Jeff & The Fresh Prince, P
- 10 Pebbles, Mercedes Boy
- 11 Denise Lopez, Sayin' Sorry (Don't Mak
- 12 Rick Astley, Together Forever
- 13 George Michael, One More Try
- 14 Gloria Estefan & Miami Sound Machine, J.J. Fad, Supersonic
- 15 Steve Winwood, Roll With It
- 16 Terence Trent D'Arby, Sign Your Name
- 17 INXS, New Sensation
- 18 Billy Ocean, The Colour Of Love
- 19 Sade, Paradise
- 20 Will To Power, Say It's Gonna Rain
- 21 The Fat Boys, The Twist
- 22 Richard Marx, Hold On To The Nights
- 23 Stevie B, Spring Love (Come Back To M
- 24 Eric Carmen, Make Me Lose Control
- 25 Whitney Houston, Love Will Save The D
- 26 George Michael, Monkey
- 27 Tracy Chapman, Fast Car
- 28 Van Halen, When It's Love
- 29 Elton John, I Don't Wanna Go On With

**PLATINUM**

**Los Angeles** P.D.: Jeff Wyatt

- 1 Nia Peoples, Trouble
- 2 Debbie Gibson, Foolish Beat
- 3 Pebbles, Mercedes Boy
- 4 Al B. Sure!, Nite And Day
- 5 The Jets, Make It Real
- 6 George Michael, One More Try
- 7 D.J. Jazzy Jeff & The Fresh Prince, P
- 8 Rick Astley, Together Forever
- 9 Johnny Kemp, Just Got Paid
- 10 Johnny Watley, Most Of All
- 11 Jody Watley, Shattered Dreams
- 12 Will To Power, Say It's Gonna Rain
- 13 Michael Jackson, Dirty Diana
- 14 The Deele, Two Occasions
- 15 Belinda Carlisle, Circle In The Sand
- 16 Brenda K. Starr, I Still Believe
- 17 Sade, Paradise
- 18 D.J. Jazzy Jeff & The Fresh Prince, P
- 19 Stevie B, Dreamin' Of Love
- 20 Denise Lopez, Sayin' Sorry (Don't Mak
- 21 Jesse Johnson, Love Struck
- 22 Samantha Fox, Naughty Girls (Need Lov
- 23 Gloria Estefan & Miami Sound Machine, J.J. Fad, Supersonic
- 24 INXS, New Sensation
- 25 Breathe, Hands To Heaven
- 26 Pam Russo, It Works For Me
- 27 Tony Tontoni, Little Walter
- 28 Jody Watley, Shattered Dreams
- 29 D.J. Jazzy Jeff & The Fresh Prince, P
- 30 Steve Winwood, Roll With It
- 31 The Fat Boys, The Twist
- 32 Terence Trent D'Arby, Sign Your Name
- 33 George Michael, Monkey
- 34 Whitney Houston, Love Will Save The D
- 35 Thomas Dolby, Airhead
- 36 Tracey Spencer, Symptoms Of True Love
- 37 Nu Shooz, Should I Say Yes?
- 38 The Contours, Do You Love Me
- 39 Kylie Minogue, I Should Be So Lucky
- 40 Paula Abdul, Knocked Out
- 41 Vanessa Williams, The Right Stuff
- 42 Information Society, What's On Your M
- 43 Elton John, I Don't Wanna Go On With
- 44 The Cover Girls, Inside Outside
- 45 Tiffany, Feelings Of Forever

**PLATINUM**

**Boston** P.D.: Tom Jeffries

- 1 Cheap Trick, The Flame
- 2 INXS, New Sensation
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Richard Marx, Hold On To The Nights
- 5 Al B. Sure!, Nite And Day
- 6 Breathe, Hands To Heaven
- 7 Michael Jackson, Dirty Diana
- 8 Climie Fisher, Love Changes (Everythi
- 9 Jane Wiedlin, Rush Hour
- 10 Rick Astley, Together Forever
- 11 Terence Trent D'Arby, Sign Your Name
- 12 Steve Winwood, Roll With It
- 13 Eric Carmen, Make Me Lose Control
- 14 Rod Stewart, Lost In You
- 15 Gloria Estefan & Miami Sound Machine, Pebbles, Mercedes Boy
- 16 Sade, Paradise
- 17 Tracy Chapman, Fast Car
- 18 Bruce Hornsby & The Range, The Valley
- 19 The Moody Blues, I Know You're Out Th
- 20 Elton John, I Don't Wanna Go On With
- 21 Chicago, I Don't Wanna Live Without Y
- 22 Ziggie Marley & The Melody Makers, Tom
- 23 D.J. Jazzy Jeff & The Fresh Prince, P
- 24 Aerosmith, Rag Doll
- 25 Whitney Houston, Love Will Save The D
- 26 George Michael, Monkey
- 27 Corey Hart, In Your Soul
- 28 Robert Palmer, Simply Irresistible
- 29 Pat Benatar, All Fired Up
- 30 Steve Winwood, Roll With It
- 31 Huey Lewis & The News, Perfect World
- 32 Brenda Russell, Graciously
- 33 Taylor Dayne, I'll Always Love You
- 34 New Kids On The Block, Please Don't G
- 35 Nia Peoples, Trouble

**PLATINUM**

**Philadelphia** P.D.: Charlie Quinn

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Michael Jackson, Dirty Diana
- 3 Rod Stewart, Lost In You
- 4 INXS, New Sensation
- 5 Pebbles, Mercedes Boy
- 6 Al B. Sure!, Nite And Day
- 7 Gloria Estefan & Miami Sound Machine, Sade, Paradise
- 8 Johnny Kemp, Just Got Paid
- 9 Debbie Gibson, Foolish Beat
- 10 Poison, Nothin' But A Good Time
- 11 Cheap Trick, The Flame
- 12 Terence Trent D'Arby, Sign Your Name
- 13 Steve Winwood, Roll With It
- 14 Richard Marx, Hold On To The Nights
- 15 Jane Wiedlin, Rush Hour
- 16 Elton John, I Don't Wanna Go On With
- 17 Eric Carmen, Make Me Lose Control
- 18 Gloria Estefan & Miami Sound Machine, Pebbles, Mercedes Boy
- 19 Richard Marx, Hold On To The Nights
- 20 The Moody Blues, I Know You're Out Th
- 21 Pat Benatar, All Fired Up
- 22 Chicago, I Don't Wanna Live Without Y
- 23 Whitney Houston, Love Will Save The D
- 24 Tracy Chapman, Fast Car
- 25 Daryl Hall John Oates, Missed Opportu
- 26 Taylor Dayne, I'll Always Love You
- 27 Cyndi Lauper, Hole In My Heart (All T
- 28 Van Halen, When It's Love
- 29 Huey Lewis & The News, Perfect World
- 30 Robert Palmer, Simply Irresistible
- 31 Teddy Pendergrass, Joy

**PLATINUM**

**Chicago** P.D.: Buddy Scott

- 1 Debbie Gibson, Foolish Beat
- 2 The Jets, Make It Real
- 3 Michael Jackson, Dirty Diana
- 4 Pebbles, Mercedes Boy
- 5 Johnny Kemp, Just Got Paid
- 6 Rick Astley, Together Forever
- 7 Cheap Trick, The Flame
- 8 Richard Marx, Hold On To The Nights
- 9 Al B. Sure!, Nite And Day
- 10 George Michael, One More Try
- 11 Prince, Alphabet St.
- 12 Gloria Estefan & Miami Sound Machine, J.J. Fad, Supersonic
- 13 Steve Winwood, Roll With It
- 14 Terence Trent D'Arby, Sign Your Name
- 15 Tony! Toni! Toné!, Little Walter
- 16 Kylie Minogue, I Should Be So Lucky
- 17 INXS, New Sensation
- 18 The Contours, Do You Love Me
- 19 Crowded House, Better Be Home Soon
- 20 Richard Marx, Hold On To The Nights
- 21 Nia Peoples, Trouble
- 22 The System, Coming To America
- 23 Denise Lopez, Sayin' Sorry (Don't Mak
- 24 Times Two, Cecilia
- 25 New Edition, If It Isn't Love
- 26 D.J. Jazzy Jeff & The Fresh Prince, P
- 27 Breathe, Hands To Heaven
- 28 Elton John, I Don't Wanna Go On With
- 29 Chicago, I Don't Wanna Live Without Y
- 30 Huey Lewis & The News, Perfect World
- 31 Rick Astley, It Would Take A Strong S
- 32 Daryl Hall John Oates, Missed Opportu

**PLATINUM**

**Cleveland** O.M.: Kid Leo

- 1 Cheap Trick, The Flame
- 2 INXS, New Sensation
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Eric Carmen, Make Me Lose Control
- 5 Steve Winwood, Roll With It
- 6 Terence Trent D'Arby, Sign Your Name
- 7 Richard Marx, Hold On To The Nights
- 8 Robert Palmer, Simply Irresistible
- 9 Breathe, Hands To Heaven
- 10 Rick Astley, It Would Take A Strong S
- 11 Huey Lewis & The News, Perfect World
- 12 Elton John, I Don't Wanna Go On With
- 13 Jane Wiedlin, Rush Hour
- 14 Bruce Hornsby & The Range, The Valley
- 15 Gloria Estefan & Miami Sound Machine, J.J. Fad, Supersonic
- 16 The Contours, Do You Love Me
- 17 Poison, Nothin' But A Good Time
- 18 Chicago, I Don't Wanna Live Without Y
- 19 Lita Ford, Kiss Me Deadly
- 20 Elton John, I Don't Wanna Go On With
- 21 Guns N' Roses, Sweet Child O' Mine
- 22 Henry Lee Summer, Darlin' Danielle Do
- 23 Midnight Oil, Beds Are Burning
- 24 Van Halen, When It's Love
- 25 Climie Fisher, Love Changes (Everythi
- 26 The Moody Blues, I Know You're Out Th
- 27 Tracy Chapman, Fast Car
- 28 Boz Scaggs, Heart O' Mine
- 29 Joan Jetton & The Blackhearts, I Hate
- 30 Michael Jackson, Dirty Diana
- 31 Rod Stewart, Lost In You
- 32 Jeff Spivey, Here With Me
- 33 Scorpions, Rhythm Of Love
- 34 Pat Benatar, All Fired Up
- 35 Huey Lewis & The News, Perfect World
- 36 Whitney Houston, Love Will Save The D
- 37 Robert Palmer, Simply Irresistible
- 38 Kenny Loggins, Nobody's Fool (Theme F
- 39 Foreigner, Heart Tunes To Stone
- 40 Huey Lewis & The News, Perfect World
- 41 Jimmy Barnes, Too Much Ain't Enough L
- 42 Crowded House, Better Be Home Soon
- 43 Daryl Hall John Oates, Missed Opportu
- 44 Cyndi Lauper, Hole In My Heart (All T
- 45 Gentlemen Without Weapons, Uncondition

**PLATINUM**

**New York** P.D.: Larry Berger

- 1 George Michael, One More Try
- 2 Debbie Gibson, Foolish Beat
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Cheap Trick, The Flame
- 5 The Jets, Make It Real
- 6 Pebbles, Mercedes Boy
- 7 Brenda K. Starr, I Still Believe
- 8 Johnny Kemp, Just Got Paid
- 9 Rick Astley, Together Forever
- 10 Gloria Estefan & Miami Sound Machine, Michael Jackson, Dirty Diana
- 11 Sade, Paradise
- 12 Denise Lopez, Sayin' Sorry (Don't Mak
- 13 Steve Winwood, Roll With It
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Lita Ford, Kiss Me Deadly
- 16 Gloria Estefan & Miami Sound Machine, Jane Wiedlin, Rush Hour
- 17 Nia Peoples, Trouble
- 18 The Contours, Do You Love Me
- 19 Terence Trent D'Arby, Sign Your Name
- 20 INXS, New Sensation
- 21 Richard Russell Featuring Joe Esposito, The Contours, Do You Love Me
- 22 Belinda Carlisle, Circle In The Sand
- 23 Stevie B, Spring Love (Come Back To M
- 24 Kylie Minogue, I Should Be So Lucky
- 25 Breathe, Hands To Heaven
- 26 Johnny Hates Jazz, Shattered Dreams
- 27 Whitney Houston, Love Will Save The D
- 28 The Contours, Do You Love Me
- 29 Huey Lewis & The News, Perfect World
- 30 Eric Carmen, Make Me Lose Control

**PLATINUM**

**Hartford** P.D.: Dave Shakes

- 1 Cheap Trick, The Flame
- 2 Pebbles, Mercedes Boy
- 3 Terence Trent D'Arby, Sign Your Name
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Steve Winwood, Roll With It
- 6 Johnny Kemp, Just Got Paid
- 7 Brenda K. Starr, I Still Believe
- 8 Tracy Chapman, Fast Car
- 9 Rod Stewart, Lost In You
- 10 INXS, New Sensation
- 11 Poison, Nothin' But A Good Time
- 12 Al B. Sure!, Nite And Day
- 13 Debbie Gibson, Foolish Beat
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Jane Wiedlin, Rush Hour
- 16 Sade, Paradise
- 17 Nia Peoples, Trouble
- 18 Ziggie Marley & The Melody Makers, Tom
- 19 Eliza Fariello, Forgive Me For Dreami
- 20 Breathe, Hands To Heaven
- 21 Billy Ocean, The Colour Of Love
- 22 Eric Carmen, Make Me Lose Control
- 23 Elton John, I Don't Wanna Go On With
- 24 Gloria Estefan & Miami Sound Machine, Richard Marx, Hold On To The Nights
- 25 The Fat Boys, The Twist
- 26 Whitney Houston, Love Will Save The D
- 27 George Michael, Monkey
- 28 Climie Fisher, Love Changes (Everythi
- 29 Kylie Minogue, I Should Be So Lucky
- 30 Scritti Politti Featuring Roger, Boom
- 31 Rick Astley, It Would Take A Strong S
- 32 Chicago, I Don't Wanna Live Without Y
- 33 Van Halen, When It's Love
- 34 Robert Palmer, Simply Irresistible
- 35 Brian Wilson, Love And Mercy
- 36 Kenny Loggins, Nobody's Fool (Theme F
- 37 Johnny Hates Jazz, I Don't Want To Be
- 38 Aerosmith, Rag Doll
- 39 Denise Lopez, Sayin' Sorry (Don't Mak
- 40 Rod Stewart, Lost In You
- 41 Rick Astley, It Would Take A Strong S
- 42 Huey Lewis & The News, Perfect World

**PLATINUM**

**Washington** P.D.: Mark St. John

- 1 The Contours, Do You Love Me
- 2 Cheap Trick, The Flame
- 3 Al B. Sure!, Nite And Day
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Steve Winwood, Roll With It
- 6 Pebbles, Mercedes Boy
- 7 Breathe, Hands To Heaven
- 8 Rick Astley, Together Forever
- 9 Richard Marx, Hold On To The Nights
- 10 Johnny Kemp, Just Got Paid
- 11 George Michael, One More Try
- 12 Poison, Nothin' But A Good Time
- 13 Whitney Houston, Love Will Save The D
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Debbie Gibson, Foolish Beat
- 16 Terence Trent D'Arby, Sign Your Name
- 17 George Michael, Monkey
- 18 INXS, New Sensation
- 19 Billy Ocean, The Colour Of Love
- 20 Sade, Paradise
- 21 Gloria Estefan & Miami Sound Machine, Brenda K. Starr, I Still Believe
- 22 Richard Marx, Hold On To The Nights
- 23 Will To Power, Say It's Gonna Rain
- 24 Rod Stewart, Lost In You
- 25 Elton John, I Don't Wanna Go On With
- 26 The Jets, Make It Real
- 27 Tracy Chapman, Fast Car
- 28 Van Halen, When It's Love
- 29 Rick Astley, It Would Take A Strong S
- 30 Joan Jetton & The Blackhearts, I Hate
- 31 Huey Lewis & The News, Perfect World

**PLATINUM**

**Washington** P.D.: Lorrin Palagi

- 1 Cheap Trick, The Flame
- 2 Brenda K. Starr, I Still Believe
- 3 Debbie Gibson, Foolish Beat
- 4 The Jets, Make It Real
- 5 The Contours, Do You Love Me
- 6 D.J. Jazzy Jeff & The Fresh Prince, P
- 7 Al B. Sure!, Nite And Day
- 8 Def Leppard, Pour Some Sugar On Me
- 9 Pebbles, Mercedes Boy
- 10 Gloria Estefan & Miami Sound Machine, Breathe, Hands To Heaven
- 11 Eric Carmen, Make Me Lose Control
- 12 Sade, Paradise
- 13 Rick Astley, Together Forever
- 14 Poison, Nothin' But A Good Time
- 15 Richard Marx, Hold On To The Nights
- 16 Brenda Russell Featuring Joe Esposito, Johnny Kemp, Just Got Paid
- 17 Denise Lopez, Sayin' Sorry (Don't Mak
- 18 Daryl Hall John Oates, Missed Opportu
- 19 Wet Wet Wet, I Was Lucky
- 20 Taylor Dayne, I'll Always Love You
- 21 New Kids On The Block, Please Don't G
- 22 Nia Peoples, Trouble

**PLATINUM**

**Detroit** P.D.: Brian Patrick

- 1 Pebbles, Mercedes Boy
- 2 INXS, New Sensation
- 3 Climie Fisher, Love Changes (Everythi
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Poison, Nothin' But A Good Time
- 6 Eric Carmen, Make Me Lose Control
- 7 Steve Winwood, Roll With It
- 8 Rod Stewart, Lost In You
- 9 Elton John, I Don't Wanna Go On With
- 10 Climie Fisher, Love Changes (Everythi
- 11 Sade, Paradise
- 12 Al B. Sure!, Nite And Day
- 13 Terence Trent D'Arby, Sign Your Name
- 14 Gloria Estefan & Miami Sound Machine, Chicago, I Don't Wanna Live Without Y
- 15 Nia Peoples, Trouble
- 16 J.J. Fad, Supersonic
- 17 Cheap Trick, The Flame
- 18 Breathe, Hands To Heaven
- 19 Jane Wiedlin, Rush Hour
- 20 Aerosmith, Rag Doll
- 21 Kylie Minogue, I Should Be So Lucky
- 22 D.J. Jazzy Jeff & The Fresh Prince, P
- 23 The Contours, Do You Love Me
- 24 Elton John, I Don't Wanna Go On With
- 25 Billy Ocean, The Colour Of Love
- 26 Johnny Kemp, Just Got Paid
- 27 Robert Palmer, Simply Irresistible
- 28 Whitney Houston, Love Will Save The D
- 29 George Michael, Monkey
- 30 Pebbles, Mercedes Boy
- 31 Ziggie Marley & The Melody Makers, Tom
- 32 Corey Hart, In Your Soul
- 33 Daryl Hall John Oates, Missed Opportu
- 34 Pat Benatar, All Fired Up
- 35 Orchestral Manoeuvres In The Dark, Se
- 36 Tracy Chapman, Fast Car
- 37 REO Speedwagon, Here With Me
- 38 Cyndi Lauper, Hole In My Heart (All T
- 39 Kenny Loggins, Nobody's Fool (Theme F
- 40 Johnny Hates Jazz, I Don't Want To Be
- 41 Taylor Dayne, I'll Always Love You
- 42 Freddie Jackson, Nice 'n Slow
- 43 Rick Astley, It Would Take A Strong S
- 44 Huey Lewis & The News, Perfect World
- 45 Amy Grant, Lead Me On
- 46 Van Halen, When It's Love
- 47 Icehouse, My Obsession

**PLATINUM**

**Chicago** P.D.: Brian Kelly

- 1 Michael Jackson, Dirty Diana
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Debbie Gibson, Foolish Beat
- 4 Pebbles, Mercedes Boy
- 5 George Michael, One More Try
- 6 INXS, New Sensation
- 7 Al B. Sure!, Nite And Day
- 8 Cheap Trick, The Flame
- 9 Richard Marx, Hold On To The Nights
- 10 The Jets, Make It Real
- 11 Prince, Alphabet St.
- 12 Steve Winwood, Roll With It
- 13 Samantha Fox, Naughty Girls (Need Lov
- 14 The Contours, Do You Love Me
- 15 Rick Astley, Together Forever
- 16 The Jets, Make It Real
- 17 Lita Ford, Kiss Me Deadly
- 18 Aerosmith, Rag Doll
- 19 Brenda K. Starr, I Still Believe
- 20 Chicago, I Don't Wanna Live Without Y
- 21 Koolhaas, Dead, Wild, Wild West
- 22 Gloria Estefan & Miami Sound Machine, The Fat Boys, The Twist
- 23 Kylie Minogue, I Should Be So Lucky
- 24 Elton John, I Don't Wanna Go On With
- 25 Breathe, Hands To Heaven
- 26 Robert Palmer, Simply Irresistible
- 27 D.J. Jazzy Jeff & The Fresh Prince, P
- 28 Eric Carmen, Make Me Lose Control
- 29 Pat Benatar, All Fired Up

**PLATINUM**

**Los Angeles** P.D.: Steve Rivers

- 1 Breathe, Hands To Heaven
- 2 INXS, New Sensation
- 3 Michael Jackson, Dirty Diana
- 4 Cheap Trick, The Flame
- 5 Debbie Gibson, Foolish Beat
- 6 Al B. Sure!, Nite And Day
- 7 The Jets, Make It Real
- 8 Billy Ocean, The Colour Of Love
- 9 Pebbles, Mercedes Boy
- 10 Sade, Paradise
- 11 D.J. Jazzy Jeff & The Fresh Prince, P
- 12 Brenda K. Starr, I Still Believe
- 13 Steve Winwood, Roll With It
- 14 Lita Ford, Kiss Me Deadly
- 15 Johnny Kemp, Just Got Paid
- 16 Rick Astley, Together Forever
- 17 Nia Peoples, Trouble
- 18 Terence Trent D'Arby, Sign Your Name
- 19 Jane Wiedlin, Rush Hour
- 20 The Contours, Do You Love Me
- 21 Def Leppard, Pour Some Sugar On Me
- 22 George Michael, One More Try
- 23 Gloria Estefan & Miami Sound Machine, Bruce Hornsby & The Range, The Valley
- 24 Chicago, I Don't Wanna Live Without Y
- 25 Stevie B, Spring Love (Come Back To M
- 26 Eric Carmen, Make Me Lose Control
- 27 George Michael, Monkey
- 28 Elton John, I Don't Wanna Go On With
- 29 Richard Marx, Hold On To The Nights
- 30 Whitney Houston, Love Will Save The D
- 31 The Fat Boys, The Twist
- 32 Robert Palmer, Simply Irresistible
- 33 New Edition, If It Isn't Love
- 34 Will To Power, Say It's Gonna Rain
- 35 Denise Lopez, Sayin' Sorry (Don't Mak
- 36 Huey Lewis & The News, Perfect World
- 37 Rick Astley, It Would Take A Strong S
- 38 Michael Jackson, Another Part Of Me
- 39 Daryl Hall John Oates, Missed Opportu

**GOLD**

**Hartford** P.D.: Dave Shakes

- 1 Cheap Trick, The Flame
- 2 Pebbles, Mercedes Boy
- 3 Terence Trent D'Arby, Sign Your Name
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Steve Winwood, Roll With It
- 6 Johnny Kemp, Just Got Paid
- 7 Brenda K. Starr, I Still Believe
- 8 Tracy Chapman, Fast Car
- 9 Rod Stewart, Lost In You
- 10 INXS, New Sensation
- 11 Poison, Nothin' But A Good Time
- 12 Al B. Sure!, Nite And Day
- 13 Debbie Gibson, Foolish Beat
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Jane Wiedlin, Rush Hour
- 16 Sade, Paradise
- 17 Nia Peoples, Trouble
- 18 Ziggie Marley & The Melody Makers, Tom
- 19 Eliza Fariello, Forgive Me For Dreami
- 20 Breathe, Hands To Heaven
- 21 Billy Ocean, The Colour Of Love
- 22 Eric Carmen, Make Me Lose Control
- 23 Elton John, I Don't Wanna Go On With
- 24 Gloria Estefan & Miami Sound Machine, Richard Marx, Hold On To The Nights
- 25 The Fat Boys, The Twist
- 26 Whitney Houston, Love Will Save The D
- 27 George Michael, Monkey
- 28 Climie Fisher, Love Changes (Everythi
- 29 Kylie Minogue, I Should Be So Lucky
- 30 Scritti Politti Featuring Roger, Boom
- 31 Rick Astley, It Would Take A Strong S
- 32 Chicago, I Don't Wanna Live Without Y
- 33 Van Halen, When It's Love
- 34 Robert Palmer, Simply Irresistible
- 35 Brian Wilson, Love And Mercy
- 36 Kenny Loggins, Nobody's Fool (Theme F
- 37 Johnny Hates Jazz, I Don't Want To Be
- 38 Aerosmith, Rag Doll
- 39 Denise Lopez, Sayin' Sorry (Don't Mak
- 40 Rod Stewart, Lost In You
- 41 Rick Astley, It Would Take A Strong S
- 42 Huey Lewis & The News, Perfect World

**PLATINUM**

**Washington** P.D.: Mark St. John

- 1 The Contours, Do You Love Me
- 2 Cheap Trick, The Flame
- 3 Al B. Sure!, Nite And Day
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Steve Winwood, Roll With It
- 6 Pebbles, Mercedes Boy
- 7 Breathe, Hands To Heaven
- 8 Rick Astley, Together Forever
- 9 Richard Marx, Hold On To The Nights
- 10 Johnny Kemp, Just Got Paid
- 11 George Michael, One More Try
- 12 Poison, Nothin' But A Good Time
- 13 Whitney Houston, Love Will Save The D
- 14 D.J. Jazzy Jeff & The Fresh Prince, P
- 15 Debbie Gibson, Foolish Beat
- 16 Terence Trent D'Arby, Sign Your Name
- 17 George Michael, Monkey
- 18 INXS, New Sensation
- 19 Billy Ocean, The Colour Of Love
- 20 Sade, Paradise
- 21 Gloria Estefan & Miami Sound Machine, Brenda K. Starr, I Still Believe
- 22 Richard Marx, Hold On To The Nights
- 23 Will To Power, Say It's Gonna Rain
- 24 Rod Stewart, Lost In You
- 25 Elton John, I Don't Wanna Go On With
- 26 The Jets, Make It Real
- 27 Tracy Chapman, Fast Car
- 28 Van Halen, When It's Love
- 29 Rick Astley, It Would Take A Strong S
- 30 Joan Jetton & The Blackhearts, I Hate
- 31 Huey Lewis & The News, Perfect World

**PLATINUM**

**Miami** P.D.: Steve Perun

- 1 The Contours, Do You Love Me
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Cheap Trick, The Flame
- 4 Al B. Sure!, Nite And Day
- 5 Brenda Russell Featuring Joe Esposito, Will To Power, Say It's Gonna Rain
- 6 Richard Marx, Hold On To The Nights
- 7 Pebbles, Mercedes Boy
- 8 Sade, Paradise
- 9 Gloria Estefan & Miami Sound Machine, George Michael, One More Try
- 10 D.J. Jazzy Jeff & The Fresh Prince, P
- 11 Van Halen, When It's Love
- 12 Stevie B, Spring Love (Come Back To M
- 13 Breathe, Hands To Heaven
- 14 Gucchi Creci 2, Sally (That Girl)
- 15 Belinda Carlisle, Circle In The Sand
- 16 Poison, Nothin' But A Good Time
- 17 Steve Winwood, Roll With It
- 18 The Fat Boys, The Twist
- 19 Eliza Fariello, Forgive Me For Dreami
- 20 White Lion, Wait
- 21 Tracy Chapman, Fast Car
- 22 Billy Ocean, The Colour Of Love
- 23 George Michael, Monkey
- 24 Johnny Hates Jazz, Shattered Dreams
- 25 Whitney Houston, Love Will Save The D
- 26 Aerosmith, Angel
- 27 Johnny Kemp, Just Got Paid
- 28 Eric Carmen, Make Me Lose Control
- 29 Cyndi Lauper, Hole In My Heart (All T
- 30 Guns N' Roses, Sweet Child O' Mine
- 31 Van Halen, When It's Love

**PLATINUM**

**Detroit** P.D.: Rick Gillette

- 1 Pebbles, Mercedes Boy
- 2 Johnny Kemp, Just Got Paid
- 3 Sade, Paradise
- 4 Terence Trent D'Arby, Sign Your Name
- 5 Al B. Sure!, Nite And Day
- 6 INXS, New Sensation
- 7 Michael Jackson, Dirty Diana
- 8 J.J. Fad, Supersonic
- 9 D.J. Jazzy Jeff & The Fresh Prince, P
- 10 The System, Coming To America
- 11 The Contours, Do You Love Me
- 12 George Michael, Monkey
- 13 Whitney Houston, Love Will Save The D
- 14 Teddy Pendergrass, Joy
- 15 S-Express, Theme From S-Express
- 16 Nia Peoples, Trouble
- 17 Elton John, I Don't Wanna Go On With
- 18 Steve Winwood, Roll With It
- 19 Richard Marx, Hold On To The Nights
- 20 The Fat Boys, The Twist
- 21 The Jets, Make It Real
- 22 Keith Sweat, Make It Last Forever
- 23 Freddie Jackson, Nice 'n Slow
- 24 Prince, Alphabet St.
- 25 Debbie Gibson, Foolish Beat
- 26 Rick Astley, Together Forever
- 27 Bobby Brown, Don't Be Cruel
- 28 Huey Lewis & The News, Perfect World
- 29 Will To Power, Say It's Gonna Rain

**PLATINUM**

**Minneapolis** P.D.: Gregg Swedberg

- 1 Breathe, Hands To Heaven
- 2 Climie Fisher, Love Changes (Everythi
- 3 Richard Marx, Hold On To The Nights
- 4 Def Leppard, Pour Some Sugar On Me
- 5 Jane Wiedlin, Rush Hour
- 6 Cheap Trick, The Flame
- 7 Steve Winwood, Roll With It
- 8 Underworld, Underneath The Radar
- 9 INXS, New Sensation
- 10 Eric Carmen, Make Me Lose Control
- 11 Rod Stewart, Lost In You
- 12 Midnight Oil, Beds Are Burning
- 13 Kylie Minogue, I Should Be So Lucky
- 14 The Contours, Do You Love Me
- 15 Poison, Nothin' But A Good Time
- 16 Rhythm Corps, Common Ground
- 17 Bruce Hornsby & The Range, The Valley
- 18 Debbie Gibson, Foolish Beat
- 19 Michael Jackson, Dirty Diana
- 20 Pebbles, Mercedes Boy
- 21 George Michael, Monkey
- 22 Rick Astley, Together Forever
- 23 Johnny Kemp, Just Got Paid
- 24 Al B. Sure!, Nite And Day
- 25 Aerosmith, Rag Doll
- 26 Terence Trent D'Arby, Sign Your Name
- 27 Scritti Politti Featuring Roger, Boom
- 28 The Fat Boys, The Twist
- 29 Corey Hart, In Your Soul
- 30 Giant Steps, Another Love
- 31 Gloria Estefan & Miami Sound Machine, Whitney Houston, Love Will Save The D
- 32 Pat Benatar, All Fired Up
- 33 Crowded House, Better Be Home Soon
- 34 Robert Palmer, Simply Irresistible
- 35 Orchestral Manoeuvres In The Dark, Se
- 36 Billy Ocean, The Colour Of Love
- 37 Cyndi Lauper, Hole In My Heart (All T
- 38 Henry Brown, Hold On To The Nights
- 39 Van Halen, When It's Love
- 40 REO Speedwagon, Here With Me
- 41 Huey Lewis & The News, Perfect World
- 42 Johnny Hates Jazz, I Don't Want To Be
- 43 Tracy Chapman, Fast Car
- 44 D.J. Jazzy Jeff & The Fresh Prince, P

**PLATINUM**

**New York** P.D.: Joel Salkowitz

- 1 Pebbles, Mercedes Boy
- 2 Johnny Kemp, Just Got Paid
- 3 Debbie Gibson, Foolish Beat
- 4 Nia Peoples, Trouble
- 5 Denise Lopez, Sayin' Sorry (Don't Mak
- 6 J.J. Fad, Supersonic
- 7 Brenda K. Starr, I Still Believe
- 8 The Jets, Make It Real
- 9 Gloria Estefan & Miami Sound Machine, Brenda Russell Featuring Joe Esposito, Kylie Minogue, I Should Be So Lucky
- 10 Rick Astley, Together Forever
- 11 The Deele, Two Occasions
- 12 Sade, Paradise
- 13 Terence Trent D'Arby, Sign Your Name
- 14 Teddy Pendergrass, Joy
- 15 Jane Wiedlin, Rush Hour
- 16 Will To Power, Say It's Gonna Rain

**PLATINUM**

**Boston** P.D.: Sunny Joe White

- 1 INXS, New Sensation
- 2 Pebbles, Mercedes Boy
- 3 Brenda K. Starr, I Still Believe
- 4 Rod Stewart, Lost In You
- 5 Johnny Kemp, Just Got Paid
- 6 Kylie Minogue, I Should Be So Lucky
- 7 Steve Winwood, Roll With It
- 8 Al B. Sure!, Nite And Day
- 9 Climie Fisher, Love Changes (Everythi
- 10 Nia Peoples, Trouble

**PLATINUM**

**Pittsburgh** P.D.: Jim Richards

- 1 Cheap Trick, The Flame
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Richard Marx, Hold On To The Nights
- 4 Rod Stewart, Lost In You
- 5 Pebbles, Mercedes Boy
- 6 Al B. Sure!, Nite And Day
- 7 Debbie Gibson, Foolish Beat
- 8 J.J. Jazzy Jeff & The Fresh Prince, P
- 9 Steve Winwood, Roll With It
- 10 Eric Carmen, Make Me Lose Control
- 11 INXS, New Sensation
- 12 Chicago, I Don't Wanna Live Without Y
- 13 The Contours, Do You Love Me
- 14 Kylie Minogue, I Should Be So Lucky
- 15 Poison, Nothin' But A Good Time
- 16 Billy Ocean, The Colour Of Love
- 17 Breathe, Hands To Heaven
- 18 Climie Fisher, Love Changes (Everythi
- 19 The Jets, Make It Real

**PLATINUM**

**Tampa** O.M.: Mason Dixon

- 1 The Contours, Do You Love Me
- 2 Brenda K. Starr, I Still Believe
- 3 Rod Stewart, Lost In You
- 4 Al B. Sure!, Nite And Day
- 5 D.J. Jazzy Jeff & The Fresh Prince, P
- 6 Richard Marx, Hold On To The Nights
- 7 Poison, Nothin' But A Good Time
- 8 Eric Carmen, Make Me Lose Control
- 9 Def Leppard, Pour Some Sugar On Me
- 10 Pebbles, Mercedes Boy

**PLATINUM**

**Detroit** P.D.: Rick Gillette

- 1 Pebbles, Mercedes Boy
- 2 Johnny Kemp, Just Got Paid
- 3 Sade, Paradise
- 4 Terence Trent D'Arby, Sign Your Name
- 5 Al B. Sure!, Nite And Day
- 6 INXS, New Sensation
- 7 Michael Jackson, Dirty Diana
- 8 J.J. Fad, Supersonic
- 9 D.J.

all hit 97.1 WFLZ The Eagle

Dallas P.D.: Joel Folger. 2 Rod Stewart, Lost In You. 3 Richard Marx, Hold On To The Nights. 4 Aerosmith, Rag Doll. 5 Guns N' Roses, Sweet Child O' Mine. 6 Chicago, I Don't Wanna Live Without You. 7 Robert Plant, Tall Cool One. 8 Steve Winwood, Roll With It. 9 Def Leppard, Pour Some Sugar On Me. 10 Cheap Trick, The Flame. 11 Poison, Nothin' But A Good Time. 12 Van Halen, Black And Blue. 13 INXS, Kick. 14 The Smithereens, Only A Memory. 15 Jane Wiedlin, Rush Hour. 16 Eric Carmen, Make Me Lose Control. 17 Midnight Oil, Beds Are Burning. 18 The Church, Under The Milky Way. 19 Van Halen, When It's Love. 20 REO Speedwagon, Here With Me. 21 Poison, Every Rose Has Its Thorn. 22 Breathe, Hands To Heaven. 23 Robert Palmer, Simply Irresistible. 24 Elton John, I Don't Wanna Go On With The Blues. 25 Cher, We All Sleep Alone. 26 Scorpions, Rhythm Of Love. 27 Henry Lee Summer, Darlin' Danielle. 28 Climie Fisher, Love Changes (Everythi. 29 The Moody Blues, I Know You're Out Th. 30 EX George Michael, Monkey. 31 Pat Benatar, All Fired Up. 32 EX Orchestral Manoeuvres In The Dark, D. 33 EX Kenny Loggins, Nobody's Fool (Theme F. 34 EX Corey Hart, In Your Soul. 35 EX Joan Jett And The Blackhearts, I Hate A Foreigner, Heart Turns To Stone. A Tracy Chapman, Fast Car. A Amy Grant, Lead Me On. A Johnny Hates Jazz, I Don't Want To Be Huey Lewis & The News, Perfect World.

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Dallas P.D.: Suzz Bennett. 1 Breathe, Hands To Heaven. 2 Def Leppard, Pour Some Sugar On Me. 3 The Contours, Do You Love Me. 4 Poison, Every Rose Has Its Thorn. 5 Robert Plant, Tall Cool One. 6 Chicago, I Don't Wanna Live Without You. 7 Cheap Trick, The Flame. 8 Gloria Estefan & Miami Sound Machine, Rhythm Of Love. 9 Richard Marx, Hold On To The Nights. 10 Aerosmith, Rag Doll. 11 Depeche Mode, Route 66/Behind. 12 Terence Trent D'Arby, Sign Your Name. 13 REO Speedwagon, Here With Me. 14 Tracy Chapman, Fast Car. 15 Samantha Fox, Naughty Girls (Need Lov. 16 Steve Winwood, Roll With It. 17 Lita Ford, Kiss Me Deadly. 18 D.J. Jazzy Jeff & The Fresh Prince, P. 19 George Michael, Monkey. 20 White Lion, Tell Me. 21 Eric Carmen, Make Me Lose Control. 22 Guns N' Roses, Sweet Child O' Mine. 23 Times Two, Cecilia. 24 Pat Benatar, All Fired Up. 25 Johnny Kemp, Just Got Paid. 26 Midnight Oil, Beds Are Burning. 27 EX The Moody Blues, I Know You're Out Th. 28 EX Tiffany, Feelings Of Forever. 29 Paula Abdul, Knocked Out. 30 Van Halen, When It's Love. 31 Crowded House, Better Be Home Soon. 32 Robert Palmer, Simply Irresistible. 33 Elton John, I Don't Wanna Go On With. 34 EX Amy Grant, Lead Me On. 35 EX INXS, New Sensation. 36 EX Johnny Hates Jazz, I Don't Want To Be. 37 Kings Of The Sun, Black Leather. 38 Scorpions, Rhythm Of Love. 39 EX Corey Hart, In Your Soul. 40 EX Huey Lewis & The News, Perfect World. A Foreigner, Heart Turns To Stone. A Stryper, Always There For You. A Taylor Dayne, I'll Always Love You. A Kenny Loggins, Nobody's Fool (Theme F. A Nia Peoples, Trouble. EX Wet Wet Wet, Wishing I Was Lucky. EX Gentlemen Without Weapons, Uncondition.

93Q

Houston P.D.: Bill Richards. 1 Cheap Trick, The Flame. 2 Def Leppard, Pour Some Sugar On Me. 3 Poison, Nothin' But A Good Time. 4 Belinda Carlisle, Circle In The Sand. 5 INXS, New Sensation. 6 Jane Wiedlin, Rush Hour. 7 Nu Shooz, Should I Say Yes?. 8 New Order, Blue Monday 1988. 9 Terence Trent D'Arby, Sign Your Name. 10 Midnight Oil, Beds Are Burning. 11 Robert Plant, Tall Cool One. 12 Steve Winwood, Roll With It. 13 D.J. Jazzy Jeff & The Fresh Prince, P. 14 Richard Marx, Hold On To The Nights. 15 Gloria Estefan & Miami Sound Machine, Rhythm Of Love. 16 Eurythmics, You Have Placed A Chill I. 17 Climie Fisher, Love Changes (Everythi. 18 S-Express, Theme From S-Express. 19 Breathe, Hands To Heaven. 20 Kylie Minogue, I Should Be So Lucky. 21 The Fat Boys, The Twist. 22 The Contours, Do You Love Me. 23 Elton John, I Don't Wanna Go On With. 24 Guns N' Roses, Sweet Child O' Mine. 25 Michael Jackson, Dirty Diana. 26 Sade, Paradise. 27 Tracy Chapman, Fast Car. 28 Chicago, I Don't Wanna Live Without Y. 29 Johnny Kemp, Just Got Paid. 30 Bruce Hornsby & The Range, The Valley. 31 Debbie Gibson, Foolish Beat. 32 The Jets, Make It Real. 33 Eric Carmen, Make Me Lose Control. 34 EX George Michael, Monkey. 35 EX Rod Stewart, Lost In You. A Taylor Dayne, I'll Always Love You. A Whitney Houston, Love Will Save The D. A Pet Shop Boys, Heart. A Midnight Oil, The Dead Heart. A Huey Lewis & The News, Perfect World. A Poison, Every Rose Has Its Thorn. A D.J. Jazzy Jeff & The Fresh Prince, N. EX Orchestral Manoeuvres In The Dark, Se. EX EX Bros, When Will I Be Famous?. EX EX Tony! Toni! Toné!, Little Walter. EX EX Kenny Loggins, Nobody's Fool (Theme F. EX EX Robert Palmer, Simply Irresistible. EX EX Pat Benatar, All Fired Up. EX EX Cyndi Lauper, Hole In My Heart (All T. EX EX White Lion, Tell Me.

POWER 104 KRBE-FM

Houston P.D.: Paul Christy. 1 Cheap Trick, The Flame. 2 Def Leppard, Pour Some Sugar On Me. 3 The Fat Boys, The Twist.

4 Richard Marx, Hold On To The Nights. 5 Johnny Kemp, Just Got Paid. 6 Terence Trent D'Arby, Sign Your Name. 7 Climie Fisher, Love Changes (Everythi. 8 D.J. Jazzy Jeff & The Fresh Prince, P. 9 Tracy Chapman, Fast Car. 10 INXS, New Sensation. 11 Poison, Nothin' But A Good Time. 12 Kylie Minogue, I Should Be So Lucky. 13 Breathe, Hands To Heaven. 14 Jane Wiedlin, Rush Hour. 15 Sade, Paradise. 16 Steve Winwood, Roll With It. 17 Elton John, I Don't Wanna Go On With. 18 The Contours, Do You Love Me. 19 Guns N' Roses, Sweet Child O' Mine. 20 Taylor Dayne, I'll Always Love You. 21 Books Of Love, Pretty Boys & Pretty Gi. 22 Chicago, I Don't Wanna Live Without Y. 23 The System, Coming To America. 24 Van Halen, When It's Love. 25 Gloria Estefan & Miami Sound Machine. 26 Robert Palmer, Simply Irresistible. 27 New Kids On The Block, Please Don't G. 28 Billy Ocean, The Colour Of Love. 29 Pat Benatar, All Fired Up. 30 EX George Michael, Monkey. 31 Bros, When Will I Be Famous?. 32 Rod Stewart, Lost In You. 33 Corey Hart, In Your Soul. 34 Denise Lopez, Sayin' Sorry (Don't Mak. 35 Paula Abdul, Knocked Out. 36 EX Run-D.M.C., Mary Mary. 37 EX The Moody Blues, I Know You're Out Th. 38 EX Siedah Garrett, K.I.S.S.I.N.G. 39 EX Tiffany, Feelings Of Forever. A04 E.U./Salt & Pepa, Shake Your Thang. A Information Society, What's On Your M. A Bobby Brown, Don't Be Cruel. A The Cover Girls, Inside Outside. A Kings Of The Sun, Black Leather. EX EX Scritti Politti Featuring Roger, Boom. EX EX Cyndi Lauper, Hole In My Heart (All T. EX EX Kenny Loggins, Nobody's Fool (Theme F.

KMEL 106 FM

San Francisco P.D.: Keith Naftaly. 1 Johnny Kemp, Just Got Paid. 2 Pebbles, Mercedes Boy. 3 Steve B. Spring Love (Come Back To M. 4 Paula Abdul, Knocked Out. 5 Denise Lopez, Sayin' Sorry (Don't Mak. 6 Will To Power, Say It's Gonna Rain. 7 Breathe, Hands To Heaven. 8 Terence Trent D'Arby, Sign Your Name. 9 When In Rome, The Promise. 10 Tony Terry, Forever Yours. 11 Nia Peoples, Trouble. 12 The Deele, Shoot'Em Up Movies. 13 Vanessa Williams, The Right Stuff. 14 Tony! Toni! Toné!, Little Walter. 15 EX Scritti Politti Featuring Roger, Boom. 16 The Contours, Do You Love Me. 17 New Edition, If It Isn't You. 18 Pet Shop Boys, Heart. 19 Steve Winwood, Roll With It. 20 New Kids On The Block, Please Don't G. 21 Billy Ocean, The Colour Of Love. 22 Al B. Sure!, Nite And Day. 23 Gucci Crew 2, Sally (That Girl). 24 Tyka Nelson, Be Good To Me. A25 Cheap Trick, The Flame. 26 The Fat Boys, The Twist. 27 EX George Michael, Monkey. 28 Taylor Dayne, I'll Always Love You. 29 EX Candy, Dancing Under A Latin Moon. 30 EX Elton John, I Don't Wanna Go On With. 31 EX Gloria Estefan & Miami Sound Machine. 32 EX Siedah Garrett, K.I.S.S.I.N.G. 33 EX Whitney Houston, Love Will Save The D. 34 EX Run-D.M.C., Mary Mary. 35 EX Information Society, What's On Your M. 36 EX E.U./Salt & Pepa, Shake Your Thang. 37 EX Freddie Jackson, Nice 'n Slow. 38 EX The Cover Girls, Inside Outside. 39 EX Tracy Chapman, Fast Car. 40 EX Huey Lewis & The News, Perfect World.

SILVER 92 PRO FM

Providence P.D.: Mike Osborne. 1 Debbie Gibson, Foolish Beat. 2 Cheap Trick, The Flame. 3 Def Leppard, Pour Some Sugar On Me. 4 Poison, Nothin' But A Good Time. 5 Pebbles, Mercedes Boy. 6 Elisa Fiorillo, Forgive Me For Dreami. 7 INXS, New Sensation. 8 Brenda K. Starr, I Still Believe. 9 Steve Winwood, Roll With It. 10 Bruce Hornsby & The Range, The Valley. 11 Al B. Sure!, Nite And Day. 12 Robert Plant, Tall Cool One. 13 Ziggy Marley & The Melody Makers, Tom. 14 Rod Stewart, Lost In You. 15 Kylie Minogue, I Should Be So Lucky. 16 Billy Ocean, The Colour Of Love. 17 Eric Carmen, Make Me Lose Control. 18 Climie Fisher, Love Changes (Everythi. 19 Terence Trent D'Arby, Sign Your Name. 20 Aerosmith, Rag Doll. 21 The Moody Blues, I Know You're Out Th. 22 Gloria Estefan & Miami Sound Machine. 23 Chicago, I Don't Wanna Live Without Y. 24 Johnny Kemp, Just Got Paid. 25 Nia Peoples, Trouble. 26 Tiffany, Feelings Of Forever. 27 Sade, Paradise. 28 Jane Wiedlin, Rush Hour. 29 Richard Marx, Hold On To The Nights. 30 The Fat Boys, The Twist. 31 Wet Wet Wet, Wishing I Was Lucky. 32 Joan Jett And The Blackhearts, I Hate. 33 Van Halen, When It's Love. 34 Elton John, I Don't Wanna Go On With. 35 Corey Hart, In Your Soul. 36 EX Eurythmics, You Have Placed A Chill I. 37 EX Tony! Toni! Toné!, Little Walter. 38 EX Henry Lee Summer, Darlin' Danielle. 39 EX Taylor Dayne, I'll Always Love You. 40 EX Denise Lopez, Sayin' Sorry (Don't Mak. EX EX Tracie Spencer, Symptoms Of True Lov. EX EX Robert Palmer, Simply Irresistible. EX EX Whitney Houston, Love Will Save The D. EX EX Gregory Abbott, I'll Prove It To You. EX EX Paula Abdul, Knocked Out. EX EX REO Speedwagon, Here With Me. EX EX Pat Benatar, All Fired Up. EX EX Johnny Hates Jazz, I Don't Want To Be. EX EX Vanessa Williams, The Right Stuff. EX EX New Kids On The Block, Please Don't G. EX EX Crowded House, Better Be Home Soon. EX EX D.J. Jazzy Jeff & The Fresh Prince, P. EX EX George Michael, Monkey.

B104.1 MILWAUKEE MUSIC

Baltimore P.D.: Chuck Morgan. 1 Cheap Trick, The Flame. 2 Debbie Gibson, Foolish Beat. 3 Brenda K. Starr, I Still Believe. 4 Steve Winwood, Roll With It. 5 The Jets, Make It Real. 6 Poison, Nothin' But A Good Time. 7 Rick Astley, Together Forever. 8 The Contours, Do You Love Me.

9 Michael Jackson, Dirty Diana. 10 Belinda Carlisle, Circle In The Sand. 11 Johnny Hates Jazz, Shattered Dreams. 12 Lita Ford, Kiss Me Deadly. 13 Def Leppard, Pour Some Sugar On Me. 14 Al B. Sure!, Nite And Day. 15 INXS, New Sensation. 16 Pebbles, Mercedes Boy. 17 Johnny Kemp, Just Got Paid. 18 Breathe, Hands To Heaven. 19 Icehouse, Electric Blue. 20 Billy Ocean, The Colour Of Love. 21 Sade, Paradise. 22 Whitney Houston, Love Will Save The D. 23 The Fat Boys, The Twist. 24 Eric Carmen, Make Me Lose Control. 25 Gloria Estefan & Miami Sound Machine. 26 Elton John, I Don't Wanna Go On With. 27 EX George Michael, Monkey. 28 Richard Marx, Hold On To The Nights. 29 Van Halen, When It's Love. 30 EX Tracy Chapman, Fast Car. A Huey Lewis & The News, Perfect World. A Jane Wiedlin, Rush Hour. A Terence Trent D'Arby, Sign Your Name. EX EX D.J. Jazzy Jeff & The Fresh Prince, P.

KHLR 107.5

St. Louis P.D.: Kevin Young. 1 Cheap Trick, The Flame. 2 INXS, New Sensation. 3 Pebbles, Mercedes Boy. 4 Debbie Gibson, Foolish Beat. 5 Eric Carmen, Make Me Lose Control. 6 Def Leppard, Pour Some Sugar On Me. 7 Breathe, Hands To Heaven. 8 Poison, Nothin' But A Good Time. 9 Bruce Hornsby & The Range, The Valley. 10 The Cover Girls, Inside Outside. 11 The Jets, Make It Real. 12 Steve Winwood, Roll With It. 13 Al B. Sure!, Nite And Day. 14 Rod Stewart, Lost In You. 15 Terence Trent D'Arby, Sign Your Name. 16 Jane Wiedlin, Rush Hour. 17 Prince, Alphabet St. 18 Chicago, I Don't Wanna Live Without Y. 19 Elton John, I Don't Wanna Go On With. 20 Michael Jackson, Dirty Diana. 21 RED Speedwagon, Here With Me. 22 Gloria Estefan & Miami Sound Machine. 23 Robert Palmer, Simply Irresistible. 24 Brenda K. Starr, I Still Believe. 25 Rick Astley, Together Forever. 26 The Contours, Do You Love Me. 27 Huey Lewis & The News, Perfect World. 28 Daryl Hall John Oates, Missed Opportu. 29 Climie Fisher, Love Changes (Everythi. 30 George Michael, Monkey. 31 Pat Benatar, All Fired Up. 32 Lita Ford, Kiss Me Deadly. 33 Huey Lewis & The News, Perfect World. A34 Daryl Hall John Oates, Missed Opportu. A35 Kenny Loggins, Nobody's Fool (Theme F. A Corey Hart, In Your Soul. EX EX Tiffany, Feelings Of Forever. EX EX Taylor Dayne, I'll Always Love You. EX EX Cyndi Lauper, Hole In My Heart (All T. EX EX Van Halen, When It's Love.

KZZP 104.7 FM

Phoenix P.D.: Guy Zapollean. 1 Breathe, Hands To Heaven. 2 Pebbles, Mercedes Boy. 3 Def Leppard, Pour Some Sugar On Me. 4 Harry Belafonte, Day-O. 5 The Contours, Do You Love Me. 6 Midnight Oil, The Dead Heart. 7 Al B. Sure!, Nite And Day. 8 Brenda K. Starr, I Still Believe. 9 Cheap Trick, The Flame. 10 Tony! Toni! Toné!, Little Walter. 11 EX George Michael, Monkey. 12 Belinda Carlisle, Circle In The Sand. 13 Johnny Hates Jazz, Shattered Dreams. 14 INXS, New Sensation. 15 George Michael, Monkey. 16 Natalie Cole, Pink Cadillac. 17 Steve Winwood, Roll With It. 18 EX The Contours, Do You Love Me. 19 New Kids On The Block, Please Don't G. 20 The Fat Boys, The Twist. 21 Johnny Kemp, Just Got Paid. 22 EX Poison, Nothin' But A Good Time. 23 EX Tiffany, Feelings Of Forever. 24 EX D.J. Jazzy Jeff & The Fresh Prince, N. 25 EX Paula Abdul, Knocked Out. 26 EX Richard Marx, Hold On To The Nights. 27 EX Steve B. Spring Love (Come Back To M. 28 EX Whitney Houston, Love Will Save The D. 29 EX Information Society, What's On Your M. 30 EX Julie Brown, Girl Fight Tonight. 31 EX Will To Power, Say It's Gonna Rain. 32 EX Elton John, I Don't Wanna Go On With. 33 EX Tony Terry, Forever Yours. 34 EX Billy Ocean, The Colour Of Love. 35 EX Pet Shop Boys, Heart. 36 EX Gloria Estefan & Miami Sound Machine. 37 EX Tracy Chapman, Fast Car. EX EX

KUBE 93 FM

Seattle P.D.: Gary Bryan. 1 Breathe, Hands To Heaven. 2 Brenda K. Starr, I Still Believe. 3 Cheap Trick, The Flame. 4 INXS, New Sensation. 5 Pebbles, Mercedes Boy. 6 Debbie Gibson, Foolish Beat. 7 Michael Jackson, Dirty Diana. 8 Terence Trent D'Arby, Sign Your Name. 9 Richard Marx, Hold On To The Nights. 10 Al B. Sure!, Nite And Day. 11 Sade, Paradise. 12 Jane Wiedlin, Rush Hour. 13 Eric Carmen, Make Me Lose Control. 14 Billy Ocean, The Colour Of Love. 15 Corey Hart, In Your Soul. 16 Bruce Hornsby & The Range, The Valley. 17 D.J. Jazzy Jeff & The Fresh Prince, P. 18 Steve Winwood, Roll With It. 19 Poison, Nothin' But A Good Time. 20 Rod Stewart, Lost In You. 21 Taylor Dayne, I'll Always Love You. 22 Gloria Estefan & Miami Sound Machine. 23 Chicago, I Don't Wanna Live Without Y. 24 Def Leppard, Pour Some Sugar On Me. 25 Elton John, I Don't Wanna Go On With. 26 Basia, Time And Tide. 27 Siedah Garrett, K.I.S.S.I.N.G. 28 Robert Palmer, Simply Irresistible. 29 EX Whitney Houston, Love Will Save The D. 30 EX George Michael, Monkey. 31 EX Johnny Kemp, Just Got Paid. 32 EX Kenny Loggins, Nobody's Fool (Theme F. A Van Halen, When It's Love. A Rick Astley, Together Forever. A Huey Lewis & The News, Perfect World. A Climie Fisher, Love Changes (Everythi. EX EX Tiffany, Feelings Of Forever. EX EX Aerosmith, Rag Doll. EX EX Joan Jett And The Blackhearts, I Hate. EX EX Crowded House, Better Be Home Soon. EX EX Daryl Hall John Oates, Missed Opportu. EX EX Cyndi Lauper, Hole In My Heart (All T. EX EX Gentlemen Without Weapons, Uncondition.



Billboard's PD of the week Greg Ausham WLZR Milwaukee

FOR GREG AUSHAM, PD of WLZR-AM-FM "Lazer 103" Milwaukee, a winning station needs "a combination of instinct and research." Research alone, he says, can get dated rather quickly, but at its most effective it "validates what you've done instinctively." Before coming to WLZR, Ausham spent a year putting longtime Milwaukee album rock powerhouse WQFM back on the map, following an assault by classic rock WKLH. Almost immediately after doing so, he left for its Great American-owned competition, WLZR, last October. Ausham's instincts led him to take the heavily new-music-oriented album rocker, put a more familiar spin on it, and turn up the volume, transforming WLZR into an "old-fashioned, straight-ahead album rock" outlet.

Since his arrival, the simulcast Lazer 103 combo has jumped from an initial 2.5 share in the fall Arbitron ratings to a 5.8 in the winter book to a 7.1 12-plus overall share in the second spring Arbitrends. WQFM, meanwhile, is down from a 4.1 to a 3.5 and recently switched PDs, while classic rock competitor WKLH has rebounded from a 5.9 to an 8.3.

Ausham's 18 years of professional broadcasting experience might not be that unusual were he not 31 years old. He got his first radio job at age 13 at then-progressive rocker KLOH-AM-FM Pipestone, Minn., doing Sunday mornings as well as odd jobs around the station. Ausham worked there through high school, then left for Moorhead State Univ. in Minnesota.

Ausham worked at KVOX in nearby Fargo, N.D., through college, then landed his first music director's job in 1977 at top 40 KSTP Minneapolis. He jumped to Doubleday's Twin Cities rocker, KDWB-FM, as assistant PD to Dave Hamilton, who is now program director at KQRS Minneapolis. Despite the differences between WQRS and WLZR, Ausham says, "I learned more from Dave than anybody. He's a good gut programmer, but he knows research too. I learned what's hip and what's not and when to get on and off a record."

In 1982 Ausham hit the West Coast for his first programming assignment, at KOSO "KO93" Modesto, Calif. "We had a 10.0 out of the box, followed by a string of double-digit books," he says. Departing for KCPX-FM Salt Lake City in fall 1983, Ausham went on to set a record 9.4 book for that station. He next took on album rock WCMF-FM Rochester, N.Y., where he set another record in spring 1986 with a 15.6. ("That's now being challenged by former KCPX APD Stan Main, who got a 15.2 in the last book," Ausham notes.)

In August 1986 Ausham headed back to the Midwest to join WQFM, which had spent much of the early '80s as a hard rocker and didn't quite know what to do when WKLH went for its adult listeners. Ausham brought that station from a 5.0 to a 7.6 before heading across town to WLZR, where he replaced

Bruce McGregor. Within three weeks of Ausham's arrival, three former WQFM personalities were hired at Lazer 103: Jim Crowe joined for late nights; Jay Philpott came aboard for nights and promotions; and Chip Hobart, who was fired from WQFM's afternoon drive position, took that shift at Lazer 103. "There was no intention to hire all of these 'QFM people,'" says Ausham. "It just worked out that way."

Lazer 103 began adding more library cuts—Genesis, Aerosmith, Led Zeppelin—and cutting back on the new music. "We still feature new music, but not wall to wall," Ausham says. "Before, only two classics per hour were programmed. We didn't eliminate any artists—we still play R.E.M." Ausham says the current/gold mix on WLZR is 50-50.

The other thing WLZR did was rock. Artists in heavy rotation at the station last week included Poison, Van Halen, Guns N' Roses, and the Georgia Satellites. Medium rotation featured the Moody Blues and Bob Dylan but also included Dokken, Iron Maiden, Queensryche, the Scorpions, Seduce, Cinderella, Deep Purple, three other Van Halen tracks, and another one from Malmsteen. Still, Ausham says, "We're not heavy metal—there's no Anthrax or Megadeth."

Since WLZR's rocking stance was different from the mainstream approach Ausham took at WQFM, it's not surprising that he professes to hold no particular programming philosophy. "I've been in the business a long time, and I've had different feelings for each situation," Ausham says. "Obviously the idea is to win and make money—that's the bottom line in broadcasting. My standard philosophy is to find a different way to win." He also says that WQFM's biggest mistake in previous months was rocking harder in order to come after WLZR instead of protecting its core audience.

Ausham praises WLZR's support and air staff. Besides Hobart, Philpott, and Crowe, WLZR's jocks include morning team Bob & Brian (from WIOT Toledo, Ohio), Kelly Wallace as MD/middays, and overnight jock Neil Owens, formerly of WMGV Appleton, Wis. Consulted by Burkhardt, Douglas & Associates, Lazer 103 offers what Ausham calls "standard album rock features," including a listener's "perfect album side" at noon, Rock Wars, Four-Play Weekends, and Three For Thursdays. "We're also the official station of outdoor venue Alpine Valley and broadcast live from there during concerts. That takes up a big chunk of our summer promotions."

Ausham, who is married and has a 3-year-old son, considers Milwaukee home and characterizes it as "Anytown U.S.A." "There is a larger blue-collar population here," he says, "and they are more hard rocking. But attitudes here are much the same as anywhere else. I want to stay and work and live in Milwaukee, and I want to establish Lazer 103 as Milwaukee's album station."

MOIRA McCORMICK



**Going Back To Motown.** Michael Jackson recently agreed to donate the proceeds from his Oct. 24 concert in Detroit to the Motown Museum. Shown here at the museum, Jackson hugs Joanne Jackson, director of the Motown Museum Foundation, left, and Esther G. Edwards, the museum's founder.

## Advice To 'Girlfriend' & 'Mercedes Boy' Hits Big Pebbles Mines Platinum Album

BY STEVE IVORY

LOS ANGELES According to Pebbles, the fact that her self-titled MCA album is near platinum is no fluke. As far as the 23-year-old singer/songwriter is concerned, "Things are going exactly the way we planned. Platinum and beyond was the desired result."

Indeed Pebbles, who is currently the opening act on a 38-date national concert tour with Morris Day, is eager to dispel any notion that she is "just another female singer who looks good on videotape." Of the two hits singles from

her album, "Girlfriend" and "Mercedes Boy," Pebbles composed the latter, and she co-wrote three other tracks on her album. After reviewing MCA's original video for "Girlfriend," the singer pleaded for and won from the label the opportunity to re-edit the clip and "make something of it."

In short, Pebbles says she has been involved in every facet of her career from day one. "MCA didn't get an artist they had to mold into anything," she says. "From the beginning the marketing strategy has been to present Pebbles the person, not some untouchable diva. What you see is basically what you get. The way I look on stage and in videos is the way I like to dress, period. The same goes for the music. This is me."

She credits much of her early success to Pacific Cal Management, the Oakland, Calif.-based company headed by her husband, George L. Smith. Smith and Pebbles, aided by a five-person staff, "work very closely with MCA. We fly from Oakland into Los Angeles, drive over to MCA's offices, and meet with everyone we need to see. George has been very successful in other areas of business, and he's learning the entertainment business real fast. We're looking forward to handling other acts after we've taken Pebbles a bit farther."

Pebbles adds that Pacific's ideas are executed in congress with MCA. "MCA's always been nice," she says. "No record company wants to be pestered by an act; we earned their respect by making good suggestions. I'll bet [MCA executive] Jheryl Busby has never gotten a letter like the one I wrote him after I signed with the compa-

ny, thanking him and wanting him to be proud of me. I've tried not to let him down, either."

In preparing for her first-ever series of concert dates, Pebbles spent one and a half weeks in Minneapolis rehearsing with her cousin Cherrelle's band. "Some people suggested that I wait until a second album to tour. Why?" she wonders. "My presence in the marketplace can only help the product, and it has. People want to see the artist. I'm learning out there, and

**'From the start the marketing strategy has been to present Pebbles the person, not an untouchable diva'**

that's what it's all about. By the time we give them 'Girlfriend' and 'Mercedes Boy,' 40 minutes have passed." A Deele/ Pebbles package may tour in July.

In the meantime, Pebbles has already written two songs for her next album, which she'll begin recording in August. Half of the project will be produced by "Girlfriend" producers and Deele members L.A. & Babyface. The other half will be handled, not surprisingly, by Pebbles. "I'll probably work with Danny Sembello, who wrote with me on the first album," she says. "We'll go for a little more substance, but it'll all be simple and melodic. I've never produced before, but I know what I want, and that's the key, isn't it?"

## Once Supreme, Label Can Be Tops Again Rx For Motown: Dance, Hip-Hop Talent

MOTOWN HAS BEEN SOLD, though the soul of Motown has been missing for quite some time. The move to Los Angeles began the downward spiral, not because leaving Detroit was so evil (it wasn't) but because in California the company's creative direction was distracted by film and television and its talent pool was profoundly diluted. Within four years of Motown's move west, Norman Whitfield, the Holland-Dozier-Holland team, Ashford & Simpson, and a slew of other legendary talents had left the label.

Moreover, they were never replaced. The last time Motown was a vibrant, vital contributor to black music was during that period in the mid-'70s when Stevie Wonder was creating masterpieces with regularity, the Commodores were ascending, Rick James and Teena Marie were collaborating, and every Marvin Gaye release added another tale to his legend. All these artist were making fresh, innovative music.

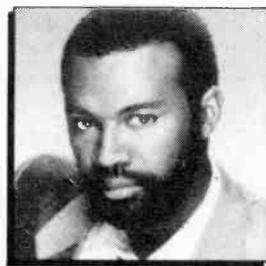
But that was then and this is now. Motown opened the industry's eyes to the mass market potential of black music, and eventually the majors became better than Berry Gordy Jr.'s company at spotting talent and promoting product. Jheryl Busby, the heir apparent to Motown's presidency, is in fact just the kind of sharp post-Motown black executive that MCA, CBS, and others hired to capitalize on the black market and its ability to develop crossover stars.

Quite simply, Busby's challenge now is to bring Motown back into the game. Contemporary black dance music like that (by Pebbles or Jodi Watley, for example) and hip-hop are two areas Motown has totally missed on, and the label must sign acts in both. Certainly Diana Ross is an artist who could succeed again if Jimmy "Jam" Harris & Terry Lewis or L.A. & Babyface were allowed to work with her. And it would be good to see Wonder working with some of the young-blood producers he has influenced, like Teddy Riley or Paul Laurence. The potential of bringing Motown back is a tempting tool Busby can use to attract top producer/writers to the label.

Finally, one hopes that the many black business people who over the years have tried to build Motown-like enterprises will now support Busby in his efforts. The door is open for blacks to gain equity in Afro-America's best-known institution. If some other major black industry figures don't seize this opportunity, it'll mean their talk has always been cheap.

**SHORT STUFF:** Jimmy Cliff's new single on Columbia is "Hanging Fire." The reggae star is now on a

U.S. tour... Indie Blue Mountain Records has the socially conscious single "See A Man's Face (Crack It's A Killer)" by the reggae group Chin-Africa on the market. The label is based at 611 Broadway, New York... James 'D-Train' Williams' second Columbia album, "In Your Eyes," hits the streets this month. The album was written and produced by Williams and his longtime collaborator Hubert Eaves... London-based black manager Myrna Williams has opened a soul-food cabaret called American Dream in the English capital... The July 8 issue of Music & Sound Output has an informative article on longtime James Brown engineer Ron Lenhoff. Lenhoff worked with "the Godfather" at Cincinnati's King Studios from 1966-72, which means he was behind the board for some of the industry's most sampled recordings



by Nelson George

... Eric B. & Rakim's "Follow The Leader" video on Uni is a hard-edged homage to "The Untouchables" that mixes black-and-white and color sequences. Both rappers play tough guys with flair... The latest solo single from ex-Con Funk Shun member Michael Cooper is "Quickness" on King Jay/Warner Bros.... "Glam Slam" is the latest in a long line of curious Prince singles. In fact the man's single choices (and their release pattern) suggest a willful disdain for industry conventions that has gone from provocative to silly. Of more interest is "Escape (Free Yo Mind From This Rat Race)," another in a long line of quality Prince B sides... The gospel a cappella group Take 6 has a single, "Spread Love," from its self-titled Warner Bros. debut... Najee has a cover of Earth, Wind & Fire's "That's The Way Of The World" on his "Day By Day" album on EMI-Manhattan... With the aid of Roxanne Shante on his "Loosey's Rap" single, Rick James is back on the street. We'll see if his first Warner Bros. album can keep him there... MCA apparently is striving to position the political reggae band Steel Pulse with black radio. The company has taken full-page ads in all the black trades and gotten Spike Lee to direct a lively video. The group's single "Reaching Out" is a slick mid-tempo dance track... Lee is now gearing up for his third feature film, "Do The Right Thing," which will be distributed by Universal. The film, set in Brooklyn, N.Y.'s Bedford-Stuyvesant neighborhood, may feature the music of a prominent rap group, though a deal has yet to be confirmed. Raymond Jones, who contributed songs and production to the soundtrack for Lee's "School Daze" film, is reportedly writing music for the director's latest "joint"... Anita Baker and Luther Vandross will tour together starting in September. Can't wait!

**The  
Rhythm  
and the  
Blues**

FOR WEEK ENDING JULY 16, 1988

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### HOT BLACK SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
<b>ANOTHER PART OF ME</b> MICHAEL JACKSON EPIC	2	9	18	29	31
<b>MONKEY</b> GEORGE MICHAEL COLUMBIA	2	6	16	24	52
<b>GLAM SLAM</b> PRINCE PAISLEY PARK	4	9	11	24	24
<b>MARY, MARY</b> RUN-D.M.C. PROFILE	3	3	15	21	56
<b>YOU AND I</b> EARTH, WIND & FIRE COLUMBIA	2	4	14	20	20
<b>BORN NOT TO KNOW</b> TONY! TON! TONE! WING	2	6	10	18	30
<b>HELLO BELOVED</b> A. WINBUSH/R. ISLEY	0	4	14	18	24
<b>LET'S GO</b> KOOL MOE DEE JIVE	1	7	9	17	17
<b>TAKE YOUR TIME</b> PEBBLES MCA	1	5	9	15	36
<b>LOVE WILL SAVE THE DAY</b> WHITNEY HOUSTON ARISTA	0	3	11	14	86

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	2	PARADISE	SADE	2
2	4	I'M REAL	JAMES BROWN	9
3	7	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	1
4	9	THE RIGHT STUFF	VANESSA WILLIAMS	4
5	12	DON'T BE CRUEL	BOBBY BROWN	3
6	6	I'LL PROVE IT TO YOU	GREGORY ABBOTT	7
7	13	IF IT ISN'T LOVE	NEW EDITION	5
8	3	KEEP RISIN' TO THE TOP	DOUG E. FRESH & THE GET FRESH CREW	17
9	1	JOY	TEDDY PENDERGRASS	15
10	14	SIGN YOUR NAME	TERENCE TRENT D'ARBY	6
11	20	OFF ON YOUR OWN (GIRL)	AL B. SURE!	8
12	11	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
13	17	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	21
14	10	SHOOT 'EM UP MOVIES	THE DEELE	13
15	26	MAMACITA	TROOP	10
16	15	SUPERSONIC	J.J. FAD	25
17	8	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	29
18	23	LET ME TAKE YOU DOWN	STACY LATTISAW	16
19	25	KNOCKED OUT	PAULA ABDUL	11
20	16	ONE MORE TRY	GEORGE MICHAEL	34
21	27	GROOVE ME	GUY	14
22	19	JUST GOT PAID	JOHNNY KEMP	40
23	28	THE COLOUR OF LOVE	BILLY OCEAN	18
24	32	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	20
25	18	YOU GOTTS TO CHILL	EPMD	39
26	5	ALPHABET ST.	PRINCE	41
27	31	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	19
28	30	SALLY	STETSASONIC	36
29	39	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	22
30	22	SHOULD I SAY YES	NU SHOOZ	43
31	—	WORK IT	TEENA MARIE	23
32	37	YOUR LOVE IS SO DEF	FULL FORCE	27
33	—	FOREVER YOURS	TONY TERRY	24
34	—	I SURRENDER TO YOUR LOVE	BY ALL MEANS	26
35	21	LITTLE WALTER	TONY! TONI! TONE!	59
36	24	DIRTY DIANA	MICHAEL JACKSON	61
37	—	MARC ANTHONY'S TUNE	TYKA NELSON	33
38	33	BETTER DAYS	DIANNE REEVES	52
39	—	NO PAIN, NO GAIN	BETTY WRIGHT	70
40	—	WATCHING YOU	LOOSE ENDS	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	1
2	5	IF IT ISN'T LOVE	NEW EDITION	5
3	6	DON'T BE CRUEL	BOBBY BROWN	3
4	4	THE RIGHT STUFF	VANESSA WILLIAMS	4
5	8	SIGN YOUR NAME	TERENCE TRENT D'ARBY	6
6	11	OFF ON YOUR OWN (GIRL)	AL B. SURE!	8
7	12	MAMACITA	TROOP	10
8	7	I'LL PROVE IT TO YOU	GREGORY ABBOTT	7
9	1	PARADISE	SADE	2
10	15	KNOCKED OUT	PAULA ABDUL	11
11	14	GROOVE ME	GUY	14
12	16	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	19
13	18	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	22
14	19	THE COLOUR OF LOVE	BILLY OCEAN	18
15	17	WORK IT	TEENA MARIE	23
16	10	SHOOT 'EM UP MOVIES	THE DEELE	13
17	3	I'M REAL	JAMES BROWN	9
18	9	LET ME TAKE YOU DOWN	STACY LATTISAW	16
19	25	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	20
20	13	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	12
21	22	FOREVER YOURS	TONY TERRY	24
22	26	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	32
23	28	WATCHING YOU	LOOSE ENDS	28
24	24	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	30
25	27	COMING TO AMERICA	THE SYSTEM	31
26	23	I SURRENDER TO YOUR LOVE	BY ALL MEANS	26
27	29	YOUR LOVE IS SO DEF	FULL FORCE	27
28	31	SHAKE YOUR BODY	SUAVE	37
29	33	HUSBAND	SHIRLEY MURDOCK	35
30	40	NICE 'N' SLOW	FREDDIE JACKSON	45
31	30	MARC ANTHONY'S TUNE	TYKA NELSON	33
32	38	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	38
33	36	EVERY SHADE OF LOVE	JESSE JOHNSON	42
34	34	K.I.S.S.I.N.G.	SIEDAH GARRETT	44
35	20	JOY	TEDDY PENDERGRASS	15
36	—	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	46
37	—	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	50
38	39	INDIAN GIVER	RAINY DAVIS	49
39	—	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	48
40	37	SENDING OUT AN S.O.S.	WILL DOWNING	47

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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
MCA (9)	11
Uni (1)	
Uptown (1)	
COLUMBIA	10
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
ATLANTIC (3)	7
Island (2)	
Atco (1)	
Ruthless (1)	
WARNER BROS. (1)	7
Reprise (2)	
Cold Chillin' (1)	
Paisley Park (1)	
Qwest/Reprise (1)	
Sire (1)	
POLYGRAM	6
Wing (3)	
Atlanta Artists (1)	
Polydor (1)	
Tin Pan Apple (1)	
EMI-MANHATTAN (4)	5
Blue Note (1)	
RCA (3)	5
Jive (2)	
ARISTA (3)	4
Jive (1)	
CAPITOL	4
ELEKTRA (3)	4
Vintertainment (1)	
A&M	3
PROFILE	3
MOTOWN	2
NEXT PLATEAU	2
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
VIRGIN	2
CHRYSALIS	1
Cooltempo (1)	
DEF JAM	1
FANTASY	1
Reality/Danya (1)	
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
LUKE SKYYWALKER	1
SELECT	1
SLAM	1
Kru'-Cut (1)	
TOMMY BOY	1
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
Ms. B (1)	

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
60 1-2-3	(Foreign Imported, BMI) CPP	
77 AIN'T MY LOVE ENOUGH	(Not Listed)	
41 ALPHABET ST.	(Controversy, ASCAP) WBM	
96 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)	
52 BETTER DAYS	(Wild Honey, ASCAP/Saganious, ASCAP)	
85 BLUEBERRY GOSSIP	(Crazy People, ASCAP/Almo, ASCAP/K-Daze's, ASCAP) CPP	
92 BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
93 CAN'T WAIT (ON TOMORROW)	(Next Plateau, ASCAP/Bratton & White, ASCAP/Godsend, ASCAP)	
86 COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP)	
18 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
31 COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	
65 CRAZY	(Trycep, BMI/Willesden, BMI)	
61 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI)	
3 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
67 DON'T BELIEVE THE HYPE	(Def American, BMI)	
89 DONT TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	
42 EVERY SHADE OF LOVE	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
76 FALLING ALL OVER AGAIN	(Rashida, BMI/Warner-Tamerlane, BMI/Clyde Lieberman, ASCAP/Arista, ASCAP)	
82 FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)	
24 FOREVER YOURS	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
74 GET LUCKY	(Eee Bee, PRS/WB, ASCAP/Rare Blue, ASCAP)	
98 GRAVITY	(Rutland Road, ASCAP/WB, ASCAP)	
14 GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP	
35 HUSBAND	(Troutman's, BMI/Saja, BMI)	
12 I CAN'T COMPLAIN	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI) CPP	
26 I SURRENDER TO YOUR LOVE	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	
5 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)	
51 I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP)	
7 I'LL PROVE IT TO YOU	(Grabitt, BMI/SBK Blackwood, BMI)	
94 I'M IN LOVE	(Zomba, ASCAP)	
9 I'M REAL	(Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
50 IN YOUR EYES	(SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)	
49 INDIAN GIVER	(WBM Music, SESAC/Rainysongs, SESAC/What Songs, SESAC)	
21 IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)	
30 IT'S GONNA TAKE ALL OUR LOVE	(Masseed, BMI)	
15 JOY	(Caloco, BMI/Hip Trip, BMI) CPP	
40 NO PAIN, NO GAIN	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
17 KEEP RISIN' TO THE TOP	(Entertaining, BMI/Danica, BMI)	
58 KISS SERIOUS	(Jobete, ASCAP/Gentle General, ASCAP) CPP	
44 K.I.S.S.I.N.G.	(Arista, ASCAP/MCA, ASCAP) CPP	
11 KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
99 LAY YOUR BODY DOWN	(Lon-Hop, BMI)	
16 LET ME TAKE YOU DOWN	(Screen Gems-EMI, BMI/Living Disc, BMI)	
59 LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
20 LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP) CPP	
38 LOVE WILL SAVE THE DAY	(House Of Fun, BMI)	
97 THE LOVERS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
46 MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)	
79 MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP)	
10 MAMACITA	(Trycep, BMI/Willesden, BMI)	
33 MARC ANTHONY'S TUNE	(Colgems-EMI, ASCAP)	
64 MARY, MARY	(Screen Gems-EMI, BMI)	
100 MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP)	
68 MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
73 MORE THAN A MEMORY	(Glasshouse, BMI/Irving, BMI/Magnolia, BMI) CPP	
83 MOST OF ALL	(Johnny Yuma, BMI/Warner-Tamerlane, BMI/Bertus, BMI) WBM	
71 MOVE SOMETHIN'	(Virgin Songs, BMI/Young Terence, BMI) CPP	
90 MY LOVE	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
45 NICE 'N' SLOW	(Zomba, ASCAP)	
70 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
8 OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)	
22 OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)	
48 ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP	
34 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
2 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
29 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
81 PERSONALITY	(Najee, ASCAP/Public Eye, ASCAP/Zomba, ASCAP)	
78 R U TUFF ENUFF	(Screen Gems-EMI, BMI/Rebbie's Music, BMI/Colgems-EMI, ASCAP)	
4 THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
53 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)	
1 ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP	
75 RUN'S HOUSE	(Protoons, ASCAP/Rush-Groove)	
36 SALLY	(Tee Girl, BMI)	
47 SENDING OUT AN S.O.S.	(Will Down, ASCAP/Brian R. Jackson, ASCAP/Being, ASCAP/Dan Vic, BMI/Shakin' Baker Music)	
37 SHAKE YOUR BODY	(Colgems-EMI, ASCAP/Outrageous, ASCAP)	
57 SHAKE YOUR THANG	(Triple Three, ASCAP)	
13 SHOOT 'EM UP MOVIES	(Kenny Nolan, ASCAP/Cross Keys, ASCAP)	
43 SHOULD I SAY YES	(Poolside, BMI)	
6 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
69 SLAM	(Sunset Burgundy, ASCAP/MCA, ASCAP)	
72 SOMETHING YOU CAN FEEL	(Trycep, BMI/Willesden, BMI)	
95 STILL MY GIRL	(ADRA, BMI/Rapp City, BMI/Guinea Farm, BMI)	
91 STOMP	(Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)	
80 STRAIGHT FROM THE HEART	(Blackwell, ASCAP)	
25 SUPERSONIC	(Beblica, ASCAP)	
55 SWEAT	(Localmotive, BMI/OP, BMI)	
19 SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Roll Budde GmbH, BMI)	
87 TAKE YOUR TIME	(No Pain No Gain, ASCAP/Honey-Look, ASCAP/Unicity, ASCAP)	
56 TELL ME (DO U WANT MY LOVE) ?	(Mister Johnson's Jams, BMI/Tammi, BMI)	
32 THAT GIRL WANTS TO DANCE WITH ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
62 THAT'S THE TICKET	(Better Nights, ASCAP/PolyGram, ASCAP)	
54 THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI)	
88 VAPORS	(Cold Chillin', ASCAP/Marley Marl, ASCAP)	
84 WALKAWAY	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
28 WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
66 WHAT CHA GONNA DO	(Jay King IV, BMI)	
63 WHEN I FALL IN LOVE	(Chappell, ASCAP/Intersong, ASCAP)	
23 WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Elope, ASCAP)	
39 YOU GOTTS TO CHILL	(Beach House, ASCAP)	
27 YOUR LOVE IS SO DEF	(Forceful, BMI/Willesden, BMI)	

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

CLM Cherry Lane  
HPL Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	4	8	6	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
2	1	1	8	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
3	3	4	8	I'M TIRED OF GETTING PUSHED AROUND L.R.S. 23835/MCA	TWO MEN A DRUM MACHINE & A TRUMPET
4	2	2	9	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
5	5	7	9	THE PARTY BIG BEAT BB-0002	KRAZE
6	12	29	4	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
7	10	18	6	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
8	16	31	4	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
9	6	10	7	AIRHEAD (REMIX) EMI-MANHATTAN V-56086	◆ THOMAS DOLBY
10	15	25	5	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
11	18	23	5	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
12	9	16	6	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
13	11	17	7	NEW SENSATION ATLANTIC 0-86572	◆ INXS
14	8	9	9	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
15	14	19	7	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
16	29	46	3	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
17	32	—	2	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
18	28	38	4	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	ERASURE
19	34	41	4	BOOM! THERE SHE WAS WARNER BROS. 0-20870	SCRITTI POLITTI FEATURING ROGER
20	19	24	5	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
21	24	39	4	WALKAWAY SLEEPING BAG SLX 40136	JOYCE SIMS
22	25	36	4	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
23	36	—	2	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
24	31	44	3	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
25	7	6	10	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
26	13	15	7	BURNIN' LOVE PROFILE PRO-7197	ARTS AND CRAFTS
27	26	32	4	GOODBYE STRANGER POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
28	27	26	7	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
29	33	35	5	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
30	23	21	7	SOME THINGS NEVER CHANGE HOT MIX 5 108	CANDY J
31	21	20	8	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
32	48	—	2	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	BROS
33	37	—	2	INDIAN GIVER COLUMBIA 44 07820	RAINY DAVIS
34	41	—	2	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
35	35	42	4	RECKLESS CAPITOL V-15379	AFRIKA BAMBAATAA & FAMILY WITH UB40
36	NEW ▶	1	1	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
37	49	—	2	SO IMPORTANT RHINO RNTW 70410	SPARKS
38	45	—	2	GROOVE MASTER MANGO 7822/ISLAND	ARROW
39	17	3	13	MERCEDES BOY MCA 23838	◆ PEBBLES
40	NEW ▶	1	1	X-RAY VISION TOMMY BOY TB-913	TKA
41	22	11	8	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
42	NEW ▶	1	1	I WILL ALWAYS LOVE YOU 4TH & B'WAY 461/ISLAND	EDDIE STOCKLEY
43	NEW ▶	1	1	ROLL WITH IT VIRGIN 0-96648	STEVE WINWOOD
44	43	47	4	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TON! TONE!
45	30	22	8	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
46	NEW ▶	1	1	CAN YOU PARTY IDOLERS WAR-021/WARLOCK	◆ ROYAL HOUSE
47	47	50	3	I'LL ALWAYS FOLLOW YOU/I'M GONNA GET TO YOU EMI-MANHATTAN V-56091	C.C. DIVA
48	38	33	6	DON'T TURN YOUR LOVE MOVIN' MR-002	PARK AVE FEATURING TONY JENKINS
49	NEW ▶	1	1	WORK MY BODY NOW! GODIVA GR 128701-A	GRIFFIN & SMITH
50	NEW ▶	1	1	ANOTHER LOVER A&M SP-12274	GIANT STEPS
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA
					2. SPRING LOVE STEVIE B LMR
					3. LUCRETIA SISTERS OF MERCY IMPORT
					4. LIMBO BRYAN FERRY REPRISÉ
					5. NEVER LET YOU GO SWEET SENSATION ATCO
					6. SKIN DEEP CHER GEFEN
					7. CROSS MY BROKEN HEART SINITTA ATLANTIC

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
★★ NO. 1 ★★					
1	2	4	9	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
2	6	8	6	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
3	1	1	11	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
4	5	6	12	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
5	7	7	10	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
6	8	10	6	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
7	4	3	14	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
8	11	12	9	WHEN WE KISS SYNTHICIDE 71306-0/RESTLESS	◆ BARDEUX
9	9	14	5	WHAT'S ON YOUR MIND TOMMY BOY TB-911	INFORMATION SOCIETY
10	14	21	4	ROSES ARE RED MCA 53177	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
11	3	2	13	MERCEDES BOY MCA 23838	◆ PEBBLES
12	13	15	8	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
13	18	19	5	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
14	19	23	6	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
15	24	40	3	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
16	22	38	4	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
17	23	33	4	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
18	27	31	5	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
19	21	24	7	IT TAKES TWO PROFILE PRO-7186	ROB BASE & DJ E-Z ROCK
20	29	—	2	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	AL B. SURE!
21	15	16	9	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
22	30	—	2	ROLL WITH IT VIRGIN 0-96648	STEVE WINWOOD
23	10	5	13	TOGETHER FOREVER (REMIX) RCA 8320-1-RD	◆ RICK ASTLEY
24	34	48	3	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
25	12	9	10	LITTLE WALTER WING 887 385-1/POLYGRAM	◆ TONY! TON! TONE!
26	20	17	7	COLORS WARNER BROS. 0-20936	◆ ICE-T
27	17	11	12	SHOULD I SAY YES? ATLANTIC 0-86599	◆ NU SHOOS
28	28	30	5	EXTRAORDINARY LOVE ATLANTIC 0-86583	REGINA
29	26	20	8	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
30	32	42	4	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
31	40	—	2	X-RAY VISION TOMMY BOY TB-913	TKA
32	45	—	2	LOOSEY'S RAP REPRISÉ 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
33	25	25	7	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
34	37	44	4	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	SIMON HARRIS
35	49	—	2	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
36	38	50	3	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
37	16	13	10	ALPHABET ST. PAISLEY PARK 0-20930/WARNER BROS.	◆ PRINCE
38	39	45	4	GROOVE ME UPTOWN 23852/MCA	◆ GUY
39	33	39	5	NEW SENSATION ATLANTIC 0-86572	◆ INXS
40	42	49	3	HOT STUFF VENDETTA VE-7002	BOYS FROM BRAZIL
41	NEW ▶	1	1	BOOM! THERE SHE WAS WARNER BROS. 0-20870	SCRITTI POLITTI FEATURING ROGER
42	NEW ▶	1	1	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
43	NEW ▶	1	1	SPRING LOVE LMR 4002	STEVIE B
44	NEW ▶	1	1	FOLLOW THE LEADER UNI UNI-8001/MCA	ERIC B. & RAKIM
45	NEW ▶	1	1	FOOLISH BEAT ATLANTIC 0-86556	◆ DEBBIE GIBSON
46	31	18	12	DIVINE EMOTIONS REPRISÉ 0-20874/WARNER BROS.	◆ NARADA
47	NEW ▶	1	1	WATCHING YOU (REMIX) MCA 23854	LOOSE ENDS
48	46	46	4	CHANGE ON ME MICMAC 503	CYNTHIA
49	41	32	9	I SHOULD BE SO LUCKY GEFFEN 0-20914	◆ KYLIE MINOGUE
50	NEW ▶	1	1	MAMACITA ATLANTIC 0-86565	TROOP
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. WHEN WILL I BE FAMOUS? BROS EPIC
					2. DON'T BELIEVE THE HYPE PUBLIC ENEMY DEF JAM
					3. SHAKE YOUR THANG SALT-N-PEPA NEXT PLATEAU
					4. INDIAN GIVER RAINY DAVIS COLUMBIA
					5. DOCTORIN' THE HOUSE COLDCUT FEAT. YAZZ & PLASTIC PEOPLE COLUMBIA
					6. WALKAWAY JOYCE SIMS SLEEPING BAG
					7. THIS IS A TEST CAMERON PAUL TANDEM

○ 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.

# Best Wishes Go Out To Disco Dynamo Sylvester

**MIGHTY REAL:** We have learned that recording artist Sylvester discovered that he has AIDS. The performer, known for a number of classic disco and dance hits during the '70s, is reportedly at home, doing well and responding positively to medication.

Some may recall Sylvester's dance-floor successes throughout the years, including "Dance (Disco Heat)," "You Make Me Feel (Mighty Real)," "Do You Wanna Funk," and most recently "Someone Like You."

Always open and straightforward, Sylvester has been a champion fund-raiser for AIDS on an international level for many years.

It is his hope that all of our friends in the industry and the community continue to support the many worthwhile AIDS-related organizations that spread knowledge of prevention and compassion. Dance Trax wishes Sylvester prosperity, peace, and joy.

Please write Borzoi Music Artists, 222 Duncan Street, San Francisco, Calif. 94131.

**NOTHIN' BUT THE RENT:** Just out and soon to be smokin' your turntable is "Monkey" (Columbia), the latest from George Michael's "Faith" album. This heavy R&B track has been reproduced and mixed by Jimmy Jam & Terry Lewis. The union of these talents has proven a worthwhile and advantageous combination that will be exemplified by the reaction on your dance floor... Also coming from the Columbia camp will be Big Audio Dynamite with "Just Play Music." Mick Jones and his crew offer a percolating groove that really kicks—fab... Latin/pop starlet Sa-Fire is back with her most polished delivery to date, titled "Boy I've Been Told" (Cutting/Mercury). Mixed by Aldo Marin and Carlos Rodgers, the number's sinewy feel and energy are hit bound... Compared with the inane Carrie McDowell "safe sex" single of about a year back, Cruise Control's "No Condom, No Sex" (Sire) is musically much more appealing. Exhibiting a spacious European feel, the five alternative



by Bill Coleman

versions of this danceable public service announcement were post-produced and mixed by Steve Peck. All artist and producer profits are being donated to AIDS education... Blue Mercedes is back with the satisfying "Love Is The Gun" (MCA), a single that pumps a lot harder than the last single.

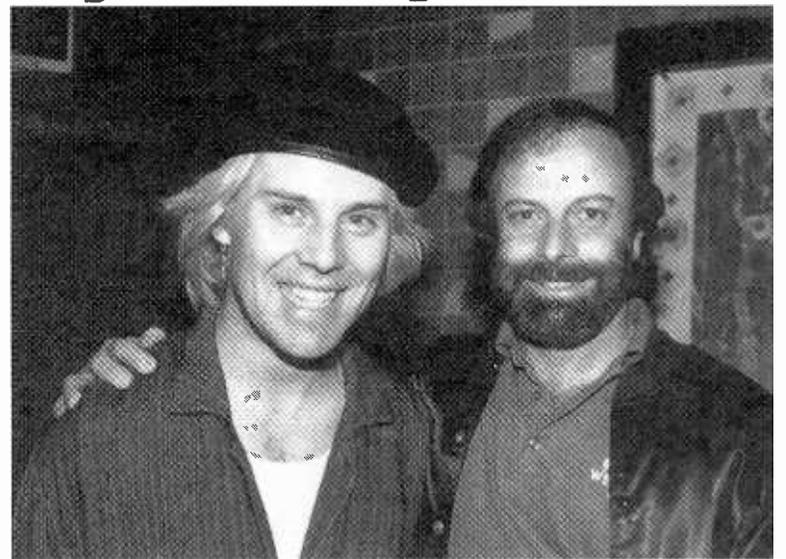
**TID BEATS:** Go on, girl—we're glad to hear that talented vocalist Kym Mazell has been signed to EMI in the U.K. and to Capitol here in the States... Kamikaze edit *meister* Omar Santana has recently formed Santana Productions. The first project written, produced, and mixed by Santana is "My Heart Is The Key" by Venchura, for Jive Records. For more info contact 212-675-4448... Also on the remix front, Boris Granich & Christer Modig ("Rock Me Amadeus," "Do The Dance") have decided to dedicate more time to remix projects. They have recently formed a remix and production company, Powermix Productions. They can be reached at 818-810-6318... Justin Strauss & Murray Elias have recently completed new mixes of Will To Power's hit "Say It's Gonna Rain" that will be serviced soon.

**YEAHHH BOYEEE:** Public Enemy is back, harder than ever. "It Takes A Nation Of Millions To Hold Us Back" (Def Jam) is like what the Sex Pistols' "Never Mind The Bullocks" album meant nearly 10 years ago; outspoken, uncompromising, and delivered with a hard edge. Chuck and Flav lead the pack through this contemporary political and social commentary. The album as a whole is a *must*-listen, but play particular attention to the cuts "Cold Lampin With Flavor," "She Watch Channel Zero," "Black Steel In The

Hour Of Chaos," and "Louder Than A Bomb"... Do yourself another favor and obtain a copy of "Soul Sisters" (Uptown/MCA), the new album that comes correct from female rap act Finesse & Synquis. The duo's distinctive delivery and attitude are captured effectively on the set's eight tracks, which were produced by Kyle West, DJ Eddie F., and Cedric Miller. The girls' material spans the gamut from the more mainstream title track to the ballad "I'll Be There." For those requiring something a bit more hardcore, don't miss "Fatal Beauty," "Soft But Deadly," "Strictly For Business," and our choice for next single, "We Can Do This"... Also of interest is "Long Live The Kane" (Cold Chillin'/Warner Bros.) the new album from Big Daddy Kane; "Doin' Damage" (B-Boy, 212-292-0026), the new album from J.V.C.F.O.R.C.E.; "Dance Floor" (A&M) by Raheem; "Just Rhythm" (Fresh, 212-724-1440) by MC EZ & Troup; and "We Are The Ones" by Fascinating Force and "Caught Up" by Chubb Rock, both on Select (212-777-3130).

**MAKE THAT MOVE:** Phase II pumps a positive message and a deliciously spirited R&B club rhythm on "Reachin'" (Movin' 201-674-7573), which was co-produced by Blaze... In the Ten City mold comes "Times Are Changin'" (Maxie Music/Chrysalis) by Fred Fowler... Recommended by way of Miami is a brand-new one from Celi Bee, "Don't You Leave Me Now" (AME, 305-255-8684), as well as the Lewis Martineez-produced "Can You Feel My Love For You" (Tropic Sound, 2123 S.W. 22 Ave.; 33145) by Madi. Both are lively, energetic, and just right for summer... Produced by Stacey Q and Jon St. James is the synth duo Red Flag, which could make an impact with the Depeche Mode-ish "Broken Heart" (Synthicide, 213-694-0720). Note the flip, "Control." Both selections would benefit even more with thorough remixes... Also of interest should be "Make 'Em Rock (Our Way)" by Fourplay (Fourth Floor, 212-840-9253); "Heartbreaker" (First Class, 212-926-7682) by Melody; "Gimme Love" (ZYX Records) by Christina; "Houseman" (Oak Lawn, 214-520-2855) by Voyou; "Hold Me Tight" (Posse, 212-581-5398) by Up Front; and "In The Dark" (Chaz Int'l, 213-484-6799) by Tiffany & Co.

**JAMMIN':** Afrika Bambaataa's album "The Light" (Capitol), finally released domestically in a smaller version, features a star-studded "family" lineup. Take special note of "Shout It Out" featuring go-go act Slug-go; "Something He Can Feel" (the Aretha Franklin classic) with Nona Hendryx, Boy George, and Curtis Mayfield; as well as "Zouk Your Body" and "Clean Up Your Act," which feature Yellowman, George Clinton, and Bootsy Collins... Take note of the fab new one by Severed Heads, called "The Greater Reward" (Nettwerk, 604-687-8649). Taking a New-Order-meets-Wally-Jump approach, the single's driving technothrust and easily programmable nature makes



**Hyperactive.** EMI-Manhattan Records president and chief executive officer Sal Licata, right, congratulates artist Thomas Dolby backstage after Dolby's sold-out performance at The Ritz in New York. Dolby is on tour in support of his new album, "Aliens Ate My Buick."

a bid for club success; the flip pumps as well... Devo is back with a new single, "Disco Dancer" (Enigma, 213-640-6869), remixed by Ivan Ivan, that's kooky, good-natured fun... Synth pop faves Sparks return with their most satisfying club offering in some time. "So Important" (Fine Art/Rhino, 213-450-6323) is infectious (note the "extremely important" version).

Happy birthday, SHEP! Ear candy to watch for: The forthcoming Joan Armatrading album, "The Shouting Stage" (A&M), is fabulous. This album finds Armatrading delivering her finest collection of songs in one package in years. Since the climate these days appears to be perfect for an artist of this caliber, Armatrading will find herself with a long overdue hit.



**Hot Fun In The Summertime Summertime.** Sleeping Bag recording artist Nocera finishes mixes of her latest single, "Tell U So," at Manhattan Masterdisk studios before preparing for her nationwide tour. Shown, from left, are Howie Weinberg, Masterdisk; Nocera; Floyd Fisher, producer/manager; and Steve Starring, Sleeping Bag. (Photo: Chuck Pulin)

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Broken Promises—Joey Kid  
Prisoner Of Love—Deception  
Jingo Party—Party Of Two  
This House—Ex-Sample  
Madhouse—Badhouse

Fantasy Girl—Johnny O  
I Remember—Full House  
Promise Land—Anthony Thomas  
Slaughter House—Funky Ginger  
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**Surprise Kiss.** Kiss members Gene Simmons, left, and Paul Stanley, center, made an impromptu on-stage appearance with the band's original lead guitarist, Ace Frehley, right, June 26 at New York's Limelight Club. The three musicians jammed on the Kiss classic "Deuce." Frehley was performing at the club with his band, Frehley's Comet, in the first show of a monthly series of hard rock concerts sponsored by Hit Parader magazine.

## Glam Rockers In Midst Of Killer Of A Tour Poison Finds No Rest For Weary

BY CHRIS MORRIS

LOS ANGELES "The circus will still be in town for a while," Poison lead singer Bret Michaels says with a chuckle when asked how long his band will continue its exhaustive (and exhausting) tour schedule in the future.

The Los Angeles-based quartet is in the midst of an extremely long haul, even by heavy metal's road-happy standards. In April, even before the release of the band's current smash album, "Open Up And Say ... Ahh!," Poison commenced a five-

month tour with David Lee Roth. This road siege will continue through August and will take the acts into almost 90 markets in the U.S. and Canada.

That would be enough for most rock'n'rollers, but after a monthlong break, Poison will load up the Silver Eagle tour buses for a second 3<sup>1</sup>/<sub>2</sub>-month trek (broken up by a recess at Christmas time). That jaunt will take the group through Europe, Japan, and some secondary U.S. stops.

"It's going to be a year all together," the vocalist says.

Of the second U.S. road swing, Michaels says, "I think the most important thing is to play markets we haven't played—the Shreveports and Davenports. A lot of times people don't get concerts there, and we can see the response we're getting there."

Michaels readily admits that touring is of preeminent importance to metal acts such as his, which still don't enjoy large amounts of radio airplay, even when the acts are at the most rarefied sales levels.

"I think not only it's essential, [but] I think you better enjoy it," Michaels adds. "Why would I be in this if I didn't want to play music?"

The roadwork is not without its rewards: "Open Up And Say ... Ahh!," Poison's second album for Enigma Records, soared to No. 2 on Billboard's Top Pop Albums chart after

only five weeks. The group has also scored its first top 10 single, "Nothin' But A Good Time."

The band is well on its way to topping the success of its double-platinum 1986 Enigma debut, "Look What The Cat Dragged In."

Given Poison's reputation as L.A.'s glam metal bad boys, it is unsurprising that the new album has been the focus of some controversy. Large retail and rack accounts lodged complaints about the original album artwork for "Open Up And Say ... Ahh!," leading Enigma and distributor Capitol Records to alter the cover (Billboard, May 14).

The idea for the album's original jacket, which carries a picture of a green-eyed woman-thing with a long pointed tongue, was derived from Michaels' nightmares.

"I was having these dreams, and this ... girl kept coming up," he says.

The cover was ultimately replaced with a revised version showing only the she-beast's eyes. Michaels looks back on the whole affair with a combination of amusement and contempt.

"Everyone said that it was satanic, and they banned it, which was ridiculous," he says. "That's the part ignorance plays in all this. No one understands it. If the Martians landed here, we'd kill them first before we figured them out."

## Patti Smith's Newest A 'Dream' Disk

**GREAT RETURN:** After practically wearing out a four-song advance cassette sampler of Patti Smith's new "Dream Of Life" album (Billboard, May 21), The Beat was delighted to get its hands on a copy of the complete project, due in stores Tuesday (12).

Suffice it to say, the seemingly eternal wait for this comeback album was definitely worthwhile. An absolute winner from start to finish, "Dream Of Life" boasts eight top-notch cuts, all penned by Smith and her husband, ex-MC5-er Fred Sonic Smith, who also co-produced the set with Jimmy Iovine.

Opening with the leadoff single, "People Have The Power," side one continues with the haunting "Going Under," the rocking "Up There Down There," and "Paths That Cross."

Side two kicks off with the title track. However, it's the next cut—the near-eight-minute "Where Duty Calls"—that turns out to be the album's standout track. Closing out side two are the uptempo "Looking For You (I Was)" and the serene "The Jackson Song."

No further raving is necessary—the music on this album speaks for itself.

**SHORT TAKES I:** Billy Joel, Boz Scaggs, Art Garfunkel, and the Hooters are among the stars set to perform July 24 at Tokyo's Big Egg Dome during an eight-hour concert celebrating the CBS/Sony Group Inc.'s 20th anniversary. Also on the bill is lesser-known act Impellitteri, whose impressive Relativity/Combat debut album, "Stand In Line," has just been picked up by CBS/Sony in Japan ... George Michael's June 29 operation at a London hospital for the removal of a cyst in his throat was a success, say doctors, who anticipate "a complete and speedy recovery" for the Bearded One ... Geffen has serviced radio and retail with an elaborate music and video promo kit in support of the new Jimmy Page album, "Outrider." Packaged in a hard shell carrying case, the kit contains a 53-minute compact disk featuring an interview with the guitarist and selections from his album; a 5<sup>1</sup>/<sub>2</sub>-minute video interview with Page; a full-length cassette of the album; and a brochure-style bio ... Look for a Julio Iglesias signature fragrance line for women to be launched worldwide in 1989. U.S. marketing and distribution will be handled by Colonia Inc. ... Following a full-length set from Daryl Hall & John Oates, Cyndi Lauper and Billy Joel joined the duo for the encores at the June 29 Police Athletic League benefit at New York's Radio City Music Hall. Lauper turned in fine renditions of Jackie Wilson's "Baby Workout" and the Ikettes' "I'm Blue (The Gong-Gong Song)," after which Joel sang "Try A Little Tenderness" and a couple of Young Rascals tunes. A host of high-ranking label execs attended the postshow party at the Plaza Hotel, including Walter Yetnikoff, Tommy Mottola, Jerry Greenberg, Don Jenner, Dave Glew, Bob Sherwood, Don Grierson, Burt Baumgartner, and Don DeVito ... Incidentally, it's good to see Lauper back on the scene with the single "Hole In My Heart (All The Way To Chi-

na)," the theme song for her upcoming movie, "Vibes," which opens nationally Aug. 5. Lauper is still working on her next album, which bears the working title "Kindred Spirit."

**WHOLE LOTTA ROSES:** Guns N' Roses—the hard rock success story of 1988—has been getting tremendous exposure for its rebel-rousing anthem, "Welcome To The Jungle," in the ad campaign for Clint Eastwood's new Dirty Harry flick, "The Dead Pool," due in theaters Wednesday (13).

The L.A. rockers' latest U.S. single, "Sweet Child O' Mine," has been released by Geffen's Japanese division on a CD EP that boasts five live cuts, including covers of Bob Dylan's "Knockin' On Heaven's Door" and AC/DC's "Whole Lotta Rosie."

Meanwhile, Geffen U.S. reportedly plans to release a fans-only album, "The Sex ... The Drugs ... The Violence ... The Shocking Truth," later this year. The package will feature cuts from the band's indie-released live EP, "Live Like A Suicide," plus newly recorded acoustic numbers.

**SHORT TAKES II:** Don Johnson is midway through recording his second Epic album; Keith Diamond is producing ... Frank Sinatra is the latest artist to join Anheuser-Busch's successful The Night Belongs To Michelob ad campaign. Ol' Blue Eyes sings "The Way You Look Tonight" in his 60-second TV spot ... Much to the reported annoyance of papa Joe, Michael Jackson has left \$2 million in his will to his pet chimp, Bubbles, according to a fun-packed story in the July 5 issue of supermarket mag the Globe ... Billy Preston makes a cameo appearance in the upcoming movie "Wired," based on Bob Woodward's best-selling biography of John Belushi ... New Virgin artist Colin James has snagged the opening slot on the second leg of Steve Winwood's summer tour. The 22-year-old guitarist, whose self-titled debut album was produced by Tom Dowd, Danny Kortchmar, and Bob Rock, teams up with Winwood Aug. 9 at New Jersey's Garden State Arts Center ... Glass Tiger was forced to cancel part of its tour to promote the new EMI-Manhattan album "Diamond Sun" after vocalist Alan Frew required surgery on one of his knees, injured during a recent charity soccer match against Iron Maiden ... Guitarists Ronnie Montrose and Allan Holdsworth will co-headline a monthlong tour beginning Friday (15) in Santa Cruz, Calif. ... The Bangles continue to work on their next Columbia with Davitt Sigerson at the production helm. A late summer release is planned for the project ... New act Diving For Pearls will showcase July 17 at New York's Cat Club. Ex-Cars guitarist Elliot Easton joined the group on stage at a recent China Club date ... Belinda Carlisle resumes her summer tour Thursday (14) at the Blossom Music Center, Cuyahoga Falls, Ohio. Dates are booked though Aug. 13. MCA is releasing "I Feel Free" as the latest single from her "Heaven On Earth" album Monday (11).



## Climie Fisher Making Waves Brits Hit U.S. With 'Everything'

BY BRUCE HARING

NEW YORK The name is strange, the sound is not. The band is Climie Fisher, a U.K.-based songwriting duo offering infectious R&B-based pop on its Capitol debut album, "Everything."

Simon Climie (pronounced Clymee) and Rob Fisher are the guys behind the name. They initially connected during a London studio session and decided to take things one step further. Three years later, "Everything" was born, co-produced by Steve Lillywhite and Stephen Hague, an album just beginning to make waves in the U.S. after a strong showing in Britain, Germany, and Japan.

Heavy rotation of the duo's "Love Changes (Everything)" video on MTV has helped build U.S. name rec-

ognition, says John Fagot, Capitol VP of promotion. But, he adds, Climie Fisher's music does most of the talking.

"Right now on radio, there's a ton of ballads and soft rock records, an overabundance of hard rock and urban crossovers," Fagot says. "But there's few pure pop, right-down-the-middle records. [Climie and Fisher] are pure pop songwriters, contemporary hit-making artists. This is a very thick album. If we take this record top 10, we have three or four other hits."

Fisher and Climie met three years ago at London's fabled Abbey Road studios, where both were working on a song demo for EMI, ironically their eventual British label. The two got together at the studio bar during a break, discussing the Beatles, the

(Continued on page 29)

Don't  
Worry

Be  
Happy

## TALENT IN ACTION

### DIRTY DANCING—THE CONCERT TOUR Radio City Music Hall New York

THE MULTIMEDIA phenomenon "Dirty Dancing" entered a new phase with this 2 1/2-hour musical revue. The revue does not have the movie's narrative thread. It centers instead on songs from RCA's two soundtrack albums as well as other popular tunes from throughout the rock era.

A bullhorn-toting MC introduced the acts, attempting to create the ambience of a '60s Catskills, N.Y., resort. Further recalling the original film was a troupe of 20 "dirty" dancers who performed in various configurations during the musical numbers. Their gyrations for this family-oriented show, however, were far more tame than those of the film's dancers. Most of the musical performances were supported also by a tight nine-piece rock band.

Veteran singer Merry Clayton lead off the show with a powerful set that included the evergreen "Will You Still Love Me Tomorrow?"

Next up were the Contours, a five-man vocal group. They breezed through a Temptations medley, and Jackie Wilson's "Higher And Higher" before covering several selections from "More Dirty Dancing." The sparkling set climaxed with their current hit, the revival of "Do You Love Me."

Eric Carmen's set followed a 15-minute intermission and included the Rasperry's "Go All The Way" and his own hit "All By Myself." For the latter, a woman danced on a bridge at the rear of the stage, evoking one of Jennifer Grey's scenes in the film. Carmen's energetic set concluded with his hit from the movie, "Hungry Eyes."

Bill Medley's closing set included a rousing rendition of the Hollies' classic "He Ain't Heavy, He's My Brother," his new single off the "Rambo III" soundtrack, plus the Righteous Brothers classic "You've Lost That Loving Feelin'." For a finale, the entire cast joined Medley for the eagerly anticipated "(I've Had) The Time Of My Life."

The show suffered from the lack of a storyline and central character, but it did provide the largely adolescent audience with an enjoyable evening.

PETER MALBIN

### UNDERWORLD

The Roxy  
West Hollywood, Calif.

THEY'RE NOT TOO ODD, but not too straight; not too predictable, yet not entirely original; not too crazed, but not too tame. Overall, according to first impressions, new Sire Records act Underworld is not too bad.

The five-man unit, which includes three Welshmen who first pooled their talents in 1978 (surfacing commercially only once in the early '80s, under the moniker Freur), demonstrated a degree of poise and polish during its hourlong performance here June 6 that belied the group's new-artist status. And despite an ambiguous point of view, the band delivered a frequently catchy, quirky assortment of pop-rock melodies that suggest widespread commercial acceptance is within its grasp.

Underworld is tilling many of the same furrows previously plowed by INXS—straightforward power-pop

often spiced by twitching, danceable rhythms. The band adds its own signature via keyboardist Rick Smith's vocoder murmurings and lead guitarist/vocalist Karl Hyde's eye-rolling facial expressiveness.

Religious references regularly slip into lyrics of Underworld's songs (from the rousing "Glory! Glory!" and "The God Song" to the down-tempo "Pray"), yet the themes never seem overtly devotional or irreverent. "Show Some Emotion" reveals this band, best known for the single "Underneath The Radar," at its whimsical, energetic peak.

Is Underworld overwhelming? Not yet, but its best hooks and intelligently animated stage manner indicate the potential exists.

TERRY WOOD

### BILLY OCEAN PRETTY POISON

James L. Knight Center  
Miami, Fla.

DESPITE THE SUCCESS he has enjoyed during the last four years on the national singles and albums charts, Billy Ocean clearly has had a tough time establishing a strong foothold on the Miami concert scene. Thus, at this June 10 show—the second date on the singer's 1988 tour—there were a lot more empty seats than promoters wanted to see.

However, those who did show—including the prime minister of Ocean's native Trinidad—welcomed the performer with great enthusiasm.

Ocean has trotted so many singles into frequent radio play that only when hearing all the hits strung back to back on a concert stage can one really appreciate the magnitude of his chart success.

The audience here devoured every morsel as Ocean served up a complete feast of those hits, including three from his groundbreaking 1984 album, "Suddenly." From "Caribbean Queen" through 1985's "When The Going Gets Tough, The Tough Get Going" and the recent "Get Outta My Dreams, Get Into My Car," Ocean's upbeat fare easily brought the fans to their feet all night long. They showed equal appreciation for ballads like "Suddenly," "Love Zone," and "There'll Be Sad Songs."

Developing Virgin act Pretty Poi-

son, signed on to open for Ocean during this first leg of his U.S. tour, showed a rookie's nervousness and had trouble connecting with Ocean's fans. By the time the group's set closed with a wobbly version of its debut hit, "Catch Me I'm Falling," there were almost as many ticket holders roaming the venue's outer concourse as there were in their seats.

GEOFF MAYFIELD

### THE MANHATTAN TRANSFER

Radio City Music Hall, New York

THE MANHATTAN TRANSFER thoroughly delighted a packed house with its exceptional vocal prowess and intermingling at this June 11 show, the second of a two-day stint here.

The proficient vocal quartet, together nearly two decades, is at a very comfortable stage of its career, having acquired a loyal following to which it delivers a potpourri of musical treats. Assisted by a stellar six-piece instrumental outfit, the Transfer's Tim Hauser, Janis Siegel, Cheryl Bentyne, and Alan Paul reeled gracefully through their replete songbook.

The first half of the program comprised jazz-oriented and bebop selections, beginning with the classic "Route 66" and tapping into tracks from the outfit's 1985 album "Vocalese." With highlights including solos by Paul and Siegel, the set was rounded out by such signature tunes as "Baby, Come Back To Me," "Gloria," and "Operator."

The evening's second half began with two favorite selections from 1979's "Extensions": "Birdland" and "Shaker Song." While the group continued to pluck from its past efforts, the main focus during this half was on selections from its most recent project, "Brasil." Brilliant renditions of "The Zoo Blues," "Hear The Voices," and "Soul Food To Go" were featured. Additionally, Hauser and Bentyne exhibited their respective solo talents.

Very few acts can manage to surprise, delight, and entertain like the Manhattan Transfer, with an all-encompassing ability to adapt a variety of musical styles from swing to pop to jazz to soul with such vocal ease.

BILL COLEMAN

## GMM Counsels Managers Tyros Tipped On Label Dealings

BY MOIRA McCORMICK

CHICAGO One might think that the Minneapolis-based Good Music Group—which runs a booking agency, management company, recording studio, and rehearsal facility—has run out of areas in which to diversify. However, last year, GMG took an idea for a talent management consultancy/workshop and formed another full-fledged company division.

Steve Knill, director of marketing and promotion for Good Music Management, says the new service is designed to help inexperienced managers deal with record companies.

"The labels themselves don't teach managers how to interact with them," says Knill. "Many managers of newly signed regional bands are there by default or because they're friends of the band, and they never

learned that certain things have to be handled certain ways. We act as an intermediary between the band, its 'green' manager, and the label."

GMM's first consultancy project was for the Chicago-based Insiders, whose most recent album, "Ghost On The Beach," garnered top 10 exposure on Billboard's Album Rock Tracks chart. GMM worked with the group's manager at the time to help him with the finer points of label dealing; now, says Knill, the group has signed with Bruce Cohn, who also manages the Doobie Brothers.

Knill says GMM is working with a U.K. act and its manager in a similar capacity. "There are a lot of acts overseas who could use U.S. representation," he says. "For instance, many U.K. acts don't understand that radio means more than print (Continued on next page)

AB BOXSCORE		TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE GRATEFUL DEAD	Oxford Plains Speedway Oxford, Maine	July 2-3	\$1,472,638 \$20	74,082 sellout	Frank J. Russo Monarch Entertainment Bureau
VAN HALEN'S MONSTERS OF ROCK VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Rubber Bowl Univ. of Akron, Ohio	June 22-23	\$822,125 \$25/\$20	33,143 74,000	Belkin Prods.
ROD STEWART DARRYL HALL & JOHN OATES CHICAGO	Joe Robbie Stadium Miami, Fla.	July 3	\$677,000 \$20	33,850 50,000	Cellar Door Prods.
THE GRATEFUL DEAD BRUCE HORNSBY & THE RANGE	Buckeye Lake Music Center Newark, Ohio	June 25	\$661,871 \$19.50/\$18.50	35,530 40,000	Belkin Prods.
THE GRATEFUL DEAD	Silver Stadium Rochester, N.Y.	June 30	\$560,032 \$18.50	30,904 sellout	Monarch Entertainment Bureau John Scher Presents
WHITESNAKE GREAT WHITE	Irvine Meadows Amphitheatre Laguna Hills, Calif.	June 30	\$513,951 \$25/\$18.50/\$15	29,567 30,000	Avalon Attractions
HARLEY DAVIDSON HOMECOMING	Marcus Amphitheatre Milwaukee, Wis.	June 18	\$377,250 \$14/\$10	34,403 sellout	Harley Davidson Stardate Prods.
BOB DYLAN THE ALARM	Jones Beach Theatre Wantagh, N.Y.	June 30- July 1	\$360,000 \$20	18,000 20,000 sellout	Ron Delsener Enterprises
JOHNNY & THE LEISURE SUITS FEATURING JONATHAN BRANDMEIER	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 25	\$350,143 \$18.50/\$15.50	26,000 sellout	Nederlander Organization
HANK WILLIAMS JR. & THE BAMA BAND LYNYRD SKYNYRD THE ROSSINGTON BAND	Buckeye Lake Music Center Newark, Ohio	June 12	\$300,319 \$20/\$18.50	16,013 30,000	Belkin Prods.
BOB DYLAN THE ALARM	Garden State Arts Center Holmdel, N.J.	June 24-25	\$275,210 \$22.50/\$15	15,166 18,000	Ron Delsener Enterprises
DOUG E. FRESH ERIC B. & RAKIM ICE-T BOOGIE DOWN PRODS. KOOL MOE DEE, BIZ MARKIE	The Spectrum Philadelphia, Pa.	July 16	\$269,642 \$16/\$14	17,910 sellout	G Street Express
JOHN COUGAR MELLENCAMP	Civic Arena Pittsburgh, Pa.	June 30	\$248,292 \$17.75	14,182 sellout	DiCesare-Engler Prods.
DAVID LEE ROTH POISON	Mississippi Coast Coliseum Biloxi, Miss.	July 3	\$238,409 \$16.50	15,000 sellout	Beaver Prods.
JULIO IGLESIAS BRAD GARRETT	Olympic Saddledome Calgary, Alberta	June 25	\$230,034 (\$278,043 Canadian) \$27.50	10,751 15,000	Perryscope Concert Prods. Brimstone Prods.
DEF LEPPARD TESLA	Coliseum, Edmonton Northlands Edmonton, Alberta	June 21	\$217,909 (\$263,387 Canadian) \$21/\$19.50	13,640 17,800	Perryscope Concert Prods.
BILL COSBY	Memorial Coliseum Portland, Ore.	June 22	\$199,239 \$18.50	11,145 13,060	Entertainment Consultants Artist Consultant Prods.
WHITESNAKE GREAT WHITE	Sports Arena San Diego, Calif.	June 29	\$196,980 \$17.50	11,752 13,500	Avalon Attractions
JIMMY BUFFETT & THE CORAL REEFER BAND	Jones Beach Theatre Wantagh, N.Y.	July 2	\$184,000 \$20	9,200 10,000	Ron Delsener Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND LITTLE FEAT	Mann Music Center Philadelphia, Pa.	June 29	\$174,579 \$17.50/\$15/ \$13.50/\$11	13,344 sellout	Electric Factory Concerts
JETHRO TULL	Poplar Creek Music Theatre Hoffman Estates, Ill.	June 2	\$161,952 \$17.50/\$12.50	11,582 17,202	Nederlander Organization
GLADYS KNIGHT & THE PIPS ALEXANDER O'NEAL	Masonic Temple Theatre Detroit, Mich.	June 18-19	\$153,032 \$23.50	6,512 8,000	A. H. Enterprises
ROBERT PLANT JOAN JETT	Special Events Center Univ. of Texas- El Paso	July 2	\$151,437 \$16.50	9,507 sellout	Stardate Concerts PACE Concerts
DEBBIE GIBSON TIMES TWO	Garden State Arts Center Holmdel, N.J.	July 2	\$137,223 \$18.50/\$13.50	9,617 9,800	Ron Delsener Enterprises
LYNYRD SKYNYRD THE ROSSINGTON BAND	Cal Expo Amphitheatre Sacramento, Calif.	July 1	\$135,267 \$18.50	7,112 10,000	Bill Graham Presents

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## ARTIST DEVELOPMENTS

### GOOD "TIME"-ING

Bill Medley is capitalizing on "(I've Had) The Time Of My Life," the No. 1 hit from RCA's first "Dirty Dancing" soundtrack album, with a featured role in the current tour inspired by the movie.

Medley, who scored six top 10 singles in the '60s and '70s as half of the white soul duo the Righteous Brothers, has another film-related song contending for the charts: A cover of the Hollies' "He Ain't Heavy, He's My Brother," from the Scotti Bros. soundtrack album for "Rambo III."

Medley, who performs a six-song set in the "Dirty Dancing" stage show that includes the hit theme and the Righteous Brothers' "You've Lost That Lovin' Feelin'," says the tour will take him across the U.S. and through Australia during its five-month run.

According to Medley, the show has been drawing a diverse crowd. "The age span is quite remarkable—from 5 years old to 60, parents with their kids. The kids are screaming through the whole show."

Medley's involvement with "Rambo III" came via Sylvester Stallone, whom the singer calls "a fan and a friend." A Medley vocal was heard in Stallone's 1986 film "Cobra."

The Hollies track was a natural, he says. "Actually, I was told 'He Ain't Heavy' was written for me 20 years ago. I thought that I better not turn it down. I almost turned down 'The Time Of My Life.'"

Medley is currently shopping a self-financed solo album to major record labels.

### SOLO FLIGHT

Not content with noteworthy careers as a session musician, a band member, and a songwriter who has penned hits for Tina Turner, Pat Benatar, Heart, Rod Stewart, Aerosmith, and many others, Holly Knight has returned to the scene—this time to sing her own songs.

Knight makes her solo debut with her self-titled Columbia album, which she co-produced with Chris Lord-Alge.

"Obviously writing is a passion with me, but I'm enjoying performing," says Knight, who notes that getting the songs sung right was among her major objectives when she took the lead vocal role herself.

"I had a problem getting singers to communicate what I was saying," she says. "The whole time I was doing Device [the group she wrote for and recorded with in 1986], I was getting comments: 'Why don't you just sing?' It was a matter of getting confident enough to do it."

While the album marks a new departure in Knight's career, it carries a memento from the past—her own version of "Love Is A Battlefield," a major hit for Benatar. "It's been one of my favorite songs over the years, and the treatment is very different from Patty's," Knight says.

### ACE'S PLACE

Health problems within the band may have prevented Guns N' Roses from touring with Iron Maiden this

summer, but Ace Frehley won't let a little bronchitis keep him away from such a key showcase.

His band, Frehley's Comet, will tour six weeks with Iron Maiden; then, depending on the response to his group's second Megaforce/Atlantic album, "Second Sighting," the group will tour on its own in the fall.

"Some people say I sing even better with [bronchitis]," Frehley says with a laugh. "But I'm on a health kick now. I want to look and sound good for this tour."

Frehley's doctor says his bronchitis may be linked to a trademark stage stunt, in which smoke billows out of his guitar's pickup and engulfs him. "I can't stop doing that," Frehley says. "I suppose it's just one of the occupational hazards I'll have to risk."

Frehley, who left Kiss in 1983, recently completed work on a video to go with his band's latest single, "Insane," one of five tracks on the current album written by guitarist/vocalist Tod Howarth.

### DOORS OPEN

An extensive promotion, capped by MTV's dubbing June 22 "Doors Day," helped Elektra launch its new

digitally remastered versions of the classic albums "The Doors," "Strange Days," "Waiting For The Sun," "Morrison Hotel," "L.A. Woman," and "The Soft Parade."

MTV's promotion included a screening of the Doors video "Live At The Hollywood Bowl," which was also given away as a contest prize along with the previously released "Dance On Fire" video, sets of newly remastered CDs, and—as grand prize—an elaborate home entertainment unit on which to hear the new CDs. The disks feature the remastering work of original Doors producer Paul Rothchild and engineer Bruce Botnick.

The Doors revival will continue through the 1988 holiday season with a boxed set on the way that will include the six aforementioned albums, "An American Prayer," all previously issued live material such as "Absolutely Live" and "Alive She Cried" issued in combined form along with various B-sides and oddities.

The boxed set will be available in all configurations by the end of the year, but individual copies of "An American Prayer" and the live set will not be commercially available until next summer.

### MINNY'S GMM TIPS 'GREEN' MANAGERS

(Continued from preceding page)

here—we're able to teach them more about U.S. marketing." Knill adds that the new division should pick up a couple of new clients this year.

The Good Music Group had its best year ever in 1987, says Knill, as total sales jumped 20%. Booking arm Good Music Agency booked \$12 million in live entertainment; its roster includes more than 120 regional acts, most of which are regional.

According to GMG president Doug Brown, GMA sold its contract with the Jets and decreased the size of its national booking department at the end of 1987. "We didn't need the extensive national agent coverage to develop our up-and-coming rock bands," he says. GMA now comprises 14 agents.

Good Music Management clients the Rainmakers, Slave Raider, and Dugan McNeill all found success in

1987, says Knill. The Rainmakers released their second Mercury album, "Tornado," and have been touring with the Alarm; Slave Raider was signed to Jive/RCA; and McNeill inked a contract with Wing/PolyGram. GMM has shopped a number of artists to labels, including Melvin James to MCA, Henry Lee Summer to CBS Associated, and Daiquiri to EMI International.

Plus, says Knill, the GMG-owned 24-track Metro Studio saw a 27% increase in activity in 1987.

Knill notes that GMA's regional spread "gives us access to the Midwest's best music—we book bands from Seattle to Texas to Chicago. Record labels don't have time to dig through smaller markets, but we have first-strike capability. With our agents and support staff, it's like having a 25-person A&R staff."

### U.K.'S CLIMIE FISHER MAKING WAVES IN U.S.

(Continued from page 27)

lack of good songs in the pop mainstream, and plans for outside projects. Something clicked, and Climie Fisher was born.

Keyboardist Fisher enjoyed previous success with the band Naked Eyes, which had U.S. hits with "Always Something There To Remind Me" and "Promises Promises." Climie's background includes a publishing deal with Chrysalis and work with Lillywhite as a writer/producer/arranger. A prolific songwriter, Climie's works have been covered by Smokey Robinson ("No Time To Stop Believing"), Pat Benatar ("Invincible"), George Michael & Aretha Franklin ("I Knew You Were Waiting For Me," co-written by Denis Morgan), and Rod Stewart ("The One You Love").

Worldwide reaction to "Everything" and the single "Love Changes

(Everything)" has been good, but tour plans are still undecided. The band wants to wait until its second album is ingrained in the public ear before hitting the road, but Capitol may opt for an earlier live appearance.

"The second album shouldn't take too long because we know what we want and have set aside a few things from the road," Fisher says. "It's good stuff. We're very conscious of the second-album syndrome, to avoid a mediocre record."

The second album will probably be self-produced, aided by "a good engineer," according to Fisher.

"We'd like to take on a bit more responsibility," he says. "We started off fairly experimentally, then went slightly the other way. I think we've hit a fairly good combination of approaches, and we'd just like to develop that."

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# Producer Pete Anderson Leads Calif.'s Gold Rush

BY HOLLY GLEASON

LOS ANGELES With the success of Dwight Yoakam's gold albums ("Guitars, Cadillacs, Etc., Etc." and "Hillbilly Deluxe"), producer Pete Anderson has found a beachhead from which to launch the rebirth of the California country sound. Laced with Mexican-influenced rhythms, an often melancholy sense of melody, and a strong honky-tonk approach, it is a sound that was popularized by artists like Buck Owens, Merle Haggard, and Wanda Jackson back when Capitol Records' country division was run out of Los Angeles.

But Anderson isn't sure he wants to call what he's doing with artists ranging from George High-

fill (Warner Bros.) to Rosie Flores (Reprise) California country.

"I don't know if it's so much a resurgence of the California country sound as much as it is a resurgence of country music," Anderson says. "I don't like the label of traditional country music because either it's country or it's not." Some country radio programming has Anderson baffled: "There's a lot of stuff on country radio that has almost nothing to do with country radio. But the bottom line is that people know what's real country music and they're responding. They're going out and voting with their \$9 by buying Randy Travis, Dwight Yoakam, and the Judds." He adds, "That's the kind of music I'm trying to

make."

Yoakam and Anderson met while playing in bands and discovered they shared mutual attitudes about music. When Yoakam needed a guitarist, he called on the Detroit-born Anderson.

Yoakam's group, playing songs by Yoakam himself in addition to solid country numbers by such legends as Haggard, found at first that the going wasn't easy. "We kept getting fired," Anderson recalls. "I think we got fired from every place we ever played."

Figuring that the average club owner didn't understand the group's vision, Anderson talked Yoakam into cutting an EP. Anderson remembers that the release, promoted and distributed by

an alternative firm in Hollywood, Calif., "kind of stuck out in the pile of TSOL and Hell Comes To Your House records." The grass-roots rock press embraced the record, praising it as honest and authentic. Soon, the Nashville labels started showing interest. Paige

## 'People know what real country music is, and they're responding'

Rowden from Warner Bros. finally inked Yoakam.

"Guitars, Cadillacs, Etc., Etc." was licensed and rereleased with four additional tracks. Though country music was still experiencing its much-touted slump, "Honky-Tonk Man" went to No. 1, and the rest is history. If Nashville had been leery about outside forces prior to Yoakam's success, the situation started changing shortly thereafter. Chris Hillman & the Desert Rose Band were signed to MCA/Curb, while Warner Bros. picked up Anderson-produced acts like Flores and Highfill in addition to the highly successful Highway 101.

Anderson says the reasons for Nashville's opening up go beyond Yoakam's success. "Jim Ed Norman [head of Warner Bros./Nashville] is fairly progressive, and he used to live out here," he says. "So did Tony Brown at MCA. There are a lot of people in Nashville now who either moved back or got jobs and ended up there, so naturally these people aren't going to be as unsure or as afraid of the West Coast as their predecessors were."

Not being a part of the Nashville hierarchy works to Anderson's advantage, he believes, since he doesn't waste time worrying about what everyone else is doing. He feels many country music establishment leaders don't understand his mission. "I have a good relationship with those people because of Dwight's success... but I really don't think they know what I'm about or understand what I'm trying to do at all."

Anderson insists that he must believe in an artist before taking on the project. "I don't want to make records just to make records. I want the artists to come away really loving the record we make, thinking it's the best thing they've ever done. That's what's important to me."

While some producers rely on studio tricks, Anderson tries to keep the music as straightforward and pure as possible. "I'm trying (Continued on page 31)

## Veteran Acts Fall By Wayside In Crowded Talent Market Cautious Labels Keep Faves From Fans

ONE OF THE BEST letters Nashville Scene has received recently poses questions that many country music fans are asking. Writes John O'Dowd, age 25, from Pine Brook, N.J.:

"Country music nowadays is the most exciting it has ever been. The variety of sounds one hears on country radio is a very positive sign that it's growing in popularity. I love every facet of country music—from the pure traditionalism of Randy Travis to the torchy sounds of k.d. lang and everything in between. Lyrically, country music is stronger and more profound than ever before. This is the one factor that is converting more people into country music lovers.

"I do have one huge complaint, however. Why do the record companies sign veteran acts and either let them release product that goes by virtually unnoticed and unpromoted, and why do the labels release only singles on performers with proven track records? A good example is Lynn Anderson, on Mercury/PolyGram. She signed with the label in 1985 and she has released only two singles in that time. This is a case of a singer who has shown remarkable depth and growth in her vocal abilities and interpretations over the last few years. Couldn't Mercury show a little faith and belief in that talent, find great material for her, and treat her fans to a new Lynn Anderson album?"

Funny that you ask. Steve Popovich, PolyGram's Nashville papa, informs Scene that Anderson's first PolyGram album will be released in September. It's titled "What She Does Best," and from all reports, it should be the best effort of her career. Other PolyGram veterans releasing albums the same month will be Johnny Cash, Charly McClain, and the Statler Brothers.

Other veteran acts that have recently made Billboard's Top Country Albums chart include Vern Gosdin, Merle Haggard, Conway Twitty, Moe Bandy, Charley Pride, George Jones, Glen Campbell, Loretta Lynn, Willie Nelson, Tammy Wynette, and Ray Price. However, it's true that many veteran acts have released product that has gone by unnoticed and in some cases virtually unpromoted. The reason for this and the reason why some labels release only singles on performers with proven track records are the same: economics. Sometimes lack of confidence plays a part, too. The marketplace is flooded with so much product that even big-name acts have to scramble like novices to reach the upper strata of the charts and the radio playlists. With the explosion of new talent in the past few years, being a

veteran carries no assurance of sales or airplay. Perhaps that's not the way it should be, but that's the way it is.

Such label action, or inaction, leads country fan O'Dowd to opine: "Epic wasted the talents of Connie Smith. Her two singles with the company were great, underrated, and mostly unheard. Capitol had the wonderful Barbara Fairchild on its roster, and what happened? Her three singles disappeared without a trace. The same with Con Hunley... It's disheartening to see someone like Mark Gray, so promising on Columbia, being relegated to an independent label. And you see a performer like Sami Jo Cole, who has been a superstar-in-waiting for years, without a record contract, and you have to wonder why. Is it luck, politics... what?"

How about all of the above plus talent, timing, and attitude? Kris Kristofferson and Jimmy

Buffett couldn't give their songs away during their first years in Nashville. RCA Records put Willie Nelson in a Nehru jacket for a cover photo, for God's sake. No wonder he felt like he was in a straitjacket and headed for Texas. Some talents are ahead of their time—and there has been enough tin in the ears of some music executives to supply the Bolivian mining industry. But sooner or later, most exceptional talents rise to the top.

One final observation from O'Dowd: "I always get a sinking feeling when I see a single reviewed in Billboard that I look forward to hearing on the radio... and then never do." Radio is your demon here. Despite the repeated and renewed rhetoric heard every year from broadcasters at the Country Radio Seminar about how they listen to all new records and give everyone a chance, etc., it's simply not true. Only a few programmers in the entire country have the ears, confidence, and courage to listen to all the new records they receive, including indie product. Country music consumers like you deserve better.

**NEWSNOTES:** Step One Records act Southern Reign will be flying high this summer. The group's material has been scheduled for in-flight programming aboard Northwest Airlines... The new address for Joe Sullivan's Sound Seventy Co. is Suite 709, 1808 West End Ave., Nashville, 37203; call him at 615-327-1711... RCA's Jo-El Sonnier and actor Judge Reinhold have teamed to shoot Sonnier's first music video, "Tear-Stained Letter."



by Gerry Wood

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FOR WEEK ENDING JULY 16, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
<b>STREETS OF BAKERSFIELD</b> D.YOAKAM/B.OWENS REPRISE	10	25	34	69	77
<b>TEAR STAINED LETTER</b> JO-EL SONNIER RCA	3	15	24	42	46
<b>UNTOLD STORIES</b> KATHY MATTEA MERCURY	4	17	18	39	87
<b>STRONG ENOUGH TO BEND</b> TANYA TUCKER CAPITOL	5	14	16	35	35
<b>MONEY</b> K.T. OSLIN RCA	2	14	14	30	91
<b>WE BELIEVE IN ...</b> EARL THOMAS CONLEY RCA	4	11	10	25	111
<b>SUSPICION</b> RONNIE MCDOWELL CURB	2	8	15	25	29
<b>BLUE LOVE</b> THE O'KANES COLUMBIA	3	4	15	22	64
<b>WE NEVER TOUCH AT ALL</b> MERLE HAGGARD EPIC	0	7	15	22	47
<b>IF IT AIN'T BROKE DON'T FIX IT</b> JOHN ANDERSON MCA	2	7	11	20	57

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.

## PETE ANDERSON LEADS CALIF.'S COUNTRY GOLD RUSH

(Continued from page 30)

to make honest records. If you can't write or have some quality to your voice, I shouldn't be producing you, because I believe in exposing the singer and the song."

Maintaining that simplicity is the key to his success with Yoakam, Anderson quickly downplays what many people consider his strong "archivist" approach to country music. "I understand the lineage of where it came from, how it started growing up and was involved with rural blues. It was through people like Clarence Ashley, Doc Watson, and Jimmie Rod-

gers that I became aware of what went into creating country music." Anderson admits he has the ability to draw on the traditions of country music but adds, "That doesn't mean I'm a slave to it."

Anderson is expanding his own boundaries with the production of a new album by country-folk-blues singer Michelle Shocked. The album is finished and will be released later this summer on Mercury. Shocked soon might be following Yoakam's gilded path to music success as charted by Anderson.

## Fred Reiser Named President Of ACM

### New Slate Of '88-89 Officers To Be Installed July 17

LOS ANGELES Fred Reiser has been named the new president of the West Coast-based Academy of Country Music. Lacy J. Dalton will serve as VP and Marge Meoli as secretary. Selma Williams has been re-elected treasurer.

The new slate of officers and board members for 1988-89 was announced by Bill Boyd, executive director of the Academy of Country Music. Board members elected to two-year terms are Gaynelle Pitts (affiliated), Red Steagall (artist/entertainer), Bill Bachand (club opera-

tor/employee), Tom Bruner (composer), Don Sinclair (DJ), Michelle Kay (music publisher), Carson Schreiber (promotion), Buddy Owens (radio), Toi Moritomo (record company), and Gene Weed (TV/motion picture). Re-elected to two-year terms were Dave Douds (manager/booker), Al Bruno (musician/band leader), and John Sturdivant (publications).

Board members elected last year with one more year to serve are Todd Brabec (affiliated), Moe Bandy (artist/entertainer), Bob Orr (club

operator/employee), Joe Barber (composer), Chris Adams (DJ), Judi Pofsky (manager/booker), James Burton (musician/band leader), Christian DeWalden (music publisher), George Collier (promotion), Steve Tolin (publications), Don Langford (radio), Vic Faraci (record company), and Rac Clark (TV/motion picture).

The installation of the new board and the first meeting will be held July 17 at the Crazyhorse Steak House and Saloon in Santa Ana, Calif.

FOR WEEK ENDING JULY 16, 1988

# Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	9	REBA MCENTIRE MCA 42134 (8.98) (CD)	★★ NO. 1 ★★ 6 weeks at No. One REBA
2	4	8	5	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
3	2	2	60	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
4	3	3	16	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
5	5	4	71	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
6	7	5	37	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
7	6	7	51	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
8	9	10	23	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
9	8	6	51	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
10	10	12	42	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
11	11	11	8	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
12	12	9	50	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
13	13	17	15	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
14	17	18	9	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
15	16	16	108	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	15	14	34	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
17	NEW	1	1	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
18	18	22	11	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
19	14	13	31	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
20	24	30	4	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
21	19	23	14	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
22	22	21	62	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
23	20	20	14	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
24	25	25	62	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
25	21	19	52	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
26	23	24	69	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
27	26	26	24	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
28	27	27	13	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
29	29	39	5	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
30	28	28	15	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
31	30	32	48	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
32	32	29	73	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
33	33	38	24	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
34	39	44	14	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
35	35	42	5	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
36	34	35	39	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
37	40	40	125	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
38	41	37	17	MOE BANDY CURB 10600	NO REGRETS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	36	57	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
40	37	31	42	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
41	31	15	48	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
42	38	34	16	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
43	44	33	8	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
44	42	43	139	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
45	43	41	16	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
46	47	52	75	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
47	48	45	19	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
48	55	47	84	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
49	53	46	18	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
50	51	53	41	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
51	45	49	23	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
52	52	59	39	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
53	58	62	45	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
54	54	50	75	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
55	50	54	8	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
56	NEW	1	1	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
57	NEW	1	1	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
58	61	56	192	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	57	58	12	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
60	NEW	1	1	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
61	56	57	118	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
62	46	48	10	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
63	59	60	40	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
64	64	70	3	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
65	49	51	34	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
66	60	55	56	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
67	67	68	7	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE
68	68	73	263	ALABAMA ▲ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	63	63	6	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
70	RE-ENTRY			ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
71	62	64	6	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
72	65	65	516	WILLIE NELSON ▲ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
73	66	66	39	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
74	71	71	52	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
75	70	69	124	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II

Alboms 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.

# Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	<b>IF YOU CHANGE YOUR MIND</b> R.CROWELL (R.CASH, H.DEVITO)	★★★ <b>NO. 1</b> ★★★ 1 week at No. One ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
2	3	4	15	<b>SET 'EM UP JOE</b> B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
3	1	2	13	<b>FALLIN' AGAIN</b> H.SHEDD,ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
4	5	6	14	<b>TALKIN' TO THE WRONG MAN</b> S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
5	6	9	11	<b>DON'T WE ALL HAVE THE RIGHT</b> S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
6	8	10	12	<b>DON'T CLOSE YOUR EYES</b> G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
7	9	11	9	<b>BABY BLUE</b> J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
8	11	13	10	<b>SUNDAY KIND OF LOVE</b> J.BOWEN, R.MCENTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCENTIRE MCA 53315
9	10	12	13	<b>JUST ONE KISS</b> E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
10	12	17	9	<b>BLUEST EYES IN TEXAS</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
11	13	16	13	<b>GIVERS AND TAKERS</b> J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
12	15	21	8	<b>THE WANDERER</b> R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
13	16	20	11	<b>I'LL GIVE YOU ALL MY LOVE TONIGHT</b> E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
14	17	19	13	<b>SHE DOESN'T CRY ANYMORE</b> R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
15	18	22	12	<b>I STILL BELIEVE</b> J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
16	20	23	6	<b>GIVE A LITTLE LOVE</b> B.MAHER (P.KENNERLEY)	THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
17	4	5	14	<b>WORKIN' MAN (NOWHERE TO GO)</b> J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
18	21	24	11	<b>I'M GONNA LOVE HER ON THE RADIO</b> NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
19	23	30	6	<b>I COULDN'T LEAVE YOU IF I TRIED</b> T.BROWN, R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
20	22	29	7	<b>A LITTLE BIT IN LOVE</b> E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
21	24	28	10	<b>REAL GOOD FEEL GOOD SONG</b> J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
22	26	31	8	<b>I HAVE YOU</b> J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
23	7	8	15	<b>GOODBYE TIME</b> J.BOWEN, C.TWITTY, D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
24	29	34	5	<b>(DO YOU LOVE ME) JUST SAY YES</b> P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
25	28	32	9	<b>I LOVED YOU YESTERDAY</b> T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
26	30	33	10	<b>I'M DOWN TO MY LAST CIGARETTE</b> O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
27	32	37	5	<b>JOE KNOWS HOW TO LIVE</b> B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
28	33	35	6	<b>THE GIFT</b> P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
29	34	42	4	<b>IF THE SOUTH WOULD A WON</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	★★★ <b>POWER PICK/AIRPLAY</b> ★★★ HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
30	38	41	5	<b>I SHOULD BE WITH YOU</b> J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
31	14	1	16	<b>IF IT DON'T COME EASY</b> J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
32	19	7	16	<b>I WILL WHISPER YOUR NAME</b> B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
33	35	38	6	<b>THANKS AGAIN</b> NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
34	42	47	4	<b>THAT'S WHAT YOUR LOVE DOES TO ME</b> H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
35	41	43	9	<b>EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS</b> D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
36	43	45	5	<b>ADDICTED</b> K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
37	44	46	5	<b>DON'T GIVE CANDY TO A STRANGER</b> R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
38	48	57	3	<b>WE BELIEVE IN HAPPY ENDINGS</b> E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
39	47	56	4	<b>LETTER HOME</b> W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
40	27	14	15	<b>MIDNIGHT HIGHWAY</b> SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
41	46	51	6	<b>AM I CRAZY?</b> J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
42	25	27	11	<b>BENEATH A PAINTED SKY</b> S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
43	49	52	6	<b>HEY LITTLE SISTER</b> J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
44	50	58	4	<b>I DON'T HAVE FAR TO FALL</b> J.BOWEN, S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
45	31	18	16	<b>SATISFY YOU</b> S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
46	56	—	2	<b>MONEY</b> H.SHEDD (K.TOSLIN)	K.T. OSLIN RCA 8388-7
47	59	—	2	<b>UNTOLD STORIES</b> A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
48	52	60	4	<b>THE OTHER GUY</b> R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
49	<b>NEW</b>	1	1	<b>STREETS OF BAKERSFIELD</b> P.ANDERSON (H.JOY)	★★★ <b>HOT SHOT DEBUT</b> ★★★ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	51	59	4	<b>ASHES IN THE WIND</b> J.KENNEDY (H.COCHRAN, J.TWEEL)	MOE BANDY CURB 10510
51	54	63	4	<b>I WANNA KNOW HER AGAIN</b> E.GORDY, JR. (M.WARDEN)	◆ WAGONEERS A&M 1215/RCA
52	36	36	8	<b>I'M STILL MISSING YOU</b> R.MCDOWELL, RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
53	55	61	4	<b>I'LL WALK BEFORE I'LL CRAWL</b> S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS
54	57	64	5	<b>HOPELESSLY FALLING</b> H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506
55	45	25	15	<b>I TOLD YOU SO</b> K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
56	37	15	17	<b>HE'S BACK AND I'M BLUE</b> P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA/CURB 53274/MCA
57	62	—	2	<b>BLUE LOVE</b> J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
58	66	—	2	<b>IF IT AIN'T BROKE DON'T FIX IT</b> J.BOWEN, J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
59	61	67	5	<b>WHO'S BABY ARE YOU?</b> L.ROGERS, J.KELTON (R.SCAIFE, J.SCAIFE)	RIC STEEL PANACHE P-1002AA
60	73	—	2	<b>WE NEVER TOUCH AT ALL</b> K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
61	<b>NEW</b>	1	1	<b>TEAR STAINED LETTER</b> R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
62	67	77	3	<b>THE NEW NEVER WORE OFF MY SWEET BABY</b> R.L.SCRUGGS (D.DILLON, DYCUS, MEVIS)	DEAN DILLON CAPITOL 44179
63	63	71	3	<b>SORRY GIRLS</b> J.STROUD (GOLDEN)	THE GOLDENS EPIC 34-07928/CBS RECORDS
64	40	26	17	<b>LOVE OF A LIFETIME</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
65	39	40	7	<b>THE RADIO</b> R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
66	<b>NEW</b>	1	1	<b>STRONG ENOUGH TO BEND</b> J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	TANYA TUCKER CAPITOL 44188
67	71	—	2	<b>THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'</b> R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
68	<b>NEW</b>	1	1	<b>SUSPICION</b> R.MCDOWELL, RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
69	69	75	3	<b>PARTY PEOPLE</b> H.SHEDD (CLYDE, CLEO)	BUTCH BAKER MERCURY 870 486-7
70	53	39	19	<b>ANOTHER PLACE, ANOTHER TIME</b> D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
71	58	50	19	<b>WHAT SHE IS (IS A WOMAN IN LOVE)</b> E.GORDY, JR., R.L.SCRUGGS, T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
72	68	74	4	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> J.MORRIS (T.ROCCO, R.BOURKE, C.BLACK)	KEVIN PEARCE EVERGREEN 1074
73	83	—	2	<b>DON'T THE MORNING ALWAYS COME TOO SOON</b> R.PENNINGTON (J.MCBE, F.LEHNER)	RAY PRICE STEP ONE 388
74	78	—	2	<b>HE CARES</b> R.BAKER (P.OVERSTREET, D.SCHLITZ)	ROSIE FLORES REPRISE 7-27980/WARNER BROS.
75	85	—	2	<b>IT'S NOT EASY</b> C.CHILDS (C.CHILDS)	JACK ROBERTSON SOUNDWAVES 4808/NSD
76	<b>NEW</b>	1	1	<b>I WANTA WAKE UP WITH YOU</b> T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
77	86	—	2	<b>BED OF ROSES</b> M.LEGGETT (R.BENSON, S.GILLETTE)	THE WESTERN UNION BAND SHAWN-DEL 2201
78	88	—	2	<b>TIE ME UP</b> B.ENGEMANN, S.KONDORC, M.AAG (J.O'HARA, K.KANE)	BECKY WILLIAMS COUNTRY PRIDE 00011
79	60	44	19	<b>OUT OF SIGHT AND ON MY MIND</b> L.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
80	<b>NEW</b>	1	1	<b>HOCUS POCUS</b> L.SHELL, R.ZAVITSON (L.SHELL, R.MURRAH)	ROGER MARSHALL AVM 5-17
81	65	49	17	<b>WILDFLOWERS</b> G.MASSENBERG (D.PARTON)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-27970
82	<b>NEW</b>	1	1	<b>HOLLYWOOD HEROES</b> NOT LISTED (T.SEALS, M.PEID, E.SETSER)	HUNTER CAIN DISCOVERY AUDIO DISCS 4587
83	<b>NEW</b>	1	1	<b>I'M YOUR PUPPET</b> L.BUTLER (D.PENN, L.OLDHAM)	MICKEY GILLEY AIRBORNE 10002
84	64	55	17	<b>HIGH RIDIN' HEROES</b> R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7
85	70	70	4	<b>NOW YOU SEE 'EM, NOW YOU DON'T</b> J.STROUD (S.WHIPPLE)	MARTY HAGGARD MTM 72107
86	79	65	19	<b>EIGHTEEN WHEELS AND A DOZEN ROSES</b> A.REYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY 870 148-7
87	74	48	15	<b>TEXAS IN 1880</b> B.LLOYD, R.FOSTER (R.FOSTER)	◆ FOSTER AND LLOYD RCA 6900-7
88	80	72	21	<b>TRUE HEART</b> J.BOWEN (D.SCHLITZ, M.CLARK)	THE OAK RIDGE BOYS MCA 53272
89	89	76	18	<b>CHILL FACTOR</b> K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07754/CBS RECORDS
90	75	54	8	<b>IN THE MIDDLE OF THE NIGHT</b> T.BRASFIELD (W.MULLIS, M.GEIGER, R.R.RECTOR)	CANYON 16TH AVENUE 70415
91	90	80	8	<b>I WISH IT WAS THAT EASY GOING HOME</b> B.BECKETT, J.MICHELIC (R.LANE, H.COCHRAN)	JEFF DUGAN WARNER BROS. 7-27995
92	82	73	8	<b>WITHOUT A TRACE</b> P.WORLEY, E.SEAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176/CAPITOL
93	92	69	20	<b>OLD FOLKS</b> R.GALBRAITH, R.MILSAP (M.REID)	◆ RONNIE MILSAP & MIKE REID RCA 6896-7
94	94	88	22	<b>THE BEST I KNOW HOW</b> J.KENNEDY (K.REID)	THE STATLER BROTHERS MERCURY 870 164-7
95	81	62	9	<b>GOIN'TO WORK</b> G.FUNDIS (B.LLOYD, P.TILLIS)	◆ JUDY RODMAN MTM 72105
96	87	68	22	<b>NO MORE ONE MORE TIME</b> B.HALVERSON, R.BENNETT (T.SEALS, D.KIRBY)	JO-EL SONNIER RCA 6895-7
97	96	95	20	<b>ALWAYS LATE WITH YOUR KISSES</b> P.ANDERSON (L.FRIZZELL, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
98	91	66	13	<b>OLD PHOTOGRAPHS</b> R.CHANCEY (BEAL, MCELLELAND, BROOKS)	SAWYER BROWN CAPITOL/CURB 44143/CAPITOL
99	97	78	20	<b>ONE TRUE LOVE</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE)	◆ THE O'KANES COLUMBIA 38-07736/CBS RECORDS
100	72	53	7	<b>NOBODY KNOWS</b> B.BECKETT (J.W.RYLES, D.GOODMAN, J.RAYMOND, P.RAKES)	JOHN WESLEY RYLES WARNER BROS. 7-27969

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# COUNTRY CORNER



by Marie Ratliff

**BUCK'S BACK:** He racked up an impressive 19 No. 1 hits and a bunch of top 10 singles in the '60s, but in recent years **Buck Owens** has turned away from recording to pursue business interests. Now, with "Streets Of Bakersfield" (Reprise), Buck is back and paired with **Dwight Yoakam**, one of country music's new breed and a longtime Owens admirer.

"They love it here in Wisconsin," says MD **Tim Closson**, WAXX Eau Claire, Wis., of the Owens-Yoakam single. "The 'Cheeseland' people eat more [bratwurst] and drink more beer when they hear the 'Bakersfield polka,' which is how we refer to it."

"People are going nuts over it," adds MD **David Bryan**, WDAF Kansas City, Mo. "I haven't had a song show this strongly on requests since 'Forever And Ever, Amen.'" Owens & Yoakam make their Hot Shot Debut on the Hot Country Singles chart at No. 49.

**BRYAN** is also enthusiastic about **k.d. lang's** "I'm Down To My Last Cigarette" (Sire). "Her voice is incredible. The single is doing well, but the whole album ["Shadowland"] is so great." MD **Joe Ladd**, KIKK Houston, was pleasantly surprised at lang's strength in his market. "I didn't believe in it at first," he says, "but the more I play it the more I'm impressed with the response." The artist is charted at No. 26.

**LARRY BOONE'S** "Don't Give Candy To A Stranger" [Mercury] was a five-day champion on our song-wars segment," says MD **Butch Brown**, WONE Dayton, Ohio, "and he scored unusually high points every one of those days. Most of our five-day winners end up in the top 10 or top five nationally. Man, that's a hit record." Boone is currently charted at No. 37.

Brown also likes **Ricky Skaggs'** "Thanks Again" (Epic). "I immediately sent it to my mom and dad with a note. It's a real winner."

**BRANCHING OUT:** **Dean Dillon** had some chart activity in the early '80s on RCA, but he is best known as a hit songwriter, having penned a slew of No. 1 hits, including **George Strait's** "Nobody In His Right Mind," "The Chair," and "Famous Last Words Of A Fool." Dillon now sports a recording contract with Capitol; his initial release on the label, "The New Never Wore Off My Sweet Baby," is charted at No. 62. "I think he'll be big as an artist now, too," says PD **Robin Perry**, KVOG Casper, Wyo. "This one is taking off well."

PD **Ken Carlile**, WTVY Dothan, Ala., agrees. "It's a great country song, and he really sings the stew out of it."

FOR WEEK ENDING JULY 16, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	SET 'EM UP JOE	VERN GOSDIN	2
2	2	IF YOU CHANGE YOUR MIND	ROSANNE CASH	1
3	5	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	5
4	4	BABY BLUE	GEORGE STRAIT	7
5	9	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	4
6	3	FALLIN' AGAIN	ALABAMA	3
7	8	SUNDAY KIND OF LOVE	REBA MCENTIRE	8
8	14	DON'T CLOSE YOUR EYES	KEITH WHITLEY	6
9	11	WORKIN' MAN (NOWHERE TO GO)	NITTY GRITTY DIRT BAND	17
10	7	IF IT DON'T COME EASY	TANYA TUCKER	31
11	17	GOODBYE TIME	CONWAY TWITTY	23
12	12	JUST ONE KISS	EXILE	9
13	16	BLUEST EYES IN TEXAS	RESTLESS HEART	10
14	15	THE WANDERER	EDDIE RABBITT	12
15	6	SATISFY YOU	SWEETHEARTS OF THE RODEO	45
16	21	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	18
17	19	I WILL WHISPER YOUR NAME	MICHAEL JOHNSON	32
18	20	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	11
19	18	MIDNIGHT HIGHWAY	SOUTHERN PACIFIC	40
20	24	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	16
21	10	HE'S BACK AND I'M BLUE	THE DESERT ROSE BAND	56
22	13	I TOLD YOU SO	RANDY TRAVIS	55
23	27	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	19
24	25	SHE DOESN'T CRY ANYMORE	SHENANDOAH	14
25	26	BENEATH A PAINTED SKY	TAMMY WYNETTE	42
26	—	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	21
27	28	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	26
28	29	IF THE SOUTH WOULD WON	HANK WILLIAMS, JR.	29
29	—	JOE KNOWS HOW TO LIVE	EDDY RAVEN	27
30	22	OUT OF SIGHT AND ON MY MIND	BILLY JOE ROYAL	79

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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
CBS RECORDS	16
Columbia (10)	
Epic (6)	
RCA (14)	16
A&M (1)	
RCA/Curb (1)	
WARNER BROS. (10)	15
Reprise (3)	
Sire (1)	
Warner/Curb (1)	
MCA (10)	13
MCA/Curb (3)	
CAPITOL (9)	11
Capitol/Curb (2)	
MERCURY	8
MTM	5
CURB	4
16TH AVENUE	2
AVM	1
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
COUNTRY PRIDE	1
DISCOVERY AUDIO DISCS	1
EVERGREEN	1
NSD	1
Soundwaves (1)	
PANACHE	1
SHAWN-DEL	1
STEP ONE	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	11 GIVERS AND TAKERS (Colgems-EMI, ASCAP) WBM	29 IF THE SOUTH WOULD WON (Bocephus, BMI)	99 ONE TRUE LOVE (Cross Keys, ASCAP) HL
36 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music)	95 GOINTO WORK (Lawyer's Daughter, BMI/Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI) CPP/WBM	1 IF YOU CHANGE YOUR MIND (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	48 THE OTHER GUY (American Ragtime, BMI)
97 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) HL/CPP	23 GOODBYE TIME (Tom Collins, BMI) CPP	13 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)	79 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP
41 AM I CRAZY? (Statler Brothers, BMI) CPP	74 HE CARES (Screen Gems-EMI, BMI/Scarlet Moon, BMI/Don Schlitz, ASCAP/MCA, ASCAP)	53 I'LL WALK BEFORE I'LL CRAWL (Tree, BMI/Cross Keys, ASCAP) HL	69 PARTY PEOPLE (Milhouse, BMI) HL
70 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	56 HE'S BACK AND I'M BLUE (Termite, ASCAP/Bughouse, ASCAP)	26 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI) WBM	65 THE RADIO (Benefit, BMI/Englishtown, BMI)
50 ASHES IN THE WIND (Tree, BMI) HL	43 HEY LITTLE SISTER (Irving, BMI) CPP	18 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM	21 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
7 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)	84 HIGH RIOIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	52 I'M STILL MISSING YOU (Tree, BMI/Strawberry Lane, BMI) HL	45 SATISFY YOU (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
77 BED OF ROSES (Famous, ASCAP/Jesse Erin, ASCAP/Ensign, BMI)	80 HOCUS POCUS (Milhouse, BMI/Tom Collins, BMI)	83 I'M YOUR PUPPET (Fame, BMI)	2 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL
42 BENEATH A PAINTED SKY (Cross Keys, ASCAP) HL	82 HOLLYWOOD HEROES (Warner-Tamerlane, BMI/Lodge Hall, ASCAP/Two Sons, ASCAP)	90 IN THE MIDDLE OF THE NIGHT (Milene, ASCAP/Acuff-Rose, BMI) CPP	38 WE BELIEVE IN HAPPY ENDINGS (Jack & Bill, ASCAP) HL
94 THE BEST I KNOW HOW (Statler Brothers, BMI) CPP	54 HOPELESSLY FALLING (Sheddhouse, ASCAP/KIT, ASCAP) HL	75 IT'S NOT EASY (Dobbins, BMI)	60 WE NEVER TOUCH AT ALL (Tree, BMI)
57 BLUE LOVE (Cross Keys, ASCAP)	19 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL	27 JOE KNOWS HOW TO LIVE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP	71 WHAT SHE IS (IS A WOMAN IN LOVE) (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
10 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	44 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	9 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP	59 WHO'S BABY ARE YOU? (Vogue, BMI/Partner, BMI/Tag Team, BMI) HL
89 CHILL FACTOR (Inorbit, BMI) CPP	22 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	39 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)	81 WILDFLOWERS (Velvet Apple, BMI) CPP
24 (OO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Carey Rock, ASCAP/Wee B, ASCAP)	25 I LOVED YOU YESTERDAY (Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	20 A LITTLE BIT IN LOVE (Goldline, ASCAP)	92 WITHOUT A TRACE (Ryman, ASCAP/Kitty Kat, ASCAP)
6 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL	30 I SHOULD BE WITH YOU (Steve Warner, BMI)	64 LOVE OF A LIFETIME (Kristoshua, BMI)	17 WORKIN' MAN (NOWHERE TO GO) (Jim Boy, ASCAP/Bughouse, ASCAP)
37 DON'T GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP	15 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	40 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	
73 DON'T THE MORNING ALWAYS COME TOO SOON (Millstone, ASCAP)	55 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story) WBM	46 MONEY (Wooden Wonder, SESAC)	
5 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL	51 I WANNA KNOW HER AGAIN (Hollywood Avenue, BMI/Irving, BMI)	62 THE NEW NEVER WORE OFF MY SWEET BABY (Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP) HL	
86 EIGHTEEN WHEELS AND A DOZEN ROSES (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) WBM	76 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)	96 NO MORE ONE MORE TIME (WB, ASCAP/Two Sons, ASCAP/Cross Keys, ASCAP) HL/WBM	
35 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS (Lowery, BMI/Brother Bill's, ASCAP) CPP	32 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	100 NOBODY KNOWS (Write Road, BMI/Ensign, BMI/Little Whitney, BMI/Famous, ASCAP) CPP	
3 FALLIN' AGAIN (Maypop, BMI) WBM	91 I WISH IT WAS THAT EASY GOING HOME (Tree, BMI) HL	85 NOW YOU SEE 'EM, NOW YOU DON'T (Tree, BMI) HL	
28 THE GIFT (Diamond Dog, ASCAP/Love This Town, ASCAP)	58 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip, ASCAP/West Express, BMI)	93 OLD FOLKS (Lodge Hall, ASCAP) CPP	
16 GIVE A LITTLE LOVE (Irving, BMI) CPP	31 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI) WBM	98 OLD PHOTOGRAPHS (Tree, BMI/Golden Bridge, ASCAP) HL	

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CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

## Hot Line Pushes RCA's Jazzy Jeff Callers Get Info On Rappers, Album

BY BRUCE HARING

NEW YORK Michael Omansky feels kind of like the guy who has his cake and eats it too.

The RCA VP of marketing management is the brains behind the label's successful Jazzy Jeff Rap Hotline, a 900-number phone promotion that not only gives the label free national advertising but also actually brings revenue back into RCA's pockets.

Omansky approached the New York firm Phone Programs Inc. earlier this year with an eye toward promoting D.J. Jazzy Jeff & the Fresh Prince's "He's The D.J., I'm The Rapper."

"I had noticed the many 900 numbers in existence and began calling around to find out who was perceived as the best in the business," Omansky says.

Phone Programs Inc. won the ratings war, and a deal was born that calls for Phone Programs to set up television advertising for the hot line; the company hopes to recoup the expenses with revenue off the top from incoming calls. After that, there is a revenue-sharing arrangement between RCA and Phone Programs Inc., Omansky says.

Each call to 1-900-909-JEFF costs \$2 for the first minute and 35 cents for each additional minute after that. The hot line proved an instant hit: The national hot line was originally scheduled to run from June 24 through Monday (11) but will remain open instead through July 25. Additionally, callers in Detroit and Los Angeles have access to a local 976 number from July 1-18 for the same cost. Omansky says 90% of the calls are picked up by the fourth ring.

The messages include details on the group's background, interests, and thoughts on recording the album—"things the fans would want to hear [and] can't get elsewhere," Omansky says. Some customized rapping is also part of the package.

Phone Programs Inc. considers the volume of calls to the Jazzy Jeff hot line proprietary information, but Omansky says RCA has already passed the break-even point and has started to receive revenue. The company plans to put the funds into national print advertising in consumer magazines to promote the album.

Powered by the top 20 single "Parents Just Don't Understand," the album has sold more than 800,000 units and is expected to go platinum soon, Omansky says.

Retailers have not been actively involved in the phone-in promotion, according to Omansky, but sales have been powered by consumer ad-

vertising on several national cable-TV networks and selected local television shows.

"This is like putting advertising on top of strong airplay," Omansky says. He claims that the 900-number hot line has never been used by another record label, although concert promoters and other outlets have participated in similar national hot lines.

Phone Programs Inc. has also promoted the Lou Albano wrestling hot line, Freddie Krueger's Halloween hot line, and a Spinks vs. Cooney fight hot line, among others.

Omansky says the company hasn't heard any complaints from parents about excessive calls to the Jazzy Jeff hot line. Several other party-line-type ventures have resulted in such complaints from parents.

## Chic Chicago Music Outlet Is Just The Digital Ticket

BY MOIRA McCORMICK

CHICAGO When Gary Cohn and Gabriel Kain opened Digital Ticket in May 1987, their aim was to provide Chicago-area CD buyers with a store suited to their particular needs. Choosing not to play by the rules in terms of location, size, and buying policies, they claim they have made their concept work.

Unlike many new retailers who select high-traffic and trade areas in which to set up shop, Cohn and Kain installed Digital Ticket in a largely residential section of Lincoln Park on Chicago's North Side. That neighborhood, however, is home to mostly af-

fluent professionals who the pair correctly figured could provide a strong local client base for what they had to sell.

Then there was size: At a boutique-ish 735 square feet, Digital Ticket is hardly representative of the trend to superstores among many retailers. Yet custom fixturing allows for a broad inventory—4,500 CD titles, 3,500 cassette titles, and 25 LP titles (that configuration has been slowly shrinking, notes Cohn). "We might be small in terms of a mom-and-pop look, but financially this is a very stable area," he says.

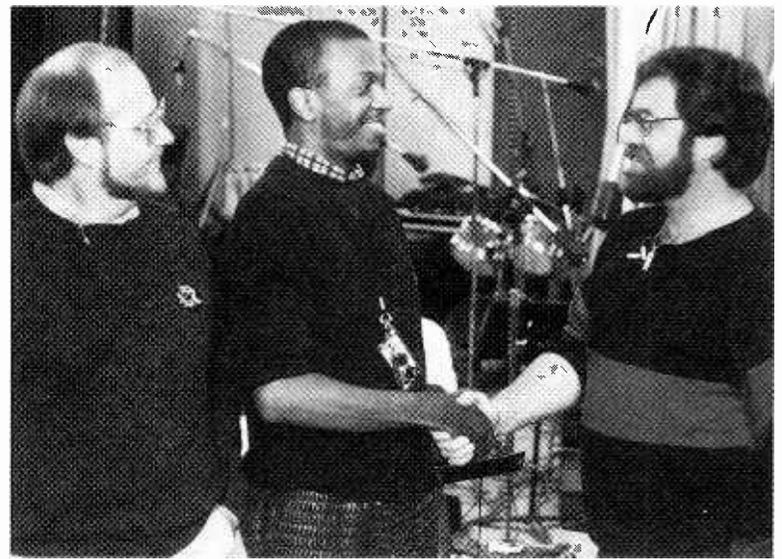
The neighborhood's affluence explains the volume that allows Digital Ticket to buy directly from major music distributors rather than one-stops, unlike most small dealers. Cohn, who spent seven years as a PolyGram sales rep and singles coordinator, secured this unusual single-store buying arrangement via letters of credit. "Buying direct allows us to stay competitive with the superstores," he says.

Store manager Ron Fischel, a 15-year industry veteran who was previously headquartered at Downtown Records, is Digital Ticket's buyer.

The shop was designed top to bottom to suggest the digital music experience, according to Cohn. He and Kain employed a noted Chicago architect for the store itself and engaged a design firm to provide Digital Ticket with a corporate-identity logo.

The first thing one sees upon entering is a playful wall mural, painted by Chicago artist Judy Lichtenstein, in the store's vestibule; the next is a 4-foot-tall mauve-colored cylindrical objet d'art that serves as a CD holder.

Cohn describes Digital Ticket's decor as "postmodern" as opposed to hi-tech, with "natural elements of steel, concrete, and rubber." Building materials include perforated stainless steel panels, black rubber flooring, exposed concrete columns, and structural steel, highlighted by spotlights hung from metal trusses. Fundamental geometric shapes (triangles, cir-



**It's A Gas.** Robert Ford, center, store manager for Rose Records in Chicago, is congratulated by Chip Davis, American Gramophone artist and chief executive, on winning the label's Samba Beach retail store promotion in the Chicago area. Ford received an all-expenses-paid trip for two to the Bahamas for his display of American Gramophone's "Classical Gas" album featuring guitarist Mason Williams and Davis with Mannheim Steamroller. The promotion was coordinated in the Windy City by Chris Stimson, left, sales manager for the Chicago branch of distributor Navarre Corp.

cles, squares) and primary colors represent the visual component of digital music.

Similarly, the store's logo—a red CD shape scattered with small square black-and-white pixels—is meant to embody the same theme, says Cohn. "It's in all of our ads, which even if they're small are eye-catching because of the logo," he points out.

Cohn and Kain make the most of Digital Ticket's space by displaying product in custom-built stainless steel carts, which can easily be moved around to facilitate in-store appearances. CDs are displayed face forward 3 feet deep in each cart and can be paged through; cassettes, which are displayed in black plastic cases, are shown spine forward.

Though all merchandise is on self-serve display, there is no electronic security system. Says Cohn, "Security starts at home. Our staff must be

in tune with what's going on on the floor. We prefer that to establishing a false sense of security, that as long as the alarm doesn't go off everything's OK."

The store has not had theft problems thus far, Cohn claims, attributing that as "a credit to our clientele."

Digital Ticket's best-selling genres tend toward the pop side but include R&B. New age, blues, reggae, jazz, and show tunes also do well. CDs average \$14.99 for pop, \$15.99 for classical and jazz, \$10.98-\$11.98 for midline, and \$6.98-\$10.98 for budget.

Cassettes and LPs are \$7.99-\$8.99 for \$8.98 and \$9.98 respectively. A Digital Discount section features hot CD titles on sale for \$11.99 and under.

Store hours are 10 a.m.-9 p.m. Mondays-Thursdays; 10 a.m.-10 p.m. Fridays and Saturdays; and 11 a.m.-7 p.m. Sundays.

(Continued on page 36)



Billing itself as the music store for yuppies, Chicago's Digital Ticket says it stocks 4,000 CD titles, more than 3,000 cassette titles, and a smattering of LPs, all in less than 750 square feet of space.



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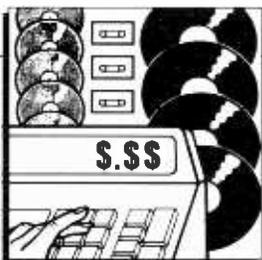
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## RETAIL TRACK



by Earl Paige

**GAMES GAME:** What are the dimensions of the Nintendo shortage? Look for improvement right after the first of the year, says **Peter Main**, VP of marketing, who has been under siege by voracious, often angry store buyers ever since the summer **Consumer Electronics Show** of 1987—that's right, two years ago. "We have been on allocation since September 1987," says Main.

On the hardware side, Nintendo hopes to be up to 800,000 units a month by September. Software is running 15%-20% behind. The 1988 game plan calls for sales of 32 million units—18 million of them from Nintendo's group of 30 licensee suppliers.

The hotly debated rental topic is tied directly to the shortage. Nintendo sees no logic in encouraging or stimulating the opening of a totally new channel, like rental, when it hasn't yet been able to fill the sale-product pipeline.

**ONE-STOPS HOP IN L.A.:** Easily as competitive a one-stop market as there is anywhere, the L.A. scene is heating up more now that Atlanta-based **Justin Entertainment One-Stop** is looking at taking a cross-country leap, a move that is acknowledged by **Tim Monig**, president. The company also runs the twin independent-label distributor **Justin Records Inc.** Like other one-stops around the country, Justin has been selling the chains certain product and servicing refills. "We're already selling **Wherehouse, Record Bar,**

Camelot, Record Town, and so on," says Monig.

Justin is moving in a number of directions. About to be launched is a publication wing geared mainly to heavy metal, which would distribute such titles as **Creem, Teen World, Rock Shots, Thrash Metal, and Metal.** And in the literal sense of moving, Monig is looking into a mobile service. "We like what **Bib Distributing** has been doing. You can equip trucks today with an on-board computer and fax machine. You can supply the trucks daily via UPS."

**ON THE TOUR:** Retail and wholesale golf tours are in full sway, with some involving a whole market. One is the 15th annual **Poke 'N' Hope** July 29 in Portland, Ore., organized by **Tom Keenan**, owner of **Everybody's Records, Tapes & Video**, and **David Leiken**, head of talent promotion firm **Double T.** Also tied in are stations **KGON, KINK, KKRZ, KMJK, and KWJJ.**

**AT THE MALL:** Add Nashville-based **Sound Shop** to the list of mall chains looking at opening freestanding outlets, according to **Greg Davidson**, VP of finance and son of **Randall Davidson**, president and patriarch of the **Central South Music Sales** empire. Two sites being tested are a strip center with a **Wal-Mart** anchor in Clarksville, Tenn., and a store in Jackson, Tenn., that is directly across from a mall. Now at 62 stores in 14 states, Sound Shop is enlarging its array of sell-through videos. "We were a little slower than some of the other mall chains in getting into this," acknowledges Greg Davidson.

**INDEPENDENTS' DAY:** Taking it to the bigger chains proves a good strategy for many independents and smaller chains. Boston-based **Newbury Comics** continues to grow vigorously despite strong competition. The chain opened a fifth store, in the Boston sub-

(Continued on next page)

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## Packager Bows New Viewpak, Binder Univenture Cuts CD Costs

Univenture, a new company based in Dublin, Ohio, has introduced two products that it says will lower storage, packaging, and shipping costs for CDs.

The CD-Viewpak is an ultraclear vinyl shipper designed to replace the jewel-box assembly. Only one-third the thickness of a jewel box container, the CD-Viewpak saves storage and display space, claims the manufacturer.

The CD-Binder allows storage of CDs in a fraction of the space used by jewel boxes. It is available in a

variety of sizes designed to hold 10, 20, or 40 disks. Each disk booklet is held in a separate pocket directly behind its companion disk. A double self-securing flap allows safe removal of the disk by eliminating the need to touch the playback side.

Both new products rely on a safety sleeve constructed of a clean, soft, lint-free material designed to cushion the playback side of the disk and protect it from scratches. For information, call 614-761-2669.

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FOR WEEK ENDING JULY 16, 1988

Billboard

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## TOP COMPACT DISKS™

					POP™	
					Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
				★ ★ NO. 1 ★ ★		
1	1	3	10	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774	
2	6	—	2	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946	
3	4	4	7	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.	
4	2	1	9	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R	
5	3	2	6	VAN HALEN OU812	WARNER BROS. 2-25732	
6	5	5	35	GEORGE MICHAEL FAITH	COLUMBIA CK 40867	
7	7	7	45	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM	
8	10	—	2	JIMMY PAGE OUTRIDER	GEFFEN GHS 2-24188	
9	9	8	43	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R	
10	8	6	19	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC	
11	14	14	19	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148	
12	11	11	4	THE MOODY BLUES SUR LA MER	POLYDOR 835 756 2/POLYGRAM	
13	27	—	2	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240	
14	15	12	13	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967	
15	12	16	19	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964	
16	17	15	35	INXS KICK	ATLANTIC 2-81796	
17	18	17	11	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878	
18	29	—	2	DAVID SANBORN CLOSE-UP	REPRISE 2-25715	
19	13	9	11	ERIC CLAPTON CROSSROADS	POLYDOR 835 262-2/POLYGRAM	
20	<b>NEW ▶</b>		1	JIMMY BUFFETT HOT WATER	MCA MCAD 42093	
21	21	21	17	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R	
22	19	10	9	POISON OPEN UP AND SAY... AH!!	CAPITOL C2-48493	
23	20	24	7	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.	
24	24	20	12	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738	
25	25	19	13	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.	
26	<b>NEW ▶</b>		1	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057	
27	22	22	5	BOB DYLAN DOWN IN THE GROOVE	COLUMBIA CK 40957	
28	RE-ENTRY			RICK ASTLEY WHENEVER YOU NEED SOMEBODY	RCA 6822-2-R	
29	16	13	8	PRINCE LOVESEXY	PAISLEY PARK 2-25720/WARNER BROS.	
30	23	23	4	FRANK ZAPPA YOU CAN'T DO THAT ON STAGE ANYMORE	RYKODISC RCD 10081/82	

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## New Group Is Brimming With Ideas For Serving Black Labels

BY JEAN ROSENBLUTH

**B.R.I.M.-MING WITH NEWS:** Black Record Independent Manufacturers is a new organization devoted to "sustaining and protecting the business interests" of same, according to interim secretary/treasurer **Jan Mitchell**. The recent sale of Motown—perennially one of the two largest black-owned companies in the U.S. since its inception three decades ago—to MCA and Boston

Ventures was the impetus for the group's formation, says Mitchell.

"We want to act as kind of a watchdog organization to make sure that black-owned labels can grow and survive," she says. "We'll be kind of like a PAC group, addressing piracy, lyric content, stuff like that." One of the steps B.R.I.M. hopes to take is to work out a system for endorsing records so that "retail and radio will know this is product they can rally around."

Industry veteran **Maxx Kidd** is

acting as B.R.I.M.'s president until elections are held in August at the Jack The Rapper convention in Atlanta, says Mitchell. She adds that most of the 55 members of the organization will meet July 15-17 in Memphis, Tenn., "to iron out details" on the day-to-day operation of B.R.I.M. The membership fee is \$300 a year. For more information, call 818-242-1638.

**ON THE MOVE:** SPV USA, the American arm of the German record company, has branched out into distribution. When SPV originally opened its doors in Bellmore, N.Y., a few months back, it was solely as a label operation. Now, in addition to working its four in-house labels, SPV is distributing a number of others.

"We've taken on five salespeople in New York," says VP **Steven Manney**. "By year's end we'll have

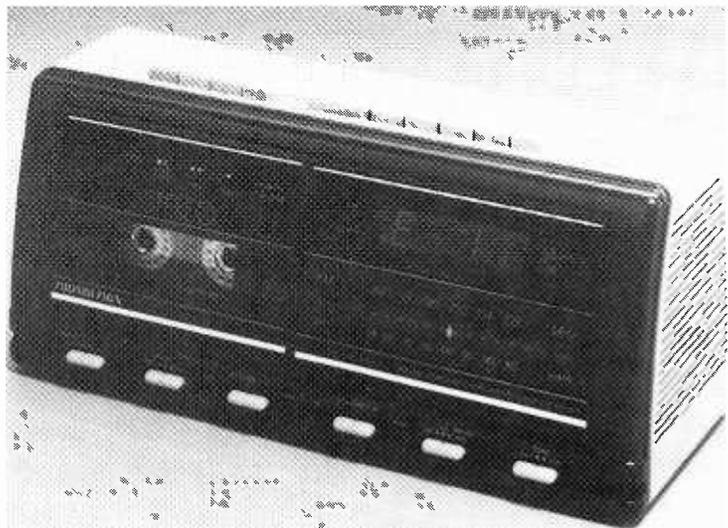


regional salespeople in Atlanta, Chicago, Dallas, and Los Angeles and a split warehouse/office in L.A."

Manney, who spent 2½ years as a salesperson with **Important**, promises a different type of setup. "Our labels and distributorship will complement each other," he says. "All labels will be treated equally, which is not usually the case with distributors that have in-house labels." For more information, con-

tact SPV at 516-783-3043.

**SEEDS & SPROUTS:** **Ron Coleman** of **Cruz Records**, the Los Angeles-area label currently enjoying college-level success with the **All**, spins records every Tuesday night at midnight on **KCRW** Santa Monica, Calif., the local National Public Radio outlet. Coleman is just one of many extremely entertaining hosts on the station, including **Billy Vera**. In a recent week of listening, KCRW—at 89.9 on your dial—provided some of the most diverse radio fare we've heard in ages while managing to avoid the tendency of many NPR stations to get mired in the idiosyncracies of the DJ/hosts. Make sure to tune in next time you're in town.



**Combo clock** Soundesign's new Model 3844 sound unit combines an AM/FM stereo radio, audiocassette player, and electronic alarm clock. It offers three alarm options: waking to AM or FM radio or to a chirping sound. A battery backup feature takes over automatically in case of power failure. The suggested retail price for the combo—which is scheduled for August delivery—is \$39.95. Contact: 201-434-1050.

### CHICAGO HAS JUST THE DIGITAL TICKET

(Continued from page 34)

Digital Ticket carries a variety of blank audio- and videotape brands, including Denon and Maxell, as well as Discwasher and Allsop cleaning accessories, LaserLine storage units, and Digital Ticket T-shirts, which Cohn says are frequently purchased by customers along with gift certificates.

The store also stocks magazines, including Rolling Stone, Digital Audio, and CD Review magazines. The accessories wall, notes Cohn, is ready to be converted to a DAT display wall. "We plan to get into DAT as soon as the industry makes it available," he says.

New product is featured along the walls above the display bins, with a total of 36 titles visible at any given time. "We wanted to keep everything

simple and functional, which we don't feel is being done [in retail stores] these days," say Cohn.

Digital Ticket advertises weekly in the Chicago Tribune and Reader as well as through mailers, which tend toward the imaginative. A current post-card-size mailer features a photo of Andy Warhol with the words "You won't find an original Andy Warhol at Digital Ticket this weekend. Just marked-down prices on our complete collection of prerecorded music on Audio Tape, Record, and Compact Disc."

For the store's first anniversary, it gave away 10 gifts (playing off the ones and zeros of the binary system) via drawings, including concert and theater tickets, gourmet dinners, and a \$200 gift certificate.

### 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

**BILLY & LISA**  
Wake Up The Neighbors

▲ LP MCA 42065/NA  
CA MCAC-42065/NA

**BROS**  
Push

▲ LP Epic BFE-44285/NA  
CA BET-44285/NA

**BURNING SPEAR**  
Mistress Music

▲ LP Slash 1-25734/NA  
CA 4-25734/NA

**DEAD OR ALIVE**  
Rip It Up

▲ LP Epic FE-44255/NA  
CA FET-44255/NA

**DIVINE HORSEMEN**  
Handful Of Sand

LP SST 176/NA  
CA C-176/NA

**ERICA FACHIN**  
My Name Is Erica Fachin

LP Critique 90936-1/NA  
CA 90936-4/NA

**FLOTSAM & JETSAM**  
No Place For Disgrace

▲ LP Elektra 60777-1/NA  
CA 60777-4/NA

**COREY HART**  
Young Man Running

▲ LP EMI-Manhattan E1-48752/NA  
CA E4-48752/NA

**KEISER TWINS**  
Keiser Twins

▲ LP Columbia FM-44737/NA  
CA FMT-44737/NA

**HOLLY KNIGHT**  
Holly Knight

▲ LP Columbia BFC-44243/NA  
CA BCT-44243/NA

**LOOTERS**  
Flashpoint

▲ LP Island 90914-1/NA  
CA 90914-4/NA

**LORETTA LYNN**  
Who Was That Stranger

▲ LP MCA 42174/NA  
CA MCAC-42174/NA

**MOODY BLUES**  
Sur La Mer

▲ LP Polydor 835765-1/NA  
CA 835765-4/NA

**SHARON O'NEILL**  
Danced In The Fire

▲ LP Polydor 833557-1/NA  
CA 833557-4/NA

**R.J.'S LATEST ARRIVAL**  
Truly Yours

▲ LP EMI-Manhattan E1-48090/NA  
CA E4-48090/NA

**THE RAILWAY CHILDREN**  
Recurrence

▲ LP Virgin America 90930-1/NA  
CA 90930-4/NA

**RAYMOND MAY**  
Unadulterated Addiction

▲ LP Elektra 60796-1/NA  
CA 60796-4/NA

**THE ROSSINGTON BAND**  
Love Your Man

▲ LP MCA 42166/NA  
CA MCAC-42166/NA

**RUN-D.M.C.**  
Tougher Than Leather

▲ LP Profile PRO-1265/NA  
CA PCT-1265/NA

**SADE**  
Stronger Than Paradise

▲ LP Epic OE-44210/NA  
CA OET-44210/NA

**SISTER DOUBLE HAPPINESS**  
Sister Double Happiness

LP SST 162/NA  
CA C-162/NA

**SUGARCUBES**  
Life's Too Good

LP Elektra 60801-1/NA  
CA 60801-4/NA

**VARIOUS ARTISTS**  
Classic Rock Volume 1

▲ LP MCA 25185/NA  
CA MCAC-25185/NA

**VARIOUS ARTISTS**  
Classic Rock Volume 2

▲ LP MCA 25186/NA  
CA MCAC-25186/NA

**VARIOUS ARTISTS**  
More Hot Country Requests

▲ LP Columbia FE-44279/NA  
CA FET-44279/NA

**GROVER WASHINGTON JR.**  
Then & Now

▲ LP Columbia FC-44256/NA  
CA FCT-44256/NA

**WILL TO POWER**  
Will To Power

LP Epic BFE-40940/NA  
CA BET-40940/NA

**YOUNG FRESH FELLOWS**  
Totally Lost

▲ LP Frontier 1028/NA  
CA 1028/NA

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

### RETAIL TRACK

(Continued from preceding page)

urb Saugus, earlier this year and **Mike Dreese**, co-owner, is looking to relocate the company's Back Bay store on Newbury Street—now on the same block as **Tower Records**—to a larger space nearby. The company also may expand and move its Framingham, Mass., unit. And Dreese says construction is about to begin on a sixth outlet in a space formerly occupied by the **Harvard Coop** on the Massachusetts Institute of Technology campus in Cambridge. "If we do well at MIT, we think it will open opportunities to set up similar operations at other

highly affluent schools."

He says Newbury Comics recently celebrated its 10th anniversary with an across-the-board sale and had surprising success with CDs. "We dropped a dollar or two off normal list on CDs and saw our turn rate go up by 12. I've never seen a sale spur that kind of response before." He adds that the sale occurred just as Tower raised CD prices by a dollar. "Tower hasn't had the effect on our sales that many anticipated," he says. "We've found aggressive pricing very effective."

**ON THE MARKET:** **Stop & Shop** has put 58 of its **Bradlees** discount department stores on the block to reduce the \$1.2 billion bank debt it accrued combating a leveraged buyout early in the year. Bradlees is one of New England's more aggressive music retailers; many of its units go head-to-head with **Record Town**, **Strawberries Records & Tapes**, and **Newbury Comics**.

Why not call **Earl Paige** and ask him if he had a happy Fourth of July weekend? Phone 213-273-7040.

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## More Labels Court Growing Hispanic Population Suppliers Say 'Si' To Spanish Titles

BY CHRIS MCGOWAN

LOS ANGELES As the Hispanic population of the U.S. continues to grow rapidly, more and more home video companies are releasing Spanish-language product.

Condor Video, Warner Home Video, and Unicorn Video are among three labels seriously courting Hispanic consumers. All three boast large catalogs of Spanish-language titles.

According to the Census Bureau, there were some 18.9 million Hispanics living in the U.S. (excluding Puerto Rico) in 1987. That figure is expected to climb to 25.2 million by 2000 and 59.6 million by 2080. Another 3.5 million Hispanics lived in Puerto Rico as of 1987.

The top 10 metro areas in terms of Hispanic population are (in this order): Los Angeles; New York; Miami; San Antonio, Texas; San Francisco; Chicago; Houston; McAllen/Brownsville, Texas; El Paso, Texas; and Albuquerque, N.M.

"Projections for Hispanic population growth in the U.S. over the next 15-20 years are very exciting. The real challenge is to position your product to take advantage of the growth in the Hispanic consumer base," says Phil Alexander, Warner Home Video sales manager for special markets.

Of U.S. Hispanics, some 58% are of Mexican origin or ancestry. Another 14% are of Puerto Rican origin or ancestry, 6% trace their roots to Cuba, and 22% either came from or are descendants of people from Central and South America or other Latin areas.

"We have been in the U.S. Spanish-language market since 1986, when we released a Spanish version of 'Spies Like Us,'" says Warner's Alexander. "We now have more than 85 titles in our Spanish catalog.

Throughout all of 1988, we will put out about 25-30 Spanish-language titles." Many of the Warner titles are subtitled or dubbed versions of hit features, such as "Cobra," "The Color Purple," and "Lethal Weapon."

"Hispanic preferences seem to run across the board, and we do equally well with all our major features," adds Alexander. "We release our Spanish-subtitled features and special-interest tapes simultaneously with our English-language original versions and at the same price point. It has been a successful strategy.

"We also do Spanish-version price promotions at the same time as our English-language title promotions. And we have packaging and sales materials in Spanish.

"We are investigating the possibility of releasing features in both dubbed and subtitled Spanish versions in the future. There is a large market of Hispanic video consumers in the Northeast and Southeast who have been exposed to subtitled feature films, while in the Southwest there seems to be a preference for [dubbed] product."

In the Northeast, Puerto Ricans are the largest Hispanic group, in the Southeast Cubans are the most numerous, and Mexicans dominate in the Central and Western U.S.

Condor Video, a line of Media Home Entertainment, currently has more than 250 Spanish-language titles in its catalog; the great majority are films from Latin America.

"In 1988 we will release a total of about 115 films, with 25-30 of those being dubbed or subtitled versions of mainstream U.S. movies," says Ralph Rivera, general manager for the Condor line. "Most of our movies are from Mexico."

Mexican A-title videos average sales of 3,000-3,500 units each, though that figure might pass 5,000

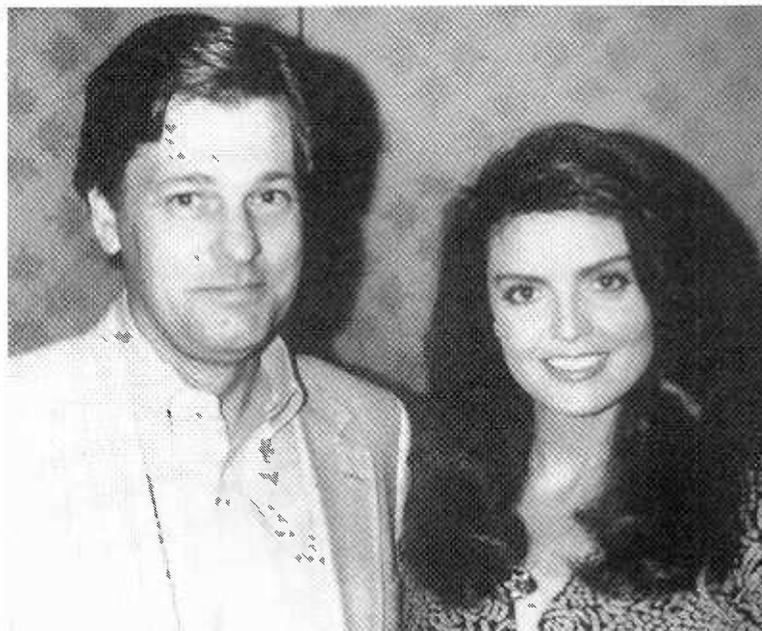
units in the absence of piracy, according to Rivera. "It's really killing us, and it's hard to control. There are lots of people duplicating tapes and selling them out of their cars. We call them trunkers."

Overall, Condor prices range between \$14.95 and \$89.95. "The Hispanic market is a rental market," continues Rivera. "So we usually have a high suggested retail price.

"It is a market that is expanding, and right now there are about 5 million Hispanic households, with an estimated 50% VCR penetration. And they love entertainment for the whole family. Now that they can rent videos, they love to stay at home and have the family watch a tape together. And although about 85% of the Hispanics in the U.S. are bilingual, they like to be reached and entertained in Spanish.

There is probably \$30 million to \$40 million being made by all the companies involved in Spanish-language video.

(Continued on page 40)



**Tough Luck.** Actress Tracy Scoggins poses with Jim Warburton, president of Baker & Taylor, during the distributor's national sales meeting in Los Angeles. Scoggins, who played Monica Colby on the ABC TV show "The Colbys," was on hand to promote her forthcoming workout video, "Tough Stuff." The 45-minute, fast-paced, high-energy workout will be released by J2 Communications Sept. 8 (the prebook cutoff date is Aug. 23) for a suggested list price of \$19.95.

## Study: VCR No Kidding Matter To Kids

NEW YORK A report touted as a "complete picture of video activity in America" says children spend 3.4 hours a week watching videos, compared with only 2.3 hours weekly for adults.

The survey, conducted by AGB Television Research, reveals the viewing patterns of a sample audience made up of 986 VCR house-

holds containing a total of 2,652 people. The research indicates that the VCR has had a dramatic impact on broadcast television.

The study says, for example, that the practice of taping a program and watching it later increases a program's total audience by an average of 10%. That may be good news for network execs who

wonder if video is eroding their audience, but the report also claims that more people in VCR households watch prerecorded videos rather than broadcast TV—even during prime time.

In tracking VCR usage, AGB uses a patented VCR FingerPrinting technology that is attached to

(Continued on next page)

FOR WEEK ENDING JULY 16, 1988

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	3	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	4	9	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
3	7	5	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
4	2	21	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
5	<b>NEW</b>		THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R	36.95
6	<b>NEW</b>		THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95
7	3	17	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
8	5	11	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95
9	8	3	THE LOST BOYS	Warner Bros. Inc. Warner Home Video 11748	Jason Patric Dianne Wiest	1987	R	34.95
10	6	19	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO PEOPLE

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

Saul Melnick joins Loews Theatre Management Corp. as executive VP. He was president of Tri-Star Home Video. Before that, he had served as senior VP of MGM/UA Home Video. Both Tri-Star and Loews are divisions of Columbia Pictures.



MELNICK

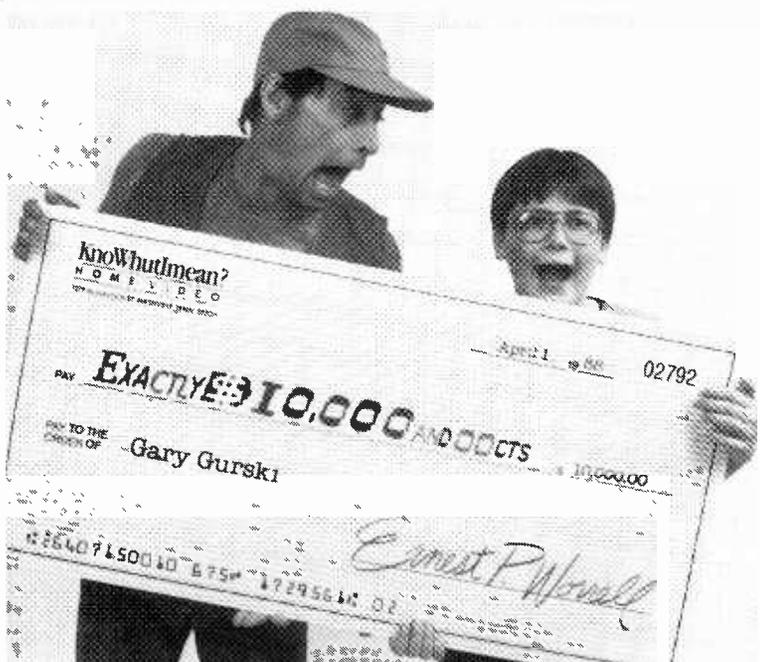
Jere R. Hausfater is appointed VP, business affairs, for Walt Disney Television, Los Angeles, where he will be responsible for business and legal affairs relating to the worldwide home video, pay cable, and pay-per-view markets. He was VP, legal and business affairs, for Media Home Entertainment Inc./Heron Communications.

International Video Entertainment makes the following appointments: Stuart Snyder becomes VP, sales and distribution. He was director of sales and distribution for Tri-Star Home Video. David A. Penner is upped to VP, financial planning and analysis. He was director of accounting. Carol Vogel is named Southwest regional sales manager. She was national sales manager for First Video Exchange.

Jay Douglas becomes director of sales for Crocus Entertainment. He was the video buyer for the rackjobber Lieberman Enterprises.

Kyn Corrigan becomes a videotape buyer for J&R Music World, a New York retail outlet. Previously, Corrigan was a CD buyer.

## TOP VIDEOCASSETTES SALES™



**Hey Vern! We Got A Winner.** "Ernest P. Worrell," left, poses with Gary Gurski, winner of the Hey, Vern! Win \$10,000 contest. To win, the 12 year old from Fenton, Mich., correctly counted the number of times Ernest (played by actor Jim Varney) says "Vern" and "Know what I mean?" during a 60-minute collection of Ernest commercials from KnowWhutI Mean? Home Video. Of the 11,000 people who entered, Gurski was one of 150 who correctly tabulated the 405 mentions. The grand prize was awarded after a drawing of those 150 who submitted the correct answer.

### newsline...

**VIRGIN VISION** is planning to hold a series of distributor seminars throughout the country. The company, which conducted a number of meetings with retailers last winter, says it is hoping to define more clearly the needs and selling practices of distributor sales reps. "With cutbacks among distributors and suppliers it becomes increasingly necessary to maximize the efforts of every distributor rep. If we as suppliers can provide more efficient materials or pinpoint more effective channels of communication, it will benefit all of us to do so," says Tom Burnett, Virgin's executive VP. No schedule for the meeting has been released as yet, but the seminars will be completed prior to the Video Software Dealers Assn. convention, Aug. 7-10 in Las Vegas.

**SONY VIDEO SOFTWARE** has upped its commitment to theatrical films with the creation of Sony Pictures. While the company has been active in the financing, production, and distribution of indie films, the company says the creation of the new division signals its intention to make A titles. The first such flick will be a drama titled "Tiger Warsaw." The film, which stars Patrick Swayze ("Dirty Dancing"), will be released theatrically in August. A number of other theatrical releases are planned, including the January release of "Midnight" starring Lynn Redgrave and Tony Curtis.

**VIDEO TREND** has teamed with Lorimar Home Video to donate \$2,000 to local orphanages as part of a promotion for the Lorimar release "Orphans." Each of the Livonia, Mich.-based distributor's seven branches selected a local children's home as a recipient of the donation.

**HOME MOVIE MOGUL** has a new address: Suite 173, 8707-D Lindley Ave., Northridge, Calif. 91325. **AL STEWART**

### REPORT: KIDS SPEND MORE TIME VID WATCHING

(Continued from preceding page)

the back of a VCR. The device automatically measures recording and playback of home-recorded tapes as well as playback of prerecorded tapes.

The AGB study also makes these conclusions about VCR usage:

- The bulk of video usage stems from prerecorded cassettes as opposed to home-recorded tapes.

- Prerecorded video accounts for 87% of the video usage by children and 78% of adult usage.

- Children spend 61% more time watching prerecorded tapes than do

adults.

- The demographics of viewers who tape a TV show and watch it later are different from those of viewers who watch the show when it is broadcast. For example, in a specific study of viewers of the show "Dallas," the report found that females made up 58% of the viewers who watched the show when it was broadcast; of those who taped the show and watched it later, 89% were female.

AGB says a complete report will be available later this month.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	78	CALLANETICS ▲ ◇	★★ NO. 1 ★★ Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	1	17	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	4	30	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
4	3	39	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	5	91	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	7	39	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
7	6	4	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
8	9	5	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
9	8	4	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
10	10	141	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
11	12	160	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
12	13	7	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
13	11	44	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
14	26	2	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
15	NEW ▶		FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	89.95
16	14	2	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
17	22	109	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	16	4	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
19	15	8	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
20	17	25	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
21	19	40	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
22	37	122	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
23	30	108	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
24	20	22	KATHY SMITH'S STARTING WORKOUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
25	24	38	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
26	25	154	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
27	28	69	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
28	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	23	89	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
30	34	43	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
31	33	85	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
32	36	87	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
33	21	67	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
34	27	114	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
35	35	135	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	18	10	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
37	NEW ▶		HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG	89.95
38	NEW ▶		THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R	89.98
39	29	2	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG	89.95
40	38	16	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	89.95

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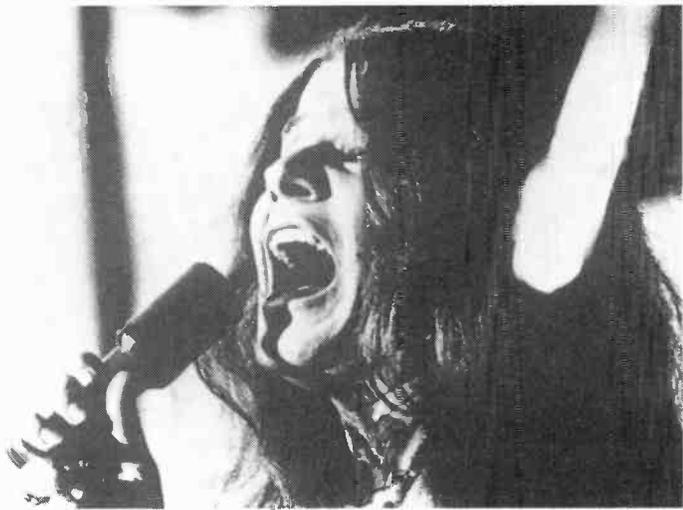
## Sony Tape Captures Historic Concert Stars Rock 'Monterey Pop'

Some of rock's most prominent figures celebrated the so-called Summer Of Love during a 16-hour concert held in 1967. Jimi Hendrix, shown in the photo at right, Janis Joplin, pictured below, the Who, and Jefferson Airplane were among the acts that gathered on the Monterey (Calif.) County Fair Grounds for the historic event, held 21 years ago.

"Monterey Pop," a film that chronicles the concert's most memorable moments, is available on videocassette from Sony.

The 72-minute concert movie, priced at \$29.95, includes the Who performing "My Generation," Hendrix's rendition of "Wild Thing," Simon & Garfunkel singing "The 59th Street Bride Song (Feelin' Groovy)," and Otis Redding performing "I've Been Loving You Too Long."

When "Monterey Pop" was released theatrically, The New York Times said, "It captures the pop-musical willingness to hurl yourself into things without all the action-stopping self-consciousness of earlier generations."



## VCRs Are Replacing Movie Theaters, Says Viewer Poll

NEW YORK A visit to a movie theater is not worth the trouble as long as the trusty old VCR sits atop the television set. At least that is the sentiment of many people participating in a national poll tracking the public's perception of current films.

In releasing the survey results, George Barne, president of the Barne Research Group, which conducted the poll, points out that few people think that they get their money's worth when they go to the movie theater. And that, the research group says, "may be one reason why people are turning increasingly to their VCRs for entertainment . . . [and] waiting for the movies they want to watch to be released on videotape instead of going to the theater."

According to the poll, half of all VCR owners said they attend movies in the theater less often than before they owned their VCR. In addition, two-thirds of the VCR owners sur-

veyed said that given a choice, they would rather watch a movie at home than travel to a theater.

The respondents also said today's movies have too much sex and violence but said they are willing to overlook a few steamy scenes or acts of violence if the flick is good.

Of the 519 adults in the survey 56% agreed strongly that current films generally have too much violence while 58% said they have too much offensive language. Half the respondents also said there is too much explicit sexual content in films.

Demographics affected the results, Barne said. "The movie studios are targeting the younger audience, for the most part," says Barne. "The typical movie-goer is a teenager or young adult male, who is usually not too worried about seeing violence or nudity or hearing strong language in a film. In fact, often the sex and violence are part of the attraction."

## CBS/Fox, Celebrity Basketball Vids On Tap Suppliers Ready Highlights, Instructional Tapes

BY JIM McCULLAUGH

LOS ANGELES The Los Angeles Lakers' recent victory over the Detroit Pistons for the National Basketball Assn. championship has spawned a number of roundball-related videocassettes.

Among the developments are the following:

- CBS/Fox Video will release "Back To Back," a chronicle of the entire 1987-88 Laker season, as well as a Detroit Pistons tape.

- Celebrity Home Entertainment is producing two basketball instructional videos featuring five members of the Lakers. Both tapes are sponsored by Crush International.

The CBS/Fox release, slated for late July or early August, represents that company's expansive commitment to sports videos, as exemplified by its exclusive long-term pact with NBA Entertainment.

The Laker tape which is approximately 60 minutes in length and retails for \$19.98, joins four other CBS/Fox tapes covering the Lakers' championship seasons: "That Magic Season" (1980), "Something To Prove" (1982), "Return To Glory" (1985), and "The Drive For Five" (1987). Negotiations for potential sponsors of the new Lakers tape are under way, according to Ken Ross, director of nontheatrical programming for CBS/Fox.

The Pistons highlights tape is tentatively titled "Bad Boys," and so-called video yearbooks are planned on the Chicago Bulls and Dallas Mavericks, two more NBA teams. Last year the company released individual season highlights tapes on the Boston Celtics, Atlanta Hawks, and Houston Rockets.

Ross also indicates that CBS/Fox has several other Laker and basketball-oriented projects on the back burner, slated for release later in the year. Announcements will be

### 2 of the vids have corporate backing

forthcoming. The relationship with the NBA gives CBS/Fox exclusive game footage as well as certain other exclusivity arrangements. CBS/Fox also has a basketball instructional tape in its sports tape catalog with "Dr. J's Basketball Stuff."

Five members of the Lakers—Michael Cooper, Byron Scott, Kurt Rambis, Mychal Thomson, and James Worthy—will be the celebrity teachers for "Fast Break: The Fundamentals Of Championship Basketball," according to Noel Bloom, Celebrity Home Entertainment chairman.

Bloom says two tapes will be produced, the first of which will fea-

ture Lakers' players teaching youngsters individualized skills. The second tape will be more advanced, attempting to instruct viewers on transferring skills to a game situation.

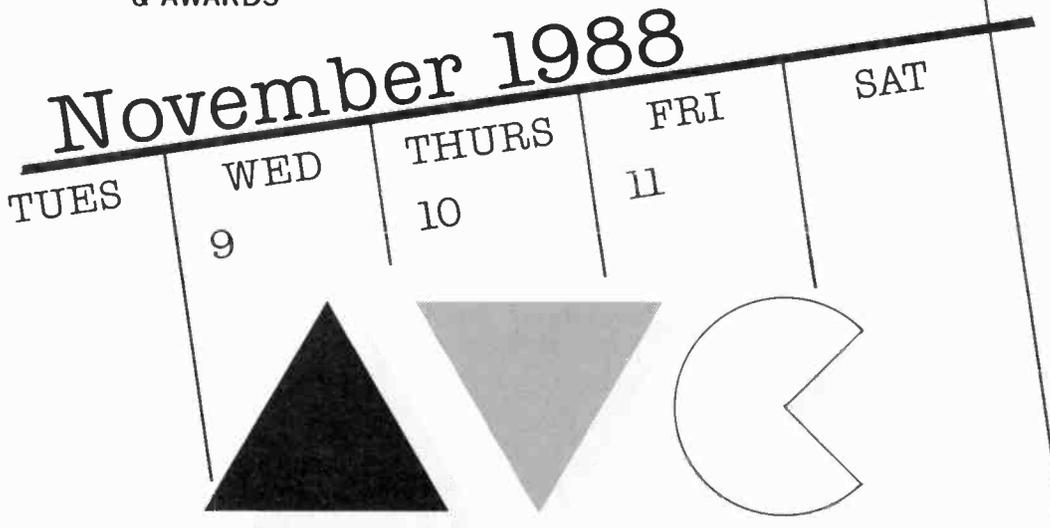
Don Spielvogel, producer of the tapes, says both cassettes will feature tips from an NBA referee on making offensive and defensive moves without incurring needless fouls. Laker trainer Gary Vitti will also be featured, teaching prevention and care of injuries.

The marketing game plan, according to Bloom, will be to release the first tape at the start of the basketball season in the fall and the second tape at the midseason All-Star break. Each tape will be \$19.95. There is also a plan to package both tapes together for a special low-priced promotional effort during the spring 1989 playoffs.

Crush, a wholly owned subsidiary of Procter & Gamble and the maker of Orange Crush and Lemon-Lime Crush, will have two commercials on each tape, one at the beginning and one at the end. This is the company's first home video sponsorship.

Both companies will actively promote the tape, says Bloom, who expects wide sell-through distribution beyond normal home video channels.

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## Criterion Releases Letterboxed Laser Classics

BY CHRIS MCGOWAN

LOS ANGELES In response to a small but growing consumer demand for full-format versions of wide-screen movies, The Criterion Collection will release eight new laserdisk titles in the letterbox format between now and the end of this year.

Criterion (a joint venture of Janus Films and Voyager Press) will launch "Satyricon" this month, "North By Northwest" and "Shoot The Piano Player" in August, "Blow-Up" in September, "Forbidden Planet" in October, "2001: A Space Odyssey" in November, and "8 1/2" and "West Side Story" sometime near the end of 1988.

Whereas the sides of most wide-screen movies are clipped for television broadcasting or home video release so as to fit them into a TV-screen format, letterboxed versions fit the wide-screen image between black bands above and below so as to present the image in its entirety.

Criterion, which specializes in laserdisks, first used the letterbox format in 1986 for the wide-screen movies "Lola Montes" and "Invasion Of The Body Snatchers." Currently, the company has seven titles in the format, which it calls Videoscope.

Criterion mostly releases classic films, often with lost footage and supplementary sections added, and most of its titles are licensed from other labels. Often, both Criterion and another label will release a version of the same movie, with Criterion's version usually carrying a higher price tag and features (such as letterboxing) that appeal to film buffs.

"We are committed to presenting wide-screen films in their full,

original theatrical versions," says Aleen Stein, co-owner of the Los Angeles-based Voyager Press. "There has been a growing positive response to our Videoscope versions, especially for 'The Princess Bride' and 'Bladerunner.'

"People are now making this the dividing line. Generally, the people who like our laserdisks want to see the movie as it was originally presented theatrically and won't be satisfied if something is taken away."

Other than Criterion's seven letterboxed laserdisk titles, few labels have released wide-screen

### '25-inch TV makes it very worthwhile'

movies in their original aspect ratio on video—tape or disk. "Manhattan" (MGM-UA), "The Color Purple" and "Innerspace" (Warner Bros.), and "The Hidden Fortress" (Cinemateque) are among the few letterboxed video releases.

"In our store, the response to letterboxed videos such as 'Manhattan,' 'The Color Purple,' and the Criterion titles has been very favorable," says Dave Lukas, owner of Dave's Video, The Laser Place, a laserdisk-dedicated store in Sherman Oaks, Calif. "And the \$39.95 Criterion letterboxed version of 'The Producers' outsold the \$34.95 Nelson nonletterboxed version.

"There are people who can't stand the letterboxed version, but if you have a 25-inch TV screen, it makes it very worthwhile," says Lukas.

As large-screen TVs become more popular, letterboxed versions will become more acceptable, says

Kirk Leonhardt, owner of The Laser's Edge, a two-store laserdisk and CD-dedicated chain that has outlets in Canoga Park and Burbank, Calif.

"A lot of customers are TV trained and don't know what they're missing when the sides of a wide-screen film are cut off," comments Leonhardt, "but as more customers become educated that they're not losing something with letterboxed versions and that they're actually gaining, then they will want it. Right now, many don't realize that they're missing much of what was in the theater.

"Letterboxed versions are doing very well in our stores and there has been a great increase in customers who prefer them," continues Leonhardt, who also notes that the \$79.95, letterboxed "Princess Bride" from Criterion has outsold the \$34.95 Image Entertainment "Princess Bride" in his stores.

"I have also imported a lot of wide-screen disks from Japan, such as a special collector's letterboxed edition of the first two 'Star Wars' films. I wish they were available here now, but they aren't yet.

"Customers are coming in and asking for the wide-screen versions and they will usually rent the wide-screen [rather than] the nonwide-screen version. But there are still those who don't understand letterboxing and think that they're losing something."

"It's a question of educating the public," adds Voyager's Stein. "The first time I saw something in a letterboxed version, it took me about 10 minutes to get used to it. But now I prefer it.

"Letterboxing for wide-screen films is definitely part of presenting movies in the best way. It's becoming an issue."



Films that are cropped for television broadcast lose a significant portion of the original picture. Here a scene from the film "Blade Runner" is shown in its original theatrical configuration, top photo, and as it appears when cropped for television. Note that the character on the right side of the theatrical version is completely missing from the television version.



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SEPTEMBER 17 ISSUE:  
Closes September 1

SEPTEMBER 24 ISSUE:  
Closes September 9

### HISPANICS WOODED

(Continued from page 37)

guage video, and that is climbing quickly. It could be 50% greater today without piracy."

Unicorn Video, based in Chatsworth, Calif., has more than 50 Spanish-language video titles. "About four are dubbed, and the majority are original language from Mexico, Argentina, Spain, and Columbia," comments Keith Goldstein, VP of sales for Unicorn.

Unicorn entered the Hispanic market in 1981, and its best-seller to date is "Julio Iglesias: Todos Los Dias Un Dia," which came out in 1983. The price point on all of Unicorn's Spanish-language titles was due to drop to \$29.95 June 15. "It's mostly a rental market, but we are trying to spark interest, to make things happen and let renters know that these tapes are available."

While Spanish-language tapes are being marketed to U.S. residents of Mexican, Cuban, and Puerto Rican ancestry, recently formed Globo Video is selling Portuguese-language titles to residents here of Brazilian origin, another growing minority in the U.S. melting pot.

The U.S. has more than 1 million Portuguese-speaking people of Brazilian or Portuguese descent.

# Billboard 1988 HOME VIDEO DISTRIBUTION INDEX

For VSDA Section

**DISTRIBUTORS - THIS IS YOUR CHANCE TO TALK DIRECTLY TO RETAILERS IN THE MOST IMPORTANT ISSUE OF THE YEAR.**

"Billboard's 1988 Home Video Distribution Index" is a comprehensive multi-page resource you'll want to pull out and keep for reference as a guide to your daily business.

Find out how the changing distribution landscape will affect your business.

In addition to listing all the NAVD distributors and the lines they now carry, this special section will feature:

- Lists all product lines currently covered by each
- All distributors and wholesalers active in the U.S.
- Includes special editorial analysis that provides background and field reports on how these changes are affecting the industry

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**AD CLOSING DATE:  
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## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"China & The Forbidden City,"** Monterey Home Video, \$24.95, 60 minutes.

In 1972, U.S. journalist Lucy Jarvis was permitted by the People's Republic of China to take cameras into the Forbidden City in Beijing. Jarvis was the first Westerner allowed to film inside the walls and moats of the imperial city inhabited for five centuries by emperors and their consorts, ministers, eunuchs, and families. The resulting film, which follows a modern-day Chinese family as they make a special trip to the Forbidden City, gives a complete history of the dynasties that lived, fought, and died there and shows the opulence and splendor of the royal palaces. At the same time, the film paints a detailed portrait of life under Communist rule in the '70s. Aired here as an NBC News Special in 1976, the documentary subsequently earned Peabody and Christopher awards.

The videotaped version features a brief introduction by Jarvis and newsman Edwin Newman, describing how the film was made. And despite the fact that it was shot 16 years ago, the film stands up today as a fascinating study of Chinese culture past and present. The popularity of the recent Bernardo Bertolucci Oscar-winner "The Last Emperor" should spur plenty of activity on this title.

J.C. McADAMS

**"Priscilla Patrick: 15 Minute Tune Up,"** Priscilla Patrick Productions, \$18, 20 minutes.

Priscilla Patrick, who has conducted yoga classes on cable and public television shows, takes viewers through a gingerly paced yoga routine designed to stretch and soothe muscles while relaxing the body and mind. Her program pays special attention to strengthening the abdominals and limbering the joints without exerting strain on the back.

The lack of any kind of music or colorful background and the simplistic presentation may seem soporific to those used to flashier video exercise productions, but Patrick is a pleasant hostess who knows that the true power of yoga is in its quiet simplicity. This program is best stocked in a store whose clientele has a distinct health and fitness bent.

J.C.M.

## Sorry, Wrong # For Posters

The phone number for retailers to call to enroll in Billboard's Video Showcase or Hot 100 poster programs was misstated in an article in the July 9 issue. To order, contact Mike Nist at 212-536-5079.

FOR WEEK ENDING JULY 16, 1988

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
<b>★ ★ NO. 1 ★ ★</b>						
1	1	79	<b>CALLANETICS</b> ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	4	79	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	17	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
4	2	79	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
5	5	79	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	6	79	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
7	7	79	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
8	10	41	<b>KATHY SMITH'S WINNING WORKOUT</b> ◇	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
9	<b>NEW</b> ▶		<b>JUMP TO IT!</b>	JCI Video Inc. JCI Video 8113	Use of mini-trampoline to build strength & agility without stress to joints.	19.99
10	11	79	<b>DONNA MILLS: THE EYES HAVE IT</b> ◇	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
11	12	79	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
12	8	79	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
13	9	21	<b>KATHY SMITH'S STARTING WORKOUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
14	16	65	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
15	18	75	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
16	17	27	<b>DO IT DEBBIE'S WAY</b>	Raymax Prod. P. Brownstein Prod. VidAmerica 1008	Debbie Reynolds leads three separate workouts set to big band music.	29.98
17	14	73	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
18	13	73	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
19	19	3	<b>COUPLES DO IT DEBBIE'S WAY</b>	Raymax Prod. VidAmerica 7142	Debbie Reynolds leads this easy-to-follow program for the older exerciser.	29.98
20	15	23	<b>SUPER STOMACHS BY JOANIE GREGGAINS</b>	Parade Video 22	Strengthen, tone, and reduce your stomach with this short workout.	19.95
<b>BUSINESS AND EDUCATION™</b>						
<b>★ ★ NO. 1 ★ ★</b>						
1	2	77	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
2	1	75	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	3	75	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	<b>RE-ENTRY</b>		<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
5	12	47	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
6	5	41	<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
7	11	17	<b>HELLO PC</b>	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
8	4	79	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
9	6	41	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
10	15	77	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
11	7	67	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
12	<b>NEW</b> ▶		<b>THE NEW PARENTS AND TEACHERS GUIDE TO DRUG ABUSE</b>	Video Guide/Adman	Learn the effects of drugs and how to talk to kids about them.	29.95
13	9	43	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
14	14	19	<b>INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS</b>	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
15	10	39	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

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**Billboard**

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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	
			★★ NO. 1 ★★	
1	1	17	<b>SHIRLEY CAESAR</b> REJOICE WR 8385/A&M	LIVE IN CHICAGO 5 weeks at No. One
2	2	17	<b>NEW JERSEY MASS CHOIR</b> LIGHT 7-115-72011-8/LEXICON	HOLD UP THE LIGHT
3	8	53	<b>REV. M. BRUNSON/THOMPSON COMM. SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
4	5	17	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7093	WE'VE GOT VICTORY
5	3	29	<b>ARETHA FRANKLIN</b> ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
6	4	57	<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
7	6	57	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
8	7	29	<b>T. WRIGHT &amp; J. FERRELL/LIGHTHOUSE CHOIR</b> SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE...
9	9	25	<b>JAMES CLEVELAND</b> KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
10	11	61	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
11	10	41	<b>THE WINANS</b> QWEST 25510/WARNER BROS.	DECISIONS
12	12	29	<b>VANESSA BELL ARMSTRONG</b> JIVE 107411/RCA	VANESSA BELL ARMSTRONG
13	27	37	<b>GOSPEL MUSIC WORKSHOP</b> KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUD.
14	14	33	<b>YOLANDA ADAMS</b> SOUND OF GOSPEL SOG-163	JUST AS I AM
15	13	13	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4426	POWER PACT
16	26	9	<b>WILLINGTON CHESTER MASS CHOIR</b> SWEET RAIN 115	VICTORY SHALL BE MINE
17	15	29	<b>COMMISSIONED</b> LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
18	19	5	<b>EDWIN HAWKINS &amp; SEMINAR MASS CHOIR</b> BIRTHRIGHT 70315	THAT NAME
19	21	5	<b>THE WILLIAMS BROTHERS</b> MELENDO 2257	A NEW BEGINNING
20	17	25	<b>J. BANKS/REVIVAL TEMPLE MASS</b> SAVOY SL-14787	CAUGHT UP IN THE RAPTURE
21	16	61	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY SAV 14780	FROM THE SHIP
22	<b>NEW</b>		<b>MELVIN WILLIAMS</b> LIGHT 7-115-72011-2	BACK TO THE CROSS
23	29	21	<b>THE YOUTH IV CHRIST</b> SOUND OF GOSPEL SOG-165	THE TIME IS NOW
24	18	17	<b>WALTER HAWKINS AND THE FAMILY</b> BIRTHRIGHT 70306	SPECIAL GIFT
25	32	65	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
26	25	41	<b>VICKIE WINANS</b> LIGHT 7-115-72001-0/LEXICON	BE ENCOURAGED
27	23	5	<b>TAKE SIX</b> REPRIS 25670/WARNER BROS.	TAKE SIX
28	22	21	<b>W.N. JOHNSON/GOSPEL KEYNOTES</b> MALACO 4423	GOING BACK WITH THE LORD
29	28	5	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> SWEET RAIN 119	I'LL MAKE IT
30	30	9	<b>RODNEY FRIEND</b> COMMAND CRN 1008	DON'T LOSE SIGHT
31	20	9	<b>CANDI STATON</b> BERACAH 2010	LOVE LIFTED ME
32	36	13	<b>JOHN W. GRIGGS/ATLANTA PHILHARMONIC</b> SOUND OF GOSPEL SOG-2D161	I'M SO GLAD I'M SAVED
33	24	53	<b>BEBE &amp; CECE WINANS</b> SPARROW 12573/CAPITOL	BEBE & CECE WINANS
34	<b>NEW</b>		<b>WANDA NERO BUTLER</b> SECRET 900/S.O.G.	REACH FOR HIS LOVE
35	33	9	<b>KINGDOM</b> LIGHT 7-115-72006-1/LEXICON	AMAZING
36	35	9	<b>ROBERT BLAIR</b> ATLANTA INT'L AIR 10119	THE PINK TORNADO
37	38	13	<b>ANGELIC GOSPEL SINGERS</b> MALACO 4424	OUT OF THE DEPTHS
38	37	21	<b>SOUTHEAST INSPIRATIONAL CHOIR</b> SWEET RAIN 117	INSPIRE ME
39	34	21	<b>THE TRUHHETTES</b> MALACO 4421	EVERY STEP OF THE WAY
40	<b>NEW</b>		<b>INEZ ANDREWS</b> MIRACLE MIR-5004/ICIBAN	IF JESUS CAME TO YOUR TOWN TODAY

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by Bob Darden

*This is the second part of an interview with BeBe and CeCe Winans. The Grammy and Dove Award-winning duo had one of 1987's real success stories with their eponymous debut album—released simultaneously on both Sparrow and Capitol Records.*

**AS BEBE & CECE WINANS** wrap up the recording of their follow-up to "BeBe And CeCe," the brother-and-sister team agree that there aren't going to be many changes in their successful formula.

"Our song selection is the same whether it is for Capitol or Sparrow," CeCe says, "although for Capitol we look extra hard for more emotional material. BeBe and I are naturally ballad children. Most of our songs are from experience. Since the release of the first album, we've been through a whole bunch of tunes, some real good—different songs, but good."

BeBe says that part of the credit for multiformat hit singles like "I.O.U. Me," "For Always," and "Love Said Not So" must go to producer/frequent collaborator **Keith Thomas**.

"There's a real chemistry with Keith," says BeBe. "We talk, he plays the piano. He can interpret our lyrics and do things we never thought about doing. Keith puts his whole heart and being into it, something he's never had a budget to do much in the past. All three of us work on the vocal arrangements; Keith works us to death. We use a lot of my family members as background singers. Marvin Winans is just brilliant in working up those parts."

"Whenever we see a song that ministers, we're interested. We've also got a couple from our PTL days we'd like to redo someday soon, including 'Nevertheless' and 'Worth The While.' **Bill Maxwell** was—and is—a brilliant producer, but he never had much of a budget either."

"Regardless of the label we're on, every song has to minister," CeCe adds.

BeBe, 25, and CeCe, 23, would seem to have it all. Both are happily married: BeBe and his wife, Debra, and CeCe, her husband, Alvin, and their two children still live in their hometown of Detroit. And they're doing exactly what they want to do.

"We're not so heavenly that we'll only talk about heaven and not about what we should be doing here on earth," BeBe says. "For instance, I'm interested in songs that celebrate marriage. It can be a 'you' song—if it is about a real personal relationship, with answers to the problems we all face. Of course, Jesus Christ is the answer, but he can only use us to go into the world."

"And we're committed to gospel, and we will always be committed to that. If our gospel goes over in the mainstream and we become successful in the commercial market, it is only because we were committed to the Gospel itself. It can be done and I think it will—but we

## On stage and on record, BeBe & CeCe's songs shine

won't ever change."

One more thing about BeBe and CeCe in 1987: BeBe was featured in the Broadway musical "Don't Get God Started," in addition to lending his rich, supple voice to numerous commercial jingles.

"Boy, doing 'Don't Get God Started' really changed my life around for a while," he says. "It was an experience. To me, singing is singing, but I'd get so involved with a song that I'd go on too long. The crowd would love it, but when I'd come backstage, it had driven the producers crazy! I had to promise that no matter how much the audience responded that I'd watch myself."

"It was great working with all of those fine actresses and actors, but eight shows a week is something else. I think I've gotten that bug out of my system now. [The show is] on the road now, and I wouldn't rule out some guest appearances, but that's all."

CeCe, who also runs a beauty salon in Detroit, concurs: "It was similar being regulars for a while on the 'PTL Club' [television show]. It was nice for a minute or even a month. But if that's all you do, that's too hard!"



by Peter Keepnews

**ON PAPER**, this year's JVC Jazz Festival in New York didn't figure to be that big a deal; one high-minded critic went so far as to announce in print that he was planning to skip the entire festival. But we found the event, which wound to a close July 3, to be a pleasant, at times exhilarating, surprise.

Of course, we attended only those concerts that figured to offer, at the very least, something out of the ordinary—we left the old reliables like **Miles Davis**, **Ella Fitzgerald**, **Lionel Hampton**, and **Sarah Vaughan** to other members of the staff—and as good as they were, we admit to being a little troubled by the fact that almost all the shows we caught were tributes to dead musicians. Is the world's oldest, largest, and most prestigious jazz festival turning into an exercise in musical necrophilia?

On the other hand, where else but at the JVC Jazz Festival is one likely to experience an evening devoted to symphonic treatments of **Duke Ellington's** extended compositions? Where else is one likely to hear some of **Charles Mingus'** more ambitious works performed with both precision and passion by an 11-piece ensemble? The festival also offered the rare sight and sound of **Dizzy Gillespie** fronting a big band, and while it was not assembled just for the festival, promoter **George Wein** was the person with the wisdom and the resources to put the band in Carnegie Hall, where it demonstrated in grand fashion it belongs.

A key element in all three of those exceptional concerts was the presence of **Jon Faddis**. An awesome

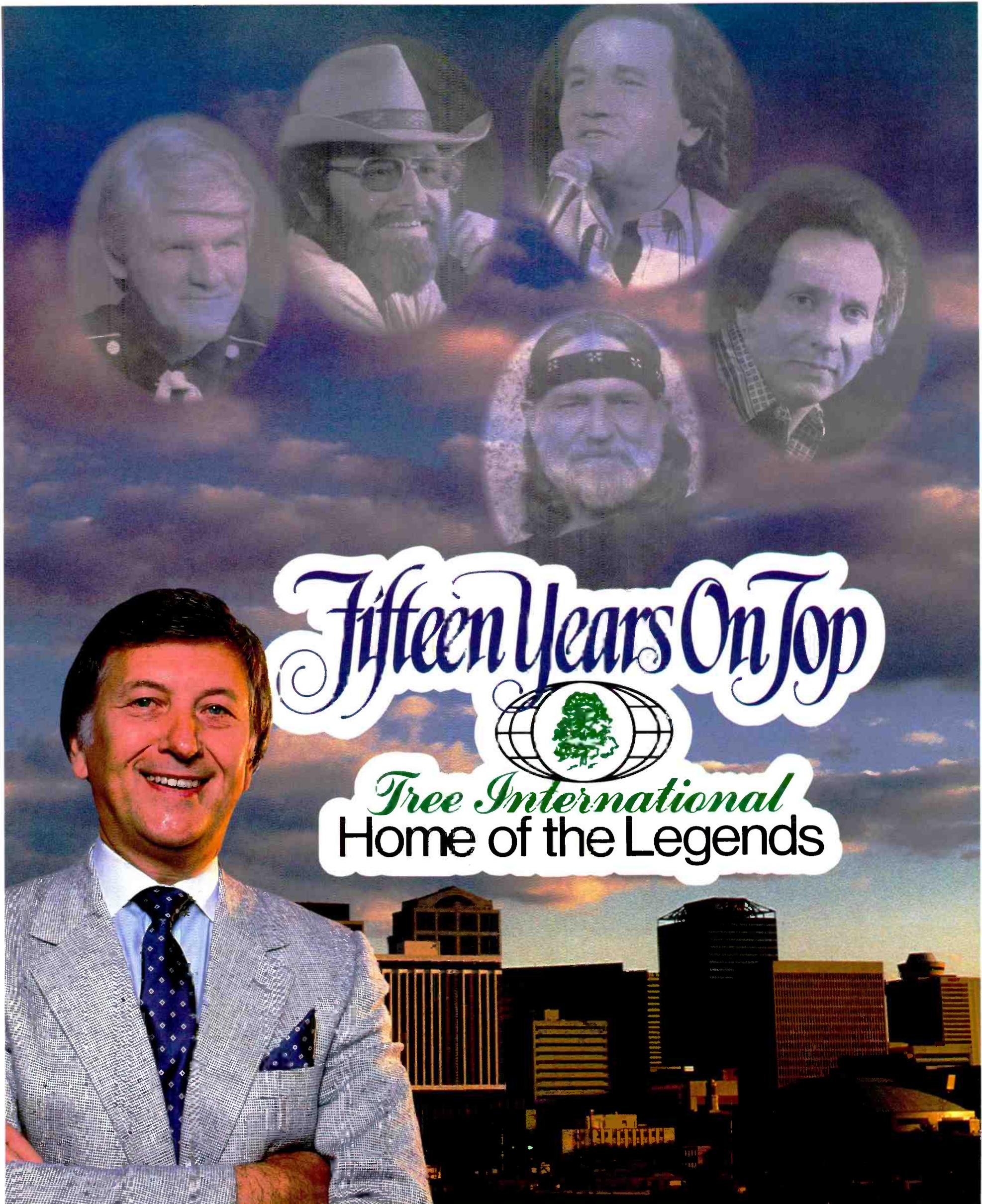
high-note specialist and the best lead trumpeter around, he has also evolved into a melodic soloist as well as an exuberant one. Faddis, who also participated in the uneven but often exciting **Louis Armstrong** tribute at Carnegie, was the workhorse of the festival and one of its unsung heroes.

Another ensemble that was not put together specifically for the JVC bash but that nonetheless added to the festival's status as something special was the **Carlos Santana/Wayne Shorter Group**, which hit Avery Fisher Hall as part of a one-time-only summer tour. At its best, the eight-piece band, heavy on both electronics and percussion, demonstrated that fusion can still be an artistically vital form of music in the proper hands. At its worst, it demonstrated that Santana and Shorter have fundamentally different—and not entirely compatible—approaches to music.

## JVC Festival report: the hip and the dead

As usual, the festival was heavy on familiar names and familiar styles. With the exceptions of pianist **Geri Allen**, whose opening set at the Mingus tribute struck us as a bit rambling, and saxophonist **Courtney Pine**, who opened for the **Gil Evans Orchestra** (and, according to **Billboard's Ken Terry**, ranged "from brilliant to self-indulgent"), the only young artists to be featured were crossover types who have already hit the charts (**Gerald Albright**, **Najee**, **Kenny G**) and a few solid mainstream acts like the gifted vocal trio **Montgomery, Plant & Stritch**, who almost stole the show from **Mel Tormé**.

The JVC Festival's perennially conservative approach, of course, is a turnoff to many adventurous listeners, but it's not necessarily an artistic dead end. Within its own narrow parameters, this year's event provided some exceptional moments.



# Fifteen Years On Top



*Tree International*  
Home of the Legends

A hearty salute to  
Tree International  
from your  
accounting legal public relations  
firm:

Kraft Bros., Esstman,  
Patton, Harrell, Abeles,  
Clark, Osterberg,  
Hudson & Associates.



Kraft Bros., Esstman, Patton & Harrell

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ABELES CLARK AND OSTERBERG

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BILL HUDSON & ASSOCIATES, INC.

# Tree's Top Chart Climbers

Following is a list of Tree International songs, and their respective chart positions.

Title	Country No. (Year)	Pop No. (Year)	R&B No. (Year)
Act Naturally	1 ('63)	47 ('65)	
Ain't No California	4 ('78)		
All Tied Up	6 ('86)		
Another Somebody Done Somebody Wrong Song	1 ('75)	1 ('75)	
As Long As I'm Rockin' With You	1 ('84)		
Baby, You're Something	7 ('79)		
Blind Man In The Bleachers	2 ('75)	18 ('75) 58 ('75)	
Blood Red And Going Down Busted	74 ('73) 13 ('63)	4 ('63)	3 ('63)
Call Me Mr. In-Between	3 ('62)	19 ('62)	
Can I See You Tonight	4 ('80)		
Cheap Perfume And Candlelight	7 ('77)		
Chug-A-Lug	3 ('64)	9 ('64)	
Come On In	3 ('78)		
Could I Have This Dance	1 ('80)	14 ('80)	
Country Bumpkin	1 ('74)		
Country Sunshine	2 ('73)	49 ('73)	
The Cowboy Rides Away	5 ('85)		
Cradle Of Love		7 ('60)	15 ('60)
Crazy	2 ('61) 73 ('67)	9 ('61) 27 ('56) 36 ('60)	
Crazy Arms	1 ('56) 18 ('63)	27 ('56) 36 ('60)	
Crazy For Your Love	1 ('85)		
Crying Again	3 ('78)		
Crying Time		6 ('66)	5 ('66)
Curtain In The Window	6 ('58)		
Desperado Love	1 ('86)		
D-I-V-O-R-C-E	1 ('68)	63 ('68)	
Dang Me	1 ('64)	7 ('64)	
Disenchanted	12 ('84)		
Do You Want To Go To Heaven	1 ('80)		
Don't Count The Rainy Days	9 ('83)		
Don't Go City Girl On Me	5 ('77)		
Don't Worry Bout Me Baby	1 ('82)		
Don't You Ever Get Tired (Of Hurting Me)	11 ('65)		
Down To My Last Broken Heart	2 ('80)		
Dreams Die Hard	15 ('82)		
Easy Loving	1 ('71)	17 ('71)	
Engine Engine Number Nine	2 ('65)	7 ('65)	
England Swings	3 ('65)	8 ('65)	
Ever Never Loving You	4 ('82)		
Fadin' In, Fadin' Out	11 ('78)		
Faking Love	1 ('83)		
A Fallen Star	8 ('57)	20 ('57) 23 ('57) 47 ('57) 58 ('57)	
The Fireman	5 ('85)		
Fool For Your Love	1 ('83)		
Forever Again	10 ('84)		
Friday Night Blues	2 ('80)		
Funny How Time Slips Away	23 ('61)	22 ('61) 50 ('63) 13 ('64) 10 ('62)	
Funny Way Of Laughin'	9 ('62)		
Georgia In A Jug	17 ('78)		
Girls, Women And Ladies	14 ('80)		
Give Me One More Chance	1 ('84)		
Golden Ring	1 ('76)		
Good Ol' Girls	15 ('81)		
Grandpa (Tell Me About The Good Old Days)	1 ('86)		
Green Green Grass Of Home	4 ('65)	11 ('67)	
Hang On To Your Heart	1 ('85)		
Hard Times	7 ('80)		
He Stopped Loving Her Today	1 ('80)		
Head To Toe	7 ('77)		
Heartaches By The Numbers	2 ('59)	1 ('59) 35 ('65)	19 ('59)
Heartbreak Hotel	1 ('56) 55 ('56) 1 ('79)	1 ('56) 79 ('56) 84 ('66) 72 ('71)	5 ('56)
Hello Walls	1 ('61)	12 ('61)	
Her Name Is	3 ('76)		

(Continued on page T-4)

# 15 Tree International

## HOW TREE GREW: A History of Vision

By ROBERT K. OERMANN

At the risk of using the obvious metaphor, great Trees do, indeed, from tiny acorns grow. In the case of Tree International, country's towering song publishing company, the "acorn" was a little idea that then-Grand Ole Opry manager Jack Stapp had in 1951.

Professional songwriters were just then coming to Nashville in numbers. Stapp reasoned that there was room in the country music industry for a new publishing company to sign up some of them. It was just a thought, really, just a part-time business. Neither Stapp nor his partner, broad-

caster Lou Cowan quit their radio jobs. Cowan handled the paperwork for the infant firm. Stapp acquired the songs from his country contacts.

Tree was a sideline for Opry bass player Buddy Killen, too. Stapp hired him in 1953 to audition songs and sing demos for the company. Killen, then only 20 years old, took to publishing enthusiastically. In 1954 he got the first Tree tune recorded, "By The Law Of My Heart" by bluegrass star Benny Martin on Mercury Records. One year later, Killen found "Heartbreak Hotel" by Tommy Durden and Mae Axton. When emerging teen idol Elvis Presley came to Nashville to record for the first time Jan. 10, 1956, the unknown song

(Continued on page T-16)



Buddy Killen and soul man Joe Tex share a moment in the studio during production of "Skinny Legs And All."

Roger Miller accepts his record-breaking number of Grammys in Nashville from George Hamilton.



Tree's original home on music row.

Roger Miller and his publisher Buddy Killen following a Grammy telecast at the Tree offices.

## BUDDY KILLEN: Musical Missionary

By BETTY HOFER

A native of Florence, Ala., William D. ("Buddy") Killen became a part of the Nashville music community less than 24 hours after his graduation from Coffee High School.

Music was his only dream.

Music was his only ambition.

And today, after years of "dues-paying," he rightfully reigns as one of the main architects within the entire music industry. He has constantly served the music business by etching out images of sounds never before envisioned around the capital of country music. His commitment to the future has frequently netted Nashville newfound musical success in such diverse areas as R&B, pop, contemporary, and even gospel.

At the same time, however, he has steadfastly upheld country music and has produced countless hits for artists in that field. He has also lured to Music City studios such luminaries as Paul McCartney, Grand Funk Railroad, Jack Palance, Dinah Shore, Burt Reynolds, and Carol Channing. And he has certainly evolved as a pillar among all music publishers, since that big day back in 1953, when Jack Stapp hired the young musician as a \$35-a-week song plugger for Tree.

Over the years, Killen has worked on-the-road as a "picker" for such big names as Moon Mullican, Cowboy Copas, Ray Price, Jim Reeves,

and Hank Williams, Sr. And not only has he had his hand in writing hundreds of songs himself such as "Forever," "Sugar Lips," "I May Never Get To Heaven," "I Can't Wait Any Longer," "We Love Each Other," and "Watchin' Girls Go By," but he's also proved his abilities at spotting great songs by other writers, as witnessed by the phenomenal list of hits he's acquired for the Tree catalog.

In other words, this man has almost mastered the whole "kit and kaboodle!" He's covered the entire spectrum as singer, songwriter, song plugger, picker, producer, and publisher, right up to the giant part he plays today as sole owner and CEO at Tree International.

On top of that, he's owner of Soundshop Recording Studios in Nashville. He's owner and GM of Music City's famous Stockyard Restaurant & Bull Pen lounge. He's co-owner of Nashville's Ambassador Travel Agency. And he also owns a large chain of restaurants throughout the South with his "Buddy," Burt Reynolds.

In addition, he's had roles in two movies, and is one of today's most sought-after individuals for serving on prestigious advisory boards. He's been known to donate mega bucks, as well as untold hours of his time to the Easter Seal Society. And don't forget, he's also the same guy who gave his last \$5 to a promising young entertainer down on his luck long before the world came to recognize that same talent as Roger Miller!

(Continued on page T-17)



Buddy Killen, Donna Hilley, BMI's Roger Sovine and ASCAP's Connie Bradley.

## BOB MONTGOMERY: Jack of All Triumphs

By ROBERT K. OERMANN

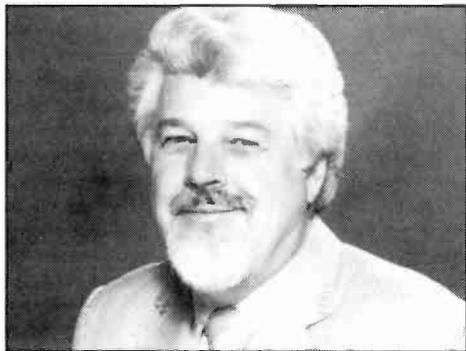
**D**uring one week earlier this year Bob Montgomery was "all over" the Billboard charts. Tree's director of creative services was represented as a publisher, as the producer of Vern Gosdin, and as the songwriter of Emmylou Harris' remake of the Patsy Cline classic "Back In Baby's Arms." He has been on the charts in one role or another for nearly 30 years, surviving music's many fads and fashions with a consistency few can match.

"I guess I've been involved in just about every aspect of this business," says the silver-haired gent with the easy-going Texas manner. "I think to do anything in the music business, you have to devote the major part of your life to it if you're going to be successful."

Montgomery is living proof. Rock'n'roll historians all know him as half of "Buddy and Bob," the act that launched the career of the legendary Buddy Holly. Montgomery co-wrote Holly's immortal "Love's Made A Fool Of You" and "Heartbeat." In the years following Holly's 1959 death, Montgomery abandoned his performing in favor of full-time songwriting.

He arrived in Nashville in 1960 and landed a staff writer's job at Acuff-Rose Publishing, the founding firm of the modern Nashville music business. Sue Thompson scored a pop hit with his "Two Of A Kind" and the Everly Brothers recorded several Montgomery tunes.

Montgomery learned the Music City ropes quickly. In



1963 he formed his own publishing company, Talmont Music. Shortly afterward, his "Back In Baby's Arms" became an oft-recorded standard of the day. In addition to Patsy Cline, Connie Smith and Stan Hitchcock were successful with the tune. It gained new fame on the soundtrack of 1980's "Coal Miner's Daughter" as a duet between Beverly D'Angelo and Sissy Spacek. Emmylou Harris' recent version is on the soundtrack of the comedy "Planes, Trains And Automobiles." Montgomery's other Talmont classic is "Misty Blue." Initially a country hit for Eddy Arnold, it has been revived by Wilma Burgess and Billie Jo Spears in the same field and became a soul/pop smash for Dorothy Moore in 1976.

Montgomery's next career phase was as the head of United Artists Records' Nashville office. He produced many hits for the company beginning in 1967, notably Bobby Goldsboro's crossover giants "Honey" and "Watching Scotty Grow."

In 1969 he and Goldsboro formed House of Gold Publishing, one of the most successful independent Nashville song firms of the 1970s. The company became a country powerhouse with "Behind Closed Doors," "Bobbie Sue," "Love In The First Degree," "Til I Get It Right," "Rose Colored Glasses" and dozens of other hits. It also became Nashville's No. 1 pop publisher, with its songs being recorded by Dr. Hook, Juice Newton, the Pointer Sisters, Gladys Knight, Millie Jackson, Hi Inergi, Sheena Easton, Kenny Rog-

(Continued on page T-19)

## DONNA HILLEY: A Song's Best Friend

**W**hen Donna Hilley traveled to New York in June, 1987 she didn't know much about national ad agencies, but she did know songs. And she knew she had some worth selling.

By the end of her third day on the streets of Manhattan, Hilley had five national jingles based on the songs of Tree International. In one little trip, she landed Dr Pepper ("Doctor's Orders"), Vita-Bath ("Make The World Go Away"), Burger King ("Mammas Don't Let Your Babies Grow Up To Be Cowboys"), Grundy's Restaurants, and AT&T.

Not bad for a country gal from Alabama.

Hilley's background is in public relations. And because she still handles p.r. in addition to her duties as Tree's executive VP, Hilley is the person at the company you read least about. She is constantly getting press attention for her fellow executives, yet rarely seeking coverage for her own contributions. And those contributions are considerable, for Hilley is the publisher's "sparkplug" and the person responsible for day-to-day operations at the country song giant.

A native of Birmingham, she moved to Music City following her high school graduation and marriage. Her first music industry job was at WKDA, the radio station run by Tree In-

ternational founder Jack Stapp in the 1950s and 1960s. After nine years with the broadcaster she became assistant to the president of Bill Hudson and Associates, one of the southeast's largest public relations firms. She remained at Bill Hudson for nine years, then moved from p.r. to publishing in 1974.

Tree International had been one of the Bill Hudson public relations' clients, so Hilley already had a familiarity with Buddy Killen and his large staff of office workers and songwriters.

"I knew the inside of the company, I knew everybody in it; I handled the Tree publicity account," recalls Hilley. "But I knew nothing about publishing. And that's what I told Jack Stapp when he offered me the job. He said, 'Don't worry. You didn't know anything about radio either, at first. You're a quick study.'"

Hilley was, indeed a "quick study." In two years she was named Tree executive VP. Since then, she has been involved in virtually every administrative decision at the company.

(Continued on page T-8)



Donna Hilley, Frances Preston and Crystal Gayle. (Donna and Crystal receive awards from National Women Executives.)



All smiles after winning a Dove Award for "Song of the Year" are, from left: Phill McHugh, co-writer of "In The Name Of The Lord"; Donna Hilley, VP of Tree Int'l; and Randy Cox and Joe Huffman of River Oaks Music Co., a division of Tree, co-publishers of the song. The award was made in April in Nashville at Gospel Music Assn. awards presentation.

## TREE'S TOP CHART CLIMBERS

(Continued from page T-3)

Title	Country	Pop	R&B
Honky Tonk Song	2 ('57)		
Honky Tonk Wine	17 ('73)		
Husbands And Wives	5 ('66)	26 ('66)	
	16 ('81)		
I Ain't Got No Business (Doin' Business Today)	10 ('79)		
I Believe The South Is Gonna Rise Again	62 ('74)		
I Can Tell By The Way You Dance	1 ('84)		
I Could Get Used To You	1 ('86)		
I Could Use Another You	9 ('84)		
I Don't Know A Thing About Love	1 ('84)		
I Don't Remember Loving You	10 ('83)		
I Don't Want To Be A Memory	1 ('84)		
I Fall To Pieces	1 ('61)	12 ('61)	
	37 ('69)		
I Feel Like Loving You Again	1 ('80)		
I Had A Lovely Time	5 ('79)		
I Got A Million Of 'Em	8 ('84)		
I Loved 'Em Every One	1 ('81)		
I May Never Get To Heaven	1 ('79)		
I Must Have Done Something Bad	4 ('79)		
I Still Believe In Fairy Tales	13 ('75)		
I Tell It Like It Used To Be	7 ('86)		
I Want To Go With You	1 ('66)	38 ('66)	
I Wish I Was Eighteen Again	18 ('79)		
	15 ('80)		
I Wish That I Could Hurt That Way Again	3 ('86)		
I Wish You Could Have Turned My Head	2 ('82)		
I'd Fight The World	23 ('62)		
	17 ('74)		
If Love Was A Bottle Of Wine	11 ('76)		
If We're Not Back In Love By Monday	2 ('77)		
I'll Be True To You	1 ('78)		
(I'm A) Ramblin' Man	1 ('74)	75 ('74)	
I'm Knee Deep In Loving You	2 ('77)		
I'm Not Through Loving You Yet	3 ('74)		
I'm The Only Hell My Mama Ever Raised	8 ('77)		
In A New York Minute	5 ('85)		
I've Been A Long Time Leavin'	35 ('66)		
I've Been Wrong Before	2 ('84)		
Is Anybody Goin' To San Antone	1 ('70)	70 ('70)	
It Don't Feel Like Sinnin' To Me	2 ('78)		
It's A Cheating Situation	2 ('79)		
It's Not Love (But It's Not Bad)	1 ('72)		
The Jamestown Ferry	5 ('72)		
Just In Case	4 ('75)		
Kansas City Star	7 ('65)	31 ('65)	
King Of The Road	1 ('65)	4 ('65)	
Lady Lay Down	1 ('78)		
The Last Cheater's Waltz	1 ('79)		
	47 ('79)		
The Last Word In Lonesome Is Me	2 ('66)	40 ('66)	
Leave Them Boys Alone	6 ('83)		
Leavin' And Sayin' Goodbye	9 ('71)		
Left Side Of The Bed	10 ('84)		
Let Somebody Else Drive	10 ('84)		
Let's Keep It That Way	37 ('79)		
	10 ('80)		
Liars One, Believers Zero	6 ('76)		
A Little Bitty Tear	2 ('62)	9 ('62)	
		84 ('62)	
Love Of The Common People	67 ('67)	94 ('69)	
Love Talks	9 ('85)		
Love's Found You And Me	13 ('82)		
Make The World Go Away	2 ('63)	24 ('63)	
		100 ('63)	
		6 ('65)	
		44 ('75)	
		85 ('74)	
Makin' The Best Of A Bad Situation	11 ('74)		
Mammas Don't Let Your Babies Grow Up To Be Cowboys	15 ('75)		
To Be Cowboys	1 ('78)		
The Man That Turned My Mama On	4 ('74)	86 ('74)	
Memories To Burn	5 ('86)		
Middle Age Crazy	4 ('77)		
The Midnight Oil	7 ('73)		
Mississippi Woman	14 ('71)		
Miss Emily's Picture	2 ('81)		
Mistakes	3 ('82)		
My Elusive Dreams	73 ('67)	89 ('67)	
	70 ('67)	46 ('70)	
	1 ('67)		
	41 ('67)		
	27 ('70)		
My First Taste Of Texas	6 ('83)		
My Own Kind Of Hat	4 ('79)		
My Uncle Used To Love Me But She Died	39 ('66)	58 ('66)	
My World Begins And Ends With You	4 ('79)		

(Continued on page T-6)

# THE FAMILY

## Tree

### BUDDY KILLEN

**DONNA  
HILLEY**

**BOB  
MONTGOMERY**

**DAN  
WILSON**

**RANDY  
COX**

**JOE  
HUFFMAN**

**PAT  
McMAKIN**

**WALTER  
CAMPBELL**

**BILL  
ISAACS**

**HARRIANNE  
CONDRA**

**CHARLOTTE  
LOWTHER**

**CATHY  
MOORE**

**SHAWN  
HEFLIN**

**BETTY  
FOWLER**

**LYNSEY  
McCORVEY**

**JUDY  
ROBERTS**

**JOHN  
CRAIGHEAD**

**JOHN  
VAN METER**

**GREG  
DORSHELL**

**DAVID  
JOECLYN**

**CHRISTY  
FISHER**

**SONNY  
McCULLOUGH**

**STEVE  
TAYLOR**

**MIKE  
BRADLEY**

**BECKY  
POMMER**

**GINY  
BAILEY**

**TAMMY  
BROWN**

Your deep roots and strong branches bring the best in country music to life year after year. Congratulations to a great family of songwriters and composers and to one of America's finest publishing staffs.

# BMI



## THE COUNTRY LEGENDS AT WORK: Tree's Towering Tunsmiths

By EDWARD MORRIS

In large measure, Tree's success comes from its ability to inspire, nourish, and keep some of the most imaginative and prolific songwriters in the business. Three of the company's currently active tunesmiths have piled up enough lyrical honors to be inducted into the Nashville Songwriter Assn. International's Hall Of Fame. Harlan Howard was elected in 1973, Hank Cochran in 1974, and Curly Putman in 1976. Other prize-winning veterans of Nashville's largest independent publisher are Bobby Braddock, Dick Feller, Wayne Kemp, Dave Kirby, Red Lane, Mack Vickery, and Chris Waters.

Of these, Howard is unquestionably the dean. For the past several years, the Nashville music community has showered its affection on him via "The Harlan Howard Birthday Bash"—a song celebration to raise funds for the Nashville Entertainment Assn. and the Nashville Songwriters Hall Of Fame. Howard had his first timeless country hit in 1959—"Pick Me Up On Your Way Down"—and has since turned out such classics as "No Charge," "Evil On Your Mind," "Busted," "The Key's In The Mailbox," and "Life Turned Her That Way."

Cochran has also risen to legendary stature since signing on to Pamper Music (now owned by Tree) in 1960 as a

*(Continued on page T-14)*

Tree garners its share of awards at BMI's "Millionaires Luncheon." From left: Harlan Howard; BMI President & CEO Frances Preston; BMI's Roger Sovine; Donna Hilley, Buddy Killen; Jeannie Seely, and Hank Cochran.



Buddy Killen, Roger Miller, Donna Hilley, BMI's Roger Sovine, and MCA Records Executive VP Bruce Hinton on opening night of "Big River's" successful run in Nashville at the Tennessee Performing Arts Center.



Sonny Throckmorton, Emmylou Harris, legends Hank Cochran and Harlan Howard, and Bobby Braddock.

## TREE'S TOP CHART CLIMBERS

*(Continued from page T-4)*

Title	Country	Pop	R&B
New Looks From An Old Lover	1 ('83)		
Night Life	28 ('63)	57 ('63)	
	31 ('68)		
No Charge	1 ('74)	39 ('74)	
	91 ('75)		
Nothing Ever Hurt Me	7 ('73)		
Now You See 'Em, Now You Don't	19 ('78)		
Oh Darling	10 ('86)		
Okie From Muskogee	1 ('69)	41 ('69)	
The Older The Violin, The Sweeter The Music	8 ('74)		
Older Women	1 ('81)		
One Of A Kind	6 ('77)		
One Piece At A Time	1 ('56)		
Only One You	1 ('81)		
Open Up Your Heart	1 ('66)		
Party Time	1 ('81)		
Peanuts And Diamonds	10 ('76)		
Personally	10 ('83)	19 ('82)	
Pick Me Up On Your Way Down	2 ('58)	91 ('61)	
Pick The Wildwood Flower	34 ('73)		
	5 ('79)		
The Power Of Love		11 ('72)	1 ('72)
		76 ('74)	15 ('73)
			27 ('74)
Pretty Paper		11 ('63)	
Ring On Her Finger	5 ('82)		
River Boat	4 ('59)		
Sail Away	2 ('79)		
The Same Old Me	5 ('82)		
Second Hand Rose (Second Hand Heart)	3 ('62)		
Set Me Free	67 ('67)		
	44 ('68)		
	51 ('69)		
She Can't Say That Anymore	2 ('80)		
She's A Miracle	1 ('85)		
She's Got You	1 ('62)	14 ('62)	
	1 ('77)		
Show Me A Man A Man	8 ('76)		
Should I Come Home (Or Should I Go Crazy)	83 ('75)		
	3 ('79)		
Silver Wings	59 ('70)		
Skip A Rope	1 ('67)	25 ('68)	
	85 ('79)		
Smooth Sailin'	68 ('78)		
	32 ('79)		
	47 ('79)		
	6 ('80)		
Soft Rain	3 ('61)		
Somebody's Gonna Love You	1 ('83)	96 ('83)	
Somebody Should Leave	1 ('85)		
Some Days Are Diamonds	10 ('81)	36 ('81)	
Something To Brag About	9 ('77)		
Son-Of-A-Preacher-Man	40 ('69)	10 ('69)	97 ('70)
Stand Up	5 ('85)		
Step Back	7 ('82)		
Sure As I'm Sitting Here		16 ('74)	
Sweet And Innocent		7 ('71)	
Take A Letter Miss Gray	6 ('63)		
Tell Ole I Ain't Here (To Get On Home)	11 ('80)		
Texas When I Die	5 ('78)		
That's All That Matters	34 ('64)		
	1 ('80)		
That's The Thing About Love	1 ('84)		
The Chair	1 ('85)		
There Ain't No Good Chain Gang	2 ('78)		
They Call It Making Love	6 ('79)		
They Don't Make Love Like They Used To	10 ('68)		
Thinking Of A Rendezvous	1 ('76)		
This Time		6 ('61)	
Till I Get It Right	1 ('72)		
The Tip Of My Fingers	7 ('60)	45 ('63)	
	10 ('63)	43 ('66)	
	3 ('66)		
Today I Started Loving You Again	69 ('73)	46 ('73)	
	9 ('75)		
	74 ('79)		
	43 ('86)		
Tonight	5 ('78)		

*(Continued on page T-12)*

## VERSES TO VINYL: Tree's In-House Productions

By BETTY HOFER

Crafting songs. Creating music. And blazing new trails for talented individuals has always been a way of life at Tree International. Consequently, the number of production pacts penned at the powerful publishing house can quickly be evaluated as a vital part of its livelihood.

Among the acts who've played a part in that particular aspect of Tree most frequently involve artists produced or discovered by Buddy Killen, such as Bill Anderson, Dottie West, Roger Miller, Dolly Parton, Joe Tex, Diana Trask, Bobby Marchan, Jack Barlow, Jack Reno, Curly Putman, Jimmy Holliday, Paul Kelly, Bonnie Guitar, Doug Kershaw, Dave Peel, Gunilla Hutton, Burt Reynolds, Dinah Shore, Jack Palance, Kippy Brannan, the Wright Brothers, June Rogers, the Looking Glass, Louise Mandrell, T.G. Sheppard, Exile, Ronny Robbins, Ronnie McDowell, Donna Meade, and countless others.

Over the years, Killen has literally logged thousands of production hours in the studio and has created dozens of No. 1 hits on such acts as Bill Anderson, Joe Tex, Paul Kelly, T.G. Sheppard, Ronnie McDowell, and Exile.

More recently, Killen has been forced to selectively pare down the number of acts he produces, due to his ever-increasing management responsibilities, yet he's still always on the lookout for new acts to sign. "I'm currently working with Donna Meade," he proudly points out, "and I'm really excited about her. I think she's going to be a big star."

Ironically, as it turns out, the very first song Buddy Killen ever produced was a tune he'd also written titled "Forever," which was recorded by a group of Nashville sidemen who called themselves the Little Dippers. The song was a million-seller for them, and since that time, has been recorded by numerous other artists who've run it up the national charts at least three times.

Perhaps, the most productive artist package Killen ever put together centered around the creation of product by the late Joe Tex. In the beginning, Killen took the ghetto-born Tex to Muscle Shoals and used that city's sound to create his first big hit "Hold What You Got." Then, he moved over to the Memphis studios and used their musicians to produce such hits as "Skinny Legs And All" and "I Got'cha." Following that, Killen also proved R&B hits could also be done with the Nashville Sound, when he brought Joe Tex to Music City and recorded the smash single "Ain't Gonna Bump No More."

In helping to launch Tex's career, Killen even went so far as to set up a label called Dial Records. At first, it was utilized exclusively for Tex's product, but later became the

*(Continued on page T-18)*

Buddy Killen and members of the group Exile.



Buddy Killen and Ronnie McDowell.



PERENNIAL

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## It's A Real Family Tree

By GERRY WOOD

The incredible cast of Tree characters, circa 1964, were visionaries, pioneers in the wilderness of country music publishing, facing such well-entrenched competitors as Acuff-Rose and Cedarwood. What these music business wonders have accomplished, starting from scratch, is a case study in lofty goals realized.

This special section chronicles the history, achievements, honors, and importance of this impressive firm—its execu-

tives, writers, and its songs. This article examines the personalities involved in one of the most critical periods in Tree's history—back in the early '60s when a creative explosion on Nashville's Music Row was literally heard around the world.

In the beginning, Jack Stapp, who founded Tree as a sideline business, had a brilliant business mind and a Midas touch for turning profits, and he was also a master in hiring the right person for the right job. Enter Buddy Killen, fresh from an Opry backup musicians gig, and, even then, one of the sharpest creative minds around.

Back then, Stapp's business skills and Killen's infallible creative instincts were about to stand Nashville and the mu-

sic industry on its ear—and they did just that.

Fending off the minions and squirrels at the door and making the business/creative life easier for Jack and Buddy were Joyce Bush and Donna Hilley. They became two of the first major female music executives in Nashville—and the present day stature of Tree has much to do with their tireless contributions. Tree wasn't a job to them, it was family—and that tandem of Tree executives created one of the most potent environments for achieving success in Nashville's music history.

Tree has moved from that 16th Avenue South building to its impressive present headquarters. It has won so many BMI, ASCAP, SESAC, CMA, GMA, Billboard, and Grammy honors that there aren't enough walls to hold the plaques and trophies. Today, Tree songs, Tree writers, and Tree artists saturate the national and international airwaves on a nightly basis.

For Buddy Killen, Donna Hilley, Bob Montgomery, and the Tree family of the present, congratulations on what you've accomplished and will continue to achieve in the years ahead.

Tree's family past, and Tree's family present have left a legacy of song and spirit. And the music is just beginning . . .



Tree writers share the spotlight at ASCAP's banquet with Tree executives, from left: Walter Campbell, Buddy Killen, Bob Montgomery.

### DONNA HILLEY

(Continued from page T-4)

Her interest in gospel music led to the formation of Tree's Christian music subdivision Meadowgreen Music in 1981. She was largely responsible for negotiating the agreement with London's EMI Music that gave Tree representation in 66 foreign countries. She has been active in Hollywood, placing Tree songs on numerous film and TV soundtracks. And, she has blazed a new trail into the lucrative ad jingles field with Tree tunes.

Hilley is also the executive who handles the delicate negotiations involved when Tree acquires the songs from other publishers' catalogs. In recent years, 40 such purchases have quadrupled the number of songs held at Tree.

"You learn a lot by doing," she says of her rapid rise to expertise in matters of copyrights and publishing paper work. "You pick up as you go. And I had great teachers, people who were experienced in copyright and legal issues." She cites show business attorneys John Clark and Bob Osterberg as her chief mentors.

She's fond of saying things like, "All praise belongs to Buddy. He's the real publisher around here." Or, "It's our creative staff that is really responsible for our success." Or, "I give all the credit to our songwriters; without them we're nothing." For Hilley remains the consummate publicity professional, always directing attention away from herself and toward the company she loves.

But during the past decade her activities have been absolutely indispensable to Tree International. Her enthusiasm for her job has led to accolades such as Woman of the Year of 1979 from the Business and Professional Women's Club and Lady Executive of the Year of 1984 from the National Women Executives organization.

"I love people, I love my job; I love working with the writers and I love working with the staff," she says, summing up her approach to management. "There's really never any other place I'd rather be than right here every day."

"The philosophy I live by is that I don't have to know everything as long as I hire the right people. I leave them alone and then I praise them for doing a good job."

ROBERT K. OERMANN

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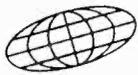
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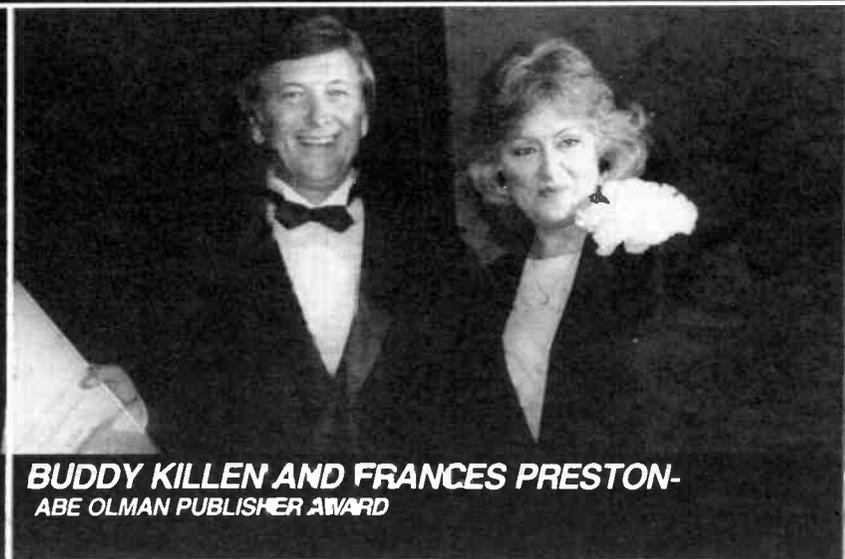
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## SONG-SELLING: The Second Time Around

By DEBBIE HOLLEY

**A** tree matures with branches shooting in many directions and seedlings sprouting and standing on their own. Tree International has followed nature's pattern and has developed branches to maximize the use of its copyrights through what is termed secondary uses—defined by Donna Hilley, Tree's executive VP—as anything other than a song being recorded.

"Secondary uses all lead back to the key money-making element in music publishing—working the copyright," says Hilley. "That's exactly what we're doing." When country music took a downturn several years ago, there was exceptional need for country publishers to work their copyrights to generate maximum compensation. Hilley didn't get discouraged. Instead, she jumped right in and started coming up with money-generating ideas.

Hilley promotes the use of Tree copyrights in movies, jingles, television commercials, and "virtually any medium utilizing music," she says. She coordinates the secondary uses and says, "We've had people calling us to use our songs in movies, for years.

"The last few years and especially now, we've been aggressively seeking out the film industry ourselves and saying 'look we have songs we would like you to use, let's see if we can't fit our songs to some of your scripts.'" Tree has worked with Disney, Columbia Pictures, and several other film companies on the incorporation of Tree songs into the movies. "We just try to get our songs into as many movies and television shows as possible," she notes. "And, we've been very successful in that area." Since country's resurrection, secondary uses have remained in a supporting role to the publishers. And, new avenues for music are frequently established.

Hilley makes several trips a year to New York to visit with advertising agencies and promote Tree's copyrights. She meets with the creative heads, showing them videos of some of the current Tree success stories and "I ask them to use our songs and jingles," she says. "Consequently, we've had several tunes used on a national level for advertisements." In addition, Tree has had several writers commissioned to compose commercial jingles: Don Cook, Dick Feller, and

John Jarvis are just a few. Jarvis writes much of the music for the "Spirit Of Adventure" television program, and Feller is currently writing material for the new AT&T calling card commercials. Tree also works with several local jingle production houses.

"Print and television are two other big areas for secondary use," says Hilley. "People have to understand that publishing is basically a penny business, and you have to have a lot of pennies to make it work. We actively pursue any outlet that uses music."

Tree copyrights used in commercials include: "Mamas Don't Let Your Babies Grow Up To Be Cowboys" (Burger King); "Make The World Go Away" (Vitabath); "Doctor's Orders" (Dr Pepper); "King Of The Road" (Amerada Hess); "One More Goodbye, One More Hello" (Taco Bell); "Dang Me" (Armour Foods); and "King Of The Road," "Do Waca Wo," and "You Can't Roller Skate In A Buffalo Herd" (Grandy's).

Those used in movies include "Love Of The Common People" ("Sixteen Candles"); "Okie From Muskogee" ("Beach Boys: An American Band"); "Self Defense" ("Legend Of Billie Jean"); "I Fall To Pieces," "Crazy," and "She's Got You" ("Sweet Dreams"); "King Of The Road" ("Maximum Overdrive"); "Can I Sleep In Your Arms" ("Red Headed Stranger"); and "Okie From Muskogee" ("Platoon"); "The Fireman



Tree's president Buddy Killen, Alabama's Randy Owen, Buck Owens, Tree legend Harlan Howard, and Jack McFadden.

Radio Lover" ("The River"); "What Would Your Memories Do" ("Starman"); "Don't Touch Me" and "The Snakebite" ("Alamo Bay"); "That's What Little Kids Do" ("Kid Colter"); "Heartbreak Hotel" ("Volunteers"); "Crazy" ("Desert Hearts"); "Saginaw Michigan" ("The Unheard Music").

Most recently, Tree introduced the Tree Special Projects division with plans to package and shop some material and repackage select other material. The idea is to package artists between record label contracts and repackage old Tree-owned master tapes. Tree already owns the masters from the Dial and Challenge labels and anticipates the purchase of others. As a matter of fact, "we're looking to acquire copyrights and masters of the '50s, '60s, '70s, and so on in the pop, country, and R&B areas," says Bill Isaacs, who heads the Special Projects division.

How did Tree select Isaacs? Isaacs, who made career stops at Brookville Marketing, K-Tel, and MCA Records, before joining Tree was selected to lead this division because of his vast industry knowledge and experience. "We were confident that he could add money to our bottom line," says Hilley. Isaacs, pleased with his relocation to Nashville, dealt with Tree on a consultant level for 12 years. He notes that, "It's good to be a part of a great company like this."

Isaacs will be compiling some of Tree's great R&B, gospel, pop, and country performances for reissue on records and tapes. The projects will be licensed to and marketed through a variety of record companies—front-line, mid-price, and budget labels; television marketing companies; print outlets; film companies and direct response mail order companies.

Buddy Killen and Bob Montgomery, both well-established producers, will handle production duties on the new versions of the revived oldies. Roger Miller is the first of the greats to record. Isaacs is already working with several companies on reissuing the old Joe Tex masters.

The Challenge catalog includes hundreds of masters by Patsy Cline, the Champs, and Jerry Wallace. Although release schedules have not been confirmed on the first projects—several packages are in the compilation/recording stage, while negotiations are underway on placement and distribution.

Donna Hilley explains that the Special Projects division is not a label. "It's a segment of the company formed strictly to work the catalog," says Hilley. "That doesn't mean that a record label isn't a Tree goal. A label is very much a goal for Tree's future."

## The Players on Tree's Winning Team

**I**t's a family affair according to Tree International's management. Donna Hilley, Tree's executive VP, stresses the fact that she works very closely with her team of employees. "All our efforts are team efforts," she says. "Tree has never been a one man show. You've got to have the business aspect and the creative aspect, but you have to have the right team first. They have to get the right writers signed and get the right combination of writers writing together, and they have to get the songs recorded—for that, it takes all of us here at Tree."

She points to the longevity of the staff as the reason for Tree's success. "We've always maintained a family-type organization," notes Hilley. "And a very laid back management style."

The Tree family includes:

- Buddy Killen**, president & C.E.O.
- Donna Hilley**, executive VP
- Charlotte Lowther**, administrative assistant
- Judy Roberts**, executive secretary
- Betty Fowler**, royalties manager
- Bob Montgomery**, director of creative services
- Pat McMakin**, studio manager, and his assistants **Mike Bradley**, **John Dixon**, **Bob Tassi**, and **Tammy Brown**
- Bill Isaacs**, director of special projects
- Dan Wilson**, professional manager
- Walter Campbell**, professional manager
- Cathy Moore**, professional department assistant
- Shawn Heflin**, professional department assistant
- Greg Dorschel**, tape room manager
- David Joeclyn**, tape room
- John Van Meter**, tape room
- Harrienne Condra**, director of copyright department
- Giny Bailey**, copyright
- Becky Pommer**, copyright
- Amy King**, receptionist
- John Craighead**, accounting

**Christy Fisher**, accounting  
**Lynsey McCorvey**, accounting  
**Sonny McCullough**, building maintenance.

Several years ago, Tree cut their staff back to a tight, no-fat, group of workers and, says Hilley, "each and every employee plays a vital role in the day-to-day operation of this company. Two such role-players especially commended for pushing to make the wheels turn at Tree are professional managers Walter Campbell and Dan Wilson.

Dan Wilson has been with Tree since 1976, when he was hired by Don Gant to work with writers and pitch their songs. "It's an education and a pleasure working with the greatest writers in the world," says Wilson when reflecting on his years with Tree. Wilson is a writer himself churning out such numbers as "War Is Hell On The Home Front Too" (T.G. Sheppard) and "Good Ol' Girls" (Sonny Curtis). He's had tunes cut by the Oak Ridge Boys, Bobby Bare, Ronnie McDowell, and Jerry Reed. He and Campbell can be found every day working with the writers and their songs, demoing them in the studio, and pitching them to artists, producers, managers, and record companies.

Walter Campbell came to Nashville at age 13. After college, he worked as a reporter/photographer for the Nashville Banner, later moving to Record World Magazine as southeastern editor (1977-1980). He then helped open the Nashville office of JEN Productions for independent producer Jim Ed Norman (currently executive VP of Warner Bros. Records/Nashville). Tree purchased Jensing/Jensong, Norman's publishing companies, in 1983, taking Campbell and some of the writers along with the companies. Campbell continued plugging songs and was promoted to professional manager in 1985.

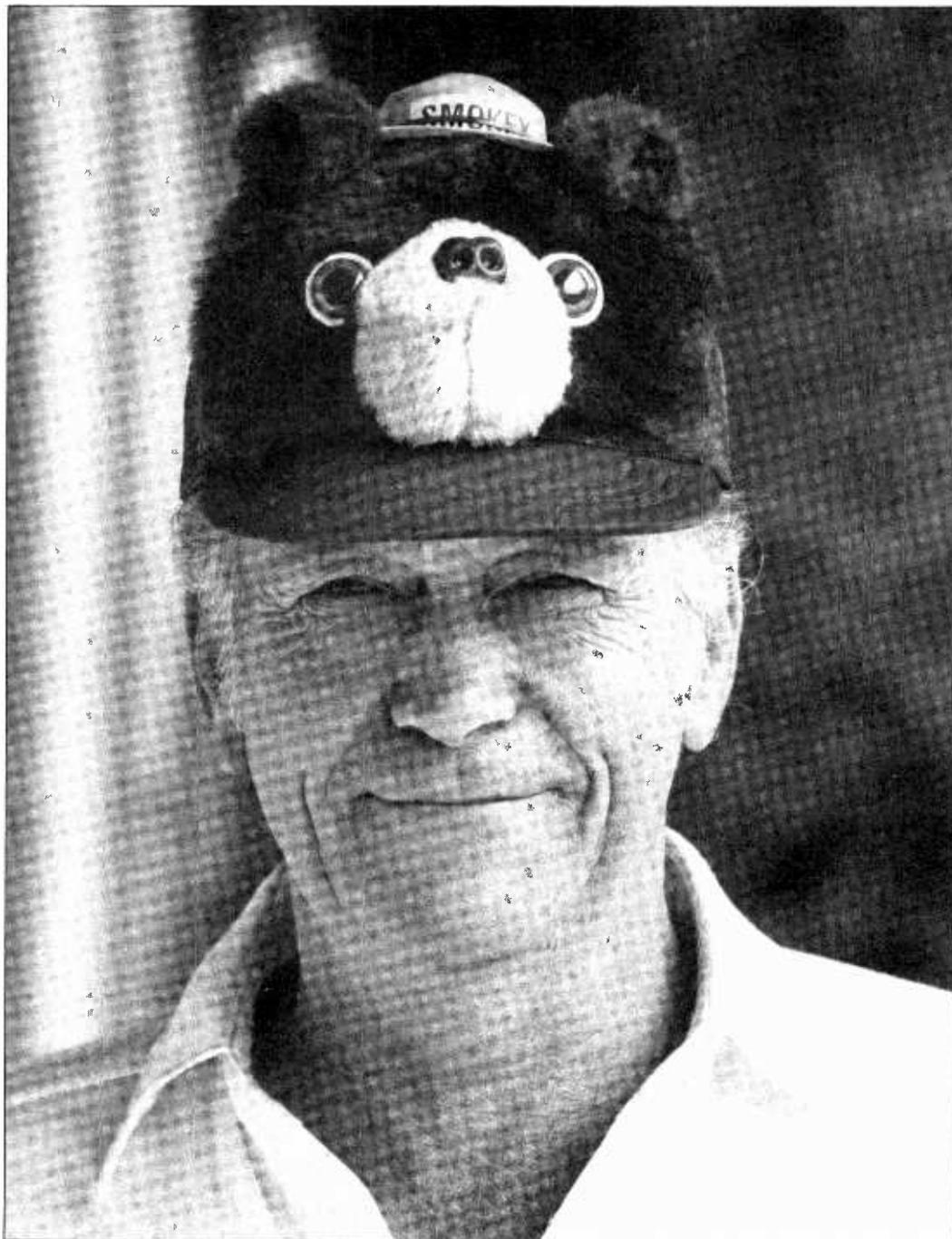
"There's a nice spirit of teamwork that exists here at Tree. People here work together with mutual respect and a positive attitude. That combined with wonderful songs and writers make this a great place to work," says Campbell.

## TREE'S TOP CHART CLIMBERS

(Continued from page T-6)

Title	Country	Pop	R&B
Trying To Love Two Women	1 ('80)		
Velvet Chains	9 ('83)		
Walking In The Sunshine	7 ('67)	37 ('67)	
Walking On New Grass	7 ('66)		
Wandering Eyes	2 ('80)		
War Is Hell	1 ('82)		
Watchin' Girls Go By	4 ('81)		
Welcome To My World	2 ('64)		
	34 ('71)		
What Have You Got Planned Tonight	1 ('76)		
Diana			
What I Had With You	12 ('81)		
What's Forever For	1 ('82)	19 ('82)	
What Would Your Memories Do	10 ('84)		
When The Tingle Becomes A Chill	2 ('75)		
When Can We Do This Again	5 ('78)		
When Two Worlds Collide	6 ('61)		
	11 ('80)		
When You Fall In Love (Everything's A Waltz)	14 ('81)		
Who's Gonna Fill Their Shoes	3 ('85)		
Why Can't He Be You	7 ('77)		
Why Not Me	1 ('84)		
Womanhood	3 ('78)		
Working Without A Net	7 ('86)		
Would You Catch A Falling Star	6 ('82)		
Yakety Sax	4 ('65)	35 ('63)	29 ('63)
		98 ('65)	
Yes Ma'am	67 ('73)		
You Can't Roller Skate In A Buffalo Herd	35 ('66)	40 ('66)	
You Don't Want My Love	15 ('60)	64 ('61)	
You Feel Good All Over	4 ('79)		
You Made A Wanted Man Of Me	3 ('83)		
You're Gonna Ruin My Bad Reputation	1 ('83)		
You're The Best	14 ('81)		
Your Heart's Not In It	1 ('84)		
Your Love Shines Through	5 ('83)		

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## Tree Intl: Tuneful Alliances

Besides the tens of thousands of songs in Tree International's own catalog, the company maintains partnerships with Meadowgreen Music and Conway Twitty's Twitty Bird Music.

A thriving Christian music publisher, Meadowgreen, the idea of Donna Hilley, was formed in 1981 under the joint ownership of Randy Cox, Joe Huffman, and Cross Keys.

Signs of success were with Meadowgreen from the start, even though there were no songs in the catalog and only one staff writer. That writer, however, was the multitalented Gary Chapman, and within a week of Meadowgreen's formation, Chapman was named the Gospel Music Assn.'s songwriter of the year.

In the past four years, Meadowgreen has earned 12 gold and platinum albums—and 1988 will probably add two to three more bestsellers to this list. The last five Amy Grant and the last six Sandi Patti albums have been dominated by Meadowgreen copyrights.

A large portion of Meadowgreen activity has been the creation of print music for church use, beginning in 1984 when it released "The Race Is On," its first musical. The project subsequently won a Dove award for best musical. Among the company's successful octavos are "Great Is The Lord," "How Majestic Is Your Name," "Holy Ground," "In The Name Of The Lord," "God And God Alone," and "People Need The Lord."

Tree has long enjoyed a publishing alliance with Conway Twitty and his extensive catalog. With more than 50 No. 1 country hits, Twitty is the top recording artist by this measure. Among the Tree songs Twitty has scored high with are "Desperado Love," "I Don't Know A Thing About Love," and "I May Never Get To Heaven." **EDWARD MORRIS**

## THE LEGENDS AT WORK

(Continued from page T-6)

songplugger. Among his standards are "Don't You Ever Get Tired (Of Hurting Me)," "A Little Bitty Tear," "Make The World Go Away," "She's Got You," "That's All That Matters," and "I Fall To Pieces" (co-written with Howard).

If he had composed nothing else but "Green, Green Grass Of Home," Curly Putman would have merited pop music immortality. Happily, though, that 1965 hit was just the starting point to a string of durable ditties that includes "Blood Red And Going Down," "The Older The Violin, The Sweeter The Music," "D-I-V-O-R-C-E," "My Elusive Dreams," "I Wish That I Could Hurt That Way Again," "Do You Wanna Go To Heaven," "It's A Cheating Situation," and the two-time Country Music Assn. song-of-the-year, "He Stopped Loving Her Today."

Putman's co-writer on "He Stopped Loving Her Today" and "D-I-V-O-R-C-E" is the irrepressible Bobby Braddock, who came to Tree in 1965. While these songs show Braddock's serious side, there is a whimsical one as well—as evidenced by his 1983 album of novelty nuggets, "Hardcore Cornography." And his "Would They Love Him Down In Shreveport" is one of the many songs that illustrates his continuing concern for personal decency and social justice.

Some of the most precious titles in Tree's collection are from the rich Sonny Throckmorton catalog. Also acclaimed as a song stylist, Throckmorton can claim full or partial writing credit for such lyrical gems as "Thinking Of A Rendezvous," "If We're Not Back In Love By Monday," "Last Cheater's Waltz," "I Wish You Could Have Turned My Head (And Left My Heart Alone)," "Middle Age Crazy," "I Wish I Was Eighteen Again," and "The Way I Am."

Like many other Tree writers—Hank Cochran and Wayne Kemp among them—Dick Feller early gained recognition as a recording act. He numbers among his own self-penned singles "Biff, The Friendly Purple Bear" and "Making The Best Of A Bad Situation." Now active as a jingle writer and per-

former (Dodge Trucks, the AT&T Calling Card), Feller also wrote John Denver's top 10 country hit, "Some Days Are Diamonds."

Red Lane's lyrics stretch all the way from Tammy Wynette's "'Til I Get It Right" (1972) to Keith Whitley's recently recorded "Would These Arms Be In Your Way." His "Miss Emily's Picture" was a chart triumph for John Conlee, and Merle Haggard took Lane's "My Own Kind Of Hat" top 5.

Kemp signed with Tree in 1966 and, after a brief departure, rejoined the company in 1979. With Mack Vickery, Lane co-wrote George Strait's recent and slightly salacious chart-topper, "The Fireman." He also provided Johnny Cash the novelty hit, "One Piece At A Time" and (with Vickery) created for Johnny Paycheck that roaring bad-boy manifesto called "I'm The Only Hell My Mama Ever Raised." As a recording artist, himself, Kemp made the charts with "Honky Tonk Wine," "Darlin'," "Love Goes To Hell When It Dies," and the hilarious "Your Wife Is Cheatin' On Us Again."

In addition to his co-writing credits mentioned above, Mack Vickery has turned out such winners as "Jamestown Ferry," "Cedartown, Georgia," "Brass Buckles," and "Let Somebody Else Drive." Vickery recorded for Playboy Records in the late '70s and charted with "Ishabilly" and "Here's To The Horses." Earlier, he was signed to MCA Records, where he recorded under the name "Atlanta James."

Dave Kirby is a singer and studio musician as well as a first-rate songwriter. His songs have the ring of instant classics to them, as evidenced by such memorables as "Is Anybody Goin' To San Antone," "What Have You Got Planned Tonight, Diana," "There Ain't No Good Chain Gang," "Memories To Burn," and the recent Jo-EI Sonnier hit, "No More One More Time."

Having joined Tree in 1981, Chris Waters is one of the youngest of the company's "old-timers." His hits include "I'm Not Through Loving You Yet," "Only Love Can Save Me Now," "I Could Use Another You," and "In A New York Minute." With Tree co-writer Kix Brooks, Waters also penned the official song for Music City, "I Still Hear The Music Of Nashville." Currently, he co-produces his sister, Holly Dunn.

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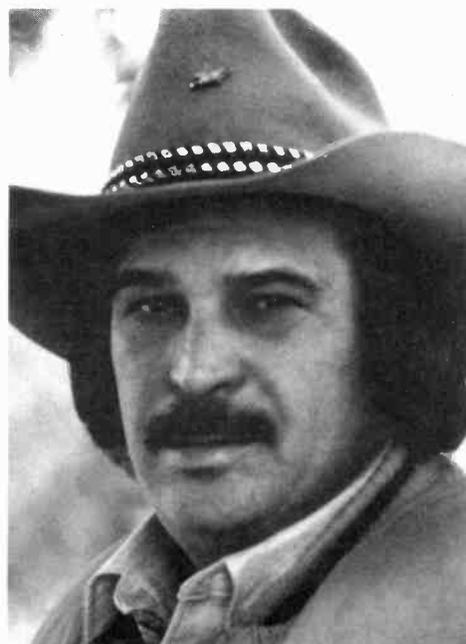
Our congratulations to Buddy and Donna  
(and all the good folks who share our "Tree")  
for being on top 15 Years.



Mack Vickery



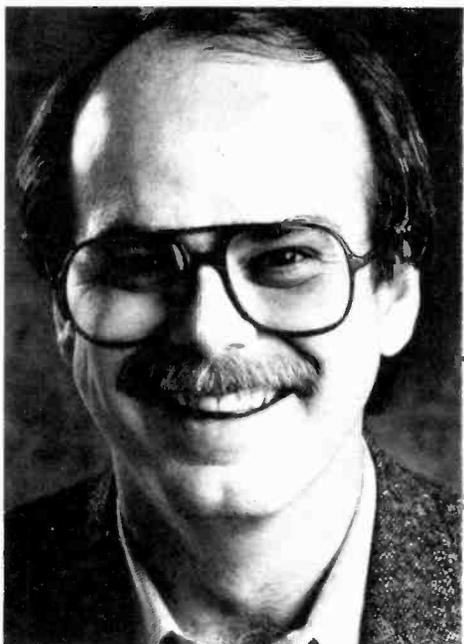
Red Lane



Wayne Kemp



Ronnie McDowell



Don Cook

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for giving  
new  
legends  
a place to  
grow!*



Jeff Tweel



Buddy Killen's

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## Tree International

### HOW TREE GREW

(Continued from page T-3)

by unknown songwriters from an unknown publishing company was sung. Tree was on its way.

At this point, Tree moved out of the small office it occupied in the old Hill Building in downtown Nashville at Seventh Ave. North and Church Street. Its new location was in the Cumberland Lodge Building on Seventh Ave. North.

The seedling continued to grow. Stapp left WSM in 1957 to become GM of the Nashville rock'n'roll station WKDA. Cowan left Tree when he became president of CBS-TV. Killen, with the assistance of Stapp's secretary Joyce Bush, became ever more involved in the song publishing world.

"Years ago, Jack Stapp and I didn't have a thing," Killen recalls wistfully. "But we'd sit around and say, 'One day we're gonna be No. 1.'" The days of gold records and performance rights organizations' accolades were nearer than either thought possible at the time.

In 1957 Killen signed struggling songwriter Roger Miller, a move that was to pay off handsomely in years to come. In 1960 a 14 year-old hillbilly girl brought him a tape of some of her songs. Killen signed Dolly Parton to her first songwriting contract and arranged for her to make her Nashville recording debut on Smash Records. The former \$35 a week song plugger was learning fast.

The Tree began to bear fruit. Among the stars who scored with the firm's songs were the Louvin Brothers ("I Don't Believe You've Met My Baby" 1956), Jim Reeves ("Yonder Comes A Sucker" 1956, "Billy Bayou" 1959, "When Two Worlds Collide" 1961, the latter two Roger Miller songs), Jimmy C. Newman ("A Fallen Star" 1957), Webb Pierce ("Honky Tonk Song" 1957), and Faron Young ("Face To The Wall" 1960).

A late '50s affiliation with Bill Anderson gave Tree publishing on "Get A Little Dirt On Your Hands" (1962), "Mama Sang A Song" (1962), "Po Folks" (1961) and "Walk Out Backwards" (1961) as well as the songs Anderson was penning for Lefty Frizzell ("Saginaw Michigan" 1964), Ray Price ("That's What It's Like To Be Lonesome" (1959), Roy Clark ("The Tip Of My Fingers" 1960), Kitty Wells ("We Missed You" 1963), Hank Locklin ("Happy Birthday To Me" 1962) and others. Justin Tubbs' hit 1963-64 output for Tree included "Keeping Up With The Joneses" and "Take A Letter Miss Gray."

Harlan Howard penned "Heartaches By The Number" for Ray Price in 1959, the first mega-hit of many he has placed in Tree's catalog via his Wilderness Music firm.

Early pop crossover successes came with Troy Shondell's 1961 rendition of Chips Moman's Tree-published "This Time" and with Killen's 1960 instrumental "Forever," performed by a group of Music City sessionmen he dubbed the Little Dippers.

Dottie West launched her Tree songwriting career in a big way when her self-composed "Here Comes My Baby" won the first female country Grammy in 1964. Among her other classics for Tree has been "Country Sunshine," which was not only a hit single but a Clio-winning Coca-Cola jingle as well.

Stapp moved to Tree as a full-time publishing executive in 1964, naming Killen his executive VP. The company moved to Music Row that year, opening an office at 905 16th Ave. So., the building now occupied by Crystal Gayle Enterprises. As it turned out, 1964 was a banner year for Tree all the way around; for it was also the year that Roger Miller swept the Grammy Awards with his huge pop crossover hits "Dang Me" and "Chug-A-Lug." He repeated the feat the following year with the even bigger "King Of The Road."

This was also the period when Killen first hit with soul singer/songwriter Joe Tex, whom he signed to Tree in 1963. Tex was the principal artist on Tree's Dial Records label. He became a pop/soul superstar of the 1965-75 era with "Hold What You've Got," "Show Me," "Skinny Legs And All," "I Gotcha," "Ain't Gonna Bump No More" and other hits.

Tree had its first million-dollar year in 1963. In 1968 it "went international" with 13 overseas offices. But its biggest growth spurt occurred in May, 1969 when it acquired the Pamper Music song catalog from Hal Smith. The purchase doubled the size of Tree's song arsenal and included the golden works of writers like Hank Cochran and Willie Nelson. This was the first of a series of major catalog acquisitions that made Tree a titan.

By 1971 it was time to move again. This time Tree acquired the building that housed the lucky Moeller Talent Agency. With considerable expansion and renovation the publisher continues to occupy that location, 8 Music Square W., having moved there in 1972. That is the same year that

(Continued on opposite page)



**Congratulations  
on 15 years  
at the top of  
the tree...**



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# Tree International

## HOW TREE GREW

(Continued from opposite page)

Tree was named country music's No. 1 publishing company for the first time. It has remained at the top of the listings of either Billboard or one of the performance rights organizations every year since.

Stapp was named board chairman and CEO in 1975; Killen moved up to the presidency of Tree. Radio and public relations worker Donna Hilley was added to the staff in 1974 and made executive VP and Killen's "right arm" two years later. During the mid and late 1970s Tree began administering the song catalogs of such superstars as Conway Twitty, Dolly Parton and Mac Davis.

A new era began in 1980. Stapp died in December that year. Killen exercised a buy-sell agreement which had existed between the two partners for several years and became sole owner. The firm has quadrupled in size since.

"We're always aggressively looking for new ways to grow," says Killen. In 1981 Tree moved into the burgeoning contemporary Christian music field with its Meadowgreen division. In 1983 it acquired the hit-loaded Jensing/Jensong catalog from producer/executive Jim Ed Norman. Tree also began computerizing that year.

In 1984 it bought the Blue Book catalog from Buck Owens. It includes classics by Owens, Merle Haggard, Freddie Hart and most of the other songs associated with California's "Bakersfield Sound." In recent years Tree has also bought the catalogs owned by Jim Reeves' estate, Nat Stuckey, Jerry Chesnut and other country notables, 40 catalogs in all.

Tree reached its all-time high with 130 staff songwriters five years ago. And although it maintains fewer than half that number now, it has continued to aggressively acquire old tunes. In 1987 Tree bought Jat Music, which includes many of the early standards composed by veteran Tree songwriting star Harlan Howard.

Included in that deal were the old Challenge Records masters. Tree intends to move back into the record selling field by repackaging these and other old masters.

Tree is also active in Hollywood: A Columbia Pictures agreement has resulted in an increase in Tree tunes on movie and TV soundtracks. Roger Miller's Tony Award winning "Big River" musical brought Tree to Broadway. Hilley has been placing the company's songs with national ad agencies to garner Tree income from jingles.

"It's desire that keeps us No. 1," says Killen. "We do it by energy. And we do it by putting virtually everything back into the business."

"We're always developing new uses for our material. The music community will be hearing a lot more from us."

The public has certainly heard a lot in the past: Among the Tree songs that have been broadcast on the airwaves more than a million times are "Funny How Time Slips Away," "It's Only Make Believe," "I Fall To Pieces," "Green Green Grass Of Home," "My Elusive Dreams," "Make The World Go Away," and "Another Somebody Done Somebody Wrong Song." Every time you hear "Crazy" or "D-I-V-O-R-C-E" or "Yakety Axe" or "Son Of A Preacher Man" or "Mammas Don't Let Your Babies Grow Up To Be Cowboys" or "Act Naturally" or "Today I Started Loving You Again" or "Okie From Muskogee" you're listening to the rustle of some of the thousands of leaves on the mighty Tree.

## BUDDY KILLEN

(Continued from page T-3)

Killen was the first person to ever be inducted into the Alabama Hall of Fame. He was the recent recipient of the Abe Olman Publishers Award presented by the National Academy of Popular Music. And he's been literally bestowed with every entertainment accolade in existence.

At any rate, Buddy Killen has come a long way from Coffee High School, where the principal once had him expelled from school for letting his music get in the way of his studies. "I had to talk hard and fast," Killen says, "before he realized that when I would skip class to play music jobs, it wasn't that I was 'dropping out,' but just that I wanted desperately to get started in the music business. So, he did eventually decide to reconsider and let me come back to school."

Graduation day did finally happen for the aspiring musician, and Nashville quickly became his new home. But little did he know that the rest of his career would become one of the greatest rags-to-riches stories to ever take place in Music City, while today Buddy Killen quietly goes about "living" his only dream.

In an industry he loves.

In a business he'll always personify.



"Hee-Haw" 's Sam Lovullo, Tree's Buddy Killen, and Buck Owens visit about Tree's purchase of the Buck Owens catalog.

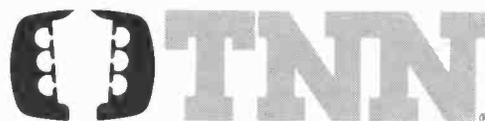
Buddy,  
I love you,  
and my entire  
"Tree" family!  
Mae Boren Axton

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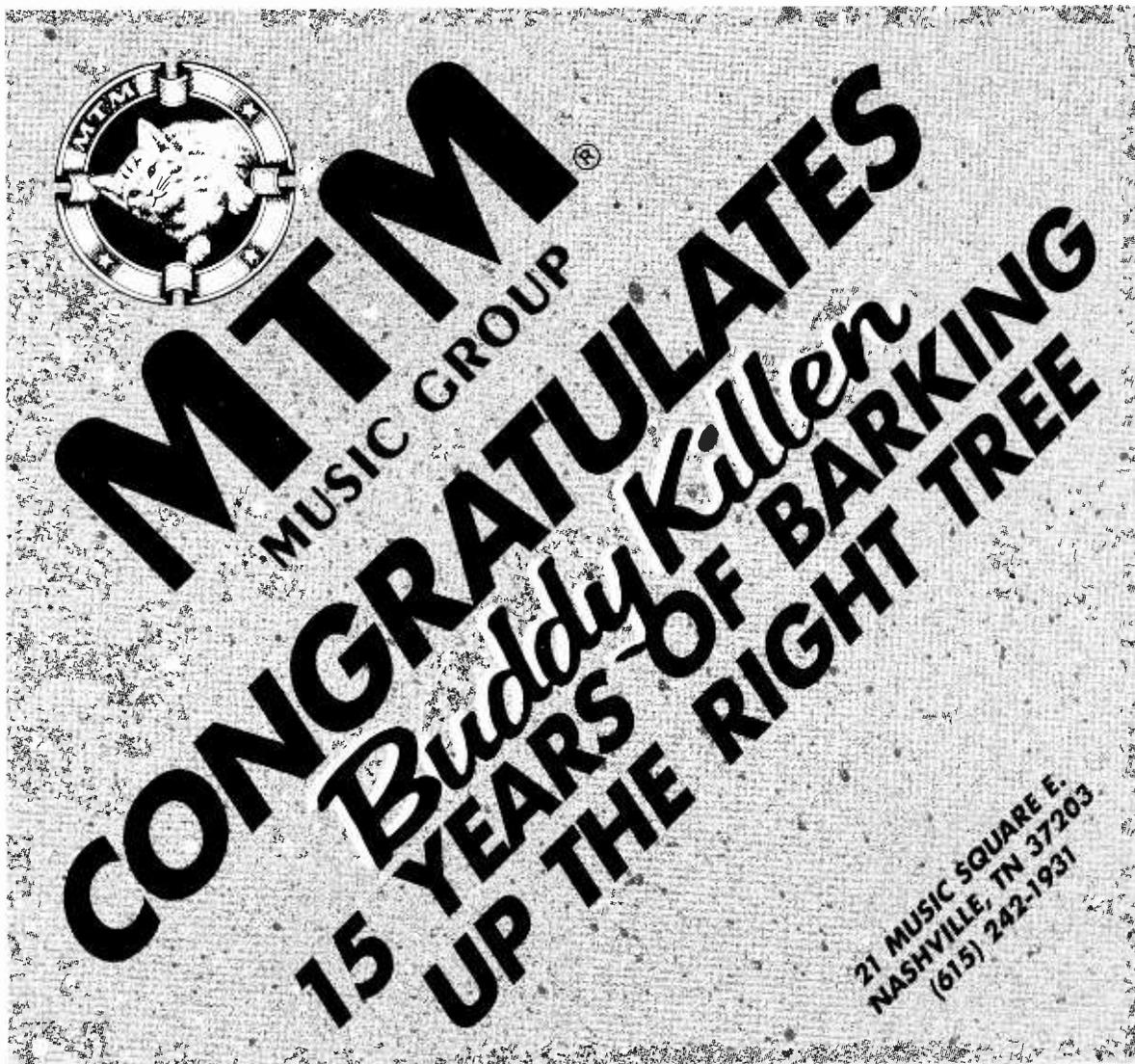
To:  
**Billboard's  
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**TREE INTERNATIONAL**

*Congratulations &  
Continued Success*



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# Congratulations, Buddy

*Hal David*

## *Congratulations* BUDDY, DONNA & BOB FOR 15 BIG ONES!

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## *Tree International*

### **VERSES TO VINYL**

*(Continued from page T-6)*

home for many other acts.

Throughout his career at Tree, Joe Tex wrote most of his own material. "He was always such a character," Killen recalls, "and I'll never forget him telling me about the time he wrote 'I Got'cha.' He'd been dating this girl he really liked, and when he saw another guy leaving her apartment, he went inside, but the girl tried to hide from him. Well, finally he found her. And right then, he sat down and wrote the song in 15 minutes."

Even today, the late Joe Tex plays an important part of activities at Tree. The halls are lined with certificates of honor for his songs, and Killen's own office is bedecked with many gold and platinum records, some even double and triple platinum, all earned by the talented Tex, who died in the midst of a career that had certainly not seen its complete potential.

Another "star" performer in the production arena at Tree obviously includes Roger Miller. Not only does he have a barrel full of big song hits nestled deeply within the Tree catalog, but he also wrote 17 tunes for the score of "Big River," which remains the first original Broadway cast album to ever be recorded in Nashville. Plus, there are plans currently in-the-works for Killen to produce an album on Miller (now in-between record contracts) that will feature his "greatest hits" and also allow the company to re-release those copyrights through Tree's Special Projects Division.

Killen was also a pioneer in producing records in Nashville on movie actors, such as Jack Palance and Burt Reynolds. Palance was his first project in that field, and he relates, "Being able to take someone who has never sung before and try to produce something worthwhile musically on them has got to be a challenge for anyone."

Burt Reynolds was the second such subject for Killen, and he vividly remembers, "I had been talking to him for a long time, and eventually Bobby Goldsboro and I drove to Georgia to visit him on the set, while he was filming 'Deliverance.' But it was two years later, when I really took the bull by the horns and said 'Com'on, let's do it.' Soon after that he came to Nashville and began looking for material. We recorded one album, and it did some business, but we've never cut anything else since. He's such a terrific person though, and we're still close friends. Right now we own a chain of restaurants together. Most of them are down in Florida."

There's another famous production story that belongs to Tree, which is a sad-n-glad kind of situation. The song involved in this saga is "My Elusive Dreams," which was co-written by Curly Putman and Billy Sherrill. Almost everyone knows it's a giant copyright in the Tree domain and has been recorded time after time by major artists. That's the glad part. The sad stuff comes when Curly Putman informs us, "I was the first person to ever record that song. I cut it shortly after we wrote it in 1967. And I really wanted to have my own hit on that song, for a couple of reasons, I guess. In the first place, the song means an awful lot to me, and I think that's because I can personally relate to it so well. But the other reason I wanted so desperately to have a hit on that song was because it was my first release on ABC Records. I was just hoping against all odds that it would be the hit I needed to kick off my career as an artist."

It didn't work.

It didn't happen.

But it did go on to become an extremely productive copyright for Tree. And the same goes for so many of the tunes crafted by Curly Putman, especially "Green, Green, Grass Of Home," which to this day reigns as one of the company's highest-earning compositions.

Curly claims he wrote the song in less than two hours, after the idea came to him while watching a movie. "There was a guy in this film who had robbed a bank in order to get money for going home. But then, just as he was about to get there, he was shot to death—right in front of this giant white house on a hill. I never could get that scene out of my mind. So, I just sat down and wrote 'Green, Green, Grass of Home' in a couple hours," Curly imparts. "It was probably the most profitable day I'll ever have in my life."

On the more recent side of production pacts at Tree, Bob Montgomery, who has been the firm's director of creative services since February, 1986, quickly put his expertise to work for the company with an album on Vern Gosdin entitled "Chisled In Stone." From that package also came two hefty hit singles "Do You Believe Me Now" and "Set'um Up Joe."

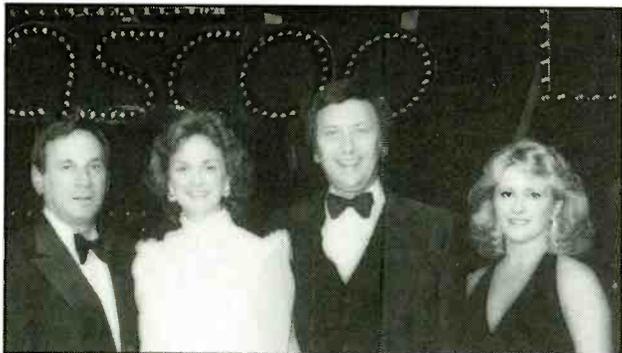
Looking ahead, the ink is barely dry on deals also cut by Montgomery that will bring production activities to Tree on long-time recording artist T.G. Sheppard, as well as on newcomer Linda Davis.

# Tree International

The owner of three recording studios—one at Tree, and two at the Soundshop—Buddy Killen explains, "We're in a great position to be able to move quickly on any type of production package. We've got the greatest studio facilities in the world right here within our own complex. So, once the contract is set, that 'recording in session' light can go on immediately. It's really a great advantage over having to book outside studios."

Cloaked in the confidence that comes with years and years of being on top, Killen still remembers the times, however, when things weren't always such a whirlwind of success. He readily admits, "Back in the days when I first started with Tree, we were lucky to have even one song going for us. And Lord! We certainly couldn't have put any production studio in that little 'closet' we had for an office down on Seventh Avenue. In fact, the truth of the matter is we didn't even have a tape recorder! I'd have to learn the songs on my guitar and then go sing them live whenever I pitched material to artists."

The times have changed. The tables have turned. And today, Tree flourishes like magic in a forest of musical competitors. It's a healthy Tree that somehow keeps on growing, year after year, in production areas as well as publishing. And it is, indeed, a rare Tree whose caretakers have never known the words, "It can't be done."



ASCAP's Hal David, Tree's Donna Hilley and Buddy Killen, and ASCAP's Connie Bradley.

## BOB MONTGOMERY

(Continued from page T-4)

ers, Lobo, the Climax Blues Band, and Player.

He continued to produce. In 1976 Montgomery scored as the man in the control room for Austin Roberts' "Rocky." Hit country records resulted from his collaborations with Johnny Rodriguez, Razy Bailey, Dobie Gray, B.J. Thomas, Merle Haggard, Slim Whitman, Jim Stafford, and Englebert Humperdinck. Montgomery's productions catapulted Janie Frickie to two-time CMA Female Vocalist of the Year status. Marty Robbins last top hit, "Some Memories Just Won't Die," was also produced by Bob Montgomery.

In late 1982 House of Gold was sold to Warner Bros. Music and Montgomery accompanied his catalog to Warner as an administrator. After three years at Warner, Buddy Killen lured Montgomery to Tree.

The producer/publisher/songwriter veteran arrived at Tree in late 1985. He conducts his 12 and 15 hour days from a roomy office on the second floor of country music's largest song publishing company. And being the creative cauldron at Tree has brought him back to his first love. In addition to producing chart-topping hits for Vern Gosdin, Montgomery is writing songs again.

"There are so many other things that take me away from that songwriting process," he confesses. "But every once in a while I'll write a song with Red Lane; in fact, we wrote one the other day."

Despite his many years in the music industry, Montgomery says he tries to maintain a certain naive enthusiasm for music that keeps him excited about the future. He remains on the lookout for fresh talent and has recently begun working with vocalist Linda Davis for CBS Records.

"It all boils down to knowing when I have hit songs and a hit artist," says Tree's director of creative services of his remarkable music odyssey.

**CREDITS:** Executive Editor, Donna Hilley; Editorial by Billboard writers in Nashville, except "History," "Bob Montgomery" and "Donna Hilley" by Robert K. Oermann, and "Buddy Killen" and "Productions" by Betty Hofer, Nashville-based writers; Special Issue Editors, Ed Ochs & Robyn Wells; Coordination, Debbie Holley; Editorial Assistance, Gerry Wood, Edward Morris; Chart Climber research, Edward Morris; Cover, Bill Hudson & Assoc.; Design, Steve Stewart.



TO ALL AT TREE INTERNATIONAL  
CONGRATULATIONS ON 15 OUTSTANDING  
YEARS AS BILLBOARD'S NO. 1  
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CONGRATULATIONS  
15 YEARS AT #1

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PolyGram Music Publishing Companies

“Well, Buddy,  
you always said  
you’d take us  
to the top!”



“Leave it to you to make sure you have  
friends in high places  
by helping put 'em there.

“Thanks and congratulations,”

*Hank Cochran Harlan Howard*

*Roger Miller Willie Nelson Curly Putman*

## MuchMusic-Pay TV Flap Heats Up Net's Threat: To Withhold Programming

BY KIRK LaPOINTE

OTTAWA The MuchMusic Network, embroiled in a dispute with most of Canada's cable television operators over its bid to be shifted from pay to basic service, says it may stop providing programming to many cable companies as early as September, leaving their subscribers without a music video channel.

Ron Waters, general manager of the 24-hour-a-day Canadian video network, says MuchMusic infers from a recent federal regula-

tory ruling that it—not cable firms—has the right to decide how the network will be offered to sub-

**'It's getting messy; we could end up in a legal battle'**

scribers.

The network says that as of this fall, it will no longer allow cable operators to continue offering MuchMusic as a pay-TV service. And if cable companies cannot agree on terms under which MuchMusic can be offered either on a so-called unscrambled tier or as part of basic-cable service, MuchMusic says, it may exercise its option and yank its signal from cable companies.

"It may be the only way we can go," says Waters, who emphasizes that no decision has yet been made but adds that MuchMusic will likely have to decide what to do by the end of this month.

Earlier this year, the Canadian Radio-television and Telecommunications Commission ruled that MuchMusic and The Sports Network can be offered on basic-cable service. That ruling was widely interpreted as giving cable firms the option of deciding how MuchMusic and TSN can be offered. But Waters says the ruling gives MuchMusic the right to decide how it will be offered—an interpretation Waters acknowledges is at odds with that offered by some in the cable industry.

MuchMusic's preference is a shift to basic-cable service. Its monthly wholesale rate to cable companies would be 6 cents per subscriber, but every subscriber would receive MuchMusic. Although the rate is low—and regulated, allowing cable firms a markup of only 2 cents a subscriber—MuchMusic would gain immense penetration and would be far more alluring to advertisers.

So far, however, only the giant Rogers firm has inked such a deal, meaning MuchMusic will be available in 19 cities to about 1.4 million subscribers on basic cable starting Sept. 1. Other cable firms have been reluctant to sign such a deal.

The reluctant cable operators say they stand to lose money under such a deal; they now possess

long-term affiliation agreements that are far more lucrative. And by keeping MuchMusic on a pay-TV tier with TSN, cable companies qualify to carry up to four U.S.-specialty services. Often, MuchMusic, TSN, and the U.S. services are packaged and sold as one offering.

Moving MuchMusic or TSN to basic would leave cable firms without the necessary Canadian service to qualify for carrying U.S. services; MuchMusic has addressed this in Rogers' case by making its French-language equivalent, MusiquePlus, available to the cable company at no cost. The offer stands for any other operator, Waters says.

More attractive to some operators than shifting MuchMusic to basic is the creation of an unscrambled tier of channels. In a process known in cable parlance as negative optioning, a show is offered for a period of time at no cost to subscribers, who are then notified that they will receive the service and be billed for it in the future unless they tell their cable company they do not want it.

MuchMusic says it will agree to an unscrambled tier approach if cable firms can ensure that at least 65% of their subscribers will take MuchMusic. Anything less, says Waters, "simply won't get us the penetration in a market we need to attract advertisers." Under such a system, MuchMusic's wholesale price remains roughly the same, increasing to 10 cents monthly per subscriber for operators that can sign only 65% of viewers but decreasing to 6 cents for 100% penetration.

The key to this system, however, is that unscrambled tiers are unregulated by the CRTC. Thus, cable companies are free to mark up the wholesale rate however they wish. MuchMusic is already offered on some systems this way; the Cablenet chain has been highly successful in posting 80% and 90% penetration in some markets in its operation.

At this point, though, MuchMusic and most of the cable industry are at a standoff. "It's getting pretty messy," Waters says. "We may end up in a legal battle."

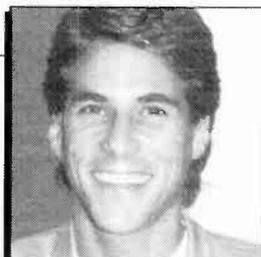
If cable companies show no interest in moving MuchMusic to basic or to an unscrambled tier,

(Continued on page 59)



**She's No Lady.** Top rappers Run-D.M.C. are shown here in the midst of shooting the video for their current single, "Mary, Mary," at the Albany Civic Center in Georgia. Shown, from left, are comedian Tommy Koenig, who plays "Mary" in the video; Jam Master Jay; producer/director Jon Small; Run; and D.M.C.

# THE EYE



by Steven Dupler

**EYE-OPENER:** You'll have to wait until at least the end of the summer to hear and see her, but new Virgin signing **Julia Fordham** is definitely worth the wait. Those fortunate enough to have caught her live show (she brought down the house at a showcase during the Montreux Rock Festival/International Music & Media Conference) or to have seen her recently completed video, directed by **Paula Greif**, can attest to the fact that the 25-year-old Englishwoman is a major singing and songwriting talent. Fordham—who previously sang with **Mari Wilson & the Wilsations**—is capable of incredible vocal acrobatics, first filling a room with her full, round lower register and then effortlessly soaring to the high notes. The clip is for a beautiful anti-apartheid track called "Happy After Ever." Watch for it.

**MORE ON THE PERILS** of prime time: Letters from our readers have been pouring in—OK, trickling in—in response to our request for comments on why rock music doesn't pull high ratings on prime-time television. **Julie Borchard**, an artist development staffer at **Capitol Records** in Los Angeles, had some particularly astute comments, as evidenced by the letter that follows. (Incidentally, Borchard stresses that the letter is a purely personal statement that does not necessarily reflect her company's view.)

"I believe music as an entertainment medium can attract television viewers in large numbers, and in response to your column I would like to offer my opinion on what can be done to increase prime-time television viewership of music presentations. There are many problems with music television which repeatedly surface:

- **"Poor translation of the actual experience of being at a concert to the viewed television experience:** A good TV representation of a musical performance would naturally draw the viewers in, affecting them as if they had viewed the show from a seat in the concert venue. Too often, this does not happen.

- **"Poor production quality:** The production value of the music television show is frequently very poor. The audio is often distorted over a TV speaker, especially if there are live vocals against a backing track or a completely live performance. The camera angles are usually trite and unexciting, and the performer is not captured in his/her best form.

- **"Misunderstanding of the storytelling process:** Certain musical presentations fail to maintain a large viewership because they are broadcast in 'real time,' allowing the viewer to tune out and back in again without feeling like he/she is missing much of the 'story.' The storytelling process on TV requires the viewer to be afforded an introduction, a crisis/climax,

and an ending. The viewer brings an expectation of this to the TV viewing process.

"The long, drawn-out music presentation may hold some interesting highlights for the viewer but is often filled with material that cannot maintain all viewers' interests over the full length of the show. Even if someone tunes into 'Dynasty,' for example, and is bored by the story/action, chances are the viewer will continue to watch the hourlong show to the end just to see how the story concludes. There is no similar payoff for the viewer of music television specials.

- **"Misunderstanding of the target audience:** This final point is probably one of the most important in terms of evaluating the potential viewership of a program before the decision to air has been made. The time the program airs and the day of the week are crucial elements that must conform to the target audience's viewing habits.

"There you have one person's opinion about the salability of music television to the general public via TV. Only with serious re-evaluation of current production techniques and an understanding of the television medium can music TV sell in big numbers to the public."

Borchard's letter presents some well-made points. But do the networks really care that much about whether music TV sells in "big numbers" after all? Perhaps not, according to comments made by **John Hamlin**, ABC's VP of special programs, in a recent article in *The Hollywood Reporter*.

When asked by the publication about the poor ratings showings made by several recent rock specials aired by the network, including **David Bowie's** Glass Spider tour and the **Atlantic Records** 40th-birthday celebration, Hamlin replied that "hot demographics" make airing such programs a profitable venture even when ratings are low. "The ratings numbers were not great, but we accomplished what we set out to do," Hamlin is quoted as saying.

ABC's goal, said Hamlin, was to "convince rock artists to consider network television as an alternative to cable." He also pointed out that "clients who are buying these shows are extremely pleased with the demos," which are "heavy 18-49s with a lot of women."

This tactic of accentuating the positive and selling good demographics when ratings are poor has been used—apparently successfully—by many cable stations, particularly **MTV**, which for years has been selling advertisers more on the age of the group attracted by its "environment" than on the quantity of those viewers. Since ratings are lower across the board because of people meters, we may be seeing broadcast networks—which previously could sell on the sheer weight of numbers—talking a lot more about the supposed quality rather than quantity of their audiences.

**THE PERSONAL TOUCH:** Elektra's **Georgia Satellites** obviously have the patience of saints: After sitting for a video interview—which is being serviced along with their new clip for "Open All Night"—the Sats then taped more than 100 personalized station IDs for local and national video outlets all over the U.S., including country outlets.

**Don't  
Worry**

**Be  
Happy**

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## VIDEO TRACK

### NEW YORK

**YORK VIDEO PRODUCTIONS** recently wrapped **Kenne's** remake of the **Chantels'** 1958 hit "Maybe," from the singer's self-titled debut album on **York Records**. Directors **Dr. York** and **David Fasano** shot the clip in Brooklyn, intercutting scenes of **Kenne** singing with an African dream sequence. **Dr. York** produced this video, and **Mtume** makes a cameo appearance.

"Spend Some Time With Me" is the **Jamaica Boys** clip from their self-titled **Warner Bros.** album. Producer **Mark Rains** and director **Michael Wilson** of **PRA Productions** used a dance sequence in the performance footage, which is edited with scenes of the **Boys** hanging out on the streets of New York City.

### LOS ANGELES

**MERCURY/POLYGRAM** recording group the **Dan Reed Network** jams in "Get To You." The tape was shot at **SRI** in Hollywood by director **Dominic Sena** of **Propaganda Films**, who used tight close-ups of the band in performance. **Larry Perel** was the assistant director. **Aris McGarry** produced the clip, which supports the band's first album, "Dan Reed Network."

**Siedah Garrett** dances around a playground when she's attracted to a mysterious young man in the clip for "K.I.S.S.I.N.G.," a song from her **Reprise/Qwest** album "Kiss Of Life." **Sharon Oreck** produced and **Mary Lambert** directed for **O Pic-**

tures.

**Mark Freedman Productions Inc.** finished work on **Teena Marie's** "Work It" video from her Epic record "Naked To The World." Director **Dominic Orlando** gave the intimate club setting where she sings a '30s feel with an '80s look. Produced by **Mark Freedman** and **Craig Fanning**, the video was shot at **Triangle Stage** in L.A. and edited at **Varitel**.

### OTHER CITIES

**REBA McENTIRE'S** "Sunday Kind Of Love" clip flashes back to the days of radio. Producer **Kitty Moon** and director **Jack Cole** of **Scene Three Inc.** filmed in Nashville. Dissolves are used to alternate between the scenes of a family listening to the radio and those of **McEntire** singing from the lobby of the **Hermitage Hotel**. The clip supports her eponymous **MCA** album.

A '70s disco feel is created by director **Graham Proudlov** and producer **Lyn Champion** of London-based **Pressure Pictures** in their clip for the "Theme From S-Express," a 12-inch on **Capitol** by **S-Express**. The clip opens with a rocket launch and cuts to a woman singing in a disco with a psychedelic spinning dance floor.

**Elton John** plays a detective in "I Don't Wanna Go On (With You Like That)," the first clip from his **MCA** album "Reg Strikes Back." The video was shot at **Pinewood Studios** in London and directed by **Russell Mulcahy**. The producer was **Louise Knight** of **MGMM Production Co. Ltd.**

## NEW VIDEOCLIPS

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

**RICK ASTLEY**  
**It Would Take A Strong Strong Man**  
Whenever You Need Somebody/RCA  
Bill Briggode/AWGO  
Marcello Anciano

**JEAN BEAUVOIR**  
**Gamblin' Man**  
Jackknifed/Columbia  
Lisa Hollingshead/Propaganda Films  
Nigel Dick

**BIZ MARKIE**  
**Vapors**  
Goin' Off/Cold Chillin  
Sabrina Grey  
Lionel Martin

**BRITNY FOX**  
**Long Way To Love**  
Britny Fox/Columbia  
Lisa Hollingshead/Propaganda Films  
Nigel Dick

**LEONARD COHEN**  
**First We Take Manhattan**  
I'm Your Man/Columbia  
Panda Movies  
Dominique Issermann

**LITA FORD**  
**Back To The Cave**  
Lita/Dreamland/RCA  
Carl Wynant, Curt Marvis  
Wayne Isham

**RICK JAMES**  
**Loosey's Rap**  
Wonderful/Reprise  
Dinah Breaknel  
John Ziman

**JOHNNY KEMP**

**Just Got Paid**  
Secrets Of Flying/Columbia  
David Naylor/DNA Productions  
Howard Woffinden, Rick Elgood

**KINGS OF THE SUN**  
**Black Leather**  
Kings Of The Sun/RCA  
Anthony Payne  
Michal Utterbach

**HOLLY KNIGHT**  
**Heart Don't Fail Me Now**  
Holly Knight/Columbia  
Propaganda Films  
Ken Nahoun

**THE POGUES**  
**Fiesta**  
If I Should Fall From Grace With God/Island  
The Palace  
Adrian Edmunson

**PRIMITIVES**  
**Crash**  
Lovely/RCA  
Donald Guy, Michael Atavar  
Donald Guy, Michael Atavar

**BOZ SCAGGS**  
**Cool Running**  
Other Roads/Columbia  
LimeLight Productions  
David Hogan

**TALKING HEADS**  
**Blind**  
Naked/Sire  
Jim Czarnecki, Michael Owen  
Rocky Morton, Annabelle Jenkel

**JAMES TAYLOR**  
**Baby Boom Baby**  
Never Die Young/Columbia  
Planet Pictures  
Jim Shea

**TESTAMENT**  
**Trial By Fire**  
The New Order/Megaforce Worldwide/Atlantic  
Wild Silas Tompkins/Imagefilms  
Sam Taylor

**TIMES TWO**  
**Cecilia**  
X-2/Reprise  
Allan Wachs  
Mitch Sinoway, Shanti Jones

**WESTWORLD**  
**Sonic Boom Boy**  
Rockulator/RCA  
J. Naylor  
The Giblets

AS OF JULY 16, 1988

# Billboard THE CLIP LIST

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

	<p>lang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Comedy Mill, Oh! Bobby The Gatlin Bros., Alive And Well</p>	<p>Eric Carmen, Make Me Lose Control Pebbles, Mercedes Boy Cheap Trick, The Flame</p>
<p>Continuous programming 1775 Broadway, New York, NY 10019</p>		
<p>ADDS</p> <p>The Bible, Crystal Palace Georgia Satellites, Open All Night Iggy Pop, Cold Metal Johnny Hates Jazz, I Don't Want To Be A Hero Huey Lewis &amp; The News, Perfect World Baxter Robinson, No Simple Cure Patti Smith, People Have The Power Times Two, Cecilia</p>	<p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p>BREAKTHROUGH</p> <p>Bryan Ferry, Limbo</p>	<p>ADDS</p> <p>James Taylor, Baby Boom Baby Giant Steps, Another Lover James Reyne, Motor's Too Fast</p>	<p>ADDS</p> <p>Morris Day, Love Is A Game Tony! Toni! Toné!, Born Not To Know Coldcut Doctorin' The House View From The Hill, I'm No Rebel Norman Connors, Your My One And Only Love Eric B &amp; Rakim, Follow The Leader</p>
<p>HEAVY</p> <p>Aerosmith, Rag Doll Tracy Chapman, Fast Car Cheap Trick, The Flame Terence Trent D'Arby, Sign Your Name Fat Boys, The Twist D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't... Elton John, I Don't Wanna Go On With You Like That Def Leppard, Pour Some Sugar On Me Guns N' Roses, Sweet Child O' Mine INXS, New Sensation Ziggy Marley/Melody Makers, Tomorrow People Richard Marx, Hold On To The Nights Pebbles, Mercedes Boy Poison, Nothin' But A Good Time Scorpions, Rhythm Of Love Rod Stewart, Lost In You Steve Winwood, Roll With It</p>	<p>NOUVEAUX</p> <p>Aswad, Don't Turn Around</p>	<p>ADDS</p> <p>Sade, Paradise New Edition, If It Isn't Love Mac Band, Roses Are Red Vanessa Williams, The Right Stuff Bobby Brown, Don't Be Cruel Terence Trent D'Arby, Sign Your Name Melba Moore With Freddie Jackson, I Can't Complain Gregory Abbott, I'll Prove It To You Prince, Glam Slam The Deele, Shoot' Em Up Movies Troop, Mamacita Paula Abdul, Knocked Out</p>
<p>ACTIVE</p> <p>Climie Fisher, Love Changes (Everything) Joan Jett/Blackhearts, I Hate Myself For Loving You Jane Wiedlin, Rush Hour</p>	<p>POWER</p> <p>Breathe, Hands To Heaven Eric Carmen, Make Me Lose Control The Contours, Do You Love Me G. Estefan/MSM, 1-2-3 Sade, Paradise</p>	<p>HEAVY</p> <p>Sade, Paradise New Edition, If It Isn't Love Mac Band, Roses Are Red Vanessa Williams, The Right Stuff Bobby Brown, Don't Be Cruel Terence Trent D'Arby, Sign Your Name Melba Moore With Freddie Jackson, I Can't Complain Gregory Abbott, I'll Prove It To You Prince, Glam Slam The Deele, Shoot' Em Up Movies Troop, Mamacita Paula Abdul, Knocked Out</p>
<p>BUZZ BIN</p> <p>The Smithereens, House We Used To Live In Camper Van Beethoven, Eye Of Fatima, Part I Midnight Oil, Dead Heart</p>	<p>HEAVY</p> <p>Tracy Chapman, Fast Car Climie Fisher, Love Changes (Everything) Bruce Hornsby &amp; The Range, The Valley Road The Jets, Make It Real Elton John, I Don't Wanna Go On With You Like That Johnny Hates Jazz, I Don't Want To Be A Hero Richard Marx, Hold On To The Nights Billy Ocean, The Colour Of Love Al B. Sure!, Nite And Day</p>	<p>HEAVY</p> <p>Sade, Paradise New Edition, If It Isn't Love Mac Band, Roses Are Red Vanessa Williams, The Right Stuff Bobby Brown, Don't Be Cruel Terence Trent D'Arby, Sign Your Name Melba Moore With Freddie Jackson, I Can't Complain Gregory Abbott, I'll Prove It To You Prince, Glam Slam The Deele, Shoot' Em Up Movies Troop, Mamacita Paula Abdul, Knocked Out</p>
<p>SNEAK PREVIEW</p> <p>Pat Benatar, All Fired Up Cinderella, Gypsy Road Crowded House, Better Be Home Soon Daryl Hall John Oates, Missed Opportunity Cyndi Lauper, Hole In My Heart Jimmy Page, Wasting My Time Robert Palmer, Simply Irresistible Run-D.M.C., Mary Mary</p>	<p>MEDIUM</p> <p>10,000 Maniacs, What's The Matter Here Rick Astley, Together Forever Basia, Time And Tide Joe Cocker, When A Woman Loves A Man Taylor Dane, I'll Always Love You Foreigner, I Don't Want To Live Without You Daryl Hall John Oates, Everything Your Heart Desires Corey Hart, In Your Soul Johnny Kemp, Just Got Paid Bobby McFerrin, Good Lovin' Moody Blues, I Know You're Out There Somewhere Teddy Pendergrass, Joy</p>	<p>MEDIUM</p> <p>Al B. Sure!, Off On Your Own (Girl) Jermaine Stewart, Get Lucky Aswad, Don't Turn Around Billy Ocean, The Colour Of Love Guy, Groove Me James Brown, I'm Real Tracie Spencer, Symptoms Of True Love Teena Marie, Work It Prince, Alphabet St. Gregory Hines, That Girl Wants To Dance With Me Siedah Garrett, K.I.S.S.I.N.G.</p>
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# 1125/60 Group Ups HDTV Profile

## Lobby Seeks New Production Standards

BY STEVEN DUPLER

**NEW YORK** A new manufacturers' group lobbying for the adoption of the American Television Standards Committee/Society of Motion Picture And Television Engineers' 1,125-line/60-hertz high-definition-television production standard says its initial aim is to provide a forum for dialog among U.S. TV producers, HDTV systems users, and the hardware community.

Bill Connolly, who heads the Sony Broadcast Products in the U.S. as well as the new organization, dubbed the 1125/60 Group, says that the group's first priority is education, especially in terms of stressing the differentiation between a production standard and a broadcast standard.

"We are seeking to promote the expansion of the HDTV production standard to a wide range of entertainment, educational, and closed-circuit applications," says a statement issued by Connolly. "We feel that a clear separation of the technical issues of production from those of transmission is in the best interest of all."

The National Assn. of Broadcasters recently opened a research center in Washington, D.C., where a number of proposed HDTV trans-

mission systems are being tested. Included among these is the 1,125-line/60-hertz system now being used in Japan.

Whatever the transmission system ultimately decided on for North America, the 1125/60 Group feels that its system should be designated the world standard for HDTV production, as virtually all high-definition production equipment now in use in the world employs the 1,125-line/60-hertz standard.

"We hope to assist the U.S. teleproduction industry at large in appreciating the many advantages to be realized by a single worldwide HDTV production standard and encourage all U.S. manufacturers to participate in developing new equipment in accordance with this standard," says Connolly.

Some of the 1125/60 Group's first activities will be to provide educational series and HDTV equipment demonstrations to interested parties, according to Connolly. The first of these has already taken place, at the June 25-28 International Teleproduction Society conference and exhibit in Los Angeles.

Charter members of the 1125/60 Group include Chyron, Cinema Products, Compression Labs Inc., Dynair Electronics Inc., Dynatech Broadcast Group, Grass Valley

Group, Hitachi America, Ikegami Electronics, Magni Systems Inc., NEC America, Panasonic, Panavision, Quantel Inc., Rank Cintel Inc., Sony Corp. of America, Symbolics Graphics, Toshiba America, Ultimatte Corp., and U.S. JVC.

In addition to the manufacturer members, Connolly says, the group also includes a number of advisers from U.S. video and film production companies, broadcasters, cable system operators, and other firms "who have an interest in furthering the implementation of HDTV imaging in the U.S."

## AUDIO TRACK

NEW YORK

**AT GREENE STREET** Recording, producers **Kenny Krytell** and **Louis Caceres** worked on tracks for the **Julia Santana** 12-inch single scheduled for release this month. The **Posse** tracks were mixed by **Rod Hui** and **Caceres**.

**D&D Recording** saw **David Perschel** in to work on tracks with **Slaughter House** for its debut album. **Mike Rogers** engineered with **Kieran Walsh** assisting.

## AES Show Set For Nov.

### L.A. Site Of 85th Annual Confab

**NEW YORK** The Audio Engineering Society has set Nov. 3-6 as the dates for its 85th exhibition in Los Angeles. This year's theme is "A Century of Technology In The Service of Artistry."

According to Dr. Marshall Buck, chairman of the AES core committee planning the convention, the theme was chosen to "reinforce the interdependency of the creative and technological sides of the audio business as well as to celebrate the 100th anniversary of recorded sound."

As with the last L.A. confab, multiple venues will be employed for the large gathering. Exhibit space will be provided in the Los Angeles Convention Center; live sound demos and an educational program consisting of workshops and technical papers will take place at the Los Angeles Hilton Hotel, four blocks away.

No details are available yet on convention specifics. For information on registration and exhibitions, contact the AES at 212-661-8528.

## NEW PRODUCTS AND SERVICES

**THEY'RE SO UNUSUAL:** London-based **Hilton Sound**, the largest audio-rental firm in Europe and the single largest digital-recorder owner in the world, definitely believes that all work and no play makes audio a dull business. Thus, the company's new **F:FWD** in-house magazine deals little with matters of technology and more with human-interest stories.

For example, in the premier issue, distributed at the recent Assn. of Professional Recording Studios meet in London, readers are treated to a literary exercise in nonsensical alliteration written by producer **Alan Parsons**; the first installment of a Winnie The Pooh cartoon satire, titled "Pooh Makes A Record"; a poignant letter from Paris by **Hilton's** European office managing director, **Edmund Robinson**, an expatriate Englishman with more than a bit of romance in his soul; and a piece on skeet shooting by **Chris Hollebhone**, European sales manager for **Sony Broadcast Products**. Kudos to **Hilton** for proving that we don't just talk about kilohertz and decibels in this business!

**HEAVY METAL:** **Balzars**, a hi-tech firm in Hudson, N.H., is offering the new **CDI 700** high-speed compact-disk-metalizing system. The single-disk in-line system is capable of coating CDs ranging in size from 80mm-130mm, with an output of up to 1,100 disks per hour. The **CDI 700's** small footprint ensures it can fit into most production system

configurations. Contact the firm at 603-889-6888.

**ELECTRO-VOICE'S** N/DYM microphones are the mike of choice by hard rockers **Aerosmith** and **Great White**. According to **Toby Frances**, Aerosmith's sound engineer, E-V's N/DYM 757 has a "clearer, much more natural sound" than the units he has used previously. **Fred Micera**, house engineer for **Great White**, says he is also a fan of the 757. Contact E-V for information on the full line at 616-695-6831.

**ALL ABOUT NEVE:** A couple of recent **Neve** studio installations deserve mention here. First, **House Of Music** in West Orange, N.J., took delivery of a new 60-channel V Series board equipped with **Necam 96** automation. The console is installed in the studio's main room. The other installation was at **Fame Recording Studios** in Muscle Shoals, Ala. **Fame** was the site of many historic recordings in the '60s, among them a number of **Jerry Wexler**-produced sessions for **Atlantic**. **Fame** installed the **Neve 8232** console in its Studio A.

**NADY COUNTRY:** **Nady Systems**, manufacturer of wireless gear, reports that country greats **Randy Travis** and **Ricky Van Shelton** are enthusiastically endorsing the company's product line. Both **Travis** and **Shelton** will use **Nady** gear on their upcoming tours.

**THE EMPEROR'S NEW** speakers: **JBL Professional** has pacted with

the People's Republic of China to install loudspeakers and electronics in the Great Hall of the People in Beijing. According to **Garry Margolis**, VP of marketing for **JBL**, the firm has done business with China for the past 10 years, but this assignment is the "most complex and prestigious" **JBL** has undertaken in that country.

The Great Hall of the People is a massive structure, encompassing government offices, a banquet hall with a seating capacity of 7,000, and a 700-seat concert hall, all of which will be equipped with **JBL** pro products.

**PLENTY O' BYTES:** **Lavskymusic** of New York City claims it has recently installed the world's largest **Synclavier** digital music computer with **Direct-to-Disk**. The system features a 96-voice computer with 64 megabytes of polyphonic RAM as well as optical disk storage with room for 2 million bytes per disk. The new system is the second **Synclavier** to be installed at **Lavskymusic**. Contact the company for more details at 212-983-3609.

**LUNCH DATE:** Chicago's **Universal Recording** has gotten its lunchtime seminar program off the ground. The first took place July 8 at the **Talbot Hotel** in Chicago. The topic is "How can I make my audio tracks more cost-effective using the tools of contemporary postproduction?" Contact **Joe Stopka** at **Universal** for details on upcoming seminars at 312-642-6465.

Edited by STEVEN DUPLER

**Arthur Baker** started work on his first solo album for **A&M** at **Shakedown Sound**. Also, **Sa-fire** completed her new album project for **Cutting Records**. **Aldo Marin**, **Carlos Rodgers**, and the **Latin Rascals** produced. **Dave Sussman** and **Hugo Dwyer** engineered. And, **Andy Panda** produced tracks on **Sydney King**, a new artist on **Sleeping Bag Records**. **Mark Plati** engineered, with **Mac Quayle** handling overdubs.

Producers **Justin Straus** and **Murray Elias** of **Popstand Productions** were in at **I.N.S.**, working on overdubs for the remix of **Johnny Clegg's** "Siyalanda," produced by **Hilton Rosenthal** for **Capitol Records**. **Dan Sheehan** was at the board. Also, the **Skinny Boys** worked on new album material for **Jive/RCA**. **Gary Clugston** ran the desk. And, **Ronnie Sharek** and **Ron Pacaud** worked on **Toni Smith's** "Say You Will" and "How Ya Living" for **Tiny Wood Records**. **Clugston** engineered.

LOS ANGELES

**PRODUCER FRED ZARR** worked on tracks at his **Z Studio** for **Samantha Fox**. Three tracks are down so far; the mixes are being completed at **Zomba** in London.

The **Chetts** tracked and mixed three songs with producer/engineer **Eric Westfall** at the **Control Center**. **Bill Clodfelter** was executive producer and **Audio Affects** supplied outboard gear. Also, studio co-owner **Frankie Blue** produced tracks for **Freida Woody's** debut album on **RCA**.

At **Track Record**, **Bill Metoyer** (**Flotsam & Jetsam**, **D.R.I.**, **Slayer**) tracked and mixed **Heretic's** second release. **Kurt Vanderhoof** (**Metal Church**) produced. **Metoyer** also overdubbed and mixed **Pandemonium's** third album and tracked and mixed **Helstar's** third. Also, country artist **Nello Olivo** completed three sides with chief engineer **John Carter**. Production and arrangements were handled by **Ed Freeman**. And, producer **Brian Ahern** (**Anne Murray**, **Emmylou Harris**, **Johnny Cash**) worked on a mix for country artist **Mark Thorsell**.

Producer **Joe Ferry** was in at **Acme** to work with the **SOS All-Stars** on their second album for **CMG**. The project features **Steve Kahn** on guitar, **Dave Weckl** on

drums, and **Will Lee** and **Anthony Jackson** on bass. **Andy Bloch** engineered.

The **Carl Verheyen Trio** worked on its upcoming **CMG** debut, titled "No Borders," at **Skip Saylor Recording**. **Tom McCauley** engineered. Also, **Tony Joseph** and **Larry Robinson** completed postproduction and remixing on the new **Brothers Johnson** 12-inch single for **A&M**. **Rick Kemp** steered the **SSL** with **Chris Puram** assisting.

**Neil Portnow** was in at **Cherokee** working on cuts for the soundtrack to "Wired," a film based on the life of **John Belushi**. **Rick Hart** engineered, assisted by **Paul Winger**. Also, **Robbie Kreiger** worked on guitar overdubs for **I.R.S. Records** with **Scott Gordon** at the desk. And, **Kix** was in to record for **Atlantic Records**. **Tom Werman** produced, **Duane Baron** engineered, and **Jay Lean** assisted.

**Metallica** completed a new album for **Elektra/Asylum** titled "...And Justice For All" at **One On One Recording**. **Flemming Rasmussen** was at the board on the project. The group co-produced with **Rasmussen**, and **Toby Wright** assisted.

**Jeffrey Osborne** produced/co-produced 11 tracks at **Wings West** (his new studio) for his new **A&M** album, "One Love (One Dream)." The album features writers **Robert Brookins**, **Ross Vanelli**, **Andy Goldmark**, **Bruce Roberts**, and **Freddie Washington** along with **Osborne**. **Khaliq Glover** engineered. **Osborne** mixed the first single and 12-inch, titled "She's On The Left" (co-produced with **Robert Brookins**), at **Larrabee**.

**Del Oro Records'** artist **Lisa Shae** worked with producer **David Longoria** at **Bel Air Suites**. She tracked her upcoming album with **Longoria** and **Rich Piccolo** at the board.

At the **Bijou**, **Longoria** produced **Metro West** group **Newly Used**. **Rick O'Null** and **Jamie Martinez** performed engineering duties.

NASHVILLE

**VIRGIN RECORDS** ARTIST **Steve Winwood** was in at **Emerald Sound** to mix tracks, with **Tom Lord Alge** producing. **Alge** and **Ken Cribblez** were seated at the board.

**David Van Hooser** of **WSMV-TV** (Nashville's NBC affiliate) was in at

(Continued on page 50)

# Introducing Panasonic Professional Digital Audio.

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**AUDIO TRACK**

*(Continued from page 47)*

Ralph Henley Productions recording voice-overs for Snow Bird's "Olympic Spirit" special. Voice-over talent included David Privett, Alan Holmes, and Steve and Ralph Henley. Van Hooser produced.

Suzy Bogus mixed tracks at the Sound Emporium for a Capitol project. Wendy Waldman produced, with John Wiles at the board.

Producer Bob Johnston worked on master tracks, overdubs, and rough mixes on cuts at the Bennett House with the Bama Band (Hank Williams Jr.'s backup band). The tunes, engineered by Gene Eichelberger, are for an upcoming Mercury/PolyGram debut. J.T. Cantwell assisted. Also, the Girls Next Door were in with producer Tommy West, working on lead vocals, background vocal harmony, and overdubs for an upcoming album on MTM. Eichelberger engineered, assisted by Clarke Schleicher.

**OTHER CITIES**

**MODERN ROCKETRY** WAS in at Starlight Sound, Richmond, Calif., working up tracks with producer Morey Goldstein and engineer Ken Kessie. Also, Sadus worked on its debut album; engineer John Marshall and assistant Andrew Gray helped out.

At Corbett Studio in Cincinnati, Billy Larkin & Chris Dahlgren of ekimi completed tracks and mixes on "Ditty," their second album. Jeff Kryz produced and Bruce Ellis engineered. "Fish," the soundtrack for an upcoming computer-animated video project, is featured.

Pyramid Sound, Ithaca, N.Y., had M.O.D. in completing an EP titled "Surfing M.O.D." for Megaforce Records.

Billy Always was in at Studio A, Dearborn Heights, Mich., to work on tracks with producer Darryl Duncan for an Epic project. Eric Morgeson was at the console, assisted by Randy Poole. Also, Broken Yo Yo digitally mixed its first self-produced album. John Jaszcz was at the controls, with Chris Tabor and Dan Ward assisting.

Charlie Elgart produced and mixed his debut album for RCA/Novus at House Of Music in New Jersey. Paul Higgins shared engineering duties with Elgart. Nelson Ayres assisted.

In North Canton, Ohio, the O'Jays worked on four songs for an album project at Kopperhead Productions. Walt Williams of the group produced the tracks, with Bruce Hensal and George Payne engineering.

Criteria in Miami, Fla., had a visit from MCA's Jet Boys. The group mixed its first single, "Feel The Shake," with Miami/London-based producer Tom Allom. Patrice Levinsohn engineered, assisted by Kurt Berge. Also, Hush, Hush recorded a new single with Frank Lords producing. Mark Richman and Teresea Verplancl assisted.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*



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# Las Vegas' Video Park Gambles On Fanciful Stores

BY EARL PAIGE

**LAS VEGAS** The two Video Park stores here have become industry tour stops during conventions, with many visitors exclaiming that the chain presents more of a theater atmosphere than one might associate with home entertainment retailing.

**'We're low-key . . . we're working on a hand that moves'**

According to owners Harold Vosko and Dale Clarke, the real buzz didn't start until a few months ago, when they opened their second store—the 15,000-square-foot Video Park II, which is still being refined. But even in August, store staffers and the owners say, the first Video Park attracted a steady stream of visitors in town for the annual Video Software Dealers Assn. convention. Looking ahead to the upcoming VSDA meet, Vosko predicts, "It will be incredible this year." He adds that his stores also drew numerous delegates from the May 15-20 International Council of Shopping Centers convention here.

Both Video Park stores are open 24 hours a day and are located on Flamingo Road, away from the constant gridlock on the Strip.

Essentially, the stores seek to present video in the environment of an amusement park. Mock-brick paths set with street lamps weave

through green outdoor carpet, leading customers from one genre section to another.

At the second Video Park, the checkout counters are styled like trolley cars. Also new at that location is a 16-foot-tall, 48-foot-long yellow submarine with bubbling water in the portholes and a periscope that contains a video monitor. Inspired by the Beatles' "Yellow Submarine" movie, the submarine is the centerpiece of the music video section.

Two "graves" outside the haunted house at the first Video Park location serve as an offbeat résumé for the partners. One tombstone reads "Captain Video 1980-1984," referring to a venture that Vosko and Clarke launched eight years ago. The other says "Major Video 1984-," indicating an agreement the owners entered into with the Las Vegas-based superstore web Major Video, the company that merged recently with Blockbuster Entertainment (Billboard, May 7).

"We were involved in developing 40 stores for Major Video," claims Vosko. He adds that he and Clarke still hold minor ownership interests in three Rhode Island units in an arrangement he describes as "too complicated to explain."

Many industryites are surprised to learn that Vosko and Clarke have eight years of experience in video retailing. "We're low-key," says Vosko.

Moreover, the pair owns other stores under different names—seven Video Zone units and a Video Gi-

ant, all in California. But these are nothing like Video Park, they say. Actually, Clarke and Vosko swear that no store anywhere compares to Video Park.

According to Vosko, the second Video Park represents an investment of \$1.5 million. "We could put up five stores in many markets for that. But we couldn't hope to dominate a market, like we do here." Vosko would not disclose the operation's financial backing.

The newer Video Park is more lavish than the original, 12,000-square-foot Video Park, which

opened a year and a half ago. Both stores are located in large strip centers.

Builder/designers Dave Dalton and Guillaume Guy let their imaginations run wild at the new store, Vosko says. In the horror section inside a darkened haunted house, porch floorboards rattle and a second-story window opens with hissing compressed air, fogging up the ghostly face behind. "We're working on a hand that moves," says Vosko of a display featuring a changing image of Count Dracula.

The newer Video Park is also test-

ing a children's department that sits under a circus big top. In a 6-foot-diameter center-ring act, miniature mechanical figures of Disney's Dumbo and a clown ride in a circle. Another very small clown figure travels above as a high-wire act.

Claiming a stock of 21,000 videos and 15,000 titles, Video Park commands a respectable \$3-nightly fee for new releases and also runs a constant series of off-price or value-added specials. There is no charge for membership. All videos are openly displayed and tagged for theft prevention.

FOR WEEK ENDING JULY 16, 1988

Billboard

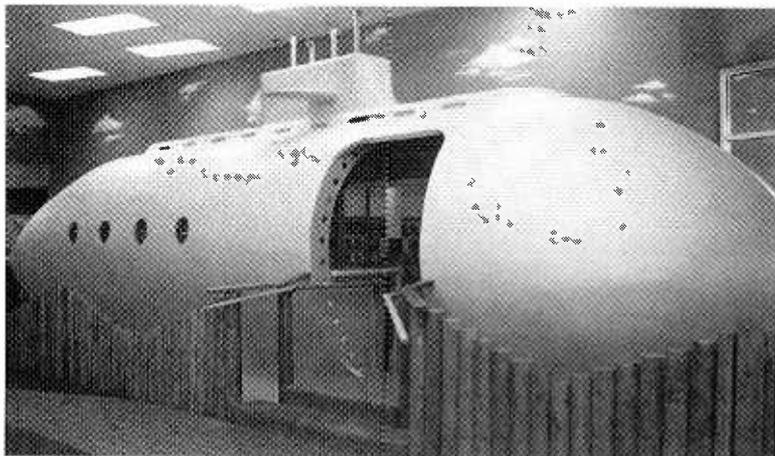
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## TOP KID VIDEO SALES

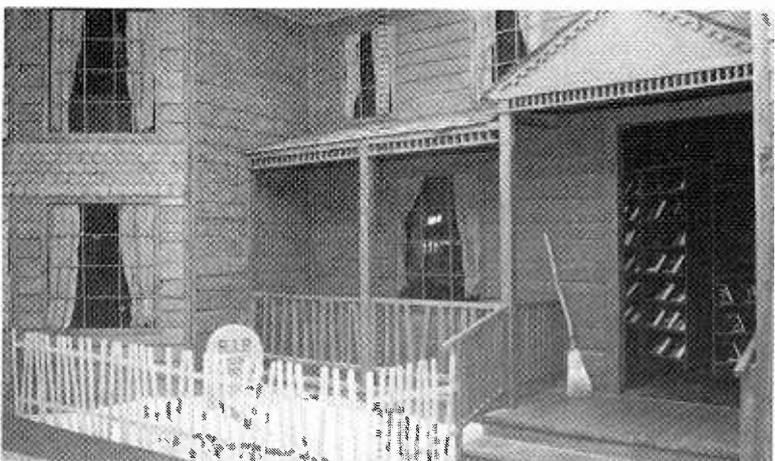
Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	39	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	4	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	1988	14.95
3	4	43	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	1986	29.95
4	7	4	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	1988	14.95
5	5	4	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	1988	14.95
6	3	90	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	1959	29.95
7	6	146	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
8	8	109	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
9	9	4	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	1988	14.95
10	12	4	DISNEY'S SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	1988	14.95
11	11	58	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
12	15	17	BUGS!	MGM/UA Home Video M201233	1988	14.95
13	19	4	DONALD IN MATHMAGIC LAND	Walt Disney Home Video 692	1988	14.95
14	10	146	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
15	14	109	WINNIE THE POOH AND TIGGER TOO ◆	Walt Disney Home Video 64	1974	14.95
16	16	4	DUCKTALES: HIGH-FLYING HERO	Walt Disney Home Video 695	1988	14.95
17	13	58	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
18	23	60	DISNEY'S SING-ALONG SONGS: ZIP-A-DEE-DOO-DAH ◇	Walt Disney Home Video 480	1986	14.95
19	RE-ENTRY		ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
20	20	37	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
21	18	107	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
22	22	36	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
23	24	15	BUGS BUNNY SUPERSTAR	MGM/UA Home Video M201323	1988	19.95
24	21	101	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
25	17	8	PEE-WEE'S PLAYHOUSE, VOL. 1, ICE CREAM SOUP	Hi-Tops Video HT-0113	1987	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



With 15,000 square feet of space at its second Las Vegas store, Video Park provides innovative display areas for specialized genres. In the photo above, music videotapes are housed in this 48-foot-long Yellow Submarine, named for the Beatles' song and the MGM/UA video of the movie that song inspired; below, Video Park's second store merchandises horror titles in this haunted house. (Photos: Geroy Carter)



## 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
			<b>★ ★ NO. 1 ★ ★</b>				
1	1	4	<b>FATAL ATTRACTION</b> ◆	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	2	5	<b>THROW MOMMA FROM THE TRAIN</b> ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
3	3	9	<b>THE WITCHES OF EASTWICK</b>	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
4	<b>NEW ▶</b>		<b>FULL METAL JACKET</b>	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
5	6	3	<b>OVERBOARD</b> ◆	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
6	4	10	<b>THE UNTOUCHABLES</b>	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
7	9	2	<b>NUTS</b>	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
8	5	7	<b>BABY BOOM</b> ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
9	7	7	<b>THE RUNNING MAN</b>	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
10	8	11	<b>ADVENTURES IN BABYSITTING</b>	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
11	19	2	<b>LIKE FATHER LIKE SON</b>	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
12	<b>NEW ▶</b>		<b>HELLO AGAIN</b>	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
13	11	5	<b>FATAL BEAUTY</b>	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
14	13	5	<b>THE PRINCIPAL</b>	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
15	10	6	<b>CAN'T BUY ME LOVE</b>	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
16	14	4	<b>HOPE AND GLORY</b>	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
17	18	5	<b>BARFLY</b>	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
18	<b>NEW ▶</b>		<b>THE COUCH TRIP</b>	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
19	<b>NEW ▶</b>		<b>IRONWEEO</b>	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
20	15	15	<b>STAKEOUT</b>	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
21	12	9	<b>SOMEONE TO WATCH OVER ME</b>	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
22	16	13	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
23	23	2	<b>CRY FREEDOM</b>	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
24	17	13	<b>INNERSPACE</b>	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
25	21	6	<b>HOUSE OF GAMES</b>	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
26	20	25	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
27	22	4	<b>RENT-A-COP</b>	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
28	<b>NEW ▶</b>		<b>TEEN WOLF TOO</b>	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
29	26	8	<b>WEEDS</b>	HBO Video 0062	Nick Nolte	1987	R
30	25	17	<b>BEVERLY HILLS COP II</b>	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
31	30	21	<b>NO WAY OUT</b>	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
32	29	10	<b>MY LIFE AS A DOG</b>	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
33	24	11	<b>LESS THAN ZERO</b>	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
34	28	3	<b>JULIA AND JULIA</b>	CBS-Fox Video 5034	Kathleen Turner Sting	1987	R
35	32	7	<b>THE WHALES OF AUGUST</b>	Nelson Home Entertainment AB90222	Bette Davis Lillian Gish	1987	NR
36	27	8	<b>BORN IN EAST L.A.</b>	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
37	31	11	<b>THE PICK-UP ARTIST</b> ◆	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
38	34	22	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R
39	36	2	<b>BENJI THE HUNTED</b>	Walt Disney Home Video 594	Benji	1987	G
40	37	10	<b>HIDING OUT</b>	HBO Video 0042	Jon Cryer	1987	PG-13

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Blockbuster's Gruber To Give VSDA Retail Keynote

NEW YORK Blockbuster Video executive Thomas A. Gruber has been tapped to deliver the retailer keynote address Aug. 9 during the seventh annual convention of the Video Software Dealers Assn.

Gruber, senior VP and chief marketing officer of the Fort Lauderdale, Fla.-based superstore chain, will compare and contrast the marketing game plans of Blockbuster and the fast-food chain McDonald's.

Prior to joining the publicly held 237-store video web, Gruber spent 19 years at McDonald's Corp., which is widely lauded as the ultimate success story in franchise expansion and retail-trademark identity. He was VP of marketing at the time of his departure from the hamburger empire; before that, he had been regional advertising director and director of marketing for McDonald's U.S.

In his VSDA address, Gruber is expected to discuss how the Blockbuster chain developed its marketing posture, which emphasizes family orientation and local-community involvement.

Last year's VSDA meet marked the first time that a retail keynote speech was included on the trade group's convention agenda. It was delivered by Dick Kerin and Ron Castell, VPs of the Springfield, Va.-based Erol's.

Already announced as a keynote for this year's Aug. 7-11 convention in Las Vegas is Jeffrey Katzenberg, chairman of Walt Disney Studios (Billboard, June 11). Katzenberg has been lauded by the business world for engineering a quick turnaround for the Disney company, a financial rise that was based in part on the launch of Touchstone Pictures and that entity's box-office hits.



**Drive-in Success.** John D. Shaheen, left, and Michael Grozier of Texas-based Vidtron, a drive-through video franchise, celebrate Shaheen's recent purchase of one-third of Vidtron Inc. International in a six-figure deal. The firm is expanding its franchises through the Southwest and also has plans to move into California.

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Cyril Green, Caroline Langford  
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Prebook cutoff: 7/28/88; Street: 8/11/88

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Jerry Lewis, Susan Bay, Charlie Callas  
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**PATTI ROCKS**

Chris Mulkey, John Jenkins, Karen Landry  
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**A REAL AMERICAN HERO**

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**RIDING FAST**

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**R.O.T.O.R.**

Richard Gesswein, Margaret Trigg  
♣♥ Imperial/\$79.95  
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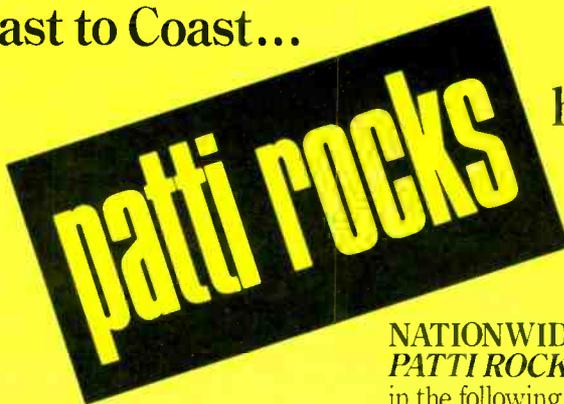
**WALK ON THE WILD SIDE**

Laurence Harvey, Barbara Stanwyck, Jane Fonda  
♣♥ RCA/Columbia/\$69.95  
Prebook cutoff: 7/14/88; Street: 8/10/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacture, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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“★★★BLISTERING...BRUTALLY HONEST”

– Marshall Fine, GANNETT WESTCHESTER NEWSPAPERS

“AN HONEST, EARTHY PICTURE WITH INTEGRITY... AN EXPOSE OF SOME OF THE SEXIST MALE ATTITUDES THAT PEOPLE HAVE AND IT'S VERY REAL.”

– Michael Medved, SNEAK PREVIEWS

“★★★1/2 A SEXUAL HAND-GRENADE OF A FILM! GUT FUNNY.”

– Jerry Tallmer, NEW YORK POST

“RAUNCHY BUT UNSWERVINGLY HONEST... IT REMINDS YOU OF REAL PEOPLE.”

– Desson Howe, THE WASHINGTON POST

“A FUNNY FILM WITH A TERRIFYING UNDERCURRENT”

– Michael Wilmington, LOS ANGELES TIMES

“GOOD, GRITTY AND DETERMINED... A SIZZLER... DYNAMITE MOVIE MAKING”

– Ben Yagoda, PHILADELPHIA DAILY NEWS

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## R.I. Major Video Teams Up With Show Promoter

BY BRUCE HARING

NEW YORK The Providence, R.I.-based franchisee of 150-store Major Video has inked a corporate sponsorship deal with promoter Frank J. Russo's Gemini Productions, the major player on the New England concert scene.

The deal is expected to draw a

**According to  
Major Video's  
Debora Blake, the  
deal involves 'a  
nice little  
amount of money'**

strong share of demographically desirable customers into the chain while increasing its visibility, according to Debora Blake, Major Video's New England marketing director. The Las Vegas-based chain, which is expected to finalize its merger with the Blockbuster Video web in August, ranks in the top five of the nation's video chains in terms of store numbers. In New England, Major Video has 22 stores, and the company projects that eight more will bow by the year's end.

Blake says the chain will be included in advertising at Gemini shows and will stage promotions surrounding various Gemini events. "We'll have different in-store opportunities we wouldn't otherwise have," she says.

Providence, R.I., Major Video's one-year deal with Russo calls for a flat fee that will associate the firm with every Gemini Productions concert except such special big-ticket events as a Frank Sinatra concert. Blake declines to reveal the financial details of the deal but says it involves "a nice little amount of money."

The Russo connection will bring Major Video in close contact with its targeted 18-34 demographics, Blake says. "Frank's shows range from Iron Maiden to a Spanish-language show featuring Linda Ronstadt. Although a lot of younger people attend, Frank does a lot of artists such as the Moody Blues or Eric Clapton that [draw people ages] 25-49. So it's a lucky match with nice demographics."

The deal is "just something we saw as a natural, given what music video has become," she adds. "We didn't consider anything else."

Plans for the new promotion are still being formulated, but ticket giveaways and in-store appearances are definitely on the menu, Blake says.

The only drawback to the program is the rush of people expected to come into the stores seeking tickets for the various concerts Major Video will sponsor, she says. The firm has no plans to dispense seats, Blake reports.

## Palmer Planning 64 New Stores

NEW YORK Palmer Video of Union, N.J., has doubled its existing corporate office space to 8,000 square feet. The company hopes to increase its number of outlets by close to the same percentage within the next two years.

Palmer began a nationwide expansion program in 1986 with the granting of franchises in Alabama, Ohio, Michigan, Massachusetts, and Illinois. Now, according to company chief executive officer Peter Balner, the firm plans to add 14 company-owned locations by year's end and 50 by the end of 1989. Palmer has 21 corporate-owned or -controlled outlets plus 84 franchises.

"We're making a major thrust into the Midwest and are expecting the West to follow in the months to come," Balner says. **BRUCE HARING**

## Millrock Debuts Storage Units

NEW YORK Millrock is offering new tape-storage drawers that can be easily assembled in 20 minutes per unit with a common screwdriver.

The VTD-3 VidRAX Tape Storage 3-Drawer measures 23<sup>1</sup>/<sub>4</sub> inches deep by 48 inches wide by 23<sup>1</sup>/<sub>4</sub> inches high. Each drawer holds 100 VHS tapes or 80 VHS tapes in Amaray cases. It offers a total capacity of between 240 and 3,000 tapes.

The VTD-2 VidRAX Tape Storage 2-Drawer offers the same depth and width as the VTD-3 but stands 15<sup>1</sup>/<sub>2</sub> inches high and has one less drawer. It has a total capacity of between 160 and 200 tapes.

A free catalog is available by calling 1-800-645-7625 or writing Millrock Displays, P.O. Box 974, Sanford, Maine 04073.

## Maxell Rolls Out Super Battery

NEW YORK Maxell's battery division has introduced a high-powered battery used for memory-backup applications.

The new 2CR5 lithium-manganese-dioxide battery pack was previewed at this year's Summer Consumer Electronics Show. The 2CR5 system, a 6-volt, 1,300 mAh lithium pack, is designed to fit the new generation of point-and-shoot 35mm cameras, including popular models by Canon, Konica, Chinon, and Kyocera.

## Recoton Offers 3-Pack Promo

Recoton Corp. has produced a promotional three-pack for its Super High Grade videocassettes. The suggested retail price for each pack is \$14.99. Four-color dump bins that hold up to 72 tapes will be available shortly to help sell the three-packs. For more information, call 212-302-5500.

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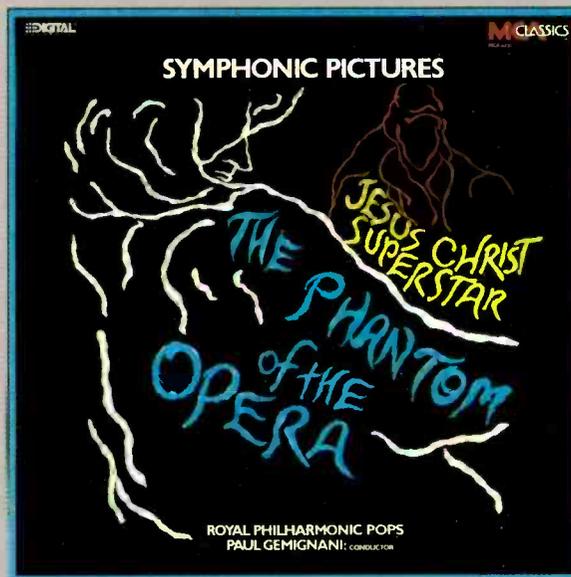
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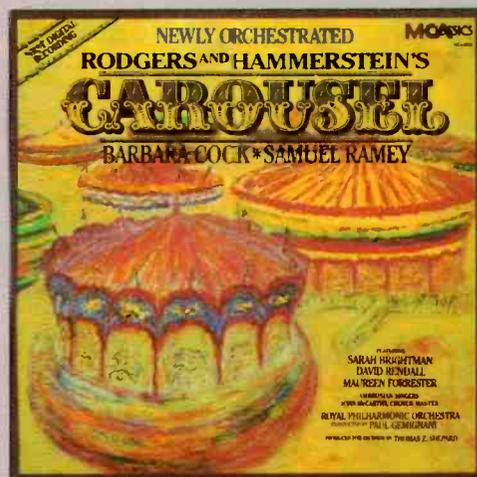
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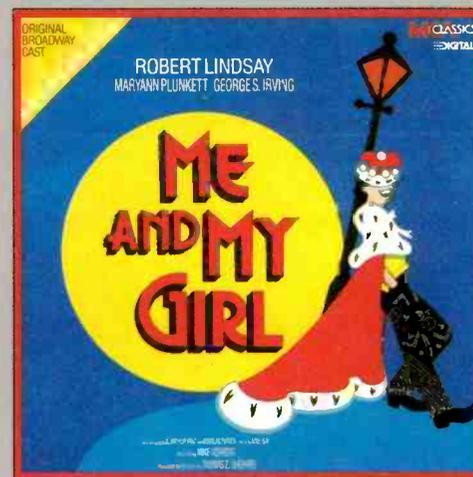
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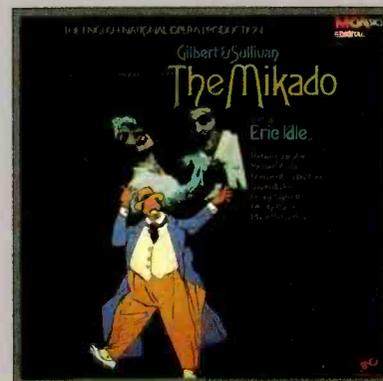
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BARBARA COOK – THE DISNEY ALBUM  
& IN PRODUCTION: SARAH BRIGHTMAN – THE SONGS THAT GOT AWAY

# SOUNDTRACKS

## No Other Vehicle Packs the Sheer Lift-Off Power to Boost Talent Old and New into Higher Orbit

By JEAN ROSENBLUTH

**T**he biggest soundtrack successes of the year so far are also the biggest surprises: "Dirty Dancing" and "More Dirty Dancing," two low-budget albums comprising oldies and newly recorded tracks by artists who before the records' release might impolitely—but accurately—have been called has-beens. Who would have thought that between them they would so far sell almost 15 million copies worldwide, or that "Dirty Dancing" would hold on to the No. 1 position on the Top Pop Albums chart for 18 weeks? Certainly not the folks at RCA.

"We felt that we could sell 300,000-500,000 units," says RCA president Bob Buziak. "I thought we had a very small, successful little picture that would pull \$18 million-\$20 million. But we chose to do this one over everything else for a reason; we had passed on a dozen projects in the year before."

Buziak says the key to the success of the \$200,000 "Dirty Dancing" soundtrack are the "emotional windows" in the Vestron film. "The emotional scenes are the element that make the difference," he says. "People wanted to relive the movie with the music." As proof of that, Bill Medley & Jennifer Warnes' duet from the film, "(I've Had) The Time Of My Life," was issued as a single before the movie opened and quickly died. After "Dirty Dancing" hit theaters, it climbed to No. 1.

Despite the astronomical sales figures racked up by "Dirty Dancing," RCA has no other soundtrack projects in the works. "We've taken a stance about not jumping into the soundtrack business," says Buziak. "Your opportunities are few and far between."

The "Dirty" duo are far from the only important soundtrack releases of 1988. EMI-Manhattan's "School Daze" introduced a new type of music, go-go, to the mainstream. The re-emergence of Atlantic's "The Lost Boys" on the charts showed how the life-span of a soundtrack has changed with the advent of home video. "Less Than Zero" on Columbia managed to go gold despite the only slightly more than zero attendance figures the movie pulled at the box office. A&M's "Good Morning, Vietnam" gave Louis Armstrong a hit 17 years after his death. And Virgin won an Oscar for best original score for "The Last Emperor," on its 8-month-old label devoted exclusively to soundtracks, Virgin Movie Music.

Perhaps most importantly, soundtracks broke many new artists this year. "I think a soundtrack's impor-

tance is, obviously, first to make a profit, but since they're very time-consuming the optimum benefit is in breaking new artists," says Gerry Griffith, senior VP of A&R at EMI-Manhattan.

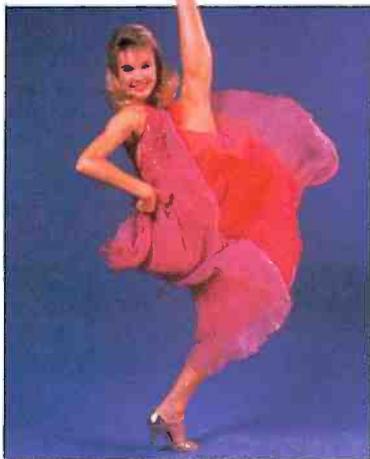
Griffith claims some of the credit for sending E.U.'s "Da'Butt," from EMI's "School Daze" soundtrack, up the charts. "We wanted to add more commercial sounding music to the soundtrack, but [director] Spike [Lee] had a vision and he didn't want any clashes with that vision," says Griffith. "But I insisted we remix 'Da'Butt' for national release. There was some concern about a go-go record being our first single; originally it was very regional sounding."

Several upcoming releases will be primed toward launching the careers of new artists. The Columbia soundtrack to "Caddyshack II," for instance, will feature two new artists, says the film's music supervisor, Michael Dilbeck. "I think soundtracks are excellent to break new artists because I look for special voices and find songs for them," he says. "It doesn't matter where they come from." In the case of "Caddyshack," one of the newcomers, Tamara Chaplin, "had the song we wanted and wouldn't give it to us without her as part of the deal. She was very stubborn, and it worked out because she has a very distinctive voice."

Jay Landers, Columbia's director of film music and special projects/A&R West Coast, says soundtracks are also "a good vehicle for artists to try material that they would not ordinarily use for their own records—as in the case of Heart's Ann Wilson and Loverboy's Mike Reno pairing for the "Love Theme From 'Footloose'." Another example of this is "rock" artists who score movies. Joe Strummer did Virgin's "Walker" and, more recently, much of Epic's "Permanent Record"; Joe Jackson is working on A&M's upcoming "Tucker"; and Oingo Boingo's Danny Elfman scored the recent releases "Hot To Trot" and "Beetlejuice," among others.

Landers also credits soundtracks with being able to re-establish older artists, which is what Capitol is hoping the soundtrack to "Bull Durham" will do for Joe Cocker. Capitol is "back in the soundtrack game under its new management regime," says the label's associate director of A&R, Tim Devine. One of the first releases in the new era will be "Bull Durham"; the Orion

(Continued on page S-9)



FROM TOP: "INTO THE WOODS," "GOOD MORNING, VIETNAM," "SCHOOL DAZE," "COMING TO AMERICA," "COLORS," "BIRD," AND "BULL DURHAM." INSET: "DIRTY DANCING."

ORIGINAL MOTION PICTURE SOUNDTRACK COMPOSED AND ARRANGED BY JOE JACKSON\*

# TUCKER

THE MAN AND HIS DREAM™  
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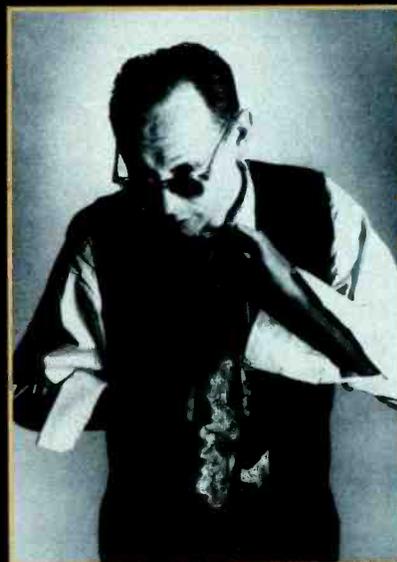
Joe Jackson's score to the Francis Ford Coppola film, produced by George Lucas, conjures up the spirit of an era when anything was possible... for a while. The Original Soundtrack features vocal and instrumental compositions by a fearless and passionate musician who has already proven his command of past musical forms.

**Tucker: The Original Motion Picture Soundtrack** evokes an unforgettable era and an unforgettable film.

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# arthur2

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Produced & Arranged by Burt Bacharach and Carole Bayer Sager

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Secret

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The Best Of Times

**KYLIE MINOGUE**

The Loco-motion

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Reflections

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Devotion

**BURT BACHARACH**

Love Theme From Arthur

Executive Producers: David Anderle and Gary LeMel



ORIGINAL MOTION PICTURE SOUNDTRACK

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# HOT SUMMER TRACKS '88

## Top Pop Music Movies to Watch for—and Listen To This Season

By **CHRIS MCGOWAN**

The following is a listing of some of the soundtrack album releases for the period May through September '88 along with their tentative release months and featured artists set at presstime. Studios, directors, stars and storylines (when available) are also included for those movies released after April.

**May**

**ATLANTIC:** "The Great Outdoors." Studio: Universal. Director: Howard Deutch. Stars: Dan Aykroyd, John Candy. Storyline: Two brothers-in-law, a quiet homebody (Candy) and a slick, fast-talking wheeler-dealer (Aykroyd), and their families have a vacation full of misadventures when they share a cabin located on remote Lake Potowomatinimac. Soundtrack artists: Elwood Blues (Dan Aykroyd), Wilson Pickett, Peter Aykroyd, Sam Moore, Bomb the Bass, Pop Will Eat Itself, Thomas Newman and the Lazy 13, Joe Walsh, David Wilcox.

**CAPITOL:** "The Decline Of Western Civiliza-

tion, Part II: The Metal Years." Studio: New Line Cinema. Director: Penelope Spheeris. Storyline: Documentary on the heavy-metal rock scene. Soundtrack artists: Megadeth; Rigor Mortis; Alice Cooper with Axel, Rose and Izzy of Guns and Roses; Faster Pussycat; Motorhead; Queensryche; Armored Saint; Metal Church; Lizzy Borden; Seduce.



**Dave Mustaine (above), Megadeth guitarist, leads the metal band in "The Decline Of Western Civilization Part II, The Metal Years" rockumentary and soundtrack.**

**EPIC:** "Permanent Record." Paramount. Soundtrack artists: Joe Strummer, Godfathers, the Stranglers, J.D. Souther, BoDeans and Lou Reed.

**FANTASY:** "The Unbearable Lightness Of Being." Studio: Orion. Soundtrack artists: Smetana Quartet, Jerry Grossman, Diane Walsh, Ivan Moravec, Radoslav Kvapil, Ivan Klansky, Sergiu Luca, Paul Schonfield and the Los Angeles Chamber Orchestra (Gerard Schwarz, conductor) performing the music Leos Janacek.

**GEFFEN:** "Beetlejuice." Studio: Geffen Co./WB. Soundtrack artists: Danny Elfman (score), Harry Belafonte.

**ISLAND: (GREAT JONES)** "Bagdad Cafe." Studio: Island Pictures. Director: Percy Adlon. Stars: Marianne Sägebrecht, Jack Palance. Storyline: Bavarian housewife leaves husband, rents room in Mojave Desert town of Bagdad and magically turns the locals into a loving community of misfits.

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**The Gamma Rays sorority sisters trimmed down to the Rays for "Be Alone Tonight" single from "School Daze" soundtrack.**

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**MCA:** "Salsa." Soundtrack Artists: Kenny Ortega, Chain Reaction, Edwin Hawkins Singers, Robbie Rosa, Tito Puente, Wilkins Velez, Michael Sembello, Mavis Vegas Davis, Grupo Niche, Laura Branigan, Ben E. King, Bobby Caldwell, Mari-

ona, Mongo Santamaria, Charlie Palmieri. **MOSS MUSIC GROUP (RIC):** "Tokyo Pop." Soundtrack artists: Yutaka Tadokoro, Papaya Paranoia, Carrie Hamilton.

**VIRGIN:** "The Moderns." Studio: Alive Films. Soundtrack artists: Mark Isham (score), Charlie Couture, Patrick O'Hearn.

**"Willow." Studio: MGM. Director: Ron Howard. Stars: Warwick Davis, Val Kilmer, Joanne Whalley, Jean Marsh. Storyline: This George Lucas-produced tale tells the adventures of diminutive Willow Ufgood (Davis) as he attempts to take a baby girl back home. Sound-**

**track artists: James Horner (score).**

**June**

**ATLANTIC: (ATCO)** "Coming To America." Studio: Paramount. Director: John Landis. Stars: Eddie Murphy, Arsenio Hall, James Earl Jones. Storyline: An African prince (Murphy) inherits a fortune and flees to New York City with his royal sidekick (Hall) to escape a prearranged marriage. Soundtrack artists: the System, Levert, Sister Sledge, Michael Rodgers, Mel & Kim, Chico DeBarge, J.J. Fad, Nona Hendryx, the Cover Girls, Laura Branigan, and Joe Esposito.

**ATLANTIC:** "The Late Louis Armstrong's "What A Wonderful World," from "Good Morning, Vietnam," added a touch of nostalgia to the charts decades after its initial release.

**Rapper Ice-T forcefully delivers the theme from "Colors" to the charts.**

**"The Lost Boys" soundtrack packed enough hard rocking from Jimmy Barnes & INXS to keep it alive on the Top Pop Album chart for almost a year.**

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# SOUNDTRACK SPECIALISTS: Maximizing Cross-Market Connections

By **JEAN ROSENBLUTH**

It was not so long ago that soundtracks were almost always low-budget affairs, hastily conceived and put together and, for the most part, released well after the movies they accompanied. "The movie and the music industries used to hate each other—there was really bad blood," says one executive who has worked in both industries. "They're not best friends now, but they get along."

As a wise man might have said, the love of money is the root of all conviviality. The ability of music to sell movies and vice versa became blindingly apparent with the symbiotic relationships enjoyed by the soundtracks and films of "Footloose," "Ghostbusters" and "Top Gun," among other '80s releases. Studios and record companies began working together regularly to maximize their products' financial potential.

These days, executives from both sides of the soundtrack fence agree that cross-marketing is vital. "We get involved with the studio as early as we can," says Jordan Harris, co-managing director of Virgin America. "We help the studios get retailers out to see the films, and with a soundtrack we think is a potential Academy Award winner—like 'The Mission' or 'The Last Emperor'—we do advance cassettes for the screenings."

Tim Devine, associate director of A&R at Capitol Records and the company's self-proclaimed "soundtrack guy," says the marketing people from Capitol and New Line Cinema worked together on a joint premiere party for "The Decline Of Western Civilization Part II: The Metal Years." A&M VP of film music David Anderle believes that as much marketing as possible should be coordinated with the movie studio. "As soon as I have a fix on the type of music in our soundtrack, we make contact with the marketing people at the studio to coordinate the record cover and ad sheets," he says. "Our marketing people love to have screenings for radio and retail. It's a total lock-in with the studio."

Gerry Griffith, senior VP of A&R at EMI-Manhattan, says Columbia Pictures' refusal to cooperate in cross-marketing efforts for "School Daze" prevented the studio from capitalizing on the success of the soundtrack. "It's a very integral thing, the coordination between the two [industries]," he says. "But Columbia Pictures was going through a management change at the time, and the original marketing plans fell through when the new regime took over. We were going to have [director] Spike Lee and members of the cast visit radio stations, and there were contests set up with Black Entertainment Television. If they had come through, this movie would have crossed over and had a larger market penetration."

Videos are one of the most effective cross-marketing ploys. "For me, video is better suited to a movie than a record," says Gary LeMel, the president of the music division at Warner Bros. Films. "Who benefits more than a movie to have a major recording artist interspersed with bits from the movie?" In the words of Capitol's Devine: "Video exposure is very similar to an extended advertising buy."

Michael Dilbeck, a senior VP at the independent film production company Guber-Peters-Barris, says video was instrumental in breaking "Top Gun." "When I was at CBS Records, we worked hand in hand with Paramount on 'Top Gun' in developing videos. Paramount provided us with excellent footage, some not in the film, that I think helped break the film. When videos are done properly and integrate both the artists and the film, they're distinctive enough to stand out from normal videos and make a difference."

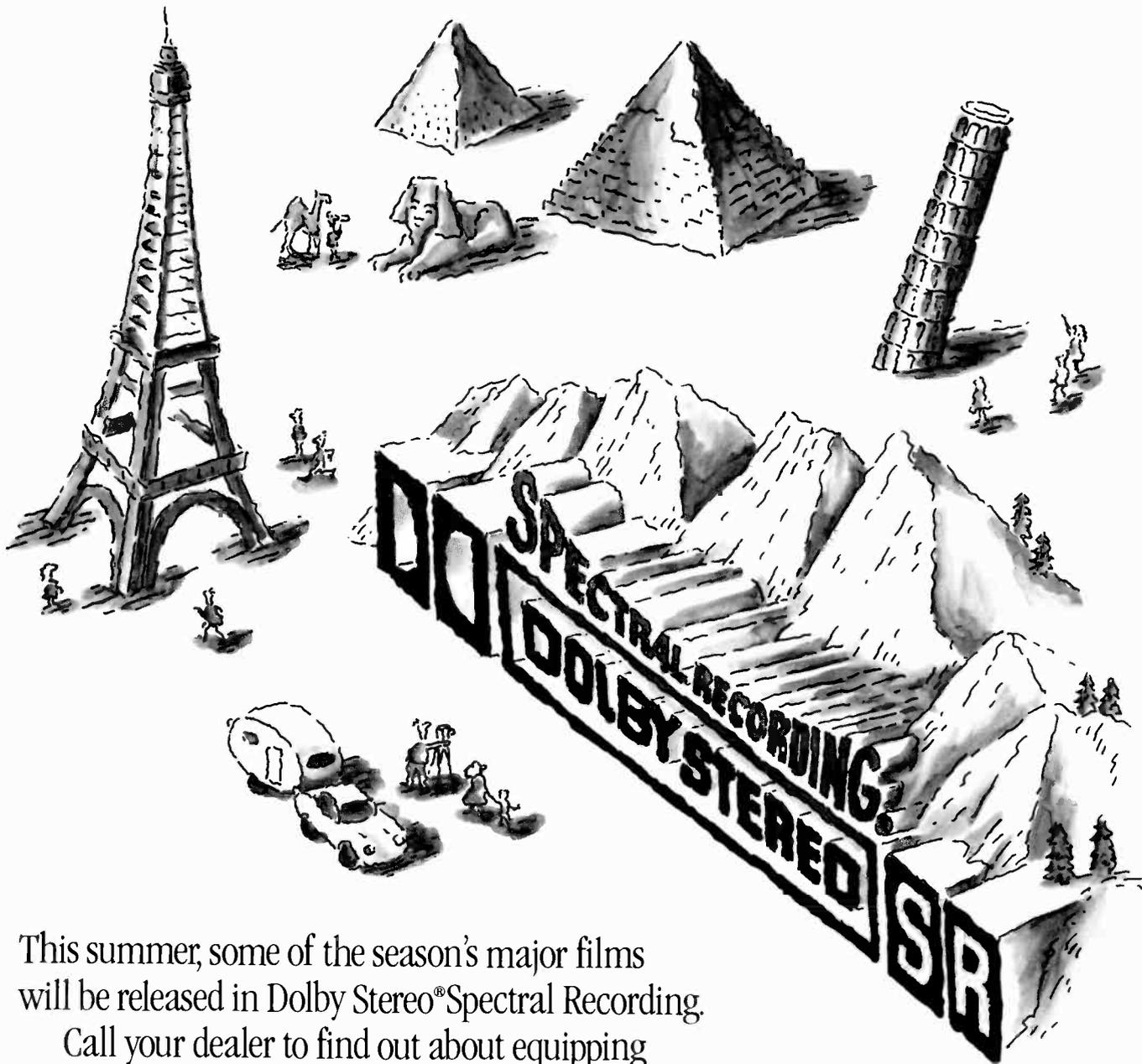
Videocassettes, too, help sell soundtracks, particularly scored ones that don't live and die within the confines of a hit single's chart life. "The Mission' still sells 2,000-4,000 copies a week because of the video," says Virgin's Harris. "Along with theatrical exposure and cable, home video enables us to reach a buyer that doesn't necessarily listen to radio."

With films whose plot lines center on music, cross-marketing almost takes care of itself. In "La Bamba," for instance, the story of '50s rocker Ritchie Valens, his music (as performed by Los Lobos) is such an integral part of the film that its success ensured the soundtrack's—and vice versa.

Neil Portnow, a music supervisor working independently under the auspices of his own firm, NP Entertainment, is

(Continued on page S-9)

# A LANDMARK SUMMER.



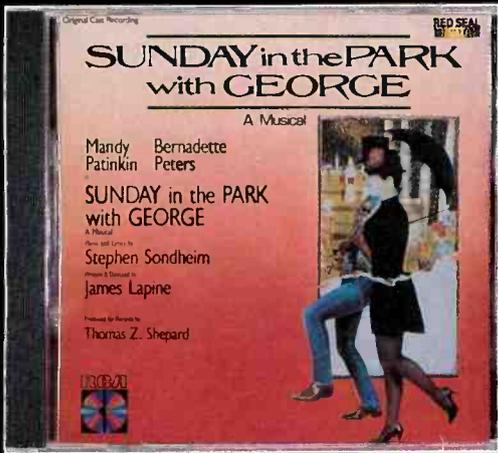
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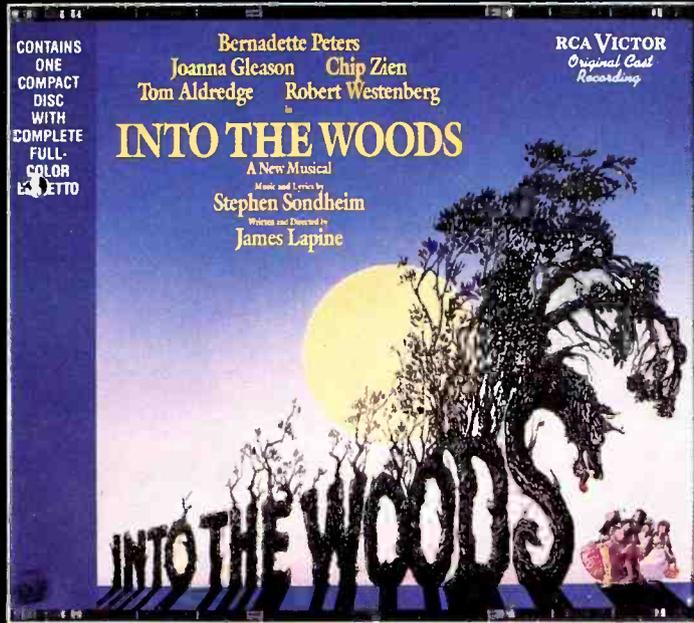
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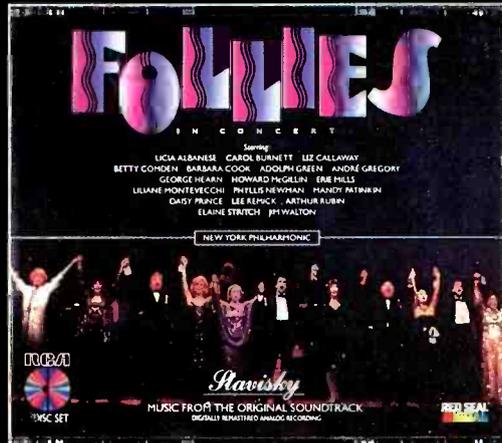
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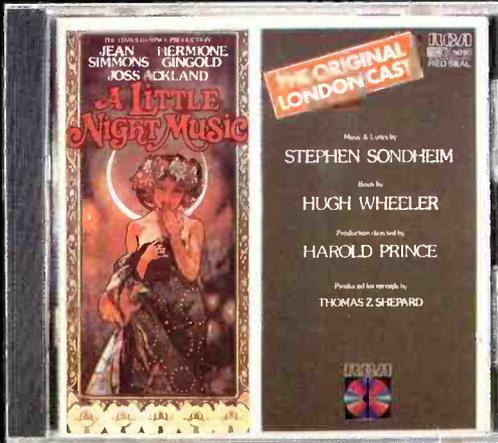
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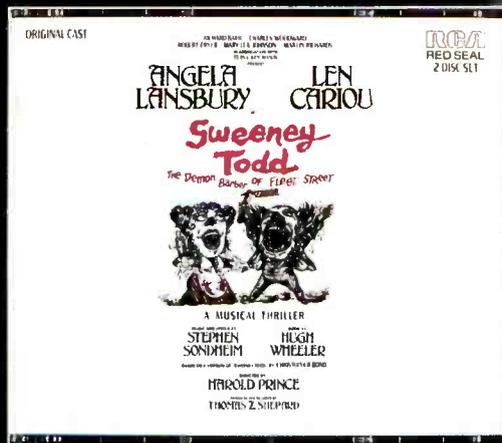
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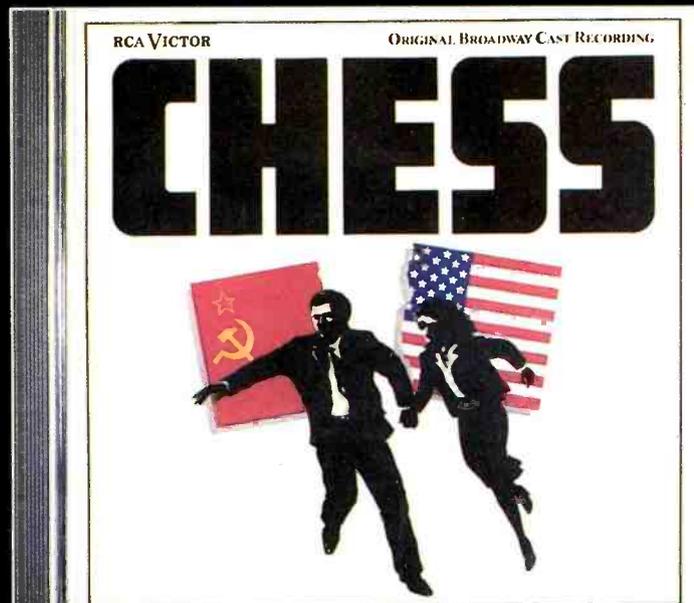
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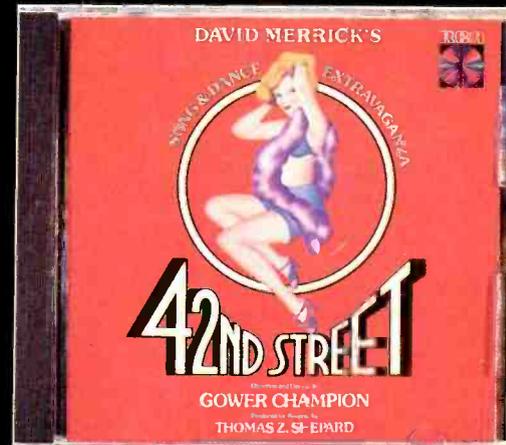
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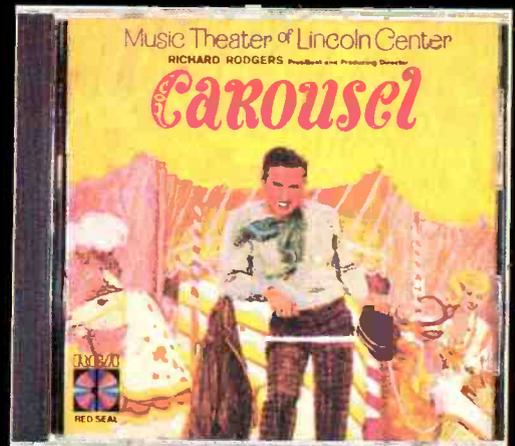
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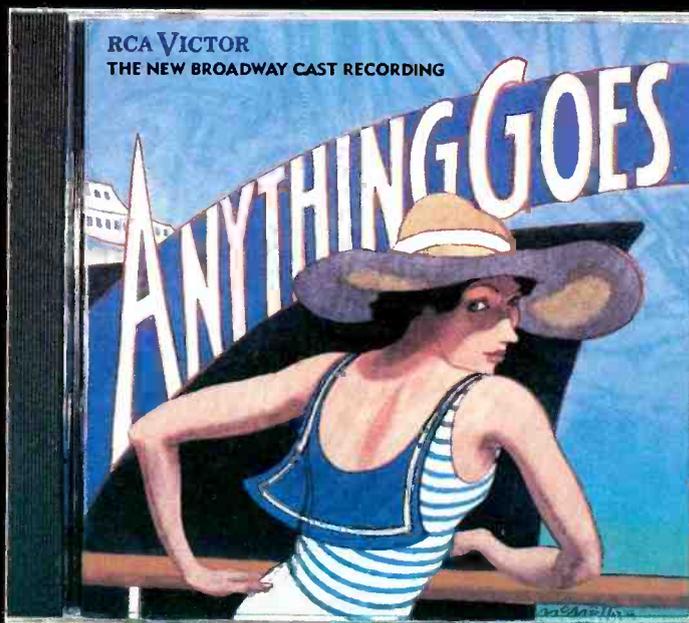
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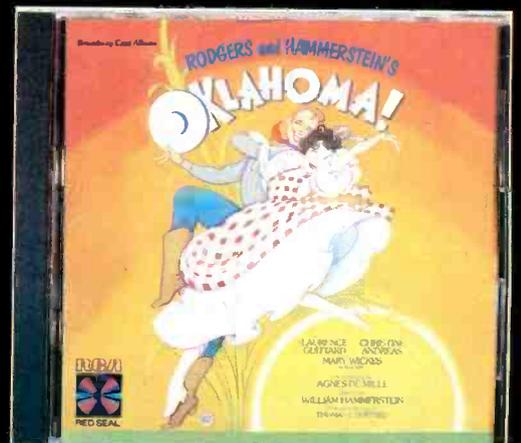
RCD1-4824



6395-2-RC



7769-2-RC



RCD1-3572



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# BROADWAY: Prices Fall As Curtain Rises on CD Showtime

By IRV LICHMAN

The original cast CD catalog continues to grow this year, but an important element is to be added to the picture in the fall: more midline pricing on older titles.

CBS Records in March 1987 reduced the wholesale of its CD catalog of show material to prices enabling dealers to charge consumers under \$10 if they wish to do so.

Now, at least three labels—RCA, PolyGram and independent DRG—also plan to similarly reduce the wholesale pricing on catalog titles.

CBS plans to add at least seven titles by late summer, to be followed shortly by a special marketing effort on all cast albums, according to Jerry Shulman, VP of marketing development.

Making their CD debuts from CBS are "Anyone Can Whistle," a Stephen Sondheim show that, while a failure on Broadway, has a cult following among show music buffs; the original cast recording of Cole Porter's "Kiss Me Kate"; "Bells Are Ringing"; "Bye Bye Birdie"; "Peter Pan," with songs by Leonard Bernstein; and a studio recording of "On The Town." Though not a cast album, the soundtrack of "A Star Is Born" starring Judy Garland is considered of special interest to fans of theatre music.

RCA Victor's original cast pace quickens this fall, but not before it has made commitments to new casters and two reissues of note. Earlier in the year, it continued its ties to the works of Stephen Sondheim with the release of his latest show, "Into The Woods." Also marketed in the spring was the Lincoln Center revival of "Anything Goes," starring Patti LaPone. In May, "Hair" returned with cutting room floor material not made available before, while, in an apparent tribute to the 100th birthday of Irving Berlin, the label also released the 1966 Lincoln Center revival of "Annie Get Your Gun," which starred Ethel Merman, repeating her original cast role. This "Annie" also contains the last known song by Berlin presented to the public, "An Old Fashioned Wedding."

Scheduled for July is the release of the American cast album of "Chess," the studio version of which was marketed by RCA three years ago.

In the fall, RCA Victor's reissue program kicks into high gear with the start of an eventual release, with midline pricing, of 20 titles over the next two years. The project is under the aegis of Peter Elliott, senior director of U.S. sales and marketing at RCA Victor, and Didier Deutsch, who researched the project.

The first of the new original cast releases on CD are "Peter Pan," starring Mary Martin, "Brigadoon," "Damn Yankees," "Shenandoah," "Starting Here Starting Now" and a Broadway revival cast of Finian's Rainbow."

At MCA Classics, Tom Shepard has set "Romance, Romance," the new musical, plus "Guys And Dolls," "Call Me Madam," "Wonderful Town," Rodgers & Hammerstein's "Oklahoma!," "Carousel," "The King And I," "Porgy & Bess" and "Destry Rides Again." A studio project of interest to show music fans will be a studio performance of Noel Coward's "Bitter Sweet" on MCA Classics next year with Valerie Masterson.

At PolyGram, the label's catalog of 23 cast titles—including upcoming CD versions of "Carnival" and "Whoop-Up"—

will enter a midline pricing category this fall, enabling dealers to sell PolyGram casters below \$10, according to Larry Lash, who handles theater recordings for the label. There are currently 23 cast titles in the catalog, including 19 of them on compact disk. One title, "She Loves Me," is only available on CD. PolyGram, of course, is riding high this year with one of the most successful original cast albums in recent years, the U.K.-originated "Phantom Of The Opera."

New York-based DRG Records is adding both new and older shows to its growing roster of theater presentations. Included is a newcomer, "Oil City Symphony" and a CD reissue of "Good Companions" a U.K. show with score by Americans Andre Previn and the late Johnny Mercer. In late spring, the label also coupled two casters, Jerome Kern's "Leave It To Jane" and the Gershwin brothers "Oh, Kay!" and a revue of several seasons back, "Tintypes." Also due, under a licensing deal, is the successful Cy Coleman musical, "I Love My Wife," which originally appeared on the Atlantic label.

At this writing, the show catalog of Robert Sher-produced product was looking for a new label home after a brief relationship with International Book & Records, a New York distributor. The label bowed with three albums, all on compact disk as well as cassettes and LPs. They included the availability of the Charles Strouse/Alan Jay Lerner score for "Dance A Little Closer," whose release had been held up for five years in apparent problems of a financial nature. Two other shows, "Sugar Babies" and "Secret Garden," were also marketed before the label ceased operations as an affiliate of International Book & Records. A deal with Sher would include a number of other cast albums he has produced over the years.

## HOT SUMMER TRACKS

(Continued from page S-4)

**DRG:** "Rikky And Pete." Studio: MGM-UA. Directed by Nadia Tass. Soundtrack artists: Eddie Raynor, Brian Baker, Crowded House.

**ENIGMA:** "Under The Boardwalk." Studio: New World. Soundtrack artists: the Smithereens, the Del-Lords, the Broadcasters, the Surf Punks, the Untouchables, the Drifters.

**SCOTTI BROTHERS:** "Rambo III." Studio: Tri-Star. Director: Peter MacDonald. Stars: Sylvester Stallone, Richard Crenna. Storyline: John Rambo (Stallone) goes to war-torn Afghanistan to rescue his beloved mentor Colonel Trautman (Crenna). Soundtrack artists: Jerry Goldsmith (score), Bill Medley.

**VARESE SARABANDE:** "Poltergeist III." Studio: MGM. Directed by Gary Sherman. Stars: Tom Skerritt, Nancy Allen, Heather O'Rourke. Soundtrack artists: Joe Renzetti (score).

### July

**A&M:** "Arthur On The Rocks." Studio: Warner Bros. Director: Bud Yorkin. Stars: Dudley Moore, Liza Minnelli, John Gielgud. Storyline: The fabulously rich and inebriated Arthur (Moore) is broke and must divorce his wife (Minnelli) and wed the fiancée he jilted to recover his fortune. Soundtrack artists: Carole Bayer Sager and Burt Bacharach (score), Chris de Burgh, Herb Alpert, OMD.

**ARISTA:** "Big Top Pee-Wee." Studio: Paramount. Director: Randal Kleiser. Stars: Pee-Wee Herman, Kris Kristofferson,

Susan Tyrell. Storyline: Otherworldly nerd Pee-Wee's life gets even crazier when he falls in love with the star of a travelling circus. Soundtrack artists: Danny Elfman (score), Pee-Wee and cast.

**CAPITOL:** "Bull Durham." Studio: Orion. Director: Ron Shelton. Stars: Kevin Costner, Susan Sarandon, Tim Robbins. Baseball groupie Annie Savoy (Sarandon) can't decide which player from the minor-league Durham Bulls to take around the bases: rookie pitcher Ebby Calvin LaLoosh (Robbins) or veteran catcher Crash Davis (Costner). Soundtrack artists: Joe Cocker, the Fabulous Thunderbirds, Los Lobos, George Thorogood, the Blasters, House of Shock, Pat McLaughlin, John Fogerty, Bennie Wallace, Dr. John, Stevie Ray Vaughan, Bonnie Raitt.

**COLUMBIA:** "Caddyshack II." Studio: Warner Bros. Director: Allan Arkush. Stars: Jackie Mason, Chevy Chase, Dyan Cannon. Storyline: An uncultivated social climber (Mason) subs for Rodney Dangerfield (of "Caddyshack") and tries his best to join a snobbish country club in an atmosphere of golf, greed and mayhem. Soundtrack artists: Cheap Trick; Patty Smyth; Earth, Wind & Fire; Tamara Chaplin; Lisa Lisa & Cult Jam; Full Force; the Pointer Sisters.

**ELEKTRA:** "Cocktail." Studio: Touchstone. Director: Roger Donaldson. Stars: Tom Cruise, Bryan Brown, Elisabeth Shue. Storyline: Veteran bartender Doug Coughlin (Brown) teaches the tricks of the trade to newcomer Brian Flanagan (Cruise), who becomes a hot new drinkmaster but must evaluate his profession's various temptations and illusions when he falls in love with a down-to-earth artist (Shue). Soundtrack artists: Robbie Nevil, the Fabulous Thunderbirds, John Cougar, the Beach Boys, Bobby McFerrin.

**EPIC:** "Iron Eagle II."

**MCA:** "License To Drive." Studio: Twentieth Century Fox. Director: Greg Beeman. Stars: Corey Haim, Corey Feldman, Carol Kane. Storyline: Two teenagers pull out all stops to get their driver's licenses in search of the freedom and romance that hot wheels will supposedly bring them. Soundtrack artists: the Breakfast Club, Brenda K. Starr, Belinda Carlisle, the Boys Club, Billy Ocean, New Edition, Jonathan Butler, DJ Jazzy Jeff & the Fresh Prince, Femme Fatale, Slava Raider.

**MPI:** "Pippi Longstocking." Studio: Columbia. Dir: Ken Annakin. Soundtrack artists: Misha Segal, Harriet Schock.

**VIRGIN:** "Stormy Monday." Studio: Atlantic Releasing. Director: Mike Figgis. Stars: Tommy Lee Jones, Sting, Melanie Griffith. Storyline: a ruthless American businessmen buying up property in Newcastle and planning a major redevelopment project brings heavy pressure on the owner of a small jazz club to sell out. Soundtrack artists: Mike Figgis (score).

"The Courier." Studio: Palace Pictures. Director: Frank Deasy and Joe Lee. Stars: Padraig O'Loingsigh, Cait O'Riordan, Ian Bannen and Gabriel Byrne. Storyline: When Dublin motorcycle messenger Mark (O'Loingsigh) discovers that his company is being used to courier drugs and money for dealer Val (Byrne), he decides to tangle with the drug dealers himself instead of going to the police. Soundtrack artists: Something Happens!, Hothouse Flowers, Lord John White, Aslan, Too Much For the White Man, Cry Before Dawn, U-2, Declan McManus (Elvis Costello).

"A Summer Story." Studio: Atlantic. Director: Piers Haggard. Stars: Imogen Stubbs, James Wilby, Lee Billelt, Harry Burton and Susannah York. Storyline: A beautiful country girl and a young barrister find passion and pain in 1902 England. Soundtrack artists: Georges de La Rue (score).

### August

**POLYGRAM:** "1969." Studio: Atlantic Releasing. Director: Ernest Thompson. Stars: Kiefer Sutherland, Robert Downey, Joanna Cassidy, Bruce Dern. Storyline: Two best friends and recent high school graduates, a poet (Sutherland) and a pragmatist (Downey), face tough choices during the political and social turmoil of 1969 America. Soundtrack artists: mostly acts from '69.

### September

**ATLANTIC:** "Buster." Soundtrack artists: Phil Collins, the Four Tops, the Spencer Davis Group, the Shadows, the Searchers, the Hollies, Sonny & Cher, Dusty Springfield.

**COLUMBIA:** "Bird." Studio: Warner Bros. Director: Clint Eastwood. Stars: Forest Whitaker, Sam Wright, Michael Zelnicker, Diane Venora. Storyline: the tragic life of jazz legend Charlie "Yardbird" Parker. Soundtrack artists: Charlie Parker (whose vintage saxophone solos are remixed with newly recorded instrumentals by Monty Alexander, John Guerin, Ray Brown and others.).

**VIRGIN:** "Chronicle Of A Death Foretold." Studio: Island Pictures. Director: Francesco Rosi. Stars: Rupert Everett, Ornella Muti, Irene Pappas, Lucia Boce, Anthony Delon. In a story written by Gabriel Garcia Marquez, love and death meet when a mysterious stranger comes to a remote tropical village. Soundtrack artists: Pierro Piccioni (score).

**WARNER:** (SIRE) "The Last Temptation Of Christ." Soundtrack artists: Peter Gabriel (producer).

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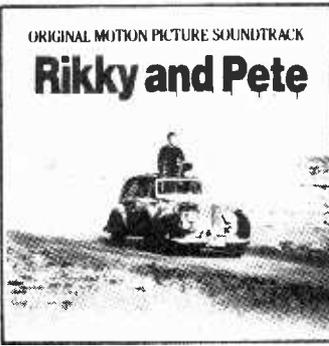
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**SOUNDTRACK SPECIALISTS**

(Continued from page S-4)

currently involved with "Wired," the story of John Belushi's life. "This is going to be a really fascinating, exciting project because it is a musical movie," he says. "John's whole life was very music oriented—look at the Blues Brothers. We have the opportunity to re-create a lot of the music he was involved in and also to create music that would be relevant to his interests and reflective of the period. With a musical movie, if the movie's a hit, how can the soundtrack miss?"

Columbia, too, is working on a soundtrack for a music-intensive film. Dean Pitchford, who wrote the screenplay and all the songs for "Footloose," has done the same for "Sing," set for a February release. Patti LaBelle has a role in the Tri-Star film, but it hasn't yet been determined who will appear on the soundtrack. "Columbia has always had a love affair with soundtracks," says Jay Landers, director of film music and special projects/A&R West Coast for the label, "and this is the latest in that line."

Arista's first soundtrack project in two years, for the early-1989 release "Roadhouse," also has a music angle. Label director of A&R East Coast Mitchell Cohen, who says Arista is "very selective" about the soundtracks it does, explains how the project wound up on his label. "We signed a guitar player named Jeff Healey, a 22-year-old blues/rock guitarist, and contacted Jimmy Iovine about working with him. Soon thereafter, Jimmy got a copy of the script to 'Roadhouse.' On page 6 was a description of a very unique guitarist. Jimmy called us up and said, 'I love Jeff and think he's phenomenal, and I have a part for him in a movie.' No one knows how the screenwriter, who didn't know Jeff, came up with the part for a blind blues guitarist who plays guitar in his lap, which is what Jeff is, but it worked out perfectly."

Arista's Roy Lott, senior VP of operations, says Healey's debut album will come out in August, "which will establish him as an artist. Then the soundtrack's release in late January or early February and the film's release soon thereafter will give us some nice cross-marketing opportunities."

Arista's marketing plans for "Roadhouse" are in sync with industry standards. "The market for scored albums has, re-

gretfully, diminished," in the words of Columbia's Landers, so in these days of hit-oriented soundtracks, it is essential an album come out before its accompanying film.

"I think it's important to have the music out before the film to create a climate of awareness for the entire project," says Capitol's Devine. Warner Bros. Films' LeMel gives his industry's perspective: "If a single charts before the movie opens, we have a much better chance of keeping our picture in theaters when the music is on the tip of everyone's tongue."

A late start may be what has prevented Capitol's soundtrack to the theatrical blockbuster "Moonstruck" from charting. "We saw a big groundswell with the film and decided to make a deal for the soundtrack," says Devine. He is confident that internationally, where "Moonstruck" the album is preceding "Moonstruck" the film in most territories, the soundtrack will enjoy sales commensurate with the movie's success.

Despite a few disappointments here and there, most involved in the production of soundtracks say the climate for them has never been better. "They're absolutely key right now in our product mix 'cause they're so hot," says A&M's Anderle.

"Two or three years ago there was definitely a lot of pressure to deliver hits from soundtracks," says LeMel. "And then, thank goodness, a backlash came through because there were a lot of songs from movies that didn't happen. Now, the industry is much more conscientious about not overdoing it. So for the most part, what does get done works."

The value of using "original hits" nostalgia music in motion picture and TV soundtracks has been amply demonstrated this past year by the success of the "Dirty Dancing," "More Dirty Dancing" and "Good Morning, Vietnam" soundtracks. Tom Bonetti, founder of Celebrity Licensing Inc., one of the largest independent sources for pre-1972 hit records in films, represents over 30 clients—including independent record companies and publishers—and 800 original chart records from 1954-1979. As a free service to film producer customers, Celebrity attempts to identify and locate the rightful owners of pre-'72 hit records.

It's no easy task, says Bonetti. "Permission must be individually obtained both from the owner of the song and the owner of the original hit record. The problem is greatest for '50s and '60s hit records. The majority of this era's hit records were produced and released by hundreds of small record labels, the vast majority of which have long since disappeared. Ownership has also, in many cases, changed hands through mergers, bankruptcies, deaths of original owners, reversion clauses, and lawsuit settlements, so even by locating the original owner or record label there is no guarantee that it is the current or rightful owner!"

**LIFT-OFF POWER**

(Continued from page S-1)

film opened in June, with the soundtrack's first single out shortly beforehand. Cocker has the leadoff track, "A Woman Loves A Man," and "most of the music is from Capitol artists, which obviously makes it easier for the label to exploit," says Capitol president David Berman.

Artists aren't the only members of the music business who benefit from inclusion on soundtracks: Producers and publishers vie for space, too. "Many times the soundtracks come through publishing companies, so the song is the main focus," says EMI's Griffith. "Once the director decides where it will be used, at that point the artist and the producer are 'cast.' Soundtracks can revitalize the careers of all sorts of people."

Zomba Enterprises Inc., through its music publishing, Jive Records, and Zomba Screen Music has been expanding activities and aggressively pursuing soundtrack and film opportunities for the various artists it represents.

"License To Drive" will feature four different artists affiliated with Zomba/Jive—Billy Ocean, D.J. Jazzy Jeff & the Fresh Prince, Slava Raider, and Jonathan Butler.

Zomba is also involved in Eddie Murphy's "Coming To America" soundtrack, featuring a single by Levert (signed to Wilesden, Zomba's BMI publishing company), and "Caddyshack II" which will feature two tracks written and produced by Full Force (also signed to Wilesden), including Lisa Lisa and two songs co-written by Zomba veteran Martin Page.

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	37	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4/POLYGRAM
	2	2	15	EMMANUEL	ENTRE LUNAS	RCA 6955
	3	3	9	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
	4	4	33	JOSE JOSE	SOY ASI	ARIOLA 6786
	5	5	11	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
	6	6	7	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619
	7	9	59	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	8	7	15	DYANGO	CAE LA NOCHE	EMI 7609
	9	10	13	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	10	14	23	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	11	11	11	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
	12	12	41	WILKINS	PARAISO PERDIDO	WEA LATINA 54945/WARNER BROS.
	13	13	11	VARIOS ARTISTAS	16 ESTRELLAS DE ORO	CBS 10518
	14	18	37	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	15	8	13	YURI	AIRE	EMI 7607
	16	24	17	YOLANDITA MONGE	NUNCA TE DIRE ADIOS	CBS 10516
	17	19	31	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	18	17	5	JULIO IGLESIAS	NON STOP	COLUMBIA 40995
	19	—	23	GRUPO FLANS	LUZ Y SOMBRA	MELODY 121
	20	22	11	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769/E.P.A.
	21	—	1	VARIOS ARTISTAS	UNA NOCHE ENAMORADOS	GLOBO 7635
	22	—	3	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	23	15	25	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	24	—	1	TITO RODRIGUEZ	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
	25	—	1	JOSE JOSE	20 TRIUNFADORAS	ARIOLA 6063
TROPICAL/SALSA	1	1	11	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
	2	2	11	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
	3	3	29	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	4	4	19	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
	5	17	3	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
	6	6	27	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	7	7	15	CANO ESTREMEIRA	SALVAJE	CEG 001
	8	10	25	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	9	16	9	JOSE ALBERTO	SUENO CONTIGO	RMM 1664
	10	25	3	WILLIE ROSARIO	THE SALSA LEYEND	BRONCO 150
	11	8	5	RAPHY LEAVITT/ORQUESTA LA SELECTA	LA SELECTA	R.LEAVITT/ORQUESTA LA SELECTA BRONCO 146
	12	5	31	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	13	13	13	CONJUNTO CLASICO	CLASICO 88	LOMEJOR 816
	14	12	9	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 148
	15	20	1	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
	16	11	11	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
	17	21	3	FANIA ALL STARS	BAMBOLEO	FANIA 650
	18	9	27	LA PATRULLA 15	CON FUERZA	TTH 1923
	19	—	9	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
	20	14	31	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	21	23	5	JOCHY HERNANDEZ	LA FIGURA	CBS 10501
	22	18	9	SERGIO VARGAS Y LOS HIJOS DEL REY	SERGIO VARGAS	KAREN 110
	23	15	85	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	24	24	15	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
	25	—	1	TITO NIEVES	THE CLASIC	RMM 1666
REGIONAL MEXICAN	1	2	25	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	2	1	13	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800
	3	3	29	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	9	5	LOS HUMILDES	QUE TRISTEZA	FONOVISA 8802
	5	6	25	BRONCO SUPERBRONCO	ARIOLA 6618	
	6	10	3	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
	7	7	7	LOS CAMINANTES	LOS IDOLOS DEL PUEBLO	LUNA 1161
	8	5	35	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	9	13	15	JOAN SEBASTIAN	MASCARADA	MUSART 6024
	10	12	41	FITO OLIVARES	LA GALLINA	GIL 20001
	11	18	11	AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	12	15	29	GRUPO PEGASO	ENAMORADO	REMO 1018
	13	11	15	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
	14	17	17	GRUPO VENNUS	ESCLAVO Y REY	TESORO 202
	15	8	81	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	16	19	33	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	17	14	25	RAMON AYALA	DAMELO	FREDDIE 1411
	18	4	29	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	19	—	17	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
	20	23	9	DAVID MARES	SOLD OUT	CBS 84347
	21	21	15	BRONCO BRONCO	ARIOLA 56088	
	22	—	1	EL TRI SIMPLEMENTE	WEA LATINA 53036/WARNER BROS.	
	23	—	29	GRUPO MAZZ	BEYOND	CBS 10495
	24	—	17	LOS BONDADOSOS	COMO SIEMPRE AMIGOS	PROFONO 90551
	25	25	27	SONORA DINAMITA	16 SUPERCUMBIAS	SONOTONE 1615

## Latin Notas



by Carlos Agudelo

**ANOTHER MAJOR RECORD** company is cautiously entering the booming salsa market. EMI, traditionally a pop company, has signed its first salsa act ever: **Max Torres & the Salsa Selection**. This is the first solo contract for Torres, a singer who is now winding up his collaboration with the **Tommy Olivencia Orchestra**, and the first time he is in a position to lead his own band. His first album, "Sensualmente Tropical," produced by **Dario González**, features several remakes of pop ballads, including one of "Toco Madera," the **Raphael** tune that is currently in the top 10 on the Hot Latin 50 chart. The first single from the album, already out, is a swinging tune called "Cara Dura," in which Torres shows his promising singing talent with the help of his father, **Máximo Torres Sr.**, who is the arranger and musical director of the album. Torres Sr., who recently arranged tunes for Olivencia and **Frankie Ruiz**, has given the album the *salsa sensual* touch that can be heard on almost every album coming out of Puerto Rico today.

Along with its announcement of Torres' signing, EMI has begun a talent-search campaign as part of what **Al Zamora**, the company's promotion director, calls the company's commitment to the music of Puerto Rico. Although most details are still to be arranged, the campaign will presumably conclude with a televised contest program as well as a recording contract for the artist or artists chosen at the end of the selection process.

Another company betting on the salsa sensual wave is CBS, which has just released **Luis Enrique's** "Amor Y Alegria" album, produced and arranged by **Carlos "Cuto" Soto**. According to CBS, Soto is in Puerto Rico forming a new band that the label expects to launch

soon.

**SPEAKING OF SALSA**, the recent attempted suicide by one of the genre's greats, **Hector Lavoe**, who threw himself from a ninth-floor window in a San Juan, Puerto Rico, hotel, has cast a somber shadow over the Latin music world. Amazingly, Lavoe landed in an air-conditioning installation and survived. He even got up for a moment after the fall and said a few words. He is still recovering from several operations to repair broken bones. Lavoe, whose father died recently, whose son committed suicide a few years ago, and who once jumped from a fourth-floor window along with his wife during a fire, is one of the most controversial and tormented figures of the salsa scene; his problems are widely reported to be due in part to drugs. For Lavoe, a moment of re-evaluation of his lifestyle has come.

### In EMI's quest to go salsa, the label signs Max Torres

**BY SIGNING A TWO-ALBUM** record contract with CBS, **Maria Conchita Alonso** has begun to fulfill one of her dreams: to perform pop-rock music in English. The deal apparently gives Alonso enough creative freedom to do her own crossover material and to display the talent she has shown as one of the best-known Spanish-language female singers in Latin America and the U.S. She has already built a name in the mainstream world as a starring actress in more than half a dozen films, the latest of which, a black comedy with **Nicholas Cage** called "Vampire's Kiss," will come out in the fall. Alonso is just starting a month-and-a-half-long tour that will take her to Chicago, Mexico, California, New Mexico, Central America, and possibly South America. In one of her last outings abroad, she faced frantic crowds that besieged her in Guayaquil, Ecuador, where she performed in front of almost 40,000 people during the inauguration of a soccer stadium.

## Classical Keeping Score



by Is Horowitz

**PREFINANCING:** By turning the marketing equation around and finding the customers before creating the product, **Essay Records** has revived a long-dormant but highly prestigious formula. That was how the seminal recordings by **Artur Schnabel** of the complete Beethoven piano sonatas were mounted in the '30s. Subscribers paid out the money and then the recordings were made.

**Essay Records**, formed to showcase the **Philharmonia Virtuosi** and its conductor, **Richard Kapp**, has turned out its first disk, a recording of Vivaldi's "Four Seasons" plus another concerto for two violins by the Venetian master. Enough subscribers signed up for the recording of the 90 or so concerts the ensemble gives a year to make the project economically viable, says Kapp.

Kapp and his orchestra made a dozen recordings for **CBS Masterworks**, including the long-charting "Greatest Hits Of 1720," before launching their own recording operation. Kapp says CBS tried to keep the group in its greatest-hits groove rather than permit it to record repertoire that is "more artistically representative" of its concert repertoire. Two of the albums the **Philharmonia Virtuosi** has produced for CBS are still unreleased, says Kapp, including a performance of the Handel opera "Imeneo" featuring **Maureen McGovern**.

In September, **Essay** will record two programs of Bach concertos for violin, with and without other solo instruments. **Paul Peabody** will be the featured soloist. Another upcoming project is a turn-of-the-century light program with **Joan Morris** and **William Bolcom**, performed with instruments appropriate to the period, including Stroh violins. These instruments were fitted with bell horns and often replaced standard violins in the early days of acoustic recording.

**Essay** will seek outside distribution once subscription

editions have been marketed and recording costs recouped. In the first stage, says Kapp, the guiding economic principle is "low volume and high margin," with relatively few sales paying back the original investment.

**MORE HOROWITZ DUE:** With his recordings still agitating the charts, **Vladimir Horowitz** is due to return to the studio in September to produce yet another solo album for **Deutsche Grammophon**. The centerpiece of the new program will be Mozart's Piano Sonata in B-flat (K. 281), says producer **Thomas Frost**, along with some other Mozart works and pieces by Schubert and Liszt. The bulk of the selections chosen have never before been recorded by the venerable artist. Among other projects on Frost's current production plate is an all-Bach album by the **Amherst Saxophone Quartet**. He's do-

### Essay writes a new chapter on subscription recordings

ing that one for **MCA Classics**.

**PASSING NOTES:** In **Synch Laboratories** continues its cassettes-of-vintage-recordings project with a pair by **Bronislaw Huberman** dating from 1929 and 1934, respectively. The first is a performance of the Tchaikovsky Violin Concerto and the latter is of the Lalo "Symphonie Espagnole." Another cassette offers a Brahms set recorded sometime between 1930 and 1932 by the **Amsterdam Concertgebouw** conducted by **Willem Mengelberg**. In **Synch** chief **Alan Silver** says future releases include another Huberman cassette, of two Bach concertos and Mozart's Violin Concerto No. 3, conducted by **Issay Dobrowen** and a **Fritz Kreisler** Mendelssohn/Mozart set. Many of his productions are being issued on CD by Philips in Japan, says Silver.

**Leonard Bernstein** will serve as honorary chairman of the fourth annual **American Music Week**, Nov. 7-13. . . . Flutist **Ransom Wilson**, a native of Tuscaloosa, Ala., has been awarded the \$10,000 Alabama Prize for work in the arts.

# U.K. Gov't Groups Call For Broadcast Deregulation

LONDON Commercial broadcasting in the U.K. received a further shove toward deregulation with the publication of two reports within just four days.

First, the government revealed legislative plans for radio, which include three new national commercial stations and a host of new local stations. These will come into being over the next four years, under a new "light-touch" Radio Authority due to start work in the fall of 1989.

In an apparently slight but nevertheless significant shift of position, the government is now saying that the three new national radio channels could be "weighted" toward particular types of music, such as pop or country. Though the stations should not duplicate each other, the government had previously stressed they must

have broad appeal.

The radio white paper more or less restores the original timetable for Britain's long overdue "radio explosion." The white paper was followed a few days later (June 4) by a major report from the influential all-party Home Affairs Select Committee on The Future Of Broadcasting.

Devoted largely to television, the report proposes a single Commercial Television Authority for all commercial, satellite, and cable TV broadcasting. The CTA would operate along Federal Communications Commission lines, replacing the IBA, which controls Independ-

ent TV, Channel 4, and DBS as well as the Cable Authority, presently responsible for cable and satellite-to-cable services.

The report forecasts a "10-channel environment" of national U.K. TV services in the '90s. It also refers to recently announced plans by Rupert Murdoch and Robert Maxwell (Billboard, June 25) to transmit another group of channels by satellite.

"While this may be unobjectionable in itself," says the report, "we regard it as imperative that ownership of extraterrestrial services based outside but receivable in the U.K. should be taken into account

in the provisions regarding ownership of the U.K.-based channels."

The report endorses, however, the government's suggestion that restrictions on non-Economic Community investment in cable network companies, as opposed to cable program services, should be relaxed "to allow a considerable amount of U.S. investment, which would increase the pace of the provision of cable."

Among other highlights, the committee would like to see the creation of a fifth land-based U.K. TV station on UHF "as soon as possible." This would also come under the proposed CTA, which

the committee recommends should commence with the new ITV franchises in January 1993.

While the report sees a need for a continuing public service element in commercial TV, it accepts that "some of the principles" of public service "cannot survive" on all of the new services that will be available.

Public service broadcasting will remain the main objective of the BBC, in whose basic role and regulatory function the report foresees "no change."

The report has been welcomed by the government, which now plans a major TV bill this autumn.

## New Aussie Focus: Attacking The Problem At Home

# Australia Cheers Crackdown On Tape Pirates In Indonesia

BY GLENN A. BAKER

SYDNEY Australia's copyright community has responded to the unexpected end of Indonesia's piracy leadership role in the Asian-Pacific region with a collective sigh of relief.

Having a giant piracy empire within one's nearest neighboring country requires eternal vigilance by any nation, and Australia has managed to keep the problem at bay only because of its forcefulness in policing copyright infringements.

Says Lionel Banbury, administration manager of the Australian Record Industry Assn., "The Indonesian government's action will enable us more fully to devote our energies to curbing domestic piracy."

"Although Indonesian pirates never really penetrated our defenses in the populous Eastern states, they were quite prevalent up in Darwin [Northern Territory] and over in Perth [Western Australia], where our presence is considerably less. There was always the possibility that somebody would start bringing them into the larger cities, so we're obviously relieved that we no longer have to worry about that."

Of course, while there was no major illegal pipeline to Australia, literally millions of bogus tapes found their way here in the suitcases of returning tourists. Each year, some 120,000 Australians holiday in Bali, and it is hard to imagine a single one of them being able to resist the startling array of current repertoire priced at less than \$2 a tape.

In fact, until recently brochures from Garuda Indonesia Airways highlighted the tapes' availability and "bargain" prices. Often, young travelers would save up for many months and return home with hundreds of cassettes.

News of the piracy ban in Indonesia was monitored by Garuda's Sydney office. "We have been aware for some time that this was likely to happen," says media relations manager Mike Parker, "and we've discussed the implications since the close downs and antipiracy actions began in Indonesia."

"I really don't think it is going to effect the flow of young Australians to Bali, even if they do get to gripe about it among themselves.

There's still an awful lot of other attractions there to draw them.

"Actually we started removing references to the tapes from our literature a couple of years ago because it's not really the sort of image we want to project."

The Indonesian government has imposed an official ban (Billboard, June 18) on the sale of pirated cassettes there as of June 1, prompting

thousands of music fans to descend on stores to stock up on the last of the pirated hits.

The new and tougher Indonesia copyright bill was introduced in September; a convicted pirate now faces up to seven years in jail and \$60,000 in fines for each offense. That protection was initially given only to works of Indonesian songwriters because the country was not

a member of an international copyright convention.

However, in May Indonesia ratified an agreement with the European Community that gives copyright protection to European songwriters. U.S. composers and lyricists have to wait until August for similar protection because of delays in bilateral negotiations.

## PolyGram Set To Release Olympic Single Korean Rock Group Records Giorgio Moroder Tune

ZURICH, Switzerland "Hand In Hand," the official song of the 1988 Olympic Games, written by Giorgio Moroder and lyricist Tom Whitlock and sung by the Swiss-based Korean group Koreana, will be released worldwide by PolyGram July 20 in 45 and CD single formats and, with nine other Moroder/Whitlock songs, on LP, CD, and cassette.

Koreana will be in Seoul, South Korea, Sept. 17 to present the song during the opening ceremony of the Games, which will have an estimated television audience of 4 billion people. Special stage costumes have been created for the occasion by top Italian designer Giorgio Armani.

The adoption of "Hand In Hand" as the official song of the Olympic Games and Moroder's involvement in the project represent a major coup for Ossi Drechsler, managing director of PolyGram Switzerland.

In March 1987, Drechsler conceived the idea of having Koreana—a band originally signed to PolyGram Switzerland by producer Victor Pelli in 1977—perform the official song of the 1988 Games. He flew to Seoul with the group's manager, Frank H. Furrer, and discussed the project with the Olympic Games committee.

"The committee originally wanted to have the official song performed by a world-renowned artist," Drechsler says, "but we pointed out that it would be more appropriate to have a Korean act involved. They agreed, and we eventually negotiated a contract."

In May 1987, Drechsler flew to Los Angeles to ask Moroder to

write and produce the song. "I have known Giorgio since the '60s, when he was a recording artist in Germany," Drechsler says. "But he told me he was too busy on other projects to accept any new commissions."

"However, when I told him that it was a song for the Olympic Games and that it would have an audience of some 4 billion people, he decided to find time to take on the project."

The album was recorded in Moroder's own studio in Universal City, Calif. In addition to the English-language version, Koreana has also recorded a Korean-language version that will be released in Korea on the

Jigu label. Moroder has the publishing rights to all the songs on the album.

Koreana, composed of two men, Tom Lee and Jerry Lee, and two women, Marie Hong and Cathy Lee, has been working in Europe for more than 12 years and had a substantial disco hit several years ago with a version of "Dark Eyes."

Moroder, winner of three Academy Awards, was also musically involved with the 1984 Olympics in Los Angeles: He contributed the song "Reach Out" to the official album of the 1984 games.

## U.K. Union Ousts Clegg For Performing In South Africa

BY NICK ROBERTSHAW

LONDON EMI artist Johnny Clegg, whose career was built in South Africa with the multiracial bands Jaluka and Savuka, has been expelled from the U.K. Musicians' Union for breaking its embargo on performances by members in South Africa.

Protesting the decision, Clegg's management says he has done much to combat apartheid in South Africa, and he has the support of such organizations as the United Democratic Front and the African National Congress.

Clegg, a white South African, was given no opportunity to put his

case to the union, according to a statement from EMI, which adds: "Without the benefit of [union] membership, Clegg will be unable to effectively promote his music in the U.K. through live work and television appearances."

Clegg and his current band, Savuka, were also prohibited from performing at the recent Nelson Mandela 70th birthday concert at Wembley Stadium here—also known as Freedomfest—because of the union's dogmatic interpretation of the cultural boycott, the statement alleges. This happened despite his well-known support for Mandela and a verbal message of

## Hot U2 3-In-1 CD Astounds Dutch Retailers

BY WILLEM HOOS

AMSTERDAM A pseudosingle comprising three CD singles and 10 tracks and selling for almost \$20 is heading for the Dutch singles charts and has also been released in other key European territories. Its title, "The Seven Missing Tracks," has only served to increase the confusion of retailers here, many of whom believe the BMG/Ariola Benelux release should be regarded as an album.

Issued May 30 in Holland on the Island label, the set of three 5-inch CDs features three hit songs from U2's "The Joshua Tree" album plus seven tracks that were first released as B sides of U2 vinyl singles but have never appeared before on CD. Hence the "missing tracks" of the set's title.

The purpose of the release is to maximize exploitation of the best-selling album, which has sold more than 250,000 copies here since its release in March 1987 and has reached double-platinum status. Ariola's international repertoire chief, Gerard Kostermans, believes "The Joshua Tree" will top 300,000 units and go triple platinum by year's end, when a new U2 album is expected.

U2's following is at its strongest in Holland, Kostermans adds. "We know that the fans are very devoted and want all the group's repertoire on CD as well as vinyl. So when we discovered many U2 fans have CD players, we had the idea of a special set of three 5-inch CD singles. We talked it over with U2's manager, Paul McGuinness, and he agreed immediately."

Initially the release was intended to be exclusive to the Be-

(Continued on next page)

## Top Int'l Acts Headline Under The Sky Japanese Jazz Fests Set

TOKYO A near-record number of leading international jazz musicians is booked for some 40 events in various venues nationwide here in the next two-three months.

The 11th year of Select Live Under The Sky '88, presented by Japan Tobacco Inc., features Miles Davis, Pat Metheny, Sun Ra & His Arkestra, David Sanborn, and Marlon Jordan and will play Tokyo, Sendai, Nagoya, Fukuoka, and Osaka from July 30-Aug. 7.

The Sun Ra group numbers 16 musicians this year, and Miles Davis is bringing an eight-piece band. David Sanborn's group has six members, and Pat Metheny heads a special quartet that includes Charlie Haden, Ernie Watts, and Paul Wertico.

The Budweiser Newport Jazz Festival opens with a concert in Tokyo's Suntory Hall Aug. 3, featuring Lionel Hampton's band, the Timeless All Stars, and the Celia Cruz/Tito Puen-

te Latin Jazz Ensemble. This package then moves on to the ski resort of Madarao for a series of concerts Aug. 5-7. Also booked for Madarao are Marc Johnson's Bass Desires and the Ritz.

The Mount Fuji Jazz Festival With Blue Note, held beside Lake Yamanka Aug. 26-28, features Art Blakey's Two Drums Big Band, the Renee Rosnes Trio, Roy Hargrove, Don Sickler's Superblue, the Tony Williams Quintet, Joe Henderson, the Pullen-Adams Quartet, Sadao Watanabe Quarter (with Jackie McLean), and Jon Hendricks & Co.

There will be a special preview of the Mount Fuji Blue Note package at the Kani Hoken Hall in Tokyo.

Some of the major names involved in the "big three" festivals will stay on in Japan for smaller events later this year. And special events featuring only Japanese musicians have also been arranged.

## EMI'S JOHNNY CLEGG BOOTED FROM U.K. UNION

(Continued from preceding page)

support for Clegg from the jailed ANC leader's wife, Winnie, the statement says.

The union counters that it sent a number of letters to Clegg, first warning him of the consequences of continuing to perform in South Africa. Later the union wrote that if he failed to desist he would be charged with conduct detrimental to the union. Clegg did not reply to any union communication, the union says.

Union official Stan Martin says: "A boycott is a fairly blunt instrument, and there is no way you can start making exceptions for specialist artists. If we had known when Clegg joined the [union] in 1983 who he was, we would have said there is no point you joining because you live and work in South Africa and you obviously can't observe the boycott."

Brian Blain, the union's assistant secretary, confirms Martin's view. "There's either a boycott or there isn't a boycott. It's a simple matter. It may be that Winnie

Mandela thinks Johnny Clegg is a nice chap, and we have no reason to disbelieve him when he says he has tried to fight apartheid. But we can't make exceptions. We might also add that we had nothing whatever to do with the bill for the Mandela concert."

Clegg's management maintains some apartheid foes have begun to re-evaluate the international cultural boycott of South Africa to allow progressive South African acts greater freedom to perform internationally. But the Anti-Apartheid Movement, the organizer of the Mandela event, and pressure group Artists Against Apartheid have continued to exert pressure on Clegg in the name of the boycott, despite his key role in combating racial perceptions in South Africa, Clegg's management says.

"From where we stand," the EMI statement concludes, "it seems that Artists Against Apartheid do not wish to be assisted in making the cultural boycott operate in a more democratic fashion."

## CD 'SINGLE' A HIT IN NETHERLANDS

(Continued from preceding page)

nelux territories, says Ariola promotion manager Steven Schoen-zetter, but it aroused so much interest that France, West Germany, Switzerland, and Austria have now followed suit, with other European markets likely to do the same.

The three hit singles included are "With Or Without You," "Where The Streets Have No Name," and "I Still Haven't Found What I'm Looking For," all top 10 releases here, while so-called "missing" tracks include "Luminous Times," "Walk To The Water," "Race Against Time," and "Spanish Eyes."

According to Ariola, some 12,000 sets were sold in the first month of release. "That's quite impressive," says Kostermans, "when you consider that we have not promoted the release at all and that a number of retailers did not know how to handle

the set at first."

A single chart entry is regarded as imminent.

"It will be the first time that such an unusual release has entered a Dutch singles chart, and I think it may be the last," says Sieb Kroeske, managing director of the Dutch Top 40 Foundation, responsible for Holland's leading singles and albums chart systems.

"The release is unique and when it first appeared we got quite a number of calls from surprised retailers. There are still some who regard the pack of three CD singles as the equivalent of a complete CD album, but I don't agree.

"I regard it as the equivalent of a single release, and now that the situation has calmed down I'm glad to say that most retailers take the same view."

## MuchMusic-Pay TV Flap Heats Up

(Continued from page 45)

MuchMusic believes it would be within its rights to terminate any affiliation deal it now has. Waters says that all such deals would no longer be valid because they were signed before the CRTC ruled that it could be taken off a pay-TV tier.

The impasse seems to center on the historic linkage between MuchMusic and TSN. Usually, cable firms have been reluctant to deal with the services individually; they prefer to lump them together, and they appear to be doing so again in this case. They worry that TSN's

asking price of 88 cents a month per subscriber for the basic offering is too high and would prompt some consumers to disconnect their service entirely, but they don't seem willing at this point to move MuchMusic without also moving TSN to basic.

"If we can get over this linkage business, I think we can work things out," says Waters.

In the weeks ahead, Waters and the MuchMusic board must decide if they'll pull the plug on some cable companies, leaving themselves

out of some potentially sizable markets to argue their point that they have the right to decide how their service is offered. It's possible they may grant a period of grace or simply back off, but Waters makes it sound as if MuchMusic will play it tough.

As a result, hundreds of thousands of MuchMusic subscribers could find themselves without the channel as soon as September. Cable firms must notify subscribers 45 days in advance of shifting the service to basic.

## Big-Selling Records Net Top-Floor Success For Toronto Label Attic Records Goes Through Roof At 15

OTTAWA The numbers look pretty impressive: \$40 million in sales; more than 160 Canadian albums and \$6 million in foreign licensing; 1,500 Canadian compositions; \$9 million in production; \$7 million in manufacturing; \$5 million in royalties, closing in on \$2 million in federal sales taxes; 11 Junos; 21 gold albums; 11 platinum records; and one double platinum record.

Not bad, particularly when you consider that this record label began with a weekend of work on a business plan nearly 15 years ago and \$300,000 in borrowed funds. Today, Attic Records enters its 15th year and president Al Mair says he wouldn't try it all over again unless he had about 10 times that amount "unencumbered" in the bank.

Among Canadian independents, the name Attic is usually the first to surface. In all but one of its 14 fiscal years, it has shown a profit. And it has hardly been conservative or prone to avoid risk. Although a mainstream label, some of its artists are decidedly offbeat; no one would call the Nylons, who spun a top five single in the U.S. on their last album, a top 40 shoo-in.

From modest beginnings with partner Tom Williams (who left amicably a few years ago because he grew tired of the constant indie grind), Mair now oversees a label that is responsible for more new Canadian copyrights than any other company. The roster includes Haywire and Lee Aaron.

The group Triumph also got its start at Attic; Hagood Harly's "The Homecoming" allowed Attic to pay off its bank debt in three years.

With a world view that few if any of his Canadian counterparts can match, Mair travels far and wide to hear foreign works and pitch Canadian material to foreigners.

Most know Mair as a sensible man of integrity; lately, he has emerged as the conscience of the Canadian element of the music industry. His recent election as president of the Ca-

nadian Independent Record Production Assn. and dire warnings about the Canada-U.S. free-trade deal are signs that he is an increasingly political animal.

Attic operates as one of the few downtown labels from a preserved historical building just off the main drag of Toronto. Its inner-city sense has kept it streetwise all these years.

"Any record company today has to look internationally," he says. "You cannot afford to make world-class records only for this country."

Even so, he says, it's necessary for there to be a certain infrastructure to nurture new Canadian talent—including government funding and Canadian content rules for radio. What he and others fear about free trade is that it is the thin edge of the wedge that may erode such support of the arts in Canada.

He argues strenuously these days on CIRPA's behalf for tougher radio rules for FM. Although AM radio must play 30% Canadian music, FM's requirement is less—20% for rock, for instance. "For the record industry, the FM format is the most impor-

tant along with the few CHR's that operate," Mair says. "AM audiences are dwindling, but the content rules are weakest for the format people tune to. I think FM should have to play 30% too."

The government pours \$5 million into the music business each year for record, video, and syndicated radio production and tour support. Mair says more is needed.

"The fund has proved its worth and proved that it's underfunded," he says. "There's much more need than supply of money."

Underfinancing, however, has been the critical problem for the business, he believes. Some excellent labels that produce good and successful music simply haven't been able to manage their financial affairs properly to stay afloat. Mair has been around to see many of them come and go—Solid Gold, GRT, Ready, and many others in Quebec.

A way to ensure industry survival is cooperation through trade groups, but Mair sees a "real problem" in getting people to devote the time.

KIRK LaPOINTE

## MAPLE BRIEFS

PAUL JANZ WAS THE big winner at the Tribute '88 awards, organized by the British Columbia chapter of the Canadian Academy of Recording Arts and Sciences, the trade group that oversees the Juno Awards. Janz picked up five awards at the event, a sort of West Coast Junos. He was named top artist, top male vocalist, and top keyboardist; he also took home awards for top song and top album. Rock & Hyde won as songwriters for "Dirty Water"; Barney Bentall & the Legendary Hearts, recently signed to CBS, were named most promising group; and Sue Medley was named top female vocalist. Producer Bruce Fairbairn (Bon Jovi, Loverboy) was given the international achievement citation at the June 1 ceremony at the Commodore Ballroom in Vancouver.

GRAHAM POWERS, SALES and

marketing VP at MCA Records of Canada Ltd., has left the label for personal reasons. MCA cited his "enormous contributions" to the label's growth over the last four years. Powers is expected to announce his future plans soon.

ANYONE WHO KNOWS HIM is wishing WEA Music of Canada's Larry Green a speedy recovery following his recent heart surgery. Green, WEA's national promotion chief, is a former DJ and has one of the sharpest minds in the business. He is expected to return to work in a few months.

OFF Freddy DeMann's management roster is Corey Hart, who returns (at least temporarily, we're told) to Bob Ramaglia of Montreal.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

PROCAN honored  
Canada's 14 most-  
performed songs  
June 12. See  
photo . . . page 60

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/9/88

This Week	Last Week	SINGLES
1	11	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
2	2	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
3	7	PUSH IT/TRAMP SALT-N-PEPA CHAMPION
4	1	IOWE YOU NOTHING BROS CBS
5	4	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
6	3	BOYS (SUMMERTIME LOVE) SABRINA IBIZA/LONDON
7	10	FAST CAR TRACY CHAPMAN ELEKTRA
8	6	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
9	5	TRIBUTE (RIGHT ON) THE PASADENAS CBS
10	9	WILD WORLD MAXI PRIEST 10 RECORDS/VIRGIN
11	14	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
12	8	DOCTORIN' THE TARDIS THE TIMELORDS KLF COMMUNICATIONS
13	15	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
14	17	I WILL BE WITH YOU T'PAU SIREN/VIRGIN
15	18	MAYBE (WE SHOULD CALL IT A DAY) HAZELL DEAN EMI
16	32	ROSES ARE RED MAC BAND/THE McCAMPBELL BROTHERS MCA
17	12	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
18	23	DON'T BELIEVE THE HYPE PUBLIC ENEMY DEF JAM/CBS
19	16	YOU HAVE PLACED A CHILL IN MY HEART EURYTHMICS RCA
20	21	THERE'S MORE TO LOVE THE COMMUNARDS LONDON
21	34	FOLLOW THE LEADER ERIC B. & RAKIM MCA
22	36	CROSS MY HEART EIGHTH WONDER CBS
23	NEW	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA
24	27	NEVER TEAR US APART INXS MERCURY/PHONOGRAM
25	20	CAR WASH/IS IT LOVE YOU'RE AFTER ROSE ROYCE MCA
26	13	CHAINS OF LOVE (REMIX) ERASURE MUTE
27	19	GOT TO BE CERTAIN KYLIE MINOGUE PWL
28	29	EVERLASTING NATALIE COLE MANHATTAN/EMI
29	24	SOMEWHERE IN MY HEART AZTEC CAMERA WEA
30	30	I DON'T WANNA GO ON WITH YOU... ELTON JOHN ROCKET/PHONOGRAM
31	22	WITH A LITTLE.../SHE'S LEAVING HOME WET WET WET/BILLY BRAGG CHILDLINE
32	NEW	I WANT YOUR LOVE TRANSVISION VAMP MCA
33	40	IT MUST HAVE BEEN LOVE MAGNUM POLYDOR
34	NEW	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
35	NEW	ALL FIRED UP PAT BENATAR CHRYSALIS
36	25	DON'T CALL ME BABY VOICE OF THE BEEHIVE FFRR/LONDON
37	NEW	TOMORROW PEOPLE ZIGGY MARLEY & THE MELODY MAKERS VIRGIN
38	NEW	IN MY DREAMS WILL DOWNING 4th & B'WAY/ISLAND
39	NEW	HEAT IT UP WEE PAPA GIRL RAPPERS/2 MEN, A DRUM MACHINE JIVE
40	26	EVERYDAY IS LIKE SUNDAY MORRISSEY HIS MASTER'S VOICE/EMI
1	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	3	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
3	2	BROS PUSH CBS
4	4	STEVE WINWOOD ROLL WITH IT VIRGIN
5	6	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
6	7	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
7	9	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
8	5	VARIOUS NIGHT FLITE CBS
9	19	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
10	22	MIRAGE JACK MIX IN FULL EFFECT STYLUS
11	8	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
12	10	SADE STRONGER THAN PRIDE EPIC
13	11	WHITNEY HOUSTON WHITNEY ARISTA
14	14	VARIOUS THE HITS OF HOUSE ARE HERE K TEL
15	35	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
16	16	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
17	NEW	ROBERT PALMER HEAVY NOVA EMI
18	32	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
19	24	AZTEC CAMERA LOVE WARNER BROS.
20	17	VARIOUS MOTOWN DANCE PARTY MOTOWN
21	12	HOTHOUSE FLOWERS PEOPLE LONDON
22	20	GEORGE MICHAEL FAITH EPIC
23	NEW	MATT BIANCO INDIGO WEA
24	23	ERASURE THE INNOCENTS MUTE
25	NEW	MAXI PRIEST MAXI 10/VIRGIN
26	13	VOICE OF THE BEEHIVE LET IT BEE LONDON
27	25	OIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
28	28	EURYTHMICS SAVAGE RCA
29	40	INXS KICK MERCURY/PHONOGRAM
30	NEW	MICHAEL JACKSON BAD EPIC
31	30	HEART HEART CAPITOL
32	18	VAN MORRISON/CHIEFTAINS IRISH HEARTBEAT MERCURY/PHONOGRAM
33	NEW	BIG AUDIO OYNAMITE TIGHTEN UP VOL 88 CBS
34	31	THE CHRISTIANS THE CHRISTIANS ISLAND
35	21	SCRITTI POLITTI PROVISION VIRGIN
36	15	THE STYLE COUNCIL CONFESSIONS OF A POP GROUP POLYDOR
37	26	CLIMIE FISHER EVERYTHING EMI
38	34	VARIOUS BACK ON THE ROAD STYLUS
39	29	THE MOODY BLUES SUR LA MER POLYDOR
40	NEW	OMD THE BEST OF OMD VIRGIN

## CANADA (Courtesy The Record) As of 7/11/88

SINGLES		
1	2	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
2	3	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
3	1	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
4	5	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
5	4	CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
6	6	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITAL
7	7	SHATTERED DREAMS JOHNNY HATES JAZZ VIRGIN/A&M
8	10	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
9	12	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
10	9	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC/CBS
11	18	THE FLAME CHEAP TRICK EPIC/CBS
12	11	PUSH IT SALT-N-PEPA LONDON/POLYGRAM
13	15	THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
14	16	BREAK AWAY BIG PIG A&M/A&M
15	14	EVERYTHING YOUR HEART DESIRES DARYL HALL & JOHN OATES ARISTA/BMG
16	19	DIRTY DIANA MICHAEL JACKSON EPIC/CBS
17	NEW	IN YOUR SOUL COREY HART AQUARIUS/CAPITOL
18	NEW	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
19	8	I'M STILL SEARCHING GLASS TIGER CAPITOL/CAPITOL
20	NEW	LOST IN YOU ROD STEWART WARNER BROS./WEA
1	1	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
2	2	INXS KICK ATLANTIC/WEA
3	3	VAN HALEN OUB12 WARNER BROS./WEA
4	7	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
5	4	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
6	6	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
7	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
8	13	SADE STRONGER THAN PRIDE EPIC/CBS
9	12	ROBERT PLANT NOW AND ZEN ESPARANZA/WEA
10	8	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
11	10	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA/BMG
12	9	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
13	18	DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
14	11	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
15	15	ROD STEWART OUT OF ORDER WARNER BROS./WEA
16	NEW	JUDAS PRIEST RAM IT DOWN COLUMBIA/CBS
17	NEW	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
18	14	HONEYMOON SUITE RACING AFTER MIDNIGHT WEA/WEA
19	19	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
20	16	GLASS TIGER DIAMOND SUN CAPITOL/CAPITOL

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/4/88

SINGLES		
1	1	IM NIN'ALU OFRA HAZA TELDEC
2	2	YEKE YEKE MORY KANTE BARCLAY/METRONOME
3	4	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
4	3	ELLA ELLE L'A FRANCE GALL WEA
5	9	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
6	11	DIRTY DIANA MICHAEL JACKSON EPIC
7	10	GET LUCKY JERMAINE STEWART VIRGIN
8	5	BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
9	7	THE RACE YELLO FONTANA/PHONOGRAM
10	14	PERFECT FAIRGROUND ATTRACTION RCA
11	6	GOT TO BE CERTAIN KYLIE MINOGUE PWL
12	8	PINK CADILLAC NATALIE COLE COLUMBIA
13	NEW	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
14	NEW	BABACAR FRANCE GALL WEA
15	16	WHO'S LEAVING WHO HAZELL DEAN EMI
16	15	FLAMES OF LOVE FANCY METRONOME
17	NEW	HEAVEN CAN WAIT SANDRA VIRGIN
18	NEW	CHAINS OF LOVE ERASURE MUTE
19	19	HEY MR. HEARTACHE KIM WILDE MCA
20	20	MY BED IS TOO BIG BLUE SYSTEM HANSA
1	1	HERBERT GROENEMEYER OE EMI
2	2	SOUNDTRACK DIRTY DANCING RCA/ARIELA
3	5	MICHAEL JACKSON BAD EPIC
4	3	SOUNDTRACK MORE DIRTY DANCING RCA
5	4	SADE STRONGER THAN PRIDE EPIC
6	6	ROD STEWART OUT OF ORDER WARNER BROS.
7	7	A-HA STAY ON THESE ROADS WARNER BROS.
8	8	PRINCE LOVESEXY PAISLEY PARK
9	9	SCORPIONS SAVAGE AMUSEMENT HARVEST
10	11	FRANCE GALL BABACAR WEA
11	14	STING ... NOTHING LIKE THE SUN A&M
12	10	GUESCH PATTI LABYRINTHE EMI
13	12	VAN HALEN OUB12 WARNER BROS.
14	NEW	UDO LINDENBERG GAENSEHAUT POLYSTAR
15	NEW	KIM WILDE CLOSE MCA
16	16	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
17	19	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
18	13	ERASURE THE INNOCENTS MUTE
19	15	JUDAS PRIEST RAM IT DOWN CBS
20	17	BROS PUSH CBS

## JAPAN (Courtesy Music Labo) As of 7/4/88

SINGLES		
1	NEW	DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
2	NEW	MINNANOUTA SOUTHERN ALL STARS VICTOR/AMUSE
3	NEW	TAIYO NO HAHEN YUTAKA OZAKI MOTHER AND CHILDREN/GRANDMOTHER
4	NEW	ORACION YUKI SAITO/TAKAO KISUGI PONY/CANYON/FUJI/PACIFIC
5	1	ANATA WO AISHITAI YOKO MINAMINO CBS/SONY/S ONE COMPAN/FUJI/PACIFIC
6	2	TATTOO AKINA NAKAMORI WARNER/PIONEER/MC CABIN
7	3	DAKISHIMETE TONIGHT TOSHIHIKO TAHARA PONY/CANYON/JOHNNYS
8	4	FU-JITSU SHIZUKA KUDO PONY/CANYON/YAMAHA/FUJI/PACIFIC
9	6	GET BACK IN LOVE TATSURO YAMASHITA MOON/NICHON/SMILE
10	NEW	PARADISE IN SUMMER KOJIRO SHIMIZU WARNER/PIONEER/TV ASAHI
1	NEW	MIKI IMAI BEWITH FOR LIFE
2	NEW	BUCK-TICK SEVENTH HEAVEN VICTOR
3	1	MISATO WATANABE RIBBON EPIC/SONY
4	3	ANRI BOOGIE WOOGIE MAINLAND FOR LIFE
5	7	SEIKO MATSUDA CITRON CBS/SONY
6	2	SHONENTA! PLAYZONE '88 CAPRICCIO/WARNER/PIONEER
7	4	OFF COURSE STILL A LONG WAY TO GO FUNHOUSE
8	NEW	KOJI KIKAWA ZERO TOSHIBA/EMI
9	5	YUI ASAKA CANDID GIRL HUMMING BIRD
10	6	TUBE BEACH TIME CBS/SONY

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/9/88

HOT 100 SINGLES		
1	1	YEKE YEKE MORY KANTE BARCLAY
2	2	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE
3	3	IM NIN'ALU OFRA HAZA HED ARZI/GLOBESTYLE
4	4	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
5	5	IOWE YOU NOTHING BROS CBS
6	8	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
7	13	THE TWIST (YO, TWIST) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
8	20	GIMME HOPE JO'ANNA EDDY GRANT ICE
9	11	BOYS SABRINA FIVE RECORDS
10	14	J'AI FAIM DE TOI SANDY STEVENS CARRERE
11	16	DIRTY DIANA MICHAEL JACKSON EPIC
12	6	STAY ON THESE ROADS A-HA WARNER BROS.
13	NEW	ONE MORE TRY GEORGE MICHAEL EPIC
14	NEW	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
15	15	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
16	10	ELLA, ELLE L'A FRANCE GALL APACHE/WEA
17	NEW	IN THE AIR TONIGHT ('88 REMIX) PHIL COLLINS VIRGIN
18	NEW	PUSH IT SALT-N-PEPA FFRR/LONDON
19	9	GOT TO BE CERTAIN KYLIE MINOGUE PWL
20	18	PERFECT FAIRGROUND ATTRACTION RCA/BMG
1	1	SADE STRONGER THAN PRIDE CBS
2	2	PRINCE LOVESEXY PAISLEY PARK
3	3	A-HA STAY ON THESE ROADS WARNER BROS.
4	5	STING ... NOTHING LIKE THE SUN A&M
5	6	MICHAEL JACKSON BAD EPIC
6	4	SOUNDTRACK DIRTY DANCING RCA
7	11	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
8	12	BROS PUSH CBS
9	9	HERBERT GROENEMEYER OE EMI
10	13	GEORGE MICHAEL FAITH EPIC
11	10	ROD STEWART OUT OF ORDER WARNER BROS.
12	7	SOUNDTRACK MORE DIRTY DANCING RCA
13	16	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
14	8	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
15	17	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI
16	15	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
17	14	SCORPIONS SAVAGE AMUSEMENT HARVEST
18	NEW	STEVE WINWOOD ROLL WITH IT VIRGIN
19	19	VAN HALEN OUB12 WARNER BROS.
20	NEW	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS

## AUSTRALIA (Courtesy Australian Music Report) As of 7/11/88

SINGLES		
1	1	GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
2	4	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
3	2	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
4	3	THE FLAME CHEAP TRICK EPIC
5	5	I WANT YOU BACK BANANARAMA LIBERATION
6	7	FAST CAR TRACY CHAPMAN ELEKTRA
7	6	BLUE MONDAY 1988 NEW ORDER FACTORY
8	9	PINK CADILLAC NATALIE COLE MANHATTAN
9	8	(SITTIN' ON) THE DOCK OF THE BAY MICHAEL BOLTON CBS
10	13	DROP THE BOY BROS CBS
11	10	WHEN WILL I BE FAMOUS? BROS CBS
12	16	UNDERNEATH THE RADAR UNDERWORLD SIRE
13	12	NEW SENSATION INXS WEA
14	14	LOVE IS A BRIDGE LITTLE RIVER BAND MCA
15	17	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
16	15	COULD'VE BEEN TIFFANY MCA
17	19	WANNA BE UP THE CHANTOOZIES MUSHROOM
18	11	I SAW HIM STANDING THERE TIFFANY MCA
19	NEW	MOTOR'S TOO FAST JAMES REYNE CAPITOL
20	20	TOGETHER FOREVER RICK ASTLEY RCA
1	1	VARIOUS '88 KIX ON POLYSTAR
2	2	BANANARAMA WOW! LIBERATION
3	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	6	TIFFANY TIFFANY MCA
5	4	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
6	16	VARIOUS HIT PIX '88 VOLUME 2 EMI
7	7	BROS PUSH CBS
8	5	SOUNDTRACK TOUR OF DUTY CBS
9	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	10	VAN HALEN OUB12 WARNER BROS.
11	9	KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
12	11	BIG PIG BONK WHITE
13	NEW	RICHARD MARX RICHARD MARX MANHATTAN
14	13	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
15	18	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
16	12	JOHN DENVER HIGHER GROUND RCA
17	14	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
18	15	CHOIRBOYS BIG BAD NOISE MUSHROOM
19	NEW	STEVE WINWOOD ROLL WITH IT VIRGIN
20	17	PRINCE LOVESEXY PAISLEY PARK

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/9/88

SINGLES		
1	2	FAST CAR TRACY CHAPMAN ELEKTRA
2	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
3	4	PERFECT FAIRGROUND ATTRACTION RCA
4	5	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
5	7	SOUTH AFRICA REVELATION TIME RED BULLET
6	3	DIRTY DIANA MICHAEL JACKSON EPIC
7	10	WILO WORLD MAXI PRIEST VIRGIN
8	NEW	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
9	NEW	PAMELA TOTO CBS
10	NEW	DO YOU LOVE ME THE CONTOURS MOTOWN
1	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
2	1	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
3	3	STING ... NOTHING LIKE THE SUN POLYDOR
4	4	PRINCE LOVESEXY WARNER BROS.
5	5	TOTO THE SEVENTH ONE CBS
6	6	THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
7	10	VARIOUS SUNSHINE REGGAE ARCADE
8	7	MICHAEL JACKSON BAD EPIC
9	8	SADE STRONGER THAN PRIDE CBS
10	9	VARIOUS MORE DANCE CLASSICS ARCADE



**Capitalist Rules.** Magazine publisher and capitalist ideologist Malcolm Forbes makes friends at a screening of Penelope Sheeris' "The Decline Of Western Civilization Part II: The Metal Years," the soundtrack of which was released by Capitol Records. Pictured, from left, are Dave Mustaine of Megadeth, Forbes, and Spheeris.



**Speaking Volumes.** BMI and Oxford Univ. Press host a party to mark the publication of "American Popular Music And Its Business: The First Four Hundred Years," written by the late Russell Sanjek, whose widow and sons were in attendance. Shown, from left, are Frances Preston, president and chief executive officer, BMI; Sheldon Meyer, senior VP, special editorial, Oxford Univ. Press; and Roger, Betty, David, and Rick Sanjek.



**PROCANadians** The Performing Rights Organization Of Canada Ltd. (PROCAN) honors 14 of the all-time most performed hits published by the group's affiliates during ceremonies at the June 12 Crystal Awards in Vancouver, British Columbia. Pictured, top row, from left, are songwriters Eric Kagna, Terry Jacks, and Burton Cummings. Pictured, middle row, from left, are songwriters Randy Bachman and Frank Mills; publisher Valerie Hennell, Inaudible Music; and songwriters Gene MacLellan and Hagood Hardy. Pictured, bottom row, from left, are songwriters Ken Tobias and Dave Richardson.



**Whitney Does Wembley.** Arista artist Whitney Houston relaxes with some friends after her ninth sold-out show at London's Wembley Arena. Pictured, from left, are Clive Davis, president, Arista; Stevie Nicks; Houston; Mick Fleetwood; Christine McVie; and Billy Burnette.



**Classical Harpist.** Harmonica master Robert Bonfiglio, left, signs a long-term exclusive contract with BMG Classics. Shown at right is Michael Emmerson, president, BMG Classics.



**Dr. Norman.** Philips Classics artist Jessye Norman, left, is presented with an honorary doctorate of music from Harvard Univ. Shown, at right, is Richard Hunt, university marshal, Harvard.



**Colour My World.** Members of the Epic Records act Living Colour sign an exclusive publishing agreement with Famous Music Publishing Co. Shown, from left, are Jerry Love, creative director, Famous Music; Living Colour members Vernon Reid, Corey Glover, Muzz Skillings, and William Calhoun; and Famous Music president Robert Fead.

## Billboard's Portfolio Update: Still Strong Overall Musicland, Circuit City, Shorewood Hot; Disney Not

BY MARK MEHLER

NEW YORK At midyear, the Billboard home entertainment portfolio and entertainment industry stocks as a whole continue to look like pretty good investments. But the reasons have changed somewhat.

In October, with recession the biggest concern, music and film/video companies, which deal in recession-resistant low-ticket items, were viewed as safe havens for your money (Billboard, Dec. 19, Feb. 6). Today, most financial experts are expecting a near-term (four- to six-month) drop in interest rates tied to the rising dollar followed by a long-term trend toward higher interest rates and inflation on the order of 6% in 1989. Although low when compared with the roaring inflation of the late '70s, 6% growth in the consumer price index is still significantly above the annual growth rate of 3.8% in the 1982-1986 period.

Analysts say that home entertainment stocks as a group are as immune to inflationary pressures as they are to recession.

"Our philosophy is that home entertainment software companies, the retailers, rackjobbers, and manufac-

turers, are good investments largely because they are insensitive to economic ups and downs," argues Keith Benjamin, an analyst at Silberberg, Rosenthal in New York.

Benjamin notes that compact disks, which will dominate the industry, are unaffected by inflation on the



cost or price side.

What entertainment stocks are not immune to, however, are the whims of the stock market itself. Investors, worried about inflation and interest-rate increases, are holding cash. "It's tough to convince anybody to invest in equities now," says one financial planner.

In recent months, home entertain-

ment securities in Billboard's stock portfolio have similarly languished in the absence of megahits, the traditional seasonal lull, and the lack of following on Wall Street.

At the July 1 close, Billboard's imaginary \$10,000 investment was worth \$13,990 (excluding commissions and other investment expenses). Although that 39.9% gain since January far outpaces the gain in the Dow, nearly all of it comes from two or three stocks, including Musicland (takeover), Circuit City Stores, and Shorewood Packaging. Most of our portfolio stocks have moved sluggishly since February.

Specifically, Walt Disney Co., for which we paid \$59.38 (30 shares) in late January, has drifted in the high \$50s to low \$60s, closing at \$63.50 on July 1—roughly the midpoint of its 52-week trading range.

Ray Katz, who follows Disney and other entertainment companies for Mabon, Nugent & Co., says concern about a recession cutting park attendance has depressed the stock. A mild inflationary trend, if anything, should aid Disney, says Katz, as it would give the company a little more pricing flexibility. A strong film entertainment business, expected to account for about 31% of the company's revenues this year, is another big plus, says Katz, who looks for 1988 earnings to rise 26% to \$3.60 per share.

"Before the crash, Disney sold at a 35%-40% premium to the market," he says. "Based on projected earnings, there's no reason the stock price shouldn't experience at least 20% compound annual growth."

Despite good earnings and the acquisitions of Warehouse Entertainment and Musicland Group, which focused investor attention on the specialty retailing/distribution segment, our portfolio stocks—Spec's Music (330 shares), Trans World Music (100 shares), and Lieberman Enterprises (60 shares)—have done very little.

Silberberg, Rosenthal's Benjamin says Florida-based Spec's, which has traded for several months in the \$6-\$6.50 range, suffers from a lack of following. The company is expected to report 1988 fiscal year earnings of 45 cents a share, up from 32 cents a year ago. More recorded music hits and more people getting wind of the company will eventually drive the stock higher, says Benjamin.

Lieberman, which has traded in the \$15 range, has been hurt by higher-than-warranted expectations for "Rambo III." Benjamin says a 300,000-videocassette shipment is a conservative projection, at which the rack will make a strong profit.

"For the good stocks in this group," he concludes, "a seasonal pickup in the second half should [translate] into some movement in stock prices."

## MCA Earmarks \$35 Mil For Its Ailing LJN Toys

NEW YORK MCA Inc. says that following a review of its LJN Toy business and an evaluation of its investment in convertible preferred stock of Coleco Industries Inc., the diversified entertainment company will provide for an approximately \$35 million charge against second-quarter net income.

MCA says the charge is primarily related to recent returns of LJN's Gotcha products and a reduction in the realizable value of Gotcha inventory. In addition, the charge includes a reduction to indicated market value of MCA's investment in Coleco convertible preferred.

Without the charge, said MCA, LJN would have operated at about the break-even level in the second quarter of 1988. The toy operation anticipates profitability in the second half of this year, according to MCA.

The LJN subsidiary also markets games for the Nintendo Entertainment System.

## Acclaim Shares Now Traded On NASDAQ System

NEW YORK Acclaim Entertainment Inc., a publisher, marketer, and distributor of video games for the Nintendo Entertainment System, said its shares have begun trading on the NASDAQ System under the symbol AKLM.

Acclaim recently went public through a merger with Gamma Capital Corp. (Billboard, June 25).

The 16-month-old company also reported results for the fiscal third quarter ended May 31. The company posted pretax profits of \$1.5 million and net income of \$950,000 on revenues of \$9.2 million.

For the nine months, Acclaim earned pretax profits of \$4.2 million and netted \$2.6 million on revenues of \$25.1 million.

Last year's results are not applicable, the company said, as it did not ship its first product until August.

In a related development, Acclaim announced its entry into the interactive-VCR-game market via an agreement with Interactive VCR Games Inc.

A spokesman said that under the agreement, Acclaim gains the marketing rights to games bearing the endorsements of the National Basketball Assn., National Hockey League, National Football League, Professional Golfers' Assn., and World Wrestling Federation.

It is understood that more expansion plans for Pickwick are in the offing. Says managing director Schlosberg, "I believe that with more people working less and having a higher disposable income, the leisure industry will be the major growth industry over the next 10-20 years."

**R.I.'s Major Video inks deal with Gemini**  
... see page 54

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 6/28	Close 7/1	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	116.7	156 1/4	160 1/2	+4 1/4
Cannon Group	156.4	3 1/2	3 1/2	-
Capital Cities Communications	197.5	312 1/2	317 1/2	+4 1/2
Coca-Cola	1829.9	37 1/2	38 1/2	+1 1/2
Walt Disney	1674.4	63 1/2	63 1/2	-
Eastman Kodak	2842.8	44 1/2	45 1/2	+1
Gulf & Western	1625.5	43 1/2	44 1/2	+1 1/2
Handelman	143.2	30 1/2	30 1/2	-
MCA Inc.	931.7	43 1/2	42	-1 1/2
MGM/UA	192.5	14 1/2	15	+ 1/2
Musicland	12.2	35 1/2	35 1/2	+ 1/2
Orion Pictures Corp.	81.6	15 1/2	15	- 1/2
Primerica	5886	26 1/2	27 1/2	+ 1/2
Sony Corp.	436	38 1/2	37 1/2	- 1/2
TDK	41.2	66 1/2	64 1/2	-1 1/2
Vestron Inc.	35.3	5 1/2	5 1/2	.....
Warner Communications Inc.	1476	34 1/2	36 1/2	+1 1/2
Westinghouse	1150.9	54 1/2	56 1/2	+1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	31.1	3 1/2	4 1/2	+ 1/2
Electrosound Group Inc.	4.1	4 1/2	4 1/2	- 1/2
Lorimar/Telepictures	943.5	13	13 1/2	+ 1/2
New World Pictures	51.6	2 1/2	2 1/2	- 1/2
Price Communications	32.2	9	8 1/2	- 1/2
Prism Entertainment	7.8	3 1/2	3 1/2	+ 1/2
Turner Broadcasting System				.....
Unitel Video	12.3	7 1/2	7 1/2	+ 1/2
Wherehouse Entertainment				.....
<b>OVER THE COUNTER</b>				
Crazy Eddie		1 1/2	1 1/2	.....
Dick Clark Productions		4 1/2	4 1/2	.....
Infinity Broadcasting		29 1/2	29 1/2	.....
Josephson Inc.		13 1/2	14	+ 1/2
LIN Broadcasting		64 1/2	64	- 1/2
Mairite Communications Group		8 1/2	8 1/2	+ 1/2
Recoton Corp.		5 1/2	5 1/2	+ 1/2
Reeves Communications		5 1/2	5 1/2	.....
Satellite Music Network, Inc.		5 1/2	5 1/2	.....
Scripps Howard Broadcasting		84 1/2	84 1/2	.....
Shorewood Packaging		16 1/2	16 1/2	.....
Sound Warehouse		11 1/2	11 1/2	.....
Specs Music		6 1/2	6 1/2	- 1/2
Stars To Go Video		1 1/2	1 1/2	.....
Trans World Music		23	23	.....
Tri-Star Pictures				.....
Wall To Wall Sound And Video		3 1/2	3 1/2	+ 1/2
Westwood One		12 1/2	12 1/2	+ 1/2
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		131	138	+7
Pickwick		232	262	+30
Really Useful Group		533	533	.....
Thorn EMI		638	646	+8
Virgin		94	95	+1

## Pearson Group Acquires 14% Of Pickwick's Papers

LONDON Pearson, the media group that owns the Financial Times, Longman Publishing, and Penguin Books, has acquired a 14.3% share in Pickwick Group, the record and tape distribution company.

Pearson paid \$14.1 million for its stake in Pickwick (at an exchange rate of \$1.70 to the pound sterling) and has the option to increase its holding within the next four months to 21.2% at the same price per share. After the announcement of the Pearson acquisition, Pickwick shares rose 57 cents to nearly \$4.50 in London Stock Exchange trading.

Pickwick, which went public last year and was 55 times oversubscribed, reported a profit of \$5.1 million in its last financial year on sales of \$59.5 million. It has since expanded aggressively under managing director Ivor Schlosberg into video and cassette-book combination packages.

Pearson subsidiaries include Ladybird, a children's book publishing operation; Longman, publisher of technical books; and Penguin books. Pearson has recently initiated a number of joint projects with Pickwick combining cassettes with books.

Pearson says it has no immediate plans to make an offer for the rest of Pickwick but reserves the right to do so if the Pickwick board approves, or in the event of a third-party offer.

It was revealed that 8.7% of Pearson's stake in Pickwick comes from the holdings of nonexecutive chairman Monty Lewis, who started the British Pickwick company as a sub-

siary of Pickwick U.S. in 1962. Lewis, 67, who plans to retire at the company's next annual meeting in March, retains a 1.1% share in the company.

The closer ties with Pearson mean that the Pickwick sales force of 40, the biggest record company sales contingent in the U.K., will be able to carry additional Pearson lines into the multiple stores it services throughout the country. It will also provide Pickwick with audio and video rights to Ladybird and Penguin product and open up to the record and tape company the Penguin distribution network in North America and Australia.

Meanwhile, continuing its policy of expansion, Pickwick has announced the acquisition of Old Gold Records Ltd., a U.K. company specializing in repackaged hit product, for an initial sum of \$1.36 million. The price is subject to subsequent adjustment depending on the company's performance. Old Gold posted a pretax profit of \$250,000 on sales of \$2.7 million in the year ended June 30, 1987.

Old Gold will continue to operate as a separate division of Pickwick under directors Keith Yershon and Brian Gibbon.

It is understood that more expansion plans for Pickwick are in the offing. Says managing director Schlosberg, "I believe that with more people working less and having a higher disposable income, the leisure industry will be the major growth industry over the next 10-20 years."

## POP

### RECOMMENDED

**ERIC BURDON**  
**I Used To Be An Animal**  
 PRODUCERS: Steve Grant, Eric Burdon, Carlo Nesi  
 Striped Horse 2006

This solo project by ex-Animal lead singer Burdon tells his story of life in music, as does his similarly titled book. Blues-based record, which boasts some large-band R&B-styled backing, finds the vocalist straining for effects at times, but longtime fans may be taken by Burdon's self-told take on his colorful past.

**ORIGINAL MOTION PICTURE SOUNDTRACK**  
**Bull Durham**  
 PRODUCERS: Danny Branson, Tim Devine  
 Capitol 90586

Admirers of the current film about romance in baseball's minor-league backwaters will enjoy this fine soundtrack album, which contains superbly selected roots-oriented material by Joe Cocker, the Fabulous Thunderbirds, Los Lobos, George Thorogood, the Blasters, John Fogerty, and Pat McLaughlin, among others. A home run.

**OVERKILL**  
**Under The Influence**  
 PRODUCERS: Overkill, Alex Perialas  
 Megaforce/Atlantic 81865

All the head-banging prerequisites are here, including "explicit lyrics" (complete with parental warning) and a grinding guitar sound that's as thick as large curd cottage cheese. Crunchers will eat it up.

**LIVINGSTON TAYLOR**  
**Life Is Good**  
 PRODUCERS: Artie Traum, Scott Petito  
 Critique/Atlantic 90941

Throwback to early '70s sensitivity will likely find acceptance at adult outlets; duets with brother James and Leah Kunkel should add exposure, and James Taylor's recent gold album bodes well for this one.

**MUSIC FROM THE MOTION PICTURE**  
**The Great Outdoors**  
 PRODUCERS: Various  
 Atlantic 81859

Wilson Pickett remakes "Land Of A Thousand Dances" twice, with other contributions from Joe Walsh, Pop Will Eat Itself, Thomas Newman & the Lazy 13, and David Wilcox; Dan Aykroyd appears in his Elwood Blues incarnation.

**JOHN RENBOURN**  
**Ship Of Fools**  
 PRODUCER: Mitch Greenhill  
 Flying Fish FF 466

Prolific and highly respected Pentangle guitarist Renbourn has put together a high-quality package certain to please longtime fans. Arrangements are highlighted by woodwind contributions of Tony Roberts and vocals of Maggie Boyle. Should draw consistent sales.

**TWISTED ROOTS**  
 PRODUCER: Paul Roessler  
 CD Presents CD-037

Keyboardist Roessler, an early fixture of the L.A. punk scene as a member of the Screamers and his own Twisted Roots, recruits members of locals DC3 and Jesters Of Destiny for a surprisingly upbeat, pop-oriented foray. Contact: No. 531, 1230 Grant Ave., San Francisco, Calif. 94133.

**KING KOBRA**  
**III**  
 PRODUCER: Carmine Appice  
 Rocker NRR 26

If Capitol couldn't break drummer Carmine Appice's glam metal outfit, how can he hope to do it by himself? Yet this superstrong metal showing on Appice's own new indie label (manufactured and marketed by New Renaissance, distributed by

Important) probably has the strongest commercial potential of Kobra's three albums.

**COLIN NEWMAN**  
**It Seems**  
 PRODUCERS: Colin Newman, Gilles Martin  
 Restless 72260

Though new album by Newman—for many represents the "commercial" side of legendary Brit group Wire—coincides with latest set from that group, neither album should suffer at the cash register due to the growing following Wire commands. Look for strong college radio action.

**STEVE KILBEY**  
**Earthed**  
 PRODUCER: Steve Kilbey  
 Rykodisc RCD 90043

Lengthy all-instrumental set by leader of the Church comes complete with lengthy booklet fans can read while listening. Though seemingly a companion piece to Kilbey's earlier "Unearthed" on Enigma, this album offers intentionally ambient music that differs drastically and may bore some listeners. For Church completists or new age backsliders.

**MAUREN FORRESTER**  
**From Kern To Sondheim/Great American Theatre Songs**  
 PRODUCER: Julian Rice  
 ProArte CDD 374

The songs. The singer. And solo piano accompaniment (John Arpin). Given the high level of each component, nothing else is needed to produce an album of uncommon beauty. Besides Kern and Sondheim, masters Irving Berlin, Cole Porter, Rodgers & Hart & Hammerstein, and Arlen & Mercer are contributors.

## BLACK

### PICKS

**NEW EDITION**  
**Heart Break**  
 PRODUCERS: Terry Lewis & Jimmy Jam, Others  
 MCA 42207

Young vets have found a more mature sounding vocalist in Johnny Gill. Many songs sound autobiographical, although most were written by Jam and Lewis. Lead single "If It Isn't Love" is already a certified smash; "Where It All Started," like Robert Plant's "Tall Cool One," is a time capsule. Look for a good fight between New Edition and ex-member Bobby Brown.

**SIEDAH GARRETT**  
**Kiss Of Life**  
 PRODUCERS: Rod Temperton & Dick Rudolph  
 Qwest/Reprise 25689

Vocalist who sprang into the spotlight as a Michael Jackson duet partner on "Bad" album steps out with a smoking debut on her own. "K.i.s.s.i.n.g." is typical of Garrett's spirited, coquettish singing style, while "Refuse To Be Loose" has the lyrical and musical moxie to make its own climb. Peppy artist has the moves to join growing ranks of young diva stars of R&B.

**J.J. FAD**  
**Supersonic: The Album**  
 PRODUCERS: Dr. Dre, D.J. Yella  
 Ruthless/Atco 90959

Three female rappers offer hip-hop and pop in a style loaded with fresh hooks. Hit single "Supersonic" is highlight of A side. Flip hits with "Let's Get Hyped" and "Now Really."

### RECOMMENDED

**BIG DADDY KANE**  
**Long Live The Kane**  
 PRODUCER: Marley Marl  
 Cold Chillin'/Warner Bros. 25731

## NEW AND NOTEWORTHY

**PATTI SMITH**  
**Dream Of Life**  
 PRODUCERS: Fred Smith & Jimmy Iovine  
 Arista AL-8453

The high priestess of rock'n'roll poetry makes a hearty return after nine years of self exile. Fine new album continues in the vein of "Easter" and "Wave," juxtaposing churning rockers like the initial single, election-year battle cry "People Have The Power," the equally tough "Up There Down There," and "Looking For You (I Was)" with more introspective pieces (including a lullaby for her young son). Still a one-of-a-kind talent, Smith should be welcomed home by her still-devoted fans.

Rapper from label's stable on the rise burns brightly against cutup grooves sharply mixed and assembled by producer Marl. Title track gives an ample sample of artist's boasting toasting and spare mixing style.

**DEREK B**  
**Bullet From A Gun**  
 PRODUCERS: Derek Boland, Simon Harris, "Chief Engineer Scott"  
 Profile 1266

English mixmaster Boland scored stateside with "Rock The Beat" and "Get Down"; his debut album showcases his languid rap approach and a sharp turntable style, with title cut a particularly limber foray.

**VARIOUS ARTISTS**  
**The Door To Their Dreams/Arista's 1988 Black Music Month Collection**  
 PRODUCERS: Various  
 Arista AL-8562

This \$6.98-list benefit compilation for the United Negro College Fund includes previously released tracks from denizens of label's formidable stable of black acts—Whitney Houston, Jermaine Stewart, Billy Ocean, and Whodini among them—as well as new cuts by the Four Tops and Kiara, to be included on the groups' respective upcoming albums.

## DANCE

### RECOMMENDED

**RACHELE CAPPELLI**  
 PRODUCERS: Ahmet Ertegun, others  
 Atlantic 81856

Label has high hopes for dance ingenue, but strange remakes of "I Feel Good" and "Mockingbird" don't connect. Ballad "I'm Sorry" is best showcase of Cappelli's considerable voice.

**TOMMY PAGE**  
 PRODUCERS: Mark Kamins, David Motion, Arif Mardin, Joe Mardin  
 Sire 25740

Page's main claim to fame is that he was discovered by Kamins, the man who brought you Madonna, but it doesn't look like Kamins' lightning will strike again this time. First single, "Turn You On," is off to a slow start, and despite pretty production, follow-up potential seems slim.

## COUNTRY

### RECOMMENDED

**CANYON**  
**I Guess I Just Missed You**  
 PRODUCER: Tom Brasfield

16th Avenue D1-70552  
 Canyon enthusiastically stakes its claim with this impressive debut. Side two boasts three tightly performed ear pleasers: "Love Is On The Line," the sensitive ballad "Room With A View," and the high-spirited "Love Wins." Side one's best is "Overdue."

**RIDERS IN THE SKY**  
**Riders Radio Theater**  
 PRODUCERS: Chip Hardy, Bruce Hinton  
 MCA 42180

These are the wittiest wags east of the Pecos. Within this old-time radio format, these condo cowboys conjure up the "Trail Traffic Report," "Bio Feedbag," and the endless cliffhanger "Meltdown On The Mesa."

**BOB WILLS & HIS TEXAS PLAYBOYS**  
**The Tiffany Transcriptions, Volume 7 Keep Knockin'**  
 PRODUCER: None listed  
 Kaleidoscope F-29

Recorded between May 6, 1946, and Sept. 6, 1949, this 14-song collection includes "Sugar Blues," "Tea For Two," "Honeysuckle Rose," and "C-Jam Blues." Contact: P.O. Box 0, El Cerrito, Calif. 94530.

**LOUISE MANDRELL**  
**Best Of Louise Mandrell**  
 PRODUCERS: R.C. Bannon, Eddie Kilroy, Mark Wright, Harold Shedd  
 RCA 6714-R

This summary of Mandrell's pop/country canon includes the sultry "Too Hot To Sleep" and "I Wanna Say Yes" as well as the more subdued "Tender Time" and "As Long As We Got Each Other," a duet with Eric Carmen.

## JAZZ

### PICKS

**BRANFORD MARSALIS**  
**Random Abstract**  
 PRODUCER: Delfeayo Marsalis  
 Columbia 44055

Tenor-playing brother of brass man Wynton continues to demonstrate his ability at tempos fast and slow, with material both original and familiar. Current disk maintains the excellence of its predecessors, with the quintet (featuring pianist Kenny Kirkland) offering full-bodied readings of Marsalis-penned numbers and winning covers of Mercer/Van Heusen, Wayne Shorter, and Ornette Coleman war horses.

**ELIANE ELIAS**  
**Cross Currents**  
 PRODUCERS: Randy Brecker, Eliane Elias  
 Blue Note 48785

Pianist who scored last time out when she dangled her feet in accessible waters now plunges into mainstream currents. Largely a traditional trio date, fortified by an all-star cast and some clever Elias originals; "Coming And Going," penned by her grandmother, is a pleasant, Brazilian change of pace. (CD is being released on Denon, LP and cassette are on Blue Note.)

**BILLY CHILDS**  
**Take For Example This . . .**  
 PRODUCERS: Billy Childs, Andy Narrell  
 Hip Pocket/Windham Hill Jazz 0113

Windham Hill wants to be considered more than just a purveyor of new age music; though not its first jazz album, this might be the title that scores that goal. Pianist—who learned the ropes from J.J. Johnson, Freddie Hubbard, and Dianne Reeves—swings hard, with super support from sax man Bob Sheppard and a crack band.

### RECOMMENDED

**KENNY BURRELL & THE JAZZ GUITAR BAND**  
**Pieces Of Blue And The Blues**  
 PRODUCER: Helen Keane

Blue Note 90260  
 Sequel to Burrell band's "Generation" catches more relaxed and blues-soaked performances by the quintet at New York's Village Vanguard. Guitar colleagues Rodney Jones and Bobby Broom echo Burrell's rich tone and subtle stylings on supremely satisfying live set.

**BEN SIDRAN**  
**Too Hot To Touch**  
 PRODUCER: Ben Sidran  
 Windham Hill WH-0108

Pianist/singer/songwriter Sidran turns in his usual ingratiating cocktail of original vocals and instrumentals, still in a distinctly Mose Allison-derived bag. Only sour spot here is bile-filled "Critics," on which Sidran grinds an ax with his adversaries in the press.

**JOHN JORGENSEN**  
**After You've Gone**  
 PRODUCER: John Jorgenson  
 Curb CRB-10601

The Desert Rose Band's Jorgenson takes up guitar (and, briefly, clarinet) for a spry outing that plays like a tribute to gypsy wizard Django Reinhardt, with violinist Darol Anger holding down Stephane Grappelli's chair. Mandolinist David Grisman also sits in on this affectionately swinging set.

## CLASSICAL

### RECOMMENDED

**STRAVINSKY: PETRUSHKA; SYMPHONY IN THREE MOVEMENTS**  
 City of Birmingham Symphony Orchestra, Rattle  
 Angel CDC 7 49053

If the orchestra doesn't have quite the virtuosic zip that some of its competitors bring to this music, it nevertheless provides its brilliant young maestro with solid support in this effective reading of the colorful ballet score. The symphony is an apt companion piece, and the package serves to make Rattle's repertoire net measurably wider.

**SCHUBERT: QUARTET IN D MINOR, D.810/BEETHOVEN: QUARTET IN F MINOR, OP.95**  
 Emerson String Quartet  
 Deutsche Grammophon 423 398

The Beethoven is the prize here, an intense, vibrant reading that is constantly stimulating. These same qualities lend spice to the more lyrical Schubert. An auspicious label debut.

**BLOW: VENUS & ADONIS**  
 Argenta, Dawson, Varcoe, London Baroque, Medlam  
 Harmonia Mundi 901276  
 Masque or, indeed, early opera, this is an engaging work full of attractive melody and even some character development. The performance is unusually fine, clearly sung and expertly played by the early-music group. A fresh item for collectors of Baroque.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Patti Austin

THE REAL ME  
IS THE REAL THING.

A classic  
collection of songs.  
In a completely  
contemporary  
setting. Lovingly  
performed.  
Consummately  
crafted.



# GUCCI CREW

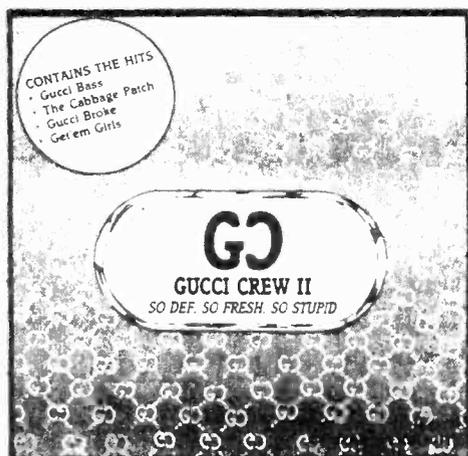
## II

### "SALLY" (THAT GIRL)

#1 POWER 96 - MIAMI

#5 Y-100 - MIAMI

TAKEN FROM THE SMASH ALBUM



HPLP 3303

12" - HAL 1265

7" - HAL 765

**THIS SUMMER'S #1  
TEEN RECORD!**

# L'TRIMM

NEW SINGLE!

CARS WITH THE BOOM

(HOT SUMMER REMIX)

B/W DON'T COME TO MY HOUSE

(COOL SUMMER REMIX)

12" - HAL 1284 SHIPPING JULY 5

7" - HAL 784 SHIPPING JULY 30

TAKEN FROM THE SMASH ALBUM



HPLP 3307



HOT PRODUCTIONS, INC.  
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MIAMI, FL 33155  
(305) 666-0445

**... AND THE  
BEAT GOES ON**

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**"THE FLAME"** BY Cheap Trick (Epic) holds at No. 1, although its lead is reduced as it slips in point totals while the challengers move up. "Mercedes Boy" by Pebbles (MCA) hits No. 1 in sales with a strong gain, but its overall point gain is insufficient to earn it a bullet or carry it to No. 1 on the Hot 100. The prime contenders to hit the top next week are the singles by Def Leppard, INXS, and Richard Marx. "Roll With It" by Steve Winwood (Virgin) looks like a sure bet to hit No. 1 in two weeks; the record earns enormous point gains, and only nine of the 236 stations on the radio panel are not yet playing it.

**THE OUTSTANDING DEBUT** OF the week is "Perfect World" by Huey Lewis & the News (Chrysalis), which scores 163 adds out of the box for a debut at No. 51. The six new entries include Siedah Garrett's "K.I.S.S.I.N.G." (Qwest), which marks her Hot 100 bow as a solo artist. (Her previous appearance was in the duet "I Just Can't Stop Loving You" with Michael Jackson). New to the chart is Minneapolis group Information Society, which enters at No. 90 with "What's On Your Mind" (Tommy Boy), showing early strength at Y-106 Orlando, Fla. (18-14), and FM-102 Sacramento, Calif. (29-20). Also making his chart bow is Las Vegas singer/songwriter/producer Dino, whose "Summergirls" (4th & B'way) was a hit on the West Coast last year and is now beginning to break out nationally, posting jumps of 16-11 at Power 96 Miami and 9-4 at KDON Salinas, Calif.

**THE MOST-ADDED RECORD** already on the chart is "Nobody's Fool" by Kenny Loggins (Columbia) from the forthcoming "Caddyshack II" soundtrack. It garners 61 adds and jumps 11 places to No. 57. Tracy Chapman is making a bid to be the major new artist of 1988 as her first single, "Fast Car" (Elektra), looks destined to join her debut album as a top 10 success. The single is the second-most-added record already on the chart (32 adds) and is top 10 at a dozen stations; its moves include 15-8 at WTIC-FM Hartford, Conn., 15-9 at KRBE Houston, and 12-5 at WBCY Charlotte, N.C.

**QUICK CUTS:** "Do You Love Me" by the Contours (Motown) is bulletted at No. 24 but is still being held back by the paucity of singles available for sale. It is already No. 1 at 11 reporting stations, including WAVA Washington, D.C., Y-100 Miami, and KATD San Jose, Calif. Overall, it ranks No. 12 in airplay points but only No. 39 in sales points... "Sayin' Sorry (Don't Make It Right)" by Denise Lopez (Vendetta) regains its bullet at No. 54 with strong gains in both airplay and sales points. At radio, it moves 16-12 at Z-100 and 16-13 at Power 95, both in New York, and 7-5 at KMEL San Francisco, where PD Keith Naftaly says it's a top-three-selling 12-inch single. "It's the sort of attitude record that a 25-year-old female can relate to and work out to," he says.

FOR WEEK ENDING JULY 16, 1988

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## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
<b>PERFECT WORLD</b> H. LEWIS/THE NEWS CHRYSALIS	17	37	109	163	163
<b>NOBODY'S FOOL</b> KENNY LOGGINS COLUMBIA	4	10	47	61	133
<b>IT WOULD TAKE A STRONG...</b> RICK ASTLEY RCA	7	10	33	50	50
<b>HEART TURNS TO STONE</b> FOREIGNER ATLANTIC	3	6	29	38	38
<b>FAST CAR</b> TRACY CHAPMAN ELEKTRA	7	3	22	32	140
<b>MISSED OPPORTUNITY</b> DARYL HALL JOHN OATES ARISTA	2	9	20	31	98
<b>I DON'T WANT TO BE A HERO</b> JOHNNY HATES JAZZ VIRGIN	3	2	25	30	82
<b>MONKEY</b> GEORGE MICHAEL COLUMBIA	0	8	21	29	212
<b>WHEN IT'S LOVE</b> VAN HALEN WARNER BROS.	2	9	16	27	162
<b>SOLE IN MY HEART</b> CYNDI LAUPER EPIC	1	3	19	23	76

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	2	MERCEDES BOY	PEBBLES	2
2	1	THE FLAME	CHEAP TRICK	1
3	4	POUR SOME SUGAR ON ME	DEF LEPPARD	3
4	8	HOLD ON TO THE NIGHTS	RICHARD MARX	5
5	7	NEW SENSATION	INXS	4
6	9	NITE AND DAY	AL B. SURE!	7
7	3	NOTHIN' BUT A GOOD TIME	POISON	10
8	16	ROLL WITH IT	STEVE WINWOOD	6
9	13	LOST IN YOU	ROD STEWART	12
10	6	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	16
11	15	RUSH HOUR	JANE WIEDLIN	11
12	17	HANDS TO HEAVEN	BREATHE	8
13	5	DIRTY DIANA	MICHAEL JACKSON	15
14	19	MAKE ME LOSE CONTROL	ERIC CARMEN	9
15	21	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	17
16	10	FOOLISH BEAT	DEBBIE GIBSON	13
17	20	PARADISE	SADE	18
18	23	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
19	11	BEDS ARE BURNING	MIDNIGHT OIL	31
20	28	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	21
21	12	MAKE IT REAL	THE JETS	20
22	27	JUST GOT PAID	JOHNNY KEMP	22
23	33	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	19
24	14	KISS ME DEADLY	LITA FORD	32
25	31	THE COLOUR OF LOVE	BILLY OCEAN	25
26	18	TALL COOL ONE	ROBERT PLANT	34
27	32	I SHOULD BE SO LUCKY	KYLIE MINOGUE	28
28	34	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	23
29	29	TROUBLE	NIA PEEPLES	39
30	22	TOGETHER FOREVER	RICK ASTLEY	30
31	30	SUPERSONIC	J.J. FAD	45
32	24	I STILL BELIEVE	BRENDA K. STARR	26
33	26	ONE MORE TRY	GEORGE MICHAEL	38
34	35	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	27
35	40	THE TWIST	THE FAT BOYS	29
36	39	RAG DOLL	AEROSMITH	33
37	25	ALPHABET ST.	PRINCE	41
38	—	FAST CAR	TRACY CHAPMAN	37
39	—	DO YOU LOVE ME	THE CONTOURS	24
40	—	FEELINGS OF FOREVER	TIFFANY	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THE FLAME	CHEAP TRICK	1
2	2	POUR SOME SUGAR ON ME	DEF LEPPARD	3
3	3	MERCEDES BOY	PEBBLES	2
4	4	NEW SENSATION	INXS	4
5	6	HOLD ON TO THE NIGHTS	RICHARD MARX	5
6	10	ROLL WITH IT	STEVE WINWOOD	6
7	13	HANDS TO HEAVEN	BREATHE	8
8	8	NITE AND DAY	AL B. SURE!	7
9	14	MAKE ME LOSE CONTROL	ERIC CARMEN	9
10	5	FOOLISH BEAT	DEBBIE GIBSON	13
11	16	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
12	17	DO YOU LOVE ME	THE CONTOURS	24
13	19	RUSH HOUR	JANE WIEDLIN	11
14	21	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	19
15	23	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	23
16	7	DIRTY DIANA	MICHAEL JACKSON	15
17	20	LOST IN YOU	ROD STEWART	12
18	11	NOTHIN' BUT A GOOD TIME	POISON	10
19	9	MAKE IT REAL	THE JETS	20
20	22	PARENTS JUST DON'T ...	D.J. JAZZY JEFF/FRESH PRINCE	17
21	26	JUST GOT PAID	JOHNNY KEMP	22
22	24	PARADISE	SADE	18
23	27	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	21
24	25	THE COLOUR OF LOVE	BILLY OCEAN	25
25	15	I STILL BELIEVE	BRENDA K. STARR	26
26	12	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE	16
27	36	MONKEY	GEORGE MICHAEL	36
28	31	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	35
29	29	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	27
30	33	THE TWIST	THE FAT BOYS	29
31	18	TOGETHER FOREVER	RICK ASTLEY	30
32	35	RAG DOLL	AEROSMITH	33
33	32	I SHOULD BE SO LUCKY	KYLIE MINOGUE	28
34	39	SIMPLY IRRESISTIBLE	ROBERT PALMER	40
35	—	FAST CAR	TRACY CHAPMAN	37
36	—	WHEN IT'S LOVE	VAN HALEN	42
37	30	ONE MORE TRY	GEORGE MICHAEL	38
38	—	PERFECT WORLD	HUEY LEWIS & THE NEWS	51
39	—	IN YOUR SOUL	COREY HART	49
40	—	SWEET CHILD O' MINE	GUNS N' ROSES	46

## 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
E.P.A.	12
Epic (10)	
Blackheart (1)	
CBS Associated (1)	
ATLANTIC (6)	9
Atco (1)	
EsParanza (1)	
Ruthless (1)	
COLUMBIA	8
MCA (7)	8
Uni (1)	
WARNER BROS. (5)	8
Sire (2)	
Paisley Park (1)	
ARISTA (6)	7
Jive (1)	
GEFFEN	6
RCA (4)	6
Jive (2)	
POLYGRAM	5
Mercury (2)	
Polydor (1)	
Tin Pan Apple (1)	
Wing (1)	
VIRGIN	5
CAPITOL (3)	4
Enigma (1)	
CHRYSALIS	4
EMI-MANHATTAN	4
REPRISE (2)	4
Qwest (1)	
Tommy Boy (1)	
A&M (2)	3
Vendetta (1)	
ELEKTRA	2
4TH & B'WAY	1
LMR	1
MOTOWN	1
SOLAR	1
SUTRA	1
Fever (1)	

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
1-2-3	(Foreign Imported, BMI) CPP	(King Henry I, ASCAP/Lilo, BMI/Screen Gems-EMI, BMI) WBM
53 ALL FIRED UP	(Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	59 FORGIVE ME FOR DREAMING (Colgems-EMI, ASCAP/Lauren Wellsley, BMI/Rightsong, BMI) HL/WBM
41 ALPHABET ST.	(Controversy, ASCAP) WBM	8 HANDS TO HEAVEN (Virgin, ASCAP) CPP
87 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL/WBM	73 HEART OF MINE (SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM
60 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	89 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP)
31 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	52 HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM
75 BETTER BE HOME SOON	(Roundhead, BMI) CLM	5 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
77 BLACK AND BLUE	(YesSup, ASCAP) CLM	70 HOLE IN MY HEART (ALL THE WAY TO CHINA) (Djo, BMI) HL
61 BOOM! THERE SHE WAS	(Jouissance, ASCAP/Garnson, ASCAP/WB, ASCAP) WBM	21 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
84 CECILIA	(Paul Simon, BMI)	23 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
48 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	67 I DON'T WANT TO BE A HERO (Virgin, ASCAP)
85 COLORS	(Colgems-EMI, ASCAP/Rhyme Syndicate, ASCAP) WBM	68 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL
25 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	43 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM
93 COMING TO AMERICA	(Ensign, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP/WBM	28 I SHOULD BE SO LUCKY (All Boys USA, BMI) CPP
82 DARLIN' DANIELLE DON'T	(Leesum, BMI) CLM	26 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
15 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	66 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
24 DO YOU LOVE ME	(Jobete, ASCAP) CPP	47 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
65 EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	49 IN YOUR SOUL (Liesse, ASCAP)
37 FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL	78 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI)
50 FEELINGS OF FOREVER	(George Tobin, BMI) HL	86 JOY (Caloco, BMI/Hip Trip, BMI) CPP
1 THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	22 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP
13 FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	32 KISS ME DEADLY (Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP)
80 FOREVER YOURS		
62 PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	97 K.I.S.S.I.N.G. (Arista, ASCAP/MCA, ASCAP)
71 PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	63 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP
3 POUR SOME SUGAR ON ME	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	56 LITTLE WALTER (PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM
79 PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	12 LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL
33 RAG DOLL	(Aero Dynamics, BMI/Calyppo Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/Arista, ASCAP) CPP/WBM	27 LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/PPP
6 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	35 LOVE WILL SAVE THE DAY (House Of Fun, BMI)
98 ROUTE 66/BEHIND THE WHEEL	(Grabbing Hands, ASCAP/Sonet, PRS/Emile, ASCAP/Londontown, ASCAP)	20 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL
11 RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	9 MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM
58 SAY IT'S GONNA RAIN	(Thrust, BMI)	2 MERCEDES BOY (MCA, ASCAP/Uncity, ASCAP/Jenn-A-Bug, ASCAP) HL
54 SAYIN' SORRY (DON'T MAKE IT RIGHT)	(You Tomorrow, BMI/Irving, BMI)	64 MISSED OPPORTUNITY (Hot-Cha, BMI/Careers, BMI) CPP
69 SHATTERED DREAMS	(Virgin, ASCAP)	36 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
72 SHOULD I SAY YES?	(Poolside, BMI)	88 MY OBSESSION (SBK April, ASCAP) HL
14 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	55 NAUGHTY GIRLS (NEED LOVE TOO) (Forcelul, BMI/Willesden, BMI)
40 SIMPLY IRRESISTIBLE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	4 NEW SENSATION (MCA, ASCAP) HL
76 SPRING LOVE (COME BACK TO ME)	(Saja, BMI/Mya-T, BMI)	7 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL
92 SUMMERSGIRLS	(Onid, BMI)	57 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
45 SUPERSONIC	(Beblica, ASCAP)	10 NOTHIN' BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI)
46 SWEET CHILD O' MINE	(Guns N' Roses, BMI) CLM	38 ONE MORE TRY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
34 TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	18 PARADISE (Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
74 TELL ME	(Vavoom, ASCAP) WBM	17 PARENTS JUST DON'T UNDERSTAND (Zomba, ASCAP)
94 THEME FROM S-EXPRESS	(Rhythm King Music)	51 PERFECT WORLD (Lew-Bob, BMI)
30 TOGETHER FOREVER	(Terrace, ASCAP) CPP	

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

CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.

## LIFELINES

### MARRIAGES

**Ted Cohen to Laura Foti**, July 3 in Malibu, Calif. He is a partner in Cypress Records and Consulting Adults Management. She is director of new title development for American Interactive Media and a former editor with *Billboard*.

**Robert Piasek to Eva George**, June 4 in Spring Lake, N.J. She is national coordinator, artist development, for Arista Records.

**Michael Kochman to Paula Parisi**, June 19 in Cherry Hill, N.J. He is a publicist for Paramount Pictures' theatrical division. She is the home video/cable television editor for *The Hollywood Reporter*.

### DEATHS

**Hillel Slovak**, 25, of undetermined causes, June 27 in Los Angeles. He was a guitarist and a founding

member of the EMI-Manhattan act Red Hot Chili Peppers. He also performed and recorded with former MCA act What Is This. He was found dead in his home; an autopsy proved inconclusive. Slovak is survived by his parents and a brother.

**Eddie "Cleanhead" Vinson**, 70, of a heart attack, July 2 at California Medical Center in Los Angeles, where he had been hospitalized since mid-June for treatment of cancer of the esophagus. (See story, page 6.)

**Robert "Bob" Kaghan**, 34, of an apparent heart attack, July 3 in the Shenandoah Mountains, Va. He was program director at WCXR Washington. Kaghan is survived by his wife, his parents, a brother, and a sister. (See *Vox Jox*, page 15.)

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## WEIN CALLS JVC JAZZ FEST BEST IN YEARS

(Continued from page 6)

be doing more of that—we draw hardly any people.

"How can the festival be all things to all people? It can't be. But it can be all things to some people."

One problem Wein faces, he says, is the fact that "so many great players have died who used to be stalwarts of our festival. They're irreplaceable, but we have to find ways to replace them, and that becomes a bigger challenge every year."

The promoter adds that while there are "more good young jazz musicians on the scene than ever," few of them "have the same audience that Duke Ellington or Louis Armstrong had—an audience that transcends the jazz public. It would be wonderful if certain artists of stature who can draw an audience arose from this crop of new musicians, but with the exception of Wynton Marsalis and maybe a few others I don't know of any who have done that yet."

As a result, the festival schedule this year, as in past years, was almost entirely split among three types of concerts: multiartist, concept-oriented shows, most of them memorial tributes (to Armstrong, Ellington, Billie Holiday, and others); recitals by major, established jazz names (among them Ella Fitzgerald, Sarah Vaughan, and Dave Brubeck); and concerts by such crossover artists as Kenny G, Najee, the Carlos Santana/Wayne Shorter Group, and Miles Davis (the only act who belongs in the second category as well as the third).

There was virtually no avant-garde jazz on the JVC bill. Two concurrent festivals—one held at the Knitting Factory, an influential downtown venue, the other sponsored by the World Music Institute—filled that

gap.

Wein says he is "seriously considering" adding a series of avant-garde concerts, possibly at Alice Tully Hall, to next year's schedule and that he may work with the Knitting Factory's management or other outside promoters on putting it together. "There's a limited audience for this music," he says, "but if we had the cooperation of Lincoln Center we could put on a series that would be successful after a few years."

The JVC Jazz Festival is the direct descendant of the Newport Jazz Festival, which Wein first staged in Rhode Island in 1954. It has been based in New York since 1972. This year's festival ran from June 24-July 3 and was concentrated in four New York City venues—Carnegie Hall, Avery Fisher Hall, Town Hall, and Kaufman Concert Hall at the 92nd St. Y. It also included concerts at Waterloo Village in Stanhope, N.J., the Saratoga Performing Arts Center in Saratoga Springs, N.Y., and the Finger Lakes Performing Arts Center in Canandaigua, N.Y.

Wein notes that a number of the New York City events were sellouts, including the Fitzgerald and Brubeck concerts, the tribute to Armstrong, and the early shows of the all-star blues and Latin programs and concerts featuring Davis and Gerald Albright, Kenny G and Stanley Jordan, Lionel Hampton and Marsalis, and the Santana/Shorter band and Lee Ritenour. Many other shows, he adds, did more than 90% of capacity.

The quality of the sound at both Carnegie Hall and Avery Fisher Hall continued to be a problem this year, but Wein maintains that at those Carnegie concerts where "the artists worked with us and we did a sound check," the sound "wasn't so bad." He acknowledges that some shows might have suffered at the box office because of excessive competition—on some nights there were four JVC concerts going on at the same time—but defends such scheduling on the grounds that it "helps to make it a festival. We have to continue doing it this way even if it means some concerts don't do so well."

## U.K. PUBS, STEMRA REACH LICENSING PACT

(Continued from page 5)

quested directly to the publishers. Compact disk royalties, however, will be paid directly to the Mechanical Copyright Protection Society.

STEMRA will not permit any additional discounts to PolyGram or any other record company on royalty rates in the country of sale, and all existing discounts will be terminated.

The society will apply an interactive system of data exchange and computerized records enabling participating societies to precode distribution statements to local copyright owners during the accounting period. This means duplication of data will be minimized.

The agreement arises from the deal that STEMRA cut with CBS in Holland, where much of CBS' European pressing is done. When similar arrangements loomed with other companies, particularly PolyGram, which has its headquarters in Holland but does not manufacture there, the MPA set up its working party under the chairmanship of Jim Doyle, then managing director of Elton John's Rocket Music, who was succeeded in the chair by Peter

Smits, director and general manager of EMI Music Publishing.

MPA president Tony Pool highlights two advantages of the accord: Royalties are paid more promptly and with less commission deducted by collecting societies.

"There are some vast sums swilling around between some European collecting societies and too many opportunities for double commissions," he says. "STEMRA will renegotiate its agreement with CBS on the basis of this blueprint."

Working party chairman Smits adds that PolyGram can export to the U.S. royalty-free as the Harry Fox Agency will collect import royalties on the product. He pays tribute to the support received from the Fox agency and the National Music Publishers' Assn. during the two years of laying the foundation of the accord. Pool says the working party will stay in place to monitor any similar agreements with other major record companies.

Both Pool and Smits emphasize that the accord represents central licensing—not central accounting.

## NEW ACTS BIG IN 1ST-HALF RIAA CERTS

(Continued from page 1)

Michael (in his solo debut), and the novelty act the California Raisins.

The improved showing by new artists mirrored the overall picture. The total number of platinum albums in the first half of 1988 jumped sharply compared with the first six months of the last several years. The RIAA certified 36 platinum albums through the end of June, compared with 20 in the same period last year, 26 in the first half of 1986, and 30 in the first half of 1985.

The gains were especially strong in the areas of heavy metal and black music. Nine metal bands landed platinum albums in the first six months of this year, up from just five in the same period last year. Dokken, Stryper, Kiss, Guns N' Roses, Great White, AC/DC, White Lion, the Scorpions, and Poison all topped the 1-million-unit sales plateau in the first half of this year. There were, in fact, as many platinum albums by metal bands as by black and country acts combined.

The number of platinum albums by black acts more than doubled, from three in the first half of last year to seven in the first half of this year. The lucky seven: Stevie Wonder, the Whispers, Robert Cray, Salt-N-Pepa, D'Arby, Sweat, and the California Raisins—which featured vocals by Buddy Miles.

(These and all other figures in this story include only those albums that were certified within two years of release. This is done to better reflect current activity and to diminish the factor of belated certification of back catalog.)

The best-selling albums of the first half of 1988, according to the RIAA data, were "Dirty Dancing" and George Michael's "Faith." RCA's "Dirty Dancing" soundtrack has sold 4 million copies in the U.S. so far this year, on top of the 3 million it sold in 1987. Michael's Columbia album has sold 4 million since its release last fall.

Five albums have sold more than 2 million copies in 1988, according to the certification data: "Tiffany," Michael Jackson's "Bad," "More Dirty Dancing," Def Leppard's "Hysteria," and Gibson's "Out Of The Blue."

Two singles were certified gold in the first half of the year (excluding kiddie disks): M/A/R/R/S' "Pump Up The Volume" on 4th & B'way and Salt-N-Pepa's "Push It" on Next Plateau. Both singles were major pop/black/dance crossover hits, but neither was a top 10 pop smash. "Pump Up The Volume" peaked at No. 13 on the Hot 100; "Push It" reached No. 19.

This means that Salt-N-Pepa was the only act in the first half of the year to land both a million-selling album and single.

(For a complete report on June certifications, see page 6.)

## RIAA JUNE CERTS

(Continued from page 6)

### GOLD ALBUMS

**Daryl Hall & John Oates**, "Ooh Yeah!," Arista, their 12th.

**Eric Clapton**, "Crossroads," Polydor, his ninth.

**Iron Maiden**, "Seventh Son Of A Seventh Son," Capitol, its seventh.

**The Scorpions**, "Savage Amusement," Mercury/PolyGram, their sixth.

**Poison**, "Open Up And Say...Ahh!," Enigma/Capitol, its second.

**Tracy Chapman**, "Elektra," her first.

**The Deele**, "Eyes Of A Stranger," Solar/Capitol, its first.

**Bob Marley & the Wailers**, "Legend," Island, their first.

**Ziggy Marley & the Melody Makers**, "Conscious Party," Virgin, their first.

**Al B. Sure!**, "In Effect Mode," Warner Bros., his first.

## 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.

### JULY

July 11, **National Music Publishers' Assn. 71st Annual Membership Meeting**, Beverly Hilton Hotel, Beverly Hills, Calif. 212-370-5330.

July 14, **City Of Hope Spirit Of Life Award Presentation To Joe Smith**, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4611.

July 16-20, **New Music Seminar 9**, Marriott Marquis Hotel, New York. Una Johnston, 212-473-4343.

July 18-22, **Video Expo Chicago**, ExpoCenter, Chicago. Ellen Greenfield, 914-328-9157.

July 27, **Miami Music Awards**, Dade County Auditorium, Miami. Jarius Inniss Jones, 305-770-1619.

### AUGUST

Aug. 7-11, **Video Software Dealers Assn. Seventh Annual Convention**, Las Vegas Convention Center, Las Vegas. Stan Silverman, 609-596-8500.

Aug. 18-21, **Jack The Rapper's Family Affair '88 Convention**, Atlanta Airport Marriott, Atlanta. Billye Love, 407-423-2328.

Aug. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

### SEPTEMBER

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collector's Show/Convention**, Coachman Inn, Crawford, N.J. 609-443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

## EXECS NOT RACIST

(Continued from page 9)

you want the world to stop judging issues on the basis of race, start with yourself. To suggest that directors or producers be hired on the basis of race is racist. And to categorically brand label video executives as racist is bullshit.

Merritt B. Kleber  
Director, Music Video  
Capitol Records  
Hollywood, Calif.

## Sorry, Wrong # For Posters

The phone number for retailers to call to enroll in *Billboard's* Video Showcase or Hot 100 poster programs was misstated in an article in the July 9 issue. To order, contact Mike Nist at 212-536-5079.

## FOR THE RECORD

In a story in the July 9 issue regarding the video titles "Tyson's Greatest Hits" and "Tyson Vs. Spinks," HBO Video marketing manager Peter Liquori was misidentified.

## INTERNATIONAL RECORD BIZ GOES TO BAT FOR CD

(Continued from page 1)

at their remarks were misinterpreted and as one of them put it, "blown w v out of proportion."

The Guardian, regarded as a respectable and objective newspaper, claimed to be "lifting the lid on a technical disaster."

The story was purportedly based on comments made by Michael Lee, commercial director of CD manufacturer Nimbus Records, who reported that his company had had problems, since resolved, with inks used to print the names of the artist and disk titles. Lee reportedly said that the ink was eating into the lacquer protecting the aluminium coating.

Damage to the coating, Lee supposedly said, could result in its failure to accurately reflect the laser beam from the CD player.

A representative of Nimbus in the U.S. said later that the comments in the Guardian's story attributed to Lee were taken out of context and were inaccurately portrayed.

"We have, like most reputable manufacturers, been continuously studying the CD-making process and performing accelerated tests for longevity and durability. Obviously some of the data from those tests has been taken out of context and misinterpreted by laymen," said the Nimbus representative.

The Guardian claimed support for Lee's statements from Herb Belkin, president of Mobile Fidelity of Petaluma, Calif. In the Guardian's story, Belkin was quoted as saying that the record industry was "deceiving the public," adding that tests on his own company's CDs showed that they tended to fade within five to eight years—even less in extreme conditions of heat or humidity.

But in an interview with Billboard after the article appeared, Belkin said the Guardian's statements were "completely erroneous. I never said that the record industry is deceiving

the public, and we have requested an errata be run in both the Guardian and the Daily Mail."

Belkin says that tests run by Mobile Fidelity indicate that CDs may indeed begin to oxidize, but only after 100 continuous hours under conditions of 98% humidity and 120-degree temperature.

Belkin said he agrees with Lee and other CD manufacturers that the stories that ran in the U.K. media "drastically exaggerated" data culled from ongoing studies, noting that if CDs are manufactured with strict quality control, they should last "quite a long time."

"Of course, nothing is indestructible," he adds, noting that Mobile Fidelity is continuing to experiment with surfaces other than aluminum, such as gold and silver, in order to combat oxidization.

Two other U.S. CD manufacturers said that their own ongoing quality control and accelerated longevity studies showed no signs of any oxidization problems under normal conditions.

"There are two coats of ink used on top of the aluminum disk—one transparent and one for the silk screen for song and album titles," said one. "Obviously, if the proper care isn't taken in manufacturing the disk, there is risk that it will not perform as it should. But any reputable manufacturer has sufficient quality control measures to ensure this doesn't happen."

While other U.K. national newspapers picked up the Guardian story, the industry itself was rubbing its eyes in disbelief and asking itself what had occasioned this sudden outbreak of people shooting themselves in the foot.

Then, as the industry recoiled from the initial shock of seeing the pearl in its sound carrier crown dismissed as a fake, official statements of refuta-

tion emerged.

John Deacon, director general of the British Phonographic Industry, said: "Hardware and software interests must work together to ensure that the public's confidence is not undermined. There have been too many ill-informed remarks about CD quality and pricing from nonrecord company sources."

Philips in Eindhoven, the Netherlands, a joint licensor of the CD system with Sony, issued a release stating that compact disks manufactured to the approved specifications should not wear in any way and that it had no complaints regarding the degradation referred to by Lee and Belkin in the 15 years it had been involved in the manufacturing of optical disks.

"CD is a multilayer system consisting of polycarbonate, reflective coating, and label ink. The properties of all these components have to be adjusted carefully in order to avoid degradation during lifetime. Philips has developed its materials in such a way as to ensure that no degradation takes place," the Philips statement

said.

It added that extensive research had proved that the use of gold, silver, or other known reflective layers did not give performance improvements over aluminium.

Steve Dowdle, audio manager of Sony U.K., accused Nimbus of "making a desperate bid for short-term commercial aim."

EMI acknowledged that oxidation of the aluminium layer may have been a problem with some of the earliest compact disks but said that if the aluminium coating is totally enveloped by the lacquer, preventing any contact with the air, the problem does not arise. EMI also said that its plant possessed CD samples dating back almost six years and that none showed any signs of ink erosion of the lacquer surface.

Leon Vogels, managing director, consumer media, for Philips Du Pont Optical worldwide, said in an official statement: "We have had more than 15 years of experience in manufacturing optical disks. We have produced nearly 200 million CDs

throughout Europe and America, and no one has even complained of 'fade out' effects.

"We have conducted continual testing, including artificial aging, under severe environmental conditions, and our original disks, now 15 years old, are showing no sign of quality loss."

Much of the press coverage of the story concentrated on the fact that there is substantial overcapacity of CD production facilities and said the alleged degradation in some of the carriers is a product of a price war among manufacturers making a desperate bid to maintain viable production levels.

But Nimbus' Lee, who later admitted that he had been talking about a tiny fraction of the total output of CD software, and Stuart Gorman, Nimbus company secretary, confirmed that the problem has arisen with "some disks from very small manufacturers."

Lee noted that Nimbus had lost customers to competitors by maintaining high-quality control standards and not reducing its prices.

## VIDEO GAME RENTALS VEX NINTENDO

(Continued from page 1)

The practice, while apparently not illegal, is exacerbating a shortage that is not likely to abate until 1989 at the earliest.

Just how the product category has returned from the brink of oblivion was seen at the recent Summer Consumer Electronics Show, where Nintendo's 22,000-square-foot exhibit dominated the event and the firm predicted that 1988's total U.S. video games sales will hit \$2.3 billion, a 100% gain over 1987 (Billboard, June 18). Estimates say the suburban Seattle-based Nintendo controls 70% of the market share.

Nintendo is doing everything it can to encourage sales—and discourage rentals—of its product. Main says he has no way of knowing how many stores are renting the games but acknowledges that rental could be a "humongous" business. Nintendo's games generally sell to consumers between \$25 and \$40; most stores renting games charge the same price for them as they do for prerecorded movies.

"I know rental is out there," Main says. "In the Seattle area, there must be three dozen stores renting. In New York there are hundreds. I stop in because I see our posters in the window. I ask where they buy them, and they say [discount chain] Fred Meyer. Then I see the accessories, the bags for the control deck, the plastic boxes for the cartridges. So be that. Meanwhile, we have entities like [discount] Price Club and others, who when you sit down and look at the numbers they need [for sale], it is just mind boggling."

In Little Rock, Ark., hardware/software retailer Larry Jacobs says, "Rental is contributing to the shortage. There are thousands of video stores out there renting."

Count among them Jacobs' own Delta Video, a six-unit chain. "I buy from Wal-Mart and Target," he says. "There's only \$5-\$6 difference. And we also buy from five or six distributors, anywhere we can. There's no orderly distribution. We never know when a title is being released or who will have it." Jacobs says he also sells game cartridges.

Echoing other retailers who are now renting, Jacobs says parents appreciate the opportunity to rent the games for their children to preview before buying.

Interest in rental first hit Nintendo a year ago, following a seminar at the annual Video Software Dealers Assn. convention. "Our switchboard lit up like a Christmas tree," says Main. "At that time, we were already at the shortage front. Our position was that we were not about to consider a total new market area when we could not sit down with our original customers and look them in the eye" as to when they could expect delivery.

There appears to be little if anything Nintendo can do if its major mass merchandisers are inadvertently supporting a rental market. The company can, however, be assertive with its direct accounts—such as combo and large specialty stores.

Most stores will not discuss their plans for rental or their relationship with Nintendo's web of independent electronics reps. A spokesman at 20/20 Video Music, a 15-store chain based in Los Angeles, acknowledges the firm "experimented" with rental the weekend of June 25-26 but says it backed off because of a "lack of cooperation" from Nintendo.

At Video 2001, an eight-unit Los Angeles chain that has sold Nintendo games for two years, owner Joseph Akhtarzad asserts that his firm sells "and does not rent."

Music Plus, the 55-store combo chain that boasts it sold \$1 million in Nintendo games and cartridges be-

tween Thanksgiving and New Year's, says it is not renting them, either.

Even isolated suppliers are uneasy about discussing rental. Ray Scheuer, president of Pride Plastics, which makes a generic box for cartridges, says the firm is "sold out for the next two months" but adds there is no way of telling if the boxes are in such hot demand because of rental activity.

The issue of rental surfaced this year when numerous small video specialty chains contacted the national buying co-op group American Video Assn. and were advised that there is nothing illegal about renting the games (Billboard, Feb. 20).

Later, at AVA's annual convention, numerous delegates shared such rental tactics as buying games directly from mass merchandisers and signing identification releases from wholesalers worried about Nintendo reps cutting them off (Billboard, April 9).

Everything revolves around Nintendo because it enjoys such a dominant market share. Retailers are starting to rent the noncompatible Sega brand, but video store operator Eugene Lemon at Network Video in Oakland, Calif., says, "They're having shortages, too."

In Austin, Texas, Herb Wiener, co-owner of six-store Home Video Plus Music, is testing Sega in one store. Of Atari, the other leading brand, which is also noncompatible, he says, "I'm just negative."

## IVE PACKS 1-2 PUNCH FOR 'RAMBO III' PROMO

(Continued from page 5)

Still, one major East Coast distributor points out that the availability of the rebate hinges on a wholesaler's performance with little-known titles that are priced at \$79.95. "We're talking about titles like 'When The Wind Blows,' 'Quiet Thunder,' 'Pass The Ammo' ... I don't know how many distributors hit their goal on those titles, but we sure didn't."

IVE notes that the rerelease of

"Rambo: First Blood Part II" at \$14.95 marks the first time a hit title has been repriced at \$14.95 after being introduced at a rental price point. The title was initially released by Thorn-EMI/HBO Video in April 1983 for a list price of \$79.95 and was later repriced at \$29.95. To date, "Rambo II" has reportedly sold close to 500,000 units.

AL STEWART

## Gold CDs Glitter In Japan Labels Say Gilded Disks Endure

TOKYO Polydor and Warner-Pioneer here have followed Nippon Columbia's lead in releasing gold CDs. The companies claim that the 24-karat plating offers improved and softer sound, but the configuration will take on added significance in the light of recent reports from the U.K. that conventional CD materials may be less durable than previously thought (see story, page 1).

Nippon Columbia released five gold CDs of classical titles last October in limited editions of 3,000 copies each, which quickly sold out. Five additional CDs, including Count Basie's "Long Live The Chief" and Carmen McRae's "Any Old Time," followed in January. The titles are priced at \$31.85 (taking the U.S. dollar as equivalent to 135 yen), instead of the standard CD price of \$23.70.

On June 21 Nippon Columbia released a gold-plated audio-check CD, "Anechoic Orchestral Music Recording" by the Osaka Philharmonic Orchestra. Despite a \$51.85 price tag, the 3,000 copies pressed have been snapped up by audio equipment makers, designers, and CD fans, according to Yukio Ota of Nippon Columbia's classical depart-

ment.

Polydor entered the gold CD market later in June, with five Pure Gold classical releases in limited editions of 3,000 units priced at \$33.35 each. Reaction has been much better than expected, says Polydor's Shinichiro Takami, and a total of 20 gold CDs will be marketed before year's end. If their popularity is sustained, the series will continue into 1989.

While its competitors have concentrated on classical material, Warner-Pioneer has tested the market with 11 pop and jazz titles priced at \$31.85. Released June 25 here, the titles feature Madonna, George Harrison, Tiffany, David Lee Roth, AC/DC, Donald Fagen, Anita Baker, Foreigner, Sadao Watanabe, and John Coltrane.

According to Keiichi Toyama of Warner-Pioneer's CD A&R department, the project is designed to reveal which genres will sell best in the gold CD format. Currently, Madonna's "You Can Dance" and Tiffany's eponymous album are the top sellers, followed by Coltrane's "From The Original Master Tapes." Additional releases will follow if sales remain strong, says Toyama.

# TOP POP ALBUMS™

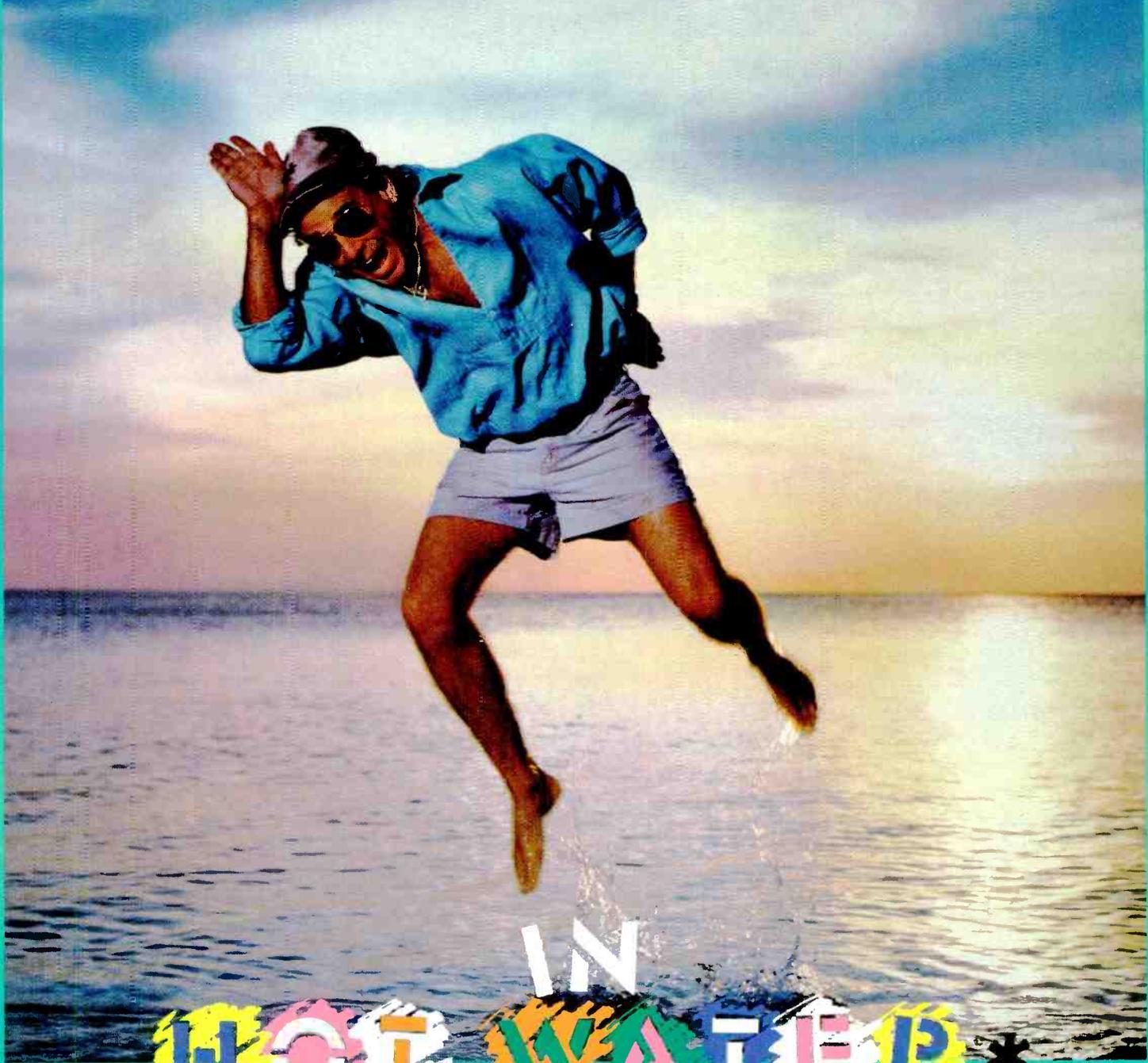
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	5	<b>VAN HALEN</b> WARNER BROS. 25732 (9.98) (CD) 4 weeks at No. One	OU812
2	2	3	48	<b>DEF LEPPARD</b> ▲ <sup>4</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	3	2	35	<b>GEORGE MICHAEL</b> ▲ <sup>4</sup> COLUMBIA OC 40867 (CD)	FAITH
4	4	4	44	<b>SOUNDTRACK</b> ▲ <sup>7</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
5	7	8	47	<b>GUNS N' ROSES</b> ▲ <sup>6</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
6	6	5	9	<b>POISON</b> ▲ <sup>6</sup> ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!
7	8	7	7	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
8	5	6	9	<b>BRUCE HORNSBY &amp; THE RANGE</b> RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
9	9	16	12	<b>TRACY CHAPMAN</b> ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
10	10	13	18	<b>SOUNDTRACK</b> ▲ <sup>2</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
11	12	14	57	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ <sup>6</sup> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
12	14	12	39	<b>TERENCE TRENT D'ARBY</b> ▲ <sup>6</sup> THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
13	11	10	11	<b>SCORPIONS</b> ▲ <sup>6</sup> MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
14	13	11	19	<b>ROBERT PLANT</b> ▲ <sup>6</sup> ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
15	38	—	2	<b>STEVE WINWOOD</b> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
16	15	9	7	<b>RUN-D.M.C.</b> PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
17	17	17	36	<b>INXS</b> ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
18	19	21	11	<b>CHEAP TRICK</b> EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
19	18	18	23	<b>PEBBLES</b> ● MCA 42094 (8.98) (CD)	PEBBLES
20	16	15	43	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
21	20	20	46	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
22	22	29	13	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ● JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
23	21	22	23	<b>MIDNIGHT OIL</b> COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
24	24	25	10	<b>AL B. SURE!</b> ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
25	26	23	13	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
26	27	33	57	<b>RICHARD MARX</b> ▲ <sup>6</sup> EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
27	25	24	26	<b>RICK ASTLEY</b> ▲ <sup>6</sup> RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
28	39	—	2	<b>ELTON JOHN</b> MCA 6240 (8.98) (CD)	REG STRIKES BACK
29	23	19	8	<b>PRINCE</b> PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
30	46	—	2	<b>JIMMY PAGE</b> GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
31	29	26	28	<b>KEITH SWEAT</b> ▲ <sup>6</sup> VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
32	33	35	7	<b>ROD STEWART</b> WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
33	28	27	11	<b>"WEIRD AL" YANKOVIC</b> ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
34	30	32	22	<b>LITA FORD</b> ● RCA 6397-1-R (8.98) (CD)	LITA
35	32	36	44	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
36	31	28	43	<b>WHITE LION</b> ▲ <sup>6</sup> ATLANTIC 81768 (8.98) (CD)	PRIDE
37	35	37	37	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
38	36	30	12	<b>IRON MAIDEN</b> ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
39	34	31	7	<b>JUDAS PRIEST</b> COLUMBIA FC 44244 (CD)	RAM IT DOWN
40	40	44	4	<b>THE MOODY BLUES</b> POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
41	37	34	9	<b>DARYL HALL JOHN OATES</b> ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
42	45	41	44	<b>10,000 MANIACS</b> ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
43	41	42	19	<b>THE CHURCH</b> ARISTA AL 8521 (8.98) (CD)	STARFISH
44	42	38	43	<b>TIFFANY</b> ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
45	44	40	39	<b>BELINDA CARLISLE</b> ▲ <sup>6</sup> MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
46	48	43	18	<b>BILLY OCEAN</b> ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
47	47	47	7	<b>BOZ SCAGGS</b> COLUMBIA FC 40463 (CD)	OTHER ROADS
48	49	48	56	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
49	43	39	10	<b>SOUNDTRACK</b> WARNER BROS. 25713 (9.98) (CD)	COLORS
50	51	46	18	<b>KINGDOM COME</b> ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
51	101	—	2	<b>NEW EDITION</b> MCA 42207 (8.98) (CD)	HEART BREAK
52	52	53	7	<b>JULIO IGLESIAS</b> COLUMBIA OC 40995 (CD)	NON STOP
53	53	49	18	<b>BRENDA RUSSELL</b> A&M SP 5178 (8.98) (CD)	GET HERE
54	56	57	8	<b>TEDDY PENDERGRASS</b> ELEKTRA 60775 (9.98) (CD)	JOY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	52	34	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
56	50	45	35	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
57	82	—	2	<b>THE FAT BOYS</b> TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
58	60	62	9	<b>BRENDA K. STARR</b> MCA 42088 (8.98) (CD)	BRENDA K. STARR
59	55	50	17	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
60	129	—	2	<b>CHICAGO</b> REPRISE 25714 (9.98) (CD)	19
61	61	61	5	<b>BOB DYLAN</b> COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
62	136	—	2	<b>JIMMY BUFFETT</b> MCA 42093 (8.98) (CD)	HOT WATER
63	57	51	33	<b>CHER</b> ● GEFEN 24164 (8.98) (CD)	CHER
64	59	59	60	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
65	62	55	11	<b>ERIC CLAPTON</b> ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
66	67	71	8	<b>JOAN JETT AND THE BLACKHEARTS</b> CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
67	58	54	19	<b>SAMANTHA FOX</b> JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
68	64	56	9	<b>QUEENSRYCHE</b> EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
69	70	73	6	<b>JOHNNY KEMP</b> COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
70	65	65	15	<b>THE SMITHEREENS</b> ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
71	63	58	44	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
72	66	63	13	<b>YNGWIE J. MALMSTEEN'S RISING FORCE</b> POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
73	74	93	7	<b>BREATHE</b> A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
74	80	92	4	<b>REO SPEEDWAGON</b> EPIC OE 44202/E.P.A. (CD)	THE HITS
75	75	79	13	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
76	76	86	4	<b>ALABAMA</b> RCA 6825-1-R (9.98) (CD)	LIVE
77	79	104	3	<b>GEORGIA SATELLITES</b> ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
78	68	68	7	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
79	73	66	14	<b>JOHNNY HATES JAZZ</b> VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
80	69	69	8	<b>TONY! TONI! TONE!</b> WING 835 549 1/POLYGRAM (CD)	WHO?
81	81	81	6	<b>FREHLEY'S COMET</b> MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
82	72	64	9	<b>VINNIE VINCENT INVASION</b> CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
83	NEW ▶	—	1	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
84	77	77	8	<b>GRAHAM PARKER</b> RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
85	85	70	11	<b>THOMAS DOLBY</b> EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
86	96	133	4	<b>TONI CHILDS</b> A&M SP 65175 (6.98) (CD)	UNION
87	87	89	8	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
88	91	100	5	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
89	95	103	22	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
90	NEW ▶	—	1	<b>DAVID SANBORN</b> REPRISE 25715 (9.98) (CD)	CLOSE-UP
91	78	60	16	<b>TALKING HEADS</b> ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
92	105	—	2	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
93	71	67	23	<b>DAVID LEE ROTH</b> ▲ <sup>6</sup> WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
94	84	83	12	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
95	83	72	43	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
96	98	108	5	<b>JAMES BROWN</b> SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
97	97	97	10	<b>NIA PEEPLES</b> MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
98	100	107	6	<b>ERIC CARMEN</b> ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
99	86	78	19	<b>HENRY LEE SUMMER</b> CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
100	88	74	39	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>3</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
101	93	88	15	<b>MORRISSEY</b> SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
102	89	75	20	<b>AC/DC</b> ▲ <sup>6</sup> ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
103	106	80	12	<b>NEIL YOUNG &amp; THE BLUENOTES</b> REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
104	104	110	6	<b>JIMMY BARNES</b> GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
105	108	113	8	<b>JANE WIEDLIN</b> EMI-MANHATTAN 48683 (9.98) (CD)	FUR
106	94	85	50	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
107	90	84	40	<b>ICEHOUSE</b> CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
108	109	109	5	<b>ERASURE</b> SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
109	111	111	5	<b>GEORGE HOWARD</b> MCA 42145 (8.98) (CD)	REFLECTIONS

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.

# JIMMY BUFFETT'S



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ALBUM CHART  
136 TO 62 !!!

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 \*\*ON TOUR ACROSS NORTH AMERICA AND SELLING OUT EVERYWHERE  
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JUNE 24 CUYAHOGA FALLS OH  
 25 CUYAHOGA FALLS OH  
 26 E TROY WI  
 26 HOLMDEL NJ  
 25 PHILADELPHIA PA  
 JULY 1 MANSFIELD MA

2 WANTAGE NY  
 3 & 4 DOSWELL VA  
 6 NEW YORK NY  
 8 & 9 COLUMBIA ME  
 10 CHARLOTTE NC

### JIMMY BUFFETT TOUR DATES

12 MEMPHIS TN  
 14 CINCINNATI OH  
 15 CLAYTON MI  
 16 HOFFMAN EST. IL  
 17 ST. PAUL MN  
 22 BIRMINGHAM AL  
 23 NASHVILLE TN  
 24 ATLANTA GA  
 26 NEW ORLEANS LA  
 27 DALLAS TX

28 HOUSTON TX  
 30 & 31 DENVER CO  
 AUG. 4 SAN DIEGO CA  
 5 & 6 COSTA MESA CA

7 MITCHELL VIEW CA  
 9 PASO ROBLES CA  
 10 CONCORD CA  
 11 SACRAMENTO CA  
 13 SEATTLE WA  
 14 PORTLAND OR

Produced by Michael Utley & Russell Kunkel  
 Management: Frontline Management

Video Directed by Jeff Stein

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# CBS Hikes Returns Penalty To 5%, Abolishes Cap

BY GEOFF MAYFIELD

**NEW YORK** The move to a 5% penalty on exchanged product is one of several changes that CBS Records has worked into its completely revamped returns systems.

But in moving to the higher penalty, CBS continues to resist offering incentive credits on purchases, which create the "break-even" system first introduced by WEA and since adopted by the other four major music distributors.

Paul Smith, senior VP and general manager of sales for CBS Records, maintains the company cannot issue purchase credits unless it further hikes its wholesale costs—a stance that CBS assumed when it implemented a 3% returns charge in August (Billboard, Sept. 12).

"We call it what it is—a returns charge," says Smith, comparing the

CBS program with rival distributors' plans. "We aren't playing trade-offs. You can call it what you like, incentive-disincentive or whatever, but it's still a returns charge."

Smith terms the new 5% charge "competitive." Meanwhile, his local sales reps are encouraging accounts to compare the actual end costs in the WEA and CBS returns systems, maintaining that lower CBS wholesale costs offset the absence of purchase credits.

Even with imposition of a handling charge, Smith says, returns represent "a tremendous hit to our bottom line." He says the 5% penalty "doesn't even approach covering what we lose on returned product." He is also hopeful that the change will prompt accounts to further reduce their return ratios: "Both of us need to make more money," Smith says.

Concurrent with the handling-

charge hike, which became effective July 5, the distributor eliminated its 20% returns cap. Customers may now exchange as much as 100% of their purchase values so long as the dollar amount of returned product in a month does not exceed the previous month's net billing.

CBS was the last of the six major music distributors to maintain a returns cap. Smith says there is no correlation between the boost on the handling charge and the decision to dissolve the cap, pointing out that accounts' increased use of computerized inventory management systems helped curb the cost factor that was once out of control.

"I think the cap has run its course. It served its purpose for the last nine years, but I think sanity has returned to the industry and the management of most record companies," says Smith.

In dropping the cap, CBS has had to revise its price schedule for Nice Price, Nice Price Plus, and Collectors Choice—its midline and budget-line series. In the old system, accounts could trade off as much as 18% of the wholesale price on titles in those lines by waiving their returns privileges on those buys. Without the cap, such waivers lose their significance.

New pricing for those lines favors volume purchases. On Collectors Choice CDs, accounts get a 10% discount off base prices when they buy 120-239 units; for 240 or more units, they get a 12.5% discount and an additional 30 days dating.

The last-mentioned option reduces the box-lot price from \$6.86 to \$6 and the loose-title price from \$7.30 to \$6.36.

Similarly, Nice Price tapes and LPs are discounted 20% on orders of 120-1,119 units and are discounted 25% and receive an extra 30 days dating on orders of 1,200 or more. Largest

orders in this category drop per-unit prices from \$3.15 box or \$3.35 loose to \$2.36 for box lots or \$2.51 loose.

Another change, which becomes effective Sept. 5, will afford accounts a savings in the time it takes to receive authorized return credits. Beginning with that date, CBS customers may send their return-authorization requests directly to the appropriate service center. In the current system, such requests are funneled through an account's local sales rep.

When accounts feed requests to their local branches, they tend to deduct the requested credit from their CBS payments, Smith says. But, when the new plan goes into effect, "they won't be able to deduct unless we have [their credit request] at the plant."

Sending requests directly to the service centers will shave "a few days" off the time it takes to process a customer's credit, Smith says.

## ALABAMA RETAILER ARRESTED

(Continued from page 1)

Callaway, Fla. In that case, 18-year-old record store clerk Laura Ragsdale was arrested and charged with selling to minors 2 Live Crew's "2 Live Crew Is What We Are," material deemed obscene by the local sheriff (Billboard, May 2, 1987). The case was later dropped by the Florida state attorney's office for "no information."

Miami, Fla.-based Luke Skywalker Records had sought to avoid controversy on 2 Live Crew's new release by offering retailers a choice of an edited or unedited version (Billboard, May 28).

Among the other rap cassettes confiscated by Alexander City police were Two Short's "Born To Mack" on RCA; a self-titled work by Sire Records' Ice-T; "Lethal" by Select Records' UTFO; a self-titled work by Blowfly on Ooops Records; Vision Records' "Boot The Booty" by M.C. Cool Rock & M.C. Chaszy Chess; a self-titled work by Ruthless Records' NWA & Posse; and 4 Sight Records' "Don't Be Bashful" by Bryon Davis & the Fresh Krew.

The store stocked a total of 50 rap cassettes out of 15,000 tapes, 5,000 LPs, and an undetermined number of 45s and CDs. The store also sells blank tape, electronics accessories, car stereos, and radios and speakers and will place special orders for videos, according to Hammond.

Hammond describes Alexander City as "a rural area," a town that just got its first McDonald's and Burger King this year. The city is situated 65 miles southwest of Montgomery and 75 miles northwest of Birmingham.

A letter warning against distribu-

tion of materials deemed obscene under Alabama law was mailed in April to Alexander City retail stores by Lynn E. Royall, city chief of police.

The letter stated: "We have reason to believe that certain VCR tapes, magazines, and other material in violation of Alabama Criminal Code 13A-12-151 dealing with obscene material is being distributed in Alex [sic] City." The letter went on to caution that stores should immediately cease sale of the materials or face prosecution.

"I can understand if I sold it to the real young kids," Hammond says. "I didn't know I was breaking any law. If they convict me locally I'm going to appeal it."

Taking Home The Hits stocks "a lot" of heavy metal records, Hammond adds, and a selection of titles by such controversial acts as Suicidal Tendencies and the Dead Kennedys.

"What really gets me is that they hit my store but never went to two other local places. The [confiscated material] is still on the streets."

Chief of police Royall says his force had fielded several parental complaints about magazine, record, and video stores, "so we tried to tell [the stores] to police themselves and explained the law. Then we did a little follow-up, and this record store [drew] some complaints from parents about cassette tapes. We went and bought one ourselves, and in our opinion it violated the state law."

Other Alexander City stores have complied with the order to clear obscene material, Royall says. Told of Hammond's complaint that other stores have the same material for sale, Royall says, "If he gives us the

info, we'll be glad to check that out. You can probably buy cocaine somewhere in this county—if I knew where it was at, I would go out there."

Royall says he has moved on several obscenity cases in his city, population 15,000, but none in the past several years. Past cases have involved pornographic magazines and videocassettes, he says.

Debbie Bennett, Luke Skywalker director of sales and marketing, had been unaware of the Alabama raid. "We were hoping to avoid this by releasing two versions of the album, edited and unedited," she says. "I definitely think they're trying to find a scapegoat once again."

Luke Campbell, the label head, says that raids like the Alabama one start "a chain reaction."

"When this kind of thing happens, it makes a whole lot of people who didn't want to put the record in the stores say, 'See, I told you so.' We complied with all the guidelines. We put stickers on the album saying '18 years and older,' then put out a clean album. We're doing everything we can do."

He adds, "If some jerk cop wants to find some time to go into the stores to take records out, I guess that's going to be the thing now. With all these drugs around, you think they'd be busting the crack houses rather than record stores. It's just somebody who wants to get some press. I just hope stores don't panic."

Although he admits that the police action "scares the shit out of me," Nova Distributing VP/general manager Bud Libman comments, "The more publicity [the raid] gets, the more we sell." The Atlanta, Ga.-based Nova handles Luke Skywalker distribution in Alabama.

Libman says Nova has not had any previous problems in Alabama and has not received complaints from other accounts, adding that chains that were initially reluctant to stock the record have come around in competitive black areas, selling it under the counter and requesting proof of age. The record has been Nova's No. 1 black record for the last three weeks, Libman says, edging Keith Sweat by several hundred units per week.

Assistance in preparing this story was provided by Geoff Mayfield.

## CBS MAKES CD PRICE CUTS PERMANENT

(Continued from page 1)

branch distribution, dated June 30. Most of the policies outlined in the letter went into effect July 5, the date it was received by most accounts.

The most jarring of the revisions, say accounts, is the hike from 3% to 5% on the processing charge applied to returns (see story above). The new CBS policies also hike the cost on loose orders—titles ordered in quantities smaller than 30-unit cartons—from 2% to slightly more than 3% over box-lot prices.

According to Paul Smith, senior VP/GM of sales for CBS, there is no relationship between the CD price cuts and the higher costs being imposed on loose shipments. Instead he says CBS is addressing the reality that loose orders cost more to handle than box-lot shipments.

"Those costs have risen for us. We're just addressing a cost issue there and reflecting the expense we incur processing those kinds of orders," says Smith.

Smith is uncertain whether the loose-unit hike will prompt accounts to reduce their catalog orders. "I hope not," he says. "I think catalog is generally priced a little bit higher than hit product in the stores anyway." Smith adds that catalog helps differentiate music retail specialists from "the hit houses."

Still, though some retailers grouse over the subtle but pervasive increases that have been woven into the new CBS policies, both dealers and wholesalers cheer the confirmation of lower CD prices. Buyers and rival distributors have had their eyes riveted on CBS, waiting to see what the supplier would do with CD pricing when its three-month buy-in program ended June 30.

Only 11 of the 436 titles that were discounted in the spring CD program will revert to a \$10.29 box-lot price. The exceptions include albums by what Smith terms "superstars," including George Michael, Bruce Springsteen, Michael Jackson, Pink Floyd, Terence Trent D'Arby, and Barbra Streisand. Several other titles, numbering at least 23, will move up from the level at which they were dealt to a higher-priced group but will not revert to their original prices. Smith notes and accounts confirm

that many of the new titles that have been released since the start of the spring CD program carry a CD-box-lot cost of \$9, which represents a \$1.29 reduction compared with the previous front-line price.

The moves reflected in the revised CD plans are consistent with philosophies espoused by Smith in September, when the Retailers Advisory Committee of the National Assn. of Recording Merchandisers met with manufacturers in September. At that time, Smith said he envisioned a day when there would be several tiers of CD prices.

Now, Smith restates the possibility that CBS might introduce a CD by a new or developing act at a wholesale of \$7.78 and then move that CD to a higher tier when warranted by demand. He cites "Diesel And Dust" by Midnight Oil, which has moved from its \$7.72 bulk cost during the deal to a \$9 bulk price, as a current example of how growing popularity of a title might warrant a shift to a higher tier.

The announcement of permanent price reductions on the bulk of CBS CDs has brought a sigh of relief from buyers. During the buy-in program, Smith made it no secret to accounts that CBS was displeased with the level of pass-through savings that it was seeing on retail shelves, which led to fears the distributor might abandon its lower-price strategy.

"We agree with what was said in San Francisco," says Smith of the NARM meeting in September. "We need to see lower compact disk prices, not just for our customers but for the consumer, too."

"We're trying to effectively lower the cost of CDs. I hope the accounts now will follow through; I understand why they couldn't do it when it was just a program."

Howard Appelbaum, VP of the 30-store Kemp Mill Records chain in Washington, D.C., and a proponent of lower CD prices, says CBS "obviously wants to see CD players go from 10 million households to 50 million households, but that's not going to happen unless retailers pass it on."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

Don't  
Worry

Be  
Happy

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# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	119	6	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
111	115	118	11	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
112	92	82	24	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
113	102	102	25	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
114	NEW		1	STRYPYR ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
115	167	—	2	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
116	116	140	4	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
117	107	94	33	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
118	121	139	5	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
119	99	91	66	WHITESNAKE ▲5 GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
120	123	123	8	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
121	122	149	5	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
122	113	95	68	U2 ▲4 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
123	103	76	70	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
124	114	99	21	THE DEELE ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
125	112	112	4	SOUNDTRACK MCA 6232 (9.98) (CD)	SALSA
126	126	122	118	ANITA BAKER ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
127	119	101	42	PET SHOP BOYS ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
128	120	105	48	SALT-N-PEPA ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
129	118	120	4	SOUNDTRACK GEFEN GHS 24202 (9.98) (CD)	BEEETLEJUICE
130	124	90	15	JONI MITCHELL GEFEN GHS 24172 (9.98) (CD)	CHALK MARK IN A RAIN STORM
131	125	98	5	CLUB NOUVEAU WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
132	132	136	7	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
133	152	—	2	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
134	134	137	9	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
135	151	138	23	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
136	127	96	30	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
137	146	117	39	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
138	130	115	24	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
139	133	129	7	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
140	144	157	5	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
141	141	146	4	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
142	117	106	10	HONEYMOON SUITE WARNER BROS. 25652 (9.98) (CD)	RACING AFTER MIDNIGHT
143	131	125	38	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
144	135	135	10	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
145	145	145	30	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
146	149	154	4	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
147	NEW		1	SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)	PROVISION
148	184	—	2	COREY HART EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
149	NEW		1	ROBERT PALMER EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
150	138	130	46	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
151	137	124	31	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
152	128	114	11	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
153	155	152	9	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
154	147	126	16	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
155	150	169	32	LINDA RONSTADT ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	148	141	12	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
157	NEW		1	SPYRO GYRA MCA 6235 (8.98) (CD)	RISES OF SUMMER
158	140	131	9	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
159	159	144	45	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
160	161	175	4	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
161	153	128	11	TIMBUK 3 I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
162	157	151	15	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
163	154	132	13	NU SHOOS ATLANTIC 81804 (9.98) (CD)	TOLD U SO
164	164	171	40	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
165	143	143	5	FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
166	139	127	24	SOUNDTRACK ● A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
167	156	121	18	TOTO COLUMBIA C40873 (CD)	THE SEVENTH ONE
168	162	180	98	KENNY G. ▲2 ARISTA AL 8427 (8.98) (CD)	DUOTONES
169	169	165	8	BRIAN SETZER EMI-MANHATTAN 46963 (9.98) (CD)	LIVE NUDE GUITARS
170	170	147	5	VINNIE MOORE SQUAWK 834 634 1/POLYGRAM (CD)	TIME ODYSSEY
171	166	170	13	BETTY WRIGHT MS. B MB3301/VISION (8.98) (CD)	MOTHER WIT
172	142	116	41	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
173	173	179	12	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
174	160	155	24	GEORGE THOROGOOD ● EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
175	172	166	18	UNDERWORLD SIRE 25627/WARNER BROS. (8.98) (CD)	UNDERNEATH THE RADAR
176	185	187	5	FACE TO FACE MERCURY 834 376 1/POLYGRAM (CD)	ONE BIG DAY
177	177	173	33	THE CALIFORNIA RAISINS ▲ PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
178	180	174	14	WHITE LION GRAND SLAMM SLAM 1 (8.98) (CD)	FIGHT TO SURVIVE
179	168	168	4	THE RAMONES SIRE 25709/WARNER BROS. (12.98) (CD)	RAMONES MANIA
180	158	87	11	KROKUS MCA 42087 (8.98) (CD)	HEART ATTACK
181	182	181	32	K.T. OSLIN ● RCA 5924-1-R (8.98) (CD)	80'S LADIES
182	NEW		1	WET WET WET UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT
183	171	159	13	FATES WARNING METAL BLADE 73330/ENIGMA (8.98) (CD)	NO EXIT
184	194	182	12	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (9.98) (CD)	DIANNE REEVES
185	NEW		1	THE ROSSINGTON BAND MCA 42166 (8.98) (CD)	LOVE YOUR MAN
186	175	142	8	THE CLASH EPIC E2 44035/E.P.A. (CD)	THE STORY OF THE CLASH, VOL. I
187	183	162	18	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
188	NEW		1	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
189	174	163	17	BIG PIG A&M SP 6 5185 (6.98) (CD)	BONK
190	198	185	4	AUDIO TWO FIRST PRIORITY 90906/ATLANTIC (8.98) (CD)	WHAT MORE CAN I SAY?
191	195	177	74	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
192	163	156	11	KING'S X MEGAFORCE 81825/ATLANTIC (8.98) (CD)	OUT OF THE SILENT PLANET
193	165	158	9	ROBIN TROWER ATLANTIC 81838 (8.98) (CD)	TAKE WHAT YOU NEED
194	190	161	10	RIOT CBS ASSOCIATED BFZ 44232/E.P.A. (CD)	THUNDER STEEL
195	188	160	33	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
196	181	172	736	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
197	189	189	3	DEVO ENIGMA 73303 (8.98) (CD)	TOTAL DEVO
198	179	153	53	GREAT WHITE ▲ CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
199	178	134	12	BARDEUX SYNTHICIDE 73312/ENIGMA (8.98) (CD)	BOLD AS LOVE
200	197	190	97	PAUL SIMON ▲3 WARNER BROS. 25447 (9.98) (CD)	GRACELAND

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 42	Cheap Trick 18	Face To Face 176	Julio Iglesias 52	Bob Marley And The Wailers 164	Nia Peoples 97	Scritti Politti 147	Testament 141
2 Live Crew 78	Cher 63	Impellitteri 116	Richard Marx 26	Richard Marx 26	Teddy Pendergrass 54	Brian Setzer 169	George Thorogood 174
AC/DC 102	Chicago 60	The Fat Boys 57	Fates Warning 183	Reba McEntire 153	Pet Shop Boys 127	Ricky Van Shelton 145	George 44
Gregory Abbott 132	Toni Childs 86	Fates Warning 183	Flotsam And Jetsam 165	Bobby McFerrin 75	Pink Floyd 196,95	Paul Simon 200	Tiffany 44
Aerosmith 35	The Church 43	Lita Ford 34	Joe Jackson 158	John Cougar Mellencamp 71	Robert Plant 14	The Smithereens 70	Timbuk 3 161
Alabama 76	Eric Clapton 65	Foreigner 136	Michael Jackson 20	George Michael 3	Poison 6	SOUNDTRACKS	Tony! Toni! Toné! 80
Anthrax 151	The Clash 186	Samantha Fox 67	D.J. Jazzy Jeff/Fresh Prince 22	Midnight Oil 23	Prince 29	BeeTeeJuice 129	Toto 167
Rick Astley 27	Climie Fisher 120	Frehley's Comet 81	The Jets 37	Joni Mitchell 130	Queensryche 68	Colors 49	Randy Travis 64
Audio Two 190	Club Nouveau 131	Doug E. Fresh/Get Fresh Crew 88	Joan Jett And The Blackhearts 66	The Moody Blues 40	REO Speedwagon 74	Dirty Dancing 4	Treat Her Right 162
Anita Baker 126	Natalie Cole 106	Kenny G. 168	Elton John 28	Vinnie Moore 170	The Ramones 179	Good Morning, Vietnam 166	Robin Trower 193
Bardeux 199	The Cover Girls 159	Georgia Satellites 77	Johnny Hates Jazz 79	Morrissey 101	Dan Reed Network 154	More Dirty Dancing 10	U2 122
Jimmy Barnes 104	Terence Trent D'Arby 12	Debbie Gibson 21	Judas Priest 39	Peter Murphy 144	Dianne Reeves 184	Salsa 125	Underworld 175
Basia 89	Taylor Dayne 113	Glass Tiger 152	Big Daddy Kane 188	Najee 115	Riot 194	Tracie Spencer 146	Van Halen 1
David Benoit 139	The Deele 124	Great White 198	Johnny Kemp 69	New Edition 51	Ripingtons/Russ Freeman 111	Bruce Springsteen 100	Vinnie Vincent Invasion 82
Big Pig 189	Def Leppard 2	Guns N' Roses 5	John Kilzer 110	New Order 150	Brenda K. Starr 58	Spyro Gyra 157	Jody Watley 123
Michael Bolton 172	Depeche Mode 137	Daryl Hall John Oates 41	Kingdom Come 50	Nu Shooz 163	Stealin Horses 160	Toto 167	Wet Wet Wet 182
Boogie Down Productions 94	Devo 197	Corey Hart 148	King's X 192	Sinead O'Connor 112	Rod Stewart 32	Tony! Toni! Toné! 80	White Lion 178,36
Breathe 73	Dirty Looks 134	Whitney Houston 142	Kings Of The Sun 173	Billy Ocean 46	Sting 143	Randy Travis 64	Whitesnake 119
James Brown 96	Dokken 195	Bruce Hornsby & The Range 8	Kool Moe Dee 55	O.M.D. 59	The Smitheens 70	Treat Her Right 162	Hank Williams, Jr. 83
Jimmy Buffett 62	Thomas Dolby 85	Whitney Houston 48	Krokus 180	Original London Cast 117	David Lee Roth 93	Robin Trower 193	Steve Winwood 15
The California Raisins 177	Bob Dylan 61	George Howard 109	L.A. Guns 138	K.T. Oslin 181	Run-D.M.C. 16	U2 122	Betty Wright 171
Camper Van Beethoven 140	Erasure 108	Hurricane 156	k.d. Lang 87	Jimmy Page 30	Brenda Russell 53	Underworld 175	*Weird Al* Yankovic 33
Belinda Carlisle 45	Gloria Estefan/Miami Sound 11	INXS 17	Yngwie J. Malmsteen 72	Robert Palmer 149	Sade 7	Van Halen 1	Neil Young & The Bluesnotes 103
Eric Carmen 98	Melissa Etheridge 121	Icehouse 107	Biz Markie 187	Graham Parker 84	Salt-N-Pepa 128	Vinnie Vincent Invasion 82	
Tracy Chapman 9	Expose 191		Ziggy Marley/Melody Makers 25	Pebbles 19	David Sanborn 90	Jody Watley 123	
					Joe Satriani 56	Wet Wet Wet 182	
					Boz Scaggs 47	White Lion 178,36	
					Scorpions 13	Whitesnake 119	
						Hank Williams, Jr. 83	
						Steve Winwood 15	
						Betty Wright 171	
						*Weird Al* Yankovic 33	
						Neil Young & The Bluesnotes 103	

# Westwood Shops For Stations Despite Woes

BY PETER LUDWIG

**NEW YORK** Despite its recent stock market plunge and a number of shareholders' lawsuits, Westwood One says it is pressing ahead with plans for expansion, including the purchase of additional major market radio stations.

Insiders have been speculating that WW1's appetite for acquisitions would be slowed by a variety of factors. They point to the down year being experienced by the network and syndication industry in general, plus the slower-than-expected turnaround of WW1's money-losing NBC Radio Networks and the new legal tarnish on WW1's once shining image.

Instead, WW1 recently confounded industry observers by spending \$11 million for half-ownership and operational control of WNEW-AM New York, its second radio station acquisition (Billboard, July 9).

Bill Battison, WW1's president and chief financial officer, says, "The business has been soft, and it's no secret that the market has been tough on bad news, [but] we have a strategy for growth that we intend to continue with."

Battison went on to say that acquiring radio stations in major markets remains the company's primary concern. WW1 has declared that it intends to purchase stations in New York, Los Angeles, and Chicago—the nation's top three markets—and Battison says that the current status of the company's stock will not hinder that effort.

In March, WW1 offered 2.5 million shares of common stock for the express purpose of purchasing radio stations. At the time of the offering, the company's stock was trading for \$21.25 per share. In late May, however, projected second-quarter earnings were significantly revised downward and the stock plummeted to \$14.25. The stock continued to slide throughout June and seems to have stabilized at between \$12 and \$13 per share.

"The [expansion] strategy is still sound," says Battison. "It just may take a little longer to do it carefully and make the kind of deals we feel are beneficial. There's precedent [for networks to operate radio stations], and it makes tremendous sense because it gives us an outlet for our net-

work programing."

The plunging stock price triggered three class-action suits, which now are being consolidated into a single class-action suit.

WW1 VP/legal and business affairs Eric Weiss says that once that consolidated suit is filed, WW1 will file a single motion to dismiss. The three plaintiffs hold a total of 550 shares of WW1 stock.

The suit alleges that shareholders received inaccurate financial information prior to WW1's March stock offering—which included 500,000 shares held by WW1 chairman and CEO Norm Pattiz. Eugene Mikolajczyk, the legal counsel representing the plaintiffs—Ellen Greenfield, David Ackerman, and Harry Polikoff—says the suit will also contend that WW1 had far more information available regarding the softness of the current network and syndication industry than it divulged to potential stockholders. Mikolajczyk says the parties probably will not meet in court until September.

WW1's Weiss says the plaintiffs' suit is inadequate and without merit. He also says the plaintiffs are engaged in similar actions against other large companies.

The three original suits were filed in federal court in Los Angeles during the first week of June, within days of WW1's announcement that its second-quarter earnings would be significantly lower than predicted. The announcement was made at the close of the business day on May 27, the start of the Memorial Day holiday weekend. At the opening of the business day on May 31, the WW1 stock plummeted from its already-depressed \$19.50 per share to close at \$14.25. The market traded a phenomenal 2.8 million WW1 shares that day, with large investment institutions accounting for most of that volume.

The majority of WW1's stock is reportedly held by such institutions. News that one of those institutions sold off its holdings in early June prompted speculation that others would follow, but faith in the company held fast. Most of the large WW1 investors have continued to carry sizable amounts of the company's stock.

*Assistance in preparing this story was provided by Mark Mehler.*

## Query On Permanent Hold? Panel Stalls MCA Probe

**WASHINGTON** The rapidly approaching congressional recess in August and a federal probe of defense contracts make it unlikely that the House Oversight and Investigations Subcommittee will look further into the Justice Department's handling of MCA's role in the Salvatore Pisello tax evasion case (Billboard, June 4).

There are also strong, if unofficial, indications that subcommittee members will not conduct further inquiries during the recess to determine if a full-scale investigation is warranted; inquiries may not begin until the new Congress convenes in January.

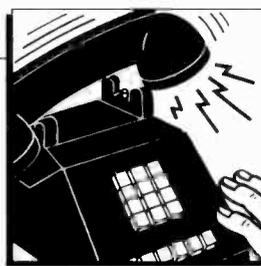
The House unit began interviewing witnesses in late May to determine if the Justice Department had acted

properly by telling the chief prosecutor in the Pisello case to "eliminate MCA from the probe (Billboard, June 9)." On May 9, the U.S. District Court in Los Angeles convicted Pisello for tax evasion on nearly \$300,000 made in a number of distribution and cut-out deals with several labels, including MCA.

Now a spokesperson for the subcommittee says that the well-publicized investigation of alleged Pentagon defense-contract irregularities "is using all of our resources," and that further interviews with record industry witnesses are "on hold."

Another source close to the subcommittee says that "all the effort's going to be spent" on the Pentagon corruption probe. **BILL HOLLAND**

# INSIDE TRACK



Edited by Irv Lichtman

**STALLED:** Politics is apparently putting Senate action on U.S. compliance with the Berne Copyright Convention on hold. Although passed unanimously by the House May 10, the bill, sources say, is in trouble because of infighting between **Strom Thurmond**, R-S.C., who pulled the bill from the Senate schedule, and **Patrick Leahy**, D-Vt., who is reluctant to hold confirmation hearings for President Reagan's appointees to the federal court. Leahy, also chairman of the Judiciary Committee, is a principal proponent of the bill, S. 1301. As one source put it, "There's got to be some horse-trading before anything's done."

**AND MORE TO COME:** The first songwriter deal personally guided by **Irwin Z. Robinson** as **EMI Music Publishing Worldwide's** president and CEO—a position he's held since earlier this year—is for none other than **Lou Reed**. Reed is currently working on an album for his new label, **Sire Records**. And, Track is told, expect another major signing at Robinson's new publishing home in the near future.

**UNI-FIED:** The first member of the new A&R department at **Uni Records** is former **Elektra** A&R staffer **Michael Alago**, who joins the reactivated **MCA** label with VP's stripes. Three additional A&R posts at Uni—two on the East Coast and one on the West Coast—will be announced in the next couple of months, according to company head **David Simone**. Uni's first signing, U.K. band **Wet Wet Wet**, has been confirmed as a special guest on the upcoming **Elton John** tour, adds Simone. Finally, Track hears that **MCA** country rocker **Steve Earle** will switch to the Uni label for his next album.

**BROKEN PLEDGE?** **Commtron Corp.** wouldn't pledge allegiance to **Republic Pictures**, says the video supplier, so it has severed ties to the Des Moines, Iowa-based wholesaler. Republic says Commtron wanted to "unilaterally change" the agreement between the two companies. Translation: Commtron is too busy trying to keep the major suppliers happy to push Republic's line of vintage films and B movies. Republic's not the first supplier to give Commtron the boot. In May, **Trans World Entertainment**, citing similar reasons, also waved goodbye to the largest distributor in the nation. Commtron execs were not available for comment at press time.

**BE CAREFUL, IT'S MY PRODUCT:** Following revelations in the U.K., mainly from conclusions said to be drawn by an executive of the **Nimbus** plant, that faulty production of compact disks could greatly shorten their life span (see story, page 1), Track was told that a recent custom-pressing order to **Nimbus** from a major U.K. label contained the following footnote: "Please make sure we get the nondisintegrating type."

**ACTS ON THE CUTTING EDGE:** Next week's **New Music Seminar** in New York will feature the latest in today's cutting edge of music, spanning everything from speed metal to rap. Scheduled highlights of the event include the opening party on Sunday, July 17, with **Was (Not Was)**, **Information Society**, and **Dissidenten**; a week of concert performances featuring **Iggy Pop**, **Fishbone**, and **Living Colour**; a unique computer demonstration by **Philip Glass**; and a number of rap showcases that include the likes of **Stetsasonic**, **Doug E. Fresh**, and **2 Live Crew**. The closing night gala on Wednesday, July 20, will be led by **Tackhead**; tickets are \$20. The evening's proceeds are to be donated to the **Africa Fund**, an antiapartheid organization.

**CLIP CLIPPED:** **Neil Young's** "This Note's For You" video isn't getting played on MTV, say sources from Young's camp, due to its lyrical mentions of such products as **Coke**, **Pepsi**, and others that advertise heavily on the music channel. Featured in the clip, directed by **Julian Temple**, are look-alikes of **Michael Jackson**, **Whitney Houston**, and **Spuds McKenzie** that go through some intriguingly characteristic motions. Young's response, in an open letter to MTV issued by Warner Bros.

July 6: "MTV, you spineless twerps. You refuse to play 'This Note's For You' because you're afraid to offend your sponsors. What does the 'M' in 'MTV' stand for? Music or money?" After his signature, Young added, "Long live Rock and Roll."

**THE TRADE WAS SHOCKED** to hear of the death on July 6 of **Allan Stein**, VP of sales and distribution at **BMG Distribution**. Stein died of a heart attack while driving near Hackensack, N.J.

**NOT SO SECRET SUMMIT:** Though closed to the media, the seminar sponsored by **Video Channels** July 6-9 at the Omaha Marriott in Omaha, Neb., was described by insiders as a sell-through video rack program for video specialty chains. Several key Video Software Dealers Assn. board members attended; one who chose not to attend—he says he returned an airline ticket sent to him—nevertheless tells Track, "It's a very interesting program—guaranteed sale, you pay for only what you sell. It will help us with those suppliers we are not direct with." One delegate says as many as 41 video suppliers are involved, but representatives from only five studios attended—"as observers." A rack source adds, "This is something [Video Channels] has been trying to get off the ground for quite a while." Others see the program as significant in that Video Channels is a division of **Rank Video Services America**, a major duplicator.

**HAVING CREATED** what may be an instant collectible in what may be the first promotional CD from a music publisher, **PolyGram Music** plans to produce another, of 24 cuts culled from its **Cedarwood Music** catalog, for release to country music stations around the holiday season. The firm's first effort, drawn from **Dick James Music** songs, is said to feature unreleased true-stereo versions of the **Beatles'** "Please Please Me," "Ask Me Why," and "Don't Bother Me," according to piece penned by **Bruce Eder** in **New York Newsday**.

**HEAVY FIRST:** **EMI-Manhattan Records** reports that **Robert Palmer's** first album for the label, "Heavy Nova," got reorders that put it near the 500,000-unit mark in sales. Moving up the singles chart is a single from the album, "Simply Irresistible."

**IT'S THEIR BUSINESS:** **I.R.S. Records** has gone to Canada for its new VP of business affairs. He's **Paul Farberman**, who moves to Los Angeles after serving in a similar capacity for **CBS Records** there. Farberman is replacing **Michael O'Brien**, who also handled marketing chores for the label. O'Brien leaves I.R.S. after 6½ years to pursue interests outside the music business.

**EVERYTHING OLD IS NEW AGAIN:** **Mobile Fidelity's** CD deal to handle Australia's **BBC** label, already reflected by nine jazz releases, spreads its wings in August with a series called **The Classics Years**. The first six titles feature **Bing Crosby**, **Al Bowly** with **Ray Noble**, "Dance Bands USA," "Love Songs," "Movie Musicals," and **Fred Astaire**... **Lena Horne** is making her first new album in years, for **Three Cherries Records**, a label handled by **Mel Fuhrman's Little Major** distribution setup in New York. **Ettore Stratta** is producing the package, due for release in October.

**ANSWERING THE CALL:** **Cy Leslie** has been appointed to the New York Council for the Humanities, following a recommendation made by New York State Assemblyman **Mort Hillman** to Gov. **Mario Cuomo**. The council is funded by the National Endowment for the Humanities as a nonprofit organization.

**NEW GMs** have joined the staffs of **RKO Radio's** two New York properties. At urban **WRKS**, general sales manager **Steve Candullo** replaces **Barry Mayo**. At talk **WOR**, program director **Bob Bruno** replaces **Lee Simonson**. The two previous PDs have announced plans to start their own broadcast group, **Broadcasting Partners Inc.**

**SEEING MAY NOT BE BELIEVING:** **Music In Action**, the industry group fighting censorship, will at a July 18 panel discussion during the **New Music Seminar** in New York to screen a 30-minute video, "Rising To The Challenge," prepared by the **Parents' Music Resource Center** to bolster its view that many rock songs encourage immoral behavior. For admission to the discussion, contact the New Music Seminar office at 212-473-4343.

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE	
<b>7TH ANNUAL VSDA CONVENTION</b>	Aug 13	<ul style="list-style-type: none"> <li>Countdown '88</li> <li>Distribution</li> <li>Sell-through</li> <li>Hardware</li> <li>Programming</li> <li>Software Trends</li> <li>Music Video</li> <li>Accessories</li> </ul>	July 19
<b>HORROR VIDEO</b>	Sept 3 Sept 10 Sept 17 Sept 24	<ul style="list-style-type: none"> <li>Retailing Tips</li> <li>Programming Trends</li> <li>New Product</li> <li>Special Promotions</li> </ul>	Aug 19 Aug 26 Sept 1 Sept 9
<b>ROCKIN' THE COUNTRY—MEMPHIS &amp; NASHVILLE</b>	Sept 10	<ul style="list-style-type: none"> <li>Rising Talent</li> <li>Label Action</li> <li>Concerts &amp; Venues</li> <li>Memphis Now</li> <li>Nashville Rocks</li> <li>Publishers</li> <li>Songwriters</li> </ul>	Aug 16
<b>VIVA ESPAÑA</b>	Sept 10	<ul style="list-style-type: none"> <li>Spain Today</li> <li>Talent</li> <li>Labels</li> <li>Concerts &amp; Venues</li> <li>Distribution</li> <li>Recording Studios</li> </ul>	July 19

## WHY THEY ARE SPECIAL:

- **VSDA '88** in Las Vegas is the "magnet in the desert" that draws the world's video vanguard a year closer toward the brilliant future of home entertainment. For retailers, Billboard's VSDA issue is the annual stage for serious players prepared to ride the shockwave of shifting distribution patterns and ever-changing dynamics to capture tomorrow's expanding market. Extra feature in this section: Billboard's "1988 Home Video Distribution Index."
- **SEPTEMBER IS 'HORROR VIDEO MONTH,'** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.
- **MEMPHIS & NASHVILLE—ROCKIN' THE COUNTRY** focuses on Tennessee's burst of rising non-country talent aiming for national and international markets. Major labels are again scouring Memphis for rock's future, while Nashville is finding that some of its country-rockers also possess the special kind of crossover appeal to re-ignite the '50s and the '60s in the '80s.
- **VIVA ESPAÑA** is the latest in the series of international spotlights exploring the important growth of the Hispanic music industry around the world.
- **COMING ATTRACTIONS:** DIR 15TH ANNIVERSARY, BILLBOARD RADIO AWARDS, COMPACT DISK.

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## SPRINGSTEEN TO HEAD AMNESTY INT'L TOUR

(Continued from page 76)

"This is totally an attempt at putting a new energy, new atmosphere, a new sense of focus to human rights. Particularly in the Third World countries, there's an attempt to communicate to people, telling them, 'These are your rights. Ask for them. Demand them.' So it's a universal message, much bigger than Conspiracy Of Hope was in the sense of its hope."

The Conspiracy Of Hope tour was "amazingly successful," according to Healey. "We've gained something like 150,000 new members; we have 1,000 high school chapters, and we never had one before that; we've doubled our college involvement to about 500-600; we set our goals between \$2 million and \$3 million and we came in at \$2.7 million; and three of those prisoners that we adopted during the tour are now out of jail."

Plans call for the Oct. 15 Human Rights Now! concert in Buenos Aires, Argentina, to be broadcast internationally, notes Healey. "No deals have been closed, but we're probably going to go for Westwood One and Radio Vision to handle sales of international radio and television rights," he says. "I'm hoping to get someone to help me with the TV coverage here—

it's still up for sale in the U.S."

Healey says the concerts will run for "about six hours, with quick set changes." He adds that some shows will feature a sixth performer, most likely a local act.

With an ongoing succession of benefit and charity musical events during the past few years, Healey says he and his fellow organizers are concerned about overkill.

"That is a real worry," he says. "And it's one of the reasons we have a closed bill, where it's essentially a family of five with a sixth artist joining us locally at some dates. That way, we can let the artist play for 45 minutes or an hour and not feel like it's an up-on-stage, offstage, up-stage show."

"We feel that audiences are going to concerts to hear people and not just to be at an event. They want to hear their artists. So when we say this artist is on the bill, that means you come to this concert and you'll really hear your artist. That's one of the things that I think has changed with these kinds of events."

Without taking the focus away from the music, Amnesty International will be making concerted efforts to ensure that concertgoers are informed about the issue of human rights. Audiences at every show will be given pocket-size replicas of the declaration to sign, indicating their support for the human rights it proclaims. The signatures will be presented to governments.

The declaration will be distributed in 58 languages throughout the world, with Amnesty International sending copies to every country.

## EDDIE VINSON DEAD

(Continued from page 6)

ording with small groups in the late '40s and early '50s, Vinson went into semiretirement as a music teacher in Houston. He recorded and toured sporadically and played his first European dates in 1967.

Vinson made Los Angeles his home in the late '60s. A highlight of his latter-day career was his spirited performance with the Johnny Otis Show at the Monterey Jazz Festival in 1970; the historic all-star set was documented in the film "Monterey Jazz" and a two-record set on Epic.

Through the '70s and '80s, Vinson toured the festival circuit abroad (at times with the Count Basie Orchestra) and played numerous shows in L.A., often under the aegis of the Southern California Blues Society.

Vinson recorded as a leader and sideman for such labels as Okeh, Mercury, King, Riverside, Blues-Way, BluesTime, Flying Dutchman, and Buddha.

He is survived by his wife, three daughters, five grandchildren, and a great-grandchild. CHRIS MORRIS

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# Stars Sign On For Global Human Rights Shows

## The Boss Heads Amnesty Int'l Tour

BY STEVE GETT

NEW YORK Bruce Springsteen tops a lineup that includes Sting, Peter Gabriel, Tracy Chapman, and Youssou N'Dour for Amnesty International's upcoming Human Rights Now! world tour.

The ambitious six-week global trek, set for a Sept. 2 launch at London's Wembley Stadium, will cover more than 35,000 miles as it makes stops in 20 cities on five continents.

In addition to the London kickoff, dates and venues have been announced for a total of 10 concerts to be held at stadiums in France, Italy, Costa Rica, North America, Brazil, and Argentina. The two U.S. dates are Sept. 19 and Sept. 21 at Philadelphia's JFK Stadium and the Los Angeles Coliseum, respectively.

Confirmation of concerts in Africa, Asia, and Eastern Europe will be given shortly, according to Jack Healey, executive director of Amnesty International USA and president of the New York-based Con-

certs for Human Rights Foundation, which is organizing the tour.

"We're very close to closing those dates, but we can't announce them because negotiations are still on with governments," says Healey. "Historically, we're a critic of governments. So we have to go in and explain that this is about the declaration of human rights, telling them, 'We're not going to attack you once we're in the country.' The deal is not to sneak up on stage and then attack the government."

The Human Rights Now! tour marks the 40th anniversary of the Universal Declaration of Human Rights. Adopted by the U.N. General Assembly on Dec. 10, 1948, the declaration proclaims the rights and fundamental freedoms of all human beings and calls for them to be respected by all peoples and governments.

Reebok International Ltd., the athletic footwear and apparel manufacturer, is sponsoring the tour. Reebok has reportedly contributed \$2 million in seed money and has

agreed to commit as much as \$10 million to offset tour expenses.

"Reebok's involvement is really to pick up the deficit," says Healey. "This tour is going to cost about \$22 million-\$23 million, and we're going to be short somewhere between zero and \$8 million. They'll pick that up so we can play in places where these artists are never or seldomly seen."

In the U.S. and developed nations, the tour is expected to show a profit. However, expenses are likely to exceed revenues in less-developed and Third World countries, where ticket prices will be deliberately low pegged in order to attract audiences.

"We want this to be a universal celebration, not just a Western celebration, and we want people of every color, every persuasion, and on every continent to be involved."

Springsteen's involvement in the tour will be key to its success, notes Healey. The New Jersey rocker confirmed his participation during the worldwide live satellite broadcast of his July 3 concert in Stockholm, Sweden.

"We needed someone so that we could actually go into stadiums and sell them, and he was big enough to help us with the stadiums," says Healey. "U2 did a lot for us [on the 1986 Conspiracy Of Hope tour], and we had that instinct about Springsteen and his values, too. So we went after him."

Amnesty International's 1986 two-week Conspiracy Of Hope tour in the U.S.—featuring U2, Sting, Gabriel, and Bryan Adams, among others—was also organized by Healey, under the direction of Bill Graham, who is serving as international director for the Human Rights Now! tour.

Outlining the difference between the two tours, Healey says, "The Conspiracy Of Hope tour was really aimed at the American people to make Amnesty [International] known—what we do and how we do it—and it made [the organization] a household name.

(Continued on page 75)



**Bernstein Laureate.** Leonard Bernstein, right, is named artist laureate by CBS Masterworks, for which he has made more than 200 recordings since 1949. At left is Joseph F. Dash, senior VP/GM, CBS Masterworks.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Warner Bros. Records in Los Angeles names **Michael Ostin** senior VP, A&R. He was VP, A&R, for the label.

**Russ Curry** has been appointed VP, Europe, by A&M Records in Los Angeles. He was director of European operations for the label.

CBS Records in Los Angeles appoints **David Cohen** VP, business affairs, West Coast. He was director, administration, West Coast operations, for the label.

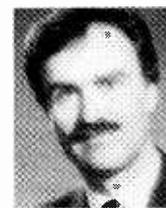
**Kim Buie** is named VP, A&R, West Coast, by Island Records in Los Angeles. She was director, A&R, West Coast, for the label.

Atlantic Records in Los Angeles appoints **Judy Libow** VP, product development/promotion. She was VP, national promotion, for the label.

Elektra Records in New York and Los Angeles promotes **Lisa Barbaris** to



OSTIN



CURRY



COHEN



BUIE

associate director, press and artist relations, East Coast, and **Lisa Millman** to associate director, press and artist relations, West Coast. They were both managers, press and artist relations, on their respective coasts for the label.

**PUBLISHING.** EMI Music Publishing in Los Angeles makes the following appointments: **Karen Rae**, international manager, EMI Music Publishing U.S.A., and **Joyce Lapinsky**, professional manager, EMI Music Publishing, North



LIBOW



RAE



LAPINSKY



STURGES

America. They were, respectively, professional manager for Columbia Pictures Music and professional manager for Chappell/Intersong Music U.S.A.

**Tom Sturges** is promoted to VP for Chrysalis Music Group in New York. He continues as creative director for the company.

Warner/Chappell Music Inc. in New York makes the following appointments: **Les Bider**, president and CEO; **Jay Morgenstern**, executive president and GM; **Ira Pianko**, senior VP and chief financial officer; and **Don Biederman**, senior VP, legal and business affairs. Bider was chief operating officer and chief financial officer for Warner Bros. Music; Morgenstern was executive VP/GM of Warner Bros. Music and president of Warner Bros. Publications; Pianko was a partner at Arthur Young & Co.; and Biederman was VP, legal and business affairs, for the company.

**Merril Wasserman** is named VP/GM of Private Publishing in New York. She was a paralegal specializing in publishing at Levine, Thall & Plotkin.

**PRO AUDIO.** The Magnetic products division of Fuji Photo Film U.S.A. in Elmsford, N.Y., makes the following appointments: **John Bock**, consumer regional manager, and **Jack Kurilla**, district sales manager. They were, respectively, district sales manager and an electronics buyer for Macy's.

• VIDEO PEOPLE on the move, see page 37

## CD Plant Mirrors Times

### Discovery Ties With Cassette Co.

NEW YORK Discovery Systems of Dublin, Ohio, a major CD manufacturing plant in the Midwest, has announced an agreement to consolidate its packing and distribution facilities with Better Quality Cassettes of Omaha, Neb.

The consolidation continues the trend in the CD manufacturing sector toward joint operations, a twist brought about by excess supply and low prices (Billboard, Dec. 5).

Discovery's marriage with BQC will provide additional peak season resources for Discovery Systems, according to company president Jeffrey Wilkins. He

says Discovery will now concentrate on its regular CD manufacturing and specialties, which include a targeted service for syndicated radio programs and production libraries, the Image-maker printing process, CD-ROM manufacturing, and CD-ROM products for retail sale.

No layoffs stemming from the consolidation are anticipated at this time, Wilkins says. The company had laid off 30 employees in December. At that time, Wilkins reported Discovery was running approximately 5 million below its 12-million-unit annual capacity.

BRUCE HARING

## PolyGram Readies 2nd Wave Of CDVs

BY BRUCE HARING

NEW YORK PolyGram plans to offer a dozen more titles on 5-inch CD video, drawn from the label's leading artists, by September. This second offering of titles, original planned for August release, has been held up by manufacturing backlogs.

Joe Parker, VP of video and associated labels, says the new selections are "getting a little more current." The label's first selections were released in June but were slightly dated because of the long-range planning required for the project's preparation.

The September 5-inch CDV selections are Cameo's "Candy"; Kiss' "Turn On The Night"; Cinderella's "Gypsy Road"; Moody Blues' "I

Know You're Out There Somewhere"; the Scorpions' "Rhythm Of Love"; L.A. Guns' "Sex Action"; John Cougar Mellencamp's "Check It Out"; Vanessa Williams' "The Right Stuff"; Tony! Toni! Toné's "Little Walter"; Yngwie Malmsteen's "Heaven Tonight"; Dan Reed Network's "Into You"; and Kingdom Come's "What Love Can Be."

PolyGram will also release one 8-inch CDV by Kiss, "Crazy Nights," and three 12-inch CDVs—by Tina Turner, the Who, and Def Leppard. The Def Leppard disk will feature a longform video; a VHS version shipped earlier this month.

The label also plans to release 15 more classical 12-inch CDVs at the same time.

Parker says PolyGram hopes to have point-of-purchase material available in time for the next release, including posters, streamers, divider cards, and 450,000 brochures about CDV.

A prepack may be offered with the

new 5-inch selections, Parker says, although at press time he was unsure of dealer plans in that regard.

PolyGram plans to issue an additional 500-1,000 units per title on the 5-inch CDVs currently in stores. Sales are going well on 5-inch and 12-inch titles, Parker reports, with an initial allotment of 3,000 pieces on the first 21 titles. About seven or eight of the titles in the first offering are almost sold out, Parker says.

Meanwhile, Warner Bros. has confirmed that it will issue additional CDVs after shipping an initial allotment of 3,000 units per title. The label has reordered 1,000 each on Randy Newman and Donald Fagen 5-inch CDVs and 3,000 on Madonna 5-inch CDVs. Elektra and Atlantic haven't yet placed reorders on their initial allotment of 3,000 CDVs per title, according to Russ Bach, executive VP of marketing development.

Assistance in preparing this story was provided by Ken Terry.

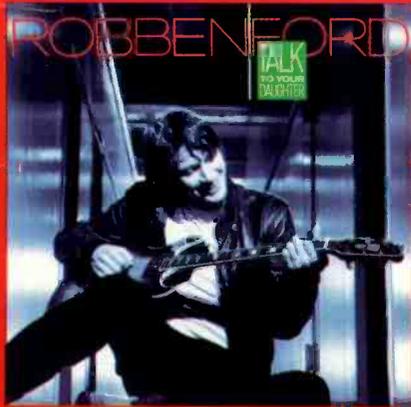
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Inside Track?  
... see page 74.

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# ROBBEN FORD

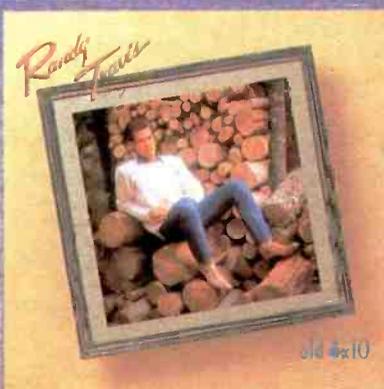


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