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NEWSPAPER

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VOLUME 100 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

July 30, 1988/\$3.95 (U.S.), \$5 (CAN.)

## 9th Annual NMS Succeeds In Shedding Punk Image

BY DAVE DIMARTINO

NEW YORK Corporate sponsorship, new technology, and the issues of racism and censorship largely dominated the ninth annual New Music Seminar, held here at the Marriott Marquis July 16-20.



In sweltering heat, a record 7,000 attended over 75 separate panel discussions devoted to aspects of the music business ranging from rap, retail, and radio to synthesizers, Scandinavia, and speed metal. By far the largest curriculum ever devised for the annual gathering, this year's agenda represented an

attempt at "trying to find the right mix for everyone," according to NMS co-executive director Tom Silverman.

Most apparent at the seminar was a shift in its musical base that contrasted sharply with its punk rock/new wave leaning of years past.

(Continued on page 72)

## New Distrib Strategy Hikes Prices RCA/Columbia Riles Vid Trade

This story was prepared by Jim McCullaugh and Earl Paige.

LOS ANGELES Small and medium-sized video retailers and wholesalers are reacting angrily to RCA/Columbia's recent moves in distribution. Retailers are already encountering price increases, apparently as a result of

RCA/Columbia's distributor cut-backs, and wholesalers are chafing under the company's new rules on territorial exclusivity.

The release last week of "Suspect," the first major RCA/Columbia Pictures Home Video title since announcement of the new policies (Billboard, July 23), triggered immediate

reactions from dealers who suddenly saw their cost of business going up.

"These are the people who thought it was a good idea to change the taste of Coca-Cola," says Gail Casano, owner of single-store Movietime Video in Medford, N.Y. Casano, who was a customer of Star Video before RCA/Columbia dropped that distributor, bitterly complains about having to pay her new distributor, Artec, \$4 more for each copy of "Suspect" than she would have paid Star for a title at the same list price.

An angry Janine Stoll, general manager of the 13-store chain Rent America with outlets in Delaware, New York, New Jersey, and Pennsylvania, says she protested by not buying any copies of the studio's recent

(Continued on page 79)

## Canadian Rights Groups Near Merger

BY JEAN ROSENBLUTH

NEW YORK A merger of Canada's performing-rights societies, PRO/Canada and CAPAC, is reportedly close at hand, with the two boards busy hammering out the final details.

"It will definitely happen, possibly

as early as Jan. 1," says a Canadian publisher familiar with the negotiations. At press time, CAPAC, which is ASCAP's affiliate in Canada, could not be reached for comment. The heads of the two performing-rights societies' boards have scheduled a meeting for Wednesday (27), after

which official word of the merger is reportedly going to be announced.

"Both boards have unanimously approved the deal," says the source, who asked not to be named. "They're just still trying to work out the nitty-gritty details."

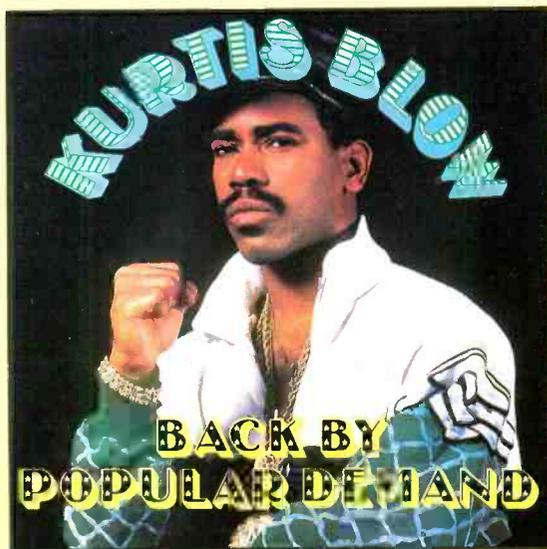
(Continued on page 76)

## Nominees Set For '88 Billboard Radio Awards

NEW YORK Two hundred and two radio stations, 18 record labels, and 15 distributors of network and syndicated programming have been nominated for the 1988 Billboard Radio Awards. The nominations follow two months of deliberations by five blue-ribbon panels comprising radio programmers and record executives.

For the first time, Billboard is taking a two-tier approach to its annual radio awards, involving both industry experts and other readers of the magazine. Blue-ribbon panels, once a traditional part of the awards but later dropped, were restored this year to bring consistency and industry expertise to the nominating process. Nominees will be notified this week, and

(Continued on page 69)



Kurtis Blow, the Def King of Rap is back—"Back By Popular Demand" (834 692 1), the new Mercury LP from the original rap master himself. Accept no imitations. Featuring the first Single, "2" & Video, "Back By Popular Demand." Setting the pace on the dance floor. Produced by Van Gibbs & Eddison Elektrik. Management: Joe Simone.



After being heard week after week by the largest TV audience in the nation singing "The Cosby Show" theme... after winning five Grammy Awards... and after performing his one-man concert for SRO audiences across the country, Bobby McFerrin knows exactly what America wants to hear: "Don't Worry, Be Happy" (B-50146). The first single from his already hot selling album, "Simple Pleasures." On EMI-Manhattan Records (48059).

## Dem Choices Provoke Concern Of NMS Panel

BY AL STEWART

NEW YORK Concern over the prospect of censorship in the music industry, already fueled by a sweeping anti-obscenity bill now before Congress as well as the growing visibility of groups opposed to so-called porn rock, has been heightened by the Democratic Party's choice of candidates for president and vice president.

Presidential nominee Gov. Michael Dukakis has gone on record as supporting the labeling of records with explicit lyrics, while running mate Sen. Lloyd Bentsen's wife, Beryl, is described as the most active member of the Parents' Music Resource Center.

(Continued on page 69)

YOUR BIGGEST SCORE OF THE SUMMER HAS JUST ARRIVED.

**BULL DURHAM**, The Original Soundtrack album from the hottest movie of the year, featuring the hit single "A Woman Loves A Man" by JOE COCKER

plus music by THE FABULOUS THUNDERBIRDS, LOS LOBOS, GEORGE THOROGOOD & THE DESTROYERS, THE BLASTERS, HOUSE OF SCHOCK, JOHN FOGERTY, PAT McLAUGHLIN, BENNIE WALLACE, DR. JOHN, STEVIE RAY VAUGHN and BONNIE RAITT.



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 ***WESTWOOD ONE COMPANIES***

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COMING SOON...

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## THE CONCERT

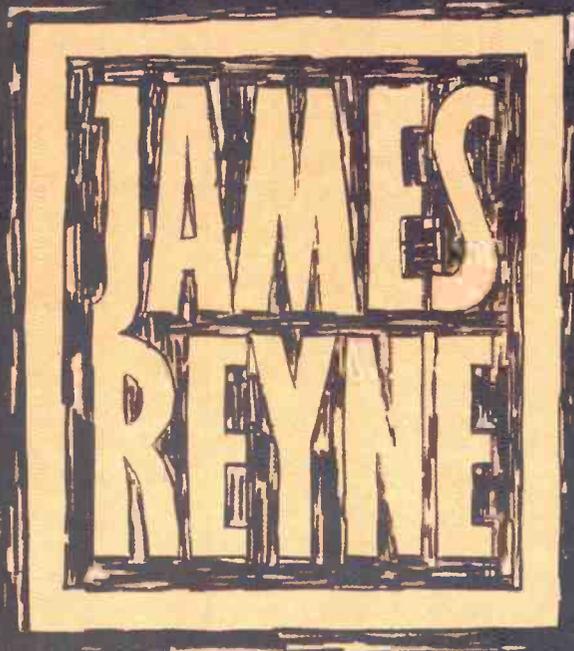
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A BROADCAST EXCLUSIVE  
FROM THE WESTWOOD ONE  
RADIO NETWORKS

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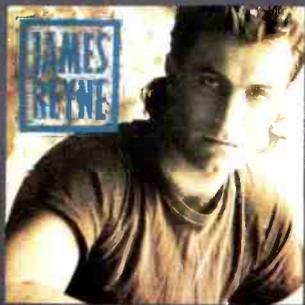
MANAGEMENT: LIPPMAN KAHANE ENTERTAINMENT





## THE DEBUT ALBUM

James Reyne, the former lead singer of the late, great Australian band *Crawl*, is back with his self-titled debut solo album, a triple platinum smash *Down Under* and now set to rock America.



Includes The Single And Video,

### 'Motor's Too Fast'

PRODUCED BY JOHN HUDSON

ALBUM PRODUCED BY CAVITT SIGERSON

*Capitol*

Management: Lindsay Scott and Roger Davies for *R*, Roger Davies Management, Inc. - On High Quality KDF Cassettes Records and Compact Discs

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VOLUME 100 NO. 31

July 30, 1988

## NEW MUSIC SEMINAR ROUNDUP

The ninth annual New Music Seminar, held July 17-20 in New York, drew 7,000 attendees. Billboard coverage begins on page 1 with an overview and a report on industry reaction to the music-censorship leanings of the Democratic nominees. Five videoclip panels are reviewed on page 5; the "Rap Summit" panel sees evidence of rampant bootlegging, page 6; the action at the radio panels is covered on page 10; and foreign music industry execs give their impressions of NMS, page 80. And Convention Capsules start on page 6.

## Spotlight On Children's Entertainment

While live performances increase public excitement and build name recognition for current children's talent, it's the healthy sales of albums, cassettes, and videos that are the real evidence of an expanding market. Contributor Susan Perry reports. **Follows page 40**

## EYE ON MTV VIDEO AWARDS

The ballots for the 1988 MTV Video Awards are set! Pro editor Steven Dupler lists the contenders on page 45. And on page 42, Billboard's Bruce Haring reports that retail is participating in MTV's biggest point-of-purchase promotion to date, a contest in support of the awards show.

## Investors Pick Music Pubs

The recent spate of mergers and acquisitions in the music publishing industry haven't diminished the market value of song copyrights. Financial editor Mark Mehler explores the latest industry developments. **Page 65**

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# Study: Country Fans Get Bum Rap

## Arbitron Report Debunks Stereotypes

BY EDWARD MORRIS

NASHVILLE An Arbitron study commissioned by the Country Music Assn. asserts that country music listeners are wealthier, better educated, and more likely to live in the city or suburbs than prevailing stereotypes suggest.

The \$30,000 statistical roundup is not based on new data; instead, it is distilled from Arbitron's spring 1987 local market reports and from the Simmons 1987 study of media and markets. The CMA is disseminating these findings, culled from 16 markets, to member radio stations and companies in a 32-page booklet released July 20.

Not made clear in the report, however, is precisely what constitutes a country music listener. Alan Tobkes, VP of radio sales development for Arbitron, confirms that listeners could have been so designated even if they spend an equal amount of time listening to other formats.

"Arbitron measures listening to radio stations," Tobkes explains. "We don't categorize it by format." Of those cited by the CMA, he adds, "From a theoretical point of view, they're people who have reported listening to radio stations which program country music. [To call them] country music listeners is probably stretching it a bit."

Using its ClusterPlus system of analysis, Arbitron concluded that 40.4% of country listeners belong to its top three socioeconomic divisions. These embrace "well-educated, affluent, suburban professionals," "urban, upscale professionals [with] few children," and "younger, mobile, upscale families [with] children and new homes."

Country music had its smallest percentage of listeners—9.8%, according to the survey—in the two groups described as "downscale, ethnic urban apartment areas, old housing" and "less educated, downscale rural families with children."

By age, most country listeners—64%—were in the 25-54 range. Listeners of the eight other radio formats surveyed had 51% in this same range, the study says.

Simmons' statistics show that 60.2% of country listeners have personal credit cards, compared with 59.6% of the total U.S. population. Country fans were also above the national average in their possession of Gold Visa Cards (3.3%), MasterCard (23%), and checking accounts (33.6%). However, they ranked below national averages in ownership

(Continued on page 76)

## Low-Price Michael, D'Arby Titles Bow CBS Vid Unit

BY STEVEN DUPLER

NEW YORK CBS Records is bowing two low-priced video titles from superstars George Michael and Terence Trent D'Arby as the front-line releases in the Aug. 9 launch of its newly incarnated CBS Music Video home video label. The unit expects to market a minimum of three titles monthly.

The sale earlier this year of CBS Records to Sony Corp. set the wheels in motion to free CMV from its 4-year-old exclusive distribution deal with CBS/Fox Home Video.

The upcoming programs are the 35-minute "George Michael: Faith," priced at \$15.98 and featuring all the clips from the best-selling album—including the uncensored, untelevised version of "I Want Your Sex"—as well as exclusive interview footage with Michael; and the 65-minute live concert longform "Terence Trent D'Arby: Introducing The Hardline ... Live," which features 13 songs and was filmed last year in Munich. The D'Arby video is priced at \$19.98.

Since CMV's inception four years ago, (Continued on page 76)

## Five Sessions Focus On Providing Info, Education

# Vidclip Panels: Useful, Not Earthshaking

This story was prepared by Steven Dupler and Jim Bessman.

NEW YORK Although a couple of record company video executives did allude to a 1988 "turning point" for the music video industry, the New Music Seminar's slate of five panels last week had little new to say about which direction the business should take.

Instead, discussions at the July 17-20 event fell comfortably into the educational/informational pattern often seen at gatherings attended heavily by aspiring video industryites.

Still, while nothing especially earthshaking or controversial came out of the panel discussions, a couple of them did offer some useful real-world facts and figures. Particularly noteworthy in this respect were the opening "Video Overview" panel, the "Making A Video For Under \$15,000" session, and the "Video Directors And Producers" panel.

The most newsworthy music video development at the NMS was the first official meeting of the newly formed Music Video Assn., an intraindustry organization dedicated (at least for now) primarily to promoting the value of music video to the music industry as a whole (see The Eye, page 45).

Considering the sorry lack of hard numbers on who is actually

watching music video on television and what impact such viewing may have on record sales, perhaps the most pithy information divulged at any of the video panels was the statistical data compiled by the Soundata research firm. Michael Reinert, director of video operations for Rowe International and moderator of the opening "Video Overview" panel, presented the data.

The study, which questioned 2,400 mostly white 12-34-year-old music consumers, revealed that 68% of the respondents said they regularly watch one of the more than 120 music video programs on the air today. Perhaps more important, 81%

of the 12-20-year-old demographic said they watch such programs.

Additionally, said Reinert, Soundata found that 71% of the respondents said they watch either the same amount of or more video than they did six months ago.

As for record sales, approximately 60% of the 12-20-year-old age group—and nearly 50% of the rest of the demographic groups—said that music video is a "major influence" on their buying habits.

Finally, noted Reinert, 75% of those surveyed said they would like to see "more varied" programming made available and that they see the

(Continued on page 72)

## WCI Music Nets \$143 Mil Income In Record 1st Half

BY MARK MEHLER

NEW YORK Simply put, Warner Communications Inc.'s music group has reported its highest-ever operating income for both the second quarter and first half of 1988.

More specifically, recorded-music and music-publishing earnings for the three months ended June 30 were up 48% over last year, from \$49.1 million—the previous second-quarter high—to

\$72.7 million. First-half operating income was \$143.2 million, compared with \$96.2 million in the first half of 1987.

Operating revenues in the second quarter were \$483.1 million, up from \$349.3 million last year. For the six months, revenues were \$931 million, compared with last year's \$675.9 million.

The company cited continued

(Continued on page 70)

# NRM Plots Fourth-Quarter Surge

## Chain Sets High Goals At Upbeat Meet

BY GEOFF MAYFIELD

CHAMPION, Pa. Pittsburgh-based National Record Mart laid out marketing strategies for the fourth quarter during the eight-state chain's annual convention, held July 17-20 at Seven Springs Mountain Resort here.

Aiming for a 30% increase over the same quarter last year, NRM will stage chainwide campaigns in November and December that will feature increased emphasis on direct mail and locally placed MTV spots while continuing to use newspaper and radio advertising. Other highlights planned for the fall-winter sales drive include an October promotion, during which the 84-store chain will convert its Oasis Music & Video superstores over to its new NRM Plus logo; vendor-sponsored sales in September (BMG) and October (PolyGram); and a Classical Month campaign, also planned for October, at its specialty Waves stores.

Like many other music chains, NRM has fashioned a monthly promotion designed to build exposure for new and developing artists. The

NRM campaign is called Tomorrow's Hits Today: No Risk Music. The program will kick off in the fall supported by a 90-minute cassette of the featured artists that stores will be required to play 4½ hours each day; a flier that will offer background information on the acts; and displays anchored by permanent signage. As is true in other chains' new-artist campaigns, NRM will offer its customers a money-back guarantee on the featured product.

To ensure cooperation at the store level, Tomorrow's Stars Today will be backed by a monthly incentive contest. The store that manages the highest sales and lowest returns each month will receive a \$500 bonus, and district managers will win \$250 each for the best regional performance.

Managers were informed of the fourth-quarter programs during the meet's closing business session. Vendors were informed of the campaigns—and of expected contributions for those promotions—during private meetings July 18.

Through the beginning of November, the company is opening more

outlets in an expansion spurt that will eventually boost the chain's count to 94 stores, 10 of which will operate under the Waves banner, the upscale concept NRM introduced in September. And Frank Fischer, president and chief executive officer of the company, indicated the chain might reach the 100-store mark by the end of the year.

The planned expansion and bullish fourth-quarter sales goal paint a picture of a chain on the move—an image that contrasts sharply with speculation by some competitors that the company might be in distress. Throughout the year, rival chains—but not suppliers—based those rumors on the fact that inventory levels at many NRM stores appeared to be

(Continued on page 76)



**Keeping Hope Alive.** Music Industry For The City Of Hope honors Joe Smith, president and CEO of Capitol Industries-EMI Inc., left, with its Spirit Of Hope Award. The ceremony and dinner, held at Los Angeles' Century Park Hotel, raised more than \$1 million for the City Of Hope. At right is past honoree Russ Solomon, president of Tower Records.

## Bootleg Rap Tapes Rapped

### By Hip-Hop Label Executives

BY NELSON GEORGE

NEW YORK Bootleg hip-hop cassette compilations sold at California flea markets were the focus of considerable discussion in the hallways during the New Music Seminar July 17-20, particularly at the "Rap Summit" rap panel July 17.

Prior to the panel, Don MacMillan, president of Macola Records, the biggest distributor of independent hip-hop labels in Southern California, displayed what he said were 25 different bootleg compilations to leading hip-hop entrepreneurs, including Sleeping Bag president Juggy Gayles and Def Jam

Records co-owner Russell Simmons.

"These bootleg compilations contain product from 98% of the major indies with rap product and from many of the majors," said MacMillan. "I bought these at a swap meet in Los Angeles, but I could have picked up many more. We all knew there was bootlegging of street product going on, but it's a hell of a lot bigger than I thought." Reportedly, some of the more popular compilations have sold as many as 100,000 units. Each of the cassettes purchased by MacMillan cost \$10 apiece.

One cassette, "Mixmaster 88 Vol. 6," contains Eric B. & Rakim's just-released Uni single, "Follow The Leader," two cuts from Public Enemy's just-released Def Jam al-

(Continued on page 72)

## Metal Rules Among Top Albums;

### Two Veterans Return To The Chart—Solo

METAL BANDS make a clean sweep of the top three spots on the Top Pop Albums chart for the first time in history. Def Leppard's "Hysteria" holds at No. 1 for the second straight week, Guns N' Roses' "Appetite For Destruction" surges to No. 2, and Van Halen's "OU812" dips to No. 3.

Coming up fast behind these albums is Cinderella's "Long Cold Winter," which leaps to No. 25 in its second week. The group's 1986 debut album, "Night Songs," hit No. 3 and remained in the top 10 for 15 weeks.

Other metal (or lite metal or glam metal or hard rock or whatever you want to call it) bands in the high-rent district are Poison's "Open Up And Say . . . Ahh!," which inches back up to No. 8, the Scorpions' "Savage Amusement," which dips a notch to No. 17, and Stryper's "In God We Trust," which holds at No. 32 with a bullet for the second week.

Pop radio's greater receptivity to metal bands is one of the key factors in the success of these albums. Def Leppard's current single, "Pour Some Sugar On Me," has been listed in the top five on the Hot 100 for four straight weeks. And Guns N' Roses' "Sweet Child O' Mine" is virtually certain to crack the top five. This week it leaps nine notches to No. 25.

Most pop stations didn't play any material from these two acts when their albums were first released nearly a year ago—and now they're the top two releases in the country. Pop radio's belated embrace of these albums explains why they have taken so long to realize their potential. Def Leppard's album is in its 50th week on the chart; Guns N' Roses' album is in its 49th.

Metal bands locked up five of the top six spots on the pop album chart in June 1987, but U2 held down the top spot. The metal brigade that followed consisted of Whitesnake, Bon Jovi, Poison, Motley Crue, and Ozzy Osbourne & Randy Rhoads.

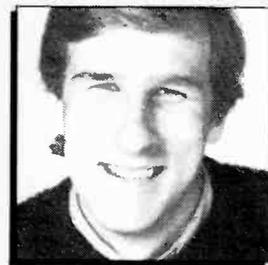
TWO AMERICAN originals enter the pop album chart with long-awaited albums. "Brian Wilson," the first solo album by the legendary leader of the Beach Boys, debuts at No. 98, and Patti Smith's "Dream Of Life," her first album in more than nine years, is right on its heels at No. 100.

Wilson's album hits the chart 25 years and eight months after the Beach Boys landed their first chart album, "Surfin' Safari." That's longer than the gap (20 years and nine months) between the Rolling Stones' first chart album, "England's Newest Hit-

makers/The Rolling Stones," and the 1985 release of Mick Jagger's solo debut, "She's The Boss."

Smith's nine-year gap between albums is even longer than the recent eight-year layoffs by Boston and Boz Scaggs. Smith's last two albums, "Easter" and "Wave," both cracked the top 20. "Easter" even yielded a top 20 hit, "Because The Night," written by Smith with Bruce Springsteen.

**FAST FACTS:** Steve Winwood's "Roll With It" leaps to No. 1 in its eighth week on the Hot 100. It's the pop veteran's second single to top the chart, following the Grammy-winning "Higher Love." Winwood's "Roll With It" album jumps to No. 5 in its fourth week on the pop album chart.



by Paul Grein

Breathe's "Hands To Heaven" jumps to No. 3

on the Hot 100. The pop trio is the fourth act to come from A&M's association with Virgin in the U.K. that has landed a top five hit in the U.S. Breathe follows Human League, Simple Minds, and O.M.D.

Chicago and former lead singer Peter Cetera are both doing well in their second round of chart competition since Cetera went solo. Chicago's "I Don't Wanna Live Without Your Love" jumps five notches to No. 13, and Cetera's "One Good Woman" leaps 25 notches to No. 47. Cetera won the first round in 1986, scoring two No. 1 hits, "Glorious Love" and "Next Time I Fall." But Chicago did pretty well, too, landing a No. 3 hit, "Will You Still Love Me."

**WE GET LETTERS:** Rick Jackson of Lincolnville, Maine, has this advise for Prince: Keep your clothes on. Jackson notes that whenever Prince takes it off on his album covers—as on his new "Lovesexy" and the 1986 album "Parade"—his sales suffer. Conversely, whenever he's either not pictured on the cover ("1999") or fully clothed ("Purple Rain," "Around The World In A Day," and the sleeper hit "Sign 'O' The Times"), his albums sell very well. After the fate of "Lovesexy" (down to No. 40 after just 10 weeks), we wouldn't be surprised to see Prince in full Eskimo gear on his next album cover.

K.H. of Allentown, Pa., notes that Rick Astley is the first artist to knock another artist out of the No. 1 spot on the Hot 100 twice in one calendar year with different records since Stevie Wonder gave the boot two times to Leo Sayer in 1977. Astley dethroned George Michael in March with "Never Gonna Give You Up" and in June with "Together Forever."

## CONVENTION CAPSULES

MEL CHEREN, president of West End Records, has set March 12, 1989, as the date for "24 Hours For Life," a worldwide multimedia benefit to raise money for AIDS education and relief. First announced at last year's New Music Seminar, the benefit is still seeking volunteer coordinators in the broadcast and music industries to help organize the event. The sparsely attended press conference to announce the date did little to boost hopes that "24 Hours For Life" is gaining momentum. The program will attempt to raise

money with a series of worldwide nightclub concerts and broadcast appeals on the target date. You can obtain more information by calling 212-633-1612.



**COLLEGE** DJs from New York Univ.'s WNYU and New Jersey-located Fairleigh Dickinson Univ.'s WFDU spun unsigned bands at a

BMI-sponsored booth in one convention hallway. The featured bands had to sign a release absolving BMI from its regular performance fees. BMI's Robbin Ahrold said the booth will make appearances at future music industry conventions.

**POLYGRAM** will release "Yeke Yeke" by African artist Mory Kante in the U.S., according to Bas

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Executive Turntable appears this week on page 80

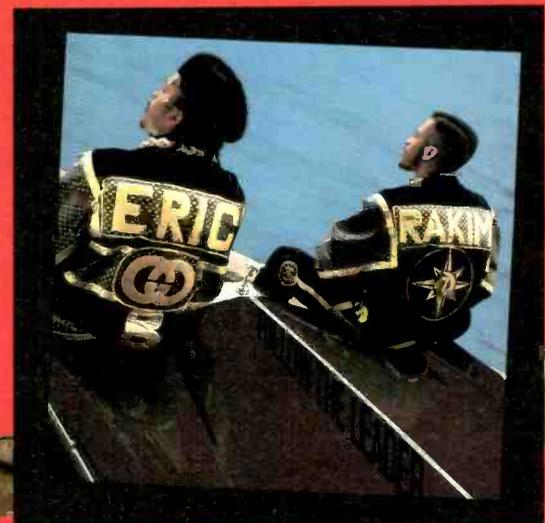
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Sunday, July 24  
Monday, July 25  
Tuesday, July 26  
Thursday, July 28  
Friday, July 29  
Saturday, July 30  
Sunday, July 31  
Thursday, August 4  
Friday, August 5

CIVIC AUDITORIUM/Stockton, CA  
UNIVERSAL AMPHITHEATER/Universal City, CA  
CELEBRITY THEATER/Phoenix, AZ  
COMMUNITY CENTER/Tucson, AZ  
THOMAS & MACK CENTER/Las Vegas, NV  
CELEBRITY THEATER/Anaheim, CA  
SELLAND ARENA/Fresno, CA  
FREEMAN COLISEUM/San Antonio, TX  
SUMMIT/Houston, TX

Saturday, August 6  
Sunday, August 7  
Wednesday, August 10  
Thursday, August 11  
Friday, August 12  
Saturday, August 13  
Sunday, August 14  
Wednesday, August 17  
Thursday, August 18

HIRSCH MEMORIAL COLISEUM/Shreveport, LA  
REUNION ARENA/Dallas, TX  
MUNICIPAL AUDITORIUM/Columbus, GA  
COLISEUM/Greensboro, NC  
VETERANS MEMORIAL COLISEUM/Jacksonville, FL  
SUNDOME/Tampa, FL  
ARENA/Miami, FL  
WENDLEE ARENA/Saginaw, MI  
MECCA/Milwaukee, WI

Friday, August 19  
Saturday, August 20  
Sunday, August 21  
Thursday, August 25  
Friday, August 26  
Saturday, August 27  
Sunday, August 28

ARENA/St. Louis, MO  
COLISEUM/Indianapolis, IN  
GENESIS C.C. ARENA/Gary, IN  
CIVIC CENTER COLISEUM/Roanoke, VA  
COLISEUM/Charlotte, NC  
CAROLINA COLISEUM/Columbia, SC  
OMNI/Atlanta, GA

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# Attitudes Need To Be Re-evaluated

## MOR RECORDS CAN SELL WITH AIRPLAY

BY MARTIN BRAUDE

More than half of the nation's population is over 35. The largest percentage of this group professes to prefer the "mainstream" music of such artists as Frank Sinatra, Barbara Streisand, Julie Andrews, Jack Jones, Johnny Mathis, and others. That contention seems to hold true when you consider that these artists continue to draw enormous crowds at personal appearances throughout the country.

Yet, when did you last hear a new release by any of these artists on radio? Moreover, you have to dig deep and long through record store racks to find their new releases. In some cases, well-known MOR artists cannot even get recording deals.

The reason most often given to explain the dearth of new MOR product is that the cost of producing these albums cannot be justified by the market potential. I beg to differ. For example, Julie Andrews' new album, "Love, Julie," has already sold more than 50,000 units and has turned a profit for our company.

USA Music has signed a number of artists in this area, including Jack Jones, Vikki Carr, Joanie Sommers, Guy Pastor, guitarist George H. Russell, and the big band of Bob Florence. Our label is investing from \$50,000-\$100,000 in each album session, and we'll support the distri-

bution with whatever promotion it takes to get the records to market. Other labels have recently recorded such MOR attractions as Liza Minnelli, Tony Bennett, and Johnny Mathis.

There actually is little gamble in recording these solid performers because their regular appearances and dates throughout the world keep their public-recognition factor

artists also appear in films and dramatic TV shows, which brings them added public attention.

The major obstacle that clearly needs to be re-evaluated is airplay for these acts. You have stations playing the "oldies" and you have the adult contemporary stations that don't consider these artists adult contemporary. It's a catch-22 situation.

for the youthful audience, and an MOR artist is in competition with a pop/rock artist for funding and attention.

There is a place and a time, however, for all kinds of records. The industry needs to take a new look at the music that served as its mainstay throughout most of its young history. While we explore new markets and new ideas, let's not ignore what can continue to be a highly profitable segment of the industry.

The audience that enjoys "mainstream contemporary" is affluent and can easily afford to pay for the best-produced product. We need to educate the new crop of radio programmers, trade paper editors, and the industry itself about the commercial potential of this music.

It's about time for mainstream contemporary music to have its own charts in the trades and on radio, for instance. The thousands of stations that now play only "oldies but goodies" could have a whole new marketplace by scheduling whole programs featuring new releases by these artists; at the same time, the more adult-contemporary-oriented stations should be more aware of what these artists are doing in today's contemporary marketplace.

There's still gold in them thar hills. Let's get together and reopen them mines.

**Billboard Offices:**

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telex 710 581-6279

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Beverly Hills, Calif. 90210  
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W1R 3LF  
London  
01-439-9411  
telex 262100

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Izumi Mansion, Suite 802  
1-44-1 Tomigaya  
Shibuya-ku, Tokyo 150  
011-81-3-460-8874

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**'There is a place and time for all kinds of records'**

Martin Braude is president of the USA Music Group.

high and contribute to their record-selling potential.

From a marketing standpoint, imagine how effective it is to know you can count on exposure on such television programs as "The Tonight Show," "Entertainment Tonight," "Good Morning America," and "The Today Show" to promote your product. Also, some of these

From the standpoint of major record companies, the problem with MOR is marketability. All products have to compete equally for the labels' production and distribution dollars. If airplay is not available, they don't feel there is any possible way to get that record-buying audience to the store. Therefore, it is easier to record and market music



**'NATURAL VARIATIONS'**

In Suzanne Doucet's Commentary (Billboard, June 18), she sounds bitter about the whole world of today's new age music. It might come as a big shock to her that with the acceptance of certain styles of music, there are going to be natural variations. A particular type of music is going to branch in different directions with each artist. Madonna and Wham!, for instance, are classified as "pop" but do not interpret pop in the same fashion.

Doucet repeatedly describes new age music as a means of letting the listener open up to new and unorthodox ways of thinking and relaxing. Doesn't that stem from artists having the freedom to express their own styles of new age music?

As a new age musician, I know that new age music is a fluid type of music, one that is open for the utmost in self-expression. Let's keep it that way.

Michael Carr  
Spring Valley, Calif.

**NOTHING NEW IN NEW AGE**

What is so new about the music Suzanne Doucet calls "new age" in her recent Commentary? Music as a vehicle for addressing and expressing numinous concepts is as old as the human species; she criti-

cizes the music industry but fails to address the fact that many metaphysical practitioners in the business of conducting expensive seminars, overpriced "readings," and costly exotic healing treatments are also guilty of using new age culture as a marketing tool.

The new age is not a matter of giving new form to old dogma. It is an immense restructuring of the values that govern our lives and our world.

When music helps us recognize, acknowledge, and ultimately transcend the old values, we have something new. It is not a matter of musical style, charts, demographics, or channeling. Sshh! If you listen, you might hear it anywhere...

Elaine Newman  
Albuquerque, N.M.

**HELP THE CASSETTE SINGLE**

In Billboard's June 18 issue, you wrote of the industry campaign for the cassette single scheduled to take place in July. With PolyGram joining the other major labels in releasing taped versions of their 7-inch singles and with the National Assn. of the Recording Merchandisers/Recording Industry Assn. of America push about to take place, I think Billboard might also be able to help increase the acceptance of the cassette single.

As Jim Cawley, VP of sales for Arista, pointed out in the article, one purpose of the July promotion is to "increase the selection of cassette singles at retail and to encourage store-level personnel to

restock them as they sell off."

Being a store owner, I know how easy it is to neglect reordering cassette singles. However, I think Billboard could help retailers reach Cawley's goal by indicating on the singles charts the availability of a cassette version. Billboard indicates the availability of video clips on the singles charts; why not do the same for cassette singles?

Melissa J. Kelly  
The Record Source  
Maryville, Mo.

**SELF-CREATED DILEMMA**

The major labels have created the "improved CD" refund problem (Billboard, June 25) for themselves. Having hyped the myth that any recording on a CD is somehow "flawless," the industry has trapped itself into the dilemma that announcing a product improvement is to their disadvantage because customers might demand free upgrades.

Elektra's policy—to announce improvements on the outer package of its second-generation Doors CDs—represents the only responsible approach to this dilemma. Elektra should be applauded and emulated by the rest of the industry. Customers should find it easy to exchange "hard defects" through retailers. Otherwise, labels have no obligation whatsoever to provide refunds.

Continual improvements in all forms of software are a fact of life. It is not too soon—or too late—for other labels to bring their customer-notification policies

in line with reality.

David Greene  
Palo Alto, Calif.

**BROADCASTERS' RESPONSIBILITY**

I appreciated Billboard's report on the controversy over censorship of the Nelson Mandela concert (Billboard, July 9). It should be noted that I never accused Westwood One of deleting statements that were made on stage—that concern was raised only about the Fox TV broadcast—but I was critical of what was left unsaid.

I raised questions about why there was so little reporting about Mandela and apartheid integrated into all the U.S. broadcasts. For example, prominent leaders of the anti-apartheid movement were on hand but not utilized. In that respect, the radio show could have done more.

Fox and Westwood deserve support for being willing to carry programming with a point of view, but we all have to ensure that that point of view is clear and is communicated.

Little Steven  
President  
Artists United Against Apartheid  
Solidarity Foundation  
New York, N.Y.

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.

## Listeners Pick Formats For 'PIX Jazz, Alternative Could Fill N.Y. Void

BY SEAN ROSS

NEW YORK Jazz programming, or some other related format, is one of the few choices not available on commercial radio here. It's also one that many listeners would really like to hear on ratings-troubled WPIX, judging from mail sent in by Billboard readers.

WPIX is the station that dropped disco a year before WKTU exploded, the station that was new wave before KROQ Los Angeles, the one that was New York's only FM top 40 two years before WHTZ "Z100." Since late 1981, 'PIX has been through many variations of AC, posting only a 1.2 share in the spring Arbitrons.

Three weeks ago, when Vox Jox reported that WPIX had changed GMs and was researching a new format, we solicited your thoughts on where the format hole in New York might be (Billboard, July 9). Roughly one-quarter of our responses suggested jazz or new age. Other readers wanted alternative rock. A few wanted one of WPIX's many old approaches back.

While WPIX's long and unusual history has made it a near-legend among radio people, a surprising amount of our responses came from people outside the media, suggesting that perhaps listener awareness of WPIX is higher than its ratings would indicate.

WPOW "Power 96" Miami MD Shirley Maldonado, a former area

resident, typifies the jazz enthusiasts when she writes that "the one gaping hole . . . in the New York market is for a jazz station *done right* . . . New York [is] the live-jazz-music capital of the world, where on any day of the week you can find not one but many clubs packed to the rafters."

### 'One gaping hole is jazz done right'

Maldonado says she's not suggesting "avant-garde or the breezy, airy sound of new age, but somewhere in between: exciting yet palatable, flavored with the musical seasonings now more than ever available to the format."

Frank Forrest, host of the syndicated new age show "Musical Starstreams," also favors jazz/new age. As you might also expect, Forrest would like to program WPIX himself. Unlike most of the existing adult alternative stations, however, he would mix his jazz/new age with music by the Pink Floyd/Procol Harum-type rock acts that anticipated new age.

Brooklyn, N.Y.'s Jeff Zuckerman thinks an adult alternative station could have a "2.5-2.7 share easily." He says that local WYNY's move to country last year proves the advantages of format exclusivity. "WPIX will be the only outlet for record companies and performers to gain access to the No. 1 market in the country."

Flushing, N.Y.'s Norman Rosen wants new age and jazz, but his intriguing proposal combines those styles with progressive rock, modern rock, and urban music. Rosen was one of several who cited modern rock WDRE, Long Island, N.Y.'s signal problems in parts of the metro area.

Mt. Vernon, N.Y.'s Marnie Ockene can hear WDRE but wants something further to the musical left that would emphasize independent-label acts. Local public relations woman Marie Zuberbuehler wants something to the right of WDRE. Her "thirtysomething" format would feature Elvis Costello, Terence Trent D'Arby, Steve Winwood, Bruce Springsteen, the Smithereens, Midnight Oil, and comedy cuts.

That format isn't too different from what Long Island, N.Y.'s WRCN is broadcasting as it waits for new owners to come in. WRCN's music ranges from the Soup Dragons to "Time Is On My Side" by the Rolling Stones. Circus Magazine's Gary Cee, a WRCN part-timer, calls it "the sound New York rock stations would have today if the consultants had not called out [for] classics a few years back." (Ironically, WRCN PD Tom Calderone was the only person who in discussing WPIX even mentioned the hole for a Spanish-language FM.)

Several writers complained about New York's tight-playlisted top 40s. Kearney, N.J.'s Walter Tomasheski asks, "How many times . . . must we  
(Continued on page 15)

## Inside The Billboard 1988 Radio Awards Process

ROUND ONE OF THE 1988 Billboard Radio Awards is done. Round two is now up to you. Nominees are being notified this week; there will be a full list when the ballot appears in next week's issue (see story, page 1).

In the '70s, two sets of panels—regional and local—screened the nominees and the award process took the better part of each year. Because of the change in radio editors here, this year's awards preparation came together a lot faster. Blue ribbon panels were assembled in late April and early May. After their first



by Sean Ross and Yvonne Olson

ballots came back, several meetings and conference calls were held in late June and early July.

Stations were categorized by the format section they reported to. Adult alternative and oldies stations were considered along with AC. Classic rockers were part of the album rock category.

Individuals were eligible to be nominated for any position they had held between June 1987 and May 1988. Several nominations went to people who had since changed positions at a station or changed jobs altogether, based on the strength of their previous work.

Individuals could be nominated in more than one category—for example, a PD who was also a morning man and an MD could be named in any or all of those areas. In the air-talent categories, there were a few cases where more than one jock was named from a single station.

Because we wanted panelists with industry prestige and a strong national overview, many of the people we went to were previous winners—some of whom were nominated again this year. Our safeguard was that panel members weren't allowed to vote for themselves, members of their company, or personnel at a consulted station. Instead, they had to be nominated by a majority of the rest of the panel during the first ballot process.

The difficulty in coming up with five and only five nominees for any area cannot be stressed enough. We've made a point of leaving space for write-in votes in every category, just to make sure that you can vote for anyone you feel we may have overlooked.

Now that we've made our suggestions, it's time for your input. In addition to those appearing in next week's issue, ballots will go out next week to all Billboard reporters. Thanks to everyone who made round one happen. We're looking forward to finding out what you consider radio's best. See you in September.

PROGRAMMING department:

Greg Tantum, operations manager for news/talk at KING Seattle is now PD for n/t WCAU Philadelphia. His replacement is Brian Jennings, formerly OM at n/t KXL Portland, Ore. Jennings won't be replaced at KXL; instead, ND Jeff Grimes' duties will be expanded.

After many years in other formats, former WNCX Cleveland programmer Harry Lyles is back in ur-

ban as the new PD at WEKS "Kiss 104" Atlanta. He replaces Tony Scott, who stays with Kiss for nights . . . Across town at gospel WAOK, eight-year morning man Keith Pollard is named program manager . . . Robert L. Scott is PD/MD again at KKKF Seattle; Scott has been with the urban station in various capacities since its previous incarnation as KYAC in the '70s.

LeRoi Hansen, PD at AC KMMX San Antonio, Texas, has been named operations manager for Satellite Music Network's Wave format, based in SMN's Chicago offices. His replacement in Texas is APD Jim Robinson . . . WHQT "Hot 105" Miami PD Jeff Tyson moves to sister WBZZ "B94" Pittsburgh as APD/afternoons.

At country WKMF Flint, Mich., Paul Victor is promoted to APD and Dan Richards becomes MD. Parallel appointments take place at AC sister WCRZ "Cars 108," where Jay Patrick and Ann Downey are upped to APD and MD respectively . . . Tom Bass is the new MD, replacing Christina, at album WPLR New Haven, Conn.

WHYT "Power 96" Detroit part-timer T.J. Walker is the new PD for top 40 WRQN Toledo, Ohio, making him a rare 18-year-old PD; he'll stay at WHYT for weekends . . . Gene Gregory is upped from overnights to MD at AC WLHT Grand Rapids, Mich. He replaces Geoff Brown, who jumps to mornings at top 40 WGRD . . . Doc Holliday is MD again at urban WQMG Greensboro, N.C. No PD has been named at the station since Mike Wheeler departed to concentrate on his recording studio.

DETROIT IS A BUSY PLACE this week. Top 40 WDTX goes to its new WDFX "the Fox" identity Monday (25), and promos have been telling listeners that beginning that day, it's "legal to say the F word on the radio." Larry "Doc" Elliot, the former WJLB p.m. driver who had at one time been expected to go to WDFX, is now doing late  
(Continued on page 16)

## 'Why' Questions Rule Radio Panels

BY SEAN ROSS

NEW YORK College broadcasters easily outnumbered their professional counterparts at the New Music Seminar, perhaps by as much as 3-to-1. Consequently, while moderators tried to keep the Why don't you? Why didn't you? and Why can't you? questions to a minimum, the radio



panels were still geared toward those at the industry's edges and were more contentious than most of the other panels.

If professional broadcasters were not in the NMS audience, they were, however, well represented on the panels. In fact, two formats with a low station count—crossover and modern rock—put most of their well-known PDs behind the NMS dais.

Crossover panelists included KPWR Los Angeles' Jeff Wyatt, WQHT New York's Joel Salkowitz, and WPOW Miami's Bill Tanner, probably the format's three most powerful PDs. Other panelists included Steve Hegwood, whose WLUM Milwaukee is generally considered part of the urban radio community, and PD Brian White, whose top 40 KSFM Sacramento, Calif., fuses R&B and modern rock.

As one might expect from that diversity, a lot of the panelists' time was spent trying to define the format. Wyatt defined crossover as a

"radio station with a game plan. It's top 40 radio with a decided slant toward dominance [by drawing in] the ethnic audience."

Crossover radio's racial politics were a touchy subject for the audience. WHUR Washington, D.C.'s Alvin Jones asked pointedly how black announcers can get jobs at crossover stations; responded Salkowitz, "Give me an air check that sounds like my radio station." One audience member was applauded when she berated crossover stations for inadequately serving their ethnic listeners' needs.

On the other hand, WPOW's Tanner discussed his experiences with several different formats, including his stint at a crossover station that reported to the trades as an urban station. The way black/urban stations were treated, says Tanner, was "the shame of the industry."

Many at the next day's R&B panel would have agreed. Moderator/R&B Report publisher Graham Armstrong asked if "crossover means leftover for R&B radio." WZAK Cleveland PD Lynn Tolliver, who wore battle fatigues and camouflage to the panel, called black radio the "backbone for all black artists except for Charley Pride and Ray Charles. If [artists] don't come back to black radio, it's not going to be around."

Rap music and the black chart crisis were popular NMS topics. WBLS New York MD Fred Buggs tied the two together when he declared that "rap is potent because people make the hits. A lot of records [go quickly

up the black chart] that are bullshit."

Modern rock and alternative programmers seemed to feel as disenfranchised by the music industry as their black counterparts do. At their panel, WFNX Boston's Bruce McDonald complained that "if one of our bands come to town, [top-40 and album stations] get everything and we get nothing."

After WOXY Oxford, Ohio, PD Jetson said, "We don't want exclusives; we just want to be promoted," WDRE Long Island, N.Y., PD Denis McNamara was applauded for responding that "groups are turning on their fans . . . Somebody has to get that point across."

Most alternative format PDs said their stations are becoming more mainstream. For example, they said, the stations are not dropping records just because other stations play them. At the college radio panel, however, comments such as "format is death" peppered the somewhat like-minded dialog by reps from six stations and the Virgin, Elektra, and Twin/Tone labels.

Precisely how—and if—college radio should politically serve the community were also major points of discussion; some said stations should provide a multifaceted training ground for jocks. This was probably the most crowded of the six radio panels—a seventh, featuring top 40 programmers, was canceled.

Assistance in preparing this story was provided by Dave DiMartino.

# Huey Lewis & the News

S M A L L W O R L D



Produced by Huey Lewis and the News

## Small World Tour

Aug. 6	Dallas, TX — Starplex	Sep. 1	Manchester, NH — Riverfront Park	Oct. 29	Lausanne, Switz. — Halle Des Setes
Aug. 7	Little Rock, Ark. — The Barron Coliseum	Sep. 2-4	Mansfield, MA — Great Woods	Oct. 30	Zurich, Switz. — Hallen Station
Aug. 8	Nashville, Tenn. — Starwood Amphitheater	Sep. 5	Oxford, ME — The Speedway	Oct. 31	Milan, Italy — Palasrado
Aug. 10-11	Cleveland, Ohio — Blossom Music Festival	Sep. 8	St. Louis, MO — The Muny Opera	Nov. 1	Parma, Italy — Palasport
Aug. 12	Meigs, Mich. — Val du Lakes Amphitheater	Sep. 10	Denver, CO — Fiddler's Green	Nov. 2	Rome, Italy — Paleur
Aug. 13	East Troy, WI — Alpine Valley			Nov. 11	Göteborg, Sweden — Scandinavia
Aug. 14	Chicago, Ill. — Poplar Creek			Nov. 12	Stockholm, Sweden — Isstadion
Aug. 16	Binghamton, NY — Broome County Coliseum	Oct. 15	Rotterdam, Netherlands — Ahoy	Nov. 14	Helsinki, Finland — Ishallen
Aug. 17	Lake Placid, NY — Olympic Center	Oct. 16	Dortmund, W. Germany — Westfalenhalle	Nov. 16	Oslo, Norway — Drammen Halle
Aug. 18	Philadelphia, PA — Spectrum	Oct. 17	Nuernberg, W. Germany — Frankenhalle	Nov. 17	Copenhagen, Denmark — Valbyhalle
Aug. 19-20	Columbia, MD — Metriweather Post Pavilion	Oct. 18	Munich, W. Germany — The Olympiahalle	Nov. 19	Brussels, Belgium — Forest National
Aug. 23	Ottawa, ONT — Central Canada Exhibition	Oct. 19	Stuttgart, W. Germany — Schleyerhalle	Nov. 21-23	Birmingham, England — N.E.C.
Aug. 25	Toronto, ONT — Canadian National Exhibition	Oct. 21	Cologne, W. Germany — The Sporthall	Nov. 25	Paris, France — Beret
Aug. 26	Pittsburgh, PA — Civic Arena	Oct. 22	Hamburg, W. Germany — The Sporthall	Nov. 27-29	London, England — Wembley Arena
Aug. 27-28	Detroit, MI — Pine Knob	Oct. 24	Berlin, W. Germany — Deuschlhalle	Dec. 1	Glasgow, Scotland — S.E.C.C.
Aug. 29	Cincinnati, OH — Riverbend Music Theater	Oct. 25	Frankfurt, W. Germany — The Festhalle	Dec. 3	Dublin, Ireland — Point
Aug. 31	Saratoga Springs, NY — Saratoga Performing Arts Center	Oct. 26	Mannheim, W. Germany — Isstadion	Dec. 5	Belfast, Ireland — King's Hall

Album street date: July 26 (OV 41622)

Management: Bob Brown Management

www.americanradiohistory.com

Chrysalis

## PROMOTIONS

### PROMOTION ALERT

Plans to hold an international relief and education benefit to raise funds for AIDS sufferers were announced at the recent New Music Seminar. The worldwide 24 Hours For Life benefit will be held March 12, 1989.

Spearheaded by West End Records president Mel Cheren, 24 Hours For Life hopes to unite club owners, artists, promoters, record labels, and broadcasters in an effort to ease the economic and social burdens of the growing number of people with AIDS. All funds will stay in the city in which they are raised. Information can be obtained from Ida Langsam's Public I publicity firm at 212-505-8778.

### PROMOTION UPDATE

Full-service AC KEX Portland, Ore., wound up providing eyeglasses to 411 underprivileged school children in the Portland area during the Bob Miller's Needy Kids Fund promotion this year. The charity promotion, started by KEX's morning man, hooked up the station with a large area eyecare chain [Billboard, Jan. 9].

KEX promotion director Amy Gutman says that the \$27,000 the station raised paid for eye exams and lenses. The station also persuaded Binyon Optical to donate frames and make lenses available at half price. Gutman says stations

interested in this type of promotion should shoot for the \$59-per-pair price that KEX was able to secure. She also suggests that stations looking to do vision-related charity promotions put a call in to their local Lions Club. The Lions are very involved with the cause and provided a great deal of assistance to KEX.

KEX capped the promotion by taking the 411 kids and their families to the local amusement park for a day. The promotion went so well, says Gutman, that KEX will expand it to include shoes, coats, and hearing aids next year.

Chicago newsradio WBBM was able to rally 127 volunteers for its ambitious Clean Up Crusade [Billboard, June 25]. After four hours of serious work, the WBBM volunteers had restored 26 apartments to habitable status.

The WBBM effort arose from a phone call to the station from Chicago's Housing Opportunities and Maintenance for the Elderly organization, asking for help in restoring some of Chicago's 750 vacant or unlivable subsidized units. The organization has 600 elderly applicants for housing assistance.

Two more clean-up days are scheduled; WBBM hopes to restore 50-60 more units. To obtain repair and cleaning supplies, WBBM brought in promotional assistance from a major hardware chain.



**Model Model.** Former President Jimmy Carter makes a bipartisan pitch on behalf of AC KOAQ "Q-103" Denver T-shirts as he stops by the station to discuss his recently published book.

### IDEA MILL

WRKI "I-95" Danbury, Conn., is the second station we've heard of that is telling listeners, "Just the fax, ma'am." I-95 has introduced Fax-Trax Tuesdays, when listeners are asked to send in requests, suggestions, jokes, or whatever over the fax machine. The station reports that it's getting close to 100 facsimile transmissions every Tuesday.

WNCI Columbus, Ohio, has responded to the drought in the country's heartland by awarding listeners with trips to Seattle, the U.S. rain capital, for calling in with the best answer to the question: "How dry is your lawn?"

Rocker KSJO San Jose, Calif., hit upon an interesting way to publicize an upcoming six-hour radiothon to raise money for A.C.T.S., the area organization for the homeless. KSJO had unemployed and previously homeless local residents wear sandwich

boards and hand out fliers announcing the radiothon/on-air auction. The response was so strong that the benefit broadcast lasted an additional three hours and raised a total of \$13,829 in nine hours.

"Yeas" and "nays" on sobering thoughts: "Yea" to WTIC-FM Hartford, Conn., for throwing a nonalcoholic appreciation party for 1,500 of its listeners. TIC brought in Weird Al Yankovic to MC live acts that included Elisa Fiorello, Brenda K. Starr, the Cover Girls, and Suavé.

The "nay" goes to KMEL San Francisco. Actually, KMEL gets a "yea" for selling a record number of tickets to its second annual anti-crack benefit concert with L.L. Cool J and Pebbles. The "nay" is for the press release that read, "Ticket Sales At All-Time 'HIGH' For KMEL's Summer Jam '88."

PETER J. LUDWIG

## Slaight Offers Apology In Bid To Preserve CKFM License Standard Head Remorseful At CRTC Meet

BY KIRK LaPOINTE

HULL, Quebec He came, he practically groveled, he may have saved his bacon. No, it wasn't ancient Rome, it was the increasingly gladiatorial Canadian radio regulatory hearings—and the battle of a lifetime for Gary Slaight.

In April, Slaight, the president of Standard Broadcasting's radio division, had come before the Canadian Radio-television and Telecommunications Commission and admitted his CKFM Toronto had flaunted a rule limiting how many hits FM stations can play. Later, he had said he would not comply with the oft-criticized rule unless the CRTC persuades other Toronto FMs to do the same.

As a result of these comments, the CRTC called a hearing for July 13 to determine if CKFM's license should be revoked. This time, Slaight sang a different tune. In fact, he was downright remorseful. In hindsight, he said, "Its obvious to me that I made a terrible misjudgment... I want to personally express my remorse and regret at the impressions I must have left at the April hearing."

William Herz, CKFM's VP of sales, said the AC station has lost an estimated \$350,000 in advertising as a result of the April hearing. He said the loss of its license, even for a few days, could cost the station more than \$1 million. The commission, however, wanted to see if those figures were accurate and asked the station to produce detailed financial accounts within 48 hours.

In recent years, the CRTC has revoked just one high-profile license—that of a Quebec City, Quebec, station that had promised to play MOR but instead played top 40. About six months later, following a license hearing that concluded that Quebec City needed an all-rock station, the outlet got another license.

A CRTC ruling is expected within weeks on the CKFM matter, and while few expect the license to be revoked, most expect the CRTC to announce it will be increasingly vigilant

in such matters in the years ahead.

For years, stations have been violating the rule that establishes a ratio of hits to nonhits for FM stations. One of the major reasons for this is the commission's own doing: It has failed to release a list of what it considers hits (mostly songs that have cracked the top 40 lists of Billboard and the Canadian trade publications The Record and RPM). Instead, the commission has agreed to allow the man hired to compile the research to publish his information as a book first.

Some major stations have compiled their own lists by tracking the one U.S. and two Canadian charts all along. But even when an unknown artist remakes an old hit, the CRTC considers that a hit—even if it has logged little or no chart action. One controversial recent example was Platinum Blonde's cover of "Fire," which was immediately counted as a hit by the CRTC because the Ohio Players' version of the song had been

a hit 14 years ago.

The CRTC periodically monitors stations' playlists. "We require and we expect strict adherence," CRTC chairman André Bureau told the hearing.

According to Slaight, a new computer system spews out playlists that are balanced for hits and Canadian content; thus, DJs have no leeway when determining what to play. CKFM had been found to be playing two-thirds hits; its CRTC-imposed limit for hits is 49%. Since April, according to Slaight, the station has been playing between 45% and 49% hits.

Lawyer Peter Grant, who helped write the hit rule when he was working for the commission, represented Standard at the hearing. He told the CRTC that stations rarely exceed the limit by more than 10%; thus, he said, the stipulation that stations must be "substantially" out of line for their license to be revoked did not apply in the case of CKFM.



**Binary Starr.** Top 40 WBSB "B-104" Baltimore staffers orbit around Brenda K. Starr as she models the station's new T-shirt. Shown, from left, are MCA Records' Bob Brady, B-104's Don O'Brian, Starr, B-104 PD Chuck Morgan, and station assistant PD Gary Murphy.

# ALLAN STEIN

RCA

We'll miss you

David and Mary Ann  
WATTS MUSIC

King Biscuit *Presents*  
the *National Radio Debut* of  
**JOE SATRIANI**  
July 31



Mick Jagger's lead guitarist on his recent tour of Japan. Highest charting instrumental rock guitar LP of the past 12 years. Best selling rock guitar instrumental album of the 80's.

Now the King Biscuit Flower Hour proudly presents Joe Satriani recorded live at the California Theatre in San Diego. Don't miss this exciting new guitar talent.

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The new, fully digital album from Europe. Featuring the single and video, "Superstitious."

See them live on tour with  
Def Leppard:

- JULY
- 16 EAST TROPIC, WI  
Alpine Valley
  - 17 EAST TROPIC, WI  
Alpine Valley
  - 18 INDIANAPOLIS, IN  
Sports Center
  - 20 CUYAHOGA, OH  
Cuyahoga Music Festival
  - 22 COLUMBIA, MD  
Merryweather Post Pavilion
  - 24 WEESPORT, NY  
Cuyahoga Speedway
  - 25 SARATOGA, NY  
Saratoga Performing Arts Center
  - 26 MIDDLETOWN, CT  
Orange County Fairgrounds
  - 29 OLD ORCHARD BEACH, ME  
The Ballpark
  - 30 MANFRIE, MA  
Great Woods
- AUGUST
- 2 IONA, MI  
Iona State Fair
  - 3 CHAMPLAIN, NY  
Castle Farms
  - 5 NASHVILLE, TN  
Starlight Amphitheatre
  - 6 NASHVILLE, TN  
Starlight Amphitheatre
  - 9 KANSAS CITY, KS  
Sandstone
  - 10 OKLAHOMA CITY, OK  
Zoo Amphitheatre
  - 11 DALLAS, TX  
Starlight Amphitheatre
  - 13 DENVER, CO  
Red Rocks
  - 14 DENVER, CO  
Red Rocks
  - 16 SACRAMENTO, CA  
California Amphitheatre
  - 17 MOUNTAIN VIEW, CA  
Shoreline Amphitheatre
  - 19 NEWPORT BEACH, CA  
Irvine Meadows
  - 20 NEWPORT BEACH, CA  
Irvine Meadows

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PHOTO: WALTER BISHOP

Epic

IN-STORE AUGUST 9.

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**T**HE FEDERAL Communications Commission announced July 20 that it will investigate alleged abuses in applications for new licenses and transfers of existing ones. The probe will center on those who file bogus applications to obtain settlement agreements rather than stations.

The FCC will look first at applications filed by Bernard Boozer or his counsel. The commission says Boozer is the sole stockholder and president of Paradise Broadcasting and Communications Systems and has filed applications "using pseudonyms and the names of friends and relatives."

The commission says the probe is intended "to send a clear warning to would-be applicants and the legal community that it will not tolerate this type of abuse." The commission has directed its legal staff to complete the investigation by Nov. 1.

**T**HE FCC SAYS IT has reaffirmed that applicants for new broadcast station construction permits, transfers, and assignments are required "to provide a brief narrative description of proposed programming service." That means the license applicants must provide evidence that they have determined the needs and

interests of the listening public and must then list them. The applicants must also submit a list of programming typical of what they plan to air. Further, the applicants must state the minimum amount of time they plan to devote to news, public-affairs segments, and other "nonentertainment programming." It seems that despite the commission's elimination of programming guidelines in the early '80s, there's still plenty of paperwork for broadcasters hoping to enter a community.

**C**UBAN INTERFERENCE continued throughout this month on three frequencies simultaneously—820, 1040, and 1160—in parts of the U.S. The radio interference is Fidel Castro's way of discouraging the U.S. Congress from setting up a much-criticized TV propaganda station similar to Radio Marti. The National Assn. of Broadcasters and others have told legislators that the Cubans could easily jam the station.

**F**CC commissioners approved the \$200-million-plus sale of RKO's KHJ-TV Los Angeles to the Walt Disney Co. on July 20—just in time for their recess. It also approved the sale of WHBQ-AM Memphis for \$525,000 to Flinn Broadcasting. That move ends a 23-year-old comparative renewal case and in all likelihood will spare the commission from having to settle the legal question of whether RKO

was qualified to hold on to WHBQ-TV and its 11 radio stations, which are also up for sale. An FCC administrative law judge ruled in August 1987 that RKO was unfit to hold the licenses; RKO subsequently appealed the ruling. Insiders say RKO wants to sell off the remaining stations and that the matter probably won't be pursued.

### FORMAT PICKS FOR WPIX

(Continued from page 10)

hear 'Foolish Beat'?' He'd like a "little more variety" and "a recurrent or an oldie every so often."

So would consulting engineer Thomas Osenkowsky. "Isn't it great to hear 'Do You Love Me' by the Contours on Z100? Why not embark on a format consisting of [the hits] from the Billboard Hot 100 combined with oldies to target 30-45 year olds?" Tomasheski wants some unusual currents. Osenkowsky wants some odd oldies. "Attack" by the Toys and "Dry Your Eyes" by Brenda & the Tabulations are among the things Osenkowsky would like to hear on the radio again.

KIEV Glendale, Calif.'s Jim Roope suggests '70s oldies—presumably of the "Seasons In The Sun" variety that most oldies stations avoid. While Roope is quick to point out that he doesn't like these songs, he says, "all those who grew up in the '70s are the ones spending money now."

While not every market can support one dance station, an Edison, N.J., reader wants another one that plays less Latin hip-hop than WQHT "Hot 103" and more hi-NRG dance. (Another asked for a dance station that leaned *more* urban than Hot 103.)

Cornell Univ. student Eric Kussoy sent WPIX GM Ray Gardella a five-page letter suggesting changes in the length of WPIX's jock shifts and the use of its digital frequency. He'd like to see WPIX become a more up-tempo AC along the lines of a KVIL Dallas. Corona, N.Y.'s Anne Gross, who has repeatedly written to WPIX about her ideas (as presumably have some of the others), wants WPIX to go back to its old urban/AC mix.

She isn't the only one who would like an old WPIX format back. Bayonne, N.J.'s William Petryk misses the easy-listening "PIX Penthouse" era. And WCBS promotion director Bert Gould thinks WPIX should return to its "love songs" era, when, not coincidentally, he was operations director at WPIX. Gould says WPIX's chubb commercial still test well with audiences, five-six years later.

Some of the suggestions for WPIX are goofy. Dover, N.J.'s Rob Barth is joking when he proposes an "all-traffic" format that would include "the cleverest bumper stickers, funny car stories, etc." He must not realize that KHJ Los Angeles, now KRTH-AM, did exactly that with a straight face in 1984-85 during its "Carradio 93" era. And WPIX GM Gardella jokingly says that he'll just bring in records from his own extremely eclectic library.

Gardella also says that WPIX's decision on a new format is still several weeks off. Most observers expect it sometime around September, toward the start of the fall ratings period.

## OUTA THE BOX

Southwestern programmers discuss their latest adds.

### TOP 40

"Everything I've added this week is something that's going to happen," says KIXY San Angelo, Texas, PD John Raymond. His picks begin with Cheap Trick's "Don't Be Cruel" (Epic), which "will appeal to both kids and adults," and Basia's "Time And Tide" (Epic), which he says is "definitely a hit record." A "good follow-up with more of a pop sound" is Lita Ford's "Back To The Cave" (RCA); Information Society's "What's On Your Mind (Pure Energy)" (Tommy Boy/Reprise) is "urbanish but not too urban." Worthy of the hype, says Raymond, is "Jackie" (Arista) by Blue Zone U.K. And if you're looking for album crossovers, Raymond recommends the Fabulous Thunderbirds' "Powerful Stuff" (Elektra) and Jimmy Page's "Wasting My Time" (Geffen).

### BLACK/URBAN

Up-tempo summertime records are the ticket this week on KKSS Albuquerque, N.M. OM/PD/morning man Bill "Birdman" Thomas first recommends Salt-N-Pepa's Isley Brothers reworking, "Shake Your Thang" (Next Plateau), which he calls "more mass appeal than 'Push It.'" A good record with females is Geoffrey Williams' "Cinderella" (Atlantic), and "continuing the string of Cover Girls hits" is their latest, "Inside Outside" (Fever/Sutra). One last vote? Thomas casts it for Stevie B's "Spring Love" (LMR). "From the moment it starts, it takes off and never, never quits."

### AC

KFMB-FM "B100" San Diego moves Bobby McFerrin's "Don't Worry Be Happy" (EMI-Manhattan) into its top 10, just as it is released as a single. "It's the 'Morning Zoo' anthem," quips MD Gene Knight, who notes that the song was used in a B100 TV spot and generates heavy phones. "Everybody's talking about this record," he says. An "automatic add" for B100 is the Beach Boys' "Kokomo" (Elektra) from the "Cocktail" soundtrack. "It's got that San Diego, subtropic sound," says Knight. "Just right for enjoying the summer." And termed a "refreshing sound, not only for him but for anybody" is Peter Cetera's "One Good Woman" (Warner Bros.).

YVONNE OLSON

FOR WEEK ENDING JULY 30, 1988

Billboard

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## ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	3	5	★ ★ NO. 1 ★ ★ SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER 1 week at No. One
2	1	2	9	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
3	4	4	5	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
4	6	10	4	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
5	5	15	3	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
6	8	16	5	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
7	3	1	8	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
8	7	6	6	WASTING MY TIME Geffen LP CUT	JIMMY PAGE
9	11	14	8	SWEET CHILD O' MINE Geffen 7-27963	GUNS N' ROSES
10	9	7	11	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
11	14	17	9	THE DEAD HEART COLUMBIA 870 559-7	MIDNIGHT OIL
12	23	29	7	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
13	22	36	3	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
14	18	21	7	HOUSE WE USED TO LIVE IN ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
15	12	11	8	PART OF THE MACHINE CHRYSALIS LP CUT	JETHRO TULL
16	16	18	10	DYNAMITE WARNER BROS. LP CUT	ROD STEWART
17	30	34	6	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
18	13	13	7	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
19	21	23	6	PEOPLE HAVE THE POWER ARISTA 1-9688	PATTI SMITH
20	27	30	5	BELIEVE IN LOVE MERCURY 870 559-7/POLYGRAM	SCORPIONS
21	17	22	7	SOUND ALARM A&M 1219	MICHAEL ANDERSON
22	28	31	7	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
23	24	26	5	THE ONLY ONE Geffen LP CUT	JIMMY PAGE
24	NEW ▶	1	1	★ ★ ★ FLASHMAKER ★ ★ ★ HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT
25	10	5	9	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
26	31	35	5	★ ★ ★ POWER TRACK ★ ★ ★ BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
27	19	20	10	THIS NOTE'S FOR YOU REPRISE 7-27848	NEIL YOUNG & THE BLUENOTES
28	NEW ▶	1	1	DON'T BE AFRAID OF THE DARK MERCURY LP CUT/POLYGRAM	ROBERT CRAY
29	29	32	4	GYPSY ROAD MERCURY LP CUT/POLYGRAM	CINDERELLA
30	15	9	8	OPEN ALL NIGHT ELEKTRA 7-69393	GEORGIA SATELLITES
31	26	19	11	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
32	25	12	10	WELCOME ME HOME GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
33	33	39	7	I'M ON TO YOU ENIGMA LP CUT/CAPITOL	HURRICANE
34	36	—	2	NOBODY'S FOOL ("CADDYSHACK II") COLUMBIA 38-07971	KENNY LOGGINS
35	38	44	3	REPTILE ARISTA LP CUT	THE CHURCH
36	20	8	8	SILVIO COLUMBIA 38-07970	BOB DYLAN
37	47	50	3	LONG WAY TO LOVE COLUMBIA LP CUT	BRITNY FOX
38	35	38	6	LET GO EPIC LP CUT/E.P.A.	CHEAP TRICK
39	34	40	4	BACK ON THE STREETS EPIC LP CUT/E.P.A.	JOHN NORUM
40	43	—	2	COLD METAL A&M LP CUT	IGGY POP
41	48	—	2	BRING ME SOME WATER ISLAND LP CUT	MELISSA ETHERIDGE
42	44	—	2	GREEN-EYED LADY MCA LP CUT	DAVID DREW
43	NEW ▶	1	1	LOVE AND MERCY SIRE 7-27814/REPRISE	BRIAN WILSON
44	45	47	4	HUSH MERCURY LP CUT/POLYGRAM	DEEP PURPLE
45	49	46	5	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN LP CUT	S. WINWOOD
46	NEW ▶	1	1	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
47	32	25	10	GET STARTED. START A FIRE RCA 8639	GRAHAM PARKER
48	NEW ▶	1	1	BACK TO THE CAVE RCA 8640	LITA FORD
49	NEW ▶	1	1	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
50	37	33	22	SHIP OF FOOLS ESPARANZA 7-99333/ATLANTIC	ROBERT PLANT

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

## newsline...

**ROBERT REICH** has been named executive VP/West for TK Communications. He'll supervise oldies KLUV Dallas and country KBUC-AM-FM San Antonio, Texas. Reich was most recently GM of Cox Broadcasting's Miami properties. He replaces Steven Dinetz, who forms his own communications company.

**GREG WINSTON** is the new GM at urban KKFV Seattle; he replaces Bob Wikstrom.

**JOE SHAMWELL** is the new manager at gospel WPLZ-AM Richmond, Va. He was most recently GM at urban WEAS-AM-FM Savannah, Ga. He is also an established songwriter/producer.

**IN INVESTMENT CAPITAL**, a leveraged-buyout/venture-capital firm, has formed the WESCOM Group; its first radio station will be WIZD Pensacola/Mobile, Fla., acquired for \$4.5 million. WESCOM's president will be Daniel Forth.

**ATLANTIC VENTURES** has acquired album rock WAQX Syracuse, N.Y., from AGK Communications for \$4.5 million. Atlantic owns stations in Rochester, N.Y., and has agreed to buy WRKO/WROR Boston.

FOR WEEK ENDING JULY 30, 1988

Billboard

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★ NO. 1 ★★ <b>SIGN YOUR NAME</b> COLUMBIA 38-07911	TERENCE TRENT D'ARBY 3 weeks at No. One
2	3	9	5	<b>IF IT ISN'T LOVE</b> MCA 53264	NEW EDITION
3	2	2	12	<b>JUST GOT PAID</b> COLUMBIA 38-07744	JOHNNY KEMP
4	5	10	7	<b>KNOCKED OUT</b> VIRGIN 7-99329	PAULA ABDUL
5	7	8	7	<b>SAY IT'S GONNA RAIN</b> EPIC 34-07908/E.P.A.	WILL TO POWER
6	14	22	6	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
7	11	17	4	<b>MONKEY</b> COLUMBIA 38-07941	GEORGE MICHAEL
8	12	13	5	<b>THE TWIST</b> TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
9	17	23	4	<b>PLEASE DON'T GO GIRL</b> COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
10	15	20	3	<b>DON'T BE CRUEL</b> MCA 53327	BOBBY BROWN
11	4	4	11	<b>PARENTS JUST DON'T...</b> JIVE 1099/RCA	D.J. JAZZY JEFF/FRESH PRINCE
12	19	26	3	<b>OFF ON YOUR OWN (GIRL)</b> WARNER BROS. 7-27870	AL B. SURE!
13	18	25	3	<b>LOVE WILL SAVE THE DAY</b> ARISTA 1-9720	WHITNEY HOUSTON
14	13	14	7	<b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b> VENDETTA 7200/A&M	DENISE LOPEZ
15	9	6	12	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
16	21	30	3	<b>ROLL WITH IT</b> VIRGIN 7-99326	STEVE WINWOOD
17	10	11	5	<b>THE RIGHT STUFF</b> WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
18	22	—	2	<b>SPRING LOVE (COME BACK TO ME)</b> LMR 74002	STEVIE B
19	24	29	3	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
20	30	—	2	<b>MAKE IT LAST FOREVER</b> VINTERAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
21	28	—	2	<b>SHAKE YOUR THANG</b> NEXT PLATEAU NP 50077	SALT-N-PEPA FEATURING E.U.
22	16	7	14	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
23	20	24	6	<b>THE COLOUR OF LOVE</b> JIVE 1-9707/ARISTA	BILLY OCEAN
24	25	28	3	<b>BOOM! THERE SHE WAS</b> WARNER BROS. 7-27976	SCRITTI POLITTI
25	6	5	9	<b>PARADISE</b> EPIC 34-07904/E.P.A.	SADE
26	8	3	15	<b>MERCEDES BOY</b> MCA 53279	PEBBLES
27	NEW	1	1	<b>A NIGHTMARE ON MY...</b> JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
28	NEW	1	1	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
29	NEW	1	1	<b>ANOTHER PART OF ME</b> EPIC 34-07962/E.P.A.	MICHAEL JACKSON
30	NEW	1	1	<b>DO YOU LOVE ME</b> MOTOWN Y 448	THE CONTOURS

Products with the greatest airplay gains this week.

## VOX JOX

(Continued from page 10)

nights at top 40 WHYY.

Meanwhile, top 40 WCZY "Z95.5" night jock **Kris King** is responsible for helping to recover the dress Madonna wore in her "True Blue" video. The dress, valued at \$20,000, was stolen from a display case at a suburban mall. King's pleading brought forth four local teenagers who claim they saw somebody else stash the dress in the parking lot.

**PEOPLE:** Defying rumors that he'd jump to KTWV, KIIS Los Angeles' **Rick Dees** is now committed to the station for a.m. drive until 1994. Dees, who just signed a new five-year contract with the top 40 station, remained at No. 1 in his day-part during the spring ratings period with an 8.6 share.

Country KVET/KASE Austin, Texas, MD **Steve Gary** goes on the air for p.m. drive at KVET... At album WPYX Albany, N.Y., **Grego** moves from nights to afternoons; promotions director **Lisa Walker** adds overnights to replace **Cliff Nash**, who is now doing swing at WMMR Philadelphia... Former XETRA-FM "91X" PD **Mad Max** is now working with **Fred Jacobs'** Media Strategies consultancy on several as-yet-undisclosed projects.

**HEARTLAND:** "I've got some big shoes to fill," says WANM Tallahassee, Fla.'s second-ever PD **Gerald Tookes**. He replaces **Joe Bullard**, who put WANM on the air during the '70s and who leaves to become the Florida promo person for Columbia. Tookes is WANM's p.m. driver and grew up hanging around the station... **Mike Orzel** is the new APD/morning jock at top 40 WAAL Binghamton, N.Y.

Legendary top 40 KRGE McAllen/Brownsville, Texas, will go with SMN's Pure Gold format sometime around Aug. 1. Nearby KGAR Mercedes, Texas—which was simulcasting KRGE's signal on FM—has already gone silent. Six jocks are displaced by the move; PD **Leo Marraquin's** future is still undetermined... Album rock CHXL Brookeville, Ontario, becomes the town's first FM Thursday (28)... **The Big Kahuna** moves from KSJQ Modesto, Calif., to nights at top 40 KHTZ Reno, Nev.

**ALSO:** Satellite oldies WFIL Philadelphia has been put up for sale by owner **Jerry Lee**, who's asking \$5 million for the legendary AM... Tapes of WRBQ "Q105" Tampa, Fla.'s Morning Q-Zoo are now in the collection at New York's Museum of Broadcasting... Former area broadcaster **Ronald Reagan** was at top 40 KLIK Davenport, Iowa, to dedicate the station's new building... Veteran rock PD **Charlie Kendall** wants a "long-term management opportunity with a stable Company." Call 305-563-9406.

Assistance in preparing this column was provided by **Peter Ludwig** and **Marie Orodener**.

FOR WEEK ENDING JULY 30, 1988

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ <b>MAKE ME LOSE CONTROL</b> ARISTA 1-9686	ERIC CARMEN 3 weeks at No. One
2	3	6	8	<b>ROLL WITH IT</b> VIRGIN 7-99326	STEVE WINWOOD
3	2	4	9	<b>THE COLOUR OF LOVE</b> JIVE 1-9707/ARISTA	BILLY OCEAN
4	5	8	20	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
5	6	11	10	<b>HOLD ON TO THE NIGHTS</b> EMI-MANHATTAN 50106	RICHARD MARX
6	9	12	8	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
7	4	3	11	<b>PARADISE</b> EPIC 34-07904/E.P.A.	SADE
8	10	13	7	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> MCA 53345	E. JOHN
9	12	17	8	<b>I DON'T WANNA LIVE WITHOUT YOUR LOVE</b> REPRISE 7-27855	CHICAGO
10	7	2	14	<b>MAKE IT REAL</b> MCA 53311	THE JETS
11	8	10	11	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
12	15	16	8	<b>I KNOW YOU'RE OUT THERE SOMEWHERE</b> POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
13	16	28	5	<b>LOVE WILL SAVE THE DAY</b> ARISTA 1-9720	WHITNEY HOUSTON
14	11	7	14	<b>THE VALLEY ROAD</b> RCA 7645	BRUCE HORNSBY & THE RANGE
15	17	21	13	<b>FAST CAR</b> ELEKTRA 7-69412	TRACY CHAPMAN
16	18	25	9	<b>LOVE CHANGES (EVERYTHING)</b> CAPITOL 44137	CLIMIE FISHER
17	14	5	14	<b>TOGETHER FOREVER</b> RCA 8319	RICK ASTLEY
18	13	9	13	<b>HEART OF MINE</b> COLUMBIA 38-07780	BOZ SCAGGS
19	19	23	8	<b>NITE AND DAY</b> WARNER BROS. 7-28192	AL B. SURE!
20	24	31	5	<b>LOVE IS A BRIDGE</b> MCA 53291	LITTLE RIVER BAND
21	26	32	6	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
22	25	35	4	<b>BABY BOOM BABY</b> COLUMBIA 38-07948	JAMES TAYLOR
23	34	44	3	★★★ POWER PICK ★★★ <b>MISSED OPPORTUNITY</b> ARISTA 1-9727	DARYL HALL JOHN OATES
24	29	38	5	<b>DO YOU LOVE ME</b> MOTOWN Y 448	THE CONTOURS
25	36	—	2	<b>PERFECT WORLD</b> CHRYSALIS 43265	HUEY LEWIS & THE NEWS
26	38	40	4	<b>HERE WITH ME</b> EPIC 34-07901/E.P.A.	REO SPEEDWAGON
27	20	15	16	<b>ONE MORE TRY</b> COLUMBIA 38-07773	GEORGE MICHAEL
28	23	18	16	<b>EVERYTHING YOUR HEART DESIRES</b> ARISTA 1-9684	D. HALL J. OATES
29	30	33	6	<b>THE FLAME</b> EPIC 34-07745/E.P.A.	CHEAP TRICK
30	22	19	15	<b>CIRCLE IN THE SAND</b> MCA 53308	BELINDA CARLISLE
31	35	39	5	<b>I'M ON THE OUTSIDE LOOKING IN</b> COLUMBIA 38-07797	JOHNNY MATHIS
32	32	36	5	<b>A WOMAN LOVES A MAN</b> CAPITOL 44182	JOE COCKER
33	50	—	2	<b>ONE GOOD WOMAN</b> FULL MOON 7-27824/WARNER BROS.	PETER CETERA
34	40	48	3	<b>I DON'T WANT TO BE A HERO</b> VIRGIN 7-99304	JOHNNY HATES JAZZ
35	47	—	2	<b>KOKOMO</b> ELEKTRA 7-69385	THE BEACH BOYS
36	27	22	19	<b>I DON'T WANT TO LIVE WITHOUT YOU</b> ATLANTIC 7-89101	FOREIGNER
37	21	14	12	<b>WE ALL SLEEP ALONE</b> Geffen 7-27986	CHER
38	44	46	6	<b>SIGN YOUR NAME</b> COLUMBIA 38-07911	TERENCE TRENT D'ARBY
39	45	45	3	<b>BETTER BE HOME SOON</b> CAPITOL 44164	CROWDED HOUSE
40	28	29	20	<b>PIANO IN THE DARK</b> A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
41	31	20	14	<b>BETWEEN LIKE AND LOVE</b> CAPITOL 44149	BILLY VERA & THE BEATERS
42	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ <b>LOVE IS MY DECISION</b> A&M 1220	CHRIS DE BURGH
43	NEW	1	1	<b>LOOK OUT ANY WINDOW</b> RCA 8678	BRUCE HORNSBY & THE RANGE
44	33	27	17	<b>SHATTERED DREAMS</b> VIRGIN 7-99383	JOHNNY HATES JAZZ
45	37	30	20	<b>ANYTHING FOR YOU</b> EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
46	39	37	16	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
47	46	43	4	<b>FEELINGS OF FOREVER</b> MCA 53325	TIFFANY
48	43	26	12	<b>MY LOVE</b> COLUMBIA 38-07781	JULIO IGLESIAS FEATURING STEVIE WONDER
49	NEW	1	1	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8663	RICK ASTLEY
50	NEW	1	1	<b>THE KEY TO YOU</b> GRP 3025	DAVID BENOIT

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

# POWER PLAYLISTS

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

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

**PLATINUM**

**400 WHTZ FM**

**New York O.M.: Steve Kingston**

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Cheap Trick, The Flame
- 3 The Contours, Do You Love Me
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 The Jets, Make It Real
- 6 Richard Marx, Hold On To The Nights
- 7 Denise Lopez, Sayin' Sorry (Don't Mak
- 8 Brenda K. Starr, I Still Believe
- 9 Gloria Estefan & Miami Sound Machine
- 10 Steve B, Spring Love (Come Back To M
- 11 Steve Winwood, Roll With It
- 12 Debbie Gibson, Foolish Beat
- 13 Breathe, Hands To Heaven
- 14 Terence Trent D'Arby, Sign Your Name
- 15 INXS, New Sensation
- 16 Billy Ocean, The Colour Of Love
- 17 Brenda Russell Featuring Joe Esposito,
- 18 Will To Power, Say It's Gonna Rain
- 19 Tracy Chapman, Fast Car
- 20 The Fat Boys, The Twist
- 21 Eric Carmen, Make Me Lose Control
- 22 Johnny Kemp, Just Got Paid
- 23 George Michael, Monkey
- 24 Whitney Houston, Love Will Save The D
- 25 Guns N' Roses, Sweet Child O' Mine
- 26 Van Halen, When It's Love
- 27 Elton John, I Don't Wanna Go On With
- 28 Huey Lewis & The News, Perfect World
- 29 Chicago, I Don't Wanna Live Without Y
- 30 Rick Astley, It Would Take A Strong S

**POWER 95**

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

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Cheap Trick, The Flame
- 3 Steve Winwood, Roll With It
- 4 D.J. Jazzy Jeff & The Fresh Prince, P
- 5 Brenda K. Starr, I Still Believe
- 6 Debbie Gibson, Foolish Beat
- 7 George Michael, One More Try
- 8 Terence Trent D'Arby, Sign Your Name
- 9 Richard Marx, Hold On To The Nights
- 10 The Jets, Make It Real
- 11 Denise Lopez, Sayin' Sorry (Don't Mak
- 12 Gloria Estefan & Miami Sound Machine,
- 13 Tracy Chapman, Fast Car
- 14 Johnny Kemp, Just Got Paid
- 15 Sade, Paradise
- 16 INXS, New Sensation
- 17 Jane Wiedlin, Rush Hour
- 18 Steve B, Spring Love (Come Back To M
- 19 George Michael, Monkey
- 20 Gloria Estefan & Miami Sound Machine,
- 21 Whitney Houston, Love Will Save The D
- 22 The Contours, Do You Love Me
- 23 Eric Carmen, Make Me Lose Control
- 24 Nia Peoples, Trouble
- 25 Kylie Minogue, I Should Be So Lucky
- 26 Johnny Lewis & The News, Perfect World
- 30 The Cover Girls, Inside Outside
- A31 Van Halen, When It's Love
- A32 Michael Jackson, Another Part Of Me

**KIISFM 102.7**

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

- 1 Steve Winwood, Roll With It
- 2 Cheap Trick, The Flame
- 3 Brenda K. Starr, I Still Believe
- 4 Al B. Sure!, Nite And Day
- 5 D.J. Jazzy Jeff & The Fresh Prince, P
- 6 Def Leppard, Pour Some Sugar On Me
- 7 INXS, New Sensation
- 8 Johnny Kemp, Just Got Paid
- 9 Sade, Paradise
- 10 Billy Ocean, The Colour Of Love
- 11 Terence Trent D'Arby, Sign Your Name
- 12 Nia Peoples, Trouble
- 13 The Contours, Do You Love Me
- 14 Jane Wiedlin, Rush Hour
- 15 Gloria Estefan & Miami Sound Machine,
- 16 Richard Marx, Hold On To The Nights
- 17 Breathe, Hands To Heaven
- 18 Eric Carmen, Make Me Lose Control
- 19 Tracy Chapman, Fast Car
- 20 D.J. Jazzy Jeff & The Fresh Prince, P
- 21 Chicago, I Don't Wanna Live Without Y
- 22 Elton John, I Don't Wanna Go On With
- 23 Michael Jackson, Another Part Of Me
- 24 Whitney Houston, Love Will Save The D
- 25 The Fat Boys, The Twist
- 26 Robert Palmer, Simply Irresistible
- 27 New Edition, If It Isn't Love
- 28 Will To Power, Say It's Gonna Rain
- 29 Denise Lopez, Sayin' Sorry (Don't Mak
- 30 Debbie Gibson, Foolish Beat
- 34 Huey Lewis & The News, Perfect World
- 35 Rick Astley, It Would Take A Strong S
- 36 Guns N' Roses, Sweet Child O' Mine
- 37 Daryl Hall John Oates, Missed Opportu
- 38 Michael Jackson, Dirty Diana
- A — Taylor Dayne, I'll Always Love You
- A — Steve B, Spring Love (Come Back To M
- A — Erasure, Chains Of Love
- EX Peter Cetera, One Good Woman
- EX Johnny Hates Jazz, I Don't Want To Be

**HOT 103 FM**

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

- 1 Denise Lopez, Sayin' Sorry (Don't Mak
- 2 Nia Peoples, Trouble
- 3 Brenda K. Starr, I Still Believe
- 4 Johnny Kemp, Just Got Paid
- 5 Brenda Russell Featuring Joe Esposito,
- 6 Pebbles, Mercedes Boy
- 7 Debbie Gibson, Foolish Beat
- 8 Terence Trent D'Arby, Sign Your Name
- 9 Gloria Estefan & Miami Sound Machine,
- 10 Will To Power, Say It's Gonna Rain
- 11 Steve B, Spring Love (Come Back To M
- 12 Jane Wiedlin, Rush Hour
- 13 Taylor Dayne, I'll Always Love You
- 14 Sade, Paradise
- 15 Teddy Pendergrass, Joy
- 16 The Fat Boys, The Twist
- 17 Information Society, What's On Your M
- 18 George Michael, Monkey

**POWER 106 FM**

**Burbank P.D.: Jeff Wyatt**

- 1 Debbie Gibson, Foolish Beat
- 2 Al B. Sure!, Nite And Day
- 3 The Jets, Make It Real
- 4 Nia Peoples, Trouble
- 5 Sweet Sensation, Take It While It's H
- 6 Johnny Kemp, Just Got Paid
- 7 Will To Power, Say It's Gonna Rain
- 8 Jody Watley, Mood Of A Fool
- 9 Brenda K. Starr, I Still Believe
- 10 Pebbles, Mercedes Boy
- 11 Denise Lopez, Sayin' Sorry (Don't Mak
- 12 Gloria Estefan & Miami Sound Machine,
- 13 George Michael, Monkey
- 14 Rick Astley, Together Forever
- 15 INXS, New Sensation
- 16 Sade, Paradise
- 17 D.J. Jazzy Jeff & The Fresh Prince, P
- 18 Breathe, Hands To Heaven
- 19 Michael Jackson, Dirty Diana
- 20 Pam Russo, It Works For Me
- 21 Jane Wiedlin, Rush Hour
- 22 Steve Winwood, Roll With It
- 23 Johnny Hates Jazz, Shattered Dreams
- 24 The Contours, Do You Love Me
- 25 Terence Trent D'Arby, Sign Your Name
- 26 George Michael, Monkey
- 27 Scritti Politti, Boom! There She Was
- 28 Whitney Houston, Love Will Save The D
- 29 The Contours, Do You Love Me
- 30 Michael Jackson, Another Part Of Me
- 31 Paula Abdul, Knocked Out
- 32 Thomas Dolby, Airhead
- 33 Steve B, Spring Love (Come Back To M
- 34 The Cover Girls, Inside Outside
- 35 New Edition, If It Isn't Love
- 36 Huey Lewis & The News, Perfect World
- 38 Vanessa Williams, The Right Stuff
- 39 Elton John, I Don't Wanna Go On With
- 40 Belinda Carlisle, Circle In The Sand
- A — Shanie Wilson, I Bet She's Got A Boy
- A — Taylor Dayne, I'll Always Love You
- A — The Fat Boys, I Don't Wanna Be A
- A — Dino, Summer Girls
- EX The System, Coming To America
- EX Cyndi Lauper, Hole In My Heart (All T
- EX Stacey Q, I Love You
- EX Information Society, What's On Your M
- EX Elton John, I Don't Want To Go On Wit
- EX Tiffany, Feelings Of Forever

**POWER 96**

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

- 1 Richard Marx, Hold On To The Nights
- 2 Steve Winwood, Roll With It
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Breathe, Hands To Heaven
- 5 INXS, New Sensation
- 6 Eric Carmen, Make Me Lose Control
- 7 Climie Fisher, Love Changes (Everythi
- 8 Jane Wiedlin, Rush Hour
- 9 Johnny Kemp, Just Got Paid
- 10 Terence Trent D'Arby, Sign Your Name
- 11 Cheap Trick, The Flame
- 12 Gloria Estefan & Miami Sound Machine,
- 13 Tracy Chapman, Fast Car
- 14 Elton John, I Don't Wanna Go On With
- 15 INXS, New Sensation
- 16 The Moody Blues, I Know You're Out Th
- 17 Billy Ocean, The Colour Of Love
- 18 Whitney Houston, Love Will Save The D
- 19 D.J. Jazzy Jeff & The Fresh Prince, P
- 20 Kenny Loggins, Nobody's Fool (Theme F
- 21 George Michael, Monkey
- 22 Robert Palmer, Simply Irresistible
- 23 Van Halen, When It's Love
- 24 Huey Lewis & The News, Perfect World
- 25 Icehouse, My Obsession
- 26 Corey Hart, In Your Soul
- 27 Pat Benatar, All Fired Up
- 28 Johnny Hates Jazz, I Don't Want To Be
- 29 Daryl Hall John Oates, Missed Opportu
- 30 Taylor Dayne, I'll Always Love You
- 31 New Kids On The Block, Please Don't G
- 32 Kenny Loggins, Nobody's Fool (Theme F
- 33 Eric Carmen, Make Me Lose Control
- 34 Crowded House, Better Be Home Soon
- 35 Guns N' Roses, Sweet Child O' Mine
- 36 REO Speedwagon, Here With Me
- 37 Denise Lopez, Sayin' Sorry (Don't Mak
- 38 Blue Zone U.K., Jackie
- 39 The Fat Boys, The Twist
- A — Midnight Oil, The Dead Heart
- EX WAWA

**GOLD**

**96 TIC FM**

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

- 1 Tracy Chapman, Fast Car
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Steve Winwood, Roll With It
- 4 Johnny Kemp, Just Got Paid
- 5 Breathe, Hands To Heaven
- 6 Terence Trent D'Arby, Sign Your Name
- 7 Cheap Trick, The Flame
- 8 Richard Marx, Hold On To The Nights
- 9 Jane Wiedlin, Rush Hour
- 10 George Michael, Monkey
- 11 Pebbles, Mercedes Boy
- 12 Gloria Estefan & Miami Sound Machine,
- 13 Brenda K. Starr, I Still Believe
- 14 Eric Carmen, Make Me Lose Control
- 15 Nia Peoples, Trouble
- 16 Billy Ocean, The Colour Of Love
- 17 Elton John, I Don't Wanna Go On With
- 18 The Fat Boys, The Twist
- 19 Debbie Gibson, Foolish Beat
- 20 Whitney Houston, Love Will Save The D
- 21 Sade, Paradise
- 22 Chicago, I Don't Wanna Live Without Y
- 23 Robert Palmer, Simply Irresistible
- 24 Aerosmith, Rag Doll
- 25 Climie Fisher, Love Changes (Everythi
- 26 Scritti Politti Featuring Roger, Boom
- 27 Van Halen, When It's Love
- 28 Taylor Dayne, I'll Always Love You
- 29 Rick Astley, It Would Take A Strong S
- 30 Kenny Loggins, Nobody's Fool (Theme F
- 31 Michael Jackson, Another Part Of Me
- 32 New Edition, If It Isn't Love
- 33 Johnny Hates Jazz, I Don't Want To Be
- 34 Huey Lewis & The News, Perfect World
- 35 Denise Lopez, Sayin' Sorry (Don't Mak
- 36 Brian Wilson, Love And Mercy
- 37 Peter Cetera, One Good Woman
- A — Paula Abdul, Knocked Out
- A — New Kids On The Block, Please Don't G
- A — Bobby McCarren, Don't Worry, Be Happy

**Power 103.5**

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

- 1 Steve Winwood, Roll With It
- 2 Taylor Dayne, I'll Always Love You
- 3 Johnny Kemp, Just Got Paid
- 4 Elton John, I Don't Wanna Go On With
- 5 Terence Trent D'Arby, Sign Your Name

**WZOU 94.3**

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

- 1 Richard Marx, Hold On To The Nights
- 2 Steve Winwood, Roll With It
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Breathe, Hands To Heaven
- 5 INXS, New Sensation
- 6 Eric Carmen, Make Me Lose Control
- 7 Climie Fisher, Love Changes (Everythi
- 8 Jane Wiedlin, Rush Hour
- 9 Johnny Kemp, Just Got Paid
- 10 Terence Trent D'Arby, Sign Your Name
- 11 Cheap Trick, The Flame
- 12 Gloria Estefan & Miami Sound Machine,
- 13 Tracy Chapman, Fast Car
- 14 Elton John, I Don't Wanna Go On With
- 15 INXS, New Sensation
- 16 The Moody Blues, I Know You're Out Th
- 17 Billy Ocean, The Colour Of Love
- 18 Whitney Houston, Love Will Save The D
- 19 D.J. Jazzy Jeff & The Fresh Prince, P
- 20 Kenny Loggins, Nobody's Fool (Theme F
- 21 George Michael, Monkey
- 22 Robert Palmer, Simply Irresistible
- 23 Van Halen, When It's Love
- 24 Huey Lewis & The News, Perfect World
- 25 Icehouse, My Obsession
- 26 Corey Hart, In Your Soul
- 27 Pat Benatar, All Fired Up
- 28 Johnny Hates Jazz, I Don't Want To Be
- 29 Daryl Hall John Oates, Missed Opportu
- 30 Taylor Dayne, I'll Always Love You
- 31 New Kids On The Block, Please Don't G
- 32 Kenny Loggins, Nobody's Fool (Theme F
- 33 Eric Carmen, Make Me Lose Control
- 34 Crowded House, Better Be Home Soon
- 35 Guns N' Roses, Sweet Child O' Mine
- 36 REO Speedwagon, Here With Me
- 37 Denise Lopez, Sayin' Sorry (Don't Mak
- 38 Blue Zone U.K., Jackie
- 39 The Fat Boys, The Twist
- A — Midnight Oil, The Dead Heart
- EX WAWA

**WAWA**

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

- 1 Cheap Trick, The Flame
- 2 The Contours, Do You Love Me
- 3 Richard Marx, Hold On To The Nights
- 4 Steve Winwood, Roll With It
- 5 Def Leppard, Pour Some Sugar On Me
- 6 Breathe, Hands To Heaven
- 7 Al B. Sure!, Nite And Day
- 8 Poison, Nothin' But A Good Time
- 9 Eric Carmen, Make Me Lose Control
- 10 D.J. Jazzy Jeff & The Fresh Prince, P
- 11 Terence Trent D'Arby, Sign Your Name
- 12 INXS, New Sensation
- 13 Johnny Kemp, Just Got Paid
- 14 George Michael, Monkey
- 15 The Fat Boys, The Twist
- 16 Whitney Houston, Love Will Save The D
- 17 The Moody Blues, I Know You're Out Th
- 18 Billy Ocean, The Colour Of Love
- 19 Daryl Hall John Oates, Missed Opportu
- 20 Taylor Dayne, I'll Always Love You
- 21 Will To Power, Say It's Gonna Rain
- 22 Tracy Chapman, Fast Car
- 23 Van Halen, When It's Love
- 24 Whitney Houston, Love Will Save The D
- 25 Rick Astley, Together Forever
- 26 Elton John, I Don't Wanna Go On With
- 27 Joan Jett And The Blackhearts, I Hate
- 28 Chicago, I Don't Wanna Live Without Y
- 29 Rick Astley, It Would Take A Strong S
- 30 New Kids On The Block, Please Don't G
- 31 Huey Lewis & The News, Perfect World
- 32 Billy Ocean, The Colour Of Love
- 33 Belinda Carlisle, I Feel Free
- 34 Taylor Dayne, I'll Always Love You

**Power 103.5**

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

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Richard Marx, Hold On To The Nights
- 3 Steve Winwood, Roll With It
- 4 Eric Carmen, Make Me Lose Control
- 5 Breathe, Hands To Heaven
- 6 The Contours, Do You Love Me
- 7 D.J. Jazzy Jeff & The Fresh Prince, P
- 8 Chicago, I Don't Wanna Live Without Y
- 9 Terence Trent D'Arby, Sign Your Name
- 10 Billy Ocean, The Colour Of Love
- 11 Brenda K. Starr, I Still Believe
- 12 The Fat Boys, The Twist
- 13 Robert Palmer, Simply Irresistible
- 14 Jan Halen, When It's Love
- 15 Gloria Estefan & Miami Sound Machine,
- 16 Guns N' Roses, Sweet Child O' Mine
- 17 Johnny Kemp, Just Got Paid
- 18 Cheap Trick, The Flame
- 19 Jane Wiedlin, Rush Hour
- 20 George Michael, Monkey
- 21 Whitney Houston, Love Will Save The D
- 22 Daryl Hall John Oates, Missed Opportu
- 23 Elton John, I Don't Wanna Go On With

**Q103 TAMPA BAY**

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

- 1 Richard Marx, Hold On To The Nights
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Eric Carmen, Make Me Lose Control
- 4 The Contours, Do You Love Me
- 5 Steve Winwood, Roll With It
- 6 Breathe, Hands To Heaven
- 7 Chicago, I Don't Wanna Live Without Y
- 8 Tracy Chapman, Fast Car
- 9 Rod Stewart, Lost In You
- 10 Billy Ocean, The Colour Of Love
- 11 Climie Fisher, Love Changes (Everythi
- 12 Elton John, I Don't Wanna Go On With
- 13 George Michael, Monkey

**EAGLE 106**

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

- 1 Def Leppard, Pour Some Sugar On Me
- 2 Gloria Estefan & Miami Sound Machine,
- 3 Steve Winwood, Roll With It
- 4 Terence Trent D'Arby, Sign Your Name
- 5 Johnny Kemp, Just Got Paid
- 6 Cheap Trick, The Flame
- 7 Breathe, Hands To Heaven
- 8 Elton John, I Don't Wanna Go On With
- 9 Eric Carmen, Make Me Lose Control
- 10 Richard Marx, Hold On To The Nights
- 11 Billy Ocean, The Colour Of Love
- 12 George Michael, Monkey
- 13 Pat Benatar, All Fired Up
- 14 Chicago, I Don't Wanna Live Without Y
- 15 The Moody Blues, I Know You're Out Th
- 16 Tracy Chapman, Fast Car
- 17 Johnny Hates Jazz, Love Will Save The D
- 18 Van Halen, When It's Love
- 19 Daryl Hall John Oates, Missed Opportu
- 20 Robert Palmer, Simply Irresistible
- 21 INXS, New Sensation
- 22 Taylor Dayne, I'll Always Love You
- 23 Terence Trent D'Arby, Sign Your Name
- 24 Cyndi Lauper, Hole In My Heart (All T
- 25 Huey Lewis & The News, Perfect World
- 26 Rick Astley, It Would Take A Strong S
- 27 Michael Jackson, Another Part Of Me
- 28 Foreigner, Heart Throb
- 29 Kenny Loggins, Nobody's Fool (Theme F
- 30 Denise Lopez, Sayin' Sorry (Don't Mak
- A30 The Fat Boys, The Twist
- A — Peter Cetera, One Good Woman
- A — Guns N' Roses, Sweet Child O' Mine
- A — Poison, Fallen Angel
- A — Bobby Sarren, Don't Worry, Be Happy
- EX 4 Sade, Paradise

**Q107**

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

- 1 Cheap Trick, The Flame
- 2 The Contours, Do You Love Me
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Brenda K. Starr, I Still Believe
- 5 Denise Lopez, Sayin' Sorry (Don't Mak
- 6 Breathe, Hands To Heaven
- 7 Eric Carmen, Make Me Lose Control
- 8 Al B. Sure!, Nite And Day
- 9 The Jets, Make It Real
- 10 D.J. Jazzy Jeff & The Fresh Prince, P
- 11 Sade, Paradise
- 12 Johnny Kemp, Just Got Paid
- 13 Richard Marx, Hold On To The Nights
- 14 Gloria Estefan & Miami Sound Machine,
- 15 Jane Wiedlin, Rush Hour
- 16 Billy Ocean, The Colour Of Love
- 17 Elton John, I Don't Wanna Go On With
- 18 INXS, New Sensation
- 19 Tracy Chapman, Fast Car
- 20 Corey Hart, In Your Soul
- 21 Michael Jackson, Another Part Of Me
- 22 Guns N' Roses, Sweet Child O' Mine
- 23 Gloria Estefan & Miami Sound Machine,

**The New 100.7**

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

- 1 The Contours, Do You Love Me
- 2 Cheap Trick, The Flame
- 3 Richard Marx, Hold On To The Nights
- 4 Freddie Jackson, Nice 'N' Slow
- 5 Will To Power, Say It's Gonna Rain
- 6 Pebbles, Mercedes Boy
- 7 Gloria Estefan & Miami Sound Machine,
- 8 D.J. Jazzy Jeff & The Fresh Prince, P
- 9 Steve B, Spring Love (Come Back To M
- 10 Taylor Dayne, I'll Always Love You
- 11 Def Leppard, Pour Some Sugar On Me
- 12 Belinda Carlisle, Circle In The Sand
- 13 The Fat Boys, The Twist
- 14 Steve Winwood, Roll With It
- 15 Elisa Fiorillo, Forgive Me For Dreami
- 16 Jane Wiedlin, Rush Hour
- 17 Robert Palmer, Simply Irresistible
- 18 Tracy Chapman, Fast Car
- 19 Sade, Paradise
- 20 Guns N' Roses, Sweet Child O' Mine
- 21 Al B. Sure!, Nite And Day
- 22 Whitney Houston, Love Will Save The D
- 23 Will To Power, Say It's Gonna Rain
- 24 Billy Ocean, The Colour Of Love
- 25 Johnny Kemp, Just Got Paid
- 26 Chicago, I Don't Wanna Live Without Y
- 27 Freddy Fender, Just An Old Fashioned
- 28 Eric Carmen, Make Me Lose Control
- 29 Kenny Loggins, Nobody's Fool (Theme F
- 30 D.J. Jazzy Jeff & The Fresh Prince, P
- A — Dino, Summergirls
- EX Rick Astley, It Would Take A Strong S
- EX New Edition, If It Isn't Love
- EX Huey Lewis & The News, Perfect World
- EX Van Halen, When It's Love

**Q103 TAMPA BAY**

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

- 1 Richard Marx, Hold On To The Nights
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Eric Carmen, Make Me Lose Control
- 4 The Contours, Do You Love Me
- 5 Steve Winwood, Roll With It
- 6 Breathe, Hands To Heaven
- 7 Chicago, I Don't Wanna Live Without Y
- 8 Tracy Chapman, Fast Car
- 9 Rod Stewart, Lost In You
- 10 Billy Ocean, The Colour Of Love
- 11 Climie Fisher, Love Changes (Everythi
- 12 Elton John, I Don't Wanna Go On With
- 13 George Michael, Monkey

**B96**

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

- 1 Cheap Trick, The Flame
- 2 Steve Winwood, Roll With It
- 3 Johnny Kemp, Just Got Paid
- 4 Pebbles, Mercedes Boy
- 5 Richard Marx, Hold On To The Nights
- 6 Breathe, Hands To Heaven
- 7 Gloria Estefan & Miami Sound Machine,
- 8 Elton John, I Don't Wanna Go On With
- 9 D.J. Jazzy Jeff & The Fresh Prince, P
- 10 The Jets, Make It Real
- 11 Michael Jackson, Dirty Diana
- 12 Al B. Sure!, Nite And Day
- 13 Debbie Gibson, Foolish Beat
- 14 George Michael, Monkey
- 15 Denise Lopez, Sayin' Sorry (Don't Mak
- 16 New Edition, If It Isn't Love
- 17 Whitney Houston, Love Will Save The D
- 18 The Contours, Do You Love Me
- 19 The System, Coming To America
- 20 Robert Palmer, Simply Irresistible
- 21 Elton John, I Don't Wanna Go On With
- 22 Chicago, I Don't Wanna Live Without Y
- 23 Huey Lewis & The News, Perfect World
- 24 Tracy Chapman, Fast Car
- 25 Michael Jackson, Another Part Of Me
- 26 Daryl Hall John Oates, Missed Opportu
- 27 INXS, New Sensation
- 28 Jeffrey Osborne, She's On The Left
- 29 Brenda K. Starr, What You See Is What
- 30 Paula Abdul, Knocked Out
- 31 Peter Cetera, One Good Woman
- 32 Kool & The Gang, Rags To Riches

**Z95.5**

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

- 1 Steve Winwood, Roll With It
- 2 Richard Marx, Hold On To The Nights
- 3 Eric Carmen, Make Me Lose Control
- 4 INXS, New Sensation
- 5 Gloria Estefan & Miami Sound Machine,
- 6 Def Leppard, Pour Some Sugar On Me
- 7 Gloria Estefan & Miami Sound Machine,
- 8 Breathe, Hands To Heaven
- 9 Terence Trent D'Arby, Sign Your Name
- 10 Chicago, I Don't Wanna Live Without Y
- 11 Jane Wiedlin, Rush Hour
- 12 Elton John, I Don't Wanna Go On With
- 13 The Contours, Do You Love Me
- 14 The Moody Blues, I Know You're Out Th
- 15 Tracy Chapman, Fast Car
- 16 D.J. Jazzy Jeff & The Fresh Prince, P
- 17 Billy Ocean, The Colour Of Love
- 18 Robert Palmer, Simply Irresistible
- 19 Tracy Chapman, Fast Car
- 20 Whitney Houston, Love Will Save The D
- 21 The Fat Boys, The Twist
- 22 Daryl Hall John Oates, Missed Opportu
- 23 Van Halen, When It's Love
- 24 Michael Jackson, Another Part Of Me
- 25 Pat Benatar, All Fired Up
- 26 Huey Lewis & The News, Perfect World
- 27 Kenny Loggins, Nobody's Fool (Theme F
- 28 REO Speedwagon, Here With Me
- 29 Freddy Fender, Just An Old Fashioned
- 30 Cyndi Lauper, Hole In My Heart (All T
- 31 Johnny Hates Jazz, I Don't Want To Be
- 32 Rick Astley, It Would Take A Strong S
- 33 Rod Stewart, Lost In You
- 34 George Michael, Monkey
- 35 Peter Cetera, One Good Woman
- 36 Bruce Hornsby & The Range, Look Out A
- 37 Eric Carmen, Make Me Lose Control
- 38 Huey Lewis & The News, Perfect World
- 39 Van Halen, When It's Love
- 40 Guns N' Roses, Sweet Child O' Mine

**POWER 96**

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

- 1 Johnny Kemp, Just Got Paid
- 2 Sade, Paradise
- 3 Terence Trent D'Arby, Sign Your Name
- 4 INXS, New Sensation
- 5 Pebbles, Mercedes Boy
- 6 George Michael, Monkey
- 7 Whitney Houston, Love Will Save The D
- 8 D.J. Jazzy Jeff & The Fresh Prince, P
- 9 The Contours, Do You Love Me
- 10 Billy Ocean, The Colour Of Love
- 11 Steve Winwood, Roll With It
- 12 Richard Marx, Hold On To The Nights
- 13 Huey Lewis & The News, Perfect World
- 14 Elton John, I Don't Wanna Go On With
- 15 J.J. Fadd, Supersonic
- 16 Al B. Sure!, Nite And Day
- 17 New Edition, If It Isn't Love
- 18 The Fat Boys, The Twist
- 19 Keith Sweat (Duet With Jacqui McGhee),
- 20 Freddie Jackson, Nice 'N' Slow
- 21 Freddy Brown, Don't Be Cruel
- 22 Will To Power, Say It's Gonna Rain
- 23 Michael Jackson, Another Part Of Me
- 24 Teddy Pendergrass, Joy
- 25 Huey Lewis & The News, Perfect World
- 26 Gloria Estefan & Miami Sound Machine,
- 27 The System, Coming To America
- EX Run-D.M.C., Mary Mary

**W101.9**

**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 Jane Wiedlin, Rush Hour
- 5 Def Leppard, Pour Some Sugar On Me
- 6 Steve Winwood, Roll With It
- 7 Underworld, Underneath The Radar
- 8 INXS, New Sensation
- 9 Eric Carmen, Make Me Lose Control
- 10 Rod Stewart, Lost In You
- 11 The Contours, Do You Love Me
- 12 Kylie Minogue, I Should Be So Lucky
- 13 Rhythm Corps, Common Ground
- 14 George Michael, Monkey
- 15 Cheap Trick, The Flame
- 16 Poison, Nothin' But A Good Time
- 17 The Fat Boys, The Twist
- 18 Johnny Kemp, Just Got Paid
- 19 Aerosmith, Rag Doll
- 20 Giant Steps, Another Lover
- 21 Al B. Sure!, Nite And Day
- 22 Midnight Oil, Beds Are Burning
- 23 Whitney Houston, Love Will Save The D
- 24 Scritti Politti Featuring Roger, Boom
- 25 Robert Palmer, Simply Irresistible
- 26 Terence Trent D'Arby, Sign Your Name
- 27 Crowded House, Better Be Home Soon
- 28 Kenny Loggins, Nobody's Fool (Theme F
- 29 Corey Hart, In Your Soul
- 30 Pat Benatar, All Fired Up
- 31 Gloria Estefan & Miami Sound Machine,
- 32 D.J. Jazzy Jeff & The Fresh Prince, P
- 33 Billy Ocean, The Colour Of Love
- 34 Orchestral Manoeuvres In The Dark, Se
- 35 Cyndi Lauper, Hole In My Heart (All T
- 36 Van Halen, When It's Love
- 37 REO Speedwagon, Here With Me
- 38 Johnny Hates Jazz, I Don't Want To Be
- 39 Tracy Chapman, Fast Car
- 40 Huey Lewis & The News, Perfect World
- EX The Moody Blues, I Know You're Out Th
- EX Michael Jackson, Another Part Of Me
- EX Paula Abdul, Knocked Out

**wmms 100.7 FM**

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

- 1 Steve Winwood, Roll With It
- 2 Eric Carmen, Make Me Lose Control
- 3 Def Leppard, Pour Some Sugar On Me
- 4 Terence Trent D'Arby, Sign Your Name
- 5 Richard Marx, Hold On To The Nights
- 6 Breathe, Hands To Heaven
- 7 Aerosmith, Rag Doll
- 8 Guns N' Roses, Sweet Child O' Mine
- 9 Cheap Trick, The Flame
- 10 Chicago, I Don't Wanna Live Without Y
- 11 The Contours, Do You Love Me
- 12 Elton John, I Don't Wanna Go On With
- 13 Gloria Estefan & Miami Sound Machine,
- 14 Tracy Chapman, Fast Car
- 15 Van Halen, When It's Love
- 16 Jane Wiedlin, Rush Hour
- 17 INXS, New Sensation
- 18 Joan Jett And The Blackhearts, I Hate
- 19 Huey Lewis & The News, Perfect World
- 20 Sade, Paradise
- 21 Pat Benatar, All Fired Up
- 22 Climie Fisher, Love Changes (Everythi
- 23 REO Speedwagon, Here With Me
- 24 Joan Jett And The Blackhearts, I Hate
- 25 Robert Palmer, Simply Irresistible
- 26 Whitney Houston, Love Will Save The D
- 27 Robert Plant, Tail Cool One
- 28 Henry Lee Summer, Darlin' Danielle Do
- 29 Kenny Loggins, Nobody's Fool (Theme F
- 30 Daryl Hall John Oates, Missed Opportu
- 31 Rod Stewart, Lost In You
- 32 Foreigner, Heart Turns To Stone
- 33 Ziggy Marley & The Melody Makers, Tom
- 34 Cyndi Lauper, Hole In My Heart (All T
- 35 Bruce Hornsby & The Range, Look Out A
- 36 Midnight Oil, The Dead Heart
- 37 Crowded House, Better Be Home Soon
- 38 White Lion, Tell Me
- A — Poison, Fallen Angel
- A — Lita Ford, Back To The Cave
- EX Gentlemen Without Weapons, Uncondition
- EX Belinda Carlisle, I Feel Free
- EX Kings Of The Sun, Black Leather
- EX Peter Cetera, One Good Woman

**Z95 WTLZ**

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

- 1 Cheap Trick, The Flame
- 2 Def Leppard, Pour Some Sugar On Me
- 3 Pebbles, Mercedes Boy
- 4 Richard Marx, Hold On To The Nights
- 5 Steve Winwood, Roll With It
- 6 Johnny Kemp, Just Got Paid
- 7 Debbie Gibson, Foolish Beat
- 8 Aerosmith, Rag Doll
- 9 INXS, New Sensation
- 10 Brenda K. Starr

all hit 97.1 KEGL The Eagle

Dallas P.D.: Joel Folger. List of songs and artists including Richard Marx, Aerosmith, Guns N' Roses, Steve Winwood, INXS, Eric Carmen, etc.

99.5 P.D.: Buzz Bennett. List of songs and artists including The Contours, Def Leppard, Guns N' Roses, etc.

Dallas P.D.: Buzz Bennett. List of songs and artists including The Contours, Def Leppard, Guns N' Roses, etc.

93Q P.D.: Bill Richards. List of songs and artists including Def Leppard, Steve Winwood, etc.

Houston P.D.: Paul Christy. List of songs and artists including Def Leppard, Richard Marx, etc.

Houston P.D.: Paul Christy. List of songs and artists including Def Leppard, Richard Marx, etc.

San Francisco P.D.: Keith Naftaly. List of songs and artists including Stevie B, Terence Trent D'Arby, etc.

KMEL 105.5 FM

San Francisco P.D.: Keith Naftaly. List of songs and artists including Stevie B, Terence Trent D'Arby, etc.

92 PRO-FM

Providence P.D.: Mike Osborne. List of songs and artists including Def Leppard, Steve Winwood, etc.

Baltimore P.D.: Chuck Morgan. List of songs and artists including Cheap Trick, Brenda K. Starr, etc.

St. Louis P.D.: Kevin Young. List of songs and artists including Eric Carmen, Richard Marx, etc.

KHJL 103.5

St. Louis P.D.: Kevin Young. List of songs and artists including Eric Carmen, Richard Marx, etc.

KZZP 104.7 FM

Phoenix P.D.: Guy Zapoleon. List of songs and artists including Def Leppard, Peaches & Herb, etc.

KUBE 93.5 FM

Seattle P.D.: Gary Bryan. List of songs and artists including Breanne Hill, INXS, etc.



Billboard's PD of the week Tony Gray WRKS New York

THE CHANGES AT urban WRKS "Kiss FM" New York say a lot about the format's past two years. In 1986, with crossover WQHT "Hot 103" targeting WRKS' Hispanic and white dance audiences, WRKS went modal—dropping all crossovers and becoming musically conservative in an attempt to protect its black-adult core.

This summer, Kiss is a lot more up-tempo. Rap is played during what PD Tony Gray calls "nontraditional dayparts" (Public Enemy's "Don't Believe The Hype" at 11 a.m., for example). A few crossovers are back; reaction records make up a lot more of the mix. Those changes, first audible about a year ago, have brought WRKS a lot closer musically to its main competitor, WBLB.

It took a while for the more streetwise WRKS to kick in. But in the recently released spring Arbitrons, Kiss was up from 4.0 to 4.6 12-plus overall, tied for third in the market and second to top 40 WHZZ "Z100" among contemporary stations. WBLB was down from 4.6 to 4.0.

While its music may be broader, WRKS is still superserving blacks, Gray says. What has changed, is that "we have better music research that allows us to keep in step with the listening audience. Over the past couple of years, I've had a chance to become a New Yorker. I know where to go to get a feel for the city, and I go there weekly just to see what the sound of New York is for black listeners now."

He probably has to make several stops. In New York more than anywhere else, urban stations balance different constituencies, and Gray uses extensive outside music testing for input. "If we have an 'As We Lay' by Shirley Murdock that sounds like an adult record but is also one of the most requested younger-demo records, that's ideal for us. If I had 40 records a week like that to play, our ratings would be maybe 50% higher than they are now, but that's out of our control."

Gray will test a Murdock song with younger audiences to find a mass-appeal ballad. As for adult acceptance of rap, he says, "There's a specific audience, teens and 18-24-year-olds, who enjoy that type of music. I don't expect it to test well with a 35-year-old female. Unless it's an out-of-the-ordinary record, I don't even look at that particular demo." Instead, he tests rap records to measure their strength against one another. Ironically, WBLB, despite its black-community image, was once the urban station that played the most pop crossover or Latin dance records (for example, Arlene's "We Can Work It Out"), which broke on Hot 103. "For a while, we didn't play any crossover," says Gray. One reason is that he was trying to change Kiss' image; another, Gray says, is that "at the time, there really wasn't a great deal of material that really fit the format." Now crossover can be played, but only records that sell well to black audiences. WRKS played Rick Astley's "Together Forever"; Gray says it was probably the song's track, not its vocals, that made it work.

One result of the WRKS/WBLB war is that almost every song played is a reaction record for some audience segment. During one 45-minute morning-drive stretch, WRKS played two New Edition album cuts, "Not My Kind Of Girl" and "Can You Stand The Rain." Ten City's "Right Back To You," Evelyn King's "Hold On To What You've Got," Swing Out Sister's "Surrender," Keith Sweat's "Don't Stop Your Love," Freddie Jackson's "Nice 'N' Slow," and Dianne Reeves' "Better Days."

Of these songs, only Jackson's was a national chart hit at the time. The others were album cuts, new singles, local hits, or cult records. Despite the time, there were no oldies or recurrenents. That might worry some programmers, but Gray says, "I look at the balance between what some folks would perceive as nonhit material and what is a hit in New York. Obviously, that's something we have to keep our eye on daily."

There are other similarities between the two stations. Gray matches WBLB's popular "Quiet Storm" program with "Softtouch," which, he admits, isn't that different but does keep his 25-54 audience from turning the dial at 10 p.m. What distinguishes the two stations overall, Gray says, is that WRKS has "a better-programmed product and better air talent all the way around."

"I don't think too many people would debate that we have a better promotional machine," Gray says. During the spring, WRKS' song-of-the-day contest had cash prizes of up to \$10,000. Now the station is pushing a scavenger hunt, which unlike similar promotions at other stations requires listeners to produce simple-to-find items, such as the word "kiss" in a newspaper clipping. "We continuously receive complaints that it's hard to reach us," says Gray. "We wanted to give listeners a chance to win money without having to battle the phones."

WRKS' comeback happened just as long-time GM (and former PD) Barry Mayo was leaving for his own radio group and as long-embattled parent RKO was selling its Boston stations. Many WRKS staffers hope that move will help RKO solve its remaining licensing problems. Gray doesn't worry much about potential changes: "I've gone through management and ownership changes before. We just continued down the same path and continued to be successful."

"We're looking for bigger and better things," he says. "I still believe that we can be No. 1." Gray maps out several scenarios that could bring that about: WWPR or Hot 103 could cause "additional fragmentation in the top 40 arena," thus affecting Z100. Or Hot 103 could move more toward mainstream top 40 and lose some of its Hispanic and dance listeners. "Somewhere down the road we may be able to win some of those listeners back. That combined with the black audience we've been able to attract will allow us to attain our goal." SEAN ROSS

I've become a New Yorker

***Why Do Some  
Americans  
See And Hear  
Better Than  
The Rest  
Of Us?***

## SPRING '88 ARBITRONS

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

Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88	Call	Format	Su '87	F '87	W '88	Sp '88						
<b>PHILADELPHIA—(5)</b>																																			
WUSL	urban	7.8	7.8	7.1	8.2	KEGL	top 40	4.6	6.2	5.3	5.0	WXXP	modern	1.0	1.1	1.3	1.7	WWWE	news	6.4	5.3	4.7	8.2	WKRC	AC	6.1	8.0	8.1	6.9						
WMMR	album	8.1	8.1	7.7	7.8	KRLD	news	5.6	6.6	5.8	4.9	WMBS	AC	1.7	1.6	1.0	1.4	WLTF	AC	6.5	7.4	6.3	7.4	WUBE	country	X.X	X.X	X.X	5.7						
WEGX	top 40	3.3	4.8	6.5	7.0	KTXQ	album	3.9	3.7	4.6	4.0	WEPP	oldies	1.9	2.8	1.4	1.2	WZAK	urban	9.8	8.9	8.0	7.0	WCKY	n/t	6.0	4.9	5.8	4.8						
KYW	news	7.2	8.0	7.3	6.9	KQZY	easy	3.3	3.3	3.7	3.4	<b>BALTIMORE—(17)</b>												WNCX	cls rock	4.7	4.8	4.8	6.2	WWNK-FM	AC	2.2	3.4	3.4	4.6
WPEN	big band	4.2	4.6	5.9	6.3	KZPS	cls rock	2.4	1.5	2.0	3.0	WLIF	easy	8.9	9.8	9.6	9.2	WGAR-FM	country	4.0	4.7	6.1	5.5	WRRM	AC	4.2	5.3	5.6	3.9						
WEAZ	AC	6.5	7.4	7.6	6.1	KLUV	oldies	3.6	3.6	3.3	2.9	WBAL	AC	7.8	6.3	7.3	8.8	WDOK	easy	4.4	6.8	5.1	4.7	WBVE	country	3.8	3.8	4.2	3.4						
WKSZ	AC	5.0	5.8	5.4	5.5	KMG	AC	3.0	2.4	2.0	2.9	WBSB	top 40	8.9	8.0	6.8	7.3	WNWV	adult alt	1.1	1.0	2.5	3.5	WBZL	urban	3.4	4.4	4.5	3.3						
WYSP	cls rock	4.0	4.6	4.7	4.8	KOAI	adult alt	2.2	2.8	2.7	2.5	WXVY	urban	7.4	8.7	5.7	6.8	WERE	n/t	2.9	3.7	4.4	3.1	WIZF	urban	2.4	3.7	3.2	3.1						
WWDB	talk	5.1	5.2	5.3	4.4	KLIF	talk	1.7	2.2	2.0	2.3	WMMX	AC	4.1	4.4	6.4	5.3	WRMR	big band	1.1	1.1	2.9	3.1	WLLT	AC	3.3	2.8	4.6	3.0						
WXTU	country	4.6	3.5	4.6	4.3	KOJO	religious	2.4	2.9	1.8	2.3	WPOC	country	6.6	6.6	5.3	4.9	WPHR	top 40	2.0	1.8	1.9	2.6	WJOJ	AC	1.6	1.7	1.2	1.8						
WCAU	n/t	3.7	2.9	2.6	4.1	KHVN	gospel	2.9	1.6	3.2	2.0	WIYY	album	5.6	4.6	5.5	4.7	WRQC	top 40	3.1	2.7	2.7	2.0	WCIN	urban	1.4	1.3	1.3	1.1						
WMGK	AC	4.1	4.7	4.5	4.1	KZEW	album	2.8	3.0	2.4	2.0	WFBR	AC	3.2	3.4	3.0	3.9	WCLV	classical	1.4	2.1	1.8	1.8	WMLX	big band	.7	.8	1.6	1.0						
WDAS-FM	urban	4.0	3.9	3.6	3.5	KESS	Spanish	1.3	1.7	1.5	1.8	WQSR	oldies	2.8	3.4	3.6	3.9	WABQ	religious	1.9	1.5	1.0	1.3	<b>BUFFALO/NIAGRA FALLS—(38)</b>											
WSNI	AC	3.7	3.3	2.8	3.4	KAAM	big band	.7	.8	1.1	1.7	WGHT	crossover	2.4	3.0	3.7	3.0	WJMO	urban	1.8	1.5	1.5	1.1	WKSE	top 40	7.5	8.2	8.6	10.2						
WGL	oldies	3.4	3.5	3.0	3.0	KDLZ	urban	1.4	1.6	2.1	1.5	WGRX	cls rock	1.9	2.7	3.4	2.8	WDBN	easy	1.0	.6	.9	1.1	WBUF	AC	7.7	6.2	6.5	9.3						
WIOQ	oldies	2.3	2.4	2.5	2.5	KLDD	oldies	.7	.6	.6	1.0	WTH	big band	2.7	2.1	2.4	2.8	<b>PROVIDENCE—(28)</b>												WHHT-FM	cls rock	9.1	8.0	7.5	8.7
WFLN	classical	2.0	1.9	2.1	1.7	WRR	classical	1.2	1.2	1.6	1.0	WTHC-FM	album	2.1	2.9	2.4	2.7	WPRO-FM	top 40	14.0	13.5	15.4	16.8	WBEN	AC	8.8	11.8	10.0	8.5						
WDAS	black	1.2	1.2	1.0	1.2	<b>WASHINGTON—(9)</b>												WLKW	easy	10.9	11.3	10.5	12.4	WYRK	country	9.0	7.0	9.0	7.7						
WHAT	black	1.0	.9	1.0	1.0	WMZQ-AM-FM	country	5.4	7.3	5.7	7.3	WBGR	religious	2.3	2.5	2.3	2.6	WHJY	album	10.5	9.7	8.4	7.9	WJYE	easy	9.3	8.6	10.4	6.6						
WIP	n/t	1.7	1.5	1.1	1.0	WGAY	easy	6.7	7.4	8.1	6.6	WCAO	country	2.2	2.3	2.5	2.6	WHJJ	n/t	5.7	7.1	6.7	6.3	WBK	urban	4.3	6.5	4.5	6.3						
<b>DETROIT—(6)</b>																																			
WJR	MOR	13.7	10.8	10.0	10.6	WKYS	urban	5.1	6.5	6.2	6.4	WYST-FM	AC	2.5	2.5	3.5	2.6	WSNE	AC	3.5	5.6	4.0	5.4	WMJQ	top 40	3.6	4.7	3.6	5.7						
WJLB	urban	7.8	8.6	8.5	7.9	WPGC-AM-FM	crossover	4.6	5.1	4.7	5.7	WHUR	urban	1.3	1.2	2.1	2.0	WVLI	AC	6.5	6.3	6.0	4.9	WECK	big band	5.0	6.3	5.1	5.0						
WJOI	easy	5.4	6.2	5.9	5.8	WHUR	urban	5.3	5.0	5.2	5.3	WWIN	oldies	3.0	1.5	1.9	1.7	WPRO	AC	5.7	5.0	5.7	4.4	WPHD-FM	album	6.2	5.4	5.7	4.7						
WLLZ	album	4.6	4.5	4.6	4.9	WMAL	AC	6.6	6.5	6.2	5.3	WEBB	urban	2.6	1.8	2.0	1.6	WROS	oldies	4.1	1.0	2.3	2.7	WRLT	AC	4.7	2.6	3.6	4.3						
CKLW	big band	3.6	3.2	3.6	4.6	WWDC-FM	album	4.7	5.6	5.1	5.1	WHFS	album	1.3	1.6	1.5	1.3	WHIM	country	3.4	1.5	3.3	2.2	WWKB	oldies	3.2	3.7	4.1	3.3						
WCZY	top 40	4.8	4.3	5.5	4.6	WAVA	top 40	6.1	4.5	5.2	4.8	WRQX	top 40	1.6	1.9	1.1	1.3	WBRU	album	3.6	3.3	2.7	2.2	WGR	AC	3.8	4.1	3.2	3.1						
WHYT	top 40	4.8	4.7	4.9	4.6	WCXR	cls rock	3.8	4.0	3.4	3.9	WRBS	religious	8.1	5.2	2.2	1.2	WBZ	AC	1.5	1.2	1.4	2.1	WBVR	album	1.7	1.5	1.9	1.8						
WWJ	news	4.8	4.9	4.7	4.3	WQX	top 40	4.8	4.3	3.8	3.8	WRS	religious	.8	1.5	2.2	1.2	WWAZ	big band	1.3	1.6	1.3	2.1	WUFO	urban	1.0	1.4	.9	1.4						
WWWW	country	4.1	4.1	4.0	4.1	WTOP	news	4.3	4.7	4.4	3.8	WPGC-AM-FM	crossover	.7	.7	.6	1.1	WVRX	album	1.5	2.0	2.2	2.1	WDCX	religious	.9	.9	1.5	1.2						
WNIC	AC	3.8	4.1	3.6	3.9	WDJY	urban	5.7	3.6	3.9	3.4	<b>MINNEAPOLIS/ST. PAUL—(18)</b>												WMYS	AC	2.3	1.8	2.7	1.7						
WDTX	top 40	1.8	2.4	2.8	3.4	WXTR	oldies	3.0	2.3	2.7	3.2	WCCO	AC	19.3	19.4	16.9	16.6	WZLX	cls rock	.9	.8	.9	1.7	<b>RIVERSIDE-SAN BERNADINO—(39)</b>											
WRIF	album	3.9	3.9	3.4	3.4	WGM	AC	2.3	2.7	3.3	3.1	KQRS-AM-FM	album	8.6	10.2	7.9	11.6	WICE	oldies	.8	1.1	1.2	1.4	KDUO	easy	8.3	7.3	8.1	8.1						
WCSX	cls rock	3.8	3.7	4.7	3.3	WLTT	AC	3.0	3.4	3.6	3.1	WLOL	top 40	7.0	8.0	8.3	9.4	WBOS	country	1.2	1.7	1.1	1.2	KGGI	top 40	8.5	7.0	7.4	6.3						
WXYT	n/t	3.5	4.0	3.1	3.2	WASH	AC	2.6	2.9	2.5	3.0	KSTP-FM	AC	8.7	8.3	9.4	9.0	WPLM-AM-FM	big band	.9	1.1	.9	1.2	KIIS-AM-FM	top 40	6.4	6.2	6.0	6.1						
WOMC	AC	3.8	4.0	2.9	2.6	WOL	urban	1.5	1.7	1.5	2.2	KEYE	country	6.6	6.3	7.4	6.2	WZOU	top 40	1.4	1.2	.6	1.2	KRTH-FM	gold	7.4	5.8	4.8	5.4						
WLTJ	AC	2.7	3.3	2.8	2.6	WVFS	album	1.5	.9	1.7	1.6	WLTE	AC	5.2	4.7	5.9	5.8	WCRB	classical	.5	.5	1.2	1.1	KLOS	album	3.6	4.2	5.9	5.1						
WJZZ	jazz	1.8	2.1	1.5	2.1	WBMW	adult alt	1.3	1.7	1.7	1.5	KJJO-FM	album	5.4	6.6	4.0	5.3	WALE	n/t	.7	.7	1.5	1.0	KCAL-FM	album	2.9	5.7	4.1	4.5						
WKSG	oldies	2.1	2.3	1.9	2.0	WMMJ	AC	1.3	1.2	.9	1.2	KDWB-FM	top 40	6.5	5.2	5.1	4.7	WVBF	AC	.3	.7	.4	1.0	KCKC	country	2.5	2.8	2.6	4.3						
WCXI	country	1.6	1.3	1.3	1.8	<b>ST. LOUIS—(15)</b>												WVBF	AC	3.1	3.6	4.1	4.1												
WVAE	adult alt	.6	.6	2.0	1.6	KMOX	talk	25.5	22.1	21.3	25.0	KTCP	n/t	2.7	2.6	4.2	3.0	WVBF	AC	1.5	2.0	2.2	2.1	KFI	AC	3.2	3.7	2.8	3.2						
WGPR	urban	1.3	1.3	1.1	1.5	KSHE	album	10.6	9.9	10.0	9.5	KDWB	oldies	2.2	2.0	2.1	2.7	KBAY	easy	8.6	8.3	7.2	7.7	KNX	news	3.3	2.6	3.2	3.2						
WQRS	classical	1.6	1.5	1.9	1.5	KMJM	urban	5.7	8.2	7.0	6.4	KLBB	big band	.7	1.2	1.7	1.8	KHQT	crossover	2.9	3.2	2.5	6.0	KOLA	top 40	2.0	2.6	3.0	2.6						
WMTG	oldies	.9	1.1	1.6	1.1	KJZZ	country	4.5	4.2	5.4	6.2	WDGY	country	1.6	2.0	1.9	1.6	KWSS	top 40	5.7	6.4	6.5	4.9	KROQ	modern	2.5	2.0	1.5	2.6						
WQBH	black	1.3	1.0	1.2	1.0	KWIL-FM	country	4.5	4.2	5.4	6.2	KMGK	AC	2.3	2.2	1.7	1.4	KWSS	n/t	4.1	4.6	4.1	4.6	KFXM	big band	2.5	1.3	2.2	2.4						
<b>BOSTON—(7)</b>																																			
WXKS-FM	top 40	8.1	7.0	6.5	8.6	KEZK	easy	7.2	7.1	6.9	6.0	<b>ANAHEIM-SANTA ANA—(20)</b>												KCBS	n/t	4.1	4.6	4.1	4.6	KABC	talk	1.6	2.3	2.0	2.3
WRKO	talk	6.4	6.9	6.7	7.7	KSD	cls rock	3.3	3.8	5.3	5.3	KIIS-AM-FM	top 40	—	7.0	—	7.1	KOME	album	4.1	3.0	4.6	3.8												

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. Miss You, Rolling Stones, ROLLING STONE
4. Last Dance, Donna Summer, CASABLANCA
5. Grease, Frankie Valli, RSO
6. Three Times A Lady, Commodores, MOTOWN
7. Still The Same, Bob Seger, CAPITOL
8. Use Ta Be My Girl, O'Jays, PHILADELPHIA INTERNATIONAL
9. The Groove Line, Heatwave, EPIC
10. Love Will Find A Way, Pablo Cruise, A&M

## TOP SINGLES—20 Years Ago

1. Grazing In The Grass, Hugh Masekela, UNI
2. Lady Willpower, Gary Puckett & the Union Gap, COLUMBIA
3. Stoned Soul Picnic, 5th Dimension, SOUL CITY
4. Jumpin' Jack Flash, Rolling Stones, LONDON
5. The Horse, Cliff Nobles & Co., PHIL. L.A. OF SOUL
6. Hurdy Gurdy Man, Donovan, EPIC
7. This Guy's In Love With You, Herb Alpert, A&M
8. Classical Gas, Mason Williams, WARNER BROS
9. Hello, I Love You, Doors, ELEKTRA
10. Indian Lake, Cowsills, MGM

## TOP ALBUMS—10 Years Ago

1. Grease, Soundtrack, RSO
2. Some Girls, Rolling Stones, ROLLING STONE
3. Natural High, Commodores, MOTOWN
4. Stranger In Town, Bob Seger & the Silver Bullet Band, CAPITOL
5. Darkness At The Edge Of Town, Bruce Springsteen, COLUMBIA
6. City To City, Gerry Rafferty, UNITED ARTISTS
7. Shadow Dancing, Andy Gibb, RSO
8. Double Vision, Foreigner, ATLANTIC
9. Saturday Night Fever, Soundtrack, RSO
10. Thank God It's Friday, Soundtrack, CASABLANCA

## TOP ALBUMS—20 Years Ago

1. The Beat Of The Brass, Herb Alpert & the Tijuana Brass, A&M
2. Wheels Of Fire, Cream, ATCO
3. Bookends, Simon & Garfunkel, COLUMBIA
4. A Tramp Shining, Richard Harris, DUNHILL
5. The Graduate, Soundtrack, COLUMBIA
6. Look Around, Sergio Mendes & Brasil '66, A&M
7. Are You Experienced, Jimi Hendrix Experience, REPRISE
8. Aretha Now, Aretha Franklin, ATLANTIC
9. Time Peace/Greatest Hits, Rascals, ATLANTIC
10. Honey, Andy Williams, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. Only One Love In My Life, Ronnie Milsap, RCA
2. Love Or Something Like It, Kenny Rogers, UNITED ARTISTS
3. You Don't Love Me Anymore, Eddie Rabbitt, ELEKTRA
4. Talking In Your Sleep, Crystal Gayle, UNITED ARTISTS
5. When Can We Do This Again, T.G. Sheppard, WARNER/CURB
6. Pittsburgh Stealers, Kendalls, OVATION
7. We Belong Together, Susie Allanson, WARNER/CURB
8. From Seven Till Ten/You're The Reason Our Kids Are Ugly, Loretta Lynn/Conway Twitty, MCA
9. You Needed Me, Anne Murray, CAPITOL
10. When I Stop Leaving (I'll Be Gone), Charley Pride, RCA

## SOUL SINGLES—10 Years Ago

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

## Stevens & Grdnic: Life As A Daily Act

**NOW THAT** the comedy team of Ron Stevens & Joy Grdnic has two months under its belt as the new morning team on Emmis' crossover outlet WQHT "Hot 103" New York, what will happen with the comedy service they co-founded, the Los Angeles-based All Star Radio Network?

"That's a good question," jokes Stevens, "one that all of our clients have asked—more than once. Seriously, it's doing very well. We have maintained the entire West Coast staff of writers and comedy producers and have added three new East Coasters. The response to the larger variety [of material] has been excellent."

Until February, Stevens & Grdnic's weekly output for All Star ran exclusively on top 40 WHTZ "Z-100." In February, Hot 103 stole the All Star service away from Z-100 for what turned out to be one of the shortest morning-show runs in history: two weeks of Walton & Johnson. But Emmis kept All Star, in effect priming listeners with regular doses of Stevens & Grdnic until it eventually lured the duo to New York.

Stevens says they didn't make the decision lightly. "I had not been on the air with my own show for 10 years—and that was rock radio." But he found that things like running the board came back easily, and Emmis helped out by adding a second morning show producer who wrote comedy. In fact, Stevens is ecstatic about Hot 103's help in a number of areas. The duo's original agreement with Emmis gave them until Aug. 15 to "get the show together."

As can be expected, Stevens says that he and Grdnic are finding that doing their own daily show has given them a keener awareness of a.m. drivers' comedy needs. He also says that the high profile of a New York morning show has given them access to a wealth of celebrities. As soon as the two get off the air, they grab the morning's guest and conduct an interview for All Star.

**FOR ALL THE COMEDY** networks, 1987 was a period of great growth, with "increased services" as the battle cry. This year, all the major services say they're concentrating on the consistency of their weekly packages.

ProMedia, which just moved from the Bronx, N.Y., to Northvale, N.J., distributes six services, targeting the five major formats. ProMedia president Bill Quinn says, "You can see that the original comedy-supply business is healthy by the fact that so many people are entering the race. However, comedy is a time-consuming, costly business, and many of the new suppliers are discovering they lack the resources to maintain a quality product. In this business, the key to success is consistency."

Meanwhile, ProMedia still won't tell which morning team is the creative spark for its new urban service, "Laugh Attack." Quinn says, "It's obviously difficult to find top talent—and we're going to keep that a secret." He says "Laugh At-



**Cornish Nonsense.** Gene Cornish, left, of the recently reunited Rascals, selects the grand-prize winner of a trip to Germany in a promotion sponsored by United Stations and Blue Nun wine. Cornish had stopped by to record an interview when he caught United Stations executive VP of programming Ed Salamon, right.

tack" has 35 affiliates covering 62 markets, with the total affiliate count for ProMedia's six services at 350.

Speaking of unnamed talent, Premiere Radio Network still hasn't released the names that will make up the core of its new Premiere Comedy Network [Billboard, July 16]. But Premiere co-founder and executive VP Tim Kelly keeps up the tease by saying, "The company is close to signing an additional nationally known comedic talent to the group."

## FEATURED PROGRAMMING

Kelly himself is no stranger to morning shows. Kelly and his wife, Evelyn, started as a team at WPGC Washington, D.C., in 1975, and went on to WRKO Boston. He says, "I know what it takes to put one of those puppies together. Finding material was hard enough, finding good material was almost impossible!"

Probably the best-known service is American Comedy Network of Bridgeport, Conn. ACN creative director Bob James says that after a year of trying, ACN has finally added former CKIS Winnipeg, Manitoba, morning man Ed Kelley as a writer and voice talent. Kelley joined the staff of 12 ACN regulars in early July.

James, who has returned to the air on weekends at WNBC New York pending that station's format change, speaks at length about the need for consistency and comedic integrity. He says, "We try to constantly re-invent ourselves to keep up with what stations want. We keep our ear to the ground because the needs vary greatly market to market... We want to give them what they want, but on the other hand, we have a great deal of pride in our work."

"We try to strike a balance that gives the stations constant B-plus work [while we] still keep our cre-

ative integrity. If Suzuki Samurais tip over, we want to say something about that and make a point. That's going to piss off the Suzuki dealers in Anytown, U.S.A. Comedy is based on the shifting sands of personal taste; it's not an easy business. My attitude is that this is what I'm going to leave behind."

**JULY AT A GLANCE:** United Stations dropped its three-hour album rock weekly, "Rock Watch," after the show's July 4 installment for undisclosed reasons. The program's original host was WBCN's Oedipus, who was dropped last year in favor of WXRK "K-Rock" New York's Jimmy Fink to make the New York production of the series easier. The show made its debut in the fall of 1986 along with the still-offered R&B/oldies "Motor City Beat."

Global Satellite Network is back in negotiations with ABC Radio Network for sales responsibilities on its "Powercuts" and "Rockline." After last year's drawn-out negotiations, Global took over the weekly shows' clearance responsibilities from ABC.

And contrary to rumors, Global is not turning its Memorial Day special, "Crossroads," into a weekly series. The look at rock's family tree will become the syndicator's new holiday special series. The next installment will air over the Thanksgiving holiday weekend.

Global is planning to produce four of the four-hour specials each year. Each "Crossroads" will be a music/interview program with biographical sketches that trace the intersection points in the careers of of rock's biggest stars.

Radio Today Entertainment launched its new classic/album rock offering, "The Live Show," in more than 70 markets over the July 11 weekend. RTE has ABC Radio Networks handling national spot sales for the Bill St. James-hosted weekly retrospective of notable live rock concerts. Unlike most live concert shows, RTE's CD-delivered "Live" spotlights eight to 12 different artists in each one-hour show.

RTE has also taken over clear-

ances for Orange Productions' "Sounds Of Sinatra," the weekly two-hour nostalgia/big band show that Sid Mark started 31 years ago on WWDB Philadelphia. RTE will be consulting the show and is promising to tighten production with new formats. Mark will continue to host.

And finally, congratulations to Cutler Productions' top 40 show "Party America." The weekly program celebrated its third year over the July 4 weekend with a high of 90 affiliate stations. 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 29-30, Rod Stewart, On The Radio, On The Radio Broadcasting, one hour.

July 29-31, Neil Sedaka/Ray Charles/Rascals, Cruisin' America With Cousin Brucie, CBS Radio-Radio, three hours.

July 29-31, Narada Michael Walden, Star Beat, MJI Broadcasting, one hour.

July 29-31, Metallica, Metalshop, MJI Broadcasting, one hour.

July 29-31, Alabama, Country Today, MJI Broadcasting, one hour.

July 29-31, D.J. Jazzy Jeff & Fresh Prince/Denise Lopez/Johnny Kemp, Party America, Cutler Productions, two hours.

July 29-31, Eddie Holland Songwriter Salute, Motor City Beat, United Stations, three hours.

July 29-31, The George Michael Story, Hot Rocks, United Stations, 90 minutes.

July 29-31, The Lionel Richie Story, United Stations Programming Network Special, three hours.

July 30-31, Run D.M.C./Club Nouveau, Radio-Scope, Lee Bailey Communications, one hour.

July 31, Joe Satriani, King Biscuit Flower Hour, DIR Broadcasting, one hour.

July 31, Gregg Allman/Steve Winwood/Rod Stewart, Powercuts, Global Satellite/ABC Radio Networks, two hours.

July 31, Daryl Hall & John Oates, Hitline U.S.A., James Paul Brown Entertainment, one hour.

July 31, Roy Clark, Countryline U.S.A., James Paul Brown Entertainment, one hour.

July 31, To be announced, Nashville Live, Emerald Entertainment Group, 90 minutes.

Aug. 1, Moody Blues, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Aug. 1-31, Neil Young On "This Note's For You," Rock Stars Monthly Special, Radio Today Entertainment, 90 minutes.

Aug. 1-8, Ben Sidran, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Aug. 1-8, Moody Blues, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

Aug. 1-8, John Illsley, Part 2, Rock Over London, Westwood One Radio Networks, one hour.

Aug. 1-8, Robin Trower/Smithereens, In Concert, Westwood One Radio Networks, 90 minutes.

Aug. 1-8, Yes, Classic Cuts, MJI Broadcasting, one hour.

Aug. 1-8, Midnight Oil, Rock Today, MJI Broadcasting, one hour.

Aug. 1-8, Cheap Trick, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

**BILLBOARD RADIO:  
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## Earl Cole Gives Clients The 'Starr' Treatment

BY DAVID NATHAN

LOS ANGELES Personal manager Earl Cole, who has been working with Atlantic Starr since the band's inception 12 years ago, characterizes his current "state of operation" as one of "expansion." Until 1985 Cole managed only Atlantic Starr. Recently he's added MCA's Mac Band and Sue Ann as well as Paul Jackson Jr. on Atlantic to his Cole Classic Management roster. Cole, who has offices on both coasts, feels Cole Classic might eventually grow to manage eight acts.

"I'm ready to hire a partner, someone who can add to my company, who has the record company

background and the marketing experience to develop our clients' images even further—really, somebody who can lend the same kind of care and expertise that it's taken to put Atlantic Starr where they are now."

For Cole the road to success with the Warner Bros. act hasn't necessarily been paved with gold. He recalls, "There are a lot of different ways that I could have approached my work with Atlantic Starr, and my way may have been the harder, longer road. But I believe that the stick-to-itiveness has resulted in longevity for this group, and it's the same strategy I'm using with other clients."

Cole began his career in management after working as a musician in upstate New York during his teen years. "I was a percussionist with some local groups, and I was always the one who handled all the business aspects," Cole says. "I ended up buying a space in the Bronx [N.Y.] as a rehearsal hall, and one of my clients was called Newban, which featured the Lewis brothers—Jonathan, David, and Wayne—and Joseph Phillips. [It] eventually evolved into Atlantic Starr."

An invitation for the group to play at the Spinners' 20th anniversary party in Los Angeles in 1976 led to Cole's induction as the

group's full-time representative. "I was their tour manager," he says, "and it wasn't easy as a group of eight people from out of town trying to get work. But that's where I got a lot of my on-the-job training. I quickly found out there were no text books on artist management."

By submitting demos to record companies in alphabetical sequence ("We got as far as Casablanca!"), Cole landed an audition for the fledgling band with A&M, which signed the group in 1977. One major hurdle Cole has had to overcome is "the stigma that I found black managers already had when I first started in management."

"There has always been an expectation that black managers and black acts in general are not going to have it together. It hasn't necessarily been a fact, but it has been a stigma that's been attached. My concept has been to have it together and to do everything that much better," he says.

Cole feels that integrity and honesty are the backbone of good management. "By using that as a basis and instilling that in my clients and those who work with us, I believe you create a good reputation," he says. "Unlike others who may go along with the cliché, I don't believe that bad publicity is better than no publicity at all. I know the importance of having the right team working with artists. Everyone from an attorney to a road manager is a reflection of that act, and I insist that everybody deals honestly and fairly. I always want all of my clients to know exactly what's happening with every aspect of their career, which is why they get a weekly report from me."

Atlantic Starr's switch to Warner Bros. from A&M was smooth, according to Cole. "The toughest part was choosing between Warner and

Arista. Both companies really appreciated what the group had to offer." Conversations with Warner Bros. chairman Mo Ostin and black A&R chief Benny Medina cemented his decision. "They understood what we wanted to achieve," says Cole. Atlantic Starr achieved its biggest sales figures with its Warner album debut, the near-platinum "All In The Name Of Love," which was released last year.

In spite of some concern "about the trials and tribulations of dealing with a large group," Cole states with a smile that he took on the Mac Band in 1985 after Atlantic Starr had achieved gold status with "As The Band Turns," its last A&M album. Cole says, "I was ready to develop some new talent, and I felt that this group was going to be very successful." Cole's instincts have proven accurate: "Roses Are Red," the group's first single, went to No. 1 on the Hot Black Singles chart.

Cole sees Minneapolis-based Sue Ann, who is signed to MCA, as "very much a star, an entertainer who lives for her music." In February, Cole added Paul Jackson Jr. to his client list. "Paul already had a deal with Atlantic, and he's appeared on practically everybody's albums," Cole says. "The job now is to establish him as a recording artist in his own right and also move him more into production."

Cole emphasizes that members of Atlantic Starr are very involved in producing their own music as well as working with others—such as George Benson, the MAC Band, and Sue Ann—in this capacity. In addition, Cole says Atlantic Starr is committed to playing an active role in "educating young kids in music, both the creative and business aspects. Music is one more outlet that can pull kids in off the streets."

### Energetic 'Strictly Business' Album Samples The Classics EPMD's Raw Rap Outruns Stars On Chart

THERE ARE SOME RECORDS that are born to sell—records that are just destined for success and no one knows why. Case in point: EPMD's "Strictly Business" on that pesky independent Sleeping Bag. As of this writing, this rap album has climbed over most of the biggest names in the industry (Sade, Prince, Michael Jackson) as well as some of rap's baddest boys (Run-D.M.C., Kool Moe Dee, Doug E. Fresh) to damn near hit the top spot on the Top Black Albums chart. There are several noteworthy things about Erik Sermon, aka "E," and Parrish Smith, aka "P." One of them is their band's name, which stands for "Erik and Parrish Making Dollars," in case you wondered.

Of more general interest is that EPMD is from Long Island, N.Y. While hip-hop started in and is usually viewed as inner-city music, a significant number of rap stars come from either Long Island (EPMD, Eric B. & Rakim, Public Enemy) or Queens, N.Y. (Run-D.M.C., L.L. Cool J), areas with black middle-class communities not previously known as key centers of black culture.

Also important is that EPMD samples quite shamelessly, not just "biting" bits of old records but in some cases coming close to having the old records for dinner (e.g., Zapp's "More Bounce To the Ounce" on the hit "You Gots To Chill"). EPMD, like most rappers today, views sampling not as a copyright issue but as a way to inject new life into classic beats. For even more brazen defenses of sampling, listen to Public Enemy's "Caught, Can I Get A Witness" and Stetsasonic's "Talkin' All That Jazz."

Finally, EPMD represents the rise of a third generation of rap stars. The group sounds very raw, young, and amateurish compared to established names like Run-D.M.C. and Rakim, but this is really an important aspect of the band's appeal. In rock'n'roll terminology, EPMD is the equivalent of a garage band; it's that loose, doing-it-for-fun feeling that makes this record work.

**SHORT STUFF:** Black Uhuru, the first reggae group to win a Grammy, has a dub album, "The Positive Dub," on ROIR, the cassette-only company. The record was originally released on Washington, D.C.'s RAS Records in 1987. The mixing was handled by Jamaican dub master Steven Stanley... Longtime soul producer Don Davis is back in the saddle. The Detroit-based producer/studio owner was behind the board for David Dee's "Working Blues Man" for Edge Records... Take 6's first Reprise single is "Spread Love," from its self-titled debut album... Disco, by way of house music mixed with R&B, is coming back. Two acts to watch out for in the style are Ten City on Atlantic and Fred Fowler on Chrysalis. Ten City has had two hit dance 12-inches, "De-

votion" and "Right Back To You," while Fowler is represented with the socially concerned dance jam "Times Are Changin'." Unlike pure house music, all these records have an accessible chorus, real lyrics, and grooves with house energy but R&B groove bass lines. Vocally, they recall the heyday of Sylvester, which means they're in the decadent gospel style he helped popularize. Other precursors are the Peech Boys, who made a few excellent dance records in the mid-'80s. While pure house music, like go-go, may never be accepted by main-

stream black radio, the musical direction of Ten City and Fowler is in a more comfortable, more familiar pocket... Fans of Ray Charles must grab hold of three Dunhill reissues of classic material: "Ray Charles/ Genius + Soul = Jazz" with arrangements by Quincy Jones; "Ray Charles and Betty Carter"; and "Ray

Charles/Greatest Country & Western Hits." Charles himself participated in the digital remixing and remastering of the material. The CD version of each album contains three bonus tracks... Barbara Weathers, female vocalist with Atlantic Starr, has split with the group and reportedly will sign a solo deal with Warner Bros. There is also talk that Stevie Wonder may work with the talented singer... The original Atlantic Starr female voice, Sharon Bryant, is putting finishing touches on her Wing/PolyGram debut... Sue Ann's MCA debut album is titled "Blue Velvet." Back in the early '80s she cut an album for Warner Bros... Skyy is about to release its first Atlantic single, "Sexy Minded," from the album "Start Of A Romance." Longtime producer Randy Muller is still on the case... Two English brothers, Ronald and Rheji Burrell, are recording for Virgin using their last name. "Burrell" is also the name of the brothers' first album. They handled production on all songs except one... Sandra St. Victor of Atlantic's Evon Geffries & the Stand is going to join Freddie Jackson as a backup singer for some dates this summer. That band's second single is "Stand And Deliver," which may be supported by a video... Atlantis Video has just completed work on two videos: Al B. Sure!'s "Off On Your Own (Girl)" for Warner Bros. and Wreck & Effects' cover of Mavis Staples' "Let's Do It Again" for Atlantic... Freddie Jackson's tough critique of George Michael in a recent Los Angeles Times story generated some nasty letters to the paper but showed that this reigning king of black pop is not taking his status for granted. It's nice to see a major artist saying what's on his mind instead of playing it safe. The irony is that by attacking Michael, the Capitol singer is attracting more coverage from the mainstream press than ever before, despite all his platinum albums. It says something about what the media deems newsworthy.

### The Rhythm and the Blues

by Nelson George



FOR WEEK ENDING JULY 30, 1988

### Billboard

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### HOT BLACK SINGLES ACTION

#### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 15 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
<b>SHE'S ON THE LEFT</b> JEFFREY OSBORNE A&M	10	17	30	57	61
<b>SINGLE GIRLS</b> THE DAZZ BAND RCA	5	4	25	34	34
<b>STATIC</b> JAMES BROWN SCOTTI BROS.	7	11	15	33	62
<b>I'M IN LOVE</b> MELBA MOORE CAPITOL	1	7	22	30	30
<b>GO FOR YOURS</b> LISA LISA/CULT JAM COLUMBIA	6	9	9	24	48
<b>TEASE ME</b> GARY TAYLOR VIRGIN	4	9	9	22	50
<b>HOLD ON TO WHAT YOU'VE...</b> EVELYN KING EMI-MANHATTAN	1	7	12	20	26
<b>YOU AND I</b> EARTH, WIND & FIRE COLUMBIA	1	7	11	19	68
<b>ANOTHER PART OF ME</b> MICHAEL JACKSON EPIC	3	7	8	18	90
<b>RAGS TO RICHES</b> KOOL & THE GANG MERCURY	5	3	9	17	18

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	DON'T BE CRUEL	BOBBY BROWN	1
2	3	IF IT ISN'T LOVE	NEW EDITION	4
3	6	OFF ON YOUR OWN (GIRL)	AL B. SURE!	3
4	5	SIGN YOUR NAME	TERENCE TRENT D'ARBY	2
5	9	MAMACITA	TROOP	5
6	1	THE RIGHT STUFF	VANESSA WILLIAMS	12
7	15	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	7
8	16	GROOVE ME	GUY	6
9	13	KNOCKED OUT	PAULA ABDUL	8
10	10	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	21
11	4	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	14
12	19	THE COLOUR OF LOVE	BILLY OCEAN	10
13	20	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	11
14	25	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	9
15	26	WORK IT	TEENA MARIE	13
16	23	SALLY	STETSASONIC	25
17	8	PARADISE	SADE	28
18	7	I'M REAL	JAMES BROWN	38
19	31	WATCHING YOU	LOOSE ENDS	15
20	27	FOREVER YOURS	TONY TERRY	16
21	12	JOY	TEDDY PENDERGRASS	37
22	—	HUSBAND	SHIRLEY MURDOCK	17
23	37	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	18
24	17	SHOOT 'EM UP MOVIES	THE DEELE	36
25	22	JUST GOT PAID	JOHNNY KEMP	49
26	—	NICE 'N' SLOW	FREDDIE JACKSON	19
27	—	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	22
28	14	I'LL PROVE IT TO YOU	GREGORY ABBOTT	42
29	24	SUPERSONIC	J.J. FAD	51
30	—	FOLLOW THE LEADER	ERIC B. & RAKIM	40
31	38	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	27
32	40	K.I.S.S.I.N.G.	SIEDAH GARRETT	26
33	11	I CAN'T COMPLAIN	MELBA MOORE (DUET WITH FREDDIE JACKSON)	48
34	21	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	58
35	29	YOU GOTTS TO CHILL	EPMD	67
36	—	MARY, MARY	RUN-D.M.C.	32
37	35	THE TWIST	THE FAT BOYS	43
38	—	COMING TO AMERICA	THE SYSTEM	23
39	39	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	52
40	32	I SURRENDER TO YOUR LOVE	BY ALL MEANS	56

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	DON'T BE CRUEL	BOBBY BROWN	1
2	4	MAMACITA	TROOP	5
3	3	SIGN YOUR NAME	TERENCE TRENT D'ARBY	2
4	5	OFF ON YOUR OWN (GIRL)	AL B. SURE!	3
5	2	IF IT ISN'T LOVE	NEW EDITION	4
6	6	GROOVE ME	GUY	6
7	11	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	9
8	8	KNOCKED OUT	PAULA ABDUL	8
9	14	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	7
10	9	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	11
11	13	THE COLOUR OF LOVE	BILLY OCEAN	10
12	12	WORK IT	TEENA MARIE	13
13	15	WATCHING YOU	LOOSE ENDS	15
14	17	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	20
15	16	FOREVER YOURS	TONY TERRY	16
16	24	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	18
17	21	HUSBAND	SHIRLEY MURDOCK	17
18	20	NICE 'N' SLOW	FREDDIE JACKSON	19
19	18	COMING TO AMERICA	THE SYSTEM	23
20	23	SHAKE YOUR BODY	SUAVE	24
21	7	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	14
22	25	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	22
23	26	EVERY SHADE OF LOVE	JESSE JOHNSON	31
24	28	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	29
25	29	K.I.S.S.I.N.G.	SIEDAH GARRETT	26
26	30	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	33
27	—	ANOTHER PART OF ME	MICHAEL JACKSON	39
28	10	THE RIGHT STUFF	VANESSA WILLIAMS	12
29	40	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	27
30	35	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	35
31	32	ROLL WITH IT	STEVE WINWOOD	30
32	39	MONKEY	GEORGE MICHAEL	34
33	—	THAT'S THE TICKET	CA\$HFLOW	44
34	—	CRAZY	MIKI HOWARD	47
35	36	WHEN I FALL IN LOVE	NATALIE COLE	46
36	—	TAKE YOUR TIME	PEBBLES	45
37	—	MARY, MARY	RUN-D.M.C.	32
38	19	IT'S GONNA TAKE ALL OUR LOVE	GLADYS KNIGHT & THE PIPS	50
39	38	KISS SERIOUS	CHICO DEBARGE	55
40	33	INDIAN GIVER	RAINY DAVIS	41

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
ATLANTIC (4)	9
Island (3)	
Atco (1)	
Ruthless (1)	
E.P.A.	8
Epic (6)	
Scotti Bros. (2)	
MCA (6)	8
Uni (1)	
Uptown (1)	
WARNER BROS. (2)	7
Paisley Park (2)	
Reprise (2)	
Qwest/Reprise (1)	
POLYGRAM	6
Wing (2)	
Atlanta Artists (1)	
Mercury (1)	
Polydor (1)	
Tin Pan Apple (1)	
ARISTA (4)	5
Jive (1)	
CAPITOL	5
EMI-MANHATTAN (4)	5
Blue Note (1)	
ELEKTRA (3)	4
Vintertainment (1)	
RCA (2)	4
Jive (2)	
A&M	3
VIRGIN	3
MOTOWN	2
NEXT PLATEAU	2
PROFILE	2
SLAM	2
Kru'-Cut (1)	
Tri-World (1)	
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
TOMMY BOY	2
CHRYSLIS	1
Cooltempo (1)	
FANTASY	1
Reality/Danya (1)	
FUTURE	1
ISLAND	1
Mango (1)	
K-TEL	1
Crush (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.
54 1-2-3	(Eee Bee, PRS/WB, ASCAP/Rare Blue, ASCAP)	(Entertaining, BMI/Danica, BMI)
(Foreign Imported, BMI) CPP		
77 AIN'T MY LOVE ENOUGH	(Controversy, ASCAP)	55 KISS SERIOUS
(Not Listed)		(Jobete, ASCAP/Gentle General, ASCAP) CPP
100 ALPHABET ST.	(Forcelul, BMI/Willesden, BMI/Warner-Tamerlane, BMI)	26 K.I.S.S.I.N.G.
(Controversy, ASCAP) WBM		(Arista, ASCAP/MCA, ASCAP) CPP
39 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)	8 KNOCKED OUT
(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II)		(Kermy, BMI/Hip Trip, BMI) CPP
83 BACK UP	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II)	75 LAY YOUR BODY DOWN
(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II)		(Lon-Hop, BMI)
82 BETTER DAYS	(Wild Honey, ASCAP/Saganious, ASCAP)	85 LET ME TAKE YOU DOWN
(Wild Honey, ASCAP/Saganious, ASCAP)		(Screen Gems-EMI, BMI/Living Disc, BMI)
94 BOOM! THERE SHE WAS	(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP)	64 LET'S GO
(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP)		(Willesden, BMI)
65 BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	7 LOOSEY'S RAP
(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)		(Stone City, ASCAP/National League, ASCAP) CPP
98 CAN'T WAIT (ON TOMORROW)	(Next Plateau, ASCAP/Bralton & White, ASCAP/Godsend, ASCAP)	22 LOVE WILL SAVE THE DAY
(Next Plateau, ASCAP/Bralton & White, ASCAP/Godsend, ASCAP)		(House Of Fun, BMI) CPP
91 CINDERELLA	(Hidden Pun, BMI/Blue Mountain, ASCAP)	92 LOVING YOU ONLY
(Hidden Pun, BMI/Blue Mountain, ASCAP)		(Music Corp. Of America, BMI/Kashif, BMI/Irving, BMI/Pamalybo, BMI/Entertaining, BMI)
10 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	18 MAKE IT LAST FOREVER
(Zomba, ASCAP) HL		(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)
23 COMING TO AMERICA	(Ensign, BMI/Tommy Jmyi, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	5 MAMACITA
(Ensign, BMI/Tommy Jmyi, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP		(Trycap, BMI/Willesden, BMI)
47 CRAZY	(Trycap, BMI/Willesden, BMI)	84 MARC ANTHONY'S TUNE
(Trycap, BMI/Willesden, BMI)		(Colgems-EMI, ASCAP)
88 DEEP CHECK	(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)	32 MARY, MARY
(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)		(Screen Gems-EMI, BMI)
1 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	34 MONKEY
(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP		(Chappell, ASCAP/Morrison Leahy, ASCAP)
52 DON'T BELIEVE THE HYPE	(Def American, BMI)	19 NICE 'N' SLOW
(Def American, BMI)		(Zomba, ASCAP)
74 DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	97 NO PAIN, NO GAIN
(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)		(Miami Spice, ASCAP)
31 EVERY SHADE OF LOVE	(Shockadeica, ASCAP/Almo, ASCAP) CPP	3 OFF ON YOUR OWN (GIRL)
(Shockadeica, ASCAP/Almo, ASCAP) CPP		(Across 110th Street, ASCAP/SBK April, ASCAP)
72 FALLING ALL OVER AGAIN	(Rashida, BMI/Warner-Tamerlane, BMI/Clyde Lieberman, ASCAP/Arista, ASCAP) CPP	9 OFF THE HOOK (WITH YOUR LOVE)
(Rashida, BMI/Warner-Tamerlane, BMI/Clyde Lieberman, ASCAP/Arista, ASCAP) CPP		(Arrival, BMI)
40 FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)	33 ONCE, TWICE, THREE TIMES
(SBK April, ASCAP/Eric B & Rakim, ASCAP)		(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP
16 FOREVER YOURS	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lilo, BMI)	78 ONE MORE TRY
(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lilo, BMI)		(Chappell, ASCAP/Morrison Leahy, ASCAP)
69 GET LUCKY		28 PARADISE
		(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP
		58 PARENTS JUST DON'T UNDERSTAND
		(Zomba, ASCAP)
		66 PERSONALITY

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

# HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.	
				<b>★★ NO. 1 ★★</b> 1 week at No. One	
1	2	6	6	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
2	4	8	6	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
3	3	7	8	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
4	5	10	7	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
5	1	1	8	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
6	9	17	4	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
7	16	36	3	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
8	8	11	7	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
9	11	16	5	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
10	13	18	6	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
11	17	23	4	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
12	14	21	6	WALKAWAY SLEEPING BAG SLX 40136	◆ JOYCE SIMS
13	15	19	6	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
14	18	24	5	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
15	19	22	6	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
16	22	33	4	INDIAN GIVER COLUMBIA 44 07820	RAINY DAVIS
17	24	32	4	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
18	26	37	4	SO IMPORTANT FINE ART RNTW 70410/RHINO	SPARKS
19	21	20	7	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
20	6	3	10	I'M TIRED OF GETTING PUSHED AROUND TWO MEN A DRUM MACHINE & A TRUMPET I.R.S. 23835/MCA	
21	25	34	4	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
22	7	2	10	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
23	33	43	3	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
24	38	50	3	ANOTHER LOVER A&M SP-12274	GIANT STEPS
25	31	38	4	GROOVE MASTER MANGO 7822/ISLAND	ARROW
26	34	40	3	X-RAY VISION TOMMY BOY TB-913	◆ TKA
27	45	—	2	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
28	10	5	11	THE PARTY BIG BEAT BB-0002	KRAZE
29	32	28	9	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
30	41	—	2	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
31	39	—	2	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
32	40	—	2	IT TAKE'S TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
33	47	—	2	GROOVE ME UPTOWN 23830/MCA	◆ GUY
34	27	27	6	GOODBYE STRANGER POLYDOR 887 579-1/POLYGRAM	PEPSI & SHIRLIE
35	<b>NEW</b>	1	1	I'M REAL (LP CUTS) SCOTTI BROS. FZ 44241/E.P.A.	JAMES BROWN
36	46	—	2	SIGN YOUR NAME COLUMBIA PROMO	◆ TERENCE TRENT D'ARBY
37	<b>NEW</b>	1	1	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
38	<b>NEW</b>	1	1	SPRING LOVE LMR 4002	STEVIE B
39	<b>NEW</b>	1	1	MARY MARY PROFILE PRO-7211	RUN-D.M.C.
40	49	—	2	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
41	37	42	3	I WILL ALWAYS LOVE YOU 4TH & B'WAY 461/ISLAND	EDDIE STOCKLEY
42	<b>NEW</b>	1	1	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
43	<b>NEW</b>	1	1	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ
44	12	4	11	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
45	<b>NEW</b>	1	1	WHEN I LOOK INTO.../NIGHTIME VIRGIN 0-96642	PRETTY POISON
46	<b>NEW</b>	1	1	LUCRETIA MY REFLECTION ELEKTRA 0-66747	◆ SISTERS OF MERCY
47	23	13	9	NEW SENSATION ATLANTIC 0-86572	◆ INXS
48	35	35	6	RECKLESS CAPITOL V-15379	◆ AFRIKA BAMBAATAA & FAMILY WITH UB40
49	48	49	3	WORK MY BODY NOW! GODIVA GR 128701-A	GRIFFIN & SMITH
50	50	—	2	I LOVE YOU ATLANTIC 0-86616	◆ STACEY Q
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>1. DRUM DOWN THE HOUSE TRASH FUNK CHRYSALIS</li> <li>2. LOVE IS THE GUN BLUE MERCEDES MCA</li> <li>3. CAN'T PUT OUT THE FIRE GAVIN CHRISTOPHER EMI-MANHATTAN</li> <li>4. INSIDE OUTSIDE THE COVER GIRLS FEVER</li> <li>5. WHEN THE FINGERS POINT THE CHRISTIANS ISLAND</li> <li>6. DON'T BELIEVE THE HYPE PUBLIC ENEMY DEF JAM</li> <li>7. POPCORN M &amp; H BAND TOUCH</li> <li>8. WATCHING YOU (REMIX) LOOSE ENDS MCA</li> <li>9. THIS HOUSE IS COLD EX-SAMPLE WIDE ANGLE</li> </ol>	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.	
				<b>★★ NO. 1 ★★</b> 1 week at No. One	
1	2	2	8	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
2	3	4	14	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
3	1	1	11	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA VE-7000	DENISE LOPEZ
4	4	6	8	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
5	5	9	7	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
6	7	10	6	ROSES ARE RED MCA 23791	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
7	11	15	5	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
8	10	13	7	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
9	16	22	4	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
10	15	17	6	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
11	12	14	8	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
12	17	20	4	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
13	13	16	6	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
14	6	5	12	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
15	24	44	3	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
16	14	12	10	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
17	21	24	5	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
18	20	18	7	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
19	23	43	3	SPRING LOVE LMR 4002	STEVIE B
20	19	19	9	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
21	9	7	16	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
22	39	—	2	SHAKE YOUR THANG NEXT PLATEAU NP50077	SALT-N-PEPA
23	8	3	13	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
24	25	32	4	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
25	30	35	4	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
26	28	42	3	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
27	29	36	5	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
28	32	41	3	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
29	33	38	6	GROOVE ME UPTOWN 23852/MCA	◆ GUY
30	42	50	3	MAMACITA ATLANTIC 0-86565	◆ TROOP
31	31	31	4	X-RAY VISION TOMMY BOY TB-913	◆ TKA
32	27	34	6	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
33	34	40	5	HOT STUFF VENETTA VE-7002	BOYS FROM BRAZIL
34	36	45	3	FOOLISH BEAT ATLANTIC 0-86556	◆ DEBBIE GIBSON
35	26	21	11	YOU GOTTS TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
36	41	47	3	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
37	18	8	11	WHEN WE KISS SYNTHICIDE 71 306-0/RESTLESS	◆ BARDEUX
38	35	30	6	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
39	<b>NEW</b>	1	1	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
40	<b>NEW</b>	1	1	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
41	22	11	15	MERCEDES BOY MCA 23838	◆ PEBBLES
42	50	—	2	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
43	46	—	2	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
44	37	29	10	JOY ASYLUM 0-66766/ELEKTRA	◆ TEDDY PENDERGRASS
45	45	—	2	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
46	38	33	9	I'M REAL SCOTTI BROS. 429 07805/E.P.A.	◆ JAMES BROWN
47	47	—	2	THE TWIST TIN PAN APPLE 887 571-1/POLYGRAM	◆ THE FAT BOYS
48	<b>NEW</b>	1	1	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
49	<b>NEW</b>	1	1	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
50	48	—	2	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>1. WHEN I LOOK.../NIGHTIME PRETTY POISON VIRGIN</li> <li>2. NO RESPECT/LET'S GO KOOL MOE DEE JIVE</li> <li>3. NICE 'N' SLOW FREDDIE JACKSON CAPITOL</li> </ol>	

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

# Evelyn King Calms The Savage Beat With 'Hold On'

**IN FULL GEAR:** We know you're recovering from the New Music "schmoozatorium," and what better way to calm those business-card beasts of burden than with some sweet summer sounds? Our favorite track from Evelyn King's latest album is "Hold On To What You've Got" (EMI-Manhattan), her strongest club effort in some time. Those disappointed by "Flirt" will welcome this delicious number, which flows nicely in R&B/house-flavored versions postproduced by Robert Clivilles & David Cole. It brings to mind a more languid interpretation of last year's "Looking For A Lover" by the Taurus Boyz... Destined to top the charts once again is Nia Peeples, this time with "High Time" (Mercury). It also pumps a generous rhythm in its "house" mixes in addition to the Latin/pop versions. The edits are at times a bit much for the "house club" version, but the impact of the song and its mixes, also handled by Clivilles & Cole, put it high on the recommended list... "Another Part Of Me" (Epic) by Michael Jackson has finally been unleashed. You'd

have to have been living under a rock not to know what this sounds like by now, but the new 12-inch mix does include additional breaks as well as useful dub and a cappel-la passages. Have a ball.

The fab new single from groove-masters Big Audio Dynamite, "Just Play Music!" is now out domestically on Columbia with a new remix by Greg Roberts in addition to the preferred extended version... One record that deserves to be a smash is "Bleeding Heart" (Synthicide, 213-694-0720) by Bardeux, which meshes an infectious, Stacey Q-like lyric treatment with a sweet, very likable Eurotrack... Sequel's latest bid for dance-floor success, "Tell The Truth" (Capitol), follows lines similar to the group's previous single, with a sparser sound and more instrumental punch. The remixes were handled by Dave Morales. Also floating about on cassette is Morales' mix of Whitney Houston's "Love Will Save The Day," which was rejected for 12-inch release. Pumping a smooth underground house backing, this alternate version is well worth the hunt. Perhaps reconsideration of its release is warranted.

Fave E.S.G. is back with "Party Music" (Popular, 212-265-7080). If you've enjoyed the group's hits of the past, this one pumps just as easily. Its pulsating, organic (bass, guitar, drums, percussion, and occasional keyboards) sound is refreshing as always. Two varied tempo mixes of the single pump hard (the second is our preference) as do the new recordings of the classics "Moody" and "You're No Good"... "Peek-A-Boo" (Geffen) will surprise most who are used to the customary gloom rock of Siouxsie & the Banshees. It's distinctively funky (like a George Clinton jam) and melodic yet characteristically Banshee with unusual nuances; the sinister flip, "Catwalk," is brilliant as well. Don't

miss.

**ENERGY TO BURN:** All the way from Miami comes "Give Me Your Love" (EMI-Manhattan), which should prove to be a big winner for The Voice In Fashion. As was



by Bill Coleman

true of the pop charmer "Running," this dance nugget with a male lead offers five mixes to choose from... "Love & Devotion" (Vendetta/A&M) from Michael Bow is frenetic and catchy hi-NRG that could hit big... Also moving along at a pounding pace is the very likable "Jackie" (Arista) from the U.K. trio Blue Zone U.K. The postproduction and mix were handled by Ric Wake... Creating a stir is the male-sung, Latin-influenced hi-NRG track "Move Your Body" (TSR, 213-656-0970) by Stop... Strong on the Latin/pop front is "Let's Dance" (Megatone, 415-621-7475) by Jeanie Tracy. This quick-paced item mirrors the bass line of "Into The Groove" and exhibits an exceptional vocal... "Rock The House" (Epic) is a more favored single selection for newcomer Nicole... Twenty-two-year-old Darcy Alonso ventures into the Latin/pop arena with a tasteful contender called "Love Grows Stronger" (Select, 212-777-3130), as do Marshall Jones with "I Burn" (Profile, 212-529-2600) and Kate Gengo with "Tell Me" (CBS Associated). And in the hi-NRG genre, try "Popcorn" (Touch, 213-484-6799) and "Forever" (Diva, 305-444-5083).

**BEAT CRAZY:** Old-Shalamar fans will be interested in the two

extended remixes of "A Night To Remember" and "Take That To The Bank" that appear on the album "Beginnings" (which is being billed as a Jody Watley album). The otherwise-weak five-song compilation of some of the group's selections featuring Watley on vocals has been put together by Solar (213-461-0390)... Pumping a serious R&B groove is Funk Deluxe with "I Surrender" (Plaza, 212-581-0880), which features a stellar female lead... Already starting to happen in its import release is "Romantic" (Vendetta/A&M) by Shirley Lewis, which churns nicely at a percolating pace in a variety of remixes. Our fave: the "hot and bothered" version... If you've been needing to get P-funked up, check out Incorporated Thang Band's "Body Jackin'" (Warner Bros.), a new project overseen by Clinton and Bootsy Collins... Don't be surprised if you find yourself playing "It's A Miracle" (Future, 312-943-5577) by Tyrone Davis, which effectively uses a classic soul styling in a contemporary dance setting... Also out: "Single Girls" (RCA) by Dazz Band; "1919 Main St." (Tabu) by Mark Anthony; and "I Don't Wanna Lose Your Love" (Zebra/MCA) (yes, its the Emotions classic) by Perri.

export Shona Laing is riding high on alternative playlists with "Soviet Snow" (TVT, 212-929-0570); an energetic piece featuring remixes courtesy of Justin Strauss & Murray Elias... "Lucretia, My Reflection" (Elektra) from the popular duo Sisters Of Mercy has also been extended for 12-inch release... Capitol is hoping the house-flavored remix of Johnny Clegg & Savuka's "Siyayilanda" will bring Clegg a new stateside audience. With mixes provided by Strauss & Elias, do your dance floor a favor and play them real loud... Prince's "Glam Slam" (Paisley Park) has been extended for 12-inch release... The Christians' "When The Fingers Point" (Island) gets busy, beat-heavy remixes by Ivan Ivan. For the underground crowd, try "Feel The Luv" (Nugroove, 718-507-6977) by Tech Trax Inc. and "Turn It Up" (Smokin', 212-262-0385) by N.C.2.



**Bring Her Some Water.** Jelly-bean/Warner Bros. artist India recently opened for Johnny Kemp at New York's Palladium. She performed her hit, "Dancing On The Fire."

## Best Performances Pushes Dealers To Stock Clients' Records N.Y. Firm Keeps Tabs On Retail For Labels

BY JIM BESSMAN

**NEW YORK** Keeping tabs on retail stock is particularly vital when it comes to breaking new music. The New York-based promotion/marketing firm Best Performances has used this fact to its advantage to draw and keep a dance- and R&B-oriented clientele.

"We speak to the stores," says Best Performances president Richard Weinman, whose six-person operation compiles comprehensive computerized tracking sheets to determine a record's movement and ascertain a particular store's needs.

Continues Weinman, "If we're working with an indie label, we'll direct the stores to the label's distribution point. Or we'll seed the market by giving the dealer one or two 12-inches to show that the label is behind the product. [The stores] see a concentrated effort being made on their behalf, which is especially important on the R&B side since dealers often feel that

labels neglect them in favor of getting airplay."

Weinman formed Best Performances almost two years ago following promotional stints with Emergency Records and Spring/Posse Records. Weinman is aided by his wife, Arlene, who serves as VP of the company.

While Best Performances has been most visible in the dance music, R&B, and 12-inch areas (from established acts like Samantha Fox and Morris Day to new faces like Stevie B and For Beauty's Sake), Weinman says the company would like to handle acts on a variety of charts. Best Performances' most recent projects include the latest singles from Thomas Dolby, Al B. Sure!, Joyce Sims, Jazzy Jeff & the Fresh Prince, Kool Moe Dee, and Rob Base & DJ E-Z Rock.

"We started working Rob Base's 'It Takes Two' when it was a 64%-no-stock situation in New York," says Weinman of the Profile single. "We brought it to the attention of the label and made

sure records got into the stores and that the stores reported to radio." Weinman says keeping an eye on in-store stock has enabled sales of more than 100,000 copies of the "It Takes Two" 12-inch to be reported.

"A lot of promoters don't give a damn if the store has stock or not as long as they're reporting," says Arlene Weinman. "But if our stores don't have stock on the shelf, we get it for them to make sure that the record is really selling, and not just on paper."

Richard Weinman says that although Best Performances handles national club promotion, it has another concern. Because of the current dance orientation of radio, he says, fewer records are being broken at the club level. This is reflected in the records Best Performances chooses. "We turn down a lot of offers because we tend to work with radio-oriented records more so than club-oriented ones," he says.

**Sleeping Bag's EPMD is racing up the Top Black Albums chart with its unique brand of rap... see story, page 24**

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No More Words—Joe Smooth  
Can You Still Dance—Fast Eddie  
How Far I Go—Peter Black  
Acid Thunder—Fast Eddie  
Too Bad—Cool House  
I Want Your Love—Victor Romeo  
I Can't Stop—Cynthia  
It's House—Neil Howard  
Get Retarded—Mc E Z + Troup

You'll Never—And More  
Prisoner Of Love—Deception  
Jingo Party—Party Of Two  
Promise Land—Anthony Thomas  
Slaughter House—Funky Ginger  
The Party—Kraze  
I Need Somebody—Debbie Jacobs  
Change On Me—Cynthia  
Plaza De Sol—Gypsy + Queen  
It's No Secret—Tasha  
No More Tears—Chip Chip  
Situations—Cetu Java  
Jive Into The Night—Green Olives  
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## Group Releases 1st Live Album Since '73 Will Deep Purple Reign Again?

BY BRUCE HARING

NEW YORK The promo sticker on Deep Purple's new Mercury/PolyGram live album promises "the best songs, the best lineup."

So why is such a bound-for-glory project called "Nobody's Perfect"?

"We always felt that if we did another live album, it would have to be honest," says bassist and album producer Roger Glover. "So this is honest; 'Nobody's Perfect' is us—warts and all."

The new album is the second live set from the classic Deep Purple lineup of Glover, Ritchie Blackmore, Jon Lord, Ian Paice, and Ian Gillan. According to Glover, the band has long desired to release a follow-up to 1973's "Made In Japan."

"When we reunited in 1984, we always felt we were better live than we are in the studio—more exciting. But we felt we shouldn't do a live album straight away. Now, after two studio albums [1985's 'Perfect Strangers' and 1987's 'House Of Blue Light'], the timing's much better."

Glover says the band recorded all shows on its 1987 tour in an attempt to capture spontaneous performances and avoid stiff and wooden results.

"We thought it was a good idea to have a 24-track on the road, since

there are often times when you come offstage and have had a great night that you think, 'Wouldn't it have been great to have recorded that?'" Glover says.

After the tour, Glover was assigned the job of slogging through literally hundreds of hours of tape. Eliminating the German dates—"We didn't play very well there"—Glover selected the hot cuts, then got the whole band together to choose five, six, or seven versions of any particular song before he finally selected the winner.

"It was a hard task, but a labor of love," Glover says, an attitude that helped carry him through the task of sorting through every date of the 30-odd concerts recorded on the tour. Guitarist Blackmore's broken finger cut short the tour, saving Glover from further reviewing.

After sorting the wheat from the chaff, the band did not debate whether the material merited a double LP, Glover says. In fact, the only thing that stopped "Nobody's Perfect" from mushrooming into a triple LP was the band's acknowledgment that a triple was "a lot to listen to."

Deep Purple also requested a double-CD version from the label, but the idea was nixed by PolyGram as too pricey for the average fan. The CD offers a "shorter version of every-

thing," according to Glover. The song "Bad Attitude" is available on the LP and cassette versions only; "Dead Or Alive" is found only on the cassette.

Featured on all three versions of the album is a new studio version of the original Deep Purple's 1968 top five single, "Hush," this time featuring Gillan on lead vocals.

"We'd thought of doing it in the live act but never got around to it," says Glover. "[Rerecording 'Hush'] was Ian Gillan's suggestion. It's an honest studio jam. There are a few overdubs, but not many. Ninety percent of the vocals were live, with a solo and harmonica added. It came out to be a bit of fun, an irreverent approach. To try and improve on 1968, it could never be; that's the way the band was then."

Sales of "Nobody's Perfect" could heat up in August, when Deep Purple hits the road for a seven-to-eight-week tour.



**Me And Julio Down By The Greek Theatre.** Columbia recording artist Julio Iglesias' sold-out show at Los Angeles' Greek Theatre joined members of the acting community with music lovers. Caught after the show were, from left, actress Mary Ann Mobley, Iglesias, actress Tracy Scoggins, and keyboardist Billy Preston.

## Transvision Vamp Touted As Tops

**TRUE TRASH:** "My next tip for the top is **Transvision Vamp**." That's the word from Uni Records' president **David Simone**, whose label is gearing up for the U.S. launch of this new wild'n'wacky Brit band, which has been touted as "the next **Blondie**."

Very strong on the visual front, Transvision Vamp is fronted by charismatic platinum blonde lead vocalist **Wendy James**, who formed the band in 1984 with guitarist **Nick Sayer**. After inking a deal with MCA U.K. toward the end of 1986, James and Sayer recruited fellow Vampers **Dave "Chopper" Parsons** and **Tex Exile** before going into the studio.

Uni has scheduled an Aug. 22 release date for the band's debut album, "Pop Art," which boasts a formidable collection of pop tunes. The leadoff single, "Tell That Girl To Shut Up," is due out Wednesday (27); its accompanying videoclip has just been serviced to MTV. Other key cuts on the album include "Revolution Baby," "I Want Your Love," "Sister Moon," and "Trash City."

"We're real excited about Transvision Vamp and are going to have a lot of fun with this one," says Uni promo chief **Sam Kaiser**. "It's great pop music. We've already gotten great initial response from the sampler cassettes and videos we've sent out."

Transvision Vamp will probably embark on a U.S. promo visit toward the end of August, adds Kaiser.

**SHORT TAKES I:** **Eric Clapton** returns to the North American concert circuit Sept. 1 at the Starplex Amphitheatre, Dallas. The 16-date tour will end Sept. 23 at Irvine Meadows, Calif. Opening all dates is Island recording act **Buckwheat Zydeco** . . . **Richard Thompson** has completed his new **Mitchell Froom**-produced Capitol album, "Amnesia," due out Sept. 20. Froom is also producing an album for **Tim Finn** (brother of **Crowded House**'s **Neil Finn**), which is scheduled for release in October . . . The **Yellowjackets** begin a U.S. summer tour Tuesday (26) at New York's Blue Note, the first of five shows at the club . . . **Pia Zadora** and **Jermaine Jackson**, who enjoyed an international hit in 1985 with "When The Rain Begins To Fall," are teaming for an Aug. 13 concert at Bally's Grand, Atlantic City, N.J. Zadora, who has been working on a new album in Los Angeles, commences a weeklong solo residency at the venue Aug. 9 . . . The **Sugarcubes** will launch their first U.S. tour Wednesday (27) in Washington, D.C. The band's 28-date tour in support of its Elektra debut album, "Life's Too Good," runs through Sept. 5 . . . **Bryan**

**Adams** broke all previous attendance records for concerts in Portugal when he headlined a July 9 show in Lisbon. During his set, the Canadian rocker welcomed U.K. songstress **Bonnie Tyler** on stage for a couple of duets . . . Look for **Boz Scaggs** to start a U.S. tour Aug. 27 in Miami.

**THREE'S COMPANY:** **David Crosby**, **Stephen Stills**, & **Graham Nash** will kick off a summer tour July 31 in Portland, Maine, with dates booked through Sept. 18. Backing the trio will be keyboardist **Michael Finnigan**, bassist **Bob Glaub**, percussionist **Joe Lala**, and drummer **Joe Vitale**.

Meanwhile, a September release is expected for the eagerly anticipated Crosby, Stills, Nash, & Young album, recorded earlier this year at **Neil Young**'s ranch in Northern California. Crosby's second solo album is due from A&M in the fall, and his autobiography, "Long Time Gone," will be published by Doubleday in November.

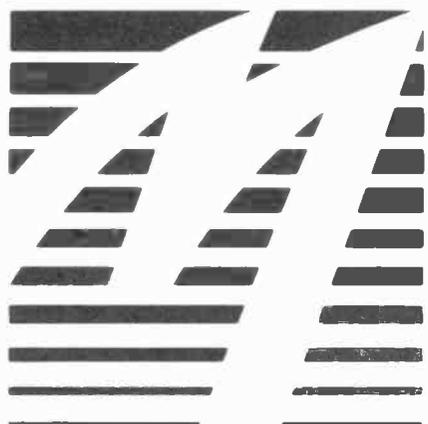
**SHORT TAKES II:** **UB40** will release its new self-titled A&M album Aug. 2, the same day that British band launches an extensive North American tour in Pittsburgh. The album's leadoff single, "Breakfast In Bed" (a duet with **Chrissie Hynde**), is due out Wednesday (27) . . . Following a successful European trip, the **Ramones** recently returned to the road here with a series of club dates in Southern California. The New York rockers, celebrating their 14th anniversary, will continue touring through the summer in support of their new Sire album, "Ramonomania," a 30-song best-of collection. The compilation is available as a double LP, single cassette, or single CD. While in Los Angeles, the band filmed a video for its classic "I Wanna Be Sedated" with director **Bill Fisher** . . . Australia's **Hunters & Collectors** will release their latest I.R.S. album, "Fate," on Aug. 8. Recorded in Melbourne, Australia, and mixed in California, the album was produced by **Greg Edward**. Plans call for the band to hit the road at the end of the summer . . . Polydor has issued **Elliott Murphy**'s classic 1974 album, "Aquashow," on CD . . . New signings for the GTI agency include **Brenda K. Starr** and **Wing/PolyGram** act **Toni! Toni! Toné!** . . . A Salute To Vietnam Veterans benefit concert, originally set to take place May 30 at New Jersey's Meadowlands Arena, has been rescheduled for Saturday (30). Acts due to appear at the show include **Richie Havens**, the **Spinners**, the **Association**, the **Mamas & the Papas**, **Rare Earth**, and **Peter Noone**.



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
YAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Candlestick Park, San Francisco	July 16	\$1,750,000 \$25	70,000 sellout	Bill Graham Presents
DEF LEPPARD EUROPE	Alpine Valley Music Theatre, East Troy, Wis.	July 16-17	\$809,402 \$25.50/\$17.50	42,498 60,000	Joseph Entertainment Group
JOHN COUGAR MELLENBAMP HENRY LEE SUMMER	Indiana State Fairgrounds, Indianapolis	July 2	\$803,200 \$20	40,160 sellout	Sunshine Promotions
YAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Hoosier Dome, Indianapolis	July 6	\$795,643 \$25	31,925 38,000	Sunshine Promotions
BUDWEISER SUPERFEST: STEVE WONDER EARTH, WIND & FIRE FREDDIE JACKSON ALEXANDER O'NEAL THE DEELE. AL B. SURE!	RFK Stadium, Washington, D.C.	July 10	\$618,831 \$30.75/\$26.75	20,567 42,266	A.H. Enterprises Dimensions Unlimited
AEROSMITH GUNS N' ROSES	Poplar Creek Music Theatre, Hoffman Estates, Ill.	July 16	\$383,645 \$20/\$15	23,287 sellout	Nederlander Organization
ROBERT PLANT JOAN JETT & THE BLACKHEARTS	Red Rocks Amphitheatre, Denver	July 4-5	\$322,849 \$20.35	15,877 18,000 sellout	Fey Concert Co.
DAVID LEE ROTH POISON	Madison Square Garden Center, New York	July 13	\$265,360 \$20/\$18.50	13,323 15,000	Ron Delsener Enterprises
GEORGE THOROGOOD & THE DESTROYERS BRIAN SETZER	Madison Square Garden Center, New York	July 4	\$262,060 \$20/\$18.50	13,203 15,000	Ron Delsener Enterprises
WHITESNAKE GREAT WHITE	Pine Knob Music Theatre, Clarkston, Mich.	July 10	\$228,540 \$20/\$15	13,206 16,646	Nederlander Organization
JULIO IGLESIAS	James L. Knight Center, Miami	July 13	\$225,841 \$30.75/\$25.75	11,498 sellout	Fantasma Productions
WHITESNAKE GREAT WHITE	Poplar Creek Music Theatre, Hoffman Estates, Ill.	July 13	\$218,000 \$20/\$15	12,260 17,202	Nederlander Organization
ROD STEWART	St. Louis Arena, St. Louis	July 15	\$212,380 \$17.50/\$15.50	12,539 13,110	Contemporary Productions
ROBERT PLANT CHEAP TRICK	Florida State Fair & Expo Park, Tampa, Fla.	July 12	\$211,622 \$19	11,494 sellout	Silver Star Productions
JAMES TAYLOR	Jones Beach Theater, Wantagh, N.Y.	July 17	\$204,000 \$20	10,200 sellout	Ron Delsener Enterprises
WHITESNAKE GREAT WHITE	Exhibition Stadium, Toronto	July 11	\$200,794 \$24.75/\$22.75	9,869 12,000	Concert Productions International
STING	Winnipeg Arena, Winnipeg, Manitoba	July 13	\$183,388 \$22.50	9,797 10,842	Night Out Concert Productions International Perryscope Concerts Donald K. Donald Productions
JAMES TAYLOR	Mann Music Center, Philadelphia	July 16	\$172,908 \$17.50/\$15.50/ \$13.50/\$11	13,195 sellout	Electric Factory Concerts
BEACH BOYS ROY ORBISON	World Junior Complex, Sudbury, Ontario	July 1	\$167,064 \$18.50	11,000 sellout	Blue Live Entertainment
BOB DYLAN THE ALARM	Copps Coliseum, Hamilton, Ontario	July 11	\$151,310 \$22.50/\$19.50	8,639 11,210	Concert Productions International
ROD STEWART	Arkansas State Fairgrounds, Little Rock, Ark.	July 16	\$145,146 \$17	8,858 10,000	Beaver Productions
GEORGE JONES/RANDY TRAVIS/RICKY VAN SHELTON/ MEL Mc DANIEL/LEON EVERETTE	Jones Country Music Park, Colmesneil, Texas	July 3	\$143,220 \$15	10,098 12,500	in house
WHITESNAKE WHITE LION	Thomas & Mack Center, Univ. of Nevada-Las Vegas, Las Vegas	July 3	\$138,617 \$16.50	8,968 12,172	Evening Star Productions
DEF LEPPARD TESLA	LaCrosse Center, LaCrosse, Wis.	July 12	\$126,340 \$17.50/\$16.50	8,000 sellout	Stardate Productions

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Please list additional registrants on separate page

Registration fee does not include accommodations or airfare. Cancellations must be made in writing prior to September 16 and are subject to 10% cancellation fee. Absolutely no cancellations after September 16. Registration substitutions may be made.

**ARTIST  
DEVELOPMENTS**

**LYLE LOVIN' IT**

Texas singer/songwriter **Lyle Lovett** already has his eye on recording his third MCA/Curb album beginning in September, with release set for January. In the meantime, his current set, "Pontiac," which debuted at the beginning of this year, is enjoying a delayed spurt of media attention.

Lovett was the subject of a feature article in a recent issue of Rolling Stone magazine; a profile is due to run in People before the end of the summer. During an East Coast tour swing with his **Large Band** and Sire artist **k.d. lang**, Lovett also made an appearance on "Late Night With David Letterman" on June 30 that was scheduled to air the week of July 10.

On the "Late Night" set, Lovett performed "She's No Lady" with **Paul Shaffer's** crew. **David Sanborn** added his sax to the mix, **John Hagen**, and Lovett's long-time cellist sat in, which may well mark the first time a cello player has appeared on any of Letterman's 999 NBC programs. Lovett was also interviewed by Letterman.

The next single from "Pontiac" will be "If I Had A Boat." Austin, Texas-based director **Wayne Miller**, who shot Lovett's first two videos, will direct a clip for the new single. Meanwhile, Lovett's band is winding down a 19-city tour of Europe and the U.S. On some dates Lovett appeared with more traditional country acts; on others he headlined with lang. Lovett and Hagen will spend August playing folk festival dates in the U.S. and Canada. Lovett and Hagen will

then spend August playing folk festival dates in the U.S. and Canada.

What's next? "A hit would be nice," says manager **Mark Bliessner**, who is still determined to cross Lovett from the country charts to pop, rock, and adult formats.

**STEAMROLL XMAS II**

**Mannheim Steamroller** is bringing tidings of great joy to its admirers: The second Christmas album from the eclectic collective led by **Chip Davis** is due this fall on American Gramophone.

The group's "Mannheim Steamroller Christmas" has sold nearly 1 million copies since its 1984 release and last year reached No. 2 on Billboard's holiday albums charts.

The new disk, titled "A Fresh Aire Christmas," contains 12 cuts, nearly all of which were selected

by Steamroller fans. Davis, who founded American Gramophone in 1974, had sent newsletters to the 26,000 people on the label's mailing list, asking them which Christmas songs they'd most like to hear on the next album.

"A Fresh Aire Christmas" was recorded in five locations, including the 136-year-old St. Michael's Church in Chicago. Accompanying the basic four-man Steamroller unit were 30 strings and 13 horns, most of them from the **Chicago Symphony Orchestra**.

"I'd written such intense brass parts that I knew they'd require world-class players," says Davis. "The CSO is known for its brass."

Davis says his list of yet-to-be Steamrolled Christmas carols now numbers over 3,000. "I wouldn't be surprised if there's a third Mannheim Steamroller Christmas album," he says.

**HANGING TOUGH**

If patience is a virtue, the four members of **Soul Asylum** are very good boys indeed. After two albums, several EPs, and a cassette-only compilation on independent labels, the Minneapolis group finally has a major-label release, "Hang Time," on Twin/Tone/A&M. The record has been lodged in the upper reaches of the college charts since it hit stores May 3.

"The major-label affiliation has given us quite a bit more to work with in terms of access and time," says group songwriter/guitarist/vocalist **Dave Pirner**. "We spent two months making this record as opposed to 10 days for the last one, and we were able to use **Lenny Kaye** and **Ed Stasium** to produce, which we wouldn't have been able to otherwise."

The backing of a major label comes in handy in less obvious ways, too, says Pirner: "Now we can afford someone to change broken guitar strings when we're on stage."

With Soul Asylum, that's most of the time. The quartet is currently crisscrossing the country, mostly headlining clubs but also playing some bigger venues with **Living Colour**, whose recent Epic album was produced by Stasium as well.

**Soul Asylum**—whose sound Pirner describes as "like Donny & Marie's, a little bit this, a little bit that"—has a new EP out in England, but Pirner says it's "controversial" as to whether or not it will be released in the U.S. "There's the feeling that we shouldn't put it out here because it's too close in time to our album. We made it ourselves, and I can't figure out if it's the best idea or the worst idea to put it out. That's how a lot of things with Soul Asylum are."

**HAPPY CAMPERS**

Whatever it is **Camper Van Beethoven** is offering, people want more of it. The band's first major-label album release, "Our Beloved Revolutionary Sweetheart" on Virgin Records, took just two weeks to break into the Top Pop Albums chart.

The band's clever wordplay ("Take the Skinheads Bowling" was its first alternative radio hit) and anything-goes musical stylings have endeared it to a sizable college-age fan base.

"I would like people to perceive us as an innovative rock band and not just some weird ensemble," says singer/songwriter **David Lowery**. "I suppose we're a little more extreme than most, though, but I don't want to be associated with a subgenre or an elitist scene that's for cool people only."

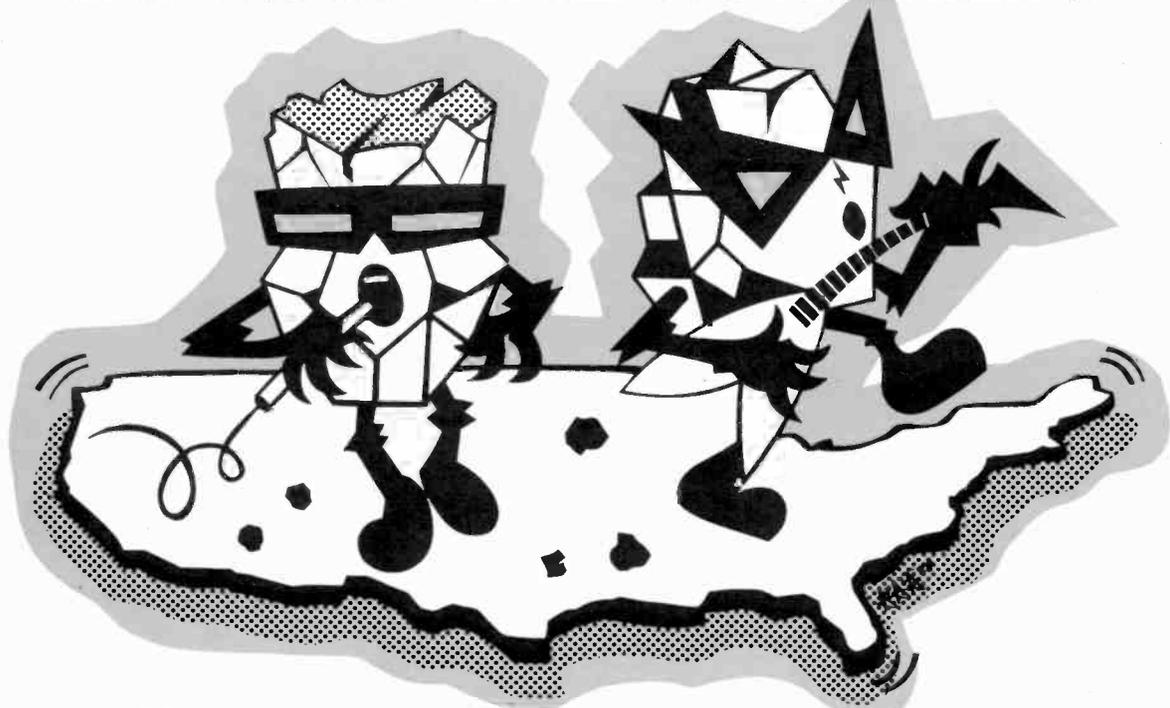
CVB hooked up with Virgin because, Lowery says, "they weren't expecting a hit from us. They aren't expecting us to become the next Cure."

Lowery did, however, shoot down the label's request to include a lyric sheet with the "Sweetheart" album. "That's going over the top," he says.

"I'm something of an iconoclast when it comes to the record business," Lowery adds. "I think generating word of mouth does more to sell records than getting a song played on an FM station in South Carolina. But what do I know? I'm just some smart-ass kid from Santa Cruz [Calif.]."

*Artist Developments is edited by Steve Gett.*

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**ISSUE DATE: SEPTEMBER 10**

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**'Once In A While' A Treat For Fans  
Mathis: Still 'Wonderful!'**

BY STEVE GETT

NEW YORK Johnny Mathis is celebrating his 32nd anniversary as a recording artist with the release of a new Columbia album, "Once In A While." The 10-song set comprises renditions of several R&B/pop standards together with a number of new compositions.

Mathis used a variety of producers on "Once In A While." For half of the album, he worked with Peter Bunetta and Rick Chudacoff, whose credits include hits for Smokey Robinson, Patti LaBelle, and the Temptations.

The Chudacoff/Bunetta-produced cuts on "Once In A While" include the title track, a 1960 hit for the

Chimes; covers of Little Anthony & the Imperials' 1964 hit "I'm On The Outside Looking In" and Todd Rundgren's "It Wouldn't Have Made Any Difference"; and a duet with Dionne Warwick, "Two Strong Hearts."

The remaining production credits are split between Robert Kraft and Preston Glass. Kraft (Manhattan Transfer, the Pointer Sisters, and Bruce Willis) handled two cuts; producer/writer Glass (Kenny G., Whitney Houston, and Aretha Franklin) did three songs.

Mathis, who has recorded almost 100 albums during his long and illustrious career, is particularly proud of his latest, which he says owes much

*(Continued on next page)*

## TALENT IN ACTION

### BOB DYLAN

Jones Beach Theater  
Long Island, N.Y.

THE VETERAN TROUBADOR can still twist his face in a brooding scowl and unleash that vintage whine. And during this June 30 concert, Bob Dylan mustered a level of intensity that is missing from his latest Columbia album, "Down In The Groove." Indeed, with the exception of a completely perfunctory rendition of "Silvio," Dylan completely—and wisely—sidestepped material from the new album.

The rest of the show offered nothing more recent than 1975's "Blood On The Tracks." And that was no problem for the Dylan devotees on hand. This was a no-frills affair that focused only on the music—none of that "How-you-guys-doin'?" banter.

Backed by a tight, forceful three-piece band, Dylan favored the throng with a greatest-hits collection that started with "Subterranean Homesick Blues," de-toured through a brilliant acoustic set, and climaxed with "All Along The Watchtower." Along the way, Dylan churned out inspired, powerful versions of "Tangled Up In Blue," "Masters Of War," and even a rare performance of the classic "Just Like Tom Thumb's Blues."

Perhaps the backup band can claim credit for giving Dylan, now 47, a jump start. The collective talent of lead guitarist G.E. Smith, formerly of the Hall & Oates band and band leader on "Saturday Night Live," bassist Kenny Aaronson, and drummer Christopher Parker appeared to be the catalyst for Dylan. Smith even stayed on to play the acoustic set with Dylan and meshed perfectly.

Dylan didn't just regurgitate his hits. He re-created them. That might have turned off some of the faithful, but Dylan is always

changing his songs around. When he's on, it's something to behold. And for this chilly June night on the beach, he was on. AL STEWART

### THROWING MUSES

Club Lingerie  
Hollywood, Calif.

BANANARAMA they ain't. The three youthful, wholesome-looking females fronting Boston's Throwing Muses deliver their challenging sensory assault with sometimes astonishing power. Yet their dense, churning rhythms and dark imagery indicate that the Muses are likely to encounter the same rocky commercial path previously traveled by critically praised acts such as X and Siouxsie & the Banshees.

The group's live wee-hours performance June 18 validated the taut musicianship and riveting power lurking in its recordings for Britain's 4AD label and, most recently, Sire in the U.S.

Anchored the unblinking stance at the microphone of singer/songwriter Kristin Hersh, Throwing Muses charged through 55 minutes of tense, constantly shifting musical patterns. The band switched abruptly but effortlessly among elements as diverse as run-away cowpunk and demanding musical counterpoint surprisingly reminiscent of King Crimson.

Hersh and secondary vocalist Tanya Donnelly dwell on obtuse lyrical themes that appear to be a painful blend of despair and desperation. Their interactive guitars undergird this haunted poetry with electrifying tension, augmented with authority by bassist Leslie Langston and drummer David Narcizo, who handled the Muses' demanding gearshifting with impressive ease.

Throwing Muses are a cinch to catch on with alternative music

fans, yet it seems a pity that only college radio outlets will give the band's music a public airing.

TERRY WOOD

### DEBBIE GIBSON

Jones Beach Theater  
Long Island, N.Y.

FOR HER FIRST headlining tour, Debbie Gibson is keeping it simple. Her motto: Just shake your love and watch the crowd respond.

The recent high school graduate returned to her Long Island home July 5 with a show that proves she has a long, long career ahead of her. Though owing an obvious debt to Madonna, Gibson's singing, dancing, and all-around glitz here proved she's a major talent just beginning to scrape the surface of her potential.

The seaside theater was filled with Gibson wannabes, although a fair measure of older fans was also represented. All responded well to the tightly rehearsed show by Gibson and her backup group, which featured two male dancers, three female singers, and a hot six-piece rhythm section, all grinding it out in loud but percussive fashion.

Gibson's show is a whirlwind of constant motion à la Madonna. Although she was constantly dancing across and up the leveled stage, her voice was belted across from start to finish.

Highlights included the dance

hits "Shake Your Love" and "Out Of The Blue," but special mention goes to Gibson's faithful rendition of "In The Still Of The Night," delivered with a vocal power that almost blew out the speakers.

Fleshing out the hourlong show were two selections from Gibson's forthcoming second album, "Love In Disguise" and "Lost In Your Eyes." The former is an up-tempo Motown-ish dance number, the latter ballad that seems hit bound.

BRUCE HARING

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Open Letter To Record Companies/Artist Development

## "INFINITY"... IS REACHING FOR A STAR!

"INFINITY", a mystical/BLUE LAGOON type movie, scheduled to commence shooting Sept. 19th in Costa Rica, is seeking an ingenue lead. Question: who do you have that can act as well as sing? Who do you have that you are about to promote and develop and could utilize a supplemental vehicle such as a starring role in an "A" type feature? Who do you have that is at least 18, but could play 17, and is ready to cut her first album? Who do you have that could also record our title song? Our combined efforts could be very mutually rewarding.

Sincerely,

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## MATHIS MARKS 32ND ANNIVERSARY WITH ALBUM

(Continued from preceding page)

to the input of its producers, particularly Bunetta and Chudacoff, and the support of Columbia A&R executive Jay Landers.

"For a long time, nobody ever really got anxious about getting me into the studios," says Mathis. "I could sell a great quantity of records just on the basis of what I'd done over the years."

Connecting with Landers, executive producer of "Once In A While," was very important, says Mathis. "I needed somebody in my corner at the label. I'd not known Jay before, but he's a big fan. When we sat down, I asked him what he wanted to do... I'm thrilled at the outcome."

As for Bunetta and Chudacoff, Mathis adds, "I'd literally had to wait until I found people who were that interested in working with me, and again, they were fans. We'll be doing another album together. They're enthusiastic and want to do it, which is great."

Despite his renewed enthusiasm for recording, Mathis says he finds concert work more rewarding. His 1988 itinerary calls for "about 26 weeks" on the road. However, he does not view touring as a vehicle for

selling the new album.

"If I feel like singing a song from the album, fine. If not, that's fine too," says Mathis. "It's nice to be in a position where people come to a concert and you can literally sing anything you want, knowing they'll accept it. They come because they know it's going to be of a certain quality."

It was back in February 1957 that Mathis first charted with the song "Wonderful! Wonderful!," which was followed by three consecutive top 10 hits—"It's Not For Me To Say," "Chances Are," and "The Twelfth Of Never."

"I liked it more when I started doing songs from Broadway shows like 'Kismet,' 'West Side Story,' and 'My Fair Lady,' which were all written by masters," says Mathis. "Then, I felt I was doing something worthwhile."

"Songs like 'Chances Are' and 'Wonderful' were OK, but vocally they weren't challenging and didn't require anything other than just to almost speak the words. Fortunately, my normal voice sounded pleasant to people; put a big orchestra behind it and we had a good thing going for a long time."

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# High Temps Add Heat To 12th Annual Jamboree

BY EDWARD MORRIS

ST. CLAIRSVILLE, Ohio The summer heat was on full blast, but it failed to dry up the pool of ticket buyers at the 12th annual Jamboree In The Hills, held at Brush Run Park here July 16-17.

There was, however, a slight evaporation in numbers. While final attendance figures are not in, event officials tagged the two-day attendance at "about 60,000." Last year's festival drew 61,000.

A number of medical casualties reflected temperatures in the high 90s-low 100s at the huge outdoor amphitheater. On Saturday, July 16, 150 festival-goers were treated, many for respiratory conditions, and 14 were sent to area hospitals. A 47-year-old

man collapsed at the site and later died of an apparent heart attack. It was the first fatality in the event's history.

Irene Louda, who headed a 150-member medical team that included 10 physicians and 10 registered nurses, reports that conditions were "significantly better" the second day, when temperatures moderated slightly. In all, she estimates, 300 people were treated during the festival.

A spokeswoman for the Belmont County sheriff's department says that there were only four arrests on the Jamboree grounds, most for disorderly conduct. There were 130 law officers on duty for site security, including 24 on horseback.

As usual, the Jamboree had a lineup of top country acts to keep the

crowd's mind off the heat. Saturday's headliners were Lee Greenwood, Steve Wariner, K.T. Oslin, Highway 101, Kathy Mattea, the Goldens, Crystal Gayle, Restless Heart, and the Oak Ridge Boys. Exile opened Sunday's show and was followed by Holly Dunn, Gary Morris, Ronnie Milsap, and George Strait.

Local and regional acts that served as openers and "fill bands" were Matt & Robyn Rolf, Al & Kathy Bain, David & Barbara Marek, Terri Corker, the Smith Sisters, Chris Day, Brad Paisley, Katie Brooks, the Ammunition, Short Crick Flatpickers, and Shucks.

The nearly 20 hours of concert music was broadcast live on WWVA-AM, Wheeling, W.Va. The station, a member of the Osborn Communica-

tions chain, owns and operates Jamboree In The Hills as well as the weekly live radio show "Jamboree USA."

Advance two-day tickets for the Jamboree were \$49.50 each. One-day advances were \$29.50. After July 14, the ticket prices jumped to \$55 and \$35.

J. Ross Felton, general manager and producer of the Jamboree, says ticket sales were slow at first but picked up rapidly during the weeks

just before the show.

Stroh's Beer, a longtime sponsor of the self-styled "super bowl of country music," dropped out this year but was replaced by General Foods' Country Time drink mix. Other sponsors were Kroger's, Mack Trucks, American Truck Driving School, Gulf Stream Coach, Rax Restaurants, Hill's Department Stores, and Nationwide Auto Parts. Several sponsors had on-site product displays.

(Continued on page 40)

## Veteran Exec Joins Opryland Music Group

### Charlie Monk Finds New Creative Niche

**MONK OUT OF THE CLOISTER:** Charlie Monk, a six-year veteran of the indie publisher/manager/mentor biz, is now back with a biggie. The Opryland Music Group has named Monk creative services director for Acuff-Rose Music (BMI) and Milene Music (ASCAP).

This Music City muse and legend (in his own mind) came to Nashville via the radio route, hosting a popular Music Row show that predated the **Gerry House/Paul Randall WSIX** madhouse by 20 years. Among wayward struggling writers and singers who dropped

by the studio to grab some air time with Monk were **Tom T. Hall** and **Eddie Rabbitt**. In 1970 Monk joined ASCAP as third in command behind the venerable **Ed Shea** and yours truly. Those were some fun years. His free-lance narration work in radio and TV won him **Clio** and **Addy** awards, and he was a founder of the Organization of Country Broadcasters, which has organized the successful Country Radio Seminar. Monk still MCs the seminar's most popular event, the **New Faces Show**, zapping music and radio industry leaders with zingers that garner both guffaws and groans.

A Monk of all trades, Charlie also was a founder of the National Gospel Radio Seminar and has served as VP of the Gospel Music Assn., board member of the National Academy of Recording Arts & Sciences and the Nashville Songwriters Assn., and president of the Nashville AFTRA local.

His performance at one notable ASCAP awards banquet earned him the **Bill Hall/James Dean** trophy for outlandish behavior. He lived it up so much that he's been living it down ever since. But the affable Monk rebounded dramatically, aided by a solid sense of humor, a tireless work ethic, and a profound knowledge of the entertainment industry. Add to those qualities his great ear for talent. **Holly Dunn** is quick to credit Monk for helping her through her critical early years in Nashville. Monk, along with Warner Bros.' **Martha Sharp** and **Lib Hatcher**, helped **Randy Travis** blast off.

Monk's rapid-fire, gearshifting conversational style once led one friend to refer to him as a "chronic unfinished of sentences." And when Monk says, "To make a long story short . . ." you just know that he's getting ready to make a short story longer. It's usually worth the wait.

Now Monk will be working a rich catalog and new songs by the music group's 15 writers. "I want to be involved in developing writers," says Monk. "I want to be part of the creative process, and the Opryland

Music Group is a terrific place to do just that."

**Jerry Bradley**, Opryland Music Group general manager, couldn't have made a better choice as he develops his game plan to put new emphasis on the publishing side of the company. However, Bradley should be forewarned that even though he is Monk's boss, he can still expect some Monk zingers at the 1989 **New Faces Show**. Some things never change.

**NEWSNOTES**—Tale Of Another Charlie: This one is **Charlie Douglas**, and he's going to be roasted royally Aug. 3. The National Entertainment Journalists Assn. is sponsoring a tribute to Douglas, the veteran broadcaster who is now with Music Country Radio Network. Co-hosts will be **Paul Lovelace** and the aforementioned Monk. The roster in-



by Gerry Wood

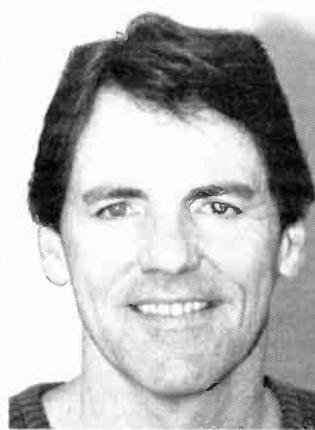
cludes **Biff Collie**, **Patty Loveless**, **Steve Popovich**, **Harold Shedd**, **Becky Hobbs**, **Frank Leffel**, **Johnny Russell**, **Jan Howard**, **Jack Green**, **Keith Bilbrey**, **Joe Bob Barnhill**, and **Schuyler Knoblock & Bickhardt**. Proceeds will go to NEJA's scholarship fund. Tickets for the event, to be held at Maryland Farms Country Club here, are \$15 and available through ASCAP, BMI, SESAC, Country Music Assn., and Nashville Songwriters Assn. International and at Ticketmaster locations. It should be a great night for a great radio man . . . Look for the new **Asleep At The Wheel** album, "Western Standard Time," to be released the first week of August. The Epic album, produced by Asleep's wide-awake leader, **Ray Benson**, also features **Willie Nelson** and **Johnny Gimble** . . . **Mel McDaniel** has put together a TV marketing package containing five videos, his "Greatest Hits" album, and his latest Capitol album, "Now You're Talking." The set costs \$29.95 plus shipping. It's a real mom-and-pop operation: McDaniel's wife and daughter are personally handling orders from his home in Gallatin, Tenn. . . . The Nashville Network and Kentucky Fried Chicken are co-sponsoring the Kentucky Fried Chicken Amateur Songwriting Contest. The top two entries will be recorded by **Michael Martin Murphey**. For information on the contest, which runs throughout August, contact KFC Amateur Songwriting Contest '88, Dept. N, 3688 Beverly Blvd., Los Angeles, Calif. 90004 . . .

**SIGNINGS:** Austin, Texas, singer/writer **Tony Perez** signs with Tangerine Music Group . . . 16th Avenue artist **Vicki Bird** inks personal management agreement with **John Dorris**, head of Hallmark Direction Co. . . . **Madonna Dolan** signs with True Records.



## Even Tuesday Nite In Texas (Beats The Weekend In New York)

To: MD, PD & DJ's: Tuesday Nite In Texas is a catchy, up-tempo song That will **BOOST** your ratings, and **LIGHT-UP** your phones.



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(Singer - Comic - Writer)

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FOR INFORMATION, BOOKINGS AND RECORDS

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"Great combination, clever words & strong beat" . . . . . **Mickey Gilley** 2-11-88

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FOR WEEK ENDING JULY 30, 1988



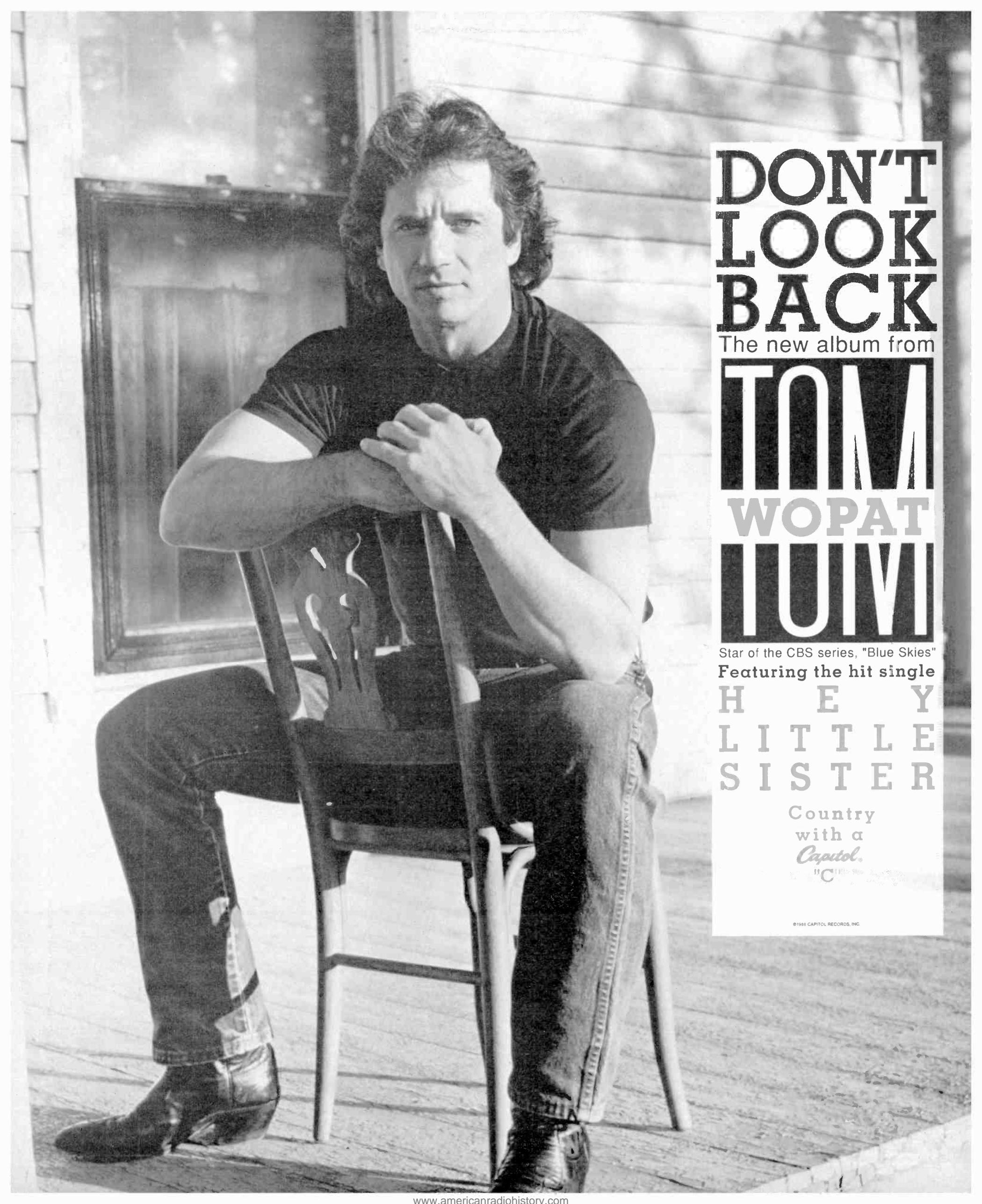
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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
<b>HONKY TONK MOON</b> RANDY TRAVIS WARNER BROS	11	31	41	83	84
<b>GONNA TAKE A LOT OF RIVER</b> THE OAK RIDGE BOYS MCA	5	20	24	49	49
<b>SUMMER WIND</b> DESERT ROSE BAND MCA/CURB	1	13	26	40	40
<b>DARLENE</b> T. GRAHAM BROWN CAPITOL	3	17	17	37	51
<b>BUTTON OFF MY SHIRT</b> RONNIE MILSAP RCA	3	17	15	35	91
<b>UNDER THE BOARDWALK</b> LYNN ANDERSON MERCURY	1	11	18	30	32
<b>STRONG ENOUGH TO BEND</b> TANYA TUCKER CAPITOL	5	8	16	29	95
<b>STREETS OF BAKERSFIELD</b> D.YOAKAM/B.OWENS REPRISE	5	8	8	21	126
<b>UNTOLD STORIES</b> KATHY MATTEA MERCURY	5	6	8	19	127
<b>TEAR STAINED LETTER</b> JO-EL SONNIER RCA	0	8	11	19	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.



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LOOK  
BACK**

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**TOM  
WOPAT  
TUMI**

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L I T T L E  
S I S T E R**

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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	13	<b>★ ★ No. 1 ★ ★</b> DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
2	3	7	11	BABY BLUE J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
3	4	6	14	DON'T CLOSE YOUR EYES G.FUNDIS,K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
4	6	10	11	BLUEST EYES IN TEXAS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
5	5	8	12	SUNDAY KIND OF LOVE J.BOWEN,R.MCINTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCINTIRE MCA 53315
6	7	12	10	THE WANDERER R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
7	9	13	13	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
8	11	16	8	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYONNA & NAOMI) RCA/CURB 8300-7/RCA
9	10	14	15	SHE DOESN'T CRY ANYMORE R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
10	16	19	8	I COULDN'T LEAVE YOU IF I TRIED T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
11	17	20	9	A LITTLE BIT IN LOVE E.GORDY,JR.,T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
12	12	15	14	I STILL BELIEVE J.BOWEN,L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
13	15	18	13	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
14	8	11	15	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
15	18	22	10	I HAVE YOU J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
16	19	21	12	REAL GOOD FEEL GOOD SONG J.KENNEY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
17	21	24	7	(DO YOU LOVE ME) JUST SAY YES P.WORLEY,E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
18	1	2	17	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
19	25	27	7	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
20	26	29	6	IF THE SOUTH WOULD WON B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
21	22	26	12	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
22	27	28	8	THE GIFT P.WORLEY,E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
23	28	30	7	I SHOULD BE WITH YOU J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
24	29	33	8	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
25	30	34	6	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
26	31	38	5	WE BELIEVE IN HAPPY ENDINGS E.GORDY,JR.,R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
27	32	36	7	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
28	34	35	11	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
29	35	37	7	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.Boone, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
30	13	4	16	TALKIN' TO THE WRONG MAN S.GIBSON,J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
31	36	39	6	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
★★★ POWER PICK/AIRPLAY ★★★					
32	39	49	3	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
33	14	1	18	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
34	40	47	4	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
35	38	46	4	MONEY H.SHEDO (K.TOSLIN)	K.T. OSLIN RCA 8388-7
36	37	41	8	AM I CRAZY? J.KENNEY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
37	20	3	15	FALLIN' AGAIN H.SHEDD,ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
38	23	9	15	JUST ONE KISS E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
39	41	44	6	I DON'T HAVE FAR TO FALL J.BOWEN,S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
40	42	43	8	HEY LITTLE SISTER J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
41	45	48	6	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
42	24	25	11	I LOVED YOU YESTERDAY T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
43	46	51	6	I WANNA KNOW HER AGAIN E.GORDY,JR. (M.WARREN)	◆ WAGONEERS A&M 1215/RCA
44	51	66	3	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	TANYA TUCKER CAPITOL 44188
45	33	17	16	WORKIN' MAN (NOWHERE TO GO) J.LEO (J.FADDEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
46	49	57	4	BLUE LOVE J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
47	56	—	2	BUTTON OFF MY SHIRT R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
★★★ HOT SHOT DEBUT ★★★					
48	NEW ▶	1	1	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
49	53	61	3	TEAR STAINED LETTER R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	55	60	4	WE NEVER TOUCH AT ALL K.SUESOV,M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
51	54	58	4	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
52	43	23	17	GOODBYE TIME J.BOWEN,C.TWITTY,D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
53	58	68	3	SUSPICION R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
54	59	62	5	THE NEW NEVER WORE OFF MY SWEET BABY R.L.SCRUGGS (D.DILLON, DYCUS, MEVIS)	DEAN DILLON CAPITOL 44179
55	44	32	18	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
56	62	67	4	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
57	64	76	3	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
58	NEW ▶	1	1	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
59	NEW ▶	1	1	GONNA TAKE A LOT OF RIVER J.BOWEN (J.KURHAJETA, M.HENLEY)	THE OAK RIDGE BOYS MCA 53381
60	69	73	4	DON'T THE MORNING ALWAYS COME TOO SOON R.PENNINGTON (J.MCBEE, F.LEHNER)	RAY PRICE STEP ONE 388
61	48	31	18	IF IT DON'T COME EASY J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
62	47	50	6	ASHES IN THE WIND J.KENNEY (H.COCHRAN, J.TWEEL)	MOE BANDY CURB 10510
63	60	45	18	SATISFY YOU S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
64	73	83	3	I'M YOUR PUPPET L.BUTLER (D.PENN, L.OLDHAM)	MICKY GILLEY AIRBORNE 10002
65	NEW ▶	1	1	SUMMER WIND P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53354/MCA
66	70	75	4	IT'S NOT EASY C.CHILDS (C.CHILDS)	JACK ROBERTSON SOUNDWAVES 4808/NSD
67	50	53	6	I'LL WALK BEFORE I'LL CRAWL S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS
68	79	—	2	WALK ON BY R.BENSON (K.HAYES)	ASLEEP AT THE WHEEL EPIC 34-07966/CBS RECORDS
69	NEW ▶	1	1	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
70	83	—	2	BETTY JEAN R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
71	78	—	2	ANYONE COULD BE SOMEBODY'S FOOL T.BROWN,N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53374
72	63	52	10	I'M STILL MISSING YOU R.MCDOWELL,RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
73	74	80	3	HOCUS POCUS L.SHELL,R.ZAVITSON (L.SHELL, R.MURRAH)	ROGER MARSHALL AVM 5-17
74	57	40	17	MIDNIGHT HIGHWAY SOUTHERN PACIFIC,J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
75	80	—	2	THE REQUEST COCHISE PROD. (B.PACK)	BOB PACK OAK 1051
76	81	—	2	LOSING SOMEBODY YOU LOVE T.CHOATE (D.KEES, R.GRISSOM)	RICK SNYDER CAPITOL 44185
77	61	42	13	BENEATH A PAINTED SKY S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
78	72	71	21	WHAT SHE IS (IS A WOMAN IN LOVE) E.GORDY,JR.,R.L.SCRUGGS,E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
79	NEW ▶	1	1	THE ROGUE R.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
80	NEW ▶	1	1	LONESOME FOR YOU G.BROWN (L.CORDELE, L.SHELL)	CHRIS AUSTIN WARNER BROS. 7-27815
81	NEW ▶	1	1	LOVE IN THE HEART D.BURGESS (M.BREWER)	DON MCLEAN CAPITOL 44186
82	67	64	19	LOVE OF A LIFETIME C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
83	NEW ▶	1	1	CRY BABY J.MORRIS (J.FOSTER, J.MORRIS, R.LAVOIE)	JOE STAMPLEY EVERGREEN 1075
84	77	70	21	ANOTHER PLACE, ANOTHER TIME D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
85	NEW ▶	1	1	WILD TEXAS ROSE B.WALKER,R.COCHRAN (B.WALKER, K.WESTBERRY)	BILLY WALKER TALL TEXAN 60
86	NEW ▶	1	1	CONGRATULATIONS B.KILLEN (R.HELLARD, M.GARVIN, W.WILSON)	DONNA MEADE MERCURY 870 527-7
87	52	54	7	HOPELESSLY FALLING H.SHEDD (E.ROWELL)	JEFF CHANCE CURB 10506
88	71	65	9	THE RADIO R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
89	66	55	17	I TOLD YOU SO K.LEHNING (R.TRAVIS)	◆ RANDY TRAVIS WARNER BROS. 7-27969
90	84	63	5	SORRY GIRLS J.STROUD (GOLDEN)	THE GOLDENS EPIC 34-07928/CBS RECORDS
91	85	69	5	PARTY PEOPLE H.SHEDD (CLYDE, CLEO)	BUTCH BAKER MERCURY 870 486-7
92	65	59	7	WHO'S BABY ARE YOU? L.ROGERS,J.KELTON (R.SCAIFE, J.SCAIFE)	RIC STEEL PANACHE P-1002AA
93	68	56	19	HE'S BACK AND I'M BLUE P.WORLEY (M.WOODY, R.ANDERSON)	◆ THE DESERT ROSE BAND MCA/CURB 53274/MCA
94	86	72	6	TOOK IT LIKE A MAN, CRIED LIKE A BABY J.MORRIS (I.ROCCO, R.BOURKE, C.BLACK)	KEVIN PEARCE EVERGREEN 1074
95	90	79	21	OUT OF SIGHT AND ON MY MIND N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
96	91	87	17	TEXAS IN 1880 B.LLOYD,R.FOSTER (R.FOSTER)	◆ FOSTER AND LLOYD RCA 6900-7
97	96	92	10	WITHOUT A TRACE P.WORLEY,E.SEAY (S.THROCKMORTON, K.KITRIDGE)	MARIE OSMOND CAPITOL/CURB 44176/CAPITOL
98	75	78	4	TIE ME UP B.ENGEMANN,S.KONDOR,C.MAAG (J.O'HARA, K.KANE)	BECKY WILLIAMS COUNTRY PRIDE 00011
99	98	97	22	ALWAYS LATE WITH YOUR KISSES P.ANDERSON (L.FRIZZELLE, B.CRAWFORD)	◆ DWIGHT YOAKAM REPRISE 7-27994/WARNER BROS.
100	87	84	19	HIGH RIDIN' HEROES R.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 870 128-7

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

# COUNTRY CORNER



by Marie Ratliff

**RICKY VAN SHELTON** scores with his fifth single and third consecutive No. 1 song from his debut Columbia album, "Wild Eyed Dream," which reached gold status a few weeks ago. Shelton's achievement with "Don't We All Have The Right" also marks the third consecutive week a Columbia artist has held the top spot: Shelton is following in the footsteps of label mates **Rosanne Cash** and **Vern Gosdin**.

"**WE'VE BEEN SWAMPED WITH CALLS** ever since we added the **Randy Travis** record right out of the box," says **Steve Rogers**, MD of KEBC Oklahoma City, of "Honky Tonk Moon" (Warner Bros.) It is the first single pulled from Travis' third album, "Old 8x10," which registered orders of just under 1 million copies in its initial shipment July 1. The single makes its Hot Shot Debut at No. 48.

"Travis will camp out at No. 1 with this one," predicts **H. David Allan**, MD of KRKT Albany, Ore. "This just may be his biggest yet."

Another biggie at KRKT, says Allan, is **Asleep At The Wheel's** remake of the 1961 **Leroy Van Dyke** classic "Walk On By" (Epic). "Sometimes we play the two versions back-to-back and the audience loves it," he says.

**A DOUBLE SHOT OF ANDERSONS:** "I'm really sold on the new **Lynn Anderson** single," says **Les Acree**, PD of WTQR Winston-Salem, N.C. "Adding a little bit of **Billy Joe Royal** at the end was a great touch." Anderson's treatment of the **Drifters'** top 5 1964 hit, "Under The Boardwalk" [Mercury] debuts on the Hot Country Singles Chart at No. 69.

"It's my favorite remake," says **Van Mac**, PD of WOKK Meridian, Miss. "We used to play **John Cougar Mellencamp's** version in the summertime. I'm glad they kept the length a little long, too."

Another Anderson who is doing well, adds Mac, is **John Anderson**, whose "If It Ain't Broke, Don't Fix It" (MCA) is charted at No. 51. "It's a lighthearted play on words that plays real nice, and Lord knows John is overdue."

"**EDDY RAVEN** has a hot summertime sound," says **Tom Phillips**, MD of WDOG Chattanooga, Tenn., of "Joe Knows How To Live" (RCA). "It flows well and sounds great on the air."

PD **Bob Look**, WXCL Peoria, Ill., agrees: "That calypso sound really gets the listeners moving." Look also sees big things in store for **Ronnie Milsap's** "Button Off My Shirt" (RCA). "It's a good way to tell someone to take a flying leap without being obscene," says Look. "It will do very well." Milsap is currently charted at No. 47.

FOR WEEK ENDING JULY 30, 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	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	1
2	2	BABY BLUE	GEORGE STRAIT	2
3	4	SUNDAY KIND OF LOVE	REBA MCENTIRE	5
4	3	SET 'EM UP JOE	VERN GOSDIN	18
5	7	DON'T CLOSE YOUR EYES	KEITH WHITLEY	3
6	8	BLUEST EYES IN TEXAS	RESTLESS HEART	4
7	11	THE WANDERER	EDDIE RABBITT	6
8	5	JUST ONE KISS	EXILE	38
9	13	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	13
10	6	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	30
11	14	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	10
12	15	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	8
13	9	IF YOU CHANGE YOUR MIND	ROSANNE CASH	33
14	19	IF THE SOUTH WOULD'VE WON	HANK WILLIAMS, JR.	20
15	17	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	14
16	16	SHE DOESN'T CRY ANYMORE	SHENANDOAH	9
17	10	FALLIN' AGAIN	ALABAMA	37
18	25	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	21
19	27	JOE KNOWS HOW TO LIVE	EDDY RAVEN	19
20	26	THANKS AGAIN	RICKY SKAGGS	24
21	—	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	17
22	21	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	16
23	20	I TOLD YOU SO	RANDY TRAVIS	89
24	24	BENEATH A PAINTED SKY	TAMMY WYNETTE	77
25	—	I STILL BELIEVE	LEE GREENWOOD	12
26	29	I'LL GIVE YOU ALL MY LOVE TONIGHT	THE BELLAMY BROTHERS	7
27	—	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	25
28	—	A LITTLE BIT IN LOVE	PATTY LOVELESS	11
29	18	GOODBYE TIME	CONWAY TWITTY	52
30	22	SATISFY YOU	SWEETHEARTS OF THE RODEO	63

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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 (9)	
Epic (7)	
MCA (11)	15
MCA/Curb (4)	
RCA (13)	15
A&M (1)	
RCA/Curb (1)	
CAPITOL (12)	13
Capitol/Curb (1)	
WARNER BROS. (9)	13
Reprise (2)	
Sire (1)	
Warner/Curb (1)	
MERCURY	9
CURB	4
MTM	3
EVERGREEN	2
16TH AVENUE	1
AVM	1
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
COUNTRY PRIDE	1
NSD	1
Soundwaves (1)	
OAK	1
PANACHE	1
STEP ONE	1
TALL TEXAN	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
27 ADDICTED (Blue Gate, ASCAP/C.Wheeler, ASCAP/Bughouse, ASCAP/Bug Music)	37 FALLIN' AGAIN (Maypop, BMI) WBM	33 IF YOU CHANGE YOUR MIND (Chelcalt, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	16 REAL GOOD FEEL GOOD SONG (Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL
99 ALWAYS LATE WITH YOUR KISSES (Peer International, BMI/Rightsong, BMI) HL/CPP	8 GIVE A LITTLE LOVE (Irving, BMI) CPP	7 I'LL GIVE YOU ALL MY LOVE TONIGHT (Bellamy Bros., ASCAP)	75 THE REQUEST (Calente, ASCAP)
36 AM I CRAZY? (Stattler Brothers, BMI) CPP	14 GIVERS AND TAKERS (Colgems-EMI, ASCAP) WBM	67 I'LL WALK BEFORE I'LL CRAWL (Tree, BMI/Cross Keys, ASCAP) HL	79 THE ROGUE (Mighty Nice, BMI/Hat Band, BMI)
84 ANOTHER PLACE, ANOTHER TIME (Jack & Bill, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL	59 GONNA TAKE A LOT OF RIVER (Reynsong, BMI)	21 I'M DOWN TO MY LAST CIGARETTE (Central Songs, BMI) WBM	63 SATISFY YOU (MCA, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/CPP
71 ANYONE COULD BE SOMEBODY'S FOOL (Wing And Wheel, BMI/Bug, BMI)	52 GOODBYE TIME (Tom Collins, BMI) CPP	13 I'M GONNA LOVE HER ON THE RADIO (Rick Hall, ASCAP/Beginner, ASCAP) WBM	18 SET 'EM UP JOE (Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL
62 ASHES IN THE WIND (Tree, BMI) HL	93 HE'S BACK AND I'M BLUE (Termite, ASCAP/Bughouse, ASCAP)	72 I'M STILL MISSING YOU (Tree, BMI/Strawberry Lane, BMI) HL	9 SHE DOESN'T CRY ANYMORE (Rick Hall, ASCAP/Alabama Band, ASCAP) WBM
2 BABY BLUE (Muy Bueno, BMI/Bill Butler, BMI)	40 HEY LITTLE SISTER (Irving, BMI) CPP	64 I'M YOUR PUPPET (Fame, BMI)	90 SORRY GIRLS (SBK Songs/Combine, BMI) HL
77 BENEATH A PAINTED SKY (Cross Keys, ASCAP) HL	100 HIGH RIDIN' HEROES (Mighty Nice, BMI/Skunk DeVille, BMI/Victrola, ASCAP)	66 IT'S NOT EASY (Dobbins, BMI)	32 STREETS OF BAKERSFIELD (Tree, BMI) HL
70 BETTY JEAN (MCA, ASCAP)	73 HOCUS POCUS (Millhouse, BMI/Tom Collins, BMI) HL	19 JOE KNOWS HOW TO LIVE (Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP	44 STRONG ENOUGH TO BEND (Uncle Artie, ASCAP/Don Schlitz, ASCAP)
46 BLUE LOVE (Cross Keys, ASCAP) HL	48 HONKY TONK MOON (Hannah Rhodes, BMI)	38 JUST ONE KISS (Tree, BMI/Pacific Island, BMI) HL/CPP	65 SUMMER WIND (Bar None, BMI/Bug, BMI)
4 BLUEST EYES IN TEXAS (WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	87 HOPELESSLY FALLING (Sheddhouse, ASCAP/KIT, ASCAP) HL	31 LETTER HOME (Moon & Stars, BMI/Screen Gems-EMI, BMI)	5 SUNDAY KIND OF LOVE (MCA Music) HL
47 BUTTON OFF MY SHIRT (Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS)	10 I COULDN'T LEAVE YOU IF I TRIED (Coolwell, ASCAP) HL	11 A LITTLE BIT IN LOVE (Goldline, ASCAP)	53 SUSPICION (Elvis Presley, BMI/Rightsong, BMI) HL
86 CONGRATULATIONS (Tree, BMI/Cross Keys, ASCAP)	39 I DON'T HAVE FAR TO FALL (Acuff-Rose, BMI/Golden Reed, ASCAP) CPP	80 LONESOME FOR YOU (Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Millhouse, BMI)	30 TALKIN' TO THE WRONG MAN (Timberwolf, BMI)
83 CRY BABY (Jerry Foster, ASCAP/Johnny Morris, BMI/Jerry & Bill, ASCAP)	15 I HAVE YOU (Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI)	76 LOSING SOMEBODY YOU LOVE (Tag Team/Eight-O-Five, ASCAP)	49 TEAR STAINED LETTER (Island, BMI)
58 DARLENE (Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP)	42 I LOVED YOU YESTERDAY (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	81 LOVE IN THE HEART (Sunlover, BMI/Salty Dog, BMI)	96 TEXAS IN 1880 (Uncle Artie, ASCAP) CPP
17 (DO YOU LOVE ME) JUST SAY YES (Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)	23 I SHOULD BE WITH YOU (Steve Wariner, BMI)	82 LOVE OF A LIFETIME (Kristoshua, BMI)	24 THANKS AGAIN (Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL
3 DON'T CLOSE YOUR EYES (Jack & Bill, ASCAP) HL	12 I STILL BELIEVE (WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	74 MIDNIGHT HIGHWAY (U Do 2, ASCAP/Warner-Refuge, ASCAP/Long Tooth, BMI) WBM	25 THAT'S WHAT YOUR LOVE DOES TO ME (Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP
29 DON'T GIVE CANDY TO A STRANGER (Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP	89 I TOLD YOU SO (Charlie Monk, ASCAP/Three Story) WBM	35 MONEY (Wooden Wonder, SESAC)	56 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' (Lawyer's Daughter, BMI/Beckaroo, BMI) CPP
60 DON'T THE MORNING ALWAYS COME TOO SOON (Millstone, ASCAP)	43 I WANNA KNOW HER AGAIN (Hollywood Avenue, BMI/Irving, BMI) CPP	54 THE NEW NEVER WORE OFF MY SWEET BABY (Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP) HL	98 TIE ME UP (Cross Keys, ASCAP/Kieran Kane, ASCAP) HL
1 DON'T WE ALL HAVE THE RIGHT (Tree, BMI) HL	57 I WANTA WAKE UP WITH YOU (Ben Peters, BMI)	41 THE OTHER GUY (American Ragtime, BMI)	94 TOOK IT LIKE A MAN, CRIED LIKE A BABY (Chappell, ASCAP/Tri-chappell, Sesac) HL
28 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS (Lowery, BMI/Brother Bill's, ASCAP) CPP	55 I WILL WHISPER YOUR NAME (Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	95 OUT OF SIGHT AND ON MY MIND (Ensign, BMI/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL/CPP	69 UNDER THE BOARDWALK (Alley, BMI/Trio, BMI)
	51 IF IT AIN'T BROKE DON'T FIX IT (Rural Hip, ASCAP/West Express, BMI)	91 PARTY PEOPLE (Millhouse, BMI) HL	34 UNTOLD STORIES (White Sheep, ASCAP/Colgems-EMI, ASCAP)
	61 IF IT DON'T COME EASY (Silverline, BMI/Songmedia, BMI) WBM	88 THE RADIO	68 WALK ON BY
	20 IF THE SOUTH WOULD'VE WON		

**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.

## HIGH TEMPERATURES HEAT UP JAMBOREE

(Continued from page 36)

Although food and beverage vendors were located throughout the grounds, ticket buyers were again allowed to bring in their own provisions. Only glass containers were banned from the area.

Kroger's, which operated a "general store" on the premises, sold about 1,000 gallons of Polar drinking water the first day at \$1 a gallon. Beer vendors priced their goods at \$1.50 a can, \$2 for draft, and \$10 for a 12-pack. Coolers went for \$1.50 each.

A representative for Food Services International, which operated the food concession, says that the best sellers were barbecued pork and bar-

becued chicken sandwiches at \$3.50 and \$2.75 each, respectively.

Debbie Michaels, head of the souvenir concession, says her top-selling items were adult T-shirts at \$10 each; cowboy hats, \$6; can "huggies," \$2; mugs, \$1; and program books, \$3. Sunday editions of the local newspapers, \$1, also sold well. By working the crowd, Michaels' staff sold 5,000 glow-in-the-dark necklaces—at \$1 each—within 45 minutes on Saturday night.

The Criswell Security Agency again handled stage, ticket, and entertainer security. Steed Audio was in charge of sound.

## Three-Day Event Raises Funds For Struggling Musicians Major Acts To Play At Ky. Bluegrass Fest

NASHVILLE Nearly two dozen major acts have agreed to perform at the International Bluegrass Music Assn.'s Bluegrass Music FanFest in Owensboro, Ky., Sept. 23-25. The event is staged to raise funds for professional bluegrass musicians who need financial aid.

Scheduled to perform are Bill Monroe & the Bluegrass Boys; Ralph Stanley & the Clinch Mountain Boys; Jim & Jesse & the Vir-

ginia Boys; Mac Wiseman; Emmylou Harris; the Dry Branch Fire Squad; Curly Seckler, Willis Spears, & the Nashville Grass; Doyle Lawson & Quicksilver; the Wayne Lewis Band; the Tony Rice Unit; J.D. Crowe & the New South; Jerry Douglas; the Boys From Indiana; John Hartford; Dave Evans; Paul Adkins & Borderline; Traver Hollow; Randall Hylton; John Graves & Kenny

Baker; Raymond Fairchild & the Crowe Brothers; and Lost & Found.

The concerts, to be held in English Park, will run from 3-11 p.m. Sept. 23, noon-11 p.m. Sept. 24, and 11 a.m.-4 p.m. Sept. 25. Three-day tickets are \$15 each in advance or \$20 at the gate. Daily tickets—advance or on the spot—are \$7 each. Ticket orders can be placed by phoning 502-684-9025.

FOR WEEK ENDING JULY 30, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★ 8 weeks at No. One	
1	1	1	11	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
2	2	2	7	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
3	3	3	62	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
4	6	17	3	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
5	4	4	18	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
6	5	5	73	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
7	9	8	25	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
8	8	7	53	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
9	7	6	39	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
10	14	14	11	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
11	12	13	17	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
12	10	10	44	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
13	11	9	53	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
14	17	20	6	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
15	13	12	52	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
16	15	15	110	RANDY TRAVIS ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	16	11	10	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
18	18	18	13	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
19	19	16	36	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
20	20	19	33	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
21	23	23	16	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
22	22	22	64	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
23	21	21	16	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
24	24	24	64	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
25	28	29	7	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
26	25	25	54	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
27	26	27	26	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
28	27	28	15	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
29	30	35	7	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
30	29	30	17	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
31	36	31	50	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
32	37	37	127	ALABAMA ▲ <sup>2</sup> RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
33	32	32	75	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
34	35	33	26	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
35	42	57	3	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
36	31	26	71	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
37	33	34	16	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
38	34	36	41	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	38	19	MOE BANDY CURB 10600	NO REGRETS
40	43	45	18	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
41	45	48	86	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
42	44	40	44	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
43	38	42	18	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
44	51	60	3	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
45	39	39	59	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
46	40	41	50	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
47	48	49	20	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
48	54	56	3	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
49	52	43	10	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
50	46	44	141	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
51	57	64	5	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
52	59	58	194	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	49	50	43	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
54	55	46	77	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
55	50	53	47	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
56	63	59	14	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
57	47	47	21	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
58	58	62	12	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
59	53	55	10	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
60	56	52	41	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
61	60	65	36	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
62	64	63	42	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
63	69	73	41	SCHUYLER, KNOBLOCH AND BICKHARDT MTM 71064 (8.98)	NO EASY HORSES
64	72	—	149	ALABAMA ▲ <sup>2</sup> RCA AHL-1-4939 (8.98) (CD)	ROLL ON
65	65	72	518	WILLIE NELSON ▲ <sup>3</sup> COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	NEW ▶	—	1	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
67	74	66	58	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
68	68	74	54	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
69	61	51	25	GEORGE JONES EPIC 40781/CBS RECORDS (CD)	TOO WILD TOO LONG
70	RE-ENTRY	—	—	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
71	NEW ▶	—	1	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
72	66	71	8	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
73	67	68	265	ALABAMA ▲ <sup>3</sup> RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC
74	70	70	78	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
75	73	54	77	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY

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.

# CHILDREN'S ENTERTAINMENT '88

## Now There's Room at the Top for Dedicated Children's Superstars

By SUSAN PERRY

**T**he Pied Piper hasn't got a thing on Raffi and today's other up-and-coming children's entertainers. Certainly the mythical musician never beguiled 2,000 youngsters at a time, like the phenomenally successful Canadian singer-guitarist does at his live concerts. Nor did the legendary piper sell more than two million record albums and audio tapes.

There's another crucial difference: these days it's not just the kids but their moms and pops who are coming along on the musical trip.

Says Raffi, the kidbiz superstar himself, "We were pleased at how strongly the parents took to the music on behalf of their kids, aside from the children really taking to the music. There's very little for families that is a shared experience, that can be sort of a unifying thing. I think my concerts have become that for many people."

While live performances increase public excitement and build name recognition for the current crop of hot children's talent, it's the healthy sales figures for albums, audio tapes, and videos that are the real evidence of an expanding market.

Raffi was the first children's artist to be signed by a major American label, A&M, eight years ago. But in the past year or two, a number of other artists have been taking the kiddie—and family—market by storm.

"Our music appeals to children and their families," says Sharon Hampson of **Sharon, Lois & Bram**, another of A&M's finds. "When children enjoy something, they will hear it over and over and over. And that can be crazymaking for parents. Because our music is sophisticated, it's varied, it's eclectic, it engages the parents and the grandparents equally as well as it does the children."

Watching a concert or a video together, singing along with a cassette at home or in a car, whole families get involved by singing along, clapping, even dancing to the energetic rhythms. How is this different from the market and audiences of the past?

"It was our feeling that children's music was graduating from the child's room to the living room," says Mark Jaffe, director of children's marketing for A&M. "People no longer wanted to take a children's record, give it to the kid, and lock the door behind him. The parent now wants to interact with the child."

What's going on is clearly a baby boomer's baby boom, which is having striking ramifications in every segment of the economy. People who are having babies are a little older, a little better off financially when they start their families, and they're having fewer kids per capita. They're also determined to enjoy them more—and to raise them better than their folks did.

"Better" here often means surrounding one's kids with designer clothes, gourmet baby foods, imported playthings, and first class music.

"It's a flight to quality," says Jaffe. "I don't think children's music is going to be the domain of licensed characters as much as it has been. People are looking for an adult performer who communicates with the child on a level that is meaningful to the child, that provides the child with some-

(Continued on page C-12)

## Fresh Audio for Fresh Ears Slowly Expanding Record Store Shelf Space

By CHRIS MCGOWAN

**S**ales of children's audio product are growing in tandem with the so-called "baby boomlet," as a growing number of well-educated and discerning parent/buyers respond to what David Zaslow of Kids Matter calls "a phenomenal quality of music being produced."

Anchored by the perennially strong sales of market leader Disneyland/Vista and pushed by new stars like Raffi, high-concept productions such as the Windham Hill "Storybook Classics" line and a host of top-notch recordings being launched by aggressive independents, children's audio is slowly creeping into record stores, while it expands its strong sales to schools, libraries, bookstores, toystores, catalogs, giftshops, children's specialty stores and even theme parks and national parks.

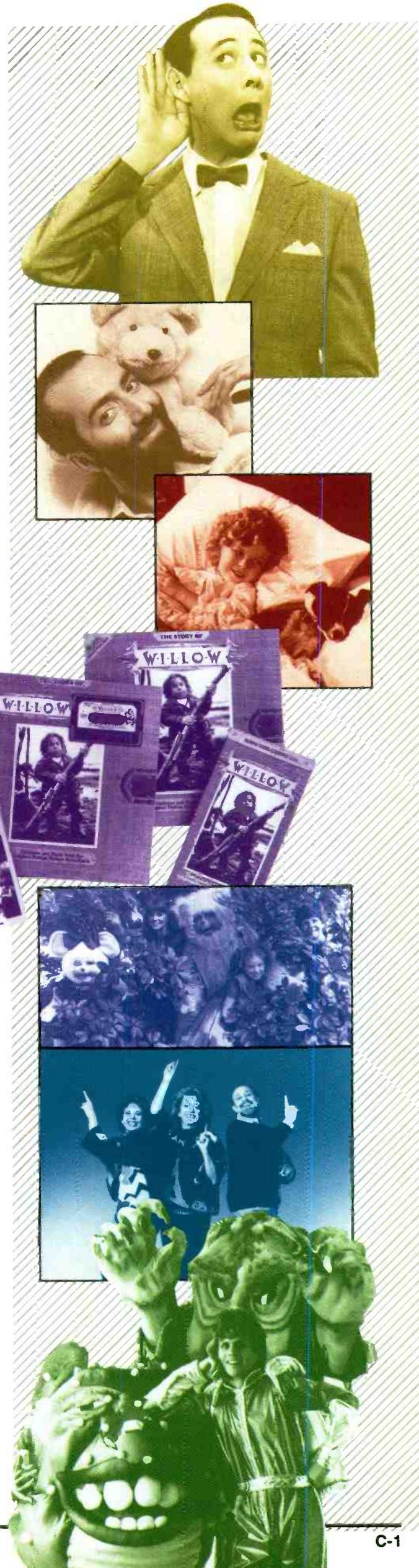
"We did a test in the Musicland chain over Christmas, our first entree into record stores, and it went very well," says Zaslow, co-owner of **Kids Matter**, based in Ashland, Ore. Among its titles, the label carries the "Shakin' Loose With Mother Goose" read-along series, which features new songs created from traditional Mother Goose rhymes. Steve Allen and Jayne Meadows narrate and Tata Vega ("The Color Purple") sings.

"The majors have to carve out the shelf space for this division of music to be considered viable," says Zaslow. "Often they treat children's music as being five notches lower than esoteric jazz. But now, with A&M clearing a path with artists like Raffi and Sharon, Lois & Bram, record store buyers are recognizing the demand and the record industry is paying more attention."

**Windham Hill** entered the children's market in the classics area in March '85 with Margery Williams' "The Velveteen Rabbit," read by Meryl Streep with accompaniment by George Winston on piano. Since then it has added nine more titles, including Rudyard Kipling's "The Elephant's Child" (narration by Jack Nicholson and music by Bobby McFerrin), Hans Christian Anderson's "The Steadfast Tin Soldier" (narration by Jeremy Irons and music by Mark Isham) and Brian Gleeson's retelling of "Pecos Bill" (narration by Robin Williams and music by Ry Cooder).

"The series has been very successful," says Larry Hayes, (Continued on page C-13)

**PHOTOS FROM TOP TO BOTTOM: Pee-Wee Herman brings his magical TV playhouse to Hi-Tops; Raffi conquers platinum barrier on A&M/Shoreline; Shirley Temple in "The Little Colonel" on CBS/Fox; Multi-formatting the audio end of "The Story Of Willow" on Buena Vista; "Wee Sing Together," an example of an original musical video with staying power for Price/Stern/Sloan; Sharon, Lois & Bram now sing up a storm for A&M Records; Tim Noah's rock music and cartoonish characters make his "Wow Wow Wibble" video a magnet for indie Noazart Productions.**



# Perception.



234 • Everything Grows

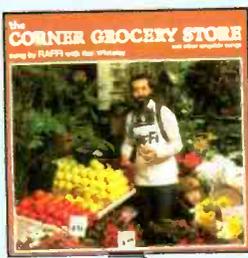
# Reality.



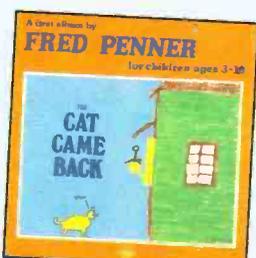
202 • Singable Songs For The Very Young



201 • More Singable Songs



207 • The Corner Grocery Store



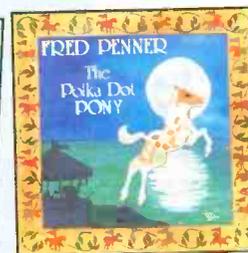
209 • The Cat Came Back



210 • Baby Beluga



218 • Junior Jug Band



220 • The Polka Dot Pony



223 • Rise and Shine



226 • Raffi's Christmas Album



227 • Special Delivery



228 • One Light, One Sun



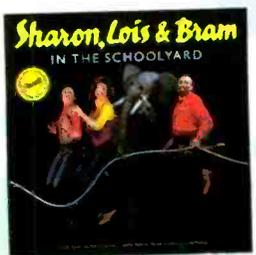
229 • A House For Me



234 • Everything Grows



301 • Mainly Mother Goose



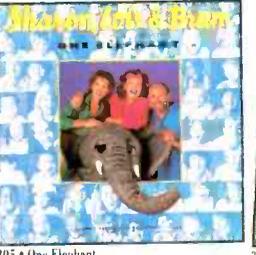
302 • In The Schoolyard



303 • Singing & Swinging



304 • Smorgasbord



305 • One Elephant



306 • Stay Tuned



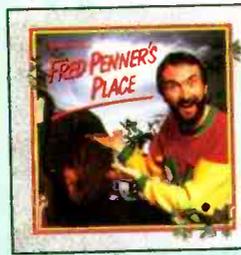
307 • One, Two, Three, Four... Live!



308 • The Elephant Show



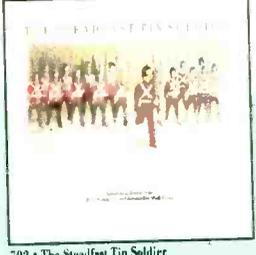
400 • Sunday Sing-a-long



401 • Fred Penner's Place



701 • The Elephant's Child



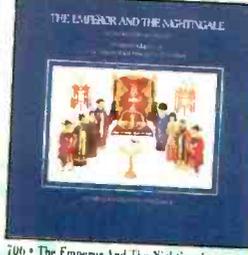
702 • The Steepest Tin Soldier



704 • How The Camel Got Its Hump,  
How The Rhino Got Its Skin



705 • The Ugly Duckling



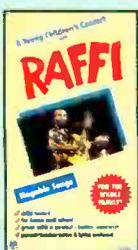
706 • The Emperor And The Nightingale



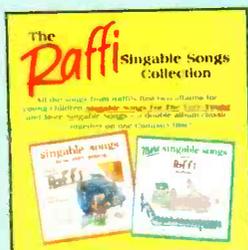
708 • Peter Rabbit & Jeremy Fisher



3007 • The Velveteen Rabbit



VC-61707 • A Young Children's Concert With Raffi

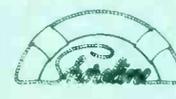


SD 2202 • The Raffi Singable Songs Collection (Singable Songs For The Very Young and More Singable Songs on one CD)

By now, everyone knows about Raffi, the children's artist who has sold more than 2,000,000 units in the past 18 months. Raffi succeeds because he's a real person (not a cartoon character, like most children's "artists") who treats children like real people. And it gives us great pleasure to be able to work with artists like Raffi, Fred Penner, and Sharon, Lois & Bram, who prove that music for children can be as spontaneous, creative, and direct as music for adults. Selling through on album, cassette, compact disc, and video.

**A&M Records: Real Music For Children.**

Raffi's new video "Raffi In Concert With The Rise and Shine Band" VC-61719 available October 4.



# These Stars will Light Up your Children's Section.



## SONY VIDEO SOFTWARE AND WINDHAM HILL INTRODUCE THREE NEW RABBIT EARS STORYBOOK CLASSICS.

Here are three new stories bursting with the kind of stellar talent you've come to expect from Rabbit Ears Productions. They're all available on videocassette, CD, audiocassette, LP and in picture books.

**PECOS BILL** is an American tall tale which reaches dizzying new heights, when told by Robin Williams' many voices. Original music is by Ry Cooder, with captivating illustrations by Tim Raglin.

**THE TAILOR OF GLOUCESTER's** clever plot is enhanced by Meryl Streep's splendid characterizations. Colorful music is provided by The Chieftains, with drawings by David Jorgensen.

In **THE LEGEND OF SLEEPY HOLLOW**, all the wit and fun of this classic early American tale come to life through the narration of Glenn Close, the original score from Tim Story and illustrations by Robert Van Nutt.

## OUR STARS SHINE BRIGHTER EVERY DAY.

In just three short years, we've won an impressive number of awards.

From this year's Grammy Award for Best Children's Recording to the NARM Best Selling Chil-

dren's Album. From a Gold at the New York International Film and TV Festival to a CINE Golden Eagle Award and the coveted Action for Children's Television Award.

Since these three new titles meet the same high standards, they will continue to delight your customers and reach new sales records.

## PROMOTIONAL SUPPORT WITH A NATIONAL SWEEPSTAKES ON SHOWTIME.

Watch **SHOWTIME** this fall for the "Storybook Classics Sweepstakes," where over 6 million SHOWTIME viewers will have the opportunity to win Storybook Classics videocassettes, audiocassettes, picture books and a cash prize.



## LISTEN AND SEE FOR YOURSELF.

You really have to see and hear these stories to appreciate their quality. These and other Storybook Classics are available as follows:

CD's, audiocassettes and LPs are available from Windham Hill. "The Tailor of Gloucester" and "Legend of Sleepy Hollow" street date: 8/30/88. Call your Windham Hill/A&M representative for stocking program information.

Videocassettes are available from Sony Video Software Company. "Pecos Bill" and "The Tailor of Gloucester" pre-order date: 8/23/88. Street date: 9/19/88. "Legend of Sleepy Hollow" pre-order date: 9/27/88. Street date: 10/24/88. Ask your Sony Sales Manager for details or call (212) 698-4859.

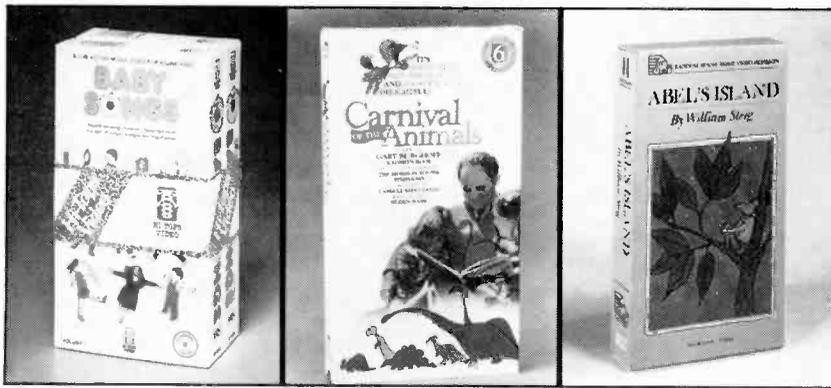
Rabbit Ears Storybook Classics from Rabbit Ears Productions, Inc. are part of a coordinated series that includes videocassettes from Sony Video Software Company, Inc.; LPs, CDs and audiocassettes from Windham Hill; picture books and book/cassettes from Picture Books Studios. Broadcast programming on Showtime. © 1988 Rabbit Ears Production, Inc.

 RABBIT EARS PRODUCTIONS

SONY®



"Babysongs" and "More Babysongs" two-pack from Hi-Tops.



"Abel's Island" by William Steig offers quality animation and book-reading value on Random House.

"Carnival Of The Animals" with Gary Burghoff on Twin Tower.

## A What's-In-Store Tour Through the Alphabet of Kid-Active Videolabels

**F**ollowing are capsule summaries of what some active major and indie labels are promoting in '88, their fall marketing campaigns and programming strategies, as well as new product of note released over the past year through Christmas '88.

**A&M HOME VIDEO:** Raffi's second home video, "Raffi In Concert With The Rise And Shine Band," will be released in October at \$19.98. This followup to Raffi's platinum debut video, "A Young Children's Concert With Raffi," is a live concert with Raffi and his band. The video contains 23 of Raffi's favorite songs, many from his most recent LPs, "One Light, One Sun" and "Everything Grows." Some songs included are "Bathtime," "Apples And Bananas" and "He's Got The Whole World." According to Steve Macon, A&M's director of video sales & marketing, "the upside potential of this video is really a reflection of the enormous popularity of Raffi in the marketplace. I firmly believe we are looking at another platinum-plus video from Raffi."

Among the trade promotional activities scheduled for this fall are four Raffi video posters, combination audio/video Raffi dump bins, and extensive cooperative retail advertising programs. Macon has also targeted audio and video one-stop accounts for strong support in the mom-and-pop marketplace. Consumer awareness will be piqued by a press campaign in major mass-consumer publications, national, mainstream and video magazines.

**CBS/FOX/PLAYHOUSE:** Newest \$19.98 Mister Rogers are "Musical Stories," "When Parents Are Away" and "What About Love?." Newest Romper Rooms are "Ask Miss Molly," "Kimble's Birthday" and "Outta Space." Also new: "Little Lord Fauntleroy." Still active: "Draw And Color Far-Out Pets With Uncle Fred," "Mr. Wizard," "Dennis The Menace" and "Faerie Tale Theatre."

Big news from Playhouse recently was the release of 10 Shirley Temple movies remastered in stereo. Next month the label U.S. premieres three BBC titles—"The Light Princess," "The Secret Garden," "Gulliver In Lilliput," at \$19.98 each. In late August, as part of its Christmas sell-through campaign, 12 titles will be reduced to \$19.98, including the popular children's movies "Miracle On 34th Street," "Snoopy Come Home" and "A Tree Grows In Brooklyn."

For the second half of '88, the label will take a more intensive approach to sell-through on active catalog titles, says director of programming & marketing Anne Upson, rather than acquire new product at the original start-up pace. The fact that Upson help build the catalog—and has been bridged into market-

ing—underscores the label's concern and commitment. That's not to say new product isn't being developed; the label will embark on its own "Reading Rainbow"-type series of video books in the near future, and is combing the rich CBS and BBC film libraries for more repackaging themes. Meanwhile, Upson will be focusing on reformulating current catalog, looking to "cut the price by cutting the length"—re-editing Mister Rogers, Dennis The Menace, and others for lower-price versions, in some cases, adding new footage. Upson cites the "Kids In Motion" tape as an example of good product, though not new, still sustaining growth, with sales increasing each year.

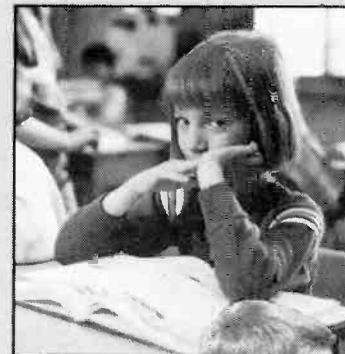
**CELEBRITY:** New releases this month are the \$39.95 animated "Gallavants" and \$39.95 "Seabert On The Road Again." Also due: "G.I. Joe—The Movie," "The Phantom of the Opera" and "Oliver Twist" at \$19.95; "Ghostbusters Vol. II"; and "Seabert Vol. V" at \$39.95. Coming: "The Bluffers" (\$39.95), "Star Force" and "BraveStarr."

Although Celebrity's Just For Kids line is shaped by such licensed characters as Seabert and G.I. Joe, marketing rep Clare Patterson says, "We do accept original programming."

**FRIES:** New this year: animated "Denver The Last Dinosaur" (\$19.95/45 mins.) supported by a tie-in with Ralston Purina; Shari Lewis is now on tap with "Lamb Chop's Sing-Along, Play-Along" (\$14.95/45 mins.); "Shari's Christmas Concert" (\$14.95/50 mins.); two new Care Bears, "In Space: First Stage" and "Feeling Good" (\$14.95/45 mins. each); and animated adventure "Saber Rider & the Star Sheriffs" space-western series (\$14.95/45 mins.). Still active: three Care Bears titles at \$14.95 each and "It's Howdy Dowdy Time: A 40-Year Celebration," repriced and repromoted for the holiday season at \$14.95/103 mins. In development is a video based on Mattel's new "Boglines" line of creature characters.

**GOLDEN BOOK:** Eight animated summer releases with contemporary themes for a spectrum of age groups include: "Kidd Video: The Teen Beat," "Sylvanian Families: Forest Families," "Catillac Cats: Cats & Company," "Beverly Hills Teens: Silver Spoon Olympics," "My Little Pony: The Magic Coins," "Moondreamers: Galaxy Gazers," and "StarCom: Battle Blazers." Sixty minutes or longer, new titles retail from \$19.95 to \$29.95. Also for release this month are five new \$9.95/30-min. episodes of

(Continued on page C-10)



Mischievous 8-year-old Ramona Quimby steps out of the pages of Beverly Cleary's best-selling children's books and into "Ramona," a 10-part dramatic series created for TV by Lancit Media, and now an appealing Lorimar video series.



Talking with baby is fun for co-star Robbie Kalin of "Hey, What About Me?" (A Video Guide for Brothers & Sisters of New Babies) from KidVidz.

## KidVid Producers & Programs: Tapping Every Segment of the Market

By RICHARD T. RYAN

**A**s a natural outgrowth of its search for a strongly defined sense of identity, kidvid is maturing. As it develops, it is also experiencing its share of growing pains. Fortunately, most of the aches are minor.

"Young people have a wide variety of interests and needs, and the kidvid industry is gearing up to meet them," says Backyard Video's Amy Weintraub. While everyone agrees that quality must be a top priority, there is a definite lack of consensus about what constitutes quality. However, the fact remains that the diversity which presently characterizes the market shows no signs of abating. In fact, an even broader spectrum of children's programs seems to be the order of the day.

Though very much in a state of flux, the industry would appear to be exhibiting a number of clearly pronounced tendencies. Perhaps most noticeable is an attempt by producers to tap every segment of the market and to hold onto their market shares by producing new tapes for slightly older children. Both Backyard Video, producer of the "Babysongs" series, and KRA Video which released "Workout With Mummy And Me" have such programs in the works.

Backyard's entry, "Turn On The Music," is aimed at the 4 to 7-year old set and due for release in January. KRA has two more workout programs in production—one for 1-year olds and the other for 4 to 7-year olds. "The idea is to grow up with your audience," says Weintraub, the producer of "Babysongs."

A second shift is the movement away from animation in favor of live-action. Creed Noah, president of Noazart, producers of "In Search Of The Wow Wow Wibble Wobble Wazie Woddle WOO!" says, "Children want live-action and real characters to follow."

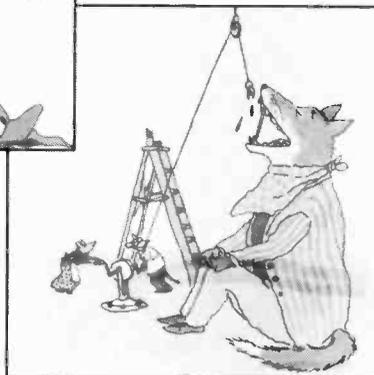
Another reason for the movement, according to Backyard's Weintraub, is the fact that, "Quality animation is becoming cost prohibitive"—a sentiment echoed by several other producers. Robert Stork, VP at Lancit Productions, a label which recently released 10 half-hour episodes of Beverly Cleary's "Ramona" stories, says, "Even committed producers can't do what they want because of the economic forces of the market."

Another emerging trend is a slight movement at a number of labels toward original programming. Obviously the success of Backyard's "Babysongs," Together Again's "Kid-

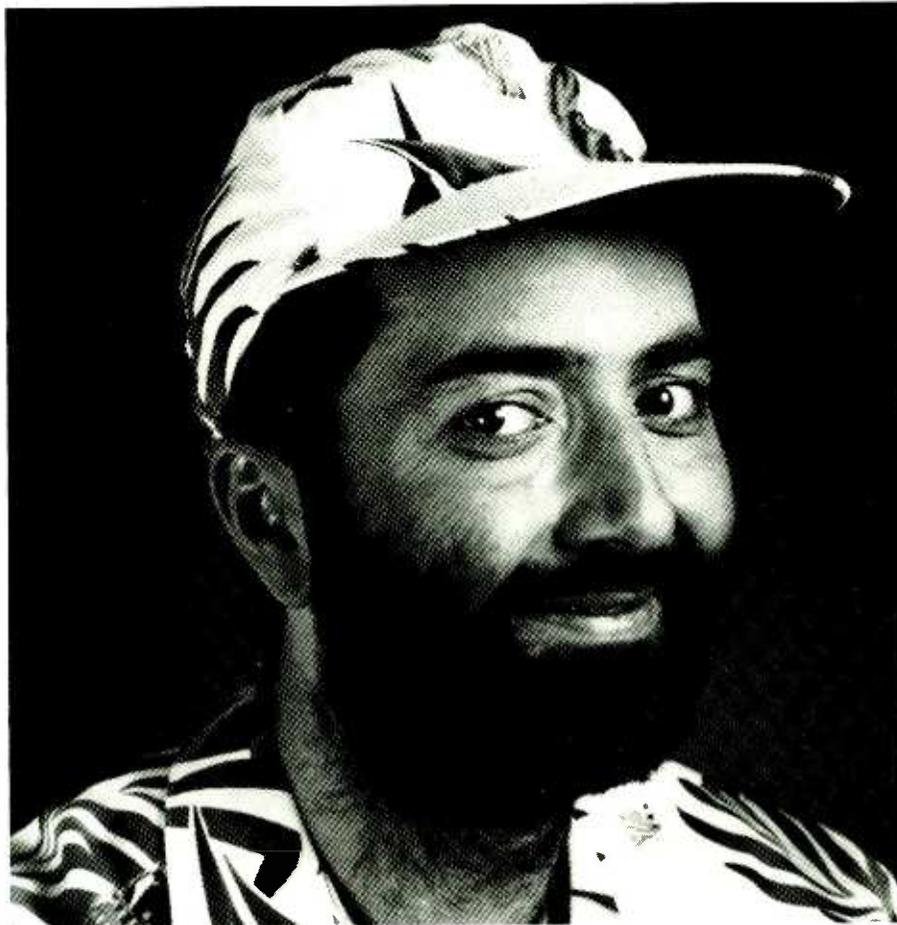
(Continued on page C-8)



Maurice Sendak's "Really Rosie" (above) and William Steig's "Doctor De Soto" (right) are superlative treatments of equally superlative children's books from CC Studios.



"Perfect The Pig" flies high for brilliant "Reading Rainbow" series on Children's Video Library.



# Raffi

*music children grow with*



Shoreline records, tapes, CDS and videos distributed by A&M



## Alternate 'Pipelets' Keep Ruptured KidVid Pipeline Flowing Uphill

By CATHERINE CELLA

**D**istributors just don't do the job when it comes to children's video, say interested retailers. It's a secondary item to them because they can't put the time or money into the many smaller labels coming into the market. And the pipeline of kidvid distribution suffers as a result.

"The children's market definitely hasn't reached its potential in the video business," according to Boston's Flicks Video owner David Pulda. "Distributors don't have the time to effectively sell children's product. So, it's really up to the manufacturers to put knowledgeable sales reps on the road. Telephone reps just can't do the job like a person who knows the product and can talk intelligently about it."

"The way things are, I have to make the extra effort," continues Pulda. "I go out and get the things I want. I find I do a lot of extra work to get what I want in kidvid. And I deal directly more and more with manufacturers like Random House, Western Publishing, and CC Studios. The profit margins are better, too."

Self-proclaimed "most aggressive retailer out there" Allan Caplan, founder and chairman of Omaha-based 21-chain Applause Video, says kidvid is flowing down the pipeline to him "because I yell and scream a lot. When I want something, I have no trouble letting people know. And that's really important to marketing kidvid. If you sit back and wait for your distributor to send you something—well, you could die waiting."

"We're at the size now where we have our own point-of-purchase department. So I'll call Hi-Tops or Disney or FHE and say I need posters or standees, and they send them because they know I'll put them to good use."

Caplan is so bullish on kidvid retailing, his summer seminars emphasize its returns. If video retailers don't take the kidvid market, Caplan warns, the mass merchant is going to

take it from them. At 25% of his sell-through, Caplan says retailers can't afford to surrender that share.

While more retailers are setting up children's sections in their stores, and thereby attracting more customers, the typical mindset remains on renting. As a result, numerous alternate "pipelets" are developing to keep kidvid flowing from manufacturer to consumer.

Jeff Tuckman, VP of advertising and marketing at Chicago-based Baker and Taylor, the second largest distributor, finds the library market strong for kidvid now. "We're selling more to that market than we were a year ago. The volume is very good in kidvid, especially the educational side of it, which has really blossomed tremendously."

"More and more quality is available all the time, too," says Tuckman. "Being a full-line distributor, we stock a lot to sell to different markets. Specialty stores are big on children's programming, but they're not so interested in the 'Teach Your Kid To Read' type tapes. They want mainstream—Pee Wee Herman or Bugs Bunny or Donald Duck. The more esoteric material we gear toward the library or bookstore market."

Nashville-based Ingram Video, an offshoot of the book distributing company, also finds kidvid doing well in bookstores. "We don't have to push it very much," according to sales manager Mindy Henderson, "because bookstores are looking for children's products." Ingram carries all the major manufacturers but also does well with Viewmaster, Mother Goose, and fairy tale tapes. "We do real well with interactive or learning videos as opposed to toy products," says Henderson.

Jay Beyda, sales manager for L.A.-based juvenile book and record distributors Beyda and Assoc., says their kidvid sales have quadrupled just in the last year. "At the spring show of EDSA International (Educational Dealers and Suppliers Assn.)," says Beyda, "our video list was the first to go—and we got 250 company cards for sending it."

(Continued on page C-8)

**"A Fire In The Dark" is latest addition to futuristic action-drama of Hi-Tops' "Captain Power" series.**

**View-Master Video System attaches to TV/VCR with remote, video processor and interactive-type programs that alter screen action and sound. Sesame Street, Disney and Muppet software set for fall.**

**Jim Henson's "Play-Along Video" series for the under-five set debuts this fall on Lorimar.**

## Retailing KidVid: Know It and Promote It

**I**f there's a product glut in the kidvid market, you couldn't prove it by most video specialty stores—which is why those who do concentrate on children's video find such success with it.

"Developing something for their children has great appeal for your customers," according to owner David Pulda of Flicks Video in Boston. What began as a personal commitment for the former teacher turned out to be good business as customers responded. Now Flicks is known as THE store for children's video, which accounts for 20% of rentals and a whopping 85% of his sell-through business.

"We tend to carry the quality tapes rather than the promotional-type thing, because of the customer we're trying to hit," says Pulda. "People can get Transformers and Rambo on TV or at Toys 'R Us. We do better with things like Wee Sing, the Random House tapes, and Mother Goose Treasury, our latest hit. This fall CC Studios is sending their Children's Circle Caravan for a promotion, with a storyteller and giveaways."

Pulda displays his 1,000-plus kidvid titles in a special section stocked with pillows, toys, and video monitor constantly playing kidvid. This alcove is more colorful than the rest of the store but still fits with its overall design as a comfortable place to browse rather than zip through.

It's not enough just to stock it, though, you've got to know the product, too. The more knowledgeable you are about kidvid, the more you'll sell. "Someone buying Disney's Sing Along, for example, is ripe for a Raffi or Wee Sing tape," according to Pulda. "Parents are willing to spend the money on their kids, but they need to know it's the right thing."

New Kideo is what New York's five-store New Video chain calls its kidvid section of 500 rental and 150 sell-through titles. "We love kidvid," says co-owner Michael Pollack. "It's approaching 20% of our business and just keeps growing. The main thing is to recognize your customer base."

"Video for the most part is a neighborhood business. And in our neighborhood the people who are talking to each other are new parents. We wanted to be a part of that, so we have a weekly story hour where we read books and show videos."

Offering customers the widest and best selection naturally led to expanding the children's section. And since product was harder to find in the beginning, New Kideo was stocked with audiocassettes and books as well as video. Cross-merchandising is still good business in the kidvid market.

"People realize we have a variety of products at a variety of price points, so they don't come in with the preconceived notion of renting," says Pollack. "People now look at us as more than just a video store."

People are looking at record stores as more than just record stores, too, as video makes inroads. Owner Norman Woodward of Wax Works in Kentucky estimates that 15% of his rental business and 30% of video sales are from kidvid.

"Children's video is like the classics," says Woodward. "It's always going to rent and it's always going to sell. There's a perpetual market out there."

"The only problem is price since it seems to be a real price-conscious purchase. We do better with \$19.95 than \$29.95. Care Bears and Sesame Street are popular, and Ramona seems to be doing real well lately. Disney, of course, is still No. 1."

So, too, with the Miami-based five-store Q Records and Video chain, whose most recent promotion celebrated Disney's summer releases. "Being a record retailer, we tend to carry videos with a record tie-in," says VP Ned Berndt. "Raffi, without a doubt, is one of the best sellers."

Although they don't have the space for a separate section, the Q stores do stack their kidvid product in half-size displays. Being at children's eye level is important, Berndt believes, so kids can recognize what's new on the shelves. Like New Video, they cross-merchandise their records and cassettes with video.

The word from Midwest mogul Allan Caplan, whose Omaha-based Applause Video chain now boasts 21 corporate stores and 26 franchises, is "be creative." Caplan was one of the first to set apart children's video in its own castle equipped with toys and a monitor. And he continues to innovate in kidvid promotion.

(Continued on page C-8)

**The successful "Mother Goose Treasury" series on J2 has been TV-advertised on "Nickelodeon" cable channel.**

**Linda Bove's "Sign-Me-A-Story" sign-language video on Random House has long-term value for special consumers and educators.**

**Disney's "Mini-Classics" series includes 60th anniversary sampler from Disney treasury of unreleased goodies.**

# Family Home Entertainment presents Christmas Magic on Videocassette

**ALL OUR SELECT ENTERTAINMENT  
VIDEOS HAVE THIS BIG DRAW!**

**FREE** crayons with each box!

Now with FHE's Select Entertainment Videos, children won't be wishing for just a white Christmas...

They'll be wishing for a **yellow** one, a **red** one, a **blue** one, and a **green** one...because our Christmas promotion offers your customers a free four-pack of CRAYOLA crayons with each purchase of our Select Entertainment Videos!

- It's a sure-fire hit for Christmas as this promotion is designed around eight of our most popular titles.
- All titles are \$14.95 and are ready to capture your customers' attention in a beautifully designed 48-piece floor display.

**Our Christmas promotion will be supported by a major trade and consumer advertising campaign.**



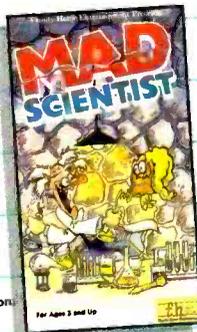
CATALOG NO. 41504  
COMPUTER NO. 1223-41504



**TEENAGE  
MUTANT NINJA  
TURTLES®:  
HEROES IN A HALF  
SHELL™**

CATALOG NO. 23978  
COMPUTER NO. 1223-23978

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Adaptation for video ©1988 Playmates Toys, Inc.  
Based on TV show produced by Murakami-Wolf  
Swenson Films, Inc.



**MAD SCIENTIST™**

CATALOG NO. 23393  
COMPUTER NO. 1223-23393

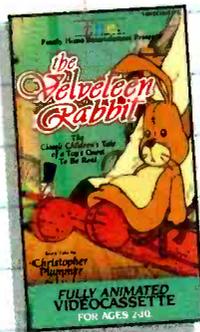
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**A BABY COMES TO  
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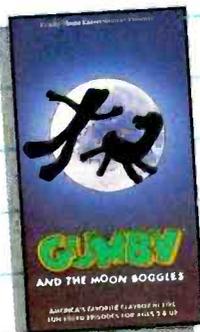
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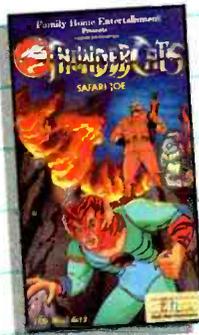
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## PRODUCERS & PROGRAMS

(Continued from page C-4)

songs," and Noazart's "Wazzie Woddle WOO!" have convinced other producers that there is a ready market for quality original programming.

Over at Kidvidz, producers of "Hey, What About Me" and "Kids Get Cooking," Jane Murphy says, "There are strong indications, at least from parents, that there is a real desire and demand for special interest educational material for kids." Murphy points to her first-ever kids' drawing tape as an example.

Lancit's Stork, however, sees things differently. He says, "There are some innovative, quality titles being introduced for home video only—some of which will touch a chord, sell well, and make money for their producers and distributors.

"Right now, the better quality children's products come from some other market."

The idea that the future of kidvid may be largely dependent on other sources seems to leave producers sharply divided. Obviously, economic forces are a major consideration. Stork, whose label has also produced the "Terrific Trips" series for Fisher-Price says, "Until consumers become more confident in the value of a product and distributors become more sophisticated and creative in their marketing techniques, there will be insufficient volume to support the budgets necessary for real quality programs."

The alternative, as he sees it, is for home video to remain an ancillary market—albeit, an important one—providing a percentage of overall production budgets.

However, Barbara Peterson Davis at KRA is inclined to a different view. "I would hope that our main concern is con-

tent rather than the highest end of production standards." She states that some storytelling tapes "shot with two cameras and no set do more to stimulate the imagination than many of the high-budget theatrical releases."

While she does not advocate low-budget children's video, Davis stresses, "It doesn't necessarily need the technical sophistication of Star Wars to be good."

Another major aspect of the kidvid scene that shows no sign of resolving itself is the fragile balance between education and entertainment.

"Our first thought is to create the most entertaining programs that we can," says Disney spokeswoman Tania Steele. "Where we can we'll join entertainment and education such as in our 'Sing Along' series."

Nevertheless, Davis of Kidvidz sees the preeminence of entertainment as temporary. "The educational market is a growth market. Theatrical video is dominant right now, but I see that as changing," she says. However, the general consensus is that most programs will continue to attempt to teach and to delight youngsters simultaneously.

For the immediate future though, there are several other factors emerging that warrant consideration. Perhaps the most important shaping factor may be an increase in corporate sponsorship. Kidvidz Murphy says, "It's possible for a sponsor to have a real identity with a product and still keep the commercialism out of children's video."

KRA's Davis echoes that sentiment. "Corporate sponsorship is a wonderful way to go, and Kards For Kids is actively seeking out corporate sponsors." What effect such maneuvers will have on the price structure, sell-through potential, and programming format of kidvid remains to be seen. However, one fact to bear in mind is that home video has a shelf life while TV does not.

What all this adds up to is a future that is at best uncertain. Despite the fact that the spectrum of kidvid has increased tremendously in the past few years, **Together Again's** Carol Rosenstein is not entirely optimistic. "I truly hope it continues the way it's been going, but I don't see encouraging signs."

Backyard's Weintraub adds, "Original productions for children for the home market are on the decline because it's so hard to recoup your costs."

On a more positive note, KRA's Davis says. "Kidvid is definitely increasing in scope. A year and a half ago I was told there was no market, and today those same stores accept my product." Over at Lancit, Stork says, "We see great promise in the home-video market in the coming years."

## KIDVID PIPELINE

(Continued from page C-6)

"The way the video market is going," he continues, "it has become very advantageous for juvenile stores to carry it. Two years ago, a lot of kidvid was garbage, not the quality parents wanted for their children. Now, I'm selling to toy stores, record stores, and places like Baby News, which does very well with Wee Sing."

Price points are still a problem, according to Beyda, \$29.95 being "almost impossible" to sell, except for Disney. But manufacturers are bringing costs down and the independents are realizing the importance of a price break for distributors. Big sellers for Beyda include Raffi, Wee Sing, Hap Palmer, and most recently Shelley Duvall's *Faerie Tale Theatre*.

Limited space in these stores is another problem. Since many of the kidvid manufacturers don't have counter displays or racks, Beyda devised his own mini-rack. By stocking it with quality kidvid, he's proving to his stores it'll sell.

## RETAILING KIDVID

(Continued from page C-6)

"You've got to learn how to 'plus' your movies, make them special to get a better return," advises Caplan. "In our E.T. promotion, for example, with every purchase we're giving away a limited edition E.T. doll, the last ones available in the country. We've already sold 2,500 units five months before the tape's coming out."

The same thing could be done for Disney's *Cinderella*, says Caplan, who's purchased the \$200 Franklin Mint version for each of his stores. Using it for display and ultimately a drawing gets customers to think of Applause as the place to buy *Cinderella*.

"The kids see that, or the big E.T. dolls we have suspended from the ceiling, and they get excited. And, of course, that relates to the movie," notes Caplan. "In selling kidvid, you've also got to motivate your crew to be excited about it, to know about it."

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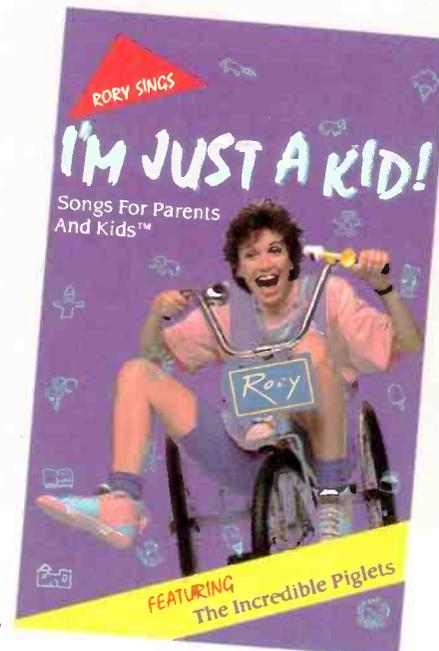
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## ALPHABET

(Continued from page C-4)

"My Little Pony" (two tapes), "Beverly Hills Teens," "Kidd Video" and "Sylvanian Families."

Several more fall releases are being prepped as well as special "3 Packs" for Christmas. One recent release making an impact is "Dinosaurs!" which features 15 minutes of Claymation as well as Fred Savage, star of "The Wonder Years" TV series.

**GOODTIMES/KIDS KLASICS:** Licensed from HBO Video for summer for under \$10 sell-thru is the 1986 "Paddington Goes To The Movies." Also new: three more volumes of the "Muppet Babies Video Storybooks" series; "Care Bears Nutcracker Suite"; and three titles leased from RCA/Columbia Pictures Home Video, "The Best Of Mr. Magoo," "Puss 'N Boots Travels Around The World" and "Aesop's Fables"—all for under \$10 from the mass-merchandisers specialists. Still active: The Flintstones, Scooby Doo, Casper, the Smurfs, Henson's "Muppet Babies," and the Good Housekeeping Children's Learning Series.

**IVE/FHE:** First four titles of Scholastic's animated "Clifford The Dog" Learning Library series are out this month: "Fun With Letters," "Fun With Numbers," "Fun With Rhymes" and "Fun With Shapes" (\$14.95/30 min. each). Next two titles hit the street in Sep-

tember, "Fun With Opposites" and "Fun With Sounds." Among the new FHE titles scheduled for release this month is the first from Canadian producer Rock Demers, "The Young Magician" (\$39.95/99 min.). Following are "Bach And Broccoli" and "Tommy Tricker & The Stamp Traveler." Also due: "Bear Witness News," a live-action sendup of an L.A. news program from "Bearbank." It will be simultaneously released on home video and into TV syndication.

July's \$14.95 back-to-school promotion focuses on the "Clifford" videos, "Circus ABC's" and "Circus 123's," plus two "Dot" tapes, "Little Lord Fauntleroy" and "Raft Adventures Of Huck & Jim." August sees the appearance of more series entries from "Teenage Mutant Ninja Turtles" (\$14.95/41 min.), "Dot & The Koala" (\$39.95/75 min.), and "Moschops: The Adventures In Dinosaurland" (\$14.95/44 min.). June's "Animalympics" (\$39.95/79 min.) cartoon features the voices of Gilda Radner, Billy Crystal and others.

FHE's eight-title, \$14.95 Christmas sell-through promotion for September release includes Fisher-Price "Wild Puffalumps," "A Baby Comes To Mapletown," "Velveteen Rabbit," "Pound Puppies: Fairy Dogmother," "Teenage Mutant Ninja Turtles: Heroes On The Half Shell," "Mad Scientist: Experiment In Error," "Thundercats: Safari

Joe" and "Gumby & The Moon Boggles."

New additions and current re-edits to the Circus Line include: "Circus ABC's," "Circus 123's," "Greatest Animal Acts I & II," "Greatest Clown Acts" and "Greatest Circus Acts." Unlike the other Circus tapes, "ABC's" and "123's" are a combination of live footage and animation to teach preschoolers through the Circus concept.

FHE carries such kid staples as "Gumby," and has an agreement with Tonka to carry the recently released theatrical feature "Pound Puppies: The Movie," through an agreement with Tonka. Still active: "Inspector Gadget," "Epic: Days of the Dinosaurs," "Dot & The Whale," "G.I. Joe," "Transformers," "Thundercats" and "Big Cats Of The Big Top."

**J2:** Three classy titles repackaged from the defunct Video Associates catalog now comprise the Storytime Musical Treasury trio—"Peter And The Wolf," "The Carnival Of The Animals" and "The Nutcracker" (\$14.95/30 min.)—featuring classical music and engaging puppets. Still very active: the four-volume "Mother Goose Video Treasury" series (\$14.95 each).

**LORIMAR:** Leading the Lorimar charge into summer is the successful book-based, live-action "Ramona" series of three cassettes (two half-hour stories each) for \$29.95, as well as the new \$39.95/70 min. "The Care Bears Family Roundup" on the Kideo Video label. The first two Care Bears, "Storybook" and "Family Storybook," have been re-priced to \$39.95 from \$69.95.

Fall will see the premiere of six original Muppet-based "Jim Henson Play-Along Videos" at \$14.95 including: "Hey, You're As Fuzzy As Fozzie Bear" (7 & up); "Wow, You're A Cartoonist!" (5 & up); "The Sing-Along, Dance-Along, Do-Along Video" (3-7); "Neat Stuff...To Know And To Do" (6 & up); "Mother Goose Stories" (2-6); and "Peek-A-Boo" (up to 3). Sound interesting? A sampler tape is available. The series can only benefit from a special fourth-quarter promotional tie-in with McDonald's.

Also for summer: four more of the "Hulk Hogan Rock'N'Wrestling" animated series at \$14.95; from Kideo Video two new Inspector Gadgets and two more from "The Get Along Gang" at \$14.95. Still active: "The Chipmunk Adventure" (\$79.95/76 min.).

**MCA:** "E.T." finally comes home to home video on Oct. 27, and because of its across-the-board appeal, its impact on children's video is expected to be huge in overview—but only tangential in its influence on future programming. Among other facets of the mega-campaign, buyers of "E.T." can receive a \$5 rebate on the \$24.95 tag if they purchase certain Pepsi Cola products, dropping the eventual price to \$19.95, or lower at discount. Spielberg's other kid epic, "American Tail," has sold over two million units at \$29.95. "Since then we've done nothing in terms of kidvid," says MCA's Suzie Peterson, though the inspiration may return when "E.T." is freed. Still active: "The Care Bears Adventure In Wonderland" movie

(\$79.95/76 mins.), and live-action "The Comedy Kids" at \$14.95.

**MEDIA HOME/HI-TOPS:** New this month are volumes 4 & 5 of "Pee-Wee's Playhouse"—"Beauty Makeover" and "Restaurant" (\$14.95/28 min.). Debuting in September are first three of six volumes in the new animated \$14.95/30 min. Fisher-Price "Someday Me" series ("It's A Dog's Life," "Grown-Up Today" and "Things That Go Vroom") focusing on the big-wide world from the point of view of the small child. For summer: volumes 5 & 6 of the "Visionaries" animated series, "Honor Among Thieves" (\$29.95/70 min.) and "The Price Of Freedom" (\$14.95/25 min.); vol. 3 of "My Pet Monster" series, "Monster Cookie Mix-Up" (\$29.95/45 min.); plus "Popeye And Friends In Outer Space" and "Puss 'N Boots" (\$9.95/60-plus min. each), two new Charlie Browns, "Charlie Brown All Stars" and "It's Magic, Charlie Brown" (\$14.95/30 min.), and the two new "Pee-Wee's Playhouse." Also for summer: vols. 3 & 4 of "Commander Crumbcake," and "Felix The Cat." Still very active: all "Pee-Wee's Playhouse" (released in April), "Babysongs," "Barbie," "My Favorite Fairy Tales," "Barbar," "Snoopy," "Tin Soldier," "Captain Power" and "My Pet Monster."

Hi-Tops is also looking to acquire "more classic properties based on books," says Nancy Steingard, label VP. "To date we've been very successful in terms of sell-through," she adds, pointing to 500,000 units of Teddy Ruxpin, 150,000 units of Pee-Wee Herman, and the "Babysongs" series, which just "sells and sells." Steingard says that Hi-Tops will continue to produce educational and safety videos such as "Home Alone."

**MONOGRAM ENTERTAINMENT GROUP:** Gwyn Karon Bernhard's "Kid's Talk" series of three 30-min. programs for ages 8 and up is billed as a "learning tool...from kids for kids" because of the subject matter: "Getting Along With Boys & Girls," "Controlling Your Life With Other Kids" and "Coping With Your Personal Problems." Features music by Patrice Rushen. Host Bernhard is also co-producer and co-writer. Monogram distributes for Kids' Talk of Old Lyme, Conn.

**NEW WORLD/LCA:** This year marks New World's launch of six videos featuring Fisher-Price's animated "Little People," three titles released earlier this year and the remaining three by Christmas, all at \$14.95/30 min.: "Christmas Activity Video," "Adventures In Wordland," "Three Favorite Stories," "Nursery Rhymes," "Sing Songs" and "A Trip To The Farm." To aid sell-through of the book-turned-toy-now-video, each tape will be packaged with a copy of the book. Says Fisher-Price's Stephen Muirhead, "In the last 25 years, Fisher-Price has sold over 600 million 'Little People.' New World, through their Marvel Books subsidiary, has built the 'Little People' book business into retail sales in excess of \$15 million, making us confident that New World Video can repeat this in the video mar-

ket." Also due in mid-August: the live-action "The Olden Days' Coat" at \$14.95/35 min.; and Filmation's "Pinocchio & The Emperor Of The Night" at \$79.95, featuring the voices of Ed Asner, Tom Bosley, James Earl Jones, Rickie Lee Jones, Don Knotts and William Windom. Still active: "Gary Coleman For Safety's Sake" and "Where Did I Come From?"

**POWERSPORTS VIDEO/AMERICAN VIDEO:** Kidvid on American is led by the classic full-length feature, "The Pied Piper of Hamelin," starring Van Johnson, and "Steve Dacri Presents The Magic Party Show," which comes with two magic tricks. Animated titles include: "Magnos The Robot," "Super Gand Prix" and six "Fun Time Cartoon" tapes.

**PRICE/STERN/SLOAN:** PSS's "Wee Sing" original musical videos—"Wee Sing Together" and "King Cole's Party"—have generated more than 225,000 total units, and continue to build rather than fade. Due in November is next in the successful series, "Grandpa's Magical Toys," which offers 20 favorite songs for kids 2 to 8. Each 60-minute video lists for \$21.95 (\$24.95 with audiocassette). Says executive producer Nick Clemente, "We're following kids through school with these videos." The titles can be found in many bookstores such as Waldenbooks and B. Dalton's and mass-merchandisers such as K-mart and Toys 'R Us. "We handle our own distribution," adds Clemente, but "our biggest selling point is word-of-mouth. Parents and kids sell our product for us."

**RANDOM HOUSE:** In addition to four completely new \$14.95 Berenstain Bears titles in the "First Time Video" series—"Get In A Fight," "Learn About Strangers," "The Truth," and "The Messy Room"—RH has four new "Sesame Street" titles for fall—"The Alphabet Game," "Big Bird's Favorite Party Games," "Best of Ernie & Bert," "Count It Higher! Great Music Videos" (from \$14.95 to \$24.95). Other strong recent releases: "Abel's Island" and "Five Lionni Classics," both at \$14.95; as well as "Big Bird In China," "Christmas Eve On Sesame Street" and "Don't Eat The Pictures: Sesame Street At The Metropolitan Museum Of Art." Still very active: "Sesame Street Start-To-Read Videos," "Ernie's Big Mess" and "I Want To Go Home!" plus "Sing Along," "Getting Ready For School," and others in the "My Home Video" series; plus "Shari Lewis Presents 101 Things For Kids To Do." Also: Reader's Digest Children's Classic series paced by "The Happy Prince" and "The Little Mermaid," and four-tape Imagination Tree series of Learning Video Kits ("Be A Cartoonist," "Be A Magician").

**SONY:** In September, Sony and Windham Hill add three new Rabbit Ears Storybook Classics to their flagship series: "Pecos Bill," narrated by multi-voiced Robin Williams with original music by Ry Cooder and illustrations by Tim Raglin; "The Tailor Of Gloucester," performed by Meryl Streep with

(Continued on page C-12)



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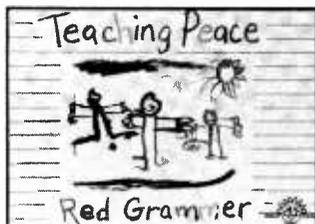
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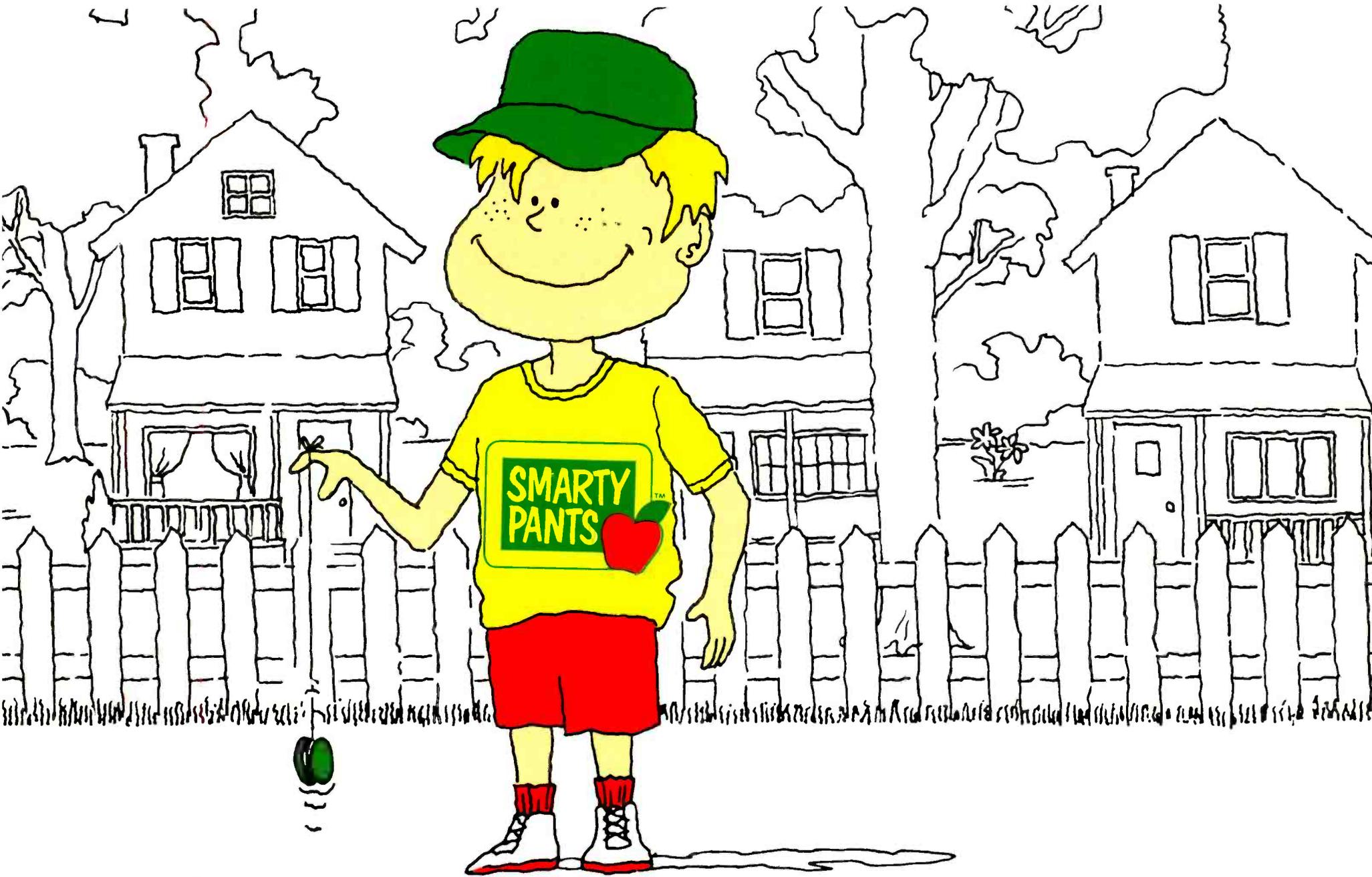
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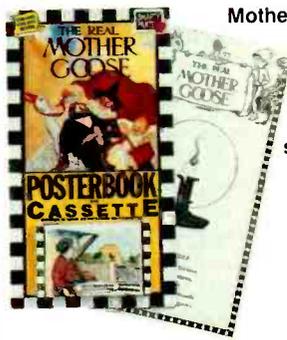


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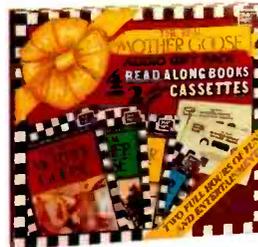
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## SUPERSTARS

(Continued from page C-1)

thing they can't get outside of a direct relationship with a performer."

According to Jaffe, parents want for their offspring the kind of relationship with performers they themselves had in the '60s and '70s, when their favorite artists had a lot of meaning for them. And artists are obliging with lyrics that relate directly to children's lives—and the qualities parents want in their children's lives, like creativity, sensitivity, and self-esteem.

**Tim Noah**, a Washington State-based artist best known for his re-recording of "In Search Of The Wow Wow Wiggle Woggle Woodle WOO!," virtually bursts off the screen in his Emmy Award-winning TV special (and video) of the same title. Though he aims his writing to the grade school level, he has discovered that even one-year-olds, who certainly don't catch the nuances, love its color, energy, and excitement.

"Mainly what I'd like to leave people with is their belief in themselves and in their imagination," says Noah. "My show is a kind of celebration of imagination."

Noah has come out with two children's audios ("Wiggle Woggle" and "Country Store") and a video, in addition to his adult albums. The Disney Channel, which has a two-year license on the program, will broadcast "Wiggle Woggle" in Sep-

tember.

Santa Cruz-based performer and songwriter **Linda Arnold** is one of the few new female children's entertainers who is making it big. She was the first performer chosen by the Disney Channel to kick off its Kaleidoscope Concerts. What Arnold does is visual as well as musical, with prismatic colors and shapes in the background, and brightly colored costumes for her and her fairy tale friends.

"I combine the puppets and the fanciful characters, the music and the color, to create an environment for fun and magical things to happen," says Arnold. "My characters transport the children. I like to make it theatrical. I know what kids really like."

"Make Believe" (Ariel Records) was her first album for two-to-eight-year-olds. "Do You Know What Magic Is" (Price/Stern/Sloan) is her newest book and cassette combo. The next album, "Happiness Cake," is due out in August.

Arnold suggests that one of the reasons Raffi has broken through is that he sings songs people recognize. "When I think about my next direction for myself, whether I should put out an album that's half traditional songs," says Arnold, "I realize that's not what I have to contribute right now. So many others are doing that."

Raffi, who was first a folk singer for adults, realized 11 years ago

that he was more cut out for the children's scene. "The early records I made contain songs that children found delightful and irresistible and they got a lot of joy out of the music," he says.

His first album, "Singable Songs For The Very Young," is triple platinum in Canada, and it's his best-selling record in Canada and the U.S. Every subsequent record has been a hit, too, including the latest, "Everything Grows."

Raffi's first video, "A Young Children's Concert With Raffi," shows him sitting with his guitar, his large dark eyes drawing in the audience that can't get enough of him and his melodious music. His second video, tentatively called "Raffi In Concert With The Rise And Shine Band," will be out before the hard-working performer takes a year-long sabbatical beginning in September.

While all of Raffi's music is meant to be entertaining, the songs he chooses and writes are not devoid of social consciousness. Songs like "Baby Beluga," "Rise And Shine," and "One Light, One Sun" touch on such themes as self-esteem and an appreciation of the natural world.

**Fred Penner**, another Canadian performer, says his music was purely entertainment at first, but that it's moved much deeper now. "Due to the fact that I have the TV show ["Fred Penner's Place" in Canada] and concerts all over North America, people are coming to the performances to hear something." He sings some traditional songs, while he writes others about universal childhood topics. His fifth album, "Fred Penner's Place," is the first one released by A&M.

Sharon, Lois & Bram believe that children should not be confined musically through lack of exposure. Says Sharon, "We believe that children need to be exposed to many different varieties of musical styles before they can develop musical taste."

The "Sharon, Lois and Bram Elephant Show," shown daily on Nickelodeon, has made a huge difference for them, according to Sharon. "We go very few places where we are not recognized," she says.

More socially conscious than most, Los Angeles-based **Peter Alsop** writes and sings songs that deal with such sensitive topics as incest, people's differences, peace, kids' liberation, TV's hidden messages, divorce, alcohol, and death. Alsop, who has a Ph.D. in educational psychology, has been performing such songs for human services professionals at conferences around the country, as well as for audiences of youngsters. His award-winning latest album is "Stayin' Over" (Moose School).

"I basically see myself as an educator," says Alsop. "But we've learned in this country that education is boring, so I never bill myself that way. I also see myself as a political change agent." Alsop says he uses his music to help people see the options they have in their lives. He also hopes to help create a generation of children who will grow up with the psychological tools to cope with what they'll run into. Half of it,

he admits, is covert parenting information, stuff you couldn't get adults to sit still for if you called it that openly.

Aside from these artists' obvious caring for the young set, most agree that what it takes to succeed in this business is the same as in any other: treating it as a business, persistence, hard work.

Says Raffi, "Word of mouth certainly plays an important role, but we promoted my records vigorously as well, as any artist needs to do, in the press."

Raffi believes that what it takes to break through is national distribution by a major record label. Even then, he says, "Artists naively think that just because you sign with a label, like A&M for example, the distribution is automatically national. You've got to go out and play all across the country, establish a following, so you're not just regionally known."

"This absolutely requires a manager and a business plan, so you're not just playing here and there helter skelter, and so you make judicious choices. Sometimes the things you stay away from are as important as the things you do."

## ALPHABET

(Continued from page C-10)

music by the Chieftains and drawings by David Jorgensen; and "The Legend Of Sleepy Hollow," narrated by Glenn Close with an original score by Tim Story and illustrations by Robert Van Nutt. All are priced at \$14.95 each. Promotional highlights include an 11-week "Storybook Classics Sweepstakes" running through Christmas on Showtime, offering a cash prize, Sony camcorder, plus product. The Sony/Windham Hill/Rabbit Ears partnership includes videocassettes from Sony, LPs, CDs and audiocassettes from Windham Hill, and picture books/cassette books from Picture Book Studios. A major holiday sell-through campaign will focus on the full series under the "The Sony Storybook Collection" banner. Still active: Glenn Close's narration of "The Emperor And The Nightingale," Jack Nicholson's reading of "How The Rhinoceros Got His Skin"/"How The Camel Got His Hump" and Meryl Streep's "Tale Of Jeremy Fisher/Tale Of Peter Rabbit," \$14.95 each.

**TWIN TOWER:** The three titles which have taken off for the label are "Dinosaurs! Dinosaurs! Dinosaurs!," "More Dinosaurs" and new "Prehistoric World." The first two titles are being marketed in special "Dino-Packs" which include the tape and a large inflatable dinosaur for \$24.95. Creative services director Stacey Stern says, "We're not stopping at dinosaurs. Our newest product, to be debuted this summer, is the 'Monstermania' toy-pack. The 'Monstermania' video will be marketed with a toy monster truck. Also for Christmas, we acquired a Christmas Carol program that will be marketed with an inflatable Santa Claus. And when Easter comes there will be another videotoy product." Twin Tower is advertising its "More Dinosaurs" video on the Nickelodeon channel and USA Network. Still active: "Carnival

Of The Animals" with Gary Burghoff.

**WALT DISNEY:** This fall's vault-buster is "Cinderella," and at \$26.99, the 1950 animated classic is the main jewel of a \$25 million promotion campaign for 35 titles, including "The Wind In The Willows" and "Very Merry Christmas Songs" at \$14.95, and previously unreleased "Three Caballeros" at \$29.95. Brightening "Cinderella's" Christmas smile is a \$3 rebate to consumers purchasing two tubes of Crest toothpaste. The rebate is co-sponsored by Disney and Procter & Gamble and will tie Disney characters into future P&G advertising. Consumers preordering "Cinderella" from July 12-Oct. 3 will receive a limited-edition lithograph by a Disney "Cinderella" animator. With extensive consumer advertising and special promotional kits for video retailers, Disney expects "Cinderella" to out-sell "Tramp," which the company claims exceeded sales of 3.2 million units.

"In 1987 Disney sold 2.5 million units. This year we've already pre-booked two million units," says PR director Tania Steele. Disney's 25-title, \$14.95 summer promotion features a new series of "Mini-Classics" cartoons, three volumes of the popular "DuckTales" TV show, and another "Sing Along" volume entitled "You Can Fly." The "Sing Along" series should garner a great deal of attention as the focus of a national sweepstakes sponsored by Procter & Gamble which kicks off Aug. 1 and dangles a walk-on role for a child in a Disney TV movie as well as a trip to Disneyland. Also part of the summer program are "Walt Disney Cartoon Classics" and "Winnie The Pooh" series. While the heavy play is on its animated successes, Disney remains open to new ideas. Says Steele, "We're always looking for high-quality original programs."

**WOOD KNAPP:** New series is storybook animated "The Adventures Of Crockle Aboard Noah's Ark" with first two volumes, "Anchors Away" and "Crockle To The Rescue" (30 min./\$14.95 each), and starring the baby crocodile.

Also on WK: Shari Lewis' "One-Minute Bible Stories (Old Testament)" and "One-Minute Bible Stories (New Testament)" (30 min./\$14.95 each).

**VESTRON/CHILDREN'S VIDEO LIBRARY:** September-release holiday packages include an animated sequel, "Santabear's High Flying Adventure" (\$14.98/23 min.), narrated by actress Kelly McGillis, jazz musician Bobby McFerrin and actor John Malkovich. Over 160 Santabear-related holiday gift items flooding retail include a 32-page color book and audiocassette. Also for September is unique dramatization of Dylan Thomas' "A Child's Christmas In Wales" (\$19.98/55 min.), live-action narrated by actor Denholm Elliott. Still active VideoGift titles: "Tales Of Beatrix Potter," "The Adventures of Teddy Ruxpin," "Benji's Very Own Christmas Story," "Barbar The Elephant Comes To America" and "Puff The Magic Dragon," all \$14.98. **Compiled by RICHARD T. RYAN & ED OCHS**



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**Distributor Inquiries Welcome!**

**AUDIO**

(Continued from page C-1)

VP of marketing for Windham Hill. "The time was right in the marketplace with the new growth in families. And there was an awareness that most of them wanted something a little better. We find that a lot of different family members buy our albums for their kids."

Animated versions of the Windham Hill titles have appeared on Showtime, and the label has advertised in a number of parent and child magazines. "We also will do a major marketing effort this fall, combined with A&M. We have a stocking program for retailers in August, to set up the 3rd and 4th quarter campaigns and get ready for the holiday season."

A&M is home to Raffi, the megastar of children's records. "He released his first LP in November '84 and his most recent, 'Everything Grows,' came out in the fall of '87," says Mark Jaffe, director of children's marketing for A&M. "His sales have been exponential and he will soon go gold. Record stores have been very kind to Raffi, realizing that quality children's music can be a steady seller and that it should be stocked deeply."

Including the Windham Hill titles that it distributes, A&M now carries 29 children's titles. Other artists include Fred Penner and Sharon, Lois & Bram. "We're building a complete line," adds Jaffe. "It's not just Raffi, though he's the leader. This area is growing rapidly. There is a flight to quality; parents want to participate, to listen to the music or stories with their children and enjoy it together."

When marketing its kid audio, A&M has tried to coordinate live performances with local media and retail promotions. "Without radio, we have to be more creative," comments Jaffe. "We have to reach out in other ways, to have extensive tours and to tap into the educational market. We promote to teachers, advertise in major educational publications and do targeted mailings."

Caedmon, a division of Harper & Row, has an extensive catalog of children's product, including offerings in storytelling, lullabies and original musicals for children. Among the numerous famous stars appearing on Caedmon titles are: Shari Lewis (with her "one-minute" Greek myths, animal stories, bedtime stories and more), Roald Dahl ("Charlie And The Chocolate Factory"), Ray Bolger ("The Wizard Of Oz"), Boris Karloff ("The Reluctant Dragon"), Peter Ustinov ("The Mouse And His Child"), Christopher Plummer ("Alice In Wonderland"), and Katharine Hepburn ("Six European Fairytales"). Even conservative columnist William F. Buckley, Jr. reads on "Goblin Tales: The Temptation Of Wilfred Malachy."

Market leader Disneyland/Vista has long enjoyed the record store distribution that many other labels are only now beginning to achieve. Disneyland/Vista albums and singles have garnered some 51 gold, platinum and multi-platinum titles, according to the label, with its biggest hit, "Mickey Mouse Disco," having sold over two million units.

(Continued on page C-14)

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One of the most beloved Christmas classics starring Natalie Wood and Edmund Gwenn.

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**VOYAGE TO THE BOTTOM OF THE SEA**

Classic underwater adventure from the master of disaster Irwin Allen starring Walter Pidgeon and Joan Fontaine.

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A Billboard Spotlight

## AUDIO

(Continued from page C-13)

The label's titles are sold in more than 50 countries and translated into 19 foreign languages.

"We have an extensive catalog and also are the licensees for Garfield, the Chipmunks, Star Trek, the Gremlins and many more," says Sandy Spector, supervisor of sales and advertising for Disneyland/Vista. "Most of our children's audio product is read-along books and cassettes. They are often 7-10 min-

utes each with a four-color book with word-for-word narration.

"We still produce new product, about 13 to 15 titles, every year and are always looking to update our characters. We don't just sit on our catalog."

**Random House and Alfred A. Knopf Books & Cassettes** for Young Listeners capture an unforgettable slice of Americana, highlighted by the 10-deep Dr. Seuss line, including Walter Matthau's narration of "How The Grinch Stole Christmas!" (\$8.95 includes pa-

perback and cassette), joining recent additions, "The Cat In The Hat" and "Green Eggs And Ham." Other sterling, stardusted productions include Meryl Streep reading "The Velveteen Rabbit" (\$13.95), Jeremy Irons reading "The Steadfast Tin Soldier," Jack Nicholson reading "The Elephant's Child," Cher reading "The Ugly Duckling," James Earl Jones co-reading "The People Could Fly: American Black Folktales" (\$19.95), Jessica Lange reading "Cinderella," Lynn Redgrave reading "Peter Pan," and

Ben Kingsley reading "Black Beauty." Co-anchoring the children's line along with Dr. Seuss are a dozen Berenstain Bears packages, while the Activity Book & Cassette Library offers to pass the time singing "Car Tunes" (\$4.95) and "Dino-Songs" (\$5.95). The Sing With Me Songbooks & Cassettes series includes "Christmas Carols," "Animal Songs," "Mother Goose" and "Play-Along And Counting Songs." There's also a four-tape Mister Rogers' series with music by John Costa.

Newest audio/video package for fall from the Wee Sing crew at **Price/Stern/Sloan** publishers in Los Angeles is "Grandpa's Musical Toys" (\$24.95 for both audiocassette and video), the sequel to the best-selling "Wee Sing Together" and recent "King Cole's Party" twin packs. Four new Wee Color Wee Sing Coloring Activity Packages are "Wee Sing Australia," "Wee Sing Dinosaurs," "Wee Sing Together" and "Wee Sing King Cole's Party" (\$7.95 book/cassette). Each 48-page book is filled with lyrics that serve as captions to line drawings of each song. Drawing to the music, the cassette accompaniment is word-for-word. Kit includes six felt-tipped markers in a snap-close blister pack.

**MPI (Music Publishing International)** is a N.Y.-based label that has released audio product tied to cartoon and comic-book characters, as well as to famous puppet characters and toys. MPI started business in 1987 with titles tied to "Sesame Street" and has since added titles associated with D.C. Comics (such as Batman, Superman and Wonderwoman), Care Bears, Pillow People, Critter Tales and Special Blessings. In July, MPI released the soundtrack to the children's live-action film "Pippi Longstocking." The label plans to have more than 50 children's titles in its catalog by the end of '88.

Another new label is **High Windy**, which debuted in '87 and is based in Fairview, N.C. The label has four titles, all original storytelling material. "Our stuff is intelligent without being really cerebral and it allows children to create the visual images themselves and to develop their own storytelling abilities," says owner Virginia Callaway.

Major independent label **Rounder Records**, based in Cambridge, Mass., offers "The Children's Music Series" with albums (often folk-flavored) by Cathy Fink, Saddle Pals, Bessie Jones, Mike & Peggy Seeger, Children Of Selma, John McCutcheon, Marcy Marxer, and Dan Crow.

**Discovery Music**, based in Sherman Oaks, Calif., started business three years ago and concentrates on music for the very young child. Their first three releases are "Lullaby Magic," "Morning Magic" and "Lullaby Magic II." In August they will release their fourth tape, "Travelin' Magic," comprised of music for driving in the car. "I think the numbers are there," says Ellen Wohlstatter, president of Discovery. "It's just a question of getting in front of the parents. I've been surprised at the record store lack of openness, but in the last two years they have become more accepting. A&M has opened it up and it's a big market."

CDs are just beginning to make an impact on the children's market. Says David Zaslow of Kids Matter, "What we need is to have \$65 portable CD players for kids that are available in toy stores."

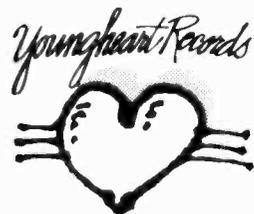
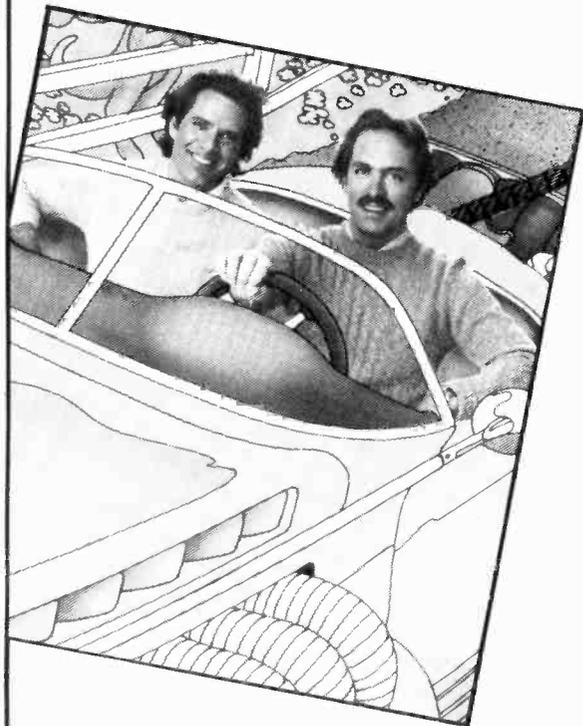
Some other active children's labels include: **North Star Records** (116 Chestnut St., Providence, R.I. 02903; (401) 274-4119); **American Melody** (773 Hoop Pole Road, Guilford, Conn. 06437; (203) 457-0881); **Janet & Judy Productions** (P.O. Box 1653, Burbank, Calif. 91507; (818) 840-0168); **Big Round Records** (1855 Elm St., Manchester, N.H. 03104; (603) 623-1458); **Ta-Dum Productions** (P.O. Box 4077, Leucadia, Calif. 92024; (619) 438-7523); **Moose School Records** (P.O. Box 960, Topanga, Calif. 90290; (213) 455-2318); **Roar Music** (contact **Alcazar Productions**, (802) 244-5178); **JAB Records** (1507 Sixteenth Ave S., Nashville, Tenn. 37212; (615) 385-0022); **RosenShontz/RS Records** (P.O. Box 651, Brattleboro, Vt.; (802) 257-1237). Distributors include Waterbury, Vt.-based **Silo**, (802) 244-5178; San Diego, Calif.-based **Paradigm**, (619) 282-6688; and Portland, Ore. **Lifedance**, (503) 228-9430.

A Billboard Spotlight

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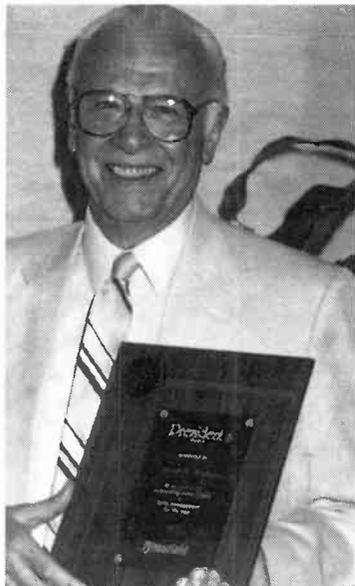
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## McMullin Wins Top Pfanstiehl Award



Carroll McMullin picks up his ninth straight President's Award from phonograph needle and accessories vendor Pfanstiehl.

NEW YORK Maybe they should call it the McMullin Award? Carroll D. McMullin, sales manager for Pfanstiehl's Southeast Region, won the company's 1988 President's Award—the ninth straight year he has earned the honor since its inception.

The award recognizes the sales manager who reaches the company's highest regional records in several categories, including new accounts, volume increases, and performance relative to sales.

The phonograph needle and accessories supplier also recognized Los Angeles-based rep firm Network Marketing Twentieth Century, which won Pfanstiehl's C.A. Clinton Achievement Award. The Clinton trophy goes to the firm with the most new accounts, highest volume increases, and best performance relative to sales plans.

The Clinton Award is named for C.A. Clinton, former national sales manager for Waukegan, Ill.-based Pfanstiehl.

—GEOFF MAYFIELD

## Panelists Agree That Commitment Is Key Retail, Labels Plot New-Act Promos

BY DAVE DIMARTINO

NEW YORK Breaking new artists at the major-retail-chain level is a multitiered process that above all requires commitment on the part of both record label and record chain, said members of a retail panel at the ninth annual New Music Seminar here July 17.



The panel, "Chain Retailers And New Music," stressed that labels and chains each require something of the other to break a new act: Chains want evidence a label believes in the artist; labels want evidence that their promotional expenditures will reap real results.

Thus, while Larry Gaines, senior VP at Musicland, called for labels to show sufficient faith in their product—to "get out in the stores, talk to

the people and let them hear the music and make a decision for themselves"—Rick Dobbis, executive VP at RCA Records, recounted a visit to a chain store that was poorly executing a Kings Of The Sun promotion that would ultimately prove unproductive, he said, "because there was no awareness on the part of the people that were supposed to be involved with the music."

By no means was the panel discussion confrontational. The record label executives participating in the panel generally spoke positively of the large chains' efforts to break new

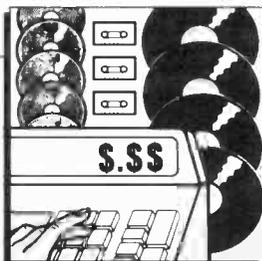
artists, while retail representatives acknowledged retail's need—and desire—to break new artists.

Musicland's Gaines said new artists are regularly listened to by members of the chain's operating committee. "They're played, listened to, and voted on—whether they'll be a star or whether they'll even be around next week or not," he said.

Calling Musicland's weekly meetings "a change from the past," Jim Cawley, VP of sales for Arista Records, noted a "healthy renaissance of getting the music listened to" in the

(Continued on page 56)

## RETAIL TRACK



by Earl Paige

**SELLING SELL-THROUGH:** Video Channels, the low-key rack arm of giant duplicator Rank Video Services America, is targeting combo chains, independents, and even audio-only stores in an effort to expand its sales of prerecorded video. Thus far, Video Channel has concentrated on video specialty outlets, having made its pitch at both the American Video Assn. convention in March and at a recent symposium in Omaha, Neb. (Billboard, July 23).

"It's very easy to misunderstand what we're trying to do," says Jeff Miller, director of sales and marketing for the Pittsburgh-based firm. Indeed, there was much discussion about the types of stores involved in the symposium—a panel on service, for example, included representatives from Borsheim's Jewelry store—but Miller says people may have been reading too much into the matter. Chains of all sizes were tapped, including Music Plus, the 55-unit L.A. combo chain. Mail-order firms were also present. "Our main goal is to expand sell-through. That was the thrust of the symposium, not to talk about Video Channels. We had no hard sell."

Moreover, perceptions of the event—which was closed to media and vaguely explained beforehand to the attendees, who were flown in by Video Channels—were further clouded because the affair was held in Omaha, the home base of Applause Video. "It was not sponsored by Allan Caplan," says Miller, referring to the chairman of the 68-store Applause. Retorts Caplan, "No, but it was hosted by us." Caplan points to Video Channels' low profile, which helped when Applause initially tested the rack concept (symposium attendees inspected three stores).

Among the attendees was Jenny Skipper, a delegate from Springfield, Va.-based Erol's, a chain that has developed its own powerful sell-through stance. Skipper, manager of the 138-unit chain's sales department, says Video Channels' presentation of its product assortment was "excellent," but she adds, "I would have liked more signage, a bigger play." Miller says the concept is customized to each individual store or independent chain.

**COMBO THE OTHER WAY:** Video specialty retail firms are still jumping into audio—and sometimes jumping back out. For example, CEVAXS, the Vancouver, British Columbia-based convenience-store racker, was

testing CDs, but, says company VP Mike Powell, "it didn't work out." However, CEVAXS is finding that pre-recorded audio cassettes are working out. Results of a test in central Canada have exceeded expectations, Powell says—not just for soundtracks but for the entire Top Pop Albums chart. Meanwhile, CEVAXS, now racking 9,000 stores with rental video, is putting the final touches on its first U.S. warehouse and branch, to be located in La Palma, Calif., a suburb of L.A.

**NARM NEWS:** It's official—the Wholesalers Conference will return to the Palm Springs (Calif.) Plaza Oct. 24-27. Another key event for the National Assn. of Recording Merchandisers is its annual Retail Advisory/Manufacturers Advisory seminar, set this year for Sept. 26-29 at San Diego's historic Del Coronado. Dealer attendance at the September summit will not be restricted to committee members; all NARM retail members are entitled to send a representative.

**NEWSSTAND STANDINGS:** Another major chain is publishing its own magazine. In this case it's the 75-store Record World, which is introducing The Street, a monthly. The debut issue is a four-color glossy that runs 52 pages, says Patrick Hanson, director of public relations. The executive publishers are Bruce and Mitch Imber, sons of Roy Imber, president of the chain. Bruce Imber is VP of planning and operations; his brother is VP of purchasing and distribution. Phyllis Purpero, senior director of advertising and promotion, is the publisher. Hanson will serve as editor.

**TRIPPIN' 'N' PICKIN':** Kemp Mill Records, the 30-store web out of Beltsville, Md., is capitalizing on the ever-popular free-trip sweepstakes. A promotion for Marti Jones will have one lucky consumer and one guest being flown to New York for a Bottom Line appearance. Station WHFS Washington, a progressive FMer, is co-sponsoring. "Phase two will be a Party With Marti, with one winner and a guest from each store. The grand-prize drawing is for a guitar," says Robin Wolfson, who recently joined the chain as director of promotion and merchandising.

A trip of a different nature will revolve around a push on the movie "Midnight Run," which is being hyped by five teams of runners trekking around the U.S. One team will stop at Kemp Mill's store in Washington's Georgetown section. Once again a station, this time WPGC Washington, is tied in.

You don't have to be turning the whole retail industry upside down to make Retail Track. Give Earl Paige a ring at 213-273-7040.



**In The Black.** For the seventh year, City-1-Stop in Los Angeles hosted its Black Music Day to honor customers and leading black music performers (Billboard, July 2). Nearly 3,000 people turned out for the event, which drew stars Vanessa Williams, shown signing promo photos, Nia Peeples, and Chuck Mangione, among others. City-1-Stop director Sam Ginsburg was presented with an award for his efforts by Geffen Records.



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## MTV Launches Video Awards Contest Moon Man Logo Invades Stores For P-O-P Promo

BY BRUCE HARING

NEW YORK Retailers are gearing up for MTV's largest point-of-purchase promotion to date, a contest designed to support its 1988 MTV Video Music Awards, scheduled for Sept. 7 at the Universal Amphitheatre in Los Angeles.

Surveyed chains predict that the contest, which offers a trip to the awards ceremony, will be a perfect customer lure during the dog days of August.

A large-scale version of MTV's Moon Man logo will be placed in record stores nationwide to promote the awards show. The statue is a 6-foot stand-up covered with pictures of performers, hosts, and the top finalists. The p-o-p display will also contain ballots for the MTV Viewers Choice Awards.

Eleven major record store chains will participate in the promotion. Voters at each chain will be eligible for an MTV-sponsored contest that offers a chance to win an all-expenses-paid trip for two to this year's Video Music Awards. One customer per chain will be chosen for the prize.

One record retailer from the 11 participating chains will also get a chance to win big. The retailer with the most creative display wins two tickets to the awards show in Los Angeles, hotel accommodations, and airfare plus \$1,000 spending money. The second-prize winner gets \$1,000, and two third-prize winners will get a

DAT player.

MTV will run on-air spots Aug. 1-14 to promote the awards ballots.

Chains participating in the promo are Camelot Music, Spec's Music, Record World, National Record Mart, Waxie Maxie's, Tower Records, Strawberries Records & Tapes, Western Merchandisers, Warehouse Entertainment, Turtle's Records & Tapes, and Wall-To-Wall Sound & Video.

Moira Weissenborn, an advertising assistant with the 28-store Waxie Maxie's chain in Washington, D.C., says the store has not firmed up plans for the MTV promo, but predicts the display would be a "good traffic builder."

The chain has been a limited adver-

tiser with only local cable ads on MTV, but has achieved good results with the video channel, Weissenborn says.

Record World director of public relations Patrick Hanson likes the idea of a 6-foot spaceman adorning the chain's 70 stores. "It's a really cool promotion," he says, adding that he expects the promo to generate significant traffic.

"There's always a burst of energy around the awards," Hanson says.

Joe Andrules, VP of advertising for the 42-store Spec's web in Florida, says his chain will try to tie another in-store promotion with MTV's program to build traffic. He says, "[MTV] is still a great resource, and we like working with them."

## Calif's SST Going Bicoastal Also Due: Cassette Single, CD-3

BY JEAN ROSENBLUTH

**SEEDS & SPROUTS:** Lots of news over at SST. The Lawndale, Calif.-based company is moving Brian Long, who does noncommercial-radio promotion for the label, out to New York, where he will

concentrate on the Northeast sector. SST hopes to have a full-fledged office up and running in the Big Apple before too long. The prolific label is also



branching out into other configurations: On Aug. 9 it will issue its first 3-inch CD and cassette single, for Dinosaur's

(Continued on page 44)

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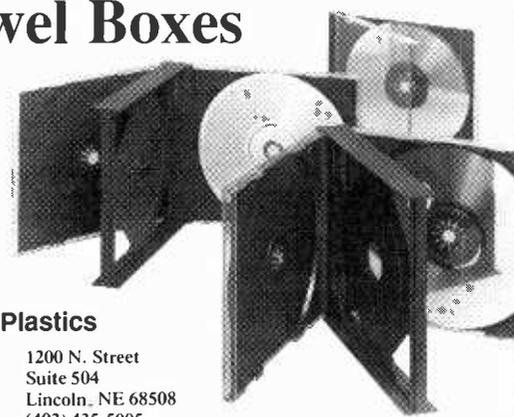
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## TOP COMPACT DISKS™

				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	2	1	12	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
2	1	2	4	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
3	3	3	9	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
4	4	4	11	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
5	5	5	8	VAN HALEN OU812	WARNER BROS. 2-25732
6	10	11	21	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
7	12	13	4	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
8	7	7	47	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
9	9	6	37	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
10	6	8	4	JIMMY PAGE OUTRIDER	GEFFEN GHS 2-24188
11	8	9	45	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
12	17	26	3	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
13	15	—	2	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL C2-48763
14	20	—	2	CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
15	11	10	21	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
16	18	15	21	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
17	16	14	15	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
18	27	23	9	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
19	25	20	3	JIMMY BUFFETT HOT WATER	MCA MCAD 42093
20	21	25	15	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
21	<b>NEW▶</b>		1	BRIAN WILSON BRIAN WILSON	SIRE 2-25669/REPRISE
22	14	17	13	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
23	13	18	4	DAVID SANBORN CLOSE-UP	REPRISE 2-25715
24	24	16	37	INXS KICK	ATLANTIC 2-81796
25	22	21	19	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
26			RE-ENTRY	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
27	<b>NEW▶</b>		1	PATTI SMITH DREAM OF LIFE	ARISTA ARCD 8453
28	19	12	6	THE MOODY BLUES SUR LA MER	POLYDOR 835 756 2/POLYGRAM
29	26	—	2	PAT BENATAR WIDE AWAKE IN DREAMLAND	CHRYSALIS 2-41628
30	<b>NEW▶</b>		1	NAJEE DAY BY DAY	EMI-MANHATTAN E2-90096

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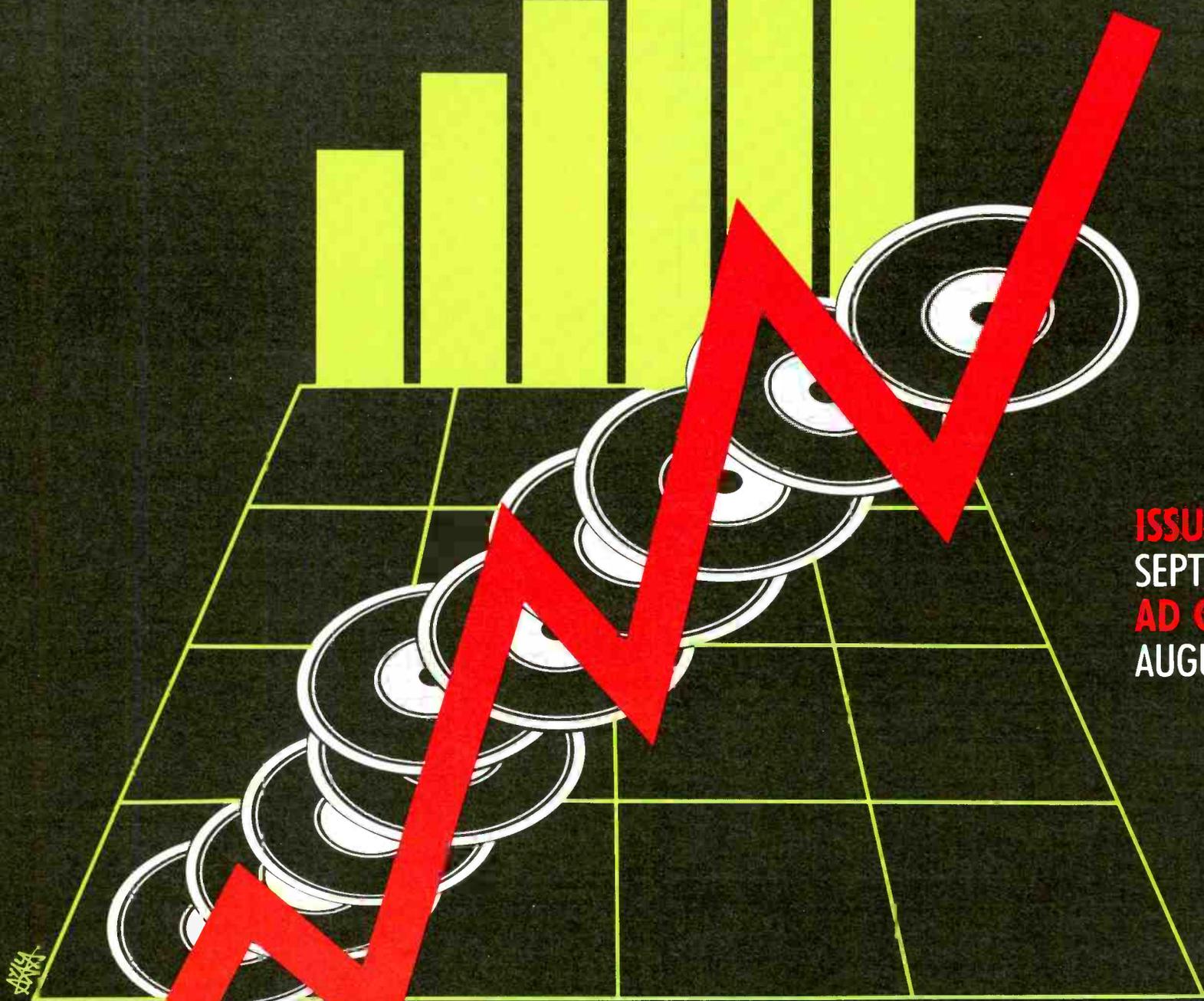
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#### IN THIS ISSUE:

**THE LATEST MARKET DATA:** top sellers, current releases, upcoming products, best selling accessories.

**FUTURE DIRECTIONS:** CD-Technology, CD-Video, CD-Interactive, DAT vs. CD.

**INTERNATIONAL:** overview of CD developments in the UK and Europe.

**PRODUCTION:** analysis of duplication and replication of CDs at the manufacturing level.

**RETAILING GUIDE:** display and promotion ideas, success stories.

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## TOP MIDLINE ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	100	★ ★ NO. 1 ★ ★ LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	37 weeks at No. One LED ZEPPELIN IV
2	3	248	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
3	2	256	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
4	6	88	THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (CD)	GREATEST HITS 1971-1975
5	4	92	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
6	7	80	JAMES TAYLOR WARNER BROS. BSK-3113 (1976) (CD)	GREATEST HITS
7	5	76	PATSY CLINE MCA 12 (1973) (CD)	PATSY CLINE'S GREATEST HITS
8	12	76	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
9	15	124	STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
10	11	254	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
11	10	53	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
12	9	72	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
13	21	57	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
14	16	53	SEX PISTOLS WARNER BROS. 3147 (1977) (CD)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
15	8	57	WHITESNAKE GEFEN GHS 4018 (1984) (CD)	SLIDE IT IN
16	18	9	AC/DC ATLANTIC 81650 (1986) (CD)	WHO MADE WHO
17	13	100	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
18	17	49	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
19	19	9	JIMI HENDRIX REPRISE 2025 (1969) (CD)	SMASH HITS
20	22	33	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976) (CD)	CHRONICLE (THE 20 GREATEST HITS)
21	RE-ENTRY		VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
22	27	37	INXS ATCO 81277-1/ATLANTIC (1985) (CD)	LISTEN LIKE THIEVES
23	28	13	METALLICA ELEKTRA 60757 (1987) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
24	26	262	STEELY DAN ABC 1006 (1977) (CD)	AJA
25	33	84	STEELY DAN MCA 5324 (1982)	STEELY DAN GOLD
26	31	68	YAZ SIRE 23737/WARNER BROS. (1982) (CD)	UPSTAIRS AT ERIC'S
27	NEW		ERIC CLAPTON RSO 3099/POLYGRAM (1982)	TIME PIECES/THE BEST OF ERIC CLAPTON
28	34	57	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
29	14	186	THE GUESS WHO RCA 1004 (1971) (CD)	THE BEST OF THE GUESS WHO
30	23	53	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
31	24	33	CREAM RSO 811639-11/POLYGRAM (1983) (CD)	STRANGE BREW (THE VERY BEST OF CREAM)
32	20	128	MEATLOAF EPIC PE-34974/E.P.A. (1977) (CD)	BAT OUT OF HELL
33	RE-ENTRY		BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
34	29	100	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
35	39	25	TRAFFIC ISLAND 9306/ATLANTIC (1971) (CD)	LOW SPARKS OF HIGH HEELED BOYS
36	RE-ENTRY		THE WHO DECCA 79182/MCA (1971) (CD)	WHO'S NEXT
37	25	9	BOSTON EPIC 35050/E.P.A. (1978) (CD)	DON'T LOOK BACK
38	40	21	SOUNDTRACK COLUMBIA SC 40549 (1986)	TRICK OR TREAT
39	38	17	AC/DC ATLANTIC 19244 (1979)	HIGHWAY TO HELL
40	30	21	THE MOODY BLUES DERAM 18012/POLYGRAM (1968) (CD)	DAYS OF FUTURE PASSED

## 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

#### PETE BARDENS Speed Of Light

▲ LP Cinema/Capitol C1-48967/NA  
CA C4-48967/NA

#### BIG AUDIO DYNAMITE Tighten Up Vol. 88

▲ LP Columbia FC-44074/NA  
CA FCT-44074/NA

#### BIG DADDY KANE Long Live The Kane

▲ LP Cold Chillin' 1-25731/NA  
CA 4-25731/NA

#### BLUE OYSTER CULT Imaginos

▲ LP Columbia FC-40618/NA  
CA FCT-40618/NA

#### BOBBY BROWN Don't Be Cruel

▲ LP MCA 42185/NA  
CA MCAC-42185/NA

#### JIMMY BUFFETT Hot Water

▲ LP MCA 42093/NA  
CA MCAC-42093/NA

#### CHICAGO 19

▲ LP Reprise 1-25714/NA  
CA 4-25714/NA

#### INFORMATION SOCIETY Information Society

▲ LP Tommy Boy TBLP-25691/NA  
CA TBC-25691/NA

#### MAC BAND FEATURING THE McCAMPBELL BROTHERS Mac Band

▲ LP MCA 42090/NA  
CA MCAC-42090/NA

#### McCARTERS The Gift

▲ LP Warner Bros. 1-25737/NA  
CA 4-25737/NA

#### NEW EDITION Heart Break

▲ LP MCA 42207/NA  
CA MCAC-42207/NA

#### DAVID SANBORN Close-Up

▲ LP Reprise 1-25715/NA  
CA 4-25715/NA

#### STEEL PULSE State Of Emergency

▲ LP MCA 42192/NA  
CA MCAC-42192/NA

#### WET WET WET Popped In Souled Out

▲ LP Uni 5000/NA  
CA UNIC-5000/NA

### SOUNDTRACKS

#### THE SOUNDS OF THE SCREEN ORCHESTRA 25 Years Of 007

▲ LP Bainbridge BT-6274/\$8.98

#### ORIGINAL MOTION PICTURE SOUNDTRACK Bird

▲ LP Columbia SC-44299/NA  
CA SCT-44299/NA

#### VARIOUS ARTISTS Bull Durham

▲ LP Capitol C1-90586/NA  
CA C4-90586/NA

#### VARIOUS ARTISTS Coming To America

▲ LP Atco 90958-1/NA  
CA 90958-4/NA

#### VARIOUS ARTISTS Rikky And Pete

▲ LP DRG SBL-12593/\$9.98  
CA SBLC-12593/\$9.98

#### VARIOUS ARTISTS Salsa

▲ LP MCA 6232/NA  
CA MCAC-6232/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.

### GRASS ROUTE

(Continued from page 42)

#### "Freak Scene."

The Relativity booth at the New Music Seminar was gussied up to resemble a "house of love," in honor of the shamefully unheralded band of the same name on Relativity/Creation, 1986's "Eye Of The Storm" and the current "Deeper Well." Both are lovely acoustic works made with pithy, on-the-edge lyrics, inspired by "literature, the sports pages, television, and Olney's own quirky imagination," according to the liner notes on "Eye Of The Storm." Material Issue's EP of the same name, produced by former Shoe Jeff Murphy, sounds like turn-of-the-decade power pop. It's very well done indeed, particularly "She's Going Through My Head." Contact Big Block Records, 1825 Sherry Lane, Addison, Ill. 60101.

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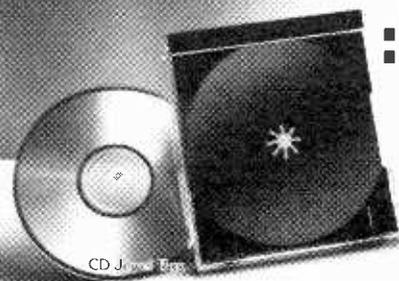
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## George Harrison, U2, The Boss, & Prince Follow INXS Tops MTV Awards Nominees

BY STEVEN DUPLER

NEW YORK With a whopping eight nominations—including one each for video of the year, best concept video, and best group video—Australian group INXS is leader of the pack of 1988 MTV Video Music Awards finalists.

Following close on INXS' heels are George Harrison with seven nominations, U2 with six—including two for video of the year—and Bruce Springsteen and Prince with four apiece.

On the down side, megastar Michael Jackson's much-touted and highly budgeted video extravaganza for "Bad" and "The Way You Make Me Feel" earned just two nominations, both for best choreography; by contrast, clips from Jackson's last album, "Thriller," chalked up four top-category nominations—one each for best overall performance, best concept video, best male performance, and video of the year.

The 17 awards are set to be presented Sept. 7 during a live television broadcast from the Universal Amphitheatre in Los Angeles. Artists scheduled to perform at the 2½-hour Dick Clark-produced show include Cher, INXS, Andy Taylor, Rod Stewart, Jody Watley, and Guns N' Roses.

Presenters will include Cyndi Lauper, Belinda Carlisle, Whitesnake's David Coverdale, and actresses Teri Garr and Tawny Kitaen.

The full list of finalists follows:

• **Best Video:** George Harrison, "When We Was Fab"; INXS, "Need You Tonight/Mediate"; Bruce Springsteen, "Tunnel Of Love"; U2, "Where The Streets Have No Name"; U2, "I Still Haven't Found What I'm Looking For."

• **Best Male Video:** Terence Trent D'Arby, "Wishing Well" (concept); George Harrison, "Got My Mind Set On You" (chair version); Prince, "U Got The Look"; Bruce Springsteen, "Tunnel Of Love"; Steve Winwood, "Back In The High Life."

• **Best Female Video:** Cher, "I Found Someone" (concept/performance mix); Lita Ford, "Kiss Me Deadly"; Janet Jackson, "The

Pleasure Principle"; Suzanne Vega, "Luka"; Jody Watley, "Some Kind Of Lover."

• **Best Concept Video:** Pink Floyd, "Learning To Fly"; George Harrison, "When We Was Fab"; INXS, "Need You Tonight/Mediate"; XTC, "Dear God"; U2, "I Still Haven't Found What I'm Looking For."

• **Best Group Video:** Aerosmith, "Dude (Looks Like A Lady)"; Eurythmics, "I Need A Man"; INXS, "Need You Tonight/Mediate"; U2, "I Still Haven't Found What I'm Looking For"; U2, "Where The Streets Have No Name."

• **Best Stage Performance:** Aerosmith, "Dude (Looks Like A Lady)"; Grateful Dead, "Touch Of Grey"; Elton John, "Candle In The Wind"; Roy Orbison, "Pretty Woman (Live)"; Prince, "U Got The Look"; U2, "Where The Streets Have No Name."

• **Best New Artist In A Video:** Guns N' Roses, "Welcome To The Jungle"; Godfathers, "Birth, School, Work, Death"; Buster Poindexter, "Hot, Hot, Hot"; Swing Out Sister, "Breakout"; Jody Watley, "Some Kind Of Lover."

• **Best Video From A Film:** Bangles, "Hazy Shade Of Winter" ("Less Than Zero"); Bryan Ferry, "Kiss & Tell" ("Bright Lights, Big City"); Peter Gabriel, "Biko" ("Cry Freedom"); Los Lobos, "La Bamba" ("La Bamba"); Bob Seger, "Shakedown" ("Beverly Hills Cop II").

• **Best Special Effects:** George Harrison, "When We Was Fab"; INXS, "Need You Tonight/Mediate"; Grateful Dead, "Touch Of Grey" (skeletons playing); George Harrison, "Got My Mind Set On You" (arcade version); Squeeze, "Hourglass."

• **Best Art Direction In A Video:** George Harrison, "Got My Mind Set On You" (arcade version); INXS, "Need You Tonight/Mediate"; George Michael, "Faith"; Squeeze, "Hourglass"; Bruce Springsteen, "Brilliant Disguise."

• **Best Direction In A Video:** Eurythmics, "You Have Placed A Chill In My Heart"; George Michael, "Faith"; Pink Floyd, "Learning To Fly"; R.E.M., "The One I Love"; XTC, "Dear God."

• **Best Editing In A Video:** INXS, "Need You Tonight/Mediate"; INXS, "Devil Inside"; Loverboy, "Notorious"; Prince, "U Got The Look"; Bruce Springsteen, "Tunnel Of Love."

• **Best Cinematography In A Video:** George Michael, "Father Figure"; Pink Floyd, "Learning To Fly"; Robert Plant, "Heaven Knows"; Sting, "We'll Be Together"; Suzanne Vega, "Luka."

• **Breakthrough Video:** George Harrison, "When We Was Fab"; INXS, "Need You Tonight/Mediate"; Squeeze, "Hourglass"; Suzanne Vega, "Luka"; XTC, "Dear God."

• **Best Choreography In A Video:** Janet Jackson, "The Pleasure Principle"; Michael Jackson, "Bad" (short version); Michael Jackson, "The Way You Make Me Feel"; Prince, "U Got The Look"; Sting, "We'll Be Together."



**Working The System.** Atlantic duo the System recently completed a clip for its new single, "Coming To America," from the Atco soundtrack to the recently released Eddie Murphy film of the same name. Shown on the set, from left, are Nile Rodgers, co-writer and co-producer of the song; the System's David Frank and Mic Murphy; and director Jim Yukich.

### 'Bad' earns just two nominations



by Steven Dupler

**MOVING RIGHT ALONG:** The last couple of weeks have seen an incredible game of musical chairs going on in the label suites. Let's see, where to start? First, with **Abbey Konowitch** already gone from Arista and set to kick off his first day as VP of programming at MTV on Monday (25), word comes now that his associate, **Peter Baron**, is heading west to **Geffen** to head up that label's video production division. We'll miss him on this coast. And in a surprise move over at **CBS**, video promotion staffer **Emily Wittman** has given notice. She, too, is moving westward, to handle **Susie Lord's** recently vacated post in video promotion at **A&M**. So, what label has snapped up Lord? None—word is she's going back to school for her teaching certification and leaving the vid industry behind.

**ONE IN EVERY CROWD:** With the exception of a few uncalled-for potshots at MTV (the leader of the pack is always an easy target) and some mumbled ravings from a one-man peanut gallery with a vague but apparently large bone to pick, the first official meeting of the newly formed **Music Video Assn.**, held at last week's **New Music Seminar** in New York, came off smooth as silk. (Translation: plenty of heat, but at least no one got punched in the mouth.)

First discussed at an impromptu gathering at last year's **American Video Conference** in Los Angeles, the MVA has developed out of what its organizers say is a common industrywide need for members of the music video community to show the rest of the music business just how essential music video is to the overall mix. While this is the purpose of the association, the organizers encouraged prospective members to suggest activities for the group to carry out.

The majority of attendees at this first meeting seemed receptive to the idea—put forth by various members of the broad spectrum of businesses represented under the single banner of "music video"—of forming a unified organization. A primary question at this meet was whether each group (clubs, local outlets, labels, video pools, and others) would have some form of individual representation on a governing board, but MVA officers said this and other points, including elections, would be addressed at the MVA's next meeting, to take place at the third annual Ameri-

can Video Conference in Los Angeles Nov. 9-11.

For the record, the formative MVA officers are **Michael Reinert** of **Rowe International**; **Steve Schnur** of **Elektra Records**; **Michelle Peacock** of **Capitol Records**; **Mike Ousley** of **Tracks & Facts**; **Celia Hirschman** of **Vis-Ability**; and **Scott Gordon** of **Campus Network**.

Membership applications and fee-structure sheets were distributed to the approximately 75 people in attendance. The sheet lists various criteria for membership and states that the following may apply: "record companies; music video programs (cable, broadcast, closed circuit); videoclip pool services; video jukebox companies; music video production companies; trade publications (provided they regularly service the music video industry in each issue); home video distribution companies (provided they distribute music video product); music video directors; VJs; independent video promoters; and full-time students."

Membership is \$100 per year, payable by Sept. 1. The fee for students is \$50. Members will receive a membership card, a subscription to a quarterly newsletter, a copy of the official MVA directory, and one vote "in all activities which require membership approval." Students are not given voting rights.

Checks for membership may be sent to **Michael Reinert**, Music Video Assn., 31st Floor, 900 Third Ave., New York, N.Y. 10022. The Eye heartily recommends that you support this seedling organization, which may one day bear important fruit.

**WAY OF THE WORLD:** New York-based **World Images Network** is soliciting submissions for its **World Music Video Festival**, which counts among its advisory board members film director **Jonathan Demme** and musician/video artist **David Byrne**. The festival is designed to be an outlet for showcasing artists whose work would not ordinarily find audiences in the U.S. as well as work by artists with more established distribution outlets. There is no fee for clip submissions. The directors of the festival say they hope to attract at least 800 entries from five continents. Exhibition of the entries will take place in February in New York, with a \$50 honorarium awarded by the festival organizers.

Interestingly—and appropriately for an exhibition of this type—there are no technical production quality requirements for the clips submitted, which may be up to 15 minutes in length and feature any type of music.

"We're just as interested in the African teenager who gets hold of a video camera and shoots a local band as we are in the big-name, big-budget productions," says a festival representative. "The cultural exchange element is a major part of this festival." For further information call 212-966-8527.

### 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.

PAT BENATAR

**All Fired Up**  
Wide Awake In Dreamland/Chrysalis  
Paul Flattery  
Jim Yukich

**THE BIBLE**  
Crystal Palace  
Eureka/Chrysalis  
Helen Langridge  
Martin Atkins

**PAUL CARRACK**  
When You Walk In The Room  
One Good Reason/Chrysalis  
Danny Nissim  
Jeff Baynes

**ICEHOUSE**  
My Obsession  
Man Of Colours/Chrysalis

(Continued on next page)



**The Hole Story.** Epic star Cyndi Lauper is camouflaged on the set of her clip for the single "Hole In My Heart" from her third Epic release, "Kindred Spirit." Shown on location in Toronto, from left, are John Doelp, Epic product manager; Steve Backer, Epic's director of national video promotion; an unidentified actress who is Lauper's double; the real Lauper; Lisa Markowitz, Epic manager of publicity; Tom Andrews, president of Extended Wings and consultant to Columbia Pictures; and Dave Wolff, Lauper's manager.

## NEW VIDEOCLIPS

(Continued from preceding page)

Paul Flattery  
John Jopson  
**MICHAEL JOHNSON**  
**That's That**  
That's That/RCA  
Joanne Gardner, Rosanne Cash/Acme Pictures  
Bill Pope

**KOOL MOE DEE**  
**No Respect**  
How Ya Like Me Now/Jive/RCA  
Amy Raskin  
Scott Kalvert

**HUEY LEWIS & THE NEWS**  
**Perfect World**  
Small World/Chrysalis  
Mike Ruffe  
Jeff Stein

**SINEAD O'CONNOR**  
**I Want Your Hands On Me**  
The Lion And The Cobra/Chrysalis  
Al Newings  
John Maybury

**PHENOMENON**  
**Did It All For Love**  
Dreamrunner/RCA  
Bryan Cranston

Julian Caidan  
**SCHOOLY D**  
**Mr. Big Dick**  
Smoke Some Kill/Jive/RCA  
Amy Raskin  
Scott Kalvert

**VENETIANS**  
**Bitter Tears**  
Amazing World/Chrysalis  
Kevin Townsend  
Maurice Phillips

**VINNIE VINCENT INVASION**  
**That Time Of Year**  
All Systems Go/Chrysalis  
Lisa Hollingshead  
Nigel Dick

**MARTY WILLSON-PIPER**  
**She's King**  
A1 Attack/Rykodisc  
MMA Music Australia  
Christopher Tuckfield

**GARY WRIGHT**  
**Who I Am**  
Who I Am/Cypress  
Ken Lawrence/DNA  
Stevie Price

## VIDEO TRACK

### LOS ANGELES

THOSE BROOKLYN, N.Y., BAD boys the **Ramones** were in town earlier this month to shoot a conceptual video for their classic "I Wanna Be Sedated," in support of their recently released double best-of album on Sire/Warner Bros. **Fisher & Preachman** produced, and Bill Fisher served as director.

### OTHER CITIES

**SELECT RECORDS** Metal act **Damien** recently wrapped its debut clip for the title track of the band's first album for the label, "Every Dog Has Its Day." The video, shot in the band's hometown of Toledo, Ohio, was directed by **Simeon Soffer**, with partner **Julie Pantelech** producing.

California's San Joaquin Valley was the location for the recent shoot for "Streets Of Bakersfield," the **Dwight Yoakam & Buck Ow-**

**ens** duet from Yoakam's Reprise/Warner album "Buenas Noches From A Lonely Room." **Marcus Stevens** of **Group One** directed, and **Victoria Golden** produced.

**George Michael's** first live in-concert solo video is for "Monkey," with performance footage taken from his current world tour. Michael's co-managers, **Rob Kahane** and **Michael Lippman**, produced.

The venerable Kaiser Steel Mill in Fontana, Calif., which has served as a location for the films "RoboCop" and "The Running Man," was used by director **Nigel Dick** as the backdrop for the new **Britny Fox** clip for "Long Way To Love," the first single from the band's eponymous **Columbia** debut album. **Lisa Hollingshead** produced for **Propaganda Films**.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.*

# Billboard THE CLIP LIST™

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Rodney Crowell, I Couldn't Leave You If I Tried Skip Ewing, I Don't Have Far To Fall Steve Wariner, I Should Be With You</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p><b>ADDS</b></p>
<p>Rick Astley, It Would Take A Strong Strong Man Jimmy Buffett, Homemade Music The Church, Reptile G. Estefan/MSM, 1-2-3 The Fabulous Thunderbirds, Powerful Stuff Glass Tiger, Far Away From Here Jerry Harrison, Man With A Gun Paul Kelly &amp; The Messengers, Dumb Things James Reyne, Motor's Too Fast Scritti Politti, Boom! There She Was Rod Stewart, Forever Young Madonna, Into The Groove (Live) 10,000 Maniacs, What's The Matter Here</p>	<p><b>ADDS</b></p>	<p>George Michael, Monkey Kool &amp; The Gang, Rags To Riches Cyndi Lauper, Hole In My Heart John Whitehead, Body Move Ca\$hflow, That's The Ticket Najee, Personality Good Question, Got A New Love Inc. Thang Band, Body Jackin' Bobby Brown, Don't Be Cruel (Re-Mix)</p>
<p><b>HIP CLIP</b></p>	<p><b>NOUVEAUX</b></p>	<p><b>HEAVY</b></p>
<p>Information Society, What's On Your Mind (Pure Energy)</p>	<p><b>POWER</b></p>	<p>New Edition, If It Isn't Love Bobby Brown, Don't Be Cruel Al B. Sure!, Off On Your Own (Girl) Mac Band, Roses Are Red Troop, Mamacita Paula Abdul, Knocked Out Guy, Groove Me Tracy Spencer, Symptoms Of True Love Billy Ocean, The Colour Of Love Prince, Glam Slam Steve Winwood, Roll With It Siedah Garrett, K.I.S.S.I.N.G.</p>
<p><b>BUZZ BIN</b></p>	<p><b>HEAVY</b></p>	<p><b>MEDIUM</b></p>
<p>The Smithereens, House We Used To Live In Camper Van Beethoven, Eye Of Fatima, Part I Midnight Oil, The Dead Heart</p>	<p>Breathe, Hands To Heaven Eric Carmen, Make Me Lose Control The Contours, Do You Love Me G. Estefan/MSM, 1-2-3 Elton John, I Don't Wanna Go On With You Like That</p>	<p>Loose Ends, Watching You Gregory Hines, That Girl Wants To Dance With Me Aswad, Don't Turn Around Terence Trent D'Arby, Sign Your Name The Deee, Shoot'em Up Movies Teena Marie, Work It The System, Coming To America Freddie Jackson, Nice And Slow Sade, Paradise Tony Terry, Forever Yours Shirley Muldoon, Husband Bobby McFerrin, Good Lovin'</p>
<p><b>HEAVY</b></p>	<p><b>MEDIUM</b></p>	<p><b>HIT VIDEO</b></p>
<p>Aerosmith, Rag Doll Tracy Chapman, Fast Car Cheap Trick, The Flame Terence Trent D'Arby, Sign Your Name Fat Boys, The Twist Climie Fisher, Love Changes (Everything) 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 Richard Marx, Hold On To The Nights George Michael, Monkey Steve Winwood, Roll With It</p>	<p><b>ACTIVE</b></p>	 <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>Joan Jett/Blackhearts, I Hate Myself For Loving You Jane Wiedlin, Rush Hour</p>	<p><b>SNEAK PREVIEW</b></p>	<p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>
<p>Pat Benatar, All Fired Up Cinderella, Gypsy Road Crowded House, Better Be Home Soon Daryl Hall &amp; John Oates, Missed Opportunity Huey Lewis &amp; The News, Perfect World Cyndi Lauper, Hole In My Heart Jimmy Page, Wasting My Time Robert Palmer, Simply Irresistable Poison, Fallen Angel Run-D.M.C., Mary Mary</p>	<p><b>MEDIUM</b></p>	<p><b>ADDS</b></p>
<p>Michael Anderson, Sound Alarm Eric Carmen, Make Me Lose Control Lita Ford, Back To The Cave 4 Reasons Unknown, I Will Surrender Britny Fox, Long Way To Love Georgia Satellites, Open All Night Corey Hart, In Your Soul Kings Of The Sun, Black Leather Kenny Loggins, Nobody's Fool Moody Blues, I Know You're Out There Somewhere Jenny Morris, You're Gonna Get Hurt Iggy Pop, Cold Metal Prince, Glam Slam Patti Smith, People Have The Power REO Speedwagon, Here With Me Stryper, Always There For You White Lion, Tell Me</p>	<p><b>CURRENT</b></p>	<p>The Fabulous Thunderbirds, Powerful Stuff George Michael, Monkey Rick Astley, It Would Take A Strong Strong Man Holly Knight, Heart Don't Fail Me Now Good Question, Got A New Love The Fountainhead, Someone Like You Al B. Sure!, Off On Your Own (Girl) Vanessa Williams, The Right Stuff Tony! Toni! Tone!, Born Not To Know</p>
<p><b>BREAKOUTS</b></p>	<p><b>POWER</b></p>	<p><b>POWER</b></p>
<p>ASLAN, Loving Me Lately The Bible, Crystal Palace Breakfast Club, Drive My Car Deep Purple, Hush Divinyls, Hey, Little Boy David Drew, Green Eyed Lady Erasure, Chains Of Love Bryan Ferry, Limbo Hurricane, I'm On To You Johnny Hates Jazz, I Don't Want To Be A Hero John Norum, Back On The Streets O.M.D., Secrets Sinead O'Connor, (I Want Your) Hands On Me Graham Parker, Get Started, Start A Fire Baxter Robinson, No Simple Cure Shine, Wall Of Hate</p>	<p><b>W/IT TRACKS</b></p> <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p>Richard Marx, Hold On To The Nights Steve Winwood, Roll With It INXS, New Sensation Eric Carmen, Make Me Lose Control Terence Trent D'Arby, Sign Your Name Jane Wiedlin, Rush Hour G. Estefan/MSM, 1-2-3 Cheap Trick, The Flame Elton John, I Don't Wanna Go On With You Like That Breathe, Hands To Heaven Pebbles, Mercedes Boy The Contours, Do You Love Me Johnny Kemp, Just Got Paid</p>
<p><b>TNN</b></p> <p>The Nashville Network</p>	<p><b>ADDS</b></p>	<p><b>Country Music Television</b></p>
<p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p>	<p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p>	<p>Crowded House, Better Be Home Soon James Reyne, Motor's Too Fast George Michael, Monkey Kenny Loggins, Nobody's Fool Femme Fatale, Looking For The Big One Vanessa Williams, The Right Stuff Rick Astley, It Would Take A Strong Strong Man Lita Ford, Back To The Cave Johnny Hates Jazz, I Don't Want To Be A Hero Information Society, What's On Your Mind (Pure Energy)</p>	<p><b>HEAVY</b></p>
<p>Jo-Ei Sonnier, Tear Stained Letter The Judds, Give A Little Love Reba McEntire, Sunday Kind Of Love Michael Johnson, That's That Restless Heart, Bluest Eyes In Texas Becky Hobbs, Jones On The Jukebox Dennis Payne, California Sunny Beach The Whites, It's Not What You Know... Ricky Skaggs, Thanks Again D. Yoakam/B. Owens, Streets Of Bakersfield Kathy Mattea, Eighteen Wheels And A Dozen Roses Keith Whitley, Don't Close Your Eyes The Wagoners, I Wanna Know Her Again Tammy Wynette, Beneath A Painted Sky John Bressler, All Night Diner Darden Smith, Day After Tomorrow S-K-B, Givers And Takers</p>	<p><b>HEAVY</b></p>	<p>Reba McEntire, Sunday Kind Of Love Eddie Rabbitt, The Wanderer Keith Whitley, Don't Close Your Eyes Rodney Crowell, I Couldn't Leave You If I Tried S-K-B, Givers And Takers Mel McDaniel, Real Good Feel Good Song Steve Wariner, I Should Be With You Tammy Wynette, Beneath A Painted Sky Skip Ewing, I Don't Have Far To Fall D. Yoakam/B. Owens, Streets Of Bakersfield Ronnie Milsap/Mike Reid, Old Folks Rosanne Cash, Runaway Train Restless Heart, Bluest Eyes In Texas Iang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Wagoners, I Wanna Know Her Again Nanci Griffith, I Knew Love</p>

## With Majors Gone, Small Recording Indies Thrive Italian Studio Outlook: Molto Bene

This is another installment in an ongoing series on the European recording scene.

BY VITTORIO CASTELLI

**MILAN, Italy** Following the boom period in the '70s that corresponded with the record industry's peak sales years, the Italian recording studio landscape has undergone a dramatic reshaping.

At one time, virtually all the major labels owned and operated their own studios here, with most Italian hit records emanating from them. Today, these are mostly extinct; Ricordi, PolyGram, and CGD have all divested themselves of their studios, which were either closed down or sold to outsiders.

On the indie side, Stone Castle, the best known of the independent studios during the late '70s, has also now closed its doors because of a change in ownership. The operation was transferred to Milan, given the name Morning Studio, and housed in the old CGD studio complex.

Today, Morning is one of the leaders in the field. It has two recording rooms, the larger one working with 48 tracks (two 24-track Studer analog machines). Morning also has a Neve mixing console with 60 channels and full Necam automation.

Top Italian artists who have recorded in this studio center include Gianni Morandi, Enrico Ruggieri, Umberto Tozzi, Eros Ramazzotti, Pooh, Baltimora, Ivano Fossati, and Delia Guaitiero, all of whom were customers last year.

Also in the CGD building is the independent studio Logic, which is currently fighting it out with Morning for leadership of the market. There are three studios here, one with 48-track Studer availability, another with 24 tracks, and the third boasting a 40-channel SSL console.

Carmelo La Bionda, one of the

owners of Logic Studio, says 24-hour maintenance is vital in order to give the fullest value in terms of bookings. Top artists who used the studio last year include Paul Young, Tozzi, Robert Palmer, and

### Italian studios have grown up

Alice.

Other 48-track-capable studios in Milan are Excalibur and Il Cortile. The latter, which uses only MCI equipment, has been booked by such important local artists as Anna Oxa, Fiorella Mannoia, Enzo Iannacci, and Cristiano d'Andre.

Il Cortile owner Gino Mescoli says it is vital for a studio here to be independent and able to work for any likely customers in order to justify high financial investment.

"The big record companies were right when they stopped running their own studios. They just could not make enough profit and so couldn't survive."

The city of Bologna has also become a very important music production center in Italy. The Medi-

cina Studio, based there, is a center that has been visited by such notable singers as Tracie Spencer, Zucchero, Vasco Rossi, Matia Bazar, and Sandy Marton for overdubbing and mixing, projects that make up for 80% of the studio's work.

Lucio Dalla, Luca Carboni, Rossi, and Ramazzotti are among those who use Fonoprint, Bologna's other top facility, which features two 24-track studios, with the smaller room used mainly for overdubbing.

Digital recording is a specialty of the new Fonit Cetra studio, which along with Baby Records is one of the few facilities that is still record-company owned. Fonit Cetra has a 24-track Sony digital machine as well as a digital editing room where CD masters are prepared.

Fonit Cetra also has a mobile studio, which is used mostly for classical music. The unit recorded the live performance of Verdi's "Aida" in Egypt.

Fonit Cetra, which is owned by Italian state radio and television company RAI, operates four studios in Rome that are used mainly to record radio programs.

## AUDIO TRACK

NEW YORK

**ARIF MARDIN AND Reggie Griffin** worked on a track at **Atlantic Studios for George Daly Productions**. The track was for **Elektra** artist/songwriter **Marc V. Mardin**. Additional tracks are being co-produced by Daly and Griffin at **Quantum Studios**. **Mark Pawlowsky** is working the board. **Mic Murphy & David Frank** (better known as the **System**) produced two tracks on the album, scheduled for release in Au-

gust.

Also at **Quantum**, producer **Thom Trumbo** and engineer **Noel Golden** teamed up to work on five songs for guitarist **Mark Tait Lewis** (from the band **Black Cherry**). The tune "Hell's Disneyland" will be featured in the upcoming film "Alien Nation" for **20th Century Fox**. **John Lombardo** mixed; **Bill Klatt** and **Michelle Thomas** assisted. And, **APB**, a four-piece group from Aberdeen, Scotland, worked on its second single with producer/engineer **Andy Wallace**. "Take Me For Love" and "Funk Invective" are being considered for single release.

At **D&D**, **Dennis Thompson** and **Mike Rogers** remixed reggae group **Chin-Africa's** single "See A Man's Face (Crack It's A Killer)" for **Blue Mountain Records**.

**Sa-fire** completed her new album for **Cutting Records**. **Aldo Marin**, **Carlos Rodgers**, and the **Latin Rascals** produced; **Dave Sussman** and **Hugo Dwyer** were at the board.

At **Frankford/Wayne Mastering Labs**, engineer **Tom Coyne** was working on the **Transvision Vamp** album and the single release "Tell That Girl To Shut Up" for **Uni Records**. Coyne also wrapped up the **Wet Wet Wet** album and the single "Wishing I Was Lucky." **Marty Diamond** of **Uni** attended the sessions for both projects.

LOS ANGELES

**TEENA MARIE WAS** at **Skip Saylor** working with engineer **Tommy Vicari** on mixing the dance version of "Work It" from her album "Naked To The World." Marie produced; Vicari and assistant **Cliff Jones** were behind the board.

## Studio Backing Contest For Black Acts In Philly

BY STEVEN DUPLER

**PHILADELPHIA** One unsigned black music act from this area will get a shot at a major-label recording contract in a contest sponsored jointly by Gladwyne, Pa.-based **Kajem/Victory West** recording studios, the **WEA** distribution network, and radio station **WDAS-FM Philadelphia**.

The contest, which was promoted heavily throughout June on **WDAS** and at a number of participating music retail outlets, has generated "hundreds of entries," according to **Kajem/Victory** partner and producer **Kurt Shore**.

"Last summer we were involved in a similar contest for rock acts with **WMMR [Philadelphia]**, where the winner received free recording time," he notes. "This time, since we have been so involved with black music all along, we decided we wanted to try and involve the local black community."

**Shore** and partner **Mitch Goldfarb** contacted **Joe "Butterball" Tamburro**, **WDAS'** music program director, who in turn asked **WEA** for its participation in the plan.

The result: The winner will receive not only 30 hours of free recording time at **Kajem/Victory** but will also receive a contract for a 12-inch release on one of the **WEA**-distributed labels.

The judging panel is still being selected, **Shore** says, but it will "definitely be composed of people from the studio, the radio station, and **WEA** as well as possibly some recording artists." Ten finalists will be selected to perform at a showcase attended by studio staffers, label **A&R** executives, and members of the public.

"It's very difficult for any artist to break into the music business, but I think it's even tougher for young black artists," says **Shore**. "We have worked so much with black talent at the studio, we felt it was important for us to do what we could to help upcoming musicians."

During the past few years, **Kajem/Victory** has become one of the hottest facilities in the Philadelphia area, scoring chart successes with **Virgin** act **Pretty Poison**, **Elektra/Asylum's** **Teddy Pendergrass**, and **Island's** **Miles Jayes**, among others.

## Digital Info Exchange Set 3rd Meet To Be Held In London

**LONDON** **HHB Hire & Sales**, **Studio Sound** magazine, and **Sony Broadcast** unveiled the agenda for the third annual **Digital Information Exchange**, Nov. 22-24 at the **London Zoo**.

Since its inception, the event has become an important venue for the exchange of theoretical and practical information regarding all forms of digital audio and video technology.

The three-day meet is divided into segments covering digital audio in broadcast, film, and video on day one, and the audio recording industry on days two and three.

Highlights of the conference will include a session on the use of digital gear in Eastern Europe, called "Digital Glasnost"; a look at the use of digital audio and

high-definition-video systems in production; an examination of digital video recorders; an overview of the CD market and other forms of digital media; a look at hard-disk-storage systems; **Jeff "Skunk" Baxter** speaking on the new **Akai 12-channel digital audio recorder**, which uses 8mm videotape; **Dr. Roger Lagadec** on new multitrack digital technology; an examination of **DAT** duplication; a discussion of the pro audio industry in Japan; and **Sony's** **Cary Fischer** speaking on digital signal processing.

Tickets to the **DIE** are \$145 (taking an exchange rate of \$1.70 to the pound sterling) per day, or \$340 for all three days. Contact **Nick Hopewell-Smith** at 01-381-1991.

OTHER CITIES

**BILL FRIDGE** worked on tracks at **Proving Ground** in Detroit for his debut album on **DoRohn Records**. **David Gough** headed up the production. **Carl "Butch" Small** and **Kevin Wright** engineered.

8 1/2 was at **Chicago Recording Co.** cutting a four-song EP. The **Floodstrand Brothers** produced, and **Tom "Hedge Hog" Hanson** ran the board on the **Criterion Records** project, scheduled for release in August.

At **Iris Sound** in **Royersford, Pa.**, **Da Bluz** completed mixes on a six-song EP titled "Bruno's Basement." The tracks were produced by **Rick Weinstock** of **Caliban Productions**. **David Ivory** engineered. Also, **Frank Consolo** completed work on an album, backed by **Bobby Mercer's Big Band**. The project is scheduled for release in the fall.

**Teddy Pendergrass & Mitchell Goldfarb**, who call their remix/production team **e=mc<sup>2</sup>**, worked on **Pendergrass'** new single for **Elektra**, titled "2 A.M.," at **Victory West**, **Gladwyne, Pa.** Also, **Pretty Poison** tracked its new single for **Virgin**, "When I Look Into Your Eyes," with producer **Fred Zar**.

The **Hooters** were at **Studio 4**, **Philadelphia, Pa.**, working with producer **Rick Chertoff** on a vocal for the Japanese version of "Johnny B." The track was remixed with engineer **Phil Nicolo**. And, **Joe "The Butcher" Nicolo** worked on a variety of rap projects. **Geffen's** **7A3** continued work on its first album. The producers include **Schoolly D**, **D.J. Ca\$h Money**, **Jazzy J.**, and **Robbie B.**

The **Musiplex** in Atlanta had a visit from producer **Drazen Premate**, in to mix tracks for a new EP by the Yugoslavian rock act **Atomic Shelter**. **George Pappas** was at the controls. Also, **Ray Simpson** worked on overdubs for his upcoming **Virgin** album. **Dean Gant** and **Mike Powell** produced, with **Thom Kidd** engineering.

All material for the **Audio Track** column should be sent to **Debbie Holley**, **Billboard**, Fifth Floor, 49 **Music Square W.**, **Nashville, Tenn. 37203**.

## Supplier Fingers PPV, Lack Of Product Diversity Orion: Trade Faces 'Major' Threats

BY AL STEWART

NEW YORK Several oft-heard concerns are presenting "major challenges to the continued health" of home video, according to a statement released by Orion Home Video.

Orion says the industry has failed to diversify its product line and has consequently lost business and turned customers away. The company also asserts that pay-per-view is a "cannibalistic threat" that will hurt home video if left unchecked.

The statement, described as an open letter to the video industry and signed by Len White, president of Orion, echoes many of the themes expressed by the company in the past. In fact, many of the statements in the letter are taken verbatim from a speech made by Larry Hilford, chairman and chief executive officer of Orion, at National Video's seventh annual convention [Billboard April 23].

The company predicts that there will be "serious changes" for home video. And in an effort to address these changes, Orion points to its "ground-breaking 'no-pay-per-view' and 'buyback' tests" as strategies designed to ensure the "long-term strength of what we have built in the home video industry in such an explosively short period of time."

The five-page statement makes only passing reference to one of to-

day's most volatile issues in video: supplier/distributor relations. The company assures that it will "remain committed to the 'two-step' method of selling our product through a nationwide group of local distributors." It does not, however, indicate whether Orion plans more changes in its distribution network.

The company dropped Artec as a distributor in May after learning that the Shelburne, Vt.-based wholesaler had reportedly relegated Orion to its B list.

### 'PPV could be as bad as cholera'

In the statement, the availability of movies on pay-per-view is assailed as potentially dangerous. "We at Orion think [PPV] could be as bad for your health as cholera... For those of you who think pay-per-view is not a big threat because it isn't available in your community or isn't being marketed very well, look again. There are over 6 million homes in the U.S. now served by one or more PPV services."

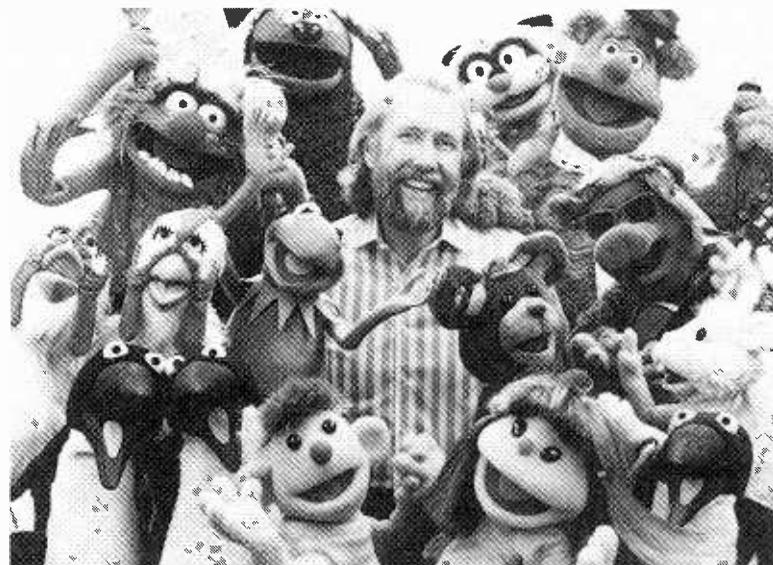
The company predicts that the number of PPV households will grow to 20 million in the next three years and adds an ominous tone by asserting that "pay-per-view doesn't have a 'depth-of-copy' problem."

Orion says it will continue to test a pay-per-transaction program allowing retailers to obtain any Orion title for \$8 if they split the nightly rental fee with Orion. Under the plan, announced in June, dealers lease a title

from Orion with an option to buy after four months for \$10 or return it to Orion. "If retailers have an incentive to keep a cassette on the shelf, we have an incentive to put it there on a PPT basis," the company says.

Still, PPT's long-term viability remains a question mark. "Our concerns are, Does it work? Will we be cheated? Does it work for all titles or only theatrical blockbusters? And the big question: Does it create more satisfied customers for the home video industry? Or does it just take business away from less-well-stocked retailers who are doing nothing to adjust to the changing marketplace?"

"Our goals are the same as yours: for home video to capture the overall maximum rental business before the consumer gives up in disgust or goes to another medium," says the open letter from Orion.



**Now Playing.** Jim Henson gathers with a few friends to celebrate the release of Lorimar Home Video's six-part Play-Along Video series. The titles in the series, set for release Sept. 7 for a list price of \$14.95 each, are "Hey, You're As Funny As Fozzie Bear!," "Wow You're A Cartoonist!," "Sing-Along, Dance-Along, Do-Along," "Neat Stuff... To Know To Do," "Mother Goose Stories," and "Peek-A-Boo." A tie-in program with McDonald's is planned for the series as well as a national print and television advertising campaign.

## Rank To Buy IVE's Duper For \$23 Mil

LOS ANGELES Rank America has agreed to buy the assets of Video Technology Services, International Video Entertainment's video duplicating division, for \$23 million.

The Newberry Park, Calif., facility has an annual capacity of more than 10 million units, according to IVE chairman Jose Menendez. IVE is a wholly owned subsidiary of Lieberman Enterprises Inc. In June, he says, VTS had its biggest month ever, duplicating more than 830,000

cassettes. In addition to IVE product, VTS does duplicating work for MCA and a number of independent home video companies.

In the wake of the agreement, IVE has formed a contract whereby Rank will fulfill IVE's duplicating needs for the next six years, says Menendez.

Rank, believed to be Europe's largest video duplicator, recently acquired joint-venture duplicating giant Bell & Howell/Columbia/Para-

mount Video Services (Billboard, April 23).

The new move signals Rank's commitment to expanding its duplication activities in the U.S. and also reflects the trend of video software suppliers divesting themselves of duplication-facility ownership. Last year, CBS/Fox sold its manufacturing facility to VCA/Technicolor.

VCA/Technicolor is believed to be the U.S. industry's largest duplica-

(Continued on page 50)

## 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.

RCA/Columbia Pictures Home Video makes the following promotions: Gary Khammar is upped to executive VP and Kenneth S. Kamins becomes director of acquisitions. Previously, Khammar was senior VP of



KHAMMAR



KAMINS



FISHMAN



SLEDZ

sales and marketing and Kamins was manager of acquisitions.

HBO Video promotes Laura Sayegh to director of sales communications. She was manager of sales administration and support.

Melissa J. Splane becomes S.I. Video's director of marketing. She was previously mail-order manager for Pebble Beach, a marketer of sportswear.

West Coast Video names Judi Fishman director of operations for the Midwest. She was a partner in the law firm Friedman and Koven. Also, the Philadelphia-based retail chain promotes Marty Lou Sledz to regional manager of its Chicago stores. Previously, she was a district manager.

International Video Entertainment appoints David Mount senior VP and GM. Mount previously was VP of sales for Warner Home Video. While at Warner, Mount helped launch Warner Bros., entry into the video business while serving as director of sales for the Warner/Elektra/Atlantic record group.

FOR WEEK ENDING JULY 30, 1988

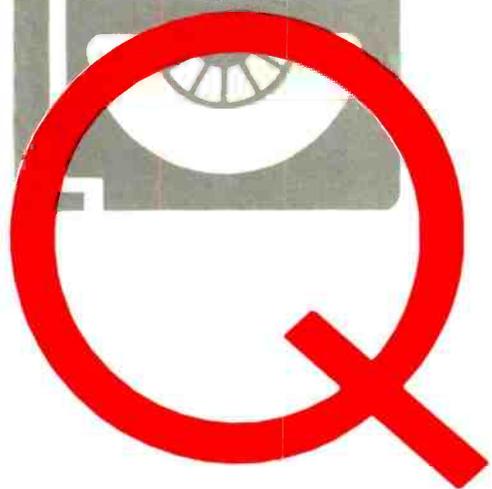
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# TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	THE UNTOUCHABLES	★★ NO. 1 ★★ Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	4	23	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
3	7	19	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
4	2	11	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
5	NEW ▶		THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.95
6	3	7	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
7	10	21	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
8	8	13	PREDATOR	CBS-Fox Video 1526	A. Schwarzenegger	1987	R	34.95
9	6	3	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95
10	5	3	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R	36.95

◆ 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.



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## Co.'s Acquisition Plan Nets Six Movies That Haven't Yet Hit Box Office

# Media Home Entertainment Lands Rights To Major Films

NEW YORK Media Home Entertainment, a company that has vowed to spend a total of \$100 million on acquisitions this year, has landed the home video rights to six titles that have yet to make their theatrical debut.

With the latest round of acquisitions, the company says it is attempting to position itself as a potential partner of major movie makers. Media expects each of the six new films to sell between

150,000 and 250,000 units after being released at a list price of \$89.95.

Though no release date has been set for the titles, Media says they will be available on videocassette some time within the next year. The new titles include "Full Moon In Blue Water" (starring Gene Hackman and Teri Garr), "Hero" (Chuck Norris), "Kansas" (Matt Dillon and Andrew McCarthy), "Messenger Of Death" (Charles

Bronson), "Twins" (Jeremy Irons and Genevieve Bujold), and "Witness To War" (Richard Gere).

"Media has an annual acquisitions budget of \$100 million, but we prefer to acquire films from major studios that are endowed with a major promotional and advertising budget," says Peter Pirner, president of Media. "We will employ any and all financing techniques in order to acquire top properties, including co-produc-

tion, which we're doing now with 'Nightmare On Elm Street IV,' and financing promotions and advertising budgets in addition to video rights, as we have with 'Kansas.' "

Media acquired "Hero" and "Messenger Of Death" from Cannon Films and bought the other four titles from Trans World Entertainment. Just how much of a dent the latest acquisition spree has put in Media's \$100 million budget was not disclosed.



## Warner Vid Bows Abbott & Costello Tape

NEW YORK An hourlong collection of previously unavailable performances by the comedy team of Abbott & Costello will be offered on videocassette. The collection, culled from footage belonging to the families of the two comics, will be released Sept. 14 by Warner Home Video for a list price of \$19.98.

Warner says the skits included in "The Best Of Abbott & Costello Live" were first aired during live variety show telecasts between 1951 and 1954. A total of 20 skits—including the legendary "Who's On First?" routine—are included in the videocassette.

This year marks the 50th anniversary of the comedy duo's first foray into broadcasting, a guest appearance on Kate Smith's radio program.

## RANK BUYING DUPER

(Continued from page 48)

tor, producing more than 5 million cassettes a month. Bell & Howell's capability is believed to be about 3 million tapes a month.

"Whether or not you're in the audio or video [software] business," says Menendez, "manufacturing is an incidental business, not part of our core business. As such, when an offer comes along that is attractive and which allows you to redeploy funds in your core business, you respond.

"Our core activity is the licensing and distribution of product for home video and the distribution of it through Lieberman. Those funds will also allow us to deal with other opportunities as they come along."

The acquisition is expected to be finalized by mid-August.



BEST SELLER ID6025VE

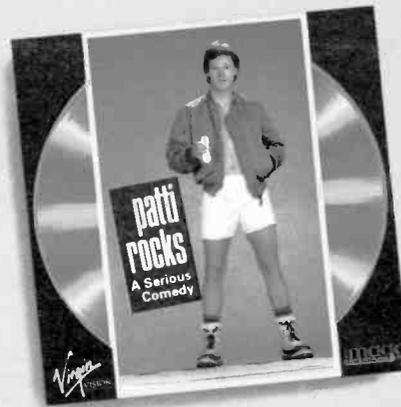
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**Heavy Metal Player.** His name is Giskard, and he is the brainchild of Isaac Asimov. The famed science fiction author has teamed with Kodak Video Programs to create "Isaac Asimov's Robots," a futuristic VCR mystery game that will be available in August for a list price of \$34.95. The action centers on an attempted murder that is thwarted by Giskard; players use a series of clues to expose the culprit. The game, based on the Asimov novels "The Caves Of Steel" and "The Naked Sun," represents Kodak's entry into the VCR game business.

## TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	80	<b>CALLANETICS</b> ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	2	19	<b>START UP WITH JANE FONDA</b>	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	3	6	<b>MICKEY COMMEMORATIVE EDITION</b>	Walt Disney Home Video 690	Animated	1988	NR	14.95
4	4	41	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
5	5	32	<b>PINK FLOYD THE WALL</b>	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
6	7	93	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
7	8	7	<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b>	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
8	6	41	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
9	9	143	<b>JANE FONDA'S NEW WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	14	46	<b>AN AMERICAN TAIL</b> ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
11	21	111	<b>MARY POPPINS</b> ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
12	10	6	<b>DUCKTALES: DAREDEVIL DUCKS</b>	Walt Disney Home Video 694	Animated	1988	NR	14.95
13	16	40	<b>PLAYBOY 1988 PLAYMATE VIDEO CALENDAR</b>	Lorimar Home Video 524	Various Artists	1987	NR	24.95
14	23	162	<b>JANE FONDA'S EASY GOING WORKOUT</b> ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
15	13	9	<b>PLAYBOY'S 1988 PLAYMATE OF THE YEAR</b>	HBO Video 0078	India Allen	1988	NR	14.99
16	28	27	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
17	11	3	<b>FULL METAL JACKET</b>	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	89.95
18	12	6	<b>FATAL ATTRACTION</b>	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
19	20	124	<b>BEVERLY HILLS COP</b>	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
20	27	110	<b>KATHY SMITH'S BODY BASICS</b> ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
21	19	69	<b>THE WIZARD OF OZ</b> ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
22	18	4	<b>MICKEY AND THE BEANSTALK</b>	Walt Disney Home Video 691	Animated	1988	NR	14.95
23	<b>NEW</b> ▶		<b>WALL STREET</b> ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	89.98
24	32	91	<b>SLEEPING BEAUTY</b> ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
25	15	116	<b>ALICE IN WONDERLAND</b> ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	24	10	<b>SIGN O' THE TIMES</b>	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
27	30	42	<b>KATHY SMITH'S WINNING WORKOUT</b> ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
28	22	4	<b>DISNEY SING ALONG SONGS: YOU CAN FLY!</b>	Walt Disney Home Video 662	Animated	1988	NR	14.95
29	36	156	<b>THE SOUND OF MUSIC</b> ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
30	25	45	<b>DORF ON GOLF</b> ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
31	34	89	<b>SCARFACE</b> ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
32	35	137	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b> ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	29	12	<b>THE UNTOUCHABLES</b>	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
34	<b>NEW</b> ▶		<b>DUCKTALES: FEARLESS FORTUNE HUNTER</b>	Walt Disney Home Video 693	Animated	1988	NR	14.95
35	31	24	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
36	17	71	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
37	40	142	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
38	38	87	<b>THE GODFATHER</b>	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
39	26	2	<b>DR. STRANGELOVE</b>	RCA/Columbia Pictures Home Video 60172	Peter Sellers George C. Scott	1965	NR	19.95
40	39	4	<b>CRY FREEDOM</b>	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG	89.95

◆ 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.

## newsline...

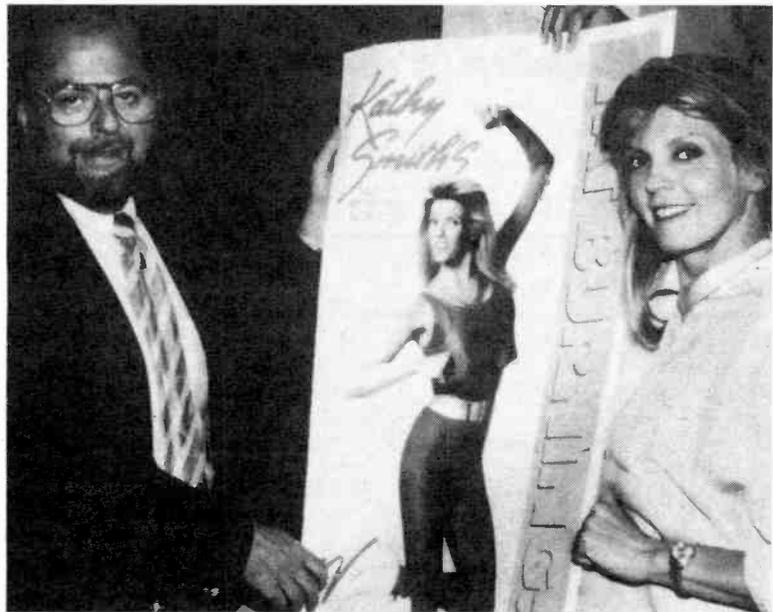
**J2 COMMUNICATIONS** says it is launching the biggest consumer rebate program ever seen in home video. The Video Gifts With A Personal Touch promotion will offer 23 sell-through special-interest titles. Each video will be packaged with a series of rebate coupons worth \$52 on other J2 product. The company is also planning a publicity campaign for the fourth quarter. Stars such as Carol Burnett ("My Personal Best"), Tim Conway ("Dorf On Golf" and "Dorf And The First Games On Mt. Olympus"), and Tracy Scoggins ("Tough Stuff") will make appearances throughout the holiday season to support their videocassettes. J2 also plans to use discount, co-op, and dating incentives for distributors handling its cassettes. "Rebate programs have yet to be adequately employed in sell-through video," says Jim Jimirro, president and chief executive officer. "J2 is striving to fully exploit what we think will be the most successful sell-through year in video history by offering consumer rebate coupons with a redeemed value which exceeds the cost of the original purchase."

**MGM/UA HOME VIDEO** is planning a multimillion-dollar media blitz to spur sales of four newly remastered classic films: "Ben Hur," "Doctor Zhivago," "Fiddler On The Roof," and "The Great Escape." Each title in the Screen Epics promotion will be released as a double cassette in a single slip-sleeve package for a suggested list price of \$29.95. The street date for the four titles is Sept. 20; the prebook cutoff is Sept. 1. In addition, MGM/UA will release eight other notable films for \$19.95: "Annie Hall," "The Dirty Dozen," "Network," "The Pink Panther," "Rocky," "Some Like It Hot," "Carrie," and "Year Of The Dragon." The street date is Sept. 13, and the prebook cutoff is Aug. 25.

**FOUR COMPANIES**, including Sony Video Software, have teamed up for a joint venture aimed at promoting the Storybook Classics Series, a line of children's programs featuring the voices of noted celebrities. A total of six animated stories—all approximately 30 minutes long and priced at \$14.95—will be available on videocassette from Sony, with a soundtrack available from Windham Hill Records. Three programs are currently available, and two more were introduced at a recent press conference in New York: "Pecos Bill" featuring the voice of Robin Williams and the music of Ry Cooder, and "The Tailor Of Gloucester" with the voice of Meryl Streep and the music of the Chieftains. The sixth program in the series, "The Legend Of Sleepy Hollow" featuring the voice of Glenn Close, is slated for release Oct. 24. Picture Book Studio will release a book version of the series, and Showtime will air it on its cable network.

**LASERDISC CORP. OF AMERICA** says increased demand for its product has prompted the firm to double the capacity of its pressing facility in Carson, Calif. By the end of the year, the company says, it will have the capacity to produce 600,000 videodisks a month. Currently, the capacity is 300,000 units a month.

AL STEWART



**Lean On Me.** Workout-video star Kathy Smith meets with Jack Bernstein, senior VP of sales for Media Home Entertainment, to discuss the marketing of her forthcoming workout tape, "Kathy Smith's Fat Burning Workout." The 60-minute tape is designed to help viewers achieve permanent weight control through a low-intensity workout. The video will be available beginning Sept. 7 for a list price of \$19.95. The prebook cutoff date is Aug. 22.

## 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.

**"Hollywood Scandals And Tragedies,"** Maljack Productions Inc., 90 minutes, \$79.95.

Sex! Sin! Mayhem! Murder! This talking tabloid relentlessly rehashes 86 years of Hollywood scandals; the more sensational, the better: We hear how "Fatty" Arbuckle was accused then acquitted of raping and murdering a starlet. We learn that Clara Bow had sexual encounters with "the entire 1927 [Univ. of Southern California] football team." A photograph shows Jayne Mansfield's "oozing brain matter on the ground next to her pet dog" after she's killed in a car wreck. A deep-voiced narrator has lots of fun with sex scandals. Of Errol Flynn, who was acquitted of raping two women, he says, "Today his body rests beneath a bronze statue of a naked woman, who unlike so many women Flynn met in life, keeps her legs crossed." Get the picture?

There's plenty more, but none of it is new and much of it is innuendo. This offering will appeal most to readers of supermarket tabloids and Hollywood fan magazines. It may generate some rental interest, but viewers will likely prefer more recent revelations. **DAVID BUSHMAN**

**"Popeye And Friends In Outer Space,"** Hi-Tops Video, 60 minutes, \$9.95.

This collection of six cartoon shorts features not only Popeye, Olive Oyl, and Bluto, but several other King Features characters as well, including Crazy Kat, Barney Google, and Cool McCool. The running theme in each is space travel or be-

ings from outer space. For example, viewers are treated to a look at Popeye's family life in the 21st century, a demolition of classic bug-eyed aliens by Popeye and Bluto, and Olive's rescue from some kidnapping spacemen—all of course with help from the old spinach can.

As cartoon entertainment, this presentation is only fair. The animation is static, the colors bland, and the story lines boring. This is for the youngest of young viewers, who probably won't understand the dialog and therefore can't be harmed by its nonsensical quality. Popeye is still an enormously popular character, and the rock-bottom price will probably make this tape a strong sell-through item. But this collection in no way represents the best of King Feature's Popeye cartoons.

J.C. McADAMS

**"How To Buy A Used Car,"** Congress Video, 60 minutes, \$16.95.

In 15 chapters, video producer Tom Phelan, top mechanic Saverio Bono, and automotive specialist Jeffrey Martini lead viewers through a step-by-step examination of the process recommended for buying a used car. Because owning and maintaining a car can be expensive, these three have detailed every possible means of getting the best used-car value for the viewer's money. The presentation covers where to buy a used car, how to examine the car inside and out, how to have a mechanic go over the car, what to look for in a test drive, how to negotiate with the seller, ways to finance the purchase, and many more details.

This program is informative, thorough, and extremely helpful to anyone who is considering buying a used car and offers some tips even the most auto-savvy viewers may not be aware of. Even potential buyers of brand-new automobiles could benefit from the research and examination methods outlined here. "How To Buy A Used Car" should move steadily at sell-through.

J.C.M.

FOR WEEK ENDING JULY 30, 1988

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
<b>★★ NO. 1 ★★</b>						
1	1	81	<b>CALLANETICS</b> ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	81	<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	4	81	<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
4	3	19	<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
5	6	81	<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
6	5	81	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program; designed for intermediate and advanced exercisers.	29.95
7	13	23	<b>KATHY SMITH'S STARTING OUT</b>	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
8	7	81	<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
9	11	81	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
10	8	43	<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
11	10	81	<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
12	9	3	<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
13	16	29	<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
14	18	75	<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
15	<b>NEW▶</b>		<b>ESQUIRE DANCE AWAY 80'S</b>	Esquire Video	Combination of low-impact aerobics with the hottest music of the decade.	17.95
16	14	67	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
17	15	77	<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
18	17	75	<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
19	19	5	<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	12	81	<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
<b>BUSINESS AND EDUCATION™</b>						
<b>★★ NO. 1 ★★</b>						
1	1	79	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
2	2	77	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	3	77	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	4	55	<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	10	79	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
6	8	81	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	5	49	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
8	11	69	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
9	6	43	<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
10	9	43	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
11	7	19	<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
12	13	45	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
13	<b>RE-ENTRY</b>		<b>HELLO WORDSTAR</b>	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
14	14	21	<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	15	41	<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 \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

# VSDA To Offer Wealth Of Topics At August Meet

BY GEOFF MAYFIELD

NEW YORK A broad menu of industry topics—from advertising and accounting procedures to special interest genres—will be addressed during different seminars at the Aug. 7-11 convention of the Video Software Dealers Assn. in Las Vegas.

To ensure that all delegates can attend seminars of specific interest to them, each workshop will be given twice. The sessions are scheduled for Aug. 8-10 and will be held at the Las Vegas Convention Center.

Seminars are open at no additional cost to all 4,000 convention registrants. In addition, VSDA members who have not enrolled for the full schedule package may attend both the seminars and the vendors' exhibition area by purchasing an exhibit/seminar badge for \$35 (Billboard, July 23).

Half of the 16 seminars will be panel discussions by VSDA members who have experience that relates to the topic. Others will feature industry specialists, including celebrity and program producer Shari Lewis, marketing maven Jay Conrad Levinson, and security consultant Mike McCaffrey.

Some of the topics have been featured at previous conventions and will be repeated as a result of member interest. The complete seminar agenda, listed in chronological order, is as follows:

• **"How Much Is Too Much? Depth Of Copy, Breadth Of Copy?"** Tips on how to determine appropriate inventory levels, moderat-

ed by Frank Barako, head of Herndon, Va.-based The Video Place, with panelists Dave Ballstadt (Adventure In Video, Fridley, Minn.), Ron Berger (National Video, Portland, Ore.), Tom Burnett (Virgin Vision, Los Angeles), and Glen Kidder (Video To Go, Milton, Mass.). Aug. 8 at 2:15 p.m.; Aug. 9 at 2:15 p.m.

• **"Guerrilla Marketing: Advertising And Positioning Your Store."** Jay Conrad Levinson, the acclaimed marketing expert, will explain strategies involved in position-

## Each seminar is scheduled twice

ing a store's identity. Aug. 8 at 2:15 p.m. and 4 p.m.

• **"The Computer As A Marketing Tool: Using It When The Store Closes."** Chaired by Kelly Grover, owner of Video Grover in Boulder, Colo., and featuring Brad Burnside, president of three-store Chicago chain Video Adventure, the session will suggest marketing tools—including newsletters and p-o-p materials—that can be generated by a store computer. Aug. 9 at 2:15 p.m.; Aug. 10 at noon.

• **"How To Sell Movies And Other Home Viewing Experiences."** Sell-through tips, moderated by Allan Caplan, chairman of Omaha, Neb.-based Applause Video, with panelists Bill Acheson (Bill's Video, Winnipeg, Manitoba) David Earle (Video Station, Decatur, Ala.), Susan Gee (Audio/Video Plus, Houston), and Greg Kolp (Video Visions, Milwaukee). Aug. 8 at 2:15 p.m.;

Aug. 10 at 1:45 p.m.

• **"How To Hire And Fire Within The Law."** Attorney Allen Siegel of Washington, D.C., firm Arent, Fox, Kinter, Plotkin & Kahn repeats a session held at this year's National Assn. of Recording Merchandisers convention on the legal whys and wherefores involved in maintaining nondiscriminatory hiring and termination practices. Aug. 8 at 2:15 p.m.; Aug. 9 at 4 p.m.

• **"Time Is Of The Essence: Manage It Well."** Michael V. Fortino, president of consulting firm Priority Management, presents suggestions for efficient time management. Aug. 8 at 4 p.m.; Aug. 9 at 4 p.m.

• **"How To Create A Newspaper Ad."** Newspaper Advertising Bureau speakers Patricia Thavenot and Pamela Stull discuss print ad strategies. The session will include layout tips, with Thavenot and Stull showing how actual ads might have been made more effective. Aug. 8 at 4 p.m.; Aug. 9 at 4 p.m.

• **"The Laser Format In The Video Store: Audio And Video Product."** Discussion of laser-read technologies (including laserdiscs, CDs, and CD videos) and their future in the video store, moderated by Lou Berg, president of Houston's Audio/Video Plus, with a panel of retailers and suppliers: Joan Anzalone (Video Prospects, Mount Prospect, Ill.), Stan Goman (Tower Records and Tower Video, West Sacramento, Calif.), Marty Greenwald (Image Entertainment), Gary Messenger (North American Video, Durham, N.C.), and David Mount (Warner Home Video). Aug. 8 at 4

p.m.; Aug. 10 at 1:45 p.m.

• **"Popcorn + Pop + Posters = Profits."** Jim Salzer, owner of Salzer's Video in Ventura, Calif., moderates a discussion of how non-video products can add to a video store's bottom line—a topic addressed at last year's meet. Panelists include Joe Bertucci (Paradise Video, Milwaukee), Howard Bregstein (Video Cafe, La Mesa, Calif.), Stuart Skorman (Movin' Movies, Manchester Court, Vt.), and Bob Williams (Video Town, Dayton, Ohio). Aug. 8 at 4 p.m.; Aug. 9 at 2:15 p.m.

• **"KidVid: Thru The Eyes Of**

**The Creator, The Company, The Consumer, The Retailer."** The session, to be moderated by Jack Messer, president of Cincinnati-based chain The Video Store, will follow the life of a children's title from creation to consumption. Shari Lewis will represent the creator; Walt Disney Home Video's Ann Daly and Carole Black will share the vendor's perspective; Joanne Singer from New York chain New Video will discuss the retailer's role; Peggy Charren from Action For Children's Television will speak on behalf of consumers. Aug. 9, 2:15 and 4 p.m.

(Continued on next page)

FOR WEEK ENDING JULY 30, 1988

Billboard.

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
1	1	6	★★ NO. 1 ★★ MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988 14.95
2	2	41	LADY AND THE TRAMP Walt Disney Home Video 582	1955 29.95
3	4	6	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988 14.95
4	3	6	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988 14.95
5	9	92	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959 29.95
6	6	6	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988 14.95
7	5	6	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988 14.95
8	8	45	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986 29.95
9	7	148	PINOCCHIO ♦ Walt Disney Home Video 239	1940 29.95
10	12	19	BUGS! MGM/UA Home Video M201233	1988 14.95
11	13	111	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974 14.95
12	10	111	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951 29.95
13	11	6	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988 14.95
14	14	148	DUMBO ▲ ♦ Walt Disney Home Video 24	1941 29.95
15	15	140	ROBIN HOOD ♦ Walt Disney Home Video 228	1973 29.95
16	23	39	MICKEY & MINNIE Walt Disney Home Video 576	1987 14.95
17	22	60	HERE'S MICKEY! Walt Disney Home Video 526	1987 14.95
18	16	109	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968 14.95
19	RE-ENTRY		THE RELUCTANT DRAGON Walt Disney Home Video 533	1941 14.95
20	21	60	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987 14.95
21	20	6	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988 14.95
22	18	62	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986 14.95
23	24	38	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987 14.95
24	17	17	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988 19.95
25	19	17	DAFFY! MGM/UA Home Video M201232	1988 14.95

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## New Superstore Web To Sell Used Tapes First Outlet Set For Frisco In Sept.; 25 More Planned

BY BRUCE HARING

NEW YORK Michael Atkinson, co-founder of the Video's 1st drive-up movie chain, has announced the launch of Discount Video Hits, a sell-through store concentrating on used videocassettes.

The new company, which will not offer franchises, will sell used tapes at three price points below \$20, according to Atkinson. Discount Video Hits outlets are designed to be high-volume sell-through-only superstores located in major urban areas around the country.

The first Discount Video Hits store is expected to open in San Francisco this September, and 25 more are planned for various cities by the end of 1989.

Atkinson resigned as president and chief operations officer of Video's 1st parent company, Associated Video Hut Inc., on April 1 in order to develop his own Video's 1st franchises in California under an exclusive agreement.

Discount Video Hits will offer 10,000-plus titles per store, emphasizing strong depth of copy on each title. Videos will be available at \$19.95, \$14.95, and \$9.95, with daily price breaks and clearance specials that can reduce certain ti-

tles to \$5.95 before rebates. All of the titles will be reshrink-wrapped, priced by color code, and sorted by bin.

"It's no secret that more and more people are collecting," Atkinson says, "but most of them won't buy the \$89 titles." Atkinson points to the increasing strength of catalog mail order on B titles and notes that some smaller companies are selling used tapes under the sobriquet "previously viewed overstocks."

Discount Video Hits will test the videocassettes before shrink-wrapping. The firm will not accept over-the-counter merchandise from customers but will deal strictly with video retailers and used-tape brokers. Discount Videos guarantees all tapes to be in perfect condition upon initial viewing.

"We expect the first few pilot stores to be approximately 5,000 square feet, hi-tech, visually stimulating, and carry as many as 100,000 used videocassettes in stock," Atkinson says. Other products, such as blank tape and head cleaners as well as the store's own brand of cassette cases for home use, will be offered for sale.

Absolutely no rental transactions will be offered. "We will be

strictly high volume and sell-through at tremendous discounts," Atkinson says. He estimates the market in used videos could be in excess of \$2 billion per year.

Discount Video's hot product will be in A titles, according to the company founder. "What our market plan calls for is bunching. For example, we'll bunch all the action/adventures like James Bond together into one pile and offer them at a big price discount. A titles are more difficult to find, but we intend to buy in volume and undercut everyone else." The lag between first-run and used releases was pegged at 12 weeks by Atkinson.

"This is something I've started on my own," Atkinson emphasizes. "It has no association at all with Video's 1st. I anticipate selling no more than 30% at most of the company in the next 60 days."

Sites being considered for development in 1989 are Dallas, Los Angeles, Las Vegas, Baltimore, Chicago, Denver, and Des Moines, Iowa.

The combined offices for Video's 1st of California and Discount Video Hits will be in Palo Alto, Calif. Atkinson is president and chief executive of both.

## West Coast Video Charged With Violating Pa. Law

BY BRUCE HARING

PHILADELPHIA The 215-store West Coast Video chain, based here, will pay \$1,000 to settle allegations by Pennsylvania investigators that the firm violated state laws governing debt collection.

The Pennsylvania Bureau of Consumer Protection alleged the video firm's corporate-owned stores sent threatening letters to debtors who owed rental fees or failed to return rental tapes. The letters warned that failure to pay would cause the customers problems in obtaining credit from banks or other businesses.

John Calabro, a deputy attorney general with the Bureau of Consumer Protection's Philadelphia office, says the form letters exceeded standard debt-collection procedures. "They are unlawful," Calabro says. "I've never seen any letter that was as extreme as these."

Calabro says the letters came to the bureau's attention via a

consumer complaint. West Coast Video was allowed to settle the complaint without an admission of wrongdoing, paying \$1,000 for routine investigative costs of the bureau. The company also agreed it would not use "false representation or deceptive means" to collect debts.

The settlement "saves them and us time and trouble," Calabro says. Any future complaints would result in a contempt of court citation for West Coast Video, he adds.

Stephen Frishberg, VP and general counsel of West Coast Video, says the fine was paid to avoid a battle and that the firm had broken no laws.

"This was the first time that this happened, and we felt what was proposed was reasonable," Frishberg says. On the subject of the letters he says, "I can't say there won't be any change. The letters are constantly being reviewed." Frishberg adds that not a great number of letters were sent out.

## VIDEO RELEASES

▲♥ Prism/NA  
Prebook cutoff: 8/3/88; Street: 8/16/88

**ELIZA'S HOROSCOPE**  
Tommy Lee Jones

▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

**EMPIRE OF THE SUN**  
John Malkovich, Christian Bale, Miranda Richardson

▲♥♥ Warner/\$89.95  
Prebook cutoff: 7/28/88; Street: 8/10/88

**FLIGHT OF THE EAGLE**  
Max Von Sydow

▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

**GROUND ZERO**  
Ron Casteel, Melvin Belli, Yvonne D'Angiers

▲♥ Genesis/\$39.95  
Prebook cutoff: 8/8/88; Street: 8/15/88

**HERE COME THE LITTLES**

(Continued on page 56)

**AVENGING DISCO GODFATHER**  
Rudy Ray Moore, Carol Speed

▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

**BEST SELLER**  
James Woods, Brian Dennehy

▲♥ Vestron/\$89.98  
Prebook cutoff: 8/3/88; Street: 8/31/88

**THE DUNERA BOYS**  
Joseph Spano, Bob Hoskins

## VSDA TO OFFER WEALTH OF TOPICS

(Continued from preceding page)

• "Black . . . By Popular Demand." Aimed at titles produced with black consumers in mind, this season will examine the demographics of the market and available product. Moderated by Video Publications' William Dorsey, the seminar will include dealers Rick Holman (Prime Video, New York) and Eugene Lemon (Video Network, Oakland, Calif.) plus panelists from the distributor and manufacturer ranks. Aug. 9, 2:15 and 4 p.m.

• "Hispanic Video: Fiesta Or Siesta." A look at the Latin video market, featuring speaker Leobardo F. Estrada from the Univ. of California, Los Angeles. Also, W.E. Medlock of North University Rentals in Lubbock, Texas, will moderate a discussion with Maria Hickman (Erol's Video, Springfield, Va.), Carol Stewart (City Video, West Pittsburg, Calif.), and Jerry Hilburn (Showtime USA, Lovington, N.M.). Aug. 9, 2:15 and 4 p.m.

• "In-Store Design And In-Store Marketing: An Environmental

Analysis." Paco Underhill, head of Environmental Analysis & Planning Consultants, will use four actual case studies to show how store layout and design can affect customer flow within video stores. Aug. 9 at 4 p.m.; Aug. 10 at noon.

• "How Much Does It Really Cost To Rent A Movie?" Harry Landsburg, a partner in accounting firm Laventhol & Horwath, unveils results from the VSDA's survey on operating costs. Aug. 10, noon and 1:45 p.m.

• "You, Too, Can Be On TV: Cable Advertising." The Cable Advertising Bureau's Ron Fischmann discusses the reach and the economics of cable advertising. Aug. 10, noon and 1:45 p.m.

• "Crimes Against Retail." An encore of last year's session by Mike McCaffrey, a reformed thief who heads security consulting firm It Takes A Thief. McCaffrey will warn retailers how professionals rip off home entertainment stores. Aug. 10, noon and 1:45 p.m.

FOR WEEK ENDING JULY 30, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	6	FATAL ATTRACTION ♦	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	2	3	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
3	4	4	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
4	5	5	OVERBOARD ♦	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
5	3	7	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
6	<b>NEW ▶</b>		WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
7	7	9	BABY BOOM ♦	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
8	6	11	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
9	9	4	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
10	15	3	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
11	8	12	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
12	11	3	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
13	16	3	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
14	14	13	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
15	17	6	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
16	13	7	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
17	10	9	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
18	21	11	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
19	19	8	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
20	12	7	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
21	20	17	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
22	22	4	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
23	18	7	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
24	24	3	TEEN WOLF TOO	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
25	23	15	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
26	25	27	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
27	27	15	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
28	29	8	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
29	26	6	RENT-A-COP	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
30	28	19	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
31	32	23	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
32	<b>NEW ▶</b>		LEONARD PART 6	RCA/Columbia Pictures Home Video 6-20896	Bill Cosby	1987	PG
33	<b>NEW ▶</b>		HOUSEKEEPING	RCA/Columbia Pictures Home Video 6-20878	Christine Lahti	1987	PG
34	33	4	BENJI THE HUNTED	Walt Disney Home Video 594	Benji	1987	G
35	30	12	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
36	38	13	THE PICK-UP ARTIST ♦	CBS-Fox Video 1529	Robert Downey, Jr. Molly Ringwald	1987	PG-13
37	31	10	WEEDS	HBO Video 0062	Nick Nolte	1987	R
38	37	13	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R
39	40	10	BORN IN EAST L.A.	Universal City Studios MCA Home Video 80727	Cheech Marin	1987	R
40	39	24	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Nancy Allen	1987	R

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# HAIRSPRAY

**RAVE REVIEWS FROM THE CRITICS THAT COUNT.**

**"GREAT MUSIC, FANTASTIC MOVES,**  
and the laughs are as high as the beehive hairdos."  
— John Ellis, **BLOCKBUSTER ENT.,**  
Dallas, TX

**"A CELLULOID EPIC..."**  
The kind of film the entire family will enjoy time after time."  
— Gary Messenger, **NORTH AMERICAN VIDEO,**  
Durham, NC

**"'HAIRSPRAY' WILL HAVE EVERYONE IN THE**  
**FAMILY ROLLING OFF THE COUCH IN LAUGHTER.**"  
The music and dance sequences are the best since 'DIRTY DANCING'...this  
comedy will swing right out of our stores and into our customers' homes."  
— Bill Nuhn, **EROL'S,**  
Springfield, VA

**"A GREAT COMEDY FOR ANYBODY**  
**WHO'S EVER OWNED A COMB."**  
— John Thrasher, **TOWER VIDEO,**  
Sacramento, CA

**"A CAMPY LOOK**  
**AT THE EARLY 60's.**  
**DEFINITELY AN 'A' TITLE!"**  
— Gary Goodwin, **VIDEO NOW,**  
Chicago, IL

A New Comedy By John Waters

# HAIRSPRAY

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RICKI LAKE AND JERRY STILLER • WITH SPECIAL APPEARANCES BY RIC OCASEK AND PIA ZADORA CHOREOGRAPHER EDWARD LOVE EXECUTIVE PRODUCERS ROBERT SHAYE AND SARA RISHER  
CO-PRODUCERS STANLEY F. BUCHTHAL AND JOHN WATERS PRODUCED BY RACHEL TALALAY WRITTEN AND DIRECTED BY JOHN WATERS  
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**Available At Video Salons Everywhere This August.**

# Pioneer Sets Euro Launch Of Combi-Player For Oct.

BY PETER JONES

LONDON Pioneer will launch its first PAL multidisk combi-player in Europe in October, coinciding with the scheduled release of the PolyGram CD video catalog and the arrival of the long-delayed Philips combi-player.

Geoff Pflaumer, general product manager for Pioneer, says the player, the CLD 1200, which will

retail at about \$950, is the PAL version of the CLD 1030, the second-phase U.S. model.

It will be marketed in the U.K., West Germany, the Netherlands, Belgium, France, and Switzerland. The initial U.K. shipping figure for the October-December quarter is 3,000; the figure is lower for each of the other territories.

Mike Short, Pioneer U.K. marketing planning manager, says the

promotional stance, in line with the company's image in the optical disk market, will be "audio/visual, not CD plus." And Pflaumer stresses, "Future developments in the home entertainment industry rely on the link between audio and video systems and related product groups. The CD/CDV/[laserdisk] player is a new product; it can accept any PAL audio/video disk and any CD. It'll play anything round, shiny, and PAL."

Hinting that the early announcement of the PAL model is a bid to win stronger commitments from European record companies for CDV software, Pioneer representatives say they believe the market is ready for the CDL 1200, adding that they see the software market as primarily music motivated and as primarily a market for 12-inch titles.

The PolyGram PAL catalog consists of 68 5-inch, 16 8-inch, and 70 12-inch gold-colored CDV music titles. About 40 of the 12-inch titles are classical; the others are pop and rock. Other majors have yet to commit product to the new format.

Pioneer, according to U.K. managing director Stungo Minato, is still studying the software position in Europe but has no final plans to press CDV there. In the U.S., the company was able to back its combi-players with a flood of its own label releases in both long-

play CDV disk sizes, as was also the case in Japan. Minato says this policy is "essential for the success of the player."

Software production in Europe is by Philips Du Pont Optical in the company's former LaserVision plant in Blackburn, in the north of England.

Minato stresses that the CLD

**'It will play anything round, shiny, and PAL'**

1200 will be released regardless of plans made by Philips or other manufacturers. "We're ready to take a risk and spend money on the combi-player launch for the next three or four years. That indicates our faith in the audio/visual equipment market."

However, Pioneer has no plans to release the clip player here—an indication of its doubts about the mass-appeal of the 5-inch CDV.

Minato projects that the initial purchasers in the U.K. will be consumers who already own both a

VCR and a CD player. "We're in continual dialog with software companies, and there has to be close cooperation between software and hardware products, as each needs the other," he says.

Thus far, only Philips and more recently Marantz have given firm indications of their readiness to release players in Europe. Confirmation is expected from Sony and Yamaha.

Pioneer has earmarked \$1.2 million for promoting the PAL combi-player but appears reluctant to embrace the "system" concept advocated by other CDV supporters. The CLD 1200 is firmly branded "laser disk," with smaller type beside the corporate logo showing that it will accept CD/CDV/[laserdisk] audio and audio/video disks. Additionally, Pioneer is so far dubbing only the 5-inch disk as "CD video," following the pattern in the U.S., where it is the only genuinely new product.

PolyGram is treating all three sizes of disks as new products and—responding to the massive acceptance of CD in Europe—is promoting the system with the phrase "CD plus."

## VIDEO RELEASES

(Continued from page 54)

### Children

▲♥ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

### KILLERS

▲♥ Cameron Mitchell, Alicia Hammond  
▲♥ Genesis/\$39.95  
Prebook cutoff: 8/8/88; Street: 8/15/88

### LONE WOLF

▲♥ Dyann Brown, Kevin Hart  
▲♥ Prism/NA  
Prebook cutoff: 8/3/88; Street: 8/16/88

### NOTHING UNDERNEATH

▲♥ Tom Schanley, Renee Simonsen  
▲♥ Sony/\$79.95  
Prebook cutoff: 7/28/88; Street: 8/29/88

### THE REDEEMER

▲♥ F.G. Finkbinder, Damien Knight  
▲♥ Genesis/\$39.95  
Prebook cutoff: 8/8/88; Street: 8/15/88

### RONNIE DEAREST

▲♥ Ronald Reagan  
▲♥ Congress/\$14.95  
Prebook cutoff: none; Street: 8/1/88

### SARDINIA KIDNAPPED

▲♥ Charlotte Rampling, Franco Nero  
▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

### STRIKE FORCE

▲♥ Robert Stack  
▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

### THE VIDEO GUIDE TO SUCCESSFUL

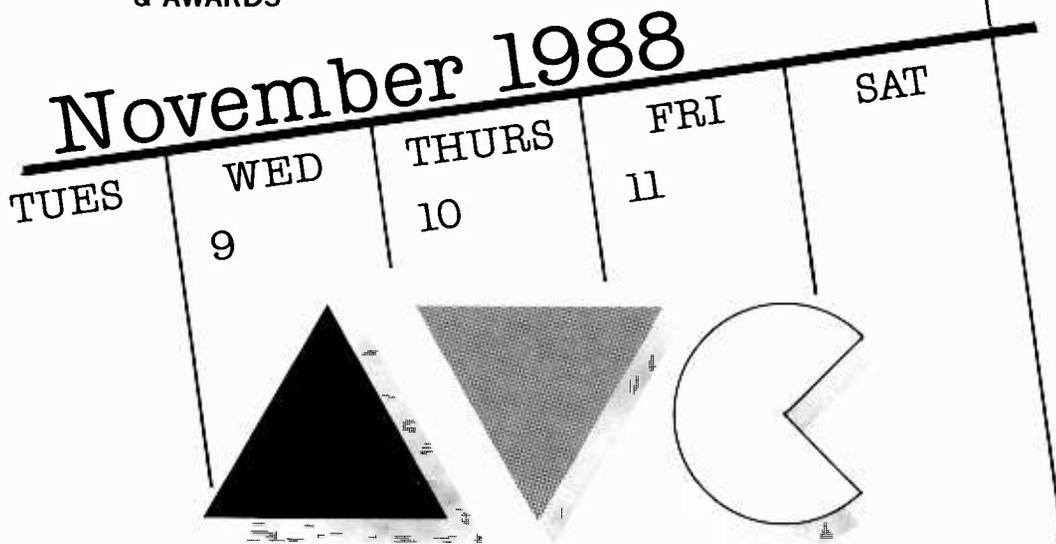
▲♥ SEDUCTION  
▲♥ Instructional  
▲♥ Active/\$24.95  
Prebook cutoff: 8/18/88; Street: 8/25/88

### VOYAGE TO THE BOTTOM OF THE SEA

▲♥ Walter Pidgeon, Joan Fontaine, Barbara Eden  
▲♥ Playhouse/\$19.98  
Prebook cutoff: 7/28/88; Street: 8/25/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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## RETAIL, LABEL PANEL PLOTS NEW ACT PROMOS

(Continued from page 41)

home offices of large chains.

However, he added, "I still see a disturbing number of people involved at the management level in the chains who in fact don't listen to the music enough. Some of them don't listen at all. I think that's really sad."

Phyllis Purpero, senior director of advertising and promotion at the Long Island, N.Y.-based Record World chain, said the company's current new artist program regularly features 14 artists per month, drawn from major and independent labels.

"We'll buy who a label will put in," said Purpero. "Simply because if they're committed to [the product] and they're putting the ad bucks behind it—which can be substantial in some cases—we'll work with them." Albums in the monthly program receive advertising and prime positioning and are offered to consumers on a buy-it-try-it basis.

Howard Gabriel, VP of marketing at label/distributor Relativity/Important, said the well-known indie has had to "fight and scratch for everything" it has gotten at retail, largely because of the financial difficulty it has in competing with the majors. "Some chains are interested in working with you and others find they don't have the time," he said. "They'd rather work with the big retailers."

Relativity's overall approach at retail has been to "start small and make it build," said Gabriel. But the company's success with Joe Satriani's "Surfing With The Alien" album may soon change that—at least in regard to Satriani's next work, which Gabriel expects will ship gold.

Stan Goman, senior VP at the 50-store, Sacramento, Calif.-based Tower Records chain, said that although the store features extensive no-risk disk promotions and a 99-cent single promotion, in-store play is the primary vehicle for promoting new artists.

"The main thing about our chain is that we have no playlist," Goman said, "and the stores are free to work out whatever system they have for in-store play."

Arista's Cawley agreed that in-store play has special importance and pointed to the success of label act Kenny G.—whose sales, he said, continue due to such play and word of mouth, rather than prolonged radio exposure. The label hopes it will enjoy similar success with new signing Stealin' Horses—which, Cawley said, album radio tends to think of as too countryish while alternative radio thinks it too mainstream.

Labels and retail representatives alike agreed that new artists regularly begin their careers as regional successes and that chains must therefore make an extra effort not to miss out on regional sales action. Furthermore, fine-tuning of local preferences must not be overlooked; Record World's Purpero, for instance, noted an especially strong heavy metal market in Baltimore.

RCA's Dobbis called for chains to become more aggressive in marketing new music as they supplant traditionally aggressive "smaller accounts in the same area."

"As chain accounts have grown, they've had to realize that they have to manage their businesses better," said Dobbis. "And as you grow outside of one or two marketplaces, it's very difficult to deal only with a homogeneous group of music."

"You have to become more receptive and responsive to the marketplaces you're in."

**Retailers ready for MTV Awards promo ... see page 42**

# Latin Notas



by Carlos Agudelo

**MUSIC TELEVISION IS BEGINNING** to emerge as a significant force in the Latin market, with at least four new shows being produced or announced in the first half of the year, including "Video Billboard," a video countdown show based on Billboard's Hot Latin 50 chart, and a new half-hour program being broadcast through the Univision network. Perhaps the one that has attracted the most attention and raised the highest expectations for its potential exposure of Latin music is "MTV Internacional," a one-hour show to be broadcast in most Latin American countries and in the U.S. through the Telemundo network. The presentation of "MTV Internacional" to the media, advertising agencies, and record companies, held at New York's Palladium July 13, left some attendees disconcerted regarding how much and what type of Latin music the show will air. Only two of the videos shown were in Spanish, one by the Argentinian rock group **Soda Stereo** and the other by **Miguel Bosé**; short interviews with the bands were also included. One well-known promoter of Latin music in New York commented that "MTV Internacional" is almost the same as the English version except that the VJs speak in Spanish. The scarcity of videos in Spanish, however, was attributed to a lack of high-quality Latin videoclips out there that can be shown alongside slick American productions. This is basically true. But even if there were good videoclips available, "MTV Internacional" seems to have been designed with the crossover market in mind, appealing to the young music consumer. As a result, such mainstream pop artists as **Julio Iglesias** have no place on "MTV Internacional" and nei-

ther do the many salsa and merengue groups and Latin jazz acts that don't fall the narrow band in which "MTV Internacional" producers believe success is guaranteed. The Latin acts that fit MTV's requirements are those that are trying to adapt their sound to that of mainstream American music, such as **Bosé**; Latin hip-hoppers (the videoclip of **Jellybean's** version of "Jingo" was shown); and incoming Latin rock groups from Argentina and Spain.

MTV or no MTV, the problem of the quality and availability of videoclips persists. So far, many Latin companies have been reluctant to invest heavily in high-quality clips because up to now there have been no media through which to show them. Also, the level of album sales generated by established pop singers (30,000 albums in U.S. and Puerto Rico is a good sales figure) has forced record companies and artists to shrink their budgets and find cheaper alternatives.

## 'MTV Internacional' needs more genuine Hispanic clips

With the salsa market cornered and at least five of the top 10 sellers in its roster, TH-Rodven, a company that is part of the Venevision group in Venezuela, has yet to produce the first video of one of its salsa artists—this despite the fact that an act like **Eddie Santiago** had sold 135,513 copies of his most recent album as of June in the U.S. and Puerto Rico alone. Also by June, he had sold 147,000 copies of his previous album in the same territories. **Lalo Rodriguez** has sold 72,000 units of his last album, and **Frankie Ruiz**, another of the company stars, has sold 129,000 copies of his last album.

Music television of Latin music could be the push that can carry the industry forward and make it more competitive vis-à-vis its American counterpart. For this to happen, though, there has to be a renewed investment in creativity to bring Latin video standards on par with the mainstream. It can be done.

# Classical KEEPING SCORE



by Is Horowitz

**BACK IN ACTION:** When Vanguard Records sold out to the Welk Organization a couple of years ago, few industryites believed that **Seymour Solomon** was ready for retirement. The Vanguard founder, in fact, was merely biding his time, and come mid-August his new label, Omega Record Classics, will be out there seeking a marketplace niche.

**Maynard Solomon**, Seymour's brother and Vanguard partner, is not part of the new enterprise. Indeed, differences between the two are largely blamed for dissolution of the original Vanguard operation. In recent years, Maynard Solomon has devoted more of his time to musicological pursuits.

All CDs issued by Omega will be newly recorded, says label chief Seymour Solomon. The initial release will comprise eight disks; another six will follow in September. No vinyl, of course, but cassette versions are due on a few of the titles later. About half-a-dozen indie distributors will handle the line. CD prices will be "about \$9 to the trade," says Solomon.

Among the initial group of CDs is a recital, "Elly Ameling Sings Schubert At Tanglewood," which is the first of a planned series of live performances recorded at the annual festival. Pianist **Rudolf Jansen** is Ameling's collaborator. Two Omega disks, one of Schubert and the other of Respighi, feature the Australian Chamber Orchestra. **Sir Charles Mackerras** conducts the former and **Christopher Lyndon Gee**, a new name to recorders, directs the latter. A new Scottish orchestra, the Camerata Of St. Andrew, led by **Leonard Friedman**, will be heard in a program of baroque favorites as well as in an all-Telemann set. And **Iona Brown** directs the Norwegian Chamber Orchestra in two Mozart piano concertos, Nos. 9 and 13, with **Brigitte Meyer** as soloist.

On the lighter side, the Omega debut release will pre-

sent pianist **William Bolcom**, first in a Scott Joplin program and next with **Joan Morris** in a program of Cole Porter songs. This fall, these two disks will mark Omega's entry into the field of digital audiotape, says Solomon.

September releases will also include the Australian Chamber Orchestra, conducted by **Carl Pini** in Bach and Tchaikovsky and with **Gee** in a Stravinsky/Strauss set. Solomon says he expects to release about 20 Omega titles a year. Former colleagues **Wendy Simon**, assistant, and **Herb Corsack**, sales manager, join him in the new enterprise.

**PASSING NOTES:** The Beethoven Satellite Network, which completes its second year Thursday (28), credits much of its subscriber success to its format, which mandates that at least 20% of its airtime be devoted to American music. **Torey Malatia**, BSN director of programming, admits to cribbing the idea from Canadian broadcasting's content rule. The show is now heard on four

## Seymour Solomon launches Omega Classics logo

commercial stations and 94 National Public Radio outlets.

American music is not segregated into separate time blocks on the show. It's not unusual to hear Philip Glass performed after Mozart and before Bach, says Malatia. He claims his "American content rule" helps attract that younger viewers.

**Bernard Haitink**, with an honorary doctorate from Oxford Univ. still fresh in his portfolio, will have his Beethoven symphony cycle with the Concertgebouw Orchestra issued in a boxed set by Philips next month. Only the symphonies Nos. 5 and 7 have been issued previously, on a single CD... **Gerard Schwarz** will record two Strauss programs for Delos this fall, one on each coast. He will record "Le Bourgeois Gentilhomme" complete except for narration with the New York Chamber Symphony, and with the Seattle Symphony he will record a rare Strauss work, the symphonic fragment "Josephslegende."

FOR WEEK ENDING JULY 30, 1988

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# TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	39	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4/POLYGRAM
2	2	17	EMMANUEL	ENTRE LUNAS	RCA 6955
3	3	11	CAMILO SESTO	AMOR LIBRE	GLOBO 7608-1
4	5	13	BRAULIO	CON TODOS LOS SENTIDOS	CBS 10534
5	4	35	JOSE JOSE	SOY ASI	ARIOLA 6786
6	10	25	LOS BUKIS	SI ME RECUERDAS	LASER 3044
7	11	13	RAPHAEL	LAS APARIENCIAS ENGANAN	CBS 460892
8	6	9	JUAN GABRIEL	DEBO HACERLO	ARIOLA 7619
9	7	61	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
10	8	17	DYANGO	CAE LA NOCHE	EMI 7609
11	18	7	JULIO IGLESIAS	NON STOP	COLUMBIA 40995
12	25	3	JOSE JOSE	20 TRIUNFADORAS	ARIOLA 6063
13	9	15	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
14	15	15	YURI AIRE	EMI 7607	
15	14	39	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
16	24	3	TITO RODRIGUEZ	RECORDANDO A TITO RODRIGUEZ	GLOBO 7642
17	12	43	WILKINS	PARAISO PERDIDO	WEA/LATINA 54945/WARNER BROS.
18	20	13	MIAMI SOUND MACHINE	LET IT LOOSE	EPIC 40769/E.P.A.
19	—	3	CARIDAD CANELON	EL HOMBRE QUE YO AMO	SONOTONE 1415
20	22	5	JOAN SEBASTIAN	MASCARADA	MUSART 6024
21	—	1	DANNY RIVERA	EL DIA QUE ME QUIERAS	DNA 338
22	—	1	VALERIA LYNCH	A CUALQUIER PRECIO	RCA 8394
23	—	7	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
24	—	27	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
25	—	1	SOUNDTRACK	SALSA	MCA 6232
1	1	13	LALO RODRIGUEZ	UN NUEVO DESPERTAR	TH-RODVEN 2517
2	3	31	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
3	2	13	EL GRAN COMBO	ROMANTICO Y SABROSO	COMBO 2054
4	4	21	WILLIE GONZALEZ	EL ORIGINAL Y UNICO	SONOTONE 1138
5	5	5	ANDY MONTANEZ	EL ETERNO ENAMORADO	TH-RODVEN 2527
6	6	29	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
7	7	17	CANO ESTREMEIRA	SALVAJE	CEG 001
8	16	13	CONJUNTO CHANEY	MAS QUE ATREVIDO	HIT MAKERS 71
9	9	11	JOSE ALBERTO	SUENO CONTIGO	RMM 1664
10	15	3	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
11	11	7	RAPHY LEAVITT/ORQUESTA LA SELECTA		BRONCO 146
12	—	1	FRANKIE RUIZ	EN VIVO Y A TODO COLOR	TH-RODVEN 2531
13	8	27	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
14	10	5	WILLIE ROSARIO	THE SALSA LEYEND	BRONCO 150
15	22	11	SERGIO VARGAS Y LOS HIJOS DEL REY		SERGIO VARGAS KAREN 110
16	25	3	TITO NIEVES	THE CLASIC	RMM 1666
17	14	11	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 148
18	17	5	FANIA ALL STARS	BAMBOLEO	FANIA 650
19	18	29	LA PATRULLA 15	CON FUERZA	TTH 1923
20	19	11	ROBERTO TORRES	Y SIGO CRIOLLO	SAR 1046
21	—	1	SONORA PONCENA	ON THE RIGHT TRACK	INCA 8084
22	23	87	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
23	12	33	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
24	24	17	ISMAEL MIRANDA	POR EL BUEN CAMINO	IM 001
25	—	23	EDDIE PALMIERI	LA VERDAD	FANIA 24
1	1	27	LOS BUKIS	SI ME RECUERDAS	LASER 3044
2	2	15	LOS TIGRES DEL NORTE	IDOLOS DEL PUEBLO	FONOVISA 8800
3	3	31	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
4	4	7	LOS HUMILDES	QUE TRISTEZA	FONOVISA 8802
5	6	5	VICENTE FERNANDEZ	EL CUATRERO	CBS 2833
6	5	27	BRONCO	SUPERBRONCO	ARIOLA 6618
7	7	9	LOS CAMINANTES	LOS IDOLOS DEL PUEBLO	LUNA 1161
8	8	37	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
9	23	31	GRUPO MAZZ	BEYOND	CBS 10495
10	15	83	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
11	10	43	FITO OLIVARES	LA GALLINA	GIL 20001
12	11	13	AGUA PRIETA	A LA MODERNA	SONOTONE 1123
13	12	31	GRUPO PEGASO	ENAMORADO	REMO 1018
14	14	19	GRUPO VENUS	ESCLAVO Y REY	TESORO 202
15	13	17	SONORA DINAMITA	SACA LA MALETA	SONOTONE 1624
16	9	17	JOAN SEBASTIAN	MASCARADA	MUSART 6024
17	19	19	JUAN VALENTIN	JUAN VALENTIN	MUSART 2018
18	—	23	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
19	20	11	DAVID MARES	SOLD OUT	CBS 84347
20	22	3	EL TRI	SIMPLEMENTE	WEA/LATINA 53036/WARNER BROS.
21	17	27	RAMON AYALA	DAMELO	FREDDIE 1411
22	—	1	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074
23	18	31	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
24	—	5	RAMIRO RAM HERRERA	TALK OF THE TOWN	CBS 84348
25	21	17	BRONCO	BRONCO	ARIOLA 56088

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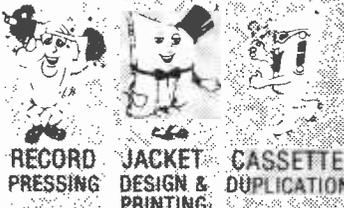
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**TOP INSPIRATIONAL ALBUMS™**

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	17	<b>SANDI PATTI</b> WORD 7019064108 13 weeks at No. One	MAKE HIS PRAISE GLORIOUS
2	2	17	<b>CARMEN</b> BENSON R2463	RADICALLY SAVED
3	NEW ▶		<b>AMY GRANT</b> MYRRH 7016871061	LEAD ME ON
4	8	5	<b>STEVE GREEN</b> SPARROW SPC-1164	FIND US FAITHFUL
5	4	29	<b>RUSS TAFF</b> MYRRH 701684806X/WORD	RUSS TAFF
6	11	5	<b>MICHAEL CARD</b> SPARROW SPR-1155	PRESENT REALITY
7	6	101	<b>AMY GRANT</b> MYRRH SP 3900/WORD	THE COLLECTION
8	7	49	<b>PETRA</b> SPARROW/STARSONG SSR8084	THIS MEANS WAR
9	5	13	<b>GLAD</b> BENSON R02445	THE ACAPELLA PROJECT
10	9	141	<b>SANDI PATTI</b> IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
11	NEW ▶		<b>STRYPER</b> ENIGMA R02449	IN GOD WE TRUST
12	10	29	<b>FIRST CALL</b> DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
13	3	13	<b>MYLON LEFEVRE AND BROKEN HEART</b> STARSONG SSR8099	FACE THE MUSIC
14	NEW ▶		<b>DALLAS HOLM</b> DAYSPRING 701-417101-1/WORD	BEYOND THE CURTAIN
15	12	9	<b>TAKE SIX</b> REUNION 7010032-726	TAKE SIX
16	13	121	<b>SANDI PATTI</b> WORD WR 8325/A&M	MORNING LIKE THIS
17	14	9	<b>JOHN GIBSON</b> FRONTLINE R09015	CHANGE OF HEART
18	15	49	<b>BEBE &amp; CECE WINANS</b> SPARROW SPR1132	BEBE AND CECE WINAN
19	NEW ▶		<b>MARK FARNER</b> FRONTLINE R09033	JUST ANOTHER INJUSTICE
20	NEW ▶		<b>GREG VOLZ</b> MYRRH 7016865061	COME OUT FIGHTING
21	NEW ▶		<b>PHIL DRISCOLL</b> BENSON R02467	CLASSICAL HYMNS VOLUME ONE
22	16	17	<b>KIM BOYCE</b> WORD 7016861066	TIME AND AGAIN
23	22	45	<b>MICHAEL W. SMITH</b> REUNION 7010026122/REPRISE	THE LIVE SET
24	18	37	<b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 701000921X	FAR AWAY PLACES
25	26	25	<b>ALLIES</b> DAYSPRING DC4164/WORD	SHOULDER TO SHOULDER
26	31	5	<b>GARY CHAPMAN</b> REUNION 7010028125	EVERYDAY MAN
27	20	37	<b>LARNELLE HARRIS</b> IMPACT R02370	THE FATHER HATH PROVIDED
28	34	149	<b>CHRISTY LANE</b> ARRIVAL 9644/DOMINION	ONE DAY AT A TIME
29	NEW ▶		<b>DAVID CLYDESDALE</b> WORD 701-907410-3	SYMPHONY OF PRAISE
30	30	5	<b>DON FRANCISCO</b> STARSONG SSR8100	HIGH PRAISE
31	21	9	<b>SHOUT</b> FRONTLINE R09035	IT WON'T BE LONG
32	17	13	<b>JOHN MICHAEL TALBOT</b> SPARROW SPR1153	REGATHERING
33	28	17	<b>VANESSA BELL ARMSTRONG</b> JIVE 0006887902	VANESSA BELL ARMSTRONG
34	NEW ▶		<b>SHIRLEY CEASER</b> REJOICE 7015021285	LIVE IN CHICAGO
35	RE-ENTRY		<b>THE WINANS</b> QWEST 1-25510	DECISIONS
36	RE-ENTRY		<b>THE MARANATHA SINGERS</b> MARANATHA 7100190827/WORD	PRAISE 9
37	37	33	<b>DEGARMO &amp; KEY</b> POWERDISC PWR01092	D & K
38	NEW ▶		<b>RUSCHA</b> TAM TREX 000691-5523	COME ALIVE
39	RE-ENTRY		<b>BRENTWOOD SINGERS</b> BRENTWOOD R25027	KIDS SING PRAISE
40	33	29	<b>STEVE TAYLOR</b> MYRRH 701-6873-064	I PREDICT 1990

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by Bob Darden

**AMY GRANT'S** 11th release, the long-awaited "Lead Me On" (Myrrh/A&M), has become the first piece of contemporary Christian music product to ship gold, meaning that retailers have preordered more than 500,000 copies of the album, according to **Loren Balman**, VP of corporate marketing and creative development for **Word Records and Music**. Balman says more than 600,000 units of the album were shipped June 28.

Grant's second release, "My Father's Eyes," recently earned the Golden Reel Award from Ampex, recognizing sales of more than 500,000 units. In terms of sales, Grant now has six gold and two platinum releases. "Lead Me On" is expected to become platinum by late summer, Balman says.

**TIME FOR AN UPDATE** on **Spectra**, formerly **Lexicon/Spectra**: After a full year in operation, the Christian distribution firm has moved all of its headquarters and warehouse operations to a 20,000-square-foot building in Nashville. **Gil Few**, VP of sales and marketing, says the "Lexicon" part of the name has been dropped because it was "confusing the marketplace." **Lexicon Music** was the firm's first client.

The roster of Spectra-distributed companies includes **Lexicon Music Inc. (Light Records)**, **Royal Tapestry Publishers**, **Bread 'N Honey Records**, **Diadem Inc.**, **Celebration Press**, **Prism**, **Psalm 150**, and **Music Valley Publishing**.

Spectra recently won the distribution rights to **Bill Traylor's Homeland Recording & Publishing**, which includes such Southern gospel stars as the **Speers** and the **Cathedral Quartet**. Traylor was previously president of the **Benson Co.**

Spectra officers include **Ronald W. Kerr**, chairman and chief financial officer; **Bob MacKenzie**, president and chief executive officer; and **Ed**

**Clydesdale**, VP/operations. For more information, call 615-254-7227.

**THIS YEAR'S NATIONAL QUARTET** convention, set for Sept. 23-Oct. 1 in Nashville, will feature the strongest lineup in the 13-year history of the event. Artists scheduled to perform include the **Florida Boys**, **Heaven Bound**, the **Inspirations**, the **Singing Americans**, the **Dixie Melody Boys**, the **Talleys**, **Wendy Bagwell & the Sunliters**, the **Kingsmen**, the **Nelons**, and the **Cathedral Quartet**. Also scheduled for this event is the **Marvin Norcross Memorial Golf Classic**. For more information, call Ed Harper at 615-320-7000.

**VIDEO NOTES:** The **Sandi Patti Home Video** Con-

**Amy Grant leads fans on with long-awaited album**

test continues through October with a \$5,000 grand prize waiting for the winner. The contest, which was announced on the evening of Patti's recent sold-out performance at New York's Radio City Music Hall, is sponsored by **Word Inc.** and the **Helvering Agency**. It's divided into five divisions and asks entrants to develop a video that corresponds with and enhances the message of Patti's recording of "In Heaven's Eyes" from the "Make His Praise Glorious" release. For more information, contact **Dennis Disney** at 615-327-9318 . . . **Brentwood Music** now has a video to "Kids Sing Christmas," its follow-up to the "Kids Sing Praise" video. The new video features **Brent the Christmas Bear** and has a number of familiar Christmas carols for kids. For more information, call 1-800-333-9000 . . . **Home Sweet Home's Gerbert** series is a hit. Since the series made its debut on the Christian Broadcasting Network, demand for the puppet has increased, according to **HSW**, which now has several Gerbert videos available for the home. For information, call 214-352-0300.



by Peter Keepnews

**NEW YORK'S Lincoln Center for the Performing Arts** is again presenting a series of jazz concerts at **Alice Tully Hall** this year. The series is again being co-produced by **WBGU**, the Newark N.J.-based jazz radio station; **Wynton Marsalis** is again serving as artistic director; and the series, expanded this year from three nights to five, is again saddled with the unfortunate name **Classical Jazz**.

The series is bookended by tributes to two great composer/arrangers; it kicks off on Aug. 5 with a **Tadd Dameron** evening and ends on Aug. 10 with a **Duke Ellington** salute. The other concerts on the schedule are "Saturday Night Songbook," a vocal showcase; "Standards On Horn," featuring mostly trumpeters; and a **Max Roach** retrospective starring the great drummer himself.

**THE PEOPLE AT Hennessy Cognac** are stepping up their support of jazz. You undoubtedly know about the **Hennessy Cognac Jazz Search**, which the company has been running in conjunction with **Festival Productions** for four years (the New York-based **Scott Kretzner Trio** won this year's contest, by the way). Now **Hennessy** has come to the rescue of New York's **Greenwich Village Jazz Festival**, which has been scraping by without sponsorship for two years.

Until **Hennessy** agreed to fund it last month, the festival, centered in the area's nightclubs and pro-

duced by **Horst Liepolt** and **Mel Litoff**, appeared to be dead. Now the rechristened **Hennessy Village Jazz Festival** is on for Aug. 26-Sept. 5. Ten clubs are participating; the schedule will be announced soon.

**IT'S BEEN MANY YEARS** since **Betty Carter**, one of the greatest jazz singers of all time, had any product in the market. That situation is changing in a big way.

Carter's recently released **Verve** debut album, "Look What I Got," is her first new release in more than six years. And as part of her deal with the label, the four albums she recorded for her own **Bet-Car** label will be coming out on **Verve** as well. "The Betty Carter Album" and "The Audience With Betty Carter" are due to hit the stores next month.

In addition, "The **Carmen McRae-Betty Carter** Du-

**Lincoln Center plans five Classical nights**

ets," recorded live in San Francisco last year, has finally been released, on the **Great American Music Hall** label (distributed through **Fantasy**). And if all that is not good enough news for those of us who love the way Carter sings, we hear that the extraordinary album she cut with **Ray Charles** many years ago, which has been out of print for far too long, is about to be reissued.

**ALSO NOTED:** **Dizzy Gillespie**, **Stephane Grappelli**, and Dutch saxophonist/band leader **Willem Breuker** are the winners of the 1988 **Bird Award** trophies, presented earlier this month at the **North Sea Jazz Festival** in Holland. The award, instituted in 1985, is given to one American, one European, and one Dutch jazz musician every year.

# PDO, Pilz Stand Up For Quality CD Standards

BY MIKE HENNESSEY

LONDON Compact disks produced to the recommended specifications won't degrade, fade out, corrode, or self-destruct. And they are guaranteed to last for at least 50 years.

This is the message sent to all the customers of Europe's largest CD factory, Philips Du Pont Optical in Hannover, England, by Leon Vogels, managing director of consumer media for PDO worldwide. Vogels was responding to consumer media stories here suggesting that the durability of the CD isn't what it's cracked up to be (Billboard, July 16).

Says Vogels: "The present industry-damaging scare may or may not be a cynical scam, but I'm happy to go on record with an absolute guarantee that music, video, and data committed to PDO compact disk is safe for posterity. If Nimbus is having trouble with accelerated-aging

test results, we aren't.

"We've been conducting these tests continuously since we conceived the compact disk medium, created the technology, and invented the industry. And we have been testing optical disks similarly for 15 years in all."

Vogels rejects the claim that gold and silver coating gives any technical benefit to CD production. He calls the practice "lily-gilding" and adds: "We can and do produce gold- and silver-metalized disks when our customers want them, but they have no performance or longevity advantage over aluminum."

The moral of the whole controver-

sy, Vogels says, is "the old one that you get what you pay for."

The PDO verdict on gold and silver metalizing is echoed by independent CD manufacturer Pilz Compact Disc K.G., whose president, Reiner E. Pilz, called a press conference July 6 at the company's plant in Kranzberg, West Germany, near Munich, to urge universal adoption of high-quality standards of CD production as a counter to the undermining of public confidence created by British media reports on flawed CDs.

Pilz reported that of 17 compact disks, all from different manufacturers, supplied by a German rackjobber and put through the Pilz quality-con-

trol system, six failed to measure up to Philips' specifications. And one of the six disks—Def Leppard's "Hysteria"—had been produced by the PDO plant in Hannover.

Pilz cited as the most important factors in the CD controversy the need to maintain public confidence in CD as a brilliant technology but also the need to alert consumers to the fact that there are some manufacturers who are prepared to produce low-cost, inferior product in a bid to survive in a market in which there is an overcapacity.

Pilz said the main causes of production flaws are the use of inferior lacquer and an excessive delay be-

tween the stamping of the disk and its subsequent coating processes. He said that unlike PDO, Pilz uses ultraviolet lacquer applied while the aluminum coating is still hot and that the company's total production time per CD has been reduced to four minutes, as compared with PDO's 30 minutes. Thus, he said Pilz's product does not suffer from any of the defects mentioned in the British media stories.

He also claimed that punching the center hole in the CD before rather than after the coating processes is more efficient.

He said that more than 50% of CD manufacturers are now using an ultraviolet lacquer.

Pilz is now putting stickers on its own and custom-made CDs that read "Long Life CD with U/V Coating."

He urged consumers to beware of going for the cheapest CD product and added that no high-quality, fully durable CD could be produced on a run of 100,000 for less than three deutsche marks (roughly \$1.70 U.S.).

Wolfgang Immelmann, manager of the PDO planning department in Hannover, acknowledged that even with the most stringent application of the Philips specifications for CD production, some flawed CDs do appear on the market.

Immelmann said that every CD leaving the PDO factory is tested by a laser scanner, "but this can only find local defects above 10 micrometers. Some disks with more microscopic flaws may slip through."

He added: "But where reputable manufacturers are concerned we are talking about much less than 1%. And of those only an infinitesimal minority would have flaws detectable to the listener. The Philips standard is extremely high, and most of those CDs on the market which fall below this standard will play perfectly on all existing CD machines."

Immelmann said that while ultraviolet lacquer is more scratch resistant, PDO has found that a solvent lacquer possesses better adhesive qualities.

"We have tried more than 200 kinds of ultraviolet lacquer and we are not completely satisfied with the results. However, it must be said that either lacquer option is satisfactory provided that there is compatibility between the lacquer and the printing ink. If there is compatibility, there will be no problem of instability."

On the question of punching the center hole before or after the coating processes, Immelmann said that there is no difference between the two techniques—as long as manufacturers are aware of the need to see that later punching does not result in a loss of the lacquer coating along the inner edge of the aluminum.

He said there is no advantage in speeding up the CD-manufacturing process from 30 minutes to four minutes or in applying lacquer while the aluminum coating is still hot. "We have investigated these processes and can find no benefit—not even an economic one," he said.

"We have been doing accelerated-life tests for more than 10 years and can guarantee that CDs produced to our specifications will last for more than 50 years," he said.

He says that the Hannover rejection rate is between 5% and 10%.

## Label Group Says Major Inroads Made In Greece, Turkey IFPI: Mideast Antipiracy Efforts Paying Off

BY NICK ROBERTSHAW

LONDON IFPI's investment in the global battle to reduce piracy has paid dividends in the Mediterranean/Middle East market, according to David Attard, the organization's legal adviser for the region. Piracy levels in both Greece and Turkey have fallen sharply following IFPI-led antipiracy campaigns, he says.

Until recently, pirate product dominated both markets. In Greece, says Attard, the situation was "desperate," with pirate outlets mushrooming daily and the continued existence of the legitimate record industry under threat. The country's 1920 copyright legislation offered no effective protection to rights owners; the maximum penalty for convicted offenders was three months in jail, and even this sentence was invariably commuted to a fine that pirates paid from a jointly established fund, Attard claims.

To combat this situation, IFPI mounted a three-prong attack, lobbying for copyright reform, examining alternative legal remedies, and establishing an antipiracy team to coordinate the effort. With prospects for early copyright reform appearing dim, IFPI opted to concentrate on reforming the criminal laws so that they provided stiffer penalties for pirates.

The decision proved a turning point. In 1983 a Greek Supreme Court resolution designated piracy "tantamount to the crimes of forgery and fraud against the public." The ruling was applied at an Athens trial that ended with the conviction of many pirates, one leading to a jail term of more than six years.

"It had an astounding detrimental effect on the level of piracy," says Attard. "Over a very short period the situation in Athens and Piraeus changed dramatically. A considerable number of pirates, mainly street hawkers and shopkeepers, moved on to less hazardous activities."

The resolution was subsequently applied in many other cities, following raids and prosecutions. Over the past four years, says Attard, hundreds of pirates have been prosecuted and thousands of illicit cassettes confiscated. Between 1981 and 1985, sales of legitimate cassettes climbed from 2.5 million to 5.5 million. In 1984

alone they registered a 42% increase. By contrast, vinyl album sales, unaffected by piracy, remained relatively static.

"This shows that it is possible to combat piracy successfully even when it dominates a market," says Attard. "But it also shows that a well-organized national IFPI group is vital. Daily surveillance of a market is essential, and IFPI does not have the resources to police every market. Today the Greek national group is self-sufficient, and our role is generally an advisory one."

In neighboring Turkey the situation was until recently even worse than in Greece, with pirate tapes accounting for up to 90% of international product sales and pirates running the country's only pressing plant. The lives of a record producer and an IFPI official were threatened, and the IFPI national group had to be disbanded after pirates infiltrated it. The government and the police—both facing serious law-and-order problems of their own—were willing to cooperate in any serious antipiracy effort.

In conjunction with local producers IFPI formulated a policy designed to wrestle the Turkish market of 55 million people from the pirates by reorganizing a national group, setting up an antipiracy team, encouraging IFPI-member companies to appoint local licensees, seeking improvements in legislative protection, and educating the government, the judiciary, and the public about the effects of uncontrolled piracy.

Producers in Turkey have established an association known as

MUYAP, which in May applied to IFPI for recognition as the trade group's national branch. With political stability and economic growth returning to the region, major international record companies, most of which were formerly unrepresented in Turkey, have moved to appoint local licensees. Says Attard, "Most of these licensees are active members of MUYAP, which means in effect that a number of important Turkish producers now have a vested interest in seeing that effective protection is also granted to international recordings."

Meanwhile, IFPI's lobbying for copyright reform culminated in discussions between top-ranking ministers and a delegation led by IFPI president Nesuhi Ertegun. Last fall new legislation was implemented requiring that a government banderole be affixed to every record or tape sold signifying that the sale had been authorized by the recording's legitimate owner. The move was accompanied by heavy penalties for noncompliance. Additionally, Turkish authorities agreed that IFPI will be responsible for confirming the validity of international licenses. "A number of changes to the legislation would be desirable," says Attard, "and proposals will be submitted soon, but it has already changed the face of the Turkish music market. The level of pirated local recordings is now very low, and for international product it has fallen from around 90% at the beginning of this decade to no more than 30% in 1987. What once seemed an impossible task has become reality."

## PolyGram Pub Clout Grows Buys Macaulay, Morrison Songs

BY NIGEL HUNTER

LONDON PolyGram's reassertion of itself as a major player in international music publishing has been further strengthened by the signing to PolyGram International Music Publishing of the past and future music of British composer/lyricist/producer Tony Macaulay and a catalog of 14 Van Morrison songs.

Macaulay, who has won nine

awards from the British Academy of Songwriters, Composers and Authors—for best song, best sales, best ballad, and best songwriter—is the second major name to join the PolyGram publishing fold this year. Songwriter/film-score composer Marvin Hamlisch was signed in March.

Since 1970, the beginning of the period covered by the worldwide PolyGram deal, Macaulay has written and

(Continued on next page)

## U.K. Regulator Strikes Out At Radio Pirates

BY PETER JONES

LONDON An all-out attack on the growing number of pirate radio stations, most pumping out nonstop music programming, is being launched by the U.K. government. An additional \$700,000 for sophisticated tracking equipment is being added to the Radio Investigation Service's annual budget of \$2.2 million, and more staff people have been hired.

Home Secretary Douglas Hurd says: "Some of these pirate stations think they will benefit by building up an audience and a following which will stand them in good stead when the Radio Authority starts to issue licenses for community authorities, probably in 1990."

"But we are considering the idea that anyone convicted of unauthorized broadcasting after a certain date should be automatically disqualified from holding a Radio Authority license. We don't want those who break the law to be able to profit from their activities."

He adds: "Though the desire to jump the gun may be understandable in some cases, it really cannot be excused."

However, the fact that legislation for legal community radio and new commercial networks has been delayed until the 1989-90 parliamentary session has led to the mushrooming of pirate stations in London. It's estimated that about 40 are on air at any given time, with pop and rock the main fare, though many specialist stations offer rap, reggae, and African music.

Announcing the govern-  
(Continued on next page)

## Foreign-Investor Limits May Be Eased U.S. \$\$ For U.K. Cable?

LONDON Britain's cable network, lagging behind those in several smaller European countries in terms of development, is set for a major financial boost from the U.S., according to the annual report of the Cable Authority and comments by its director general, Jon Davey.

"Very large sums of money, between 250 and 500 million pounds (up to \$850 million), are in prospect right now from North America," Davey says. But he adds that some potential investors remain hesitant because of legal restrictions on foreign control of U.K.-based cable ventures.

"If they were removed, it would make life a lot easier for them and for us," Davey says.

The minister of state at the Home Office, who is responsible for overseeing broadcast operations, has given strong hints in the past few months that the government may be ready to relax those restrictions.

Some 23 cable franchises have thus far been awarded in Britain, but the overall development of the cable industry here is widely viewed as depressingly slow.

However, several U.S. investors and some in Canada are anxious to give financial support to the British industry because cable has neared its saturation point in North America, where franchises are changing hands for up to \$2,500 per subscriber, says the Cable Authority.

## Global Meet Urges Rights Protection

GENEVA A call to owners of copyright and related rights around the world to campaign together to secure legislation in the areas of record rental, private copying, and duration of protection of phonograms was made in a resolution passed at a joint conference on the administration of producers' and performers' rights here July 4-5.

The conference, sponsored by the International Federation of Actors, the International Federation of Musicians, and the International Federation of Phonogram and Videogram Producers, attracted over 100 delegates from 27 countries.

The resolution urges rights owners to support the Rome Convention's provision for performers' and producers' rights and to help persuade more states to adhere to the convention.

It also calls for legislation to control record rental and secure a minimum duration of protection of 50 years for phonograms.

Other resolutions passed by the conference call upon the Greek government to ratify the Rome Convention and upon Belgium and the Netherlands to accelerate the drafting of legislation in support of the Rome Convention.

## U.K. REGULATOR STRIKES OUT AT RADIO PIRATES

(Continued from preceding page)

ment's antipiracy "declaration of war" at the Radio Academy Festival here, Douglas Hurd said that in the first five months of this year investigators mounted 195 raids, 161 of these in London. One station

was fined \$24,000.

Some 110 instances of interference with special radio services has been recorded so far this year, and the BBC's Radio 3 network has also been affected by illegal broadcasters.

## POLYGRAM BUYS MACAULAY CATALOG

(Continued from preceding page)

in most cases also produced some 38 U.K. and 18 U.S. hits. Among his titles are "Last Night I Didn't Get To Sleep At All," "Don't Give Up On Us," and "Something Old, Something New." Artists who have covered his songs include Elvis Presley, Gladys Knight, Donna Summer, and Olivia Newton-John.

Macauley has also penned material for the musical theater, and his "Windy City" show won the BASCA award for best musical in 1983. He has just completed a new musical scheduled to open in London later this year.

Chief executive David Hockman says, "Joining up with Tony Macauley is a wonderful opportunity for PolyGram and is another sign of our strong commitment to the growth and success of our music publishing operations."

The Van Morrison material acquired includes "Brown-Eyed Girl," "Madame George," and "Spanish Rose" and is cited by PolyGram as

further evidence of its serious involvement in publishing.

The group retreated from this arena of the music industry late in 1984 with the sale of the Chappell Music assets to a consortium headed by Carlin Music Corp. chief Freddie Bienstock. The primary reason for disposing of Chappell was to finance the considerable development costs of the CD.

However, over the last two years PolyGram has made a strong comeback in publishing with the purchase of Dick James Music in 1986 and Cedarwood last year, and the company now controls thousands of copyright songs recorded by such artists as the Beatles, the Hollies, the Drifters, and the Troggs.

PolyGram International Music Publishing is established in the U.S., the U.K., Canada, France, and West Germany and is developing operations in Spain, Italy, Scandinavia, Australia, South America, and Hong Kong.

## Stats Canada Surveys 86-87 Music Scene Report Reveals Overall Strengthening Of Industry

BY KIRK LaPOINTE

OTTAWA Imports increased noticeably, exports increased substantially, CD sales tripled, and the industry overall experienced a 10.5% jump in revenue in the year ending March 1987, says the government agency that compiles business information.

Statistics Canada, in preliminary figures for the 1986-87 federal fiscal year, also notes that the Canadian-content share of new recordings was down but that the share of sales was stable.

Aided by the relatively weak Canadian dollar, exports rose some 45% in the period from April 1, 1986, to March 31, 1987. Even so, exports accounted for only \$12.3 million, or 4% of the \$326.7 million in total sales of recordings made in Canada. Still, the increase is evidence of a trend that such manufacturers as CBS Records Canada attempted to curtail in the latter part of last year.

Statistics Canada also found that imports rose 25% despite the weaker dollar and accounted for 18% of the fiscal year's market, which totalled \$384 million. Significantly, of the 10.5% increase in revenue, imports accounted for 40% of the jump.

Among the highlights of the 31-page report:

- The share of cassettes continued to rise, but only slightly, to 53%.

- The market share for albums dropped to 31% from 38% in the previous year, but the CD boom resulted in a tripling of its market share to 12% from only 4% one year earlier.

The results show the fifth straight year of revenue growth for the Canadian recording industry. Indeed, since the 1975-76 fiscal year, there have been only two years of actual decline: 1978-79 and 1980-81. But that fact doesn't tell the whole story, for the figures also show that it took until the 1982-83 fiscal year for the industry to rebound to levels it achieved in 1977-78, an indication of five years of stagnation and meager gains.

Statistics Canada's report also shows that in the 1980-81 and 1981-82 fiscal years, revenue from exports reached the \$25 million mark. But a lid seemed to have been put on this growth when the level had shrunk to \$8.2 million by 1983-84. Now, however, exports have grown from \$7.7 million to \$8.5 million to \$12.3 million during the last three years for which figures are available.

The profile of the business indicates that of the 102 firms the government surveyed, there were 21 companies with revenues of more than \$1 million and 47 with less than \$100,000. About 58 firms were based in Ontario, 24 in Quebec, and 20 elsewhere in Canada. Thirteen were foreign controlled;

89 were Canadian controlled.

Though the large number of Canadian firms seems to reflect Canadian dominance in the industry, the table of total wages and salaries provides perspective. Of the 48 Canadian companies that provided sufficient information for Statistics Canada to tabulate, the total wages and salaries were about \$7.9 million; of the 13 foreign firms, wages and salaries were more than \$48.7 million. Foreign companies employed more than 2,200 full- and part-time workers, while Canadian firms employed about 430.

Only one of 12 foreign firms that filed full figures lost money; 34 of 86 Canadian companies did. The average loss for the Canadian firms was nearly \$59,000, but the average profit for those companies that made money was about \$41,000, resulting in an overall 0.3% profit for the Canadian-controlled industry. The average profit for the 11 foreign-controlled money makers was nearly \$1.9 million; one unidentified firm registered a loss, but Statistics Canada would not publish that figure.

Other news of note: Rock, top 40, and dance music accounted for \$172 million, with nearly \$166 million going to foreign-controlled firms, and of the overall \$277 million in music sales, nearly \$249 million went to foreign firms.

## New Album Sputters, But Group's Hopes Remain High Glass Tiger Disk: 'Diamond' In The Rough?

OTTAWA So you wonder: Are the chaps in Glass Tiger a touch ornery these days? They were big Juno winners for their last album, which spawned two top 10 singles in the U.S. and a No. 1 song in Canada, but the results of their follow-up, "Diamond Sun," have been less impressive so far.

Says singer Alan Frew, "We are exactly where we expected we'd be at this point." What that means, he and those at his record company assert, is that "Diamond Sun" will take longer to connect but will be more durable and musically substantive than its predecessor, "The Thin Red Line," which went multi-platinum in Canada and gold in the U.S.

"I'm Still Searching," the lead-off single, scorched the Canadian charts but managed only to flirt with the top 30 below the border. No problem, Frew says. The best from the record is yet to come, the band has yet to conduct a comprehensive tour of the U.S. (one is coming with the Moody Blues), and the aim of the second project has been to show "a much more reflective" band that has longevity.

"There's no doubt—we are seen as a class-A pop band," Frew says. "You get five pretty boys up on stage and some screaming girls in the audience and there's no doubt what people will say. But this time, there's a slight—and I emphasize

slight—transition musically and a slight transition in the reception to it that we're expecting."

Already, the band is noticing more males in the audience, and while "teenagers make concerts fun," there are ever-larger numbers of older concertgoers at Glass Tiger shows. The Moody Blues tour should expose the band to an older demographic.

A year ago at this time, Bryan Adams was expecting the same steady but substantive and prolonged acceptance of his most introspective work, "Into The Fire." Like Adams, Glass Tiger works with Jim Vallance, who co-wrote some of the album and co-produced the whole shebang. Despite the general acclaim that met Adams' record, it didn't quite touch the chord in the public that many expected. Will the same fate greet Glass Tiger?

Frew concedes the band is "paying a slight price" for the common—though inaccurate—perception that it achieved instant stardom (in fact, the southern Ontario band had been grinding it out on the club circuit for nearly a decade before its "overnight" success), but he says the caliber of the group's songs and of the band itself will enable Glass Tiger to remain successful for years to come.

American co-manager Derek Sutton, who guided the career of

Styx, got involved with the group before the release of "The Thin Red Line" because he saw a long-range future for the band.

If the first Glass Tiger record is a reflection of a group that hadn't traveled much—Frew says it sounds like it was recorded by "five guys in a basement"—the newest release is worldly wise. Frew says he realizes that Vallance "went on overload with this album," and while he wrote his own ticket with the group this time, it's unlikely that the Vallance and Glass Tiger will be such close collaborators in the future. It's nothing personal, nothing in the way of disagreements, Frew says; it's just that it's time for the two sides to go their separate ways.

Vallance co-wrote the band's first-album smash, "Don't Forget Me When I'm Gone." His involvement with the band was casual at first but wound up becoming much more serious than that. With the second project, Vallance's intention was to produce only part of the project, but he wound up at the helm for the entire work.

"He's brought an understanding of how songs are put together," Frew says. In turn, he probably learned something from the band, too, as is notable on the more thematic works that he created with Adams on "Into The Fire."

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 7/25/88

This Week	Last Week	SINGLES
1	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
2	2	PUSH IT/TRAMP SALT-N-PEPA CHAMPION
3	6	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA
4	14	DIRTY DIANA MICHAEL JACKSON EPIC
5	15	I WANT YOUR LOVE TRANSVISION VAMP MCA
6	3	THE TWIST (YO, TWIST) FAT BOYS TIN PAN APPLE/URBAN/POLYDOR
7	5	FAST CAR TRACY CHAPMAN ELEKTRA
8	9	ROSES ARE RED MAC BAND/THE McCAMPBELL BROTHERS MCA
9	18	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
10	7	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
11	4	I OWE YOU NOTHING BROS CBS
12	20	LOVE BITES DEF LEPPARD BLUDGEON RIFFOLA/PHONOGRAM
13	19	MONKEY GEORGE MICHAEL EPIC
14	13	CROSS MY HEART EIGHTH WONDER CBS
15	8	BOYS (SUMMERTIME LOVE) SABRINA IBIZA/LONDON
16	38	YOU CAME KIM WILDE MCA
17	12	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
18	11	TRIBUTE (RIGHT ON) THE PASADENAS CBS
19	10	IN THE AIR TONIGHT (88 REMIX) PHIL COLLINS VIRGIN
20	NEW	SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
21	29	HEAT IT UP WEE PAPA GIRL RAPPERS/2 MEN/A DRUM MACHINE JIVE
22	28	TOMORROW PEOPLE ZIGGY MARLEY & THE MELODY MAKERS VIRGIN
23	16	TOUGHER THAN THE REST BRUCE SPRINGSTEEN CBS
24	36	FIESTA POGUES POGUE MAHONEY/STIFF
25	30	ALL FIRED UP PAT BENATAR CHRYSALIS
26	24	NEVER TEAR US APART INXS MERCURY/PHONOGRAM
27	17	WILD WORLD MAXI PRIEST 10 RECORDS/VIRGIN
28	NEW	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
29	NEW	GLAM SLAM PRINCE PAISLEY PARK/WARNER BROS.
30	21	I WILL BE WITH YOU T'PAU SIREN/VIRGIN
31	26	VOYAGE VOYAGE (REMIX) DESIRELESS CBS
32	22	MAYBE (WE SHOULD CALL IT A DAY) HAZELL DEAN EMI
33	23	THERE'S MORE TO LOVE COMMUNARDS LONDON
34	34	IN MY DREAMS WILL DOWNING 4th & B'WAY/ISLAND
35	27	DOCTORIN' THE TARDIS TIMELORDS KLF COMMUNICATIONS
36	NEW	REACH OUT, I'LL BE THERE FOUR TOPS MOTOWN
37	25	FOLLOW THE LEADER ERIC B. & RAKIM MCA
38	NEW	(WHAT CAN I SAY) TO MAKE... ALEXANDER O'NEAL TABU
39	NEW	FEEL THE NEED IN ME SHAKIN' STEVENS EPIC
40	NEW	I'M TOO SCARED STEVE DANTE COOLTEMPO/CHRYSALIS
<b>ALBUMS</b>		
1	NEW	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM
2	1	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	2	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	3	BILLY IDOL IDOL SONGS: 11 OF THE BEST CHRYSALIS
5	20	MICHAEL JACKSON BAD EPIC
6	4	BROS PUSH CBS
7	NEW	JOY DIVISION 1977-1980 SUBSTANCE FACTORY
8	5	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
9	8	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
10	6	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
11	9	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
12	NEW	UB40 UB40 DEP INTERNATIONAL/VIRGIN
13	12	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
14	NEW	GLEN GOLDSMITH WHAT YOU SEE IS WHAT YOU GET RCA
15	21	INXS KICK MERCURY/PHONOGRAM
16	14	WHITNEY HOUSTON WHITNEY ARISTA
17	13	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
18	11	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
19	7	MIRAGE JACK MIX IN FULL EFFECT STYLUS
20	10	STEVE WINWOOD ROLL WITH IT VIRGIN
21	16	SADE STRONGER THAN PRIDE EPIC
22	17	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
23	26	GEORGE MICHAEL FAITH EPIC
24	22	T'PAU BRIDGE OF SPIES SIREN/VIRGIN
25	NEW	SLAYER SOUTH OF HEAVEN LONDON
26	18	ELTON JOHN REG STRIKES BACK ROCKET/PHONOGRAM
27	29	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
28	15	VARIOUS NIGHT FLITE CBS
29	31	HOTHOUSE FLOWERS PEOPLE LONDON
30	NEW	CINDERELLA LONG COLD WINTER VERTIGO/PHONOGRAM
31	19	VARIOUS THE HITS OF HOUSE ARE HERE K-TEL
32	23	MATT BIANCO INDIGO WEA
33	24	AZTEC CAMERA LOVE WARNER BROS.
34	33	VARIOUS MOTOWN DANCE PARTY MOTOWN
35	30	ERASURE THE INNOCENTS MUTE
36	28	JOAN ARMATRADING THE SHOUTING STAGE A&M
37	NEW	MICHAEL JACKSON THRILLER EPIC
38	35	VARIOUS BACK ON THE ROAD STYLUS
39	NEW	ALEXANDER O'NEAL HEARSAY TABU
40	32	EURYTHMICS SAVAGE RCA

## CANADA (Courtesy The Record) As of 7/25/88

SINGLES		
1	1	TOGETHER FOREVER RICK ASTLEY ARISTA/BMG
2	2	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
3	3	ONE MORE TRY GEORGE MICHAEL COLUMBIA/CBS
4	4	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
5	5	THE FLAME CHEAP TRICK EPIC/CBS
6	8	LOST IN YOU ROD STEWART WARNER BROS./WEA
7	14	NEW SENSATION INXS ATLANTIC/WEA
8	9	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
9	6	CIRCLE IN THE SAND BELINDA CARLISLE MCA/MCA
10	7	PINK CADILLAC NATALIE COLE CAPITOL/CAPITOL
11	11	THE VALLEY ROAD BRUCE HORNSBY & THE RANGE RCA/BMG
12	13	IN YOUR SOUL COREY HART AQUARIUS/CAPITOL
13	19	TALL COOL ONE ROBERT PLANT ESPERANZA/WEA
14	17	ROOTIE TOOT TOOT JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
15	15	DIRTY DIANA MICHAEL JACKSON EPIC/CBS
16	12	NAUGHTY GIRLS (NEED LOVE TOO) SAMANTHA FOX JIVE/BMG
17	10	ALWAYS ON MY MIND PET SHOP BOYS EMI-MANHATTAN/CAPITOL
18	NEW	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
19	NEW	POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
20	NEW	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
<b>ALBUMS</b>		
1	3	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	1	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
3	2	INXS KICK ATLANTIC/WEA
4	6	GEORGE MICHAEL FAITH COLUMBIA/CBS
5	4	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
6	7	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
7	9	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
8	5	VAN HALEN OU812 WARNER BROS./WEA
9	10	ROD STEWART OUT OF ORDER WARNER BROS./WEA
10	8	SADE STRONGER THAN PRIDE EPIC/CBS
11	11	ROBERT PLANT NOW AND ZEN ESPERANZA/WEA
12	12	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
13	15	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
14	17	ELTON JOHN REG STRIKES BACK MCA/MCA
15	14	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
16	13	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
17	18	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
18	NEW	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA
19	NEW	ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
20	NEW	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL/CAPITOL

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/18/88

SINGLES		
1	1	IM NIN 'ALU OFRA HAZA TELDEC
2	2	YEKE YEKE MORY KANTE BARCLAY/METRONOME
3	3	DIRTY DIANA MICHAEL JACKSON EPIC
4	4	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
5	7	PERFECT FAIRGROUND ATTRACTION RCA
6	6	GET LUCKY JERMAINE STEWART VIRGIN
7	5	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING
8	16	THE TWIST FAT BOYS WITH CHUBBY CHECKER POLYDOR/DGG
9	13	CIRCLE IN THE SAND BELINDA CARLISLE VIRGIN
10	8	ELLA ELLE L'A FRANCE GALL WEA
11	9	BLUE MONDAY 1988 NEW ORDER ROUGH TRADE
12	11	THE RACE YELLO FONTANA/PHONOGRAM
13	15	BE GENTLE B V S M P BCM
14	14	HEAVEN CAN WAIT SANDRA VIRGIN
15	10	GOT TO BE CERTAIN KYLIE MINOGUE PWL
16	20	BABACAR FRANCE GALL WEA
17	NEW	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
18	NEW	I OWE YOU NOTHING BROS CBS
19	12	PINK CADILLAC NATALIE COLE COLUMBIA
20	NEW	PUSH IT SALT-N-PEPA METRONOME
<b>ALBUMS</b>		
1	1	HERBERT GROTOENEMEYER OE EMI
2	2	MICHAEL JACKSON BAD EPIC
3	3	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
4	NEW	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	4	SOUNDTRACK MORE DIRTY DANCING RCA
6	5	SADE STRONGER THAN PRIDE EPIC
7	NEW	STEVE WINWOOD ROLL WITH IT VIRGIN
8	9	UDO LINDENBERG GAENSEHAUT POLYSTAR
9	6	ROD STEWART OUT OF ORDER WARNER BROS.
10	7	FRANCE GALL BABACAR WEA
11	12	STING ...NOTHING LIKE THE SUN A&M
12	10	SCORPIONS SAVAGE AMUSEMENT HARVEST
13	NEW	DEEP PURPLE NOBODY'S PERFECT POLYDOR/DGG
14	8	A-HA STAY ON THESE ROADS WARNER BROS.
15	11	PRINCE LOVESEXY PAISLEY PARK
16	13	MORY KANTE AKWABA BEACH BARCLAY/METRONOME
17	18	OFRA HAZA YEMENITE SONGS EFA
18	NEW	ELTON JOHN REG STRIKES BACK ROCKET/PHONOGRAM
19	16	DIE AERZTE DAS IST NICHT DIE GANZE WAHRHEIT... CBS
20	20	BROS PUSH CBS

## JAPAN (Courtesy Music Labo) As of 7/11/88

SINGLES		
1	NEW	WHAT'S YOUR NAME? SHONONTAI WARNER/PIONEER/JOHNNYS
2	NEW	NAGISA NO SUBETE KIYOTAKA SUGIYAMA VAP/VAMUDA/NTV M
3	1	DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAH
4	2	MINNANOUTA SOUTHERN ALL STARS VICTOR/AMUSE
5	NEW	KYOHANSHA EIICHI YAZAWA TOSHIBA/EMI/SUNRISE/MATKY
6	3	JIM AND JANE NO DENSESTU CHECKERS PONY/CANYON/THREE STARS
7	NEW	YAZAWA TUNNELS PONY/CANYON/A TO Z
8	6	ANATA WO AISHITAI YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
9	4	TAIYO NO HAHEN YUTAKA OZAKI MOTHER AND CHILDREN/GRANDMOTHER
10	NEW	ANATA TO NETTAI MINAKO WITH WILD CATS TOSHIBA/EMI/BOND
<b>ALBUMS</b>		
1	NEW	KEISURE KUWATA KEISURE KUWATA VICTOR
2	1	TAKAKO OKAMURA SOLEIL FUN HOUSE
3	2	MIKI IMAI BEWITH FOR LIFE
4	3	MISATO WATANABE RIBBON EPIC/SONY
5	NEW	KYOKO KOIZUMI NATSU NO TIMEMACHINE VICTOR
6	NEW	MASAYOSHI TAKANAKA HOT PEPPER TOSHIBA/EMI
7	NEW	BOOWY INSTANT LOVE TOKUMA JAPAN
8	4	ANRI BOOGIE WOOGIE MAINLAND FOR LIFE
9	5	SHONONTAI PLAYZONE '88 CAPRICCIO/WARNER/PIONEER
10	8	VAN HALEN OU812 WARNER/PIONEER

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/23/88

HOT 100 SINGLES		
1	4	DIRTY DIANA MICHAEL JACKSON EPIC
2	3	IM NIN 'ALU OFRA HAZA HED ARZ/GLOBESTYLE
3	1	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS MERCURY
4	2	YEKE YEKE MORY KANTE BARCLAY
5	5	THE TWIST (YO, TWIST) FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
6	6	PUSH IT SALT-N-PEPA FFRR/LONDON
7	7	J'AI FAIM DE TOI SANDY STEVENS CARRERE
8	9	I OWE YOU NOTHING BROS CBS
9	8	GIMME HOPE JO'ANNA EDDY GRANT ICE
10	10	ASIMBONANGA JOHNNY CLEGG & SAVUKA EMI
11	12	N'IMPORTE QUOI FLORENT PAGNY PHILIPS/PHONOGRAM
12	NEW	NUIT DE FOLIE DEBUT DE SOIREE CBS
13	17	FAST CAR TRACY CHAPMAN ELEKTRA
14	15	PERFECT FAIRGROUND ATTRACTION RCA/BMG
15	11	THEME FROM S'EXPRESS S'EXPRESS RHYTHM KING/MUTE
16	13	ONE MORE TRY GEORGE MICHAEL EPIC
17	NEW	JOHN DESIRELESS CBS
18	16	STAY ON THESE ROADS A-HA WARNER BROS.
19	NEW	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL/VIRGIN
20	NEW	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO
<b>HOT 100 ALBUMS</b>		
1	2	MICHAEL JACKSON BAD EPIC
2	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	1	SADE STRONGER THAN PRIDE CBS
4	5	PRINCE LOVESEXY PAISLEY PARK
5	6	STING ...NOTHING LIKE THE SUN A&M
6	7	SOUNDTRACK DIRTY DANCING RCA
7	4	A-HA STAY ON THESE ROADS WARNER BROS.
8	10	STEVE WINWOOD ROLL WITH IT VIRGIN
9	8	HERBERT GROTOENEMEYER OE EMI
10	9	BROS PUSH CBS
11	15	JOHNNY CLEGG & SAVUKA THIRD WORLD CHILD EMI
12	13	SOUNDTRACK MORE DIRTY DANCING RCA
13	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
14	12	GEORGE MICHAEL FAITH EPIC
15	11	ROD STEWART OUT OF ORDER WARNER BROS.
16	NEW	KYLIE MINOGUE KYLIE—THE ALBUM PWL
17	17	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI
18	16	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
19	18	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
20	NEW	WHITNEY HOUSTON WHITNEY ARISTA/BMG

## AUSTRALIA (Courtesy Australian Music Report) As of 7/25/88

SINGLES		
1	1	GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
2	2	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
3	7	AGE OF REASON JOHN FARNHAM WHEATLEY
4	3	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
5	4	THE FLAME CHEAP TRICK EPIC
6	5	FAST CAR TRACY CHAPMAN ELEKTRA
7	6	I WANT YOU BACK BANANARAMA LIBERATION
8	11	MOTOR'S TOO FAST JAMES REYNE CAPITOL
9	9	DROP THE BOY BROS CBS
10	NEW	PERFECT FAIRGROUND ATTRACTION RCA
11	8	PINK CADILLAC NATALIE COLE MANHATTAN
12	12	UNDERNEATH THE RADAR UNDERWORLD SIRE
13	13	WANNA BE UP THE CHANTOOZIES MUSHROOM
14	10	BLUE MONDAY 1988 NEW ORDER FACTORY
15	19	BOYS (SUMMERTIME LOVE) SABRINA LONDON
16	NEW	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN ROCKET
17	NEW	SIMPLY IRRESISTABLE ROBERT PALMER EMI
18	17	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
19	15	NEW SENSATION INXS WEA
20	NEW	WHEN WILL I BE FAMOUS BROS CBS
<b>ALBUMS</b>		
1	1	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
2	2	VARIOUS '88 KIX ON POLYSTAR
3	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
4	3	BANANARAMA WOW! LIBERATION
5	6	BROS PUSH CBS
6	7	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
7	10	RICHARD MARX RICHARD MARX MANHATTAN
8	5	VARIOUS HIT PIX '88 VOLUME 2 EMI
9	8	TIFFANY TIFFANY MCA
10	9	SOUNDTRACK TOUR OF DUTY CBS
11	13	VAN HALEN OU812 WARNER BROS.
12	12	ELTON JOHN REG STRIKES BACK ROCKET
13	11	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
14	15	STEVE WINWOOD ROLL WITH IT VIRGIN
15	16	BIG PIG BONK WHITE
16	NEW	JOE JACKSON LIVE 80/86 A&M
17	17	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE RCA
18	NEW	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
19	14	KATE CEBERANO & WENDY MATTHEWS YOU'VE ALWAYS GOT THE BLUES ABC
20	20	INXS KICK WEA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 7/23/88

SINGLES		
1	2	PUSH IT SALT-N-PEPA HIGH FASHION
2	1	FAST CAR TRACY CHAPMAN ELEKTRA
3	7	WIJ HOUDEN VAN ORANJE A HAZES & NED ELFTAL PHILIPS
4	3	SOUTH AFRICA REVELATION TIME RED BULLET
5	NEW	THE TWIST FAT BOYS & CHUBBY CHECKER URBAN
6	6	LOVE WILL SAVE THE DAY WHITNEY HOUSTON ARISTA
7	NEW	HET ORANJE LIED DE HOLLANDERS ARIOLA
8	NEW	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL
9	NEW	AANVALLEN HOLLAND DISKY
10	10	DO YOU LOVE ME THE CONTOURS RCA
<b>ALBUMS</b>		
1	1	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
2	2	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROTHERS
3	3	VARIOUS WIJ HOUDEN VAN ORANJE DINO
4	4	TOTO THE SEVENTH ONE CBS
5	5	VARIOUS SUNSHINE REGGAE ARCADE
6	6	STING ...NOTHING LIKE THE SUN POLYDOR
7	9	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
8	NEW	WHITNEY HOUSTON WHITNEY ARISTA
9	7	THE EAGLES THE LEGEND OF THE EAGLES WARNER BROS.
10	8	PRINCE LOVESEXY WARNER BROS.



**Thai Line.** Princess Chulabhorn, daughter of Thailand's King Bhumibol Adulyadej, meets with Bhaskar Menon, chairman and chief executive officer of EMI Music Worldwide, on her recent visit to the Capitol Tower in Los Angeles. The princess, one of the top recording artists in Thailand, has been under exclusive EMI contract since 1980 and has released six albums, of which "Drift Wood" is the most current.



**Starr Songwriter.** Chrysalis Music staff songwriter Antonina Armato enjoys a champagne toast with publishing associates to mark her first single, Brenda K. Starr's "I Still Believe," featured on Starr's self-titled MCA album. Pictured, from left, are Carla Berkawitz, professional manager; Tom Sturges, VP and creative director, U.S., Chrysalis Music; Armato; and Russel Ziecker, professional manager.



**King's Row** Members of Megaforce/Atlantic act King's X meet with label brass after their show at New York's Cat Club to support the "Out Of The Silent Planet" album. Shown, from left, are Jon Zazula, chairman, Megaforce; Mark Schulman, senior VP/GM, Atlantic; Jerry Gaskill, King's X; Marsha Zazula, president, Megaforce; Perry Cooper, VP, artist relations and media development, Atlantic; and King's X members Doug Pinnick and Ty Tabor.



**Jolly Roger.** MCA artist Roger Williams receives his 17th gold album, this one for the "Somewhere In Time" soundtrack. Shown, from left, are Bruce Resnikoff, VP, special markets and products, MCA; Williams; John Burns, senior VP, distributing, MCA; and Myron Roth, president, MCA.



**Global Pact.** California's Global Pacific Records joins the CBS Associated group of labels. Shown, from left, are Robert A. Goldman, chief financial officer, Global Pacific; Howard Sapper, president, Global Pacific; Tony Martell, VP/GM, CBS Associated Labels; and Larry Stessel, VP, product marketing, West Coast, Epic/Portrait/CBS.



**Vanessa's Best.** Wing/PolyGram artist and former Miss America Vanessa Williams celebrates the success of her first single, "The Right Stuff," from her debut album of the same name. At right is Dick Asher, president and chief executive officer, PolyGram.



**On The Lambert.** Songwriter/producer Dennis Lambert, writer of such hits as "We Built This City," "One Tin Soldier," and "Don't Pull Your Love," concludes negotiations on the sale of several of his song catalogs to the Bertelsmann Music Group. Pictured, from left, are Billy Meshe, president, BMG, U.S.; Lambert; and Paul Palmer, Lambert's manager.

## Last 2 Years Have Seen Flurry Of Mergers, Buys Investors Keen On Publishing Biz

BY MARK MEHLER

NEW YORK The music publishing industry, a hotbed for mergers and acquisitions over the past two years, has gotten even hotter in recent months. Although the dust has started to settle, investors are still hungry for good copyrights; in fact, fears of inflation are actually fanning their interest in the industry.

"I'd say we currently get 10 calls a week inquiring about the availability of our catalog," says Martin Bandier, vice chairman of SBK Entertainment, which became a major publisher through its November 1986 acquisition of CBS Songs for \$125 million.

Bandier notes that few entertainment software investments provide as much protection against inflation

as a catalog of classic song titles.

"In the U.S. mechanical royalties are tied to the inflation [index], and in Europe they're based on a percentage of the selling price of the record," he explains. "A catalog is a great hard asset to hold in inflationary times. Plus it requires no plant and equipment, no distribution setup, just some creative people doing business out of a suitcase. . . . What's happened in recent months is simply a recognition among investors of what we in the business have known all along—music publishing is a steady, safe investment that can provide an excellent income stream during any economic cycle."

Steve Fret, chief financial officer of EMI Music Publishing Worldwide, sees the growing number of outlets

making a song catalog even more resilient to inflationary pressures. "Even if mechanicals fall through the floor, you've now got radio, performing, advertising, and films, all of which offer a cushion," he says. Bandier says SBK has just licensed a piece of music to a hardware manufacturer that programmed a few notes into its synthesizer.

Because the number of song classics is limited, says Fret, the big standard catalogs provide the steadiest long-term income source. "Obviously, a contemporary catalog is going to be more volatile," he contends.

Leon Brettler, executive VP of Shapiro, Bernstein, argues that it isn't that simple: "There are no guarantees of steady income in this business. Some standards die in a year; some go on forever. It's the particular mixture of standards in the catalog and how well you exploit them."

The past two years have witnessed a slew of major transactions in addition to the CBS Songs deal, including two sales of Chappell Music (the first to a group of private investors, who then sold it to Warner Communications Inc. for \$200 million) and the sale of the Columbia Pictures Music Group catalogs and Ivan Mogull Music to Filmtrax for about \$70 million. In addition, Island Music is expected to be sold soon for about \$20 million (Billboard, June 25). And the Japanese are getting active in the arena. Fuji-Sankei, a Japanese entertainment conglomerate, is reportedly bankrolling a new U.S. publishing venture involving former Warner/Chappell chief Chuck Kaye (Billboard, May 14).

Bandier predicts that after all this activity, the industry will settle down a bit as new buyers consolidate their holdings. Others, however, say the new venture capital players, such as Boston Ventures and Ensign Trust (which co-financed the Columbia Pictures deal), will keep the merger flame on high.

Says EMI's Fret: "Ultimately, it depends on sellers' expectations. If they see interest-rate increases limiting buyers, they might be inclined to sell now. There is no reason that a catalog that was just sold can't be flipped again."

## Telemation Sells Arizona Plant

NEW YORK Telemation Inc., a nationwide video production and post-production company based here, has sold its Phoenix, Ariz., facilities to Production Masters Inc. for \$2.6 million.

Robert Price, Telemation chairman, says the sale of the production and postproduction plant will allow the company to concentrate its activities in Chicago, Denver, and Seattle, where it already maintains complete facilities. Telemation currently has a cash balance in excess of \$4 million, which could be used to fund future acquisitions, says Price.

Telemation is a publicly traded firm listed on the Boston Stock Exchange under the symbol TLM.

## Chris-Craft Crosses WCI In Lorimar Acquisition Bid

NEW YORK Warner Communications Inc. says it will vigorously defend itself against a lawsuit filed by its largest shareholder, which seeks to delay WCI's \$1.2 billion acquisition of Lorimar Telepictures.

Chris-Craft Industries Inc., a manufacturing and broadcasting company, filed suit in U.S. District Court in New York seeking a declaratory judgment and a permanent injunction to block the closing until either Lorimar has completed the disposition of its six television stations or Warner has reduced its holdings in BHC Inc., Chris-Craft's broadcast subsidiary. A 1984 agreement prohibits Warner from owning TV stations as long as it owns 25% or more of BHC. WCI currently owns 42.5% of BHC.

Chris-Craft advised WCI by letter July 7 of its position, stating that the proposed Lorimar acquisition violates the 1984 accord. Warner officials note that the litigation comes two months

after the WCI board approved the merger; however, Chris-Craft chairman Herbert Siegel and one other Chris-Craft director abstained from voting.

WCI officials say the Lorimar transaction does not violate the shareholders' agreement and that the company plans to hold Chris-Craft responsible for any damages WCI suffers as a result of Chris-Craft's actions.

Lorimar is in the process of selling its six TV stations, Warner says. Under the merger agreement, ownership of the stations' stock will be transferred to an independent trustee under an irrevocable voting-trust agreement prior to the consummation of the merger. Warner says this trust was set up at the suggestion of Chris-Craft's counsel, and that once it is in the hands of the trustee, neither Warner nor any of its shareholders will have any direct or indirect interest in those stations.

## Distrib Reclassifies Stock Schwartz Bros. Shareholders Meet

NEW YORK Schwartz Brothers Inc., the distributor of music and video software, says shareholders at its annual meeting voted to reclassify the company's common stock into Class A and Class B common.

Under the reclassification, Class B common is voting stock and Class A common carries limited voting rights. The relative voting power of existing shareholders is not affected by the reclassification, the company says.

In another move, on June 23 Schwartz Brothers declared a 4-3 split of Class A common stock for stockholders of record. Shareholders will receive cash in lieu of frac-

tional shares.

The Schwartz family, which owned 55% of the outstanding common stock prior to the vote, waived its right to the split shares of Class A stock but received 55% of the Class B stock.

As a result, there are now 6 million shares of Class A stock authorized and about 1.39 million shares outstanding, of which the Schwartz family owns 661,000, or 48%.

There are 2 million shares of Class B stock authorized and approximately 401,500 shares outstanding, of which the family owns about 220,000, or 55%.

## Moto Buys Nashville Chain Founded By Singer Mandrell One-Hour Photo Web Sold

NEW YORK Barbara Mandrell One-Hour Photo Stores, the nine-store Nashville chain, has been acquired by Moto Photo Inc. The total value of the transaction was not disclosed, but \$300,000 of the proceeds from the sale will be used by the sellers to purchase Moto Photo stock on the open market over a 12-month period. There are contractual restrictions on the sale of that stock, according to Moto Photo.

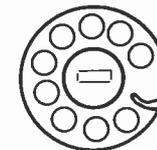
Barbara Mandrell One-Hour Photo has annual sales of about \$2.5 million. The singer and her partners, Tim Bucek and Ken Dudney, opened the first store seven years ago, when the one-hour-photo industry was beginning to emerge.

Moto Photo, based in Dayton, Ohio, franchises and operates 268

one-hour-photo stores and has another 26 under development. The company says acquisitions are a key part of its plan to reach the 700-store mark by 1991.

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## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
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New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/12	Close 7/18	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	284.2	159	158 3/4	-1/4
Cannon Group	195.9	3 1/2	3 3/4	-1/4
Capital Cities Communications	238.6	310 1/2	318	+7 1/2
Coca-Cola	3318.1	37 1/2	37 1/2	.....
Walt Disney	1777.8	62 1/2	62 1/2	+1/4
Eastman Kodak	3972.3	44 1/2	43 1/2	-1 1/2
Gulf & Western	2558.6	43 1/2	43 1/2	-1/4
Handelman	102.4	30 1/2	31	+1/4
MCA Inc.	1390.8	41 1/2	42	+1/4
MGM/UA	546.2	15	14	-1
Musiland	22.9	34 1/2	35	+1/4
Orion Pictures Corp.	331.8	15 1/2	15 1/2	+1/4
Primerica	811.4	26 1/2	25 1/2	-1/4
Sony Corp.	745	40 1/2	39 1/2	-1/4
TDK	20.9	65 1/2	63 1/2	-1 1/2
Vestron Inc.	57.3	5 1/2	5	-1/4
Warner Communications Inc.	1636.4	36	36 1/2	+1/4
Westinghouse	1340.1	55 1/2	54 1/2	-1/4

Company	July 18 Open	Close	Change	
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	80.7	4 1/2	4 1/2	+1/4
Electrosound Group Inc.	9.9	4 1/2	4 1/2	-1/4
Lorimar/Telepictures	1030.9	13 1/2	13 1/2	.....
New World Pictures	72.7	2 1/2	2 1/2	.....
Price Communications	158.3	8 1/2	8 1/2	+1/4
Prism Entertainment	.6	3 1/2	3 1/2	.....
Turner Broadcasting System				.....
Unitel Video	12.5	7 1/2	7 1/2	-1/4
Wherehouse Entertainment				.....

Company	July 18 Open	Close	Change
<b>OVER THE COUNTER</b>			
Crazy Eddie	1	1	.....
Dick Clark Productions	4	3 1/2	-1/4
Infinity Broadcasting	29 1/2	29 1/2	-1/4
Josephson Inc.	14 1/2	14 1/2	.....
LIN Broadcasting	59 1/2	59 1/2	-1/4
Malrite Communications Group	9	9	.....
Recoton Corp.	5 1/2	5 1/2	.....
Reeves Communications	6	6 1/2	+1/4
Satellite Music Network, Inc.	4 1/2	4 1/2	+1/4
Scripps Howard Broadcasting	85	85	.....
Shorewood Packaging	16	16 1/2	+1/4
Sound Warehouse	11 1/2	11 1/2	-1/4
Specs Music	6 1/2	6 1/2	.....
Stars To Go Video	7 1/2	7 1/2	.....
Trans World Music	22 1/2	22	-1/4
Tri-Star Pictures	4	3 3/4	-1/4
Wall To Wall Sound And Video	13	12 1/2	-1/2
Westwood One			.....

Company	Open 7/11	Close 7/18	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	138	109	-29
Pickwick	263	264	+1
Really Useful Group	535	538	+3
Thorn EMI	640	616	-24
Virgin	127	124	-3

## POP

### PICKS

#### BIG AUDIO DYNAMITE

Tighten Up Volume 88  
PRODUCER: Mick Jones  
Columbia FC 44074

Third stanza by ex-Clash man Jones' group is a typically invigorating mix of rock'n'roll, hip-hop, and reggae styles, all nicely stirred up by Don Letts' clever audio effects. Emphasis track "Just Play Music!" is a nifty, up-tempo sample of this progressive band's original sound sculptings.

#### KIM CARNES

View From The House  
PRODUCERS: Jimmy Bowen, Kim Carnes  
MCA 42200

Happily ensconced at a new label, Carnes delivers what should by all rights be a country album—producer Bowen is one of Nashville's mainstays, and guests include Vince Gill, Lyle Lovett, and Steve Wariner—but in its brilliance branches out to encompass pop, rock, and good old folk. "Just To Spend Tonight With You" and "Fantastic Fire Of Love" are best for top 40; the former will take at country outlets, too. A welcome return to form.

#### THE GREGG ALLMAN BAND

Just Before The Bullets Fly  
PRODUCER: Rodney Mills  
Epic OE 44033

This may be Allman's most soulful solo shot yet, as it calls up pleasant memories of his best work with the Allman Brothers Band. Heavy thanks are due guitarist Dan Toler, whose work is deep in the Southern-fried spirit of other great Dixie-rock players. Strong originals and a fine cover of Clarence Carter's "Slip Away" add up to a noteworthy outing.

#### DEATH ANGEL

Frolic Through The Park  
PRODUCERS: Davy Vain, Rob Cavestany & Andy Galeon  
Enigma D-73332

San Francisco thrash-metal quintet has all the power and head-spinning-velocity gearshifts necessary to make a big impact with attendees of the Metallica school. Big plus is Mark Osegueda's vocals, which sidestep the shrieking excesses that make such genre exercises painful.

### RECOMMENDED

#### ORIGINAL MOTION PICTURE SOUNDTRACK

Cocktail  
PRODUCERS: Various  
Elektra 60806

Superb tracks by the Beach Boys (initial single "Kokomo"), John Cougar Mellencamp (a stylish cover of Buddy Holly's "Rave On"), the Georgia Satellites (a romping version of the Swinging Blue Jeans' "Hippy Hippy Shake"), and the Fabulous Thunderbirds highlight this smart soundtrack for the new Tom Cruise vehicle.

#### KYLIE MINOGUE

Kylie  
PRODUCERS: Stock Aitken Waterman  
Geffen GHS 24195

U.K. thrash has yet to notch a hit here (single "I Should Be So Lucky" pancaked stateside), but her cover of Little Eva's "The Locomotion" could strike the charts. Mechanical production and assembly-line writing of the S/A/W team, while dance-floor aware, may lack the warmth necessary for a U.S. breakthrough.

#### PHENOMENA

Dream Runner  
PRODUCER: Tom Galley  
RCA 8420

Assemblage of hard rock vets, including Glenn Hughes of Deep

Purple and John Wetton of Asia, get together for a familiar-sounding pomp-rock session in which everything from song titles to arrangements call up strong feelings of déjà vu.

#### METAL MC

Born To Party  
PRODUCERS: Johnny Go, Karl Moet  
Enigma D-73301

Little about this Beastie Boys-inspired set of rap for metal heads shows originality, but simplistic chants of Johnny Go and the Shack and frenetic fingerings of guitarist Waf may kick up interest among those untouched by the true black street style.

#### 4 REASONS UNKNOWN

PRODUCER: David Bendeth  
Epic 40667

Hooky, radio-ready pop debut from Texas quartet; hit-bound effort should be a strong seller. Thick with singles, highlighted by "Bad Boy" and "Talk To Me."

#### VIOLENCE

Eternal Nightmare  
PRODUCER: John Cuniberti  
Mechanic/MCA 42187

Metallica, Exodus, Testament, Death Angel, Kreator, and Voivod are among the heroes of this head-splitting quintet, which is already breaking out at retail. Fans of the genre will love the treatment here.

#### SHINE

A Far And Distant Shore  
PRODUCER: Bobby Henry  
RCA 7654

U.S. debut from U.K. five-piece is bright and promising, with strong playing and sure-footed songwriting throughout. Standouts among consistently sharp material include the hard-rocking "Inside Out" and the clever pop melodies "Heat Rise," "June Parade," and "Giving You What You Want."

#### TIREZ TIREZ

Against All Flags  
PRODUCERS: Mikel Rouse, Julie Baer, James Bergman, Martin Bisi  
Primitive Man/I.R.S. 42209

Swan song for the Primitive Man imprint is Tirez Tirez's second stanza for the label. Songs and playing are more distinctive here than on group's first album, with group mastermind Rouse contributing some smart originals and band mates responding with understated yet involving playing.

#### THE HOUSE OF LOVE

PRODUCER: The House Of Love  
Creation/Relativity 88561-8245

Dourly tuneful British foursome is the latest in a seemingly endless line of groups laying down gloom for fun and profit. Group does boast a better-than-average melodic sensibility, and inclusion of indie U.K. single hit "Christine" may incite alternative-buyer interest.

#### ROY ORBISON

For The Lonely: A Roy Orbison Anthology, 1956-1965  
PRODUCERS: Sam Phillips, Fred Foster  
Rhino R 71493

Compilation prepared by James Austin and Gary Stewart hits all the high points of Orbison's rock'n'roll career and for the first time collects his early Sun smashes with his best-known ballads and rockers from Monument. A superb introduction to Orbison's vocal art and far more satisfying than last year's Virgin remakes.

#### SHARON O'NEILL

Danced In The Fire  
PRODUCERS: Alan Mansfield, Peter Walsh, John Brand  
Polydor 833-557

Australian singer/songwriter returns with an agreeable collection of radio-ready pop melodies. Highlights include the skillful vocal harmonies of the title track and the driving beat of

## SPOTLIGHT



FREDDIE JACKSON  
Don't Let Love Slip Away

PRODUCERS: Various  
Capitol C-48987

Jackson's cream-and-sugar vocals, chiefly responsible for his almost uninterrupted presence on the black charts since his debut in 1985, haven't lost any of their appeal. First single, "Nice 'N' Slow," follows the same love-love-and-more-love formula that has caused millions of women to swoon—and spend. "One Heart Too Many" and "If You Don't Know Me By Now" also kill.

## NEW AND NOTEWORTHY

#### MISSING LINKS

Groovin'  
PRODUCER: Howie Morrel  
MCA 42206

Studio project features an all-star lineup of jazz and urban standouts—including Najee, John Scofield, Bill Evans, Bernard Wright, Nile Rodgers, and Omar Hakim—playing past pop hits like "Walk On By," "Stand By Me," "Shotgun," and the title track. Won't be regarded as a ground breaker, but familiar repertoire and players' name value should net wide attention from jazz, new age, quiet storm, and possibly other radio formats for this cleanly produced joy ride.

"Thirst For Love," which are both exceeded by the solid changes of "Under Suspicion."

## BLACK

### PICKS

#### SCHOOLY D

Smoke Some Kill  
PRODUCER: Schooly D  
Jive/RCA 1101-J

Philadelphia-based rapper and DJ Code Money lay out typically brutal lines fixing primarily on dope, sex, and race. Tough stuff won't make any airplay headway, but lovers of rap in the raw will scoop up Schooly on an underground level.

### RECOMMENDED

#### GREGORY HINES

PRODUCER: Luther Vandross  
Epic OE 40671

The multitalented stage and film star puts his destiny into Vandross' hands here, as the R&B hit maker takes up production, writing, and even duet vocal chores. Unfortunately, enterprise deletes any distinguishing marks of Hines' own style; success will depend on whether listeners will accept him as Luther Jr. (and there are other, albeit unauthorized,

pretenders to that role already).

## COUNTRY

### PICKS

#### THE FORESTER SISTERS

Sincerely  
PRODUCERS: Wendy Waldman, Jim Ed Norman, James Stroud, Barry Beckett  
Warner Bros. 25746

This is the Foresters' best album since their hit-filled debut. Vocally simple and sophisticated by turns, the foursome scores especially well here on cover of the McGuire Sisters' 1955 pop hit "Sincerely" and Harlan Howard's impelling "These Lips Don't Know How To Say Goodbye."

#### THE MCCARTERS

The Gift  
PRODUCERS: Paul Worley, Ed Seay  
Warner Bros. 25737

The three McCarter sisters make their album debut with a collection of sweet, hygienic Appalachian folk sounds, including their first hit, "Timeless And True Love," and such other aural delights as "Where Would That Leave Me" and "My Songbird."

#### DONNA MEADE

Love's Last Stand  
PRODUCER: Buddy Killen  
Mercury 834 624

Long an esteemed Music Row vocalist, Meade demonstrates here that she is a major-league talent. Her delivery is melodic, firm, and emphatic, and the material Killen has picked for her is uniformly strong. Best cuts: "Love's Last Stand," "The Chokin' Kind," "From A Distance."

## DANCE

### RECOMMENDED

#### VARIOUS ARTISTS

Rhythm Method  
PRODUCERS: Various  
Casablanca 422 816 764

The only thing most of the cuts on this enjoyable completist's compilation have in common is that this is their first domestic appearance in these mixes; included are Dollar's version of "Oh L'Amour," a couple of tracks from the "Disorderlies" soundtrack, and James Brown's "The Payback Mix."

## JAZZ

### RECOMMENDED

#### YUSEF LATEEF

Concerto For Yusef Lateef  
PRODUCER: Yusef Lateef  
Atlantic New Age 81863

Versatile reed player returns to Atlantic with a thought-provoking effort. Jagged edges make this a tough fit for radio, but those who dug Lateef's other cutting-edge projects will appreciate this 11-movement adventure.

#### MICHAL URBANIAK

Folk Songs, Children's Melodies, Jazz Tunes, And Others ...  
PRODUCER: Jean-Pierre Weiller-Letourneur  
Island 90912

Although Urbaniak only recently issued a project on Rykodisc, this lovely bit of virtuosity, which finds the violinist giving a stylistically diverse and lyrical recital in tandem with pianist Vladislav Sendecki, should not be ignored by his fans.

#### GIL EVANS & THE MONDAY NIGHT ORCHESTRA

Bud & Bird  
PRODUCERS: Shigeyuki Kawashima, Holst Liepolt

#### ProJazz 671

Live from Sweet Basil's in 1986, this rugged hour-plus set is reminiscent of the '84 session that Gramavision released not long before Evans' recent death, which will no doubt stir interest here; album has already charted. Only one tune—the bop-romp title track—was written by Evans.

## NEW AGE

### RECOMMENDED

#### MICHAEL HOPPE

Quiet Storms  
PRODUCER: Michael Hoppe  
Gaia/PolyGram 0704

Subtitle "Romances For Flute And Harp" perfectly describes composer Hoppé's project, played by Louise Di Tullio and Lou Anne Neil. Performances are first-rate, but the singular, placid dimension of album's dozen tracks might render them too tame to draw big new age airplay.

## CLASSICAL

### RECOMMENDED

#### FIREWORKS

Empire Brass, Press, Ellis  
Angel CDC-7 49277

The brilliant sound of the brass ensemble gains weight and unexpected texture with the addition of synthesizer and percussion. Major works are Handel's "Royal Fireworks" and "Water Music" suites and the incidental music from Purcell's "The Fairy Queen." Lively performances.

#### BEETHOVEN: PIANO CONCERTOS, NOS. 1 & 2

Claudio Arrau, Dresden State Orchestra, Colin Davis  
Philips 422 066

Only one (Concerto No. 3) to go in what promises to become one of the prime cycles in the catalog, a series that will remain a model for many years to come. Like its predecessors (Nos. 4 & 5), these exhibit a rare degree of interpretive sophistication and tonal beauty.

#### KHACHATURIAN: VIOLIN CONCERTO/SIBELIUS: VIOLIN CONCERTO

David Oistrakh, Moscow Radio Symphony, Khachaturian, Rozhdestvensky  
Mobile Fidelity MFCD 899

These performances are hardly strangers to knowledgeable collectors, but they've probably never sounded better than on these CD transfers from the original Melodiya tapes. The Sibelius in particular is a towering, violinistic achievement; the Khachaturian, in a much earlier version than the one offered here, was the work that first alerted the West to the Oistrakh genius.

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.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**STEVE WINWOOD'S** "ROLL WITH IT" (Virgin) has another outstanding week and jumps over "Hold On To The Nights" by **Richard Marx** (EMI-Manhattan) to hit No. 1, despite the fact that "Nights" is still gaining points. Winwood's single has a large lead over other bullet-ed records and should hold the top spot at least one more week, although "Hands To Heaven" (A&M) will **Breathe** down his neck.

**"SWEET CHILD O' MINE"** by **Guns N' Roses** (Geffen), at No. 25, is the 18th record to win the combined Power Pick/Sales & Airplay since the award was introduced. Based on the track record of the previous combined winners, the Gunners have a 100% chance of hitting the top five and an 88% chance of reaching No. 1—great odds for a group scoring its first Hot 100 single. The record is already top five at seven reporting stations, making jumps of 6-2 at B-97 New Orleans and 5-2 at KATD San Jose, Calif.

**A HANDFUL OF RECORDS** move up the chart without bullets this week because of insufficient total point gains even though they are having success in certain markets. "Say It's Gonna Rain" by **Will To Power** (Epic), which moves 53-49 on the chart, is top 10 at eight reporting stations, including 6-5 at Y-100 Miami, 8-5 at Power 99 Atlanta, and 11-8 at KCAQ Oxnard, Calif. "Tell Me" by **White Lion** (Atlantic) moves 68-62 nationally, with early strength at WIOG Saginaw, Mich. (No. 6), WKDD Akron, Ohio (13-8), and KKYK Little Rock, Ark. (20-14). "Always There For You" by **Stryper** (Enigma) is doing well at KXPW Honolulu (28-20) and WBCY Charlotte, N.C. (21-15) and moves 84-78 on the chart. "Inside Outside" by the **Cover Girls** (Fever) moves 87-80 nationally with good jumps at KMEL San Francisco (19-14) and Hot 105 Miami (26-13). "Don't Be Cruel" by **Bobby Brown** (MCA), No. 1 on the Hot Black Singles chart, looks strong in California at KMGX Fresno (27-18) and FM-102 Sacramento (18-13), moving 86-81 on the Hot 100.

**QUICK CUTS:** **Peter Cetera's** "One Good Woman" (Full Moon), at No. 47, is the most added record on the chart, with 66 adds fueling its 25-place jump, the biggest of any record. Among the most added records, with 27, is "What You See Is What You Get" by **Brenda K. Starr** (MCA), but it doesn't quite have enough points to hit the Hot 100 in a competitive week; look for a healthy debut next week... Among the nine records that do enter the chart are three from artists new to the Hot 100. **Bobby McFerrin**, who has had success on the jazz charts, makes his bow on the Hot 100 with "Don't Worry Be Happy" (EMI-Manhattan) from the "Cocktail" soundtrack. The British duo **Erasme** makes its first appearance on the U.S. singles chart with "Chains Of Love" (Sire), already No. 9 at KRBE Houston. And the Australian band **Kings Of The Sun** debuts with "Black Leather" (RCA).

FOR WEEK ENDING JULY 30, 1988

**Billboard**

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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>ONE GOOD WOMAN</b> PETER CETERA FULL MOON	3	15	48	66	144
<b>IT WOULD TAKE A STRONG...</b> RICK ASTLEY RCA	2	9	41	52	162
<b>ANOTHER PART OF ME</b> MICHAEL JACKSON EPIC	1	8	34	43	170
<b>DON'T BE CRUEL</b> CHEAP TRICK EPIC	2	6	33	41	42
<b>DON'T WORRY BE HAPPY</b> BOBBY MCFERRIN EMI-MANHATTAN	5	9	24	38	38
<b>SWEET CHILD O' MINE</b> GUNS N' ROSES GEFGEN	6	14	15	35	174
<b>FALLEN ANGEL</b> POISON ENIGMA	3	8	23	34	61
<b>LOOK OUT ANY WINDOW</b> B.HORNSBY/THE RANGE RCA	1	4	26	31	93
<b>WHAT YOU SEE IS WHAT...</b> BRENDA K.STARR MCA	1	4	22	27	29
<b>IF IT ISN'T LOVE</b> NEW EDITION MCA	3	6	16	25	81

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 RADIO AWARDS NOMINEES ANNOUNCED

(Continued from page 1)

next week's issue of Billboard will include a full ballot, thus allowing the entire readership to have input.

Balloting will be open through Aug. 15. Winners will be announced in mid-September, concurrent with the National Assn. of Broadcasters convention in Washington, D.C.

The nominees for major-market top 40 or crossover station of the year include 1987 winners WHYZ "Z100" New York and KPWR "Power 106" Los Angeles. The others are KKLQ "Q106" San Diego, KMEL San Francisco, and WMMS Cleveland.

In medium markets, the top 40/crossover nominees are KZZP Phoenix, Ariz.; WTIC-FM Hartford, Conn.; WKTI Milwaukee; KRQQ Tucson, Ariz.; and WRBQ-AM-FM Tampa, Fla. The small-market nominees are WZEE Madison, Wis.; WZYP Huntsville, Ala.; WSKZ Chattanooga, Tenn.; WZAT Savannah, Ga.; and KSND Eugene, Ore.

The major-market black/urban stations nominated are KDAY Los Angeles; KKDA-FM "K104" Dallas; KMJM "Majic 108" St. Louis; WGCI-FM "Power 107.5" Chicago; and WVEE "V103" Atlanta.

Last year's medium-market station of the year, WHRK "K97" Memphis, Tenn., is nominated, as are its AM sister, WDIA; WLUM Milwaukee; WOWI Norfolk, Va.; and WTLC "Power 103" Indianapolis. Small-market nominees for black/urban station of the year are WANM Tallahassee, Fla.; WGOK Mobile, Ala.; WJMI Jackson, Miss.; WJMI Columbia S.C.; and WOCQ Ocean City, Md.

Both of 1987's AC stations of the year, KOST Los Angeles and KFMB-FM "B100" San Diego, are nominated in the large-market AC category. They'll compete with KVIL Dallas, WALK-AM-FM Long Island, N.Y., and WSB-FM "B98.5" Atlanta. The medium-market nominees are WMJJ Birmingham, Ala.; WYYY Syracuse, N.Y.; WWOR Rochester, N.Y.; WTIC-AM Hartford; and WNLW Tampa, Fla. The small-market stations nominated are WJFI Fort Wayne, Ind.; WEBE Bridgeport, Conn.; WTRX Flint, Mich.; KYJC Medford, Ore.; and WMGN Madison.

The major-market country nominees are KIKK-FM Houston; KPLX Dallas; WDSY Pittsburgh; WMZQ-AM-FM Washington, D.C. (that city's new market leader); and WYAY "Y106" Atlanta. Medium-market contenders in country are KNIX-AM-FM Phoenix; KRAK-FM Sacramento, Calif.; WAMZ Louisville, Ky.; WFMS Indianapolis; and WIVK-AM-FM Knoxville, Tenn.

1987 small-market champ WAXX Eau Claire, Wis., is the only one of last year's country winners in contention again this year. Joining it are KRMD Shreveport, La.; KYKX Longview, Texas; WKSJ Mobile; and WTCR Huntington, W.Va.

In the album rock category, the major-market nominees are new market leader KGB San Diego, WBCN Boston, WGTR Miami, WKLS Atlanta, and WLLZ Detroit. In the medium-market category, two Denver stations, KBCO and KBPI, will compete with WCMF Rochester, N.Y.; WEBN Cincinnati; and WLZR Milwaukee. The small-market nominees are KGGG Des Moines, Iowa; KILQ Colorado Springs, Colo.; WDHA Dover, N.J.; WEQX Manchester, Vt.; and WRXK Fort Meyers, Fla.

The stations that received the most nominations—five each—are KPWR,

WRBQ, WGCI, and WBCN. Nominated for four awards are WZEE, KKDA-FM, WANM, KIKK, KPLX, KFMB-FM, and KVIL. Other categories for which stations have been nominated are top program director/operations manager, top music director, top air personality, and top promotion director.

Fifteen syndicators and networks share 25 nominations for the best nationally distributed program of the year; a total of five winners will be selected. Westwood One has the most nominations in the category with five. For the first time, a 24-hour-a-day syndicated format—Transtar's Format 41—has been nominated.

Eighteen labels are represented in the 50 nominations for national and local promotion person of the year. The leaders here are Warner Bros. and Atlantic, each with six.

The ballots that will appear in next week's Billboard will include spaces for write-in votes, enabling readers to vote for any candidate they choose.

The Billboard Radio Awards were

first conducted in the '50s by Paul Ackerman. Originally, they were oriented toward promotions directors. The awards were revived on a larger scale in the '60s and '70s by Claude Hall, then Billboard's radio editor. At that time, regional panels chose the nominees and a second blue-ribbon panel named the winners. Awards were distributed at Billboard's International Radio Programming Forum.

Last year, the awards were revived again, this time by Kim Freeman, then radio editor of Billboard, and Michael Ellis, assistant director of charts for the magazine. Last year's awards were based solely on public balloting.

The move to a two-tier system was made this year to maintain public input—not found in many trade magazine awards—while giving the categories consistency across format and market size. A fuller explanation of this year's awards process can be found in Vox Jox on page 10.

SEAN ROSS

## DEM NOMINEES CAUSE CONCERN AT NMS

(Continued from page 1)

ter's board of directors.

During a panel discussion here July 18 at the New Music Seminar, a group of industry figures took turns bashing any attempt to censor or otherwise restrict music. Much of the concern focused on the Child Protection and Obscenity Enforcement bill (H.R. 3889 and S. 2033) as well as on the PMRC. Both were repeatedly labeled during the 90-minute discussion as potential threats to artistic freedom.

For its part, the Washington, D.C.-based PMRC maintains that it has never supported any form of legislation or other effort to censor records. The group does, however, support the use of warning stickers on albums with explicit content and endeavors to educate parents about the content of various albums.

Panel moderator Howard Bloom, a record industry publicist who co-founded the anticensorship group Music In Action, assailed the PMRC as a "high-visibility joke" that becomes more dangerous as it continues to gather momentum. Bloom sarcastically said that since Dukakis apparently agrees with the PMRC, "the only hope for music this year is if we vote for the vegetarian party."

Bloom also said the Child Protection and Obscenity Enforcement bill is designed to provide the government with virtually unlimited authority to curtail material it deems objectionable.

"It is a bill that would literally enable a federal attorney to go into some backwoods county somewhere in Arkansas, get together a Bible Belt jury [and prosecute] Prince's 1980 'Dirty Mind' album, get it convicted of obscenity, and on the basis of that obscenity conviction confiscate every piece of property that [belongs] to Warner Bros."

Upon hearing an account of Bloom's statement, an aide to Rep. William Hughes, D-N.J., the sponsor of the bill, called the description a "worst-case scenario and an effort to alarm people [with the] broad asset-forfeiture provisions of the bill." The aide added that the bill was not authored by Hughes but was formulated

by the Department of Justice under the direction of U.S. Attorney General Edwin Meese III. Hughes is still studying the provisions of the bill, he said.

During the NMS panel, Leann Katz, executive director of the National Coalition Against Censorship, lashed out at the proposed law, claiming that it is a threat to nonobscene material. "This bill would federalize all state and local obscenity laws," said Katz, a former member of the American Civil Liberties Union. "The effect on nonobscene material is very serious—from a major media conglomerate to a mom-and-pop shop—when you consider the vagueness of obscenity laws." She said the threat of prosecution coupled with the ambiguities inherent in the law will lead to self-censorship by retailers and entertainment suppliers.

The NMS panel seemed mostly one-sided, with little dissension among the eight panelists. Jennifer Norwood, executive director of the PMRC, confirmed that Tipper Gore, a founding member of the 3-year-old organization and the wife of Sen. Albert Gore, D-Tenn., had been invited to participate but was attending the Democratic National Convention in Atlanta when the panel met.

The only balance on the panel was provided by David Allen Scott, a psychologist and author of the book "Pornography And Its Effects On Family, Community, And Culture." Claiming that there was "hysteria" on both sides of the issue, Scott said, "We have a country that has abandoned its kids."

Scott, who was described by Bloom as "the bravest man here" for appearing on the panel, added, "Music has become like a third parent for these kids, and music is like a scalpel—in the hands of a murderer it can kill; in the hands of a skilled surgeon it can do wonderful things."

Scott also made a plea for both sides to attempt to understand the other's viewpoint and asked the anticensorship camp to keep in mind that "there are some images that can be harmful to some people."

## LIFELINES

### BIRTHS

Boy, Jordan Louis, to **Jeff and Sandy Abrams**, May 31 in Minneapolis. He is merchandise manager for Best Buy Co. Inc.

Boy, Harrison Hayes, to **Guy Thomas and Caroline Hayes**, June 9 in Los Angeles. He is a partner in the public relations firm The Group.

Boy, Nigel Clay, to **Peter and Donna Gordon**, June 24 in Connecticut. He is president of Thirsty Ear Communications and U.S. managing director for Beggars Banquet Records Ltd.

Boy, Nicolas Shwartz, to **Billy and Stacey James**, June 28 in Santa Monica, Calif. He is a personal manager, record producer, and NARAS trustee.

Girl, Katharine Eleanor, to **Clark F. and Maura Smidt**, July 7 in West Newton, Mass. He is the owner of Clark F. Smidt Inc., a Boston-based broadcast adviser and custom packaging company.

### WCI MUSIC GROUP

(Continued from page 5)

worldwide growth in CD sales and strength in worldwide cassette sales. CD unit sales doubled in the quarter and cassette volume was up by more than 20%, according to WCI.

Platinum releases from Van Halen, Aerosmith, Guns N' Roses, a-Ha, Robert Plant, and other artists also contributed to the record second-quarter results, the company said.

WCI executive VP Robert Morgado, to whom the music group reports, recently told a WEA International managing directors' meeting that the company was "knocking on the door of becoming a \$2 billion [a year] company" (Billboard, July 23). CBS Records, WCI's major competitor and the only other aspirant to the \$2 billion plateau, was sold to Sony Corp. in January and no longer breaks out its financial figures.

WCI posted a second-quarter net income of \$127.6 million, or 80 cents a share, compared with \$104.3 million, or 68 cents a share, in the 1987 quarter.

For the six months, WCI earned \$216.7 million, or \$1.36 a share, compared with \$169.9 million, or \$1.09 a share, in 1987.

Quarterly revenues were \$1.02 billion, up from \$766.3 million last year. Six-month revenues jumped from \$1.55 billion to \$1.98 billion.

The filmed-entertainment division, which includes home video operations, had a second-quarter operating income of \$51.5 million, up from its previous high of \$43.8 million in the 1987 quarter.

First-half earnings for the film division were a record \$106.8 million, up 18% from \$90.9 million a year earlier.

Increases in worldwide home video and pay TV sales as well as dramatic gains in international theatrical revenues contributed to these results, the company said.

Girl, Danielle Rose, to **Michael and Linda Mallah Verdick**, July 11 in Los Angeles. He is an in-house record producer at MCA Records. She is a songwriter/singer.

Girl, Chelsea Sloane, to **Donald and Jill Eberle**, July 13 in New York. He is president of Radio Ventures Inc. and U.S. consultant to Rock Over London Ltd.

Girl, Lea Michelle, to **Craig and Sherri Sussman**, July 15 in Los Angeles. He is president and sole owner of Cypress Records and a partner in the Consulting Adults management firm. She is an independent producer of film and video programming for children.

### MARRIAGES

**Paul Fox to Franke Golde**, May 7 in Los Angeles. He is a record producer. She is a songwriter.

**Mel Brown to Angel Murry**, June 26 in Austin, Texas. He recorded five albums on the ABC/Impulse label in the early '70s and is currently working at Antone's club in Austin.

**Steve Sischo to Roberta Skopp**, July 1 in Sea Cliff, N.Y. He is sales manager and she is communications manager at Harman Kardon electronics; JBL, a manufacturer and marketer of consumer loudspeakers; and Triad, a marketer and distributor of audiotape.

### DEATHS

**Bill "Curly" Root**, 80, June 20 at Chestnut Hill Hospital in Philadelphia. Root was a drummer who played in Philadelphia and southern New Jersey nightclubs for more than six decades. During his career, he played with such artists as Louis Armstrong, Paul Whiteman, and Sammy Kaye, and at one time he had his own group, Curly & His Three Hairs. For the past three years, Root was the drummer in Tommy Moffit's Irish Band. Both of his sons are professional musicians: Billy Root is a saxophonist in Las Vegas who has performed with Harry James and Stan Kenton, and Frank Root is a drummer in Boston. Root is survived by his two sons, two brothers, and six grandchildren.

**Norman M. Jacobs**, 56, following a short illness, June 27 in Thomas Jefferson Univ. Medical Center, Philadelphia. Known professionally as Norman Joyce, he was an agent, manager, and booker for music groups and singers. As president of the Jolly Joyce Theatrical Agency, started by his late father, Jolly Joyce, he managed such groups as Bill Haley's Comets, the Boxtops, the Coasters, the Platters, the Shirelles, the Impressions, Danny & the Juniors, the Dovells, and the Trampms. He booked many of the '50s rock'n'roll acts and covered a variety of venues in North and South America. His brother, Van Joyce, runs a theatrical agency in New York. He is survived by his wife, three daughters, his brother, and three grandchildren.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



**Sylvers Convention.** Leon Sylvers of the R&B family the Sylvers joins forces with Bob Cullen to form Studio 56, a company involved with record production, music publishing, and recording. Evelyn "Champagne" King's "Flirt" is one of the company's recent productions. Shown, from left, are Marty Bandier, vice chairman, SBK Entertainment World; Sylvers; Birgitta Lembke, VP, SBK Europe; and Cullen.

## NEW COMPANIES

Lane, Schenectady, N.Y. 12309; 518-783-0168.

**Cara Leigh Graham**, an artist-management support company formed by Cara Graham. Company will support artist management through press tours and fan clubs. 2500 Belmont Blvd., Nashville, Tenn. 37212; 615-297-9479.

**Race Records**, formed by Mark Cohen, Allen Square, and Richard Kraby. The company will focus on the production and management of new and developing acts, specializing in dance, rap, and pop music. Suite 291, 89 Massachusetts Ave., Boston, Mass. 02115; 617-427-3550.

**Ceolmore Management Inc.**, formed by Ciarán Murphy to promote and establish Irish bands in America and U.S. bands in Europe. The company will also focus on personal management, product placement, and development of emerging Irish talent in the rock, pop, R&B, dance, and Irish traditional/rock fields. Concert tour coordination available. P.O. Box 351, Yonkers, N.Y. 10705; 914-965-4537.

**Diversified Sound Innovators**, a publishing company formed by David S. Irish and Lorna J. Irish. The company produces rock, new age, jazz, and classical material for record industry release as well as film and theater release. First album is "Missing Link" by Missing Link, scheduled for release in August. Second Floor, 131 Elm Road., Pittsburgh, Pa. 15237-3960; 412-486-9485.

**Rhyme Entertainment Group Inc.**, formed by Marcus A. Bishop. Company has three subsidiaries: Hipster Records, Rhyme Management, and Casear Publishing. The companies focus on group development, career direction, promotion, song publishing, and record producing and releasing. Suite 8K, 410 St. Nicholas Ave., New York, N.Y. 10027; 212-690-7046.

**Poolside Graphics Inc.**, formed by Bonnie Koshofer, Deb Keats, and Margaret Miggins. Company designs, produces, and distributes Rock Wraps, licensed merchandise featuring top entertainers of the '50s through the '80s. 1056 Timothy

**Dugg Music Inc. Enterprises**, formed by Dugg Wickard and Daisy Collado. Company will promote and publish the music of songwriter/performer Dugg. First project is an EP for Dian Sorel. Suite 61, 115 W. 104th St., New York, N.Y. 10025; 212-662-1313.

**American Music Inc.**, a full-service one-stop formed by Joe Abady and Howard Seff. Company specializes in classic and current 12-inch disco records. 245 Route 22 W., Hillside, N.J. 07205; 800-634-0438 or 201-926-0880.

**McGibony Publishing Co.**, formed by Richard McGibony. Demo and copyright services available. 203 Mission Ridge Road, Rossville, Ga. 30741; 404-861-2186.

**Gateway**, an independent music label, group, and production company formed by Al Conti, Mark Eckert, and Laura Lein. 1700 Cleveland Ave., San Jose, Calif. 95126; 408-286-5490.

**The Teen Rocker**, a public relations and promotions firm formed by Peter Dean and Ted Hopkins to promote the sounds of Washington, D.C.'s go-go groups and rappers. P.O. Box 50629, Washington, D.C. 20004; 301-369-6865.

**Jalyn Management and Jalyn Events**, formed by Jalyn Entertainment Group. The management company will focus on artist and business management, public relations, and consulting/development. The events company will concentrate on event management, production, and promotion for concerts, conferences, benefits, and special events. P.O. Box 9027, Scottsdale, Ariz. 85252-9027; 602-996-7573.

**Diadem Music**, formed by George King. First release is "Outside These Walls" by Brent Lamb. Company will focus on gospel music (artists, printed music, and so on). 939 Saundersville Ferry Road, Mount Juliet, Tenn. 37122; 615-259-2818.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## 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 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. 11, **Univ. Of North Alabama Songwriters Workshop**, University Center, Florence, Ala. Bill Matthews, 205-760-4289.

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, Cranford, 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. 24-25, **West L.A. Music Keyboard And MIDI Show**, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

## New Guide Offers Info On Trade Shows

NASHVILLE Amusement Business has recently published the 1988 Trade Show & Convention Guide, an expansive directory of trade shows and conventions.

The guide contains a directory of conventions and trade shows planned for the next five years. It also includes listings of the hotels, auditoriums, and civic centers that hold these meetings and contains data on exhibit space and available services. Separate categories list local companies servicing the industry, associations directly allied to the industry, and management companies that produce trade shows.

Copies of the guide are available for \$77.50 each; the price includes first-class postage and handling. Orders must be prepaid and sent to Amusement Business, Single Copy Department, Box 24970, Nashville, Tenn. 37202. For more information, call 615-321-4281.

# 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	4	ROLL WITH IT	STEVE WINWOOD	1
2	1	HOLD ON TO THE NIGHTS	RICHARD MARX	2
3	6	HANOS TO HEAVEN	BREATHE	3
4	3	POUR SOME SUGAR ON ME	DEF LEPPARD	4
5	11	MAKE ME LOSE CONTROL	ERIC CARMEN	5
6	2	NEW SENSATION	INXS	7
7	10	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	12
8	8	RUSH HOUR	JANE WIEDLIN	9
9	9	SIGN YOUR NAME	TERENCE TRENT D'ARBY	6
10	14	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	10
11	16	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	8
12	17	JUST GOT PAID	JOHNNY KEMP	15
13	5	THE FLAME	CHEAP TRICK	11
14	20	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	13
15	18	THE COLOUR OF LOVE	BILLY OCEAN	17
16	15	PARADISE	SADE	24
17	21	THE TWIST	THE FAT BOYS	18
18	30	MONKEY	GEORGE MICHAEL	16
19	7	MERCEDES BOY	PEBBLES	19
20	28	DO YOU LOVE ME	THE CONTOURS	14
21	26	FAST CAR	TRACY CHAPMAN	20
22	24	RAG DOLL	AEROSMITH	22
23	22	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	23
24	32	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	21
25	12	NITE AND DAY	AL B. SURE!	27
26	35	SWEET CHILD O' MINE	GUNS N' ROSES	25
27	13	LOST IN YOU	ROD STEWART	30
28	34	IF IT ISN'T LOVE	NEW EDITION	34
29	39	SIMPLY IRRESISTIBLE	ROBERT PALMER	26
30	33	I KNOW YOU'RE OUT THERE SOMEWHERE	THE MOODY BLUES	33
31	19	NOTHIN' BUT A GOOD TIME	POISON	36
32	—	WHEN IT'S LOVE	VAN HALEN	29
33	—	SAYIN' SORRY (DON'T MAKE IT RIGHT)	DENISE LOPEZ	42
34	23	FOOLISH BEAT	DEBBIE GIBSON	31
35	36	SUPERSONIC	J.J. FAD	59
36	—	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	32
37	37	KISS ME OEAOLY	LITA FORD	58
38	—	ALL FIRED UP	PAT BENATAR	35
39	29	I SHOULD BE SO LUCKY	KYLIE MINOGUE	55
40	—	PERFECT WORLO	HUEY LEWIS & THE NEWS	28

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	ROLL WITH IT	STEVE WINWOOD	1
2	1	HOLD ON TO THE NIGHTS	RICHARD MARX	2
3	2	POUR SOME SUGAR ON ME	DEF LEPPARD	4
4	6	HANDS TO HEAVEN	BREATHE	3
5	7	MAKE ME LOSE CONTROL	ERIC CARMEN	5
6	8	SIGN YOUR NAME	TERENCE TRENT D'ARBY	6
7	10	DO YOU LOVE ME	THE CONTOURS	14
8	11	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	8
9	5	THE FLAME	CHEAP TRICK	11
10	12	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	13
11	4	NEW SENSATION	INXS	7
12	14	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	10
13	13	RUSH HOUR	JANE WIEDLIN	9
14	17	MONKEY	GEORGE MICHAEL	16
15	15	JUST GOT PAID	JOHNNY KEMP	15
16	20	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	21
17	18	THE COLOUR OF LOVE	BILLY OCEAN	17
18	23	THE TWIST	THE FAT BOYS	18
19	25	FAST CAR	TRACY CHAPMAN	20
20	19	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	12
21	9	MERCEDES BOY	PEBBLES	19
22	27	PERFECT WORLD	HUEY LEWIS & THE NEWS	28
23	28	SIMPLY IRRESISTIBLE	ROBERT PALMER	26
24	24	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	23
25	26	RAG DOLL	AEROSMITH	22
26	34	SWEET CHILD O' MINE	GUNS N' ROSES	25
27	30	WHEN IT'S LOVE	VAN HALEN	29
28	16	NITE AND DAY	AL B. SURE!	27
29	36	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	37
30	22	FOOLISH BEAT	DEBBIE GIBSON	31
31	37	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	32
32	38	HERE WITH ME	REO SPEEDWAGON	39
33	—	ANOTHER PART OF ME	MICHAEL JACKSON	43
34	21	PARADISE	SADE	24
35	31	I STILL BELIEVE	BRENDA K. STARR	41
36	—	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	44
37	—	ALL FIRED UP	PAT BENATAR	35
38	—	I KNOW YOU'RE OUT THERE SOMEWHERE	THE MOODY BLUES	33
39	—	MISSEO OPPORTUNITY	DARYL HALL JOHN OATES	45
40	32	MAKE IT REAL	THE JETS	40

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
E.P.A.	12
Epic (11)	
Blackheart (1)	
MCA	9
RCA (6)	
Jive (3)	
ATLANTIC (5)	8
Atco (1)	
EsParanza (1)	
Ruthless (1)	
COLUMBIA	8
ARISTA (5)	6
Jive (1)	
POLYGRAM	6
Mercury (2)	
Wing (2)	
Polydor (1)	
Tin Pan Apple (1)	
CAPITOL (3)	5
Enigma (2)	
EMI-MANHATTAN	5
WARNER BROS. (4)	5
Full Moon (1)	
GEFFEN	4
REPRISE (2)	4
Sire (1)	
Tommy Boy (1)	
VIRGIN	4
A&M (2)	3
Vendetta (1)	
CHRYSALIS	3
ELEKTRA (1)	2
Vintertainment (1)	
SUTRA	2
Fever (2)	
4TH & B'WAY	1
ENIGMA	1
LMR	1
MOTOWN	1
PROFILE	1

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING DRG.	SHEET MUSIC DIST.
1-2-3	(Foreign Imported, BMI) CPP	
ALL FIRED UP	(Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	
ALWAYS THERE FOR YOU	(Stryper, BMI) HL	
ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	
BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	
BETTER BE HOME SOON	(Roundhead, BMI) CLM	
BLACK LEATHER	(Emu, BMI)	
BOOM! THERE SHE WAS	(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	
CECILIA	(Paul Simon, BMI)	
CHAINS OF LOVE	(Sonet, PRS/Emile, ASCAP)	
CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	
THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
COMING TO AMERICA	(Ensign, BMI/Tommy Jymy, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP/WBM	
DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
DO YOU LOVE ME	(Jobete, ASCAP) CPP	
DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI)	
DON'T BE CRUEL	(Elvis Presley, BMI/Unichappell, BMI)	
DON'T WORRY BE HAPPY	(Prob Noblem, BMI)	
EVERYTHING YOUR HEART DESIRES	(Hot-Cha, BMI/Careers, BMI) CPP	
FALLEN ANGEL	(Sweet Cyanide, BMI/Willesden, BMI)	
FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL	
FEELINGS OF FOREVER	(George Tobin, BMI) HL	
THE FLAME	(Lorimar, BMI/Hidden Pun, BMI) WBM	
FOOLISH BEAT	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
HANDS TO HEAVEN	(Virgin, ASCAP) CPP	
HEART OF MINE	(SBK Blackwood, BMI/Sin-Drome, BMI/Texas City, BMI/WB, ASCAP/Walpergus, ASCAP) HL/WBM	
HEART TURNS TO STONE	(Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM	
HERE WITH ME	(Fate, ASCAP/Rohram, BMI) WBM	
HOLD ON TO THE NIGHTS	(Chi-Boy, ASCAP) CLM	
HOLE IN MY HEART (ALL THE WAY TO CHINA)	(Djo, BMI) HL	
I DON'T WANNA GO ON WITH YOU LIKE THAT	(Intersong-USA, ASCAP/Big Pig, ASCAP) HL	
I DON'T WANNA LIVE WITHOUT YOUR LOVE	(Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM	
I DON'T WANT TO BE A HERO	(Virgin, ASCAP)	
I FEEL FREE	(Unichappell, BMI)	
I HATE MYSELF FOR LOVING YOU	(Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP) HL	
I KNOW YOU'RE OUT THERE SOMEWHERE	(Bright, ASCAP/WB, ASCAP) WBM	
I SHOULD BE SO LUCKY	(All Boys USA, BMI) CPP	
I STILL BELIEVE	(Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	
IF IT ISN'T LOVE	(Flyte Tyme, ASCAP) WBM	
I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP) HL	
IN YOUR SOUL	(Liesse, ASCAP)	
INSIDE OUTSIDE	(Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
IT WOULD TAKE A STRONG STRONG MAN	(All Boys USA, BMI) CPP	
JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP	
KISS ME DEADLY	(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CLM	
KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
LITTLE WALTER	(PolyGram, ASCAP/Two Tuff-Enuff, BMI) WBM	
LOOK OUT ANY WINDOW	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
LOST IN YOU	(Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL	
LOVE CHANGES (EVERYTHING)	(Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CLM	
LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP	
MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	
MAKE IT REAL	(Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	
MAKE ME LOSE CONTROL	(Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM	
MARY, MARY	(Screen Gems-EMI, BMI)	
MERCEDES BOY	(MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	
MISSED OPPORTUNITY	(Hot-Cha, BMI/Careers, BMI) CPP	
MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
MY OBSESSION	(SBK April, ASCAP) HL	
NAUGHTY GIRLS (NEED LOVE TOO)	(Forcelut, BMI/Willesden, BMI)	
NEW SENSATION	(MCA, ASCAP) HL	
NICE 'N' SLOW	(Zomba, ASCAP)	
A NIGHTMARE ON MY STREET	(Zomba, ASCAP)	
NITE AND DAY	(SBK April, ASCAP/Across 110th Street, ASCAP/AI B. Sure! International, ASCAP/Key West International, ASCAP) HL	
NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	(WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM	
NOTHIN' BUT A GOOD TIME	(Sweet Cyanide, BMI/Willesden, BMI) HL	
ONE GOOD WOMAN	(Fall Line Orange, ASCAP/Johnny Yuma, BMI) WBM	
ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
PERFECT WORLD	(Lew-Bob, BMI) CLM	
PIANO IN THE DARK	(Rutland Road, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/Dwarf-village, ASCAP) WBM	
PLEASE DON'T GO GIRL	(Maurice Starr, ASCAP)	
POUR SOME SUGAR ON ME	(Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	
PROMISE ME	(Amber Pass, ASCAP/Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salski, BMI/Latin Rascals, BMI)	
RAG DOLL	(Aero Dynamics, BMI/Calyppo Toonz, BMI/ Irving, BMI/Makiki, ASCAP/Knightly-Knight, ASCAP/Arista, ASCAP) CPP/WBM	
THE RIGHT STUFF	(Race-Ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
RUSH HOUR	(I Before E, ASCAP/Rafelson, ASCAP)	
SAY IT'S GONNA RAIN	(Thrust, BMI) HL	
SAYIN' SORRY (DON'T MAKE IT RIGHT)	(You Tomorrow, BMI/ Irving, BMI)	
SHOULD I SAY YES?	(Poolside, BMI)	
SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
SIMPLY IRRESISTIBLE	(Bungalow, ASCAP/Ackee, ASCAP) WBM	
SKIN DEEP	(Big Mystique, BMI/Virgin Songs, BMI/Music Corp. Of America, BMI/Fleedledee, BMI)	
SPRING LOVE (COME BACK TO ME)	(Saja, BMI/Mya-T, BMI)	
SUMMERS	(Dnid, BMI)	
SUPERSONIC	(Bebica, ASCAP)	
SWEET CHILD O' MINE	(Guns N' Roses, BMI) CLM	
TALL COOL ONE	(Talktime, ASCAP/Virgin, ASCAP) CPP	
TELL ME	(Vavoom, ASCAP) WBM	
TIME AND TIDE	(Cornevon, BMI)	
TOGETHER FOREVER	(Terrace, ASCAP) CPP	
TOMORROW PEOPLE	(Ziggys, ASCAP/Colgems-EMI, ASCAP) WBM	
TROUBLE	(MCA, ASCAP) HL	
THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL	
THE VALLEY ROAD	(Zappo, ASCAP/Basically Gasp, ASCAP) CLM	
WHAT'S ON YOUR MIND (PURE ENERGY)	(T-Boy, ASCAP/INSC, ASCAP)	
WHEN IT'S LOVE	(Yessup, ASCAP) CLM	

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# Artists And Corporations: Too Close For Comfort?

This story was prepared by Mark Mehler and Ken Terry.

**NEW YORK** While U2 manager Paul McGuinness blasted artist endorsements of commercial products in his keynote address at the recent New Music Seminar (see story, page 1), a July 17 NMS panel on music marketing and sponsorship made little reference to aesthetic or ethical concerns.



Representatives of major U.S. corporations and marketing companies appeared to view the explosive growth in music sponsorship as a fait accompli.

On the other hand, international viewpoints on sponsorship at the NMS varied widely. At one extreme, an Australian panelist in the international talent and booking session cautioned that artists

can severely hurt themselves in that market by endorsing products. In Japan, however, appearances in television ads are an important vehicle for breaking music groups, whether indigenous or foreign.

In the U.S., annual music marketing expenditures by nonrecord advertisers now total approximately \$500 million, according to Josh Simons, a partner in Rockbill and the moderator of the sponsorship panel.

Rick Arnstein, director of music marketing at Westwood One, which has been involved in a number of major national sponsorship deals, suggested that the business was blossoming in several new directions. "The key to [successful] sponsorship is tying all the elements together—TV, retail point of sale, radio, ads in lifestyle books," he said. "The artist has to be more intimately involved in all these activities."

As a prime example of artist involvement, Arnstein pointed to Steve Winwood, who has gone so far as to pen a song for Michelob and to include it as an independent cut on his album. This move will expose Winwood's music to millions who otherwise might not hear it, and many could become new fans, said Arnstein. However, he did acknowledge in passing that such endorsements could have an impact on an artist's "credibility."

Largely left in the cold in the rush to endorse products are most new groups, who lack the pull to deliver the key 24-49-year-old demographic to the major national advertisers. Danny Socoloff of the Marketing Entertainment Group noted that only a few companies, such as Adolph Coors and other breweries and beverage suppliers, are pursuing new bands as part of regional marketing campaigns.

Maile Buker, project manager for young adult marketing at

Coors, said the brewery is looking for "local heroes" who throw off plenty of on-stage energy and project the "hip image" sought for the beer.

In an interview following the seminar, Buker said this approach differs from that of multimillion-dollar sponsorship deals being cut for the likes of Michael Jackson and Phil Collins.

"We can contribute needed tour money to young bands, and we don't demand that they sell their souls to Coors by writing songs about beer," Buker said. "We come at it from the grass-roots level. We're aware of the [aesthetic] considerations, and we don't want these groups to lose [credibility] in their communities."

In the international booking and talent session, two concert promoters, Pino Saggiocco of Music Managers S.A./Kulmage in Spain and David Zard of Italy's Zard Iniziativa, urged corporate sponsors to

help younger groups by taking steps that would enable promoters to lower ticket prices at their concerts. "I think sponsors should hook up with new artists and organize worldwide tours for them at very low prices," suggested Saggiocco. "Everyone would benefit."

Zard, responding to a German promoter's point that new artists need label support to tour Europe, said, "This is where sponsors should get involved," in return for an act's commitment to stick with that sponsor for several years.

The Italian promoter, who has promoted stadium shows by Jackson and Pink Floyd, said he opposes artist endorsement deals but favors long-term concert sponsorship arrangements involving acts, labels, and promoters. "The artist should not be involved personally in sponsorship," he declared. "The event should be sponsored, not the artist."

## 9TH NEW MUSIC SEMINAR SHEDS ITS PUNK ROCK IMAGE

(Continued from page 1)

While panels devoted to dance, rap, and hip-hop packed in interested attendees, the event's keynote speaker himself rhetorically asked his audience, "Were we wrong to expect so much from the Sex Pistols?"

That speaker—Paul McGuinness, manager of U2—also singled out for praise a band whose name surprisingly arose more than any other during the seminar: Los Angeles-based metal rockers Guns N' Roses.

In all, this reflected the seminar's nine-year evolution from a minimally attended New York gathering of the hip to a world musical concern. Seminar attendees from all points on the globe—six different continents—came to see, hear, buy, sell, and negotiate for new music, whatever its orientation. And the 383 bands in town that week, themselves from six different continents, provided that music.

Corporate sponsorship was singled out for attack in McGuinness' July 18 keynote speech (see separate story, this page), in which he told the audience, "I think it is embarrassing to see a major star endorse a product like Pepsi." Saying that such commercialism offended his "aesthetic sense," McGuinness asked, "What is the point of going to all the trouble of being Michael Jackson and achieving so much [that is] musically creative in culture if you are then prepared to place all that credibility at the disposal of a soft-drink manufacturer for a fee?"

McGuinness' speech was very well received, and the sentiments he expressed were heard continually during the four-day gathering. Today's new music, he said, will not be broken by album rock or top 40 radio because they are "practically atrophied" by conservatism; it will not be found on MTV because new artists can't afford to make expensive videos; and it will not be put across by big concert promoters because "they only play it safe with established acts."

Giving a voice to a common sentiment at the seminar, McGuinness said that speed metal and thrash bands "are the most interesting now, and they're producing the movement on street level."

Similar comments were heard on one floor of the crowded Marquis—where over 150 exhibitors displayed wares ranging from cassette and CD inserts to top-line electronic synthesizers—and during heated panel discussions about racism, college radio, and other topics. For many, that increased interest in metal along with the consistent growth of rap, hip-hop, and dance music signaled the most noticeable change in the seminar, which traditionally has catered to alternative and college-oriented rock.

Also instituted at this year's NMS was an annual award honoring the memory of the late Joel Webber, who had co-directed the seminar with Mark Josephson and Silverman. The inaugural winners were

Seymour Stein, president of Sire Records, and Frank Riley, president of Venture Booking. Donations were made in their names to the Center For Electronic Music, a New York-based nonprofit organization that educates music students about synthesizers and electronic instruments.

Among other new wrinkles were the New Music News, a daily paper coordinated by Pro Sound News and distributed daily at the seminar, and the New York Nights concert series, in which tickets to a limited

number of NMS-related shows were made available to the general public at \$99 per set. According to Silverman, more than 165 ticket packages were sold, which is "pretty good for the first year," he says.

However, Silverman confesses to some sensitivity about revealing precisely how much the yearly seminar brings in—a topic keynote speaker McGuinness himself humorously broached in his address. "Everyone knows you guys are making a fortune," he said. "It really is time to stop pretending that the

New Music Seminar is some sort of philanthropically motivated, consciousness-raising swap meet and return to the music business."

Silverman says that the high attendance figure of 7,000 is deceptive in that it includes a significant number of free or discounted admissions; furthermore, he adds, this year's advertising and promotional expenses alone were more than \$250,000. "It costs over a million dollars to run this convention," he says. "We have to make at least that much to break even."

## NMS VIDCLIP PANELS

(Continued from page 5)

same videos too often.

While noting that the above data "obviously represents only a small-scale study of consumer buying influences," Reinert pointed to a number of recent real-world cases in which video had shown at least as much if not more power than radio in breaking new acts, particularly Elektra's Tracy Chapman and 10,000 Maniacs.

Budgets and how to work with and around them was at the epicenter of the "Making A Video For Under \$15,000: Originators Not Imitators" panel, with a number of ground-breaking "guerrilla" clip makers on hand to discuss their firsthand experiences.

Opinions varied on how best to deal with low funds in the film-mak-

ing process. Jim Hershleder, who shot Island artist Peter Himmelman's "The Eleventh Confession" video for less than \$6,000, said he was able to keep it cheap by "calling in assorted favors from friends," including camera and equipment loans, thereby cutting costs substantially.

That sounds like good advice, but producer/director Cindy Keefer cautioned against scrimping on necessities like cameras and lenses, noting that "you can't pull favors on everything."

Whatever the case, it was generally agreed that even cheaply made videos can help bands get signed and even get them airplay in some cases. "I've seen low-budget videos help bands get signed, and Adam

Bernstein's videos for They Might Be Giants get played everywhere, and I guarantee they cost less than \$15,000," claimed director/editor Paul Rachman.

The question of budgets arose also at the "Video Directors & Producers" panel, where the consensus was that large amounts of money don't necessarily equal an outstanding video. "Every budget is as meaningful as the next," stated Debbie Samuelson, Columbia Records' East Coast director of video. Whatever the amount of money a crew has to work with, said Samuelson, the primary goal should be for labels, directors, and producers to "keep integrity in their work."

"There's a risk of churning stuff out, turning out videos like bad album covers, and that's a mistake," said Samuelson, declaring that the world of video is at a "crossroads" and that new frontiers in the industry can only be explored through support of the new crop of video pioneers."

## RAP PANEL RAPS BOOTLEG TAPES

(Continued from page 6)

bum "It Takes A Nation Of Millions To Hold Us Back," the song "Static" from James Brown's Scotti Brothers album, and the title cut from EPMD's Sleeping Bag album "Strictly Business" as well as other songs. When he saw the EPMD cut on the compilation, Gayles said, "They got this out before we could make it a single." Another compilation contains cuts from the Profile, Uptown, and Tommy Boy labels as well as a number of local rap singles distributed in Southern California

by Macola.

Simmons, who owns hip-hop's biggest management company, Rush Artist Management, said, "Out of the seven tapes I looked at, six contained artists I managed and one tape had as many as five of my acts on it, so I'm concerned."

At the "Rap Summit" panel, Tommy Boy founder and panel moderator Tom Silverman held up the package of bootleg tapes and proceeded to give each of the panelists—Def Jam director of operations Bill

Stephney, First Priority Records president Nat Robinson, Select Records president Fred Munao, Luke Skyywalker president Luther Campbell, Jive Records VP of marketing and operations Barry Weiss, and Warner Bros. VP of A&R Benny Medina—copies of bootlegs that contain product from their labels. Silverman called these compilations "a real problem, one that we'll have to stop ourselves."

Steven D'Onofrio, director of anti-piracy for the Recording Industry

Assn. of America, was not surprised by the discovery of these cassettes. "We have seen more and more of these dance compilations, particularly in Southern California. Once, during the disco era, it was more prevalent in New York. What you're seeing is a type of bootleg being mixed in with counterfeit recordings." D'Onofrio said he believes the kind of extensive bootlegging on the cassettes discussed at the New Music Seminar is a relatively new situation.

**Sleeping Bag's EPMD is racing up the Top Black Albums chart with its unique brand of rap ... see story, page 24**

## CONVENTION CAPSULES

(Continued from page 6)

**Hartong** of the label's New York office. The dance-oriented record has been No. 1 in West Germany for the past few weeks and is in the top five on Music & Media's Pan-European chart.

**THE ASSN. Du Disque Et De L'Industrie Du Spectacle Et Video Quebecois**, the leading music trade group in Quebec, will sponsor a music festival in Montreal. Starting Oct. 23, the ADISQ event will mark its 10th anniversary, according to **Paul Levesque** of **Levesque Management**.

**ROLF NICKLAUS** OF the German publishing firm **Editions Stretta** is seeking a U.S. deal for "Show Your Love" by Scandinavian duo **Kiwi & Tess**, released a month ago by **CBS Europe**. The song was written by **Irmjard Klarmann & Felix Weber**, the same team that penned **Tracie Spencer's** "Symptoms Of True Love."

**NATHAN BRENNER** OF Australia's **First Artist Management** says **CBS Records** has just signed a worldwide recording deal with one of his clients, **Daryl Braithwaite**. Under this arrangement, **First Artist**, which is drawing investors who have been turned off to the film business by government taxation policies, will pay recording and video costs, while **CBS** will handle marketing and promotion.

**THE NEXT** single from another Aussie act, **Kylie Minogue**, will be a **Stock-Aitken-Waterman** remix of rock chestnut "Locomotion," formerly a hit **Down Under** for **Minoque**, according to **Mushroom Records** president **Michael Gudinski**. **Mushroom**, a leading indie label in Australia, is also finalizing a deal with **CBS** on the **Choir Boys**, which will have one of the first records on **Jerry Greenberg's** new West Coast **CBS** label, says **Gudinski**.

## Dutch Label Hopes To Break New Acts

BY WILLEM HOOS

**AMSTERDAM** Dutch group **Zinatra**, which describes its music as "happy metal," is the first signing of **NT Records**, a new production unit operating within the framework of **Phonogram Holland**. The label title stands for **New Talent**, and the company was set up by **Herman van der Zwan**, **Phonogram Holland A&R** manager, and **Bart Sloothaak**, managing director of **Holland's** leading recording studio, **Wisseloord**.

The label's aim is to spot and sign

**THE MUSIC** journalism press panel did little to restore one's faith in the future of the art. The panel's most memorable rendition of the rock critic blues: "Most editors sit around the office smoking cigars, and they treat [rock critics] like [they're] a total acid casualty," according to **Gina Arnold**, a freelance writer whose work appears regularly in the **San Francisco Chronicle** and **San Jose Mercury-News**.

**SCUTTLEBUTT:** The newly inaugurated \$99 club pass at **NMS** made it virtually impossible to squeeze into several touted shows. . . . Some conventioners complained of rude security personnel who cleared rooms with a vengeance immediately following panels. . . . The most-mentioned major-label acts in various panels were **Eric B. & Rakim** and **Guns 'N Roses**, which is perhaps indicative of the emergence of rap and metal.

**LUTHER CAMPBELL** of **Luke Skywalker Records** had a few things on his mind at the censorship panel. Speaking of the police actions against **2 Live Crew's** albums, **Campbell** said, "I thought I was living in the U.S. When they start telling you what you can listen to, we'd better start defecting. What kind of society will we be in? Where will we be at? With no music, the alternative will be **Jimmy and Tammy Bakker**. An adult who can't understand 'We want some pussy' got some problems."

**MODERN ROCK** outlet **WDRE-FM** in Long Island, N.Y., the seminar's "official" radio station, broadcast what it believes was a radio first. On three days of the seminar—July 18-20—the station aired the live recording of a single, "The Canary Song," by unsigned act **Crossfire Choir** at **Tiki Recording Studios**. **Ed Stasium** (**Ramones**,

**Soul Asylum**) produced; **Jimmy Iovine** was executive producer. On the second night, listeners were invited to sing backup on the record, leading to a visit from the **Carle Place, N.Y.**, police, who heard there was a "riot" at the studio. The single was completed ahead of time and premiered on **WDRE** July 20.

**EURYTHMIC Dave Stewart**, a member of the producers panel at **NMS**, said he'd love to see someone cop a sample of the band's first hit, "Sweet Dreams." No sooner had **Stewart** uttered the words than one hip-hopper yelled from the audience, "You got it, man." The audience laughed; **Stewart** had no reaction.

**GLADYS KNIGHT** will star in a **Spectrafilm** comedy about the first black woman to run for president of the U.S. The film is set for release early next year. Several other music stars will also make appearances.

**THE NMS** panel "The Big Chill: Canadian Synchronization And Copyright Developments," held July 20, turned up more revelations on the ongoing overhaul of Canada's copyright and mechanical-royalty-rate structures (**Billboard**, July 23). Panel member **Paul Berry**, general manager of the **Canadian Musical Reproduction Rights Agency**, said that one of **CAMRRA's** long-term goals now that the country's Copyright Act has been revised (**Billboard**, June 11) is to bring about the elimination of controlled-composition clauses in Canadian recording contracts. "We have inherited controlled-composition clauses from the U.S.," said **Berry**, "and after the compulsory license I view them as the worst things that exist. The attack on the clause will take place at the end of the industry deal we have almost negotiated, in about two years."

new Dutch pop and rock acts that have yet to record for a label.

Bands signed are given the opportunity to use the **Wisseloord** studio complex for as long as they like during the so-called dead hours—at night, on weekends, or during public holidays.

**NT Records** covers the studio costs as well as out-of-pocket expenses for the selected acts.

"For new acts this means a luxury launch into the recording world and gives them unique self-confidence," says **van der Zwan**.

**Zinatra** had been using **Wisseloord** for more than a year prior to the setup of **NT Records**, and its debut album has been produced by **Edwin Musper**, who has worked with such top Netherlands acts as **Toontje Lager**, **Doe Maar**, and the **Frank Boeyen Group**.

"Our signings are all seen as long-term projects. Most acts in **Holland** are signed by record companies for just one single. If that's a hit, then follow-up singles come out, and then an album. But if the first single flops, then the acts are generally dumped," says **van der Zwan**.

**Zinatra's** first single is "Love Or Loneliness," one of 10 tracks set for a cassette release in mid-September. The video was financed by **NT Records**.

**Van der Zwan** says, "Much thought has gone into the release sequence for **Zinatra**. The cassette comes first, in mid-August, at a retail price some 40% lower than a standard prerecorded cassette. That is principally to boost interest in the band but also to help minimize home taping."

Then, in mid-September, the 10 tracks plus one bonus song will be released on LP. After that, the 10 tracks plus two bonus numbers will be released on CD.

## NMS INT'L ATTENDANCE UP

(Continued from page 80)

**Santing** (**Megadisc**), and **Claw Boys Claw** (which recently had a pressing and distribution deal with **PolyGram** for **Holland**), all of which were showcased at **New York** nightspots or at the **Netherlands Club**.

Secondly, noted **van Beusekom**, a couple of industryites who came to **NMS** last year made record deals, including **Wim Reynan** of **411 Concerts** and **Jos Haijer** of **Top Hole Records**. Tales of such deals have filtered back

to **Holland** and have prompted other indies to make the trek to **NMS**, he said.

Nevertheless, it appears that not enough of these kinds of deals are happening to turn **NMS** into a market. As one of the 60 participants in the government-sponsored **Australian** stand commented, "It's very good on an independent basis, but most of the major deals are done outside."

# Billboard

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# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★ ★ NO. 1 ★ ★</b>					
1	1	2	50	<b>DEF LEPPARD</b> ▲ <sup>5</sup> MERCURY 830 675 1/POLYGRAM (CD) 2 weeks at No. One	HYSTERIA
2	4	5	49	<b>GUNS N' ROSES</b> ▲ <sup>2</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
3	2	1	7	<b>VAN HALEN</b> WARNER BROS. 25732 (9.98) (CD)	OU812
4	3	4	46	<b>SOUNDTRACK</b> ▲ <sup>8</sup> RCA 6408-1 R (9.98) (CD)	DIRTY DANCING
5	6	15	4	<b>STEVE WINWOOD</b> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
6	7	9	14	<b>TRACY CHAPMAN</b> ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
7	5	3	37	<b>GEORGE MICHAEL</b> ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	FAITH
8	9	6	11	<b>POISON</b> ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY... AH!!
9	8	7	9	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
10	11	10	20	<b>SOUNDTRACK</b> ▲ <sup>2</sup> RCA 6965-1 R (9.98) (CD)	MORE DIRTY DANCING
11	12	11	59	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
12	17	22	15	<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
13	10	8	11	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA 6686-1 R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
14	14	12	41	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
15	15	17	38	<b>INXS</b> ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
16	13	14	21	<b>ROBERT PLANT</b> ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
17	16	13	13	<b>SCORPIONS</b> ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
18	19	21	48	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
19	23	26	59	<b>RICHARD MARX</b> ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
20	24	28	4	<b>ELTON JOHN</b> MCA 6240 (8.98) (CD)	REG STRIKES BACK
21	18	18	13	<b>CHEAP TRICK</b> ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
22	25	24	12	<b>AL B. SURE!</b> ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
23	20	16	9	<b>RUN-D.M.C.</b> PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
24	22	20	45	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
25	58	—	2	<b>CINDERELLA</b> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
26	27	30	4	<b>JIMMY PAGE</b> GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
27	28	25	15	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
28	26	23	25	<b>MIDNIGHT OIL</b> ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
29	21	19	25	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	PEBBLES
30	36	51	4	<b>NEW EDITION</b> MCA 42207 (8.98) (CD)	HEART BREAK
31	30	32	9	<b>ROD STEWART</b> WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
32	32	114	3	<b>STRYPHER</b> ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
33	29	27	28	<b>RICK ASTLEY</b> ▲ RCA 6822-1 R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
34	41	149	3	<b>ROBERT PALMER</b> EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
35	31	31	30	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
36	34	35	46	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
37	42	57	4	<b>THE FAT BOYS</b> TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
38	38	40	6	<b>THE MOODY BLUES</b> POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
39	33	34	24	<b>LITA FORD</b> ● RCA 6397-1 R (8.98) (CD)	LITA
40	35	29	10	<b>PRINCE</b> PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
41	39	36	45	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
42	37	33	13	<b>"WEIRD AL" YANKOVIC</b> ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
43	45	60	4	<b>CHICAGO</b> REPRIS 25714 (9.98) (CD)	19
44	46	42	46	<b>10,000 MANIACS</b> ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
45	70	—	2	<b>CROWDED HOUSE</b> CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
46	44	41	11	<b>DARYL HALL JOHN OATES</b> ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
47	52	—	2	<b>PAT BENATAR</b> CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
48	40	39	9	<b>JUDAS PRIEST</b> ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
49	49	62	4	<b>JIMMY BUFFETT</b> MCA 42093 (8.98) (CD)	HOT WATER
50	48	43	21	<b>THE CHURCH</b> ARISTA AL 8521 (8.98) (CD)	STARFISH
51	43	38	14	<b>IRON MAIDEN</b> ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
52	79	—	2	<b>PUBLIC ENEMY</b> DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
53	50	46	20	<b>BILLY OCEAN</b> ● JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
54	51	48	58	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY

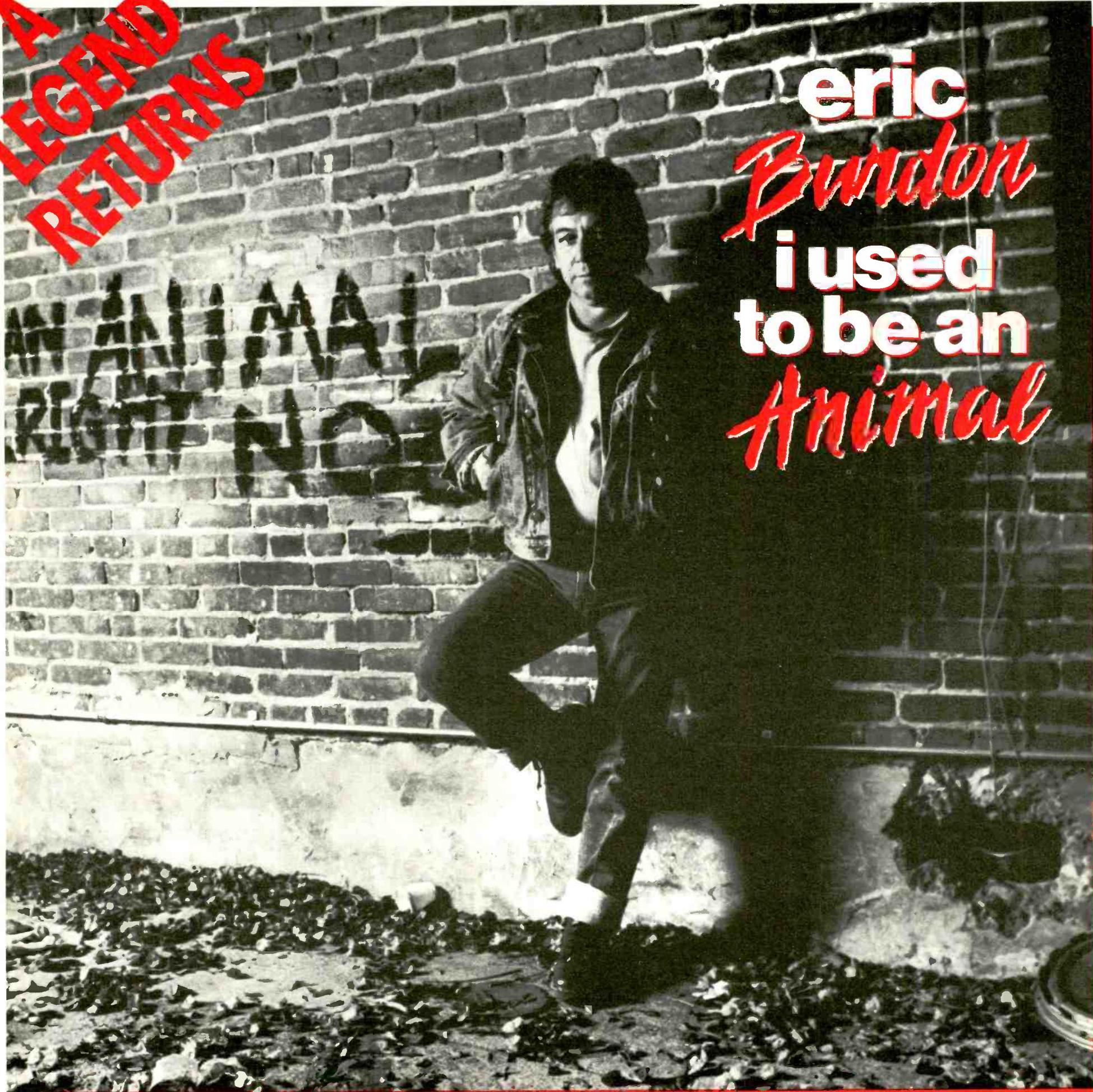
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	54	10	<b>TEDDY PENDERGRASS</b> ELEKTRA 60775 (9.98) (CD)	JOY
56	74	—	2	<b>BOBBY BROWN</b> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
57	53	47	9	<b>BOZ SCAGGS</b> COLUMBIA FC 40463 (CD)	OTHER ROADS
58	47	37	39	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
59	59	90	3	<b>DAVID SANBORN</b> REPRIS 25715 (9.98) (CD)	CLOSE-UP
60	62	83	3	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
61	56	55	36	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
62	66	74	6	<b>REO SPEEDWAGON</b> EPIC OE 44202/E.P.A. (CD)	THE HITS
63	72	73	9	<b>BREATHE</b> A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
64	64	66	10	<b>JOAN JETT AND THE BLACKHEARTS</b> CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
65	55	44	45	<b>TIFFANY</b> ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
66	63	53	20	<b>BRENDA RUSSELL</b> A&M SP 5178 (8.98) (CD)	GET HERE
67	57	45	41	<b>BELINDA CARLISLE</b> ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
68	69	69	8	<b>JOHNNY KEMP</b> COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
69	61	50	20	<b>KINGDOM COME</b> ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
70	159	—	2	<b>J.J. FAD</b> ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
71	65	56	37	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
72	88	98	8	<b>ERIC CARMEN</b> ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
73	81	78	9	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
74	60	59	19	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
75	NEW ▶	—	1	<b>RANDY TRAVIS</b> WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
76	84	76	6	<b>ALABAMA</b> RCA 6825-1 R (9.98) (CD)	LIVE
77	91	115	4	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
78	86	86	6	<b>TONI CHILDS</b> A&M SP 5175 (8.98) (CD)	UNION
79	77	77	5	<b>GEORGIA SATELLITES</b> ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
80	68	49	12	<b>SOUNDTRACK</b> ● WARNER BROS. 25713 (9.98) (CD)	COLORS
81	71	67	21	<b>SAMANTHA FOX</b> JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
82	87	92	4	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
83	80	87	10	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
84	73	52	9	<b>JULIO IGLESIAS</b> COLUMBIA OC 40995 (CD)	NON STOP
85	76	63	35	<b>CHER</b> ● GEFEN 24164 (8.98) (CD)	CHER
86	96	—	2	<b>AMY GRANT</b> A&M SP 5199 (8.98) (CD)	LEAD ME ON
87	93	89	24	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
88	94	75	15	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
89	67	58	11	<b>BRENDA K. STARR</b> MCA 42088 (8.98) (CD)	BRENDA K. STARR
90	107	—	2	<b>KING DIAMOND</b> ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
91	75	68	11	<b>QUEENSRYCHE</b> EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
92	85	70	17	<b>THE SMITHEREENS</b> ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
93	101	118	7	<b>THE SUGARCUBES</b> ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
94	78	61	7	<b>BOB DYLAN</b> COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
95	82	64	62	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
96	103	108	7	<b>ERASURE</b> SIRE 25730/REPRIS (8.98) (CD)	THE INNOCENTS
97	111	116	6	<b>IMPELLITTERI</b> RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
98	NEW ▶	—	1	<b>BRIAN WILSON</b> SIRE 25669/REPRIS (9.98) (CD)	BRIAN WILSON
99	92	80	10	<b>TONY! TONI! TONE!</b> WING 835 549 1/POLYGRAM (CD)	WHO?
100	NEW ▶	—	1	<b>PATTI SMITH</b> ARISTA AL 8453 (9.98) (CD)	DREAM OF LIFE
101	97	81	8	<b>FREHLEY'S COMET</b> MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
102	110	133	4	<b>VANESSA WILLIAMS</b> WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
103	83	65	13	<b>ERIC CLAPTON</b> ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
104	102	79	16	<b>JOHNNY HATES JAZZ</b> VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
105	90	84	10	<b>GRAHAM PARKER</b> RCA 8316-1 R (8.98) (CD)	THE MONA LISA'S SISTER
106	89	71	46	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
107	99	88	7	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
108	95	72	15	<b>YNGWIE J. MALMSTEEN'S RISING FORCE</b> POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
109	105	105	10	<b>JANE WIEDLIN</b> EMI-MANHATTAN 48683 (9.98) (CD)	FUR

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

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to be an  
Animal**



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## NRM MAPS OUT MARKETING PLAN AT ANNUAL MEET

(Continued from page 6)

slim. But in an interview, Fischer told Billboard that the inventory shortages were brought about by kinks in the implementation of the chain's computerized inventory management system.

"Unfortunately, we did it in November," said Fischer. "Everything was on line, and we just felt it was ready. It did cause us a few problems; it did choke up a lot of inventory. We've resolved that, and it's working out pretty well now."

One key problem was that NRM attempted to include hot product in its automatic replenishment system, said Fischer. The shortages were exacerbated by the demands of the fourth-quarter selling season, prompting Fischer to say that "if we had to do it all over again," NRM would roll out its inventory system later, during a slower sales month.

Now, as at other weeks, fast-turning titles are ordered instead by store managers except for the first 100 titles on Billboard's Top Pop Albums chart.

Fischer said that with the system problems resolved, "certainly our inventory levels are very viable now." Suppliers bear out Fischer's contention. A VP from one major label said his company's billing with NRM is ahead of last year's pace. A sales executive from another major music distributor acknowledged that his NRM billing is down slightly but added confidently, "They're not in trouble; they're just going through some changes."

Indeed, change has been the order

of the day for NRM in the 2½ years since the management buyout of NRM from founding partners and brothers Sam, Harry, and Jason Shapiro. Not the least of those changes is the anchor chain's conversion from the old National Record Mart logo to its new moniker, NRM.

Key staffers who have joined the

### 'National Record Mart isn't in trouble; it's just going through some changes'

company since last summer's convention include chief financial officer and director of finance Jim Vesco, director of real estate Ken Neuhauser, director of advertising Cynthia Hofmeister, coordinator of store construction Sharon Boyle, and management information systems director Jerry Warner.

Meanwhile, some company veterans have new job assignments. Former director of operations Lori Harris Porter has been named director of marketing; former VP of advertising George Balicky became director of purchasing when George Tunder exited the company in the spring. Former Columbus, Ohio, store manager Hara Solomon has been promoted to new-store coordinator.

Prompted in part by vast changes

in its operational procedures, NRM has experienced higher-than-usual turnover in its field management. Three district managers have been replaced since last year, and at least 30 new store managers were attending their first convention here.

Jim Errichetti, VP of operations, is enthusiastic about the new crop of managers, several of whom jumped from other music chains. "I would tend to think that we're becoming a pain to some of our competitors because some of our managers are coming from those companies," Errichetti told Billboard.

According to Fischer, business so far in 1988 has not generated "exciting increases. Our same-store increases are up, but not where we'd like them to be." Errichetti estimated the company's overall year-to-date gain, including new-store volume, at 8%. But Fischer added that cost savings realized through the increased use of computerized systems have improved the chain's gross-profit performance.

As usual, the NRM meet featured a generous number of artist showcases, many of them by acts that will be promoted in the web's Tomorrow's Hits Today program. Performing were Mercury's Dan Reed Network, Cypress/ A&M's Kenny Rankin, Narada/MCA's Spencer Brewer, Geffen's John Kilzer, A&M's Michael Anderson, Capitol's Sequel, and Relativity's Scruffy The Cat. The best-known talent here was MCA's Waylon Jennings, who played the closing night (July 21) with Jesse Colter.



**Summers-Time Blues.** Andy Summers marks the Private Music release of his solo instrumental album "Mysterious Barricades" at a Los Angeles reception sponsored by Private and L.A. Style magazine. Pictured, from left, are Stanley Dorfman, independent music director and producer; Summers; and Lionel Conway, president, Island Music.

## CANADIAN RIGHTS GROUPS

(Continued from page 1)

"Basically, both boards agree with the principle of one society that would be membership owned and controlled," says Jan Matejcek, president and general manager of PRO/Can. "But there's the proviso that all of this will be done with government approval, and representatives from PRO/Can and CAPAC are already meeting with those people."

Matejcek says the union of the societies will occur in three steps. "First there will be a merger of the licensing operations for the collection of royalties from all users of music. Then there will be a joint logging system of radio to replace the current duplication of efforts. The next step will be to move into one office, which will be our office in Toronto because we own the building. We will be constructing additions to the building, and we're looking at the end of next year for completion. This is a piecemeal operation, but those three steps are definite."

In addition, one of the offices in each of the two cities where both societies currently have a presence, Montreal and Vancouver, British Columbia, will be closed. Matejcek acknowledges that some people will be laid off, but he says the layoffs will be "very gradual because we are looking at a process that is going to take three

years." PRO/Can also has offices in Halifax, Nova Scotia, and Edmonton, Alberta, both of which will remain in operation, says Matejcek.

In general, reaction to the move is favorable. "It's just been a total duplication of functions in a small market," says Peter Steinmetz, a Canadian attorney who represents the Canadian Recording Industry Assn. Adds a publisher who has been involved in the negotiations: "We're counting on it lowering overhead by at least a third. Just having one computer system alone is going to help immeasurably."

Craig Parks, an attorney with the Toronto law firm Minden Gross Grafftein & Greenstein who for six years served as counsel to PRO/Can, also sees benefits to the move. "It will be a lot easier administratively for anyone who owes money," he says. "It will mean just one check and one party to deal with."

He is less sanguine, however, about what he sees as the elimination of a healthy competition in the marketplace. "Two heads are always better than one," he says. "With competition, the societies had to work harder to make an attractive package for songwriters and publishers. With one society there won't be any need for it to prove its mettle."

## CBS BOWING HOME VIDEO UNIT

(Continued from page 5)

ago, its longform home video product had been exclusively distributed via CBS/Fox Home Video. Of the 33 music videocassettes released by CBS/Fox during that period, 11 attained gold certification by the Recording Industry Assn. of America. While CMV executives acknowledge that is not a bad track record, they insist results will be even better now that the CMV-CBS/Fox relationship has dissolved.

"Our problem was that we felt because we're a record company, we had the ability to more effectively market and distribute this product than did CBS/Fox," says Jerry Durkin, VP of CMV. "We feel the right way to handle this product is to treat it as another music configuration. We plan to involve the artist more in our marketing plans, cross promote with the record release, and issue the videos as close as possible to simultaneous release with the records."

For example, notes Durkin, the

U.S. leg of Michael's world tour kicks off Aug. 6, which dovetails nicely with the videocassette's in-store date of Aug. 9. And, says Durkin, the label has high hopes that D'Arby's album, currently No. 14 on the Billboard Top Pop Albums chart, "should be a No. 1 record by the time the video hits the stores."

According to Durkin, the power and reach of the CBS Records marketing and distribution network in the U.S. and of CBS Records International abroad, with their close ties to the music retail community and access to a strong artist roster, should help spell success for the new videocassette line.

"We've talked to the retailers, and we are planning to respond to their needs," Durkin says. "First, we're obviously keeping prices low on the product. We're even going to experiment with pricing below \$15.98. Second, we are going to be releasing a steady flow of two-three titles each

month, which is something retailers have been asking for."

"We're looking to gain an edge on PolyGram and WEA with retailers," adds John Birge, CBS director of sales for custom labels and video. "It's something of a breakthrough to offer superstar product at prices like these."

Debbie Newman, CMV's VP of programming and marketing, notes that the audio and video quality of the CMV releases will be "of the highest caliber," with all audio tracks digitally mastered and video duplication done in real-time VHS hi fi.

John Tavenner, a recent addition to the CMV staff in the post of associate director, video marketing, notes that a number of in-store marketing tools are now being developed, including streamers designed to attach to existing in-store displays for music product; counter-top bins for the Michael videocassette; and other point-of-purchase aids.

"On both the George Michael and the Terence Trent D'Arby videos, the artwork and graphics are tied closely to the record releases to help establish continuity," he says. "We will also be using bin cards where appropriate."

A major consumer and trade advertising campaign is under way to herald the arrival of the new CMV. Included in the program, which kicks off in August, will be cable buys on appropriate stations, including MTV, VH-1, Black Entertainment Television, Movietime, and Arts & Entertainment as well as print ads in Spin, Musician, Rolling Stone, and other publications.

## LOS ANGELES/EDITORIAL ASSISTANT

Entry level position in Billboard's Los Angeles bureau for college graduate. Top notch office skills a must. Ideal candidate will have journalism training and knowledge of music and video industries. Heavy phones, typing and transcribing. No calls. Send cover letter and resume to:

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# Billboard® TOP POP ALBUMS™ continued

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110	100	97	12	<b>NIA PEEPLES</b> MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
111	104	104	8	<b>JIMMY BARNES</b> GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
112	115	157	3	<b>SPYRO GYRA</b> MCA 6235 (8.98) (CD)	rites of summer
113	116	147	3	<b>SCRITTI POLITTI</b> WARNER BROS. 25686 (8.98) (CD)	PROVISION
114	114	—	2	<b>DEEP PURPLE</b> MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT
115	109	96	7	<b>JAMES BROWN</b> SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
116	108	94	14	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097-1/J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
117	118	121	7	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
118	106	82	11	<b>VINNIE VINCENT INVASION</b> CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
119	120	95	45	<b>PINK FLOYD</b> ▲2 COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
120	113	113	27	<b>TAYLOR DAYNE</b> ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
121	98	85	13	<b>THOMAS DOLBY</b> EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
122	125	—	2	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
123	140	182	3	<b>WET WET WET</b> UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT
124	124	148	4	<b>COREY HART</b> EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
125	112	100	41	<b>BRUCE SPRINGSTEEN</b> ▲3 COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
126	117	110	8	<b>JOHN KILZER</b> GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
127	137	103	14	<b>NEIL YOUNG &amp; THE BLUENOTES</b> REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
128	121	117	35	<b>ORIGINAL LONDON CAST</b> ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
129	133	—	2	<b>IGGY POP</b> A&M SP 5198 (8.98) (CD)	INSTINCT
130	127	120	10	<b>CLIMIE FISHER</b> CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
131	119	119	68	<b>WHITESNAKE</b> ▲5 GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
132	141	136	32	<b>FOREIGNER</b> ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
133	163	—	2	<b>BRITNY FOX</b> COLUMBIA BFC 44140 (CD)	BRITNY FOX
134	132	128	50	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
135	135	126	120	<b>ANITA BAKER</b> ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
136	131	107	42	<b>ICEHOUSE</b> CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
137	128	112	26	<b>SINEAD O'CONNOR</b> ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
138	148	141	6	<b>TESTAMENT</b> MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
139	130	102	22	<b>AC/DC</b> ▲ ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
140	144	185	3	<b>THE ROSSINGTON BAND</b> MCA 42166 (8.98) (CD)	LOVE YOUR MAN
141	180	—	2	<b>STEVIE B</b> LMRLP 5500 (8.98) (CD)	PARTY YOUR BODY
142	142	139	9	<b>DAVID BENOIT</b> GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
143	147	135	25	<b>JAMES TAYLOR</b> ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
144	129	122	70	<b>U2</b> ▲4 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
145	149	—	2	<b>VAN MORRISON &amp; THE CHIEFTAINS</b> MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
146	123	111	13	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> PASSPORT JAZZ PJ8042 (8.98) (CD)	KILIMANJARO
147	138	140	7	<b>CAMPER VAN BEETHOVEN</b> VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
148	162	—	2	<b>RICK JAMES</b> REPRISE 25659 (8.98) (CD)	WONDERFUL
149	152	160	6	<b>STEALIN HORSES</b> ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
150	136	124	23	<b>THE DEELE</b> ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
151	122	91	18	<b>TALKING HEADS</b> ● SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
152	139	106	52	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (89.98) (CD)	EVERLASTING
153	145	101	17	<b>MORRISSEY</b> SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
154	182	152	13	<b>GLASS TIGER</b> EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
155	157	137	41	<b>DEPECHE MODE</b> ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	177	—	2	<b>STEEL PULSE</b> MCA 42192 (8.98) (CD)	STATE OF EMERGENCY
157	175	—	2	<b>THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS</b> MCA 42090 (8.98) (CD)	THE MAC BAND
158	146	134	11	<b>DIRTY LOOKS</b> ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
159	155	159	47	<b>THE COVER GIRLS</b> FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
160	126	93	25	<b>DAVID LEE ROTH</b> ▲ WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
161	143	123	72	<b>JODY WATLEY</b> ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
162	151	144	12	<b>PETER MURPHY</b> RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
163	156	150	48	<b>NEW ORDER</b> ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
164	134	99	21	<b>HENRY LEE SUMMER</b> CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
165	150	132	9	<b>GREGORY ABBOTT</b> COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
166	154	145	32	<b>RICKY VAN SHELTON</b> ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
167	160	164	42	<b>BOB MARLEY AND THE WAILERS</b> ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
168	184	—	2	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
169	172	188	3	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
170	170	—	2	<b>SHRIEKBACK</b> ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
171	174	—	2	<b>D.R.I.</b> METAL BLADE 77304/ENIGMA (8.98) (CD)	FOUR OF A KIND
172	195	—	2	<b>BOOK OF LOVE</b> SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
173	190	—	2	<b>BROS</b> EPIC BFE 44285/E.P.A. (CD)	PUSH
174	158	138	26	<b>L.A. GUNS</b> VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
175	173	151	33	<b>ANTHRAX</b> MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
176	NEW	▶	1	<b>GUY</b> UPTOWN 42176/MCA (8.98) (CD)	GUY
177	166	156	14	<b>HURRICANE</b> ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
178	167	146	6	<b>TRACIE SPENCER</b> CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
179	165	143	40	<b>STING</b> ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
180	161	127	44	<b>PET SHOP BOYS</b> ● EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
181	164	162	17	<b>TREAT HER RIGHT</b> RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
182	194	173	14	<b>KINGS OF THE SUN</b> RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
183	183	—	2	<b>SHIRLEY MURDOCK</b> ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
184	NEW	▶	1	<b>SOUNDTRACK</b> ATCO 90958/ATLANTIC (9.98) (CD)	COMING TO AMERICA
185	178	154	18	<b>DAN REED NETWORK</b> MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
186	NEW	▶	1	<b>OVERKILL</b> MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
187	187	166	26	<b>SOUNDTRACK</b> ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
188	179	168	100	<b>KENNY G.</b> ▲2 ARISTA AL 8427 (8.98) (CD)	DUOTONES
189	153	125	6	<b>SOUNDTRACK</b> MCA 6232 (9.98) (CD)	SALSA
190	176	155	34	<b>LINDA RONSTADT</b> ● ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
191	171	109	7	<b>GEORGE HOWARD</b> MCA 42145 (8.98) (CD)	REFLECTIONS
192	NEW	▶	1	<b>MICHAEL CRAWFORD</b> COLUMBIA OC 44321 (CD)	SONGS FROM THE STAGE
193	193	177	35	<b>THE CALIFORNIA RAISINS</b> ▲ PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
194	168	161	13	<b>TIMBUK 3</b> I.R.S. 42124/MCA (8.98) (CD)	EDEN ALLEY
195	NEW	▶	1	<b>DEAD OR ALIVE</b> EPIC OE 44255/E.P.A. (CD)	RIP IT UP
196	169	165	7	<b>FLOTSAM AND JETSAM</b> ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
197	181	129	6	<b>SOUNDTRACK</b> GEFEN GHS 24202 (9.98) (CD)	BEEBLEJUICE
198	188	158	11	<b>JOE JACKSON</b> A&M SP 6706 (10.98) (CD)	LIVE 1980/86
199	199	176	7	<b>FACE TO FACE</b> MERCURY 834 376 1/POLYGRAM (CD)	ONE BIG DAY
200	185	170	7	<b>VINNIE MOORE</b> SQUAWK 834 634 1/POLYGRAM (CD)	TIME ODYSSEY

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# Billboard

## UP-AND-COMING

### SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
<b>HORROR VIDEO</b>	<ul style="list-style-type: none"> <li>Sept 3 • Retailing Tips</li> <li>Sept 10 • Programming Trends</li> <li>Sept 17 • New Product</li> <li>Sept 24 • Special Promotions</li> </ul>	<ul style="list-style-type: none"> <li>Aug 19</li> <li>Aug 26</li> <li>Sept 1</li> <li>Sept 9</li> </ul>
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<b>CD</b>	<ul style="list-style-type: none"> <li>Sept 24 • State of CD</li> <li>• Production</li> <li>• Labels &amp; Software</li> <li>• Packaging</li> <li>• New Directions</li> <li>• Retailing</li> <li>• Accessories</li> <li>• International</li> </ul>	Aug 30

#### WHY THEY ARE SPECIAL:

- **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.
- **DIR BROADCASTING'S 15TH ANNIVERSARY** issue takes radio-wise readers behind-the-scenes at this innovative syndication company. The history of DIR is a veritable how-to of launching contemporary music programs with staying power, that targets its audience and hits the broadcasting bull's-eye in influence and appeal.
- **THE COMPACT DISK STORY** is the saga of an industry rediscovering its wealth by embracing its future. No source has so thoroughly covered CD from its technological beginnings than Billboard, and this year's issue will again pinpoint CD's progress with laser precision, depth and detail.
- **COMING ATTRACTIONS:** VIVA ESPAÑA, BILLBOARD RADIO AWARDS, THE WORLD OF GOSPEL MUSIC, THE WORLD OF COUNTRY MUSIC.

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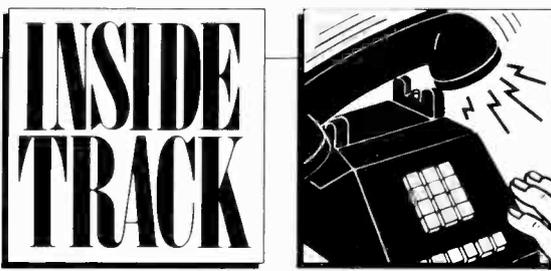
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\*\*\*\*\*RESERVE SPACE TODAY!\*\*\*\*\*



Edited by Irv Lichtman

**HE'S OUR MAN:** Billboard and Time magazine will present the second annual Man Of The Year award to **Erol Onaran**, chairman and CEO of Erol's, the Springfield, Va.-based video specialty chain, at this year's **Video Software Dealers' Assn.** convention in Las Vegas. Last year's honoree was entertainment industry veteran **Cy Leslie**.

**REAL ACTION JACKSON:** The Rev. **Jesse Jackson's** electrifying speech July 19 during the Democratic National Convention will be available on home video from **MPI**. Orders were being taken the next day, as the \$14.95 video is expected to ship Tuesday (26). **MPI's Jaffer Ali**, who says he licensed the footage from network sources, figures the company will sell at least 15,000-25,000 units of "We Can Dream Again" on initial orders. **Waldenbooks** alone, he says, placed an order for 5,000 pieces, while **Camelot** ordered 300 pieces.

**THAT'S CANDY AMORE:** A reflection of the strengthening link between home video and Madison Avenue is **MGM/UA Home Video's** new pact with the **M&M/Mars** division of **Mars Inc.** to jointly promote the upcoming title "**Moonstruck**" as well as the **Snickers** bar. The deal places a one-minute commercial for **Snickers** on the video, due in stores Aug. 30. The association, engineered by **Rockbill**, involves a major media campaign by both companies to cross-promote each other's product as well as custom-tailored in-store promotions in thousands of U.S. grocery stores and other retail outlets. **Mars Inc.'s** contribution is reportedly \$5 million-\$6 million.

**VETERAN TOP 40 PROGRAMMER** **Mason Dixon**, currently VP/operations manager at market dynasty **WRBQ-AM-FM "Q105"** Tampa, Fla., is the new **OM/PD** at **WQXI-FM "94Q"** Atlanta. And in another late-breaking radio appointment, **Rick Peters** is the new VP/programming for **Sconnix Broadcasting**. He'll also be in charge of **Sconnix** oldie outlet **WMXJ** Miami.

**YULETIDE CDV TIDE?** **PolyGram** executive VP **Bob Jamieson** predicted at a July 21 press conference in New York that CD videos will be carried in 1,200 retail outlets by Christmas. By then, **PolyGram** plans to have more than 100 CDVs in the 5-inch, 8-inch, and 12-inch formats in the stores. **PolyGram** claims that about 40,000 CDV-capable combi-players have been sold in the U.S., considerably more than earlier estimates. A label spokesman says this figure is based on import statistics as well as sales numbers reported by **Magnavox**, **Pioneer**, and **Sony**. Several retailers, including executives of **NRM**, **Tower**, **Record World**, and **J&R Music World**, appeared at the press conference to affirm their support for CDV.

**DUO'S COUNTDOWN:** When "**American Top 40**" airs the weekend of July 30-31, it'll be doing something it hasn't done in its 18-year history: The program will be hosted for the first time by an act—**Arista's** duo **Hall & Oates**. They'll sit in for the vacationing **Casey Kasem**.

**HOT:** **Chrysalis Records** is matching the nation's blistering summer with a heat wave of its own: It claims it's heading for \$10 million in July sales, a figure that'll set a monthly record for the company. **Pat Benatar** and **Huey Lewis & the News** are the two acts leading the way.

**SOUTHERN-FRIED SESSIONS:** **PolyGram Records** plans to hold its 1988 National Sales and Promotion Conference in Nashville, Aug. 1-5. More than 100 top executives, branch managers, field personnel, and other **PolyGram** leaders will converge on Music City. The event will be hosted by **PolyGram's** Nashville papa, **Steve Popovich**. A Nashville showcase and awards dinner will highlight the conclave Aug. 3. It's the first time **PolyGram** has held such a function in Nashville.

**ON THE ROAD AGAIN:** On Sept. 9 in Miami, **Elton John** will launch a 15-city U.S. tour in support of his current top 20 **MCA** album, "**Reg Strikes Back**." The coast-to-coast jaunt is **John's** first road work since his 1986

Australian tour, which ended when the singer underwent surgery for a throat lesion. The vocalist will be backed by a five-piece band and three backup singers. At present, only single dates have been announced for each U.S. tour stop, but the schedule can accommodate additional nights in each city.

**FRANK'S PLACE:** After 30 years of music print associations with **Hansen** and, most recently, **Columbia Pictures Publications**, **Frank J. Hackinson** has established his own print firm in North Miami Beach, Fla. Called **FJH Music Co.**, the company's plans call for music print releases in pop, keyboard instruction, and classical music over the next two years. The firm is located at 20432 N.E. 16th Place, North Miami Beach, Fla. 33179; 305-651-5466.

**TIDINGS OF HOPE:** The July 14 City of Hope banquet honoring **Capitol-EMI Industries** president **Joe Smith** raised \$1.05 million for the charitable group, according to City Of Hope music industry chapter president **Donald Passman**. According to **Passman**, it was the first time banquet contributions topped the \$1 million mark. As promised by **Smith**, who acted as MC at his own installation as the 1988 Spirit of Life Award recipient, the banquet itself was a fast-paced affair. Comedian **Don Rickles**, the evening's entertainment guest, used his rapierlike tongue to skewer such assembled industry heavies as **Atlantic's Ahmet Ertegun**, **MCA's Irving Azoff**, and **Columbia's Tommy Mottola**. **Rickles** did not spare **Smith** himself: "You do good by **Joe Smith**, who knows? You could meet **Mo Ostin**."

**TOMMY'S MEDICAL CHART:** The **Billboard** staff sends out best wishes for a speedy recovery to our associate publisher and chart director, **Tom Noonan**, who is now resting at home after an emergency appendectomy July 8 at **Cedars-Sinai Hospital** in Los Angeles.

**THE PETER, PAUL & MARY** catalog from **Warner Bros.**, starting with their first, self-titled album in 1962, is coming to CD. Member **Peter Yarrow** and **Warner's Lee Herschberg** say they've greatly improved on the original by going directly from the original multitrack to digital in the remixing. The original release went from multitracking to 2-track stereo.

**ACT OF GOOD FORTUNE:** **Kay Starr**, remembered for such '50s smashes as "Rock & Roll Waltz" and "Wheel Of Fortune," is donating the proceeds of her appearance at the Hollywood Roosevelt Hotel's **Cinegrill** Wednesday-Saturday (27-30) to **The Society Of Singers**, a group that helps singers in financial need.

**MORE SOUNDS OF MUSIC:** **Telarc's** upcoming studio cast recording of "The Sound Of Music," due in September, will be the most complete recording of the **Rodgers & Hammerstein** classic yet. Its running time is more than 70 minutes, and it includes material never recorded before plus two songs **Rodgers** wrote for the 1965 film version. The featured performer is **Frederica von Stade**, with **Erich Kunzel** conducting the **Cincinnati Pops Orchestra**. . . **New York-based Original Cast Records** has just released the cast of a recent Broadway musical, "**Late Nite Comic**," featuring singer **Julie Budd** and the show's composer, **Brian Gari**.

**SUIT DISMISSED:** The California Second District Court of Appeal has upheld the December 1986 dismissal of a suit against heavy metal star **Ozzy Osbourne**. A Riverside County couple had alleged that the suicide of their son **John Daniel McCollum** in October 1984 was inspired by the lyrics of **Osbourne's** song "Suicide Solution." On July 19, the appeals court ruled that Superior Court Judge **John Cole's** dismissal of **Jack McCollum** and **Geraldine Guegenbuehl's** action was justified, since **Osbourne** and his label, **CBS Records**, are protected under the free-speech provisions of the Constitution. An attorney for **McCollum** and **Guegenbuehl** says that his clients intend to take their case to the California Supreme Court.

**THE SENATE FINANCE COMMITTEE** may have trouble getting around to consideration of a tax revision that would enable writers to deduct expenses before their works are sold. The reason? Its chairman is none other than Democratic VP candidate **Sen. Lloyd M. Bentsen**, D-Texas. The committee held a hearing on the matter July 13, but one thing is certain: **Bentsen** won't be around much in the months ahead. The amendment, cleared by the House Ways and Means Committee, has OK'd the revision.

# Sponsors Help Spice Food Fest With Sets By Wonder, Cray, Parker

## Major Acts Add Flavor To Taste Of Chicago

CHICAGO Stevie Wonder, Robert Cray, Graham Parker, Timbuk 3, Restless Heart, Foster & Lloyd, and Betty Carter are among the artists whose free performances helped attract 2.8 million people to the annual outdoor food festival Taste Of Chicago, held here July 1-10.

While cuisine from 80 Chicago-area restaurants was the primary

draw, the number and quality of national acts were unprecedented in the event's eight-year history. According to Margaret Jones, spokeswoman for the Mayor's Office, which produced Taste Of Chicago in cooperation with the Illinois Restaurant Assn. and the Chicago Park District, the financial support of major sponsors Old Style and Maxwell House made

the stellar lineups possible. Old Style kicked in \$100,000 for the July 9 Wonder appearance alone, says the city's special events spokesperson, Eda Benjakul. All headline concerts were held at Grant Park's Petrillo Music Shell.

Despite several days of record high temperatures and a smog alert issued by the Environmental Protection Agency, crowds at the festival were large. Wonder's show, part of his two-monthlong Wonder Summer Fun tour, drew 240,000 to Grant Park. The singer dedicated his performance both to Chicago's late mayor Harold Washington and to his own aunt, who had passed away that morning of cancer.

The July 4 concert, presented by progressive album rocker WXRT-FM and Old Style, featured Cray, Parker, Timbuk 3, and the Insiders. A total of 190,000 people attended Taste Of Chicago that day. Cray and Parker acknowledged WXRT's support, with Parker noting, "Radio play in the Chicago area has helped me achieve sold-out crowds whenever I come here."

Other headliners included Restless Heart and Foster & Lloyd on July 1, presented by Country Time lemonade and country station WUSN-FM; Mongo Santamaria July 5, presented by Old Style, public radio station WBEZ-FM, and WBBM-TV; Betty Carter with the Grant Park Symphony July 7, presented by Patrick Media; Del Shannon and the Chiffons July 8, presented by WGN-AM and Dole;

and a Latin music show featuring singer/actress Maria Conchita Alonso and Everardo Y Su Flota July 10, presented by American Airlines and Spanish-language station WOJO-FM.

The July 2 fourth annual WFMT Folk Festival, sponsored by Chicago's commercial classical station, was the event's most successful one yet, according to WFMT president Ray Nordstrand. Co-sponsored by Eli's cheesecake and Maxwell House, the folk fest fea-

### Ten-day nosh fest offered menus and music for all tastes

tured headline performances by Beausoleil, the Barrett Sisters, Bob Gibson & Hamilton Camp, and Holly Near & Ronnie Gilbert, among others. From 7 p.m. on, the folk festival was broadcast nationwide via satellite to more than 100 stations within the Fine Arts Network, to which WFMT belongs.

In addition to the Taste Of Chicago headliners, numerous local acts, many of them label artists, appeared at smaller stages throughout the event, including rock acts Nicholas Tremulis and Colortone and blues artists Koko Taylor and Valerie Wellington.

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

### RIAA HEADS REPORTS ON GATT

(Continued from page 80)

visions.

"The real problem was the mechanism by which the three groups came together and worked out these recommendations. It was awkward," says Berman.

"It would be preposterous that there wouldn't be flexibility [about the recommendations] and greater protection offered. Otherwise, what's the point of the talks if standards aren't upgraded?"

The 100-page report on intellectual-property standards under GATT was released earlier this summer by the U.S.-based Intellectual Property Committee, the Japan Federation of Economic Organizations, and the Union of Industrial and Employees' Confederations of Europe. Copyright protection was just one of many trade-oriented problems addressed. For example, Berman says that other issues, "especially agricultural issues, will drive the machinery" of the 96-nation GATT trade agreement, scheduled to conclude in

1990.

He adds that he is confident that "progress will be made" in recording industry protection in upcoming midterm GATT review in Montreal.

In a related development in Geneva that brought more attention to the copyright protection of sound recordings, four resolutions were passed at a July 4-5 conference by three international musician and phonogram and videogram producer groups. The resolutions—made by the International Federation of Musicians, the International Federation of Actors, and the International Federation of Phonogram and Videogram Producers—urge improved protection worldwide for a 50-year period, greater adherence of nations to the Rome Copyright Convention, and greater protection rights in European country legislation in private home copying and rental matters (see story page 62).

### RCA/COLUMBIA'S DISTRIB STRATEGY RILES SMALL DEALERS

(Continued from page 1)

"Leonard Part 6" but adds that she needed to buy "Suspect." That title, however, cost her \$5 more per copy through Artec, she says, and as a result she slashed her orders from six to three copies per store.

Opinions vary regarding the effects of distributor cutbacks by RCA/Columbia and other suppliers on wholesale prices. But according to Mark Saliterman, president of Video Marketing, a Minneapolis one-stop, small chains and mom-and-pop operations will be especially disadvantaged by the switch to the larger, authorized wholesalers. "It's the smaller dealers who will feel it because they can't buy in sufficient quantity to get discounts or earn any meaningful co-op support. We're pulling 'Suspect' from our flier. We can't purchase it, even though we paid cash to a distributor that now fears RCA/Columbia reprisals."

Similar concerns underlie Stoll's dissatisfaction with RCA/Columbia's termination of Star. "I had a five-year relationship with Star that has been disrupted," she says. "They were not the biggest, but I always got personalized service. I've had to waste a lot of time filling out new credit applications with other distributors."

"The big chains do about 20% of the business, but it's the smaller, medium-sized chains that do 80% of the business. These new policies could backfire on studios." Compounding the problem, she says, is her apprehension that other studio and distrib-

utor shifts may be imminent.

RCA/Columbia announced it was trimming distributors two months ago, following similar cuts by Vestron Video and MCA Home Video (Billboard, May 2). In recent days, RCA/Columbia's remaining distributors have been informed of stringent new transshipping restrictions as well as the imposition of distributor guidelines that apparently do not allow existing wholesalers to sell from certain branches.

Across the country, many dealers and wholesalers are confused because multibranch distributors can offer RCA/Columbia in some regions and not in others. "It's chaotic," says one wholesaler. "I'm told Commtron can't sell RCA/Columbia in Georgia or Florida, Ingram can't sell in Maryland, Baker & Taylor can't sell in Boston or Portland [Ore.], and Video Trend can't sell in Oregon. It's just crazy. Wax Works and Ingram have apparently divided Arkansas, and Sight & Sound, based in St. Louis, can't sell in Kansas City, where it has a branch."

As a result of these changes, which come on top of the distributor cutbacks, some dealers believe they will have to pay more on average for titles and that other services to which they have grown accustomed will be heavily diluted.

Although reaction is nationwide, the changes by RCA/Columbia are apparently felt and fought hardest in New York, "where they cut off three distributors," says George Weiss, VP

of WIN Records & Video, one of the three, along with Star and Metro Video Distributors. "They've gone overboard in trying to enforce this," he contends.

Both Weiss and Daniel Micon, director of sales at Star, note that dealers cannot expect the same level of service once provided by three locally based wholesalers to be supplied by branch operations of Commtron Corp., Baker & Taylor Video, and Artec, now the authorized suppliers for the New York area.

One large-distributor principal, who does not wish to be named, says, "This will really have an impact on those large chains that play one distributor against another to get the best price on a given release."

Chains operating widely dispersed stores are especially hard hit, according to Rebecca Reno, president/chief executive officer of Los Angeles-based Comet Enterprises, which operates 13 Video Excitement stores. "You have to be really careful and maybe make a few more marketing steps" in planning purchases, she says.

In Canada, the situation is being watched warily, according to Uwe Schnack, VP of Shannock Corp. "We're still buying [RCA/Columbia] from the RCA Records distributor, but we're told they will lose it. We will be in limbo," says Schnack. "The laws, though, are different up here. A distributor cannot be told who to deal with. Suppliers can't get away with it."

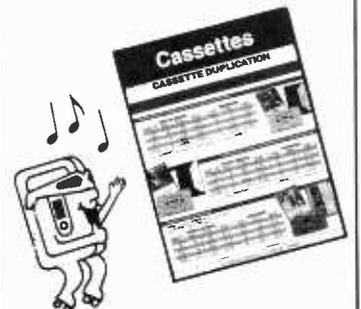
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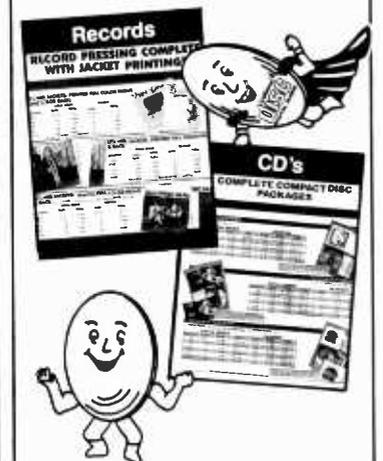
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# Int'l Attendees Up, But Deals Aren't See NMS As Different From MIDEM

BY KEN TERRY

NEW YORK International participation in this year's New Music Seminar was substantially up, accounting for 16% of preregistrations (Billboard, June 25), but the seminar shows little sign of turning into an international music market similar to the annual MIDEM fair in

Cannes, France.

A few record deals were initiated or finalized at NMS, but as John DeMol of Holland's Conamus Foundation noted, NMS is likely to spawn only one-off master licensing pacts, whereas MIDEM is still the place to go to make label or publishing catalog deals.

Similarly, Michael Gudinski, president of Australian indie Mushroom Records, observed, "There is a lot more alternative [music] business

here [than at MIDEM]. MIDEM is more big business, and this is more like an underground event."

While his description of a convention that attracted about 7,000 people may seem a bit eccentric, Gudinski is not alone in pointing to the alternative nature of the New Music Seminar. Jaap van Beusekom, director of the Dutch Rock Foundation, has found MIDEM "very badly organized—all kinds of music mixed together." NMS, by contrast, specializes in the newer forms of rock and pop music, he pointed out.

Rolf Nicklaus of West Germany's International Music Business Services/Editions Stretta did not register at the NMS, but like many MIDEM-goers, he did business out of his hotel room. He offered a couple of reasons for coming to New York: to see "new people who aren't at MIDEM" and to make contacts with U.S. companies attending the seminar. "For me, it's good because I'm trying to crack into the U.S. market

with the writers I represent," he said.

Neither Gudinski nor Brian Allen, A&R director for Canada's Attic Records, expects to do business directly as a result of his NMS attendance. But Gudinski noted that it is a good place to train his staff in the ways of the U.S. market while making contacts, especially with top promoters and agents.

Allen commented, "I find the seminar most useful as a drawing area for the people I already deal with... It's more on an informative level than on a business-exchange level." MIDEM is just the opposite, he adds.

Noting the absence of most major-label executives—despite the fact that many of them registered for the seminar—Allen remarked, "The international labels are here, but where are the majors? They're sitting in their offices waiting for people to call them."

The Dutch contingent didn't seem to mind the majors' inaccessibility. Margriet Koedooder of the Dutch Rock Music Foundation said indie labels and publishers from abroad were glad to have the opportunity to make contacts with U.S. industryites, sometimes through the panel Q-and-A sessions.

According to DeMol of Conamus, from 30-35 Dutch firms, including the managements of several acts from Holland that performed at NMS showcases, attended the seminar this year, compared with only eight or nine in 1987. Due to the increased interest in attendance, the Dutch government sponsored a countrywide stand at the NMS for the first time.

Asked why so many companies from the Netherlands hit NMS this year, Koedooder explained that it is difficult for a Dutch act to get signed to a major label because sales in its native country are so limited. In essence, Dutch music companies were trying to make loud noise by coming here in force. Part of the game plan was to expose such top local acts as Herman Brood & the Wild Romance (signed to CBS Europe), Mathilde

(Continued on page 73)



**Joel's Role.** Billy Joel meets with label and management executives at a preview screening of his ABC-TV special "A Matter Of Trust—Billy Joel In The U.S.S.R." Pictured, from left, are Walter Yetnikoff, president and CEO, CBS Records Inc.; Joel; Tommy Mottola, president, CBS Records Division; and Frank Weber, Frank Management.

## EXECUTIVE TURNTABLE

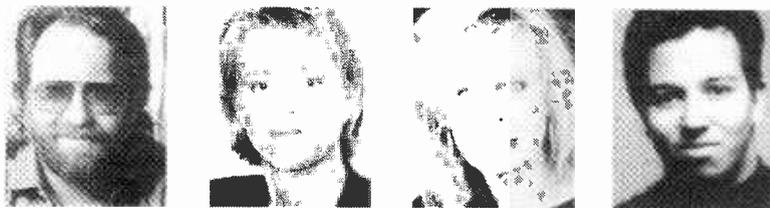
**RECORD COMPANIES.** Adam Somers is named senior VP, creative services and operations, for Warner Bros. Records in Los Angeles. He was VP of creative services and operations for the label.

CBS Records in Nashville appoints Mary Ann McCready VP, sales and product development. She was director, sales and product development, for the label. The Columbia House division of CBS Records appoints Marshall R. Wilcoxon VP of A&R. He was director, music marketing, for the division.

Elektra Records in Los Angeles names Carole Childs VP, West Coast A&R. She was in A&R at Geffen Records. Elektra in Cleveland names Lee Gerald promotion marketing manager. He was tour manager for Motley Crue and Dokken.

Michael Alago is named VP, East Coast A&R, for Uni Records in New York. He was director of A&R for Elektra Records.

PolyGram Records in New York makes the following appointments: Susan



SOMERS

MCCREADY

CHILDS

ALAGO

Drew, A&R manager, and Jonathan M. Polk, attorney, legal affairs. They were, respectively, an A&R representative for the label and an associate in litigation for the firm of Weil, Gotshal & Manges.

Ellyn Solis is appointed tour publicist for Atlantic Records in New York. She was in tour publicity for Rogers & Cowan.

Virgin Records in Los Angeles appoints Paul Babin Southern regional sales manager, based in Atlanta, and Adam Kaplan alternative retail marketing coordinator, based in New York. They were, respectively, a North Florida sales representative for WEA and label manager for What Goes On Records.

Slash Records in Los Angeles appoints Leann Weimar director, marketing, and Randy Haecker director, publicity. They were, respectively, with Minneapolis one-stop/distributor Electric Foetus and on the staff of Hogwild Records in San Antonio, Texas.

**DISTRIBUTION/RETAILING.** Rita Roberts is appointed field sales manager, black music, for Warner/Elektra/Atlantic Corp. in New York. She was national marketing manager for Atlantic Records. WEA in Los Angeles appoints Tyrone E. Metcalfe field sales manager, black music. He was Western regional black music marketing representative for the company. WEA in Dallas appoints Laura L. Warner field sales manager, black music. She was the Dallas promotion marketing manager for Elektra/Asylum. WEA in Cleveland appoints Joey Quarles field sales manager, black music. He was a member of the WEA Marketeam. WEA in Chicago appoints Daria Langford branch field sales manager. She was Midwest regional R&B manager for Virgin Records.

**RELATED FIELDS.** Barry Mendelson is appointed executive VP, music and variety programming, for Madison Square Garden Enterprises in New York. He was president of Barry Mendelson Presents Inc.

The Songwriters Guild in New York appoints Bob Leone director of special projects. He was director of national projects for the group.

Radio City Music Hall Productions in New York appoints Arlen Kantarian executive VP, marketing. He was VP, marketing, for National Football League Properties.

Cheryl Porter is promoted to studio sales at GMT Studios in Los Angeles. She was in the billing department for the studio.

Multimedia Entertainment names Tracey L. McCarthy sales promotion manager. She was in advertising and promotion at NBC Radio Networks.

Arnold Morgen is appointed national director of Touche Ross & Co., a Big Eight accounting firm. He was an entertainment industry consultant.

• VIDEO PEOPLE on the move, see page 48

## RIAA Now Optimistic On GATT Music Safeguards

BY BILL HOLLAND

WASHINGTON Recording Industry Assn. of America president Jay Berman, back from Geneva after talks with international trade officials about the General Agreement on Tariffs and Trade, now says that the initial omission of records and tapes in the enforcement-standards section of the report can be corrected in upcoming talks.

"It was not really an issue," says Berman after his discussions with trade reps about industry concerns over the omission (Billboard, July 2). "The feedback we got was that the recommendations in the report didn't make a deep impression. We

were unhappy about the document, and we, along with Warner Bros., expressed our concern to our government and others. In general, now we have reason to feel more upbeat."

The RIAA chief now says the earlier recommendations of a group of U.S., European, and Japanese trade reps exempting sound recordings from mandatory protection are neither set in stone nor a blueprint for action. There will be "more flexibility," he says, which will involve amending the recommendations so that they cover sound recordings in the tough intellectual-property-protection

(Continued on page 79)

## Deadline Passes For Repayment Of \$800,000

# Enigma Loan Pressure Clouds Jem's Future

BY JEAN ROSENBLUTH

NEW YORK The fate of South Plainfield, N.J.-based Jem Records is once again up in the air. After the Enigma Entertainment Corp. pulled out of an agreement to purchase the distributor in April, the future of the company, which is several million dollars in debt, was uncertain. Help came in the person of Intercon Music president John Matarazzo, who in June purchased 40% of Jem's outstanding stock. Now, however, Jem is apparently in default of an approximately \$800,000 loan from Enigma, and the El Segundo, Calif.-based company is giving every indication that it intends to collect one way or another.

July 19 reportedly marked the end of a 90-day grace period for Jem to repay the loan, after which Enigma can "collect its collateral in the form of a general blanket security figure," according to Enigma chief executive officer William Hein. At a meeting held by Jem for its creditors on July 14, the principals of the company "tried to get us to band together to stop Enigma from seizing the company on the grounds that then we would never get our money back," says one attendee. "Either way I think we're fucked."

Hein said that as of July 19, Jem would be "in breach of its agreement" to Enigma, which is a secured creditor. "When we entered into the purchase agreement we advanced money pending the closing of the deal. Since we're subordinate to the bank [Jem's main creditor, Security Pacific Bank], if Jem goes bankrupt there may not be any money left. We're very concerned about collecting."

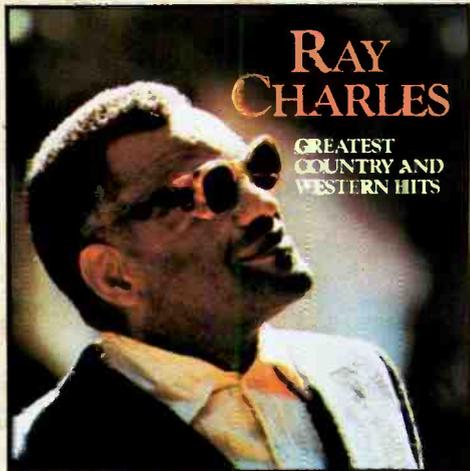
Executives at Jem would not return phone calls, and Hein could not be reached for comment after the July 19 deadline. At press time, Jem was reportedly exploring legal avenues, including filing for Chapter 11, to prevent Enigma from "freezing the company and liquidating its assets," according to one source.

"We want a solution that doesn't require us to get a marshal to go out with a padlock and close the place down," Hein said. "I see that as a last resort. Enigma is not a litigious company." In June, however, Enigma filed a civil action against Jem in New Jersey Superior Court seeking to attach the assets of the company and its president, Marty Scott, and his ex-partners, Ed Grossi and Jeff Tenenbaum. The writ of attachment was later denied.

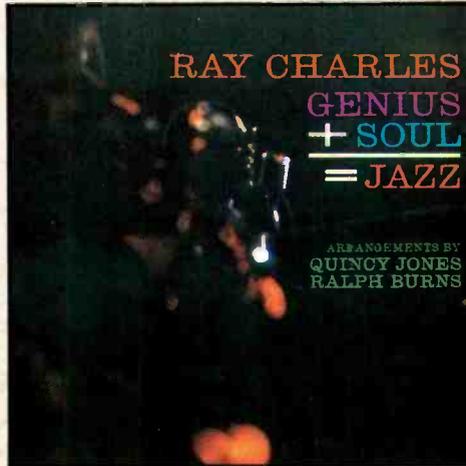
"Our interest is simple," says Hein. "We want to get paid. If only from a self-serving point of view, Enigma wants Jem to go on so it can pay off its debts."

Looking for Inside Track? ... see page 78

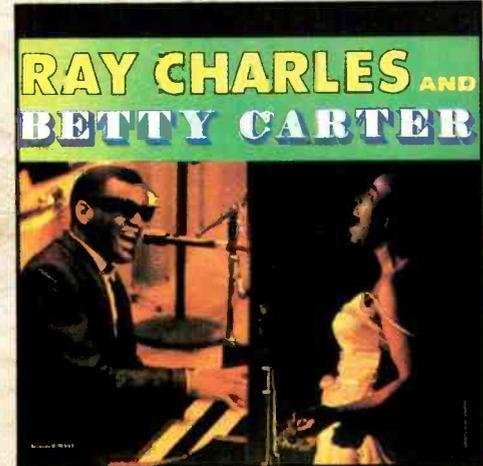
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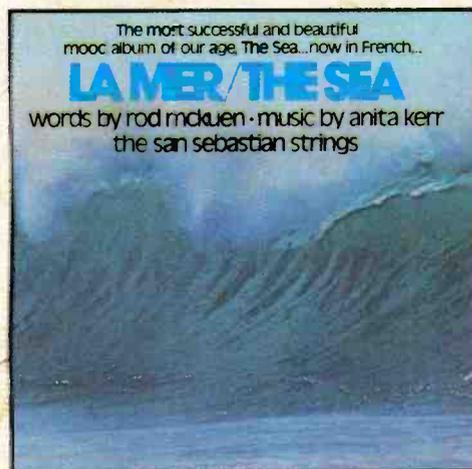


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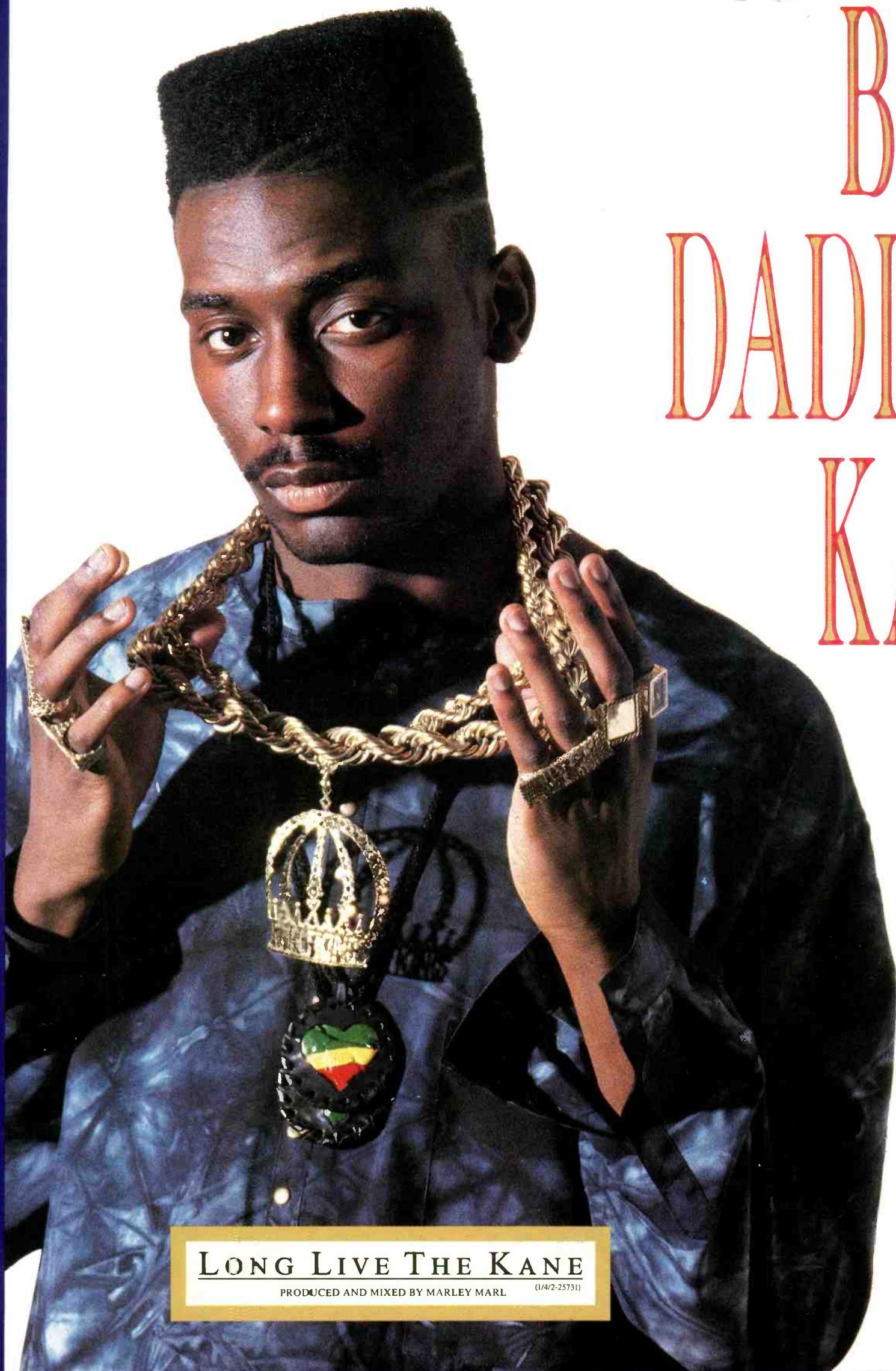


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