

# Billboard

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NEWSPAPER

NEWSPAPER

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VOLUME 100 NO. 31

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 6, 1988/\$3.95 (U.S.), \$5 (CAN.)

## MCA, CEMA Put Permanent Stamp On CD Discounts

BY GEOFF MAYFIELD

**NEW YORK** The industry's push for lower CD prices is getting a boost as MCA Distribution and CEMA move to permanent price reductions for the bulk of their front-line CDs.

Both Los Angeles-based distributors paved the road toward these wholesale cuts with extensive discount programs: MCA began its deals April 4 (Billboard, April 9); CEMA's program started May 31 (Billboard, June 4).

MCA informed accounts of its new policy changes during the week of July 24. Basically, the distributor is converting most of its front-line CDs to the discounted prices that it offered during its program. Super-

star titles continue to be excluded.

The change at CEMA, which distributes Capitol, EMI-Manhattan, and others, has not been formally announced, but Billboard has learned the firm plans to move most of its front-line CDs to a base cost of \$9.05 each—an 11.4% reduction (Continued on page 80)

## Metal Glut Cuts Into Promoters' Profits Concerts Suffering \$\$ Drought

*This story was prepared by Bruce Haring and Ken Terry in New York and Chris Morris in Los Angeles.*

**NEW YORK** Many concert promoters are losing money in what industry figures are calling an unpredictable summer touring season, with most attributing the rocky box office

to a glut of acts hitting the road.

Business is reported to be off in heavy metal shows, the traditional cash cow for promoters. Sales have been especially weak for the Monsters Of Rock tour and current swings by Iron Maiden, Judas Priest, and David Lee Roth. [Promoters may get a partial refund of concert fees

from Monsters acts; see page 4.]

There has been some good news for promoters, primarily from new-music shows and concerts in outdoor sheds, where Depeche Mode, Dirty Dancing: The Tour, and INXS are drawing a strong share of fans across the country.

Overall, the competition for dollars has never been heavier, leaving promoter Frank Russo to predict "everybody will definitely lose money" in the summer season.

"It's hit or miss," says Russo, whose Gemini Productions in Providence, R.I., is a major player on the New England concert scene. "We sell 80,000 Grateful Dead tickets, grossing a tremendous amount, then turn around and don't do what we think (Continued on page 80)

## Nashville Tries Alternative Roads

*This story was prepared by Holly Gleason in Los Angeles and Gerry Wood in Nashville.*

**LOS ANGELES** Nashville divisions of major labels are exploring the possibilities of alternative marketing through college and noncountry-ori-

ented outlets. CBS is so convinced of the advantages of this approach that it is creating a Nashville college department.

The increased noncountry-marketing activity in Nashville follows the alternative inroads made by such country acts as Lyle Lovett, Steve

Earle, k.d. lang, Foster & Lloyd, Dwight Yoakam, Jo-Ei Sonnier, Rodney Crowell, Rosanne Cash, and Darden Smith.

Crowell, Cash, and Smith are CBS acts targeted for heavy rotation on college and alternative radio and on- (Continued on page 74)

## Vid Franchisees Seek To Block Web Mergers

BY EARL PAIGE

**LOS ANGELES** In two separate actions, angry Major Video and National Video Inc. franchisees are moving to stymie the much-publicized mergers of their companies with Blockbuster Entertainment and West Coast Video, respectively.

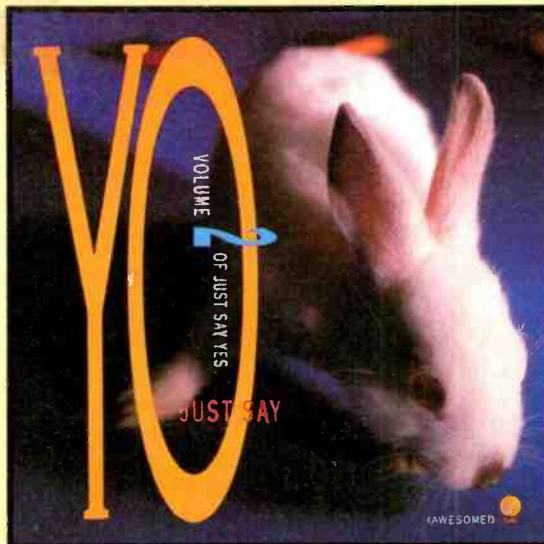
A group of six franchisees of Major Video have filed a suit that seeks, among other things, to enjoin the proposed merger of Major and Blockbuster, first announced in late April (Billboard, May 7).

Meanwhile, as many as 100 franchisees of National Video Inc. were set to meet July 30 in Denver (Continued on page 77)

ADVERTISEMENTS



Betty, Man and Margie are SWEET SENSATION, the trio who've ignited radio, retail, and the public with their explosive debut LP, TAKE IT WHILE IT'S HOT (90917). The album also includes their new 12" single, "Never Let You Go" (0-96636). Produced by Ted Currier for Platinum Vibe Productions. On Atco Records, Cassettes, and Compact Discs.



Destined to Multiply: When in doubt, "Just Say Yo." That's the title of Sire's newest CD-only sampler. Featuring 14 awesome songs, "Yo" carries an absurdly low suggested list price of \$7.93. Includes selections from Depeche Mode, Morrissey, k.d. lang, Erasure, The Mighty Lemon Drops, and Israeli singing sensation Ofra Haza. Last year's compilation, "Just Say Yes," is still hopping. Now it's time to "Just Say Yo." (2-25745)

## Hot 100, Black Charts To Show 4 Configurations

**NEW YORK** Beginning this week, Billboard's Hot 100 Singles and Hot Black Singles charts will display symbols indicating the availability of charted titles in four additional configurations: the 12-inch vinyl single, the cassette single, the cassette maxisingle, and the 3-inch CD single.

This exclusive new feature provides the comprehensive information needed by record companies, retailers, and radio programmers to reduce the confusion surrounding the proliferation of singles configurations.

The decline in 7-inch vinyl sales in recent years (the last 7-inch-only single to be certified gold was Mi- (Continued on page 77)



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MCA-53245

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Management: Bill Sammeth

MCA RECORDS

# Billboard CONTENTS

VOLUME 100 NO. 32

AUGUST 6, 1988

## AUG. ALBUM FORECAST: HOT, HOT, HOT

Look for new releases from some big names this month, including Peter Dinklage, George Benson, and K.T. Oslin. But news editor Jean Rosenbluth reports that the biggest of the big will appear on a benefit album honoring folk legends Woody Guthrie and Leadbelly. Among the contributors: Bob Dylan, Bruce Springsteen, and U2. **Page 4**

## The Shadoc Of ABC's Smile

Who knows when the new host of "American Top 40" officially takes over? The Shadoc knows. ABC Radio Networks has announced that Shadoc Stevens, hired two months ago to replace "AT40" co-founder and 18-year host Casey Kasem, will debut on the Aug. 13-14 show. Radio correspondent Peter Ludwig reports. **Page 12**

## BRIAN WILSON SIRES SOLO ALBUM

Brian Wilson's debut solo album is getting royal treatment from Warner Bros. The goal is to make the Sire/Reprise release a hit with both long-time Beach Boys fans and alternative-music enthusiasts less familiar with Wilson's work. Billboard's Chris Morris reports. **Page 20**

## The Great Beyond

Beyond Video, a nonprofit buying association of 32 stores, is intent on living up to its name. The group's focus is on creating total entertainment centers: Many stores stock video hardware, and eight have "hi-fi theaters" where customers can watch large-screen presentations of upcoming videos. Billboard's Edward Morris tells the story. **Page 56**

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# IFPI Decries 'Moral Injustice' U.K. Commons Rejects Tape Levy

BY MIKE HENNESSEY

LONDON Despite an attempt by Conservative and opposition members of Parliament to restore a blank-tape levy to the U.K.'s Copyright, Designs, and Patents Bill, a government amendment rejecting the provision was carried in the House of Commons here July 25 by a vote of 134-37.

Francis Maude, the junior trade minister; claimed the beneficiaries of a levy would be "relatively well-to-do record companies and pop stars." And he added that those paying the levy would include the visually and aurally handicapped, churches, and young consumers.

Michael Freegard, chairman of the Music Copyright Law Reform Group and chief executive of the Performing Right Society, later expressed "total dismay" at the outcome of the vote. Though sadly predictable, he said, it flew in the face of common sense and justice.

Freegard, who attended the two-hour Commons debate, added: "The government could offer no case at all for the rejection of a levy and when pressed on all sides as to why it had completely reversed its policy since the white paper document two years ago could give no explanation.

"The government fought the last election on a policy which included provision for a tape levy," Freegard said, "but this has now been reversed on the whim of two ministers, Lord Young and Kenneth Clarke."

In a statement issued on the eve of the Commons vote, the global

record industry trade group IFPI said: "The British government has once again shown its determination to ignore popular opinion, moral justice, and even the recommendation of an all-party standing committee of the House of Commons.

"It appears that neither the moral necessity to reward rights owners for their creativity nor the popular opinion of the British public has had any influence on government policy." A recent nationwide opinion poll showed 60% of consumers in favor of a 10% levy on blank audiotapes.

"While fellow European states

have enacted or are preparing legislation to introduce a blank-tape levy," IFPI said, "the British government has chosen to remain one step behind."

All constituent bodies of the Music Copyright Reform Group have voiced anger at the government's attitude and failure to offer valid justification of its policy reversal. They point out that with home audiotaping remaining an unlawful act in the new copyright bill, copyright owners are being protected by a law that cannot be enforced.

However, a widely derided government proposal making it compul-

(Continued on page 82)

## Meet's Panel Menu Has Distinctly Global Flavor

BY KEN TERRY

NEW YORK With the number of foreign industryites in attendance up 50% from last year, the recent New Music Seminar here offered



more international market surveys than ever before. Among this year's panels were sessions surveying Australia, Germany/Austria/Switzerland, Japan, Canada, and the Benelux countries. Other panels

exploring the global scene included sessions on Soviet rock, world music, European crossover, U.K. record labels, international talent and booking, licensing and subpublishing, international radio, and Canadian copyright developments.

In the Japan market survey, a well-balanced panel described a market that most in the overflow crowd knew only from hearsay and magazine articles. Among the salient points brought up were these:

- International music accounts (Continued on page 82)

## Will Helms Sink Radio's 'Safe Harbor'? Senate OKs Ban On Overnight Explicit Broadcasts

BY CHRIS MORRIS

LOS ANGELES The U.S. Senate has approved a measure introduced by Sen. Jesse Helms, R-N.C., that would end the Federal Communications Commission's policy of permitting radio broadcasts of explicit material between midnight and 6 a.m.

The measure, an amendment attached to a Senate appropriations bill, was approved July 26 by voice

### 'Radio has a green light to pump out garbage'

vote. The \$15 million bill will now be moved to a conference with the House of Representatives, which has already passed its own version; voice approval of the amendment increases the likelihood of its retention in conference.

Helms' amendment calls for the abolition of the FCC's so-called safe-harbor policy and the enforcement of Congress' 1934 obscenity standards under the provisions of Section 1484 of Title 18 of the U.S. Code. The FCC would be directed to promulgate regulations in accordance with existing law by Jan. 31, 1989.

Helms told his Senate colleagues

that he was introducing the legislation "to direct the Federal Communications Commission to enforce the law, period."

Calling the FCC policy "a direct contradiction" of the law, Helms added, "The safe harbor gives broadcasters a green light if they want to pump out garbage over the airways. Anything goes, the FCC has said, after midnight up until 6 a.m."

To back his argument, Helms offered three examples of radio "filth": transcripts of the lyrics to the Pork Dukes song "Makin' Bacon"; the homosexual drama "Jerkier"; and a monolog by WXRK New York DJ Howard Stern, each of which has been the center of a controversial court case in California or New York that is currently on appeal.

Helms said he wrote to FCC chairman Dennis Patrick to ask whether his three examples would be allowed to be broadcast after midnight. The senator quoted Patrick's response: "It is very unlikely . . . that the Commission would have found the licensees in violation of the indecency proscription had they aired the subject program after midnight."

"I say again this senator does not believe that this sort of trash should be allowed at 2 p.m. or 2 a.m. or 3 a.m. or whatever time," Helms said.

"Garbage is garbage, no matter what the time of day or night may be.

"If the FCC's safe-harbor rule stands, we will see DJs that talk about sex acts by using innuendos and double meanings," he continued. "We will hear more filth and trash than we have ever heard before."

A statement issued by Patrick's office attempts to refute Helms' accusations of lax enforcement of the obscenity statute.

"The commission takes its obligation (Continued on page 74)

Billboard  
1988 RADIO AWARDS

# VOTE! FINAL BALLOT

Opposite page 32 in this issue

# Variety Spices August Releases

## Major Acts Appear On Folkways Tribute

BY JEAN ROSENBLUTH

NEW YORK August promises to be hot inside record stores as well as out, as new releases from Europe, Glenn Frey, Peter Cetera, the Robert Cray Band, K.T. Oslin, George Benson, Olivia Newton-John, Restless Heart, Dwight Yoakam, and the reformed Little Feat are sure to heat up sales. And with an eye toward colder weather and holiday gift-giving, several labels are issuing greatest-hits albums; collections are due from the Judds, Kool & the Gang, and Carly Simon.

The biggest names of the month, however, appear on the benefit album "Folkways: A Vision Shared." Royalties generated by the Aug. 23 Columbia release, which is a tribute to Woody Guthrie and Leadbelly, will go to the Smithsonian Institution to be used in curating the Folkways label archives. Bob Dylan, Bruce Springsteen, John Cougar Mellencamp, U2, and Arlo Guthrie are among the artists covering Woody Guthrie songs; Brian Wilson and Little Richard with Fishbone are two of the Leadbelly contributors.

Several superstars have also gotten together to lend their talents to Arista's "One Moment In Time," which is a "soundtrack" to the 1988 Summer Olympics. All of the songs on the album, including new tracks by Whitney Houston, Eric Clapton, and Aretha Franklin, will be used by NBC-TV during its broadcast of

the event. The album is due in stores Aug. 25.

Since Metallica's eagerly anticipated new album has been delayed until September, metal fans will have to content themselves with the considerably softer fare of Europe. "Out Of This World," due Aug. 9 from Epic, follows up the group's double-platinum U.S. debut, "The Final Countdown." "Superstitious" is the first single and video from the record.

Country superstars are well represented on RCA's August release schedule. That utterly '80s lady K.T.

Oslin proffers "This Woman" Aug. 30, Restless Heart has "Big Dreams In A Small Town" Tuesday (2), and the Judds unleash their "Greatest Hits"—with two new tracks, including the single "Give A Little Love"—on the same day. And Reprise gets into the act with country iconoclast Yoakam, whose "Buenas Noches From A Lonely Room," also due out Tuesday (2), follows up two gold albums. Its first single is a duet with Buck Owens, "Streets Of Bakersfield."

Another August maverick is  
(Continued on page 77)



**Gene-etic Engineering.** Gene Simmons of Kiss meets with executives of RCA Records and BMG Music International to mark the formation of Simmons Records. Pictured, from left, are Bob Buziak, president, RCA; Simmons; and Heinz Henn, international VP, A&R/marketing, BMG.

## U.K. Polydor Is Banking On Lloyd Webber's 'Aspect'

LONDON Polydor Records here is guaranteeing Andrew Lloyd Webber's Really Useful Group an unprecedented \$1.7 million for the album rights to "Aspects Of Love," the new musical composed by Lloyd Webber with lyrics by Don Black and Charles Hart.

The deal, unparalleled in the history of musical theater, was clinched by Polydor in the face of rival bids by several major international record companies.

Polydor U.K. managing direc-

tor David Munns rates the "Aspects Of Love" score as Lloyd Webber's best to date, while Brian Broly, chief executive of RUG, predicts at least four songs will become major standards.

The show, based on a novel by David Garnett, is due to open in London early next year. The double album of the composer's "Phantom Of The Opera," released by Polydor, has gone multi-platinum and is rated one of the highest-selling theater recordings ever.

## Three Bands Said To Offer Compensation For Losses Promoters Expect 'Monster' Act Refunds

BY KEN TERRY

NEW YORK Concert promoters who incurred big losses from the toothless Monsters Of Rock tour (Billboard, July 2) say they expect to receive a partial refund of concert fees from acts involved in that tour.

One promoter says Van Halen, Dokken, and Metallica have all made "hard offers" to return part of their fees after the completion of the 29-date tour, which was set to end July 30 at Denver's Mile-High Stadium. The Scorpions, however,

have not made a similar offer, according to this source.

Another promoter confirms this account, adding that he does not expect any compensation from the tour's opening act, Kingdom Come, which "only made \$2,000 a night."

A third impresario says, "We were told we were getting money back, and that's it. I'm waiting."

None of the promoters interviewed by Billboard knew how much would be returned, but Jack Boyle, head of Cellar Door Productions, which promoted Monsters

concerts in Florida and Washington, D.C., comments, "The good Lord takes care of the needy, not the greedy. Am I looking to the acts to make me whole? Absolutely not." He adds that the bands were not solely to blame for the Monsters fiasco, since the promoters had been willing to give their megarock concert idea a shot.

Cliff Burnstein, co-manager (with Peter Mensch) of Metallica and Dokken, claims, "Nobody's talked about [refunding part of those acts' fees]. We'll be seeing [Van Halen manager] Ed Leffler at the last show in Denver, and if that topic's going to come up, it'll come up then. We're the small fry in this affair, and we'll take our cues from Van Halen. It's Van Halen's tour—and when [Leffler] tells us what he thinks the right thing to do is, we'll make our decision."

Leffler did not return repeated calls from Billboard, but promoters insisted they had heard from Van Halen's management.

The groups that have reportedly offered to ease the promoters' pain clearly have an interest in maintaining good relations with the impresarios, some of whom lost hundreds of thousands of dollars on the Monsters tour. Van Halen plans to tour the U.S. this fall, and Metallica will be starting a six-month U.S. concert swing in November. Dokken, although it has finished touring for the year, is a road warrior among live acts, touring often and exten-

(Continued on page 80)

## 'New' Motown Staffing Up; No Word Yet On Busby

LOS ANGELES While there is still no official word concerning the much-rumored installation of Jheryl Busby as the new Motown Records president, there has been some restaffing activity at the label.

Some staffers who were released following Motown's sale to the MCA-Boston Ventures combine have returned, and R&B promotion VP Ronnie Jones is currently in the field scouting new employees for the promo team.

Gene Griffith, who manages Teddy Riley, Keith Sweat's co-writer, is said to be getting a pro-

motion job. Former Arista publicist Traci Jordan has signed on with Motown as VP of publicity.

A label source says that no new album product will be coming until mid-September at the earliest (singles from Stevie Wonder and Stacy Lattisaw will fill the product gap); New Edition's Johnny Gill and former Manhattans lead vocalist Gerald Alston will reportedly land on the Motown artist roster in the fall.

Meanwhile, Wonder's next single is being remixed by Timmy Regisford, MCA's East Coast black A&R director. CHRIS MORRIS

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Rick Dobbis is named GM for RCA Records in New York. He continues as executive VP for the label.

K-tel International makes the following appointments: Mickey Elfenbein, president, and Laura Starita, promotion coordinator. Elfenbein was executive VP for the label. Starita was with an advertising/direct-marketing firm in Minneapolis.

Paul Farberman is named VP, business affairs, for I.R.S. Records in Los Angeles. He was VP, business affairs, for CBS Records in Canada.

Chrysalis Records in New York names Steve Heldt national director, sales.



DOBBIS



ELFENBEIN



FARBERMAN



HELDT

He was Philadelphia sales manager for PolyGram Records.

A&M Records in Los Angeles promotes Craig Lambert to national album field director. He was national album rock promotion director for the label.

EMI-Manhattan Records in New York makes the following appointments: Josh Ziemann, marketing director; Rob Gordon, West Coast regional sales manager; and Joe Pszonek, East Coast regional sales manager. Ziemann is national director of sales for TVT Records; Gordon and Pszonek were territory



LAMBERT



ZIEMAN



LEHMAN



CZECH

managers/customer service representatives for Capitol-EMI-Manhattan-Angel distribution.

Pam Lehman is named VP, sales promotion, music club marketing, for Columbia House in New York. She was director, CBS Compact Disc Club, for the division.

Atlantic Records in New York promotes Bobby Czech Sr. to national singles sales manager. He was Northeast regional sales manager for the label.

Virgin Records in Los Angeles appoints Melanie Nissen creative director and Lygia Brown regional R&B promotion manager. They were, respectively, graphic designer for A&M Records and Los Angeles regional promotion manager for RCA Records.

Cathy O'Brien is promoted to coordinator, merchandising and advertising, for Elektra Records in New York. She was assistant to the senior VP, marketing.

Jem Records in South Plainfield, N.J., names Jonathan Mann VP, business affairs. He was president of Jump Street Records.

**RELATED FIELDS.** The Songwriters Hall Of Fame in New York appoints Bob Leone director of special projects. He was director of national projects for the Songwriters Guild.

• VIDEO PEOPLE on the move, see page 45

# CONCERT SUCCESS IN WEST GERMANY

## 1987/88

Juli 1 - June 30

(in alphabetical order)

JOAN BAEZ · HOWARD CARPENDALE  
JOHNNY CASH · NINA CORTI · BOB DYLAN  
FAIRPORT CONVENTION · GITTE HAENNING  
KLAUS HOFFMANN · JETHRO TULL  
UDO JÜRGENS · UDO LINDENBERG · MADONNA  
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# Mangione Assaults Nobs In Curtain Closer

## 22nd Montreux Jazz Fest Sparkles

BY JESSE NASH

**MONTREUX, Switzerland** For the past 22 years, the annual Montreux Jazz Festival has showcased some of the biggest names in the music industry for attendees from all over the world. Journalists and fans venture to this beautiful city for close to three weeks each July to feast on the music of their favorite musical performers.

For jazz and R&B artists like Aretha Franklin, Miles Davis, and Herbie Hancock as well as such rock acts as Pink Floyd, Carlos Santana, and even the Rolling Stones, playing at the festival has been a professional honor. Its reputation stands tall, setting an example for other music fests.

This year's event, which attracted the highest attendance ever, measured up to Montreux's high creative standards as well. The level of excellence at the Montreux Jazz Festival, from the program organization to the lineup of superior talent, did not disappoint. Most performances went smoothly, providing a sufficient variety of musical styles for even the most eclectic listener.

In contradiction to the festival's positive spirit was a fracas involving fluegelhornist Chuck Mangione and

festival founder/host Claude Nobs. But even that serious incident was not sufficient to dampen the appreciation of those in attendance.

Taking part in this year's Montreux concerts were Davis, Tracy Chapman, 10,000 Maniacs, James Taylor, Hancock, Kenny G, Wynton Marsalis, George Benson, Mangione, George Duke, Dave Brubeck, Irma Thomas, Papa John Creach, the Blues Brothers Band featuring Steve Cropper, Lou Marini, Joe Satriani, Charles Lloyd, Eddie Harris, Les McCann, David Sanborn, Milton Nascimento, Chick Corea, Womack & Womack, Crowded House, the Georgia Satellites, the Nits, Titas, T'Pau, Steve Gadd & the Gadd Gang, Bobby McFerrin, and Andre Geraissate.

Among the standout performers were Davis, who amazed listeners with his trumpet wizardry; Hancock, who showed why he is one of the best keyboard players in the world; singer McFerrin; and the joint act of Santana & Wayne Shorter, who dazzled with their own special brand of Latin and fusion jazz.

Santana and Shorter's brilliant performance was considerably enhanced by their crack backup band. The song "Europa" provided the highlight of their energy-charged set. In fact, the

number was so much fun for Santana, Shorter, and the band that when it came time to do an encore, they reprised the song as the crowd cheered them on. According to Santana, the live show in Montreux was recorded for an album that will be released sometime soon.

For the past year, there have been rumors that Davis was having trouble with his throat; but judging by his performance at the festival, it appears that the problem has passed. Davis was in top form and displayed tonal superiority on his trumpet, never missing the mark, especially on Charlie Parker's "Scrapple From The Apple."

(Continued on page 83)



**Call It Intuition.** Germany's Intuition Records launches its U.S. label, to be distributed by Capitol Records, with an artist roster that includes Hermeto Pascoal & Grupo, Jon Hassell, and Charlie Mariano. Shown, from left, are Helmut Fest, managing director, EMI Electrola; Bhaskar Menon, chairman and CEO, EMI Music Worldwide; Vera Brandes, founder, Intuition; Bruce Lundvall, East Coast GM, Capitol Records, and president, Blue Note Records; and David Berman, president, Capitol.

## Beatles Block Charly's Release Of '62 Decca Demo

BY EDWIN RIDDELL

**LONDON** Legal action to prevent the reissue of a 1962 Beatles demo album could become a test case for the whole recording industry here. That is the view of lawyers representing the estate of John Lennon and fellow Beatles Paul McCartney and George Harrison.

The tangled tale involves original Beatles drummer Pete Best and the now infamous story of how Decca Records missed an opportunity in early 1962 to sign up the Fab Four.

At stake is whether Charly Records, a reissue company, is acting within its rights by putting out a cassette, album, and CD of a tape made at Decca on New Year's Day 1962. The recording was the subject

of an action started in the high court earlier this year on behalf of McCartney, Harrison, and Yoko Ono, Lennon's widow.

The dispute surfaced again July 22 in London with the release of a press statement by representatives of McCartney, Harrison, and Ono saying that Charly Records had given "undertakings lasting until trial" that it would not distribute the compact disk "The Beatles—The Decca Sessions 1/1/62" either in the U.K. or anywhere else in the world.

Charly Records, which claims "at all times to have acted with propriety," says the latest salvo is unnecessary. As soon as the original communication from the Beatles' solicitors was received, the label says it

(Continued on page 83)

## Jive Faces 'Nightmare' Suit Fat Boys Claim 'Freddy'

BY JEAN ROSENBLUTH

**NEW YORK** The name of D.J. Jazzy Jeff & the Fresh Prince's new single, "A Nightmare On My Street," is turning out to be prophetic. New Line Cinema, which produces and distributes the "A Nightmare On Elm Street" series of films, has served papers to Zomba Enterprises, which operates the group's Jive label, and the Bertelsmann Music Group, which distributes it, asking them to halt distribution of the single.

"New Line Cinema has an exclusive agreement with the Fat Boys for use of the Freddy Krueger voice," says Seth Willenson, the studio's senior VP of telecommunica-

tions. The Fat Boys plan to issue "Are You Ready For Freddy," which features actor Robert "Freddy Krueger" Englund, as the second single from their "Coming Back Hard Again" album. Its tentative release date is Aug. 14. The song will also be featured on the soundtrack to "A Nightmare On Elm Street IV."

Ann Carli, VP of artist development at Jive, acknowledges that "we were issued a cease-and-desist order [July 26], but we've been advised by our lawyers that under the First Amendment there is no infringement." "A Nightmare On My Street" features what Carli describes as "a parody, definitely not

(Continued on page 83)

## A Year Later, Guns N' Roses Hit No 1; Top 10 Hit Makes Chicago Smile

**GUNS N' ROSES'** "Appetite For Destruction" jumps to No. 1 in its 50th week on the Top Pop Albums chart. The sleeper smash took one week longer to reach the top than **Def Leppard's** "Hysteria," which rang the bell two weeks ago in its 49th week. Only one album in the past 20 years has taken longer to hit No. 1: "**Fleetwood Mac**," which did the trick in its 58th week in September 1976. "**Whitney Houston**" also took 50 weeks to reach No. 1, hitting that spot in March 1986.

"Appetite" is the third metal-oriented album in a row to top the chart, following **Van Halen's** "OU812" and "Hysteria." The Guns N' Roses album is likely to remain a No. 1 contender throughout the summer because the band's breakthrough single, "Sweet Child O' Mine," is just now exploding on the Hot 100. This week it leaps seven notches to No. 18.

By hitting No. 1, Guns N' Roses' album makes up for Geffen Records' frustrating near-miss last year when "**Whitesnake**" logged 10 weeks at No. 2.

**CHICAGO** is adding to its reputation as the Band That Would Not Die. Ignored by the rock press, taken for granted by the industry, the group just keeps coming up with hits. "I Don't Wanna Live Without Your Love," which jumps five notches to No. 8 on the Hot 100, is the group's 17th top 10 hit in just over 18 years.

One sign of Chicago's remarkable consistency: The group has landed at least one top 10 single from 12 of its 16 studio albums. And the group has pulled at least one top five single from nine of those studio sets—and the way "I Don't Wanna Live . . ." is climbing, that will soon be 10 out of 16.

**Ron Nevison** produced the current smash, picking up the reins from **David Foster**, who supervised the group's previous four top 10 hits. **James William Guercio** produced the group's first 12 top 10 hits, stretching from "Make Me Smile" in 1970 to "Baby, What A Big Surprise" in 1977.

One discordant note: There are signs that Chicago is starting to be thought of as a singles act. The group's 1986 album, "Chicago 18," peaked at No. 35 (despite boasting a No. 3 single, "Will You Still Love Me?"), and the current "Chicago 19" holds at No. 43 this week.

**FAST FACTS:** "**Richard Marx**" achieves its highest ranking to date by leaping six notches to No. 13 on the pop album chart. The album—which has been on the chart for 60 weeks—had never previously climbed above No. 19.



by Paul Grein



**Cyndi Lauper's** "Hole In My Heart (All The Way To China)" has a startlingly bad week, losing its bullet at No. 54 on the Hot 100. It's a critical release for Lauper: The song is featured in her soon-to-be-released motion picture, "Vibes," and on her upcoming third solo album, "Kindred Spirit." The Lauper record is doing so badly that it makes **Billy Ocean's** "The Colour Of Love"—which holds at No. 17—look like a hit. But there can be little joy at Jive/Arista when the first ballad single from an Ocean album falls short of the top 10. "Suddenly" and "There'll Be Sad Songs," the first ballad releases from Ocean's last two albums, both sailed into the top five.

**WE GET LETTERS:** David Harris of Glasgow, Ky., notes that only five of the 20 singles to hit No. 1 on the

Hot 100 so far this year are from 1988 albums. The main reason for this surprising statistic: the chart-topping success of third, fourth, and even fifth singles from 1987 albums. The only singles from 1988 albums to ring the bell: **Rick Astley's** "Never Gonna Give You Up" and "Together Forever," **Billy Ocean's** "Get Outta My Dreams, Get Into My Car," **Cheap Trick's** "The Flame," and **Steve Winwood's** "Roll With It."

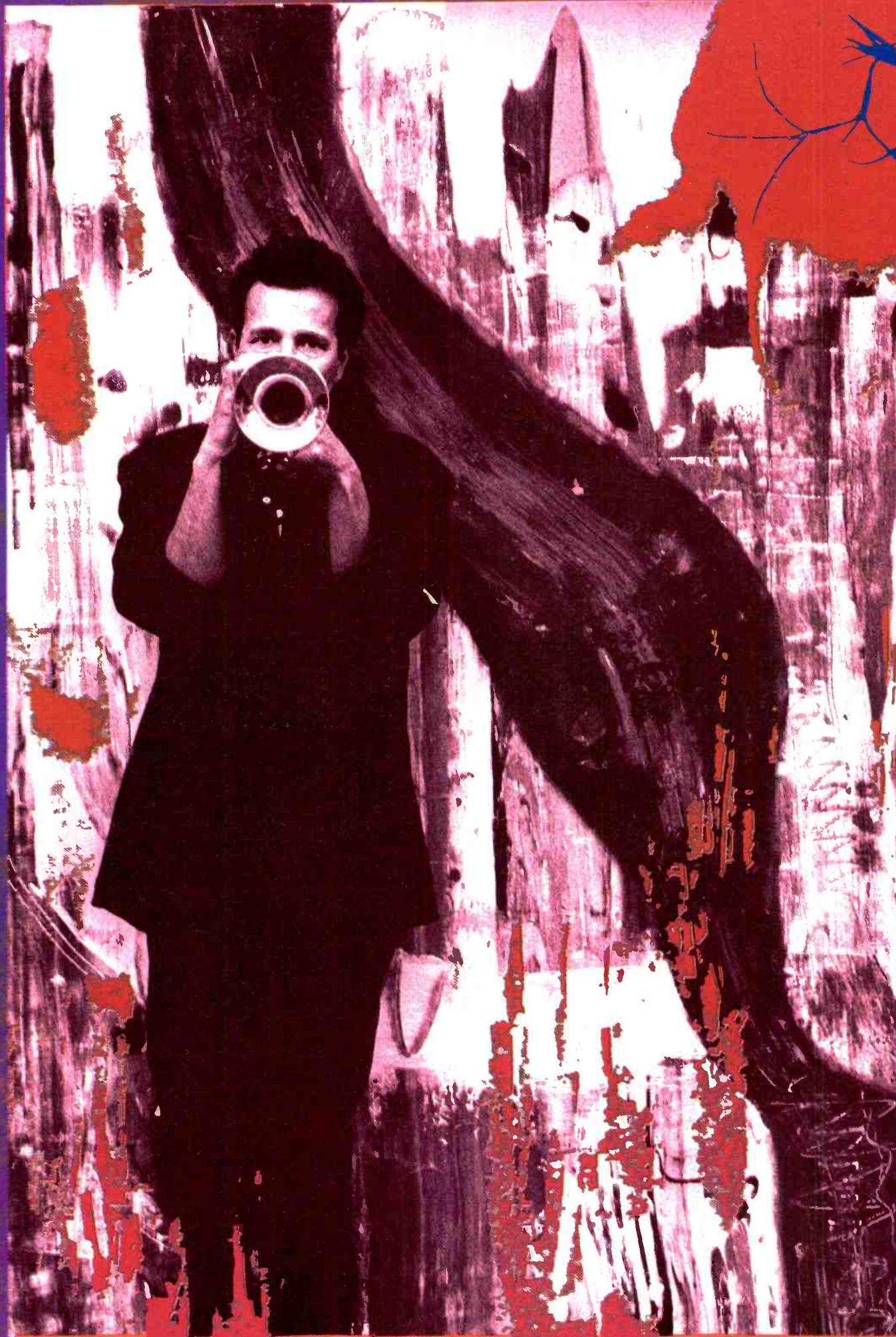
**Robin Scott-Durkee** of Eau Claire, Wis., notes that **Pat Benatar** lands her 15th top 40 single with "All Fired Up," which puts her in a tie with **Madonna** for the most top 40 hits by a female solo artist in the '80s. Madonna has dominated the charts to such a degree in the past four years that it's easy to forget how hot Benatar was in the early and mid-'80s. In addition to her impressive singles track record, she landed six straight platinum albums and won four Grammy Awards.

**Rich Appel** of CBS in New York notes that 1988 is the first year in which two car models have been mentioned in titles of top five hits since the "car era" of rock'n'roll. **Natalie Cole's** "Pink Cadillac" and **Pebbles' "Mercedes Boy"** have revived the tradition, which peaked in 1964 when **Ronny & the Daytonas' "G.T.O."** and the **Rip Chords' "Hey Little Cobra"** screeched into the top five.

**Alphonso M. Mason** of Mobile, Ala., notes that **Vanessa Williams' "The Right Stuff"** entered the Hot 100 on July 23—four years to the day after she resigned her crown as Miss America. Williams' single jumps to No. 66 this week, having already cracked the top five on the black and dance charts.

**Dave Schleier** of Hackensack, N.J., notes that the **Cover Girls** have landed five Hot 100 hits from their "Show Me" album, a record for an independently distributed release.

# HERB ALPERT



Success has never been enough for Herb Alpert. From the legendary early 60's sessions that stamped his name on the American musical landscape to his jazzy, atmospheric workouts of the 70's, and up through last year's funk-influenced *Keep Your Eye on Me*, Alpert has always looked for new contexts for that magical, light-hearted quality that flows from his trumpet. Every time he puts the horn to his lips.

His new album *Under a Spanish Moon* may be his most ambitious yet. The album's three-part centerpiece "Under a Spanish Moon" features a full symphony orchestra, Jazz changes, Salsa rhythms, Urban textures and Rock energy, brought together with cinematic vision by Jorge del Barco (who wrote the piece) and Alpert. Guest vocalist Lani Hall lights up "Ancient Source." The instrumental rethink of Sting's "Fragile" speaks as eloquently as the original. The single "I Need You" is as sprightly and haunting as anything he's ever recorded. *Under a Spanish Moon* shines with Herb Alpert's love of music on all stripes, and the magic spell of his horn ties it together.

That he delivers his most challenging and rewarding album in 1988 is an astounding testament to his creative imagination, but it's even more astounding to hear his trademark horn emerge from behind an orchestra, laughing and dancing, asserting once again that the future belongs to those who can dream it.

Produced by Herb Alpert

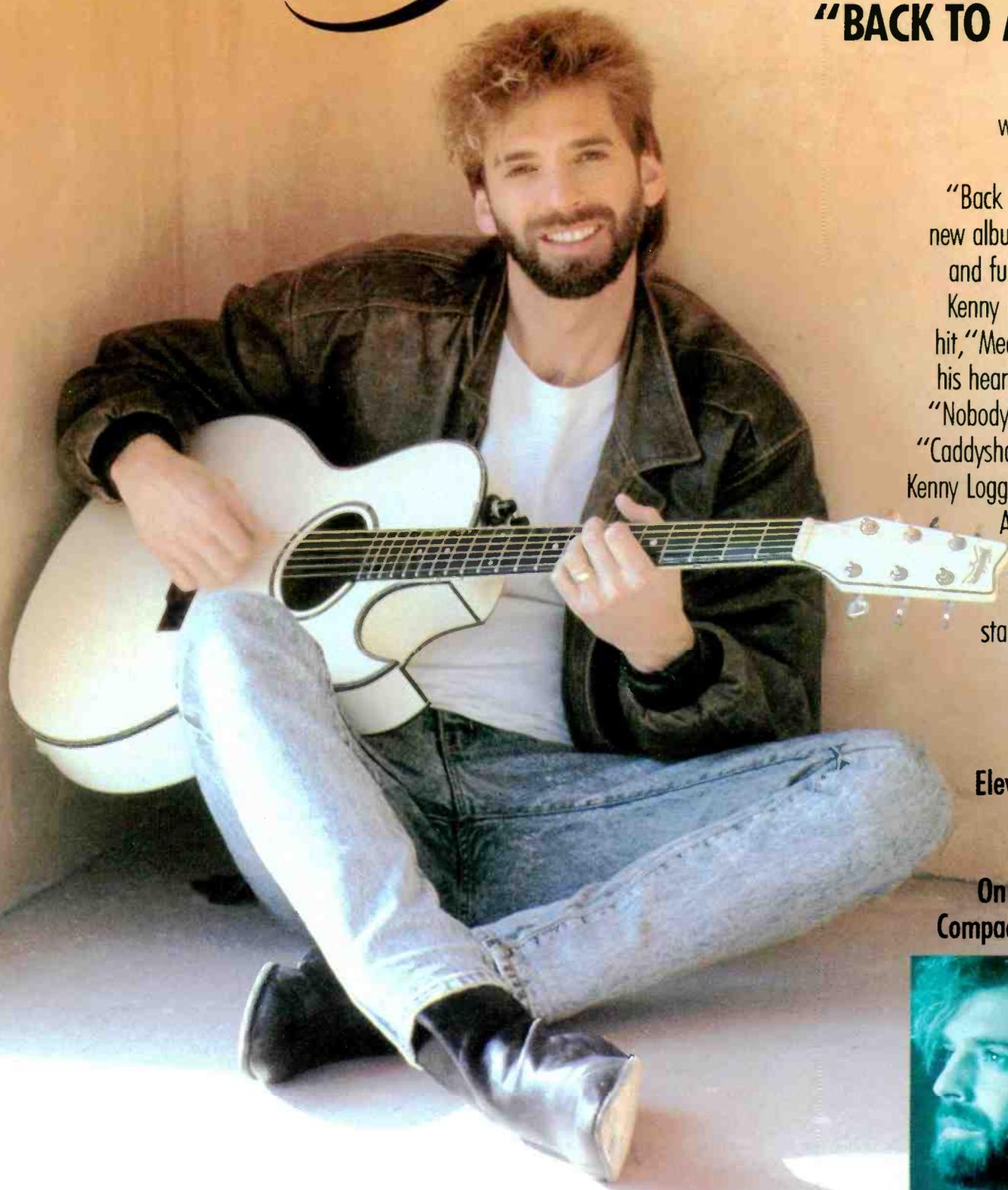


# Under a Spanish Moon

(SP 5209)

# Kenny Loggins

## KEEPS ROCKIN' ALL THE WAY "BACK TO AVALON."

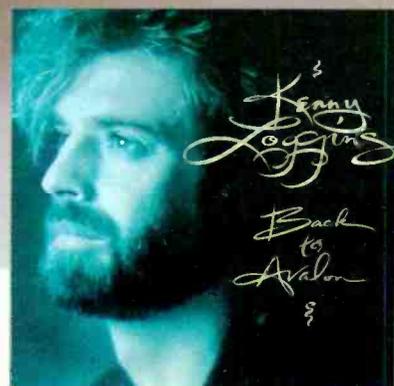


The excitement begins with two smash singles and rocks you straight "Back To Avalon," the brand new album of powerful ballads and full-tilt rock 'n' roll from Kenny Loggins. Featuring the hit, "Meet Me Half Way," plus his heart-pounding new single, "Nobody's Fool" (Theme from "Caddyshack II"). Get ready as Kenny Loggins' highly anticipated American tour (starting August 4) keeps this hot new music on stage as well as on radio throughout the year!

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# COMMENTARY

## Editorial

# CONSUMER WILL WINNOW NEW FORMATS

**WHEN LABEL EXECUTIVES** of the mid-'60s and early '70s were asked to comment on emerging new technologies, such as 8-track cartridges and home video, their unflinching response was something like this: "We're selling music entertainment, and we don't care what the carrier is." Little did they know that in years to come, fate and technology would test this viewpoint sorely!

Over the past five years, the music industry's new carriers and variations on a theme have been taking these executives, some of whom still are in the music business, at their word.

But what is the reality? Did these executives envision a profusion of formats competing with each other? Or did they mean to say, in effect, that whatever format wins out is fine with them?

On one hand, if history is any guide, the format wars are likely to settle down to a consumer's ultimate decision of what makes sense to

him or her. On the other hand, history is no guide in terms of the *numbers* of choices the consumer can make today.

In retrospect, the days when the choice was between LP or 8-track and, later, LP or cassette seem very innocent. Today, by contrast, the consumer is faced with bewildering choices among LPs, cassettes and their singles-format spinoffs, and, of course, CDs and their singles and video spinoffs.

This doesn't even include the nonmusic formats—such as video games, videocassettes, and laser videodisks—that adorn the shelves of many music dealers.

With the latest CD spinoff, the CD video format, just beginning to appear in stores and primed for a fourth-quarter marketing push, the music industry has all its current technological cards on the table. While the fate of cassette singles and CD video, in particular, won't be fully sealed by the end of the year, we assume that music dealers who are giving all the new boys on

the block a shot will be taking a hard look at sales patterns so they can determine their future commitment to these configurations.

Some may conclude, as the owners of numerous CD-only stores have, that it is best to specialize in certain configurations. Some CD-only dealers may add just other laser-read formats, such as CD3s and CDVs. Other retailers have dropped or cut back their inventory of vinyl LPs and singles, since sales are dropping in those categories. But the vast majority are probably just waiting to see which way the consumer will go.

It's true that it's the music that counts and it's up to the consumer to choose the one or more configurations that suit his or her purposes. But complications have set in, possibly forcing the consumer to defer choice in the midst of confusion. The fourth quarter may shed some light on this.

And wait. We haven't even heard from digital audiotape yet!

## Katzel Fails To See Forest For Trees

# PROFIT PROSPECT BLINDS DAT PROPONENT

BY ELLIOT L. HOFFMAN

Bud Katzel's Commentary (Billboard, July 2) in favor of leaving it to the consumer to "make the final judgment" on whether DAT should be marketed in this country was inspiring. Katzel certainly tells it like it should be. Money and profit, that's what really matters. DAT machines, whatever effect they may have on the recording industry, must be stocked on dealer shelves so that the U.S. public can decide if it wants to take that technology home.

Long-range views are for hippies or communists. So what if plastic fast-food containers never decompose, or if fossil fuel combustion is causing the temperature of the atmosphere to rise, or if U.S. cyclamates, tar, artificial dyes, and chemical preservatives are peddled to the rest of the world as the blessings of modern science? The only consequence of consequence is the bottom line.

Only fools would resist technological change just because it lays waste to industries and cultures. Future problems should be left to future generations to solve. The problem for this fiscal year is the bottom line.

Sure, artists and record companies (other than GRP Records, Katzel's label) may say that DAT will provide the tools for absolutely perfect counterfeit copies as good as or better than the best CDs for generation after generation unto generations yet unborn. (That's future stuff again; let's focus on the 1988 Christmas season and the stockholders we have to satisfy.)

It wouldn't be the worst thing in the world if major record companies have to cut back on signing or recording artists and material because their profits are being drained off to the counterfeiters and infringers. We probably shouldn't even have a record industry if its survival is so dependent upon the exclusivity of products and

artists. (There's always vocational rehabilitation and job retraining for Ahmet, Jerry, Bhaskar, Walter, Joe, Moe, Dick, and Bob. Even Pony Express riders should have found oth-

tary to the National Rifle Assn., Soldier of Fortune magazine, and the National Tobacco Growers Assn. They might only have to change a couple of words to be able to use it

joke on us. I have never met Katzel. Maybe he has children or grandchildren and is concerned that there be a record industry when they grow up... Naaah.)

Katzel says that "there will be a DAT market" and that GRP is right to get in there early. History has certainly proven his point. Think how much wealthier and more influential the Coca-Cola Co. would be today if it had not taken cocaine out of its bottles more than half a century ago. Coca-Cola let that enormous market get away from it by worrying about the long-range effect of its old formula. I'll bet they wish they had Katzel's foresight.

We need more men like Katzel, especially if he has a back yard. Here's a humble solution at long last to the problem of nuclear waste disposal: Forget towing it down to Cuba. Leave it in Katzel's backyard and forget it. He shouldn't mind. After all, it probably takes at least 20 years before it kills anybody.



## 'Long-range views are for hippies or communists'

Elliot L. Hoffman is a senior partner in the New York law firm Beldock Levine & Hoffman.

er work by now.)

The principle is clear and sound: Put it all out there and let the marketplace decide if it's worth the price. Don't stop with DAT. In fact, send copies of Katzel's Commen-

against the regulation of guns, drugs, high-tar cigarettes, and nuclear waste.

(On reflection, it is possible that Katzel and GRP Records are pulling our legs. Maybe it is parody, a



## OLDIE BUT GOODIE

All of us here were upset to see the review of Mickey Gilley's new single, "I'm Your Puppet" (Billboard, June 25). The song was dismissed as a "swatch of overworked metaphor."

We feel that the reviewer might have noted that "I'm Your Puppet" rose to No. 6 on the Billboard pop singles chart in 1966. It has also been recorded by such acts as Sam & Dave, Dionne Warwick, Marvin Gaye & Tammi Terrell, the Boxtops, Peter & Gordon, and co-writer Dan Penn.

A song that has stood the test of time as well as "I'm Your Puppet" has earned better treatment.

Steve Roberts  
Airborne Records  
Nashville

## 'WHO'S ON FIRST'

Can a small-town hick from the Deep South be allowed to throw her brass farthing's worth into this "how black is Whitney Houston" controversy? Reading about the arguments on both sides (Commentary, June 25 and July 2), I feel like I'm sitting through a monthlong marathon of the "who's on first" monolog.

I saw Houston in concert recently. When she came on stage, my first thought was about how beautiful she is (not how black, green, or fuchsia she is).

I work in a record store and listen to music all day. I enjoy a song for how it sounds and what it says—the artist could be an Ewok for all I care. My ancestry is American Indian (you want to talk about raw deals and a hard way to go?), but I have enough sense to get past the fact that there is no "top tepee singles" section in Billboard and get on with the business of

living. Which is what some good folks like Thomas Jefferson, Gandhi, and Martin Luther King Jr. worked so hard for—the rights, beliefs, and dignity of the individual.

So all you folks out there worrying about how black or white you are—give it a rest. Get in your car, take a drive, listen to "The Greatest Love Of All" a few times. You'll feel better.

Sheila Schuler  
Savannah, Ga.

P.S. Viva Tony Anderson! His Commentary analogy of Houston's case to that of George Michael was primo!

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.

## Windham Hill's Schmidt Aims New Age At AC

BY YVONNE OLSON

Part of an occasional series on record promotion executives.

"Alternative product that doesn't fit neatly into a packaged niche" is how Windham Hill director of national promotion Rich Schmidt describes the records he's worked over the years. He hopes, however, that one day new age product will spread beyond the fledgling adult alternative format to common rotation on full-service adult contemporary radio.

"I prefer to call it contemporary instrumentals," Schmidt says of the music. "And it's not that it can't be incorporated into other formats besides AC. I think every PD realizes there's a portion of his audience that likes an alternative approach. And it's every promotion person's goal to . . . take a record beyond its format. The key is developing market, as opposed to station, support. Judging from the average demographic breakdown, AC is the most likely avenue."

In early 1987, a Windham Hill survey of record buyers found that its audience was the prime AC/advertiser target: an affluent following with a median age of 32. And unlike many others in that age group, the respon-

dents were frequent record buyers, purchasing 21.8 records a year, 8.2 of those from Windham Hill.

A common myth about adult alternative listeners is that they'd rather listen to the records they've bought than hear them on the radio. But Schmidt says, "Ratingswise, the format has definitely proven itself at night." And in terms of selling records, "as more stations go on line with this approach, entire catalogs become marketable in areas not previously touched."

But as a stand-alone format, Schmidt says, adult alternative has problems securing a strong morning audience and providing artist identification. "Listener loyalty is developed through intelligent communication. In terms of mornings, the answer is to truly become a full-service operation. I'd like to see it evolve into a presentation of, say, 20 minutes of news, like a condensed [version of National Public Radio's show] 'Morning Edition,' with four to five songs an hour and a little personality. I belong to this demographic, and I think most people my age feel the same way.

"If [Satellite Music Network's] the Wave spent more of their time promoting artists instead of themselves, they'd be a lot farther along," he

says. "This is not a passive audience—they're interested in what they hear on the radio. The most important goal should be to take their attention off the station and focus it on what the station's presenting."

SMN's the Wave maintains that through artist IDs, 50% of its product is back-announced. Schmidt says that may be true of Los Angeles' KTWV, but on Wave stations in smaller markets his staff has heard as few as three out of 22 tracks identified.

Before commercial radio caught on, most contemporary instrumental music was broken and nurtured on college stations and National Public Radio. Since then, Windham Hill has given increased attention to those areas, and Schmidt sees these stations as his real foundation.

"The commercial approach is still new, with most stations just celebrating their first anniversary," he says. "[Several] years ago there was only a handful of people interested in this

music's commercial viability, like John Sebastian's EOR [eclectic oriented radio] format or Tom Pelissero when he was at KTNW Minneapolis [Pelissero is now PD of the Breeze network].

"It was on noncommercial stations where we really got our start. It's easy to overlook where you've come from, but we've taken major steps to make sure that doesn't happen. We've hired people to cater exclusively to these stations, and it's where we still get consistent airplay and reach a large part of our core audience."

Another problem new age radio is facing is the current glut of product. "While the benefit is that programmers are now listening to music once again, it's unfortunate that there's simply too much of it," says Schmidt. And though a number of trades are beginning to track activity, several records get lost while fighting for a place in supplemental-only data.

This is not an unusual situation for

Schmidt, who got his start working Bomp Records acts like the Weirdos, Nikki & the Corvettes, and the Dead Boys. He then moved to the label founded by defunct rock band the Plimsouls, Shaky City Records, where he worked in artist management, and spent some time at the quirky Rhino Records before arriving at Windham Hill as the national promotion manager for its pop subsidiary, Open Air. After a year, he was promoted to his present position.

"The key to working alternative product is being resourceful, utilizing marketing and publicity to the fullest extent, and always being aware of the bigger picture," he says. "Looking at my past history, it would seem like Windham Hill doesn't fit among all those new-wave-type ventures. But we all age and our tastes change. I certainly wouldn't want to be talking about Megadeth right now."

## Tribune Hires Linden As WPIX N.Y. PD

BY SEAN ROSS

NEW YORK Tribune Broadcasting's AC WPIX New York has quietly hired Bob Linden to fill its long-standing PD vacancy, thus rekindling market speculation that WPIX will adopt some sort of jazz or adult alternative format.

Linden's background includes eclectic adult-oriented radio stations of various stripes, among them KESI

San Antonio, Texas (now KMMX); classic hits KKLZ Las Vegas, Nev.; and jazzy KIFM San Diego. Most recently, he was very briefly at WQXI-FM Atlanta before leaving in an apparent disagreement about how much jazz that station should play.

Linden has "no official comment" on what his joining means to WPIX's format. The station is still waiting to see the results of some research studies, he says.

## newsline...

**METROPLEX COMMUNICATIONS**—in a joint venture with Larry J.B. Robinson—has acquired WERE/WNCX Cleveland from Metropolis Broadcasting for \$11.5 million. Metroplex is based in Cleveland; its principals, Norman Wain and Robert Weiss, were station owners there at one time. Robinson is the previous owner of WBBG/WMJI Cleveland and is known for his chain of jewelry retailers.

**CBS RADIO DIVISION** has named Anna Mae Sokusky VP of CBS-owned AM stations and George Sosson VP of CBS-owned FMs. Sokusky was VP of news and programming for the AMs since January; Sosson had been VP of operations for the FMs since 1987.

**AT WFMT CHICAGO**, president Ray Nordstrand adds GM duties as Richard Marschner heads for a new post at WTTW-TV. WFMT VP/PD Norman Pellegrini now adds senior VP/station manager stripes.

**VIC RUMORE** returns to WLAC-AM-FM Nashville as GM; he previously held that post from 1983-86 before becoming president of Sudbrink Broadcasting, WLAC's former owner.

**JIM VOTAW** is the new GM at Olympic Broadcasting's KMGX Fresno, Calif. Votaw was previously GM at KIKF Anaheim, Calif. He replaces Bob Seiloff.

**WZZK BIRMINGHAM, ALA.**, VP/GM Jerden Bullard is named corporate VP of government affairs for parent company NewCity Communications.

**MILES DAVID**, longtime head of the Radio Advertising Bureau, has been named vice chairman of New York-based Pinpoint Marketing.

## Will Artist Variety Divide Album Rock? PD Ed Chandler Returns To San Antonio

AT THE RECENT Upper Midwest Communications Conclave, album rock programmers said they aren't sure where their format is going next. Should they should split their format into classic, alternative, metal, and mainstream divisions, with a chart for each? Or could they live under one banner, letting charts reflect the national cross section of activity?

When album stations are being courted simultaneously to play Tracy Chapman, Midnight Oil, and Guns N' Roses, fragmentation is a natural concern. But when this question arose in Minneapolis, not one PD brought forth an answer; instead, the PDs turned to the trades. "We don't know if this is all still album rock," they said. "What do the trades plan to do about this?"

The trades want to do what you want to do. Most trade journalists will tell you that their job is just to reflect radio. Some publications now offer expanded hard rock and modern rock coverage, but they're meant for PDs to use as part of an overall mix as well as for the handful of full-time modern or hard rock PDs.

Judging from the conclave confusion, the format built on eclecticism now seems a little troubled by its reappearance. Yet there's not a focus group anywhere that doesn't ask radio for more variety. Most listeners haven't been confronted with hearing Toni Childs next to the Cure, Steve Winwood, and Guns N' Roses; there are certainly signs that they're open to it.

We know from the last three years that album rock has to acknowledge the 25-plus audience. We know from the last three months that there's no sense in chasing the hard rockers away. Rather than splinter the community into pieces, PDs could do worse than roll with the old eclecticism for a while.

**PROGRAMMING:** Former KBUC San Antonio, Texas, PD Ed Chandler is back in town as the PD of country KAJA. Chandler had been doing afternoons at KASE Austin, Texas. GM Stan Webb calls him a "good Texas native boy" and cites Chandler's music and on-air skills. At KAJA sister station crossover WQUE-AM-FM New Orleans, Bob West is now PD. He had previously programmed Jerry Clifton-consulted KROY Sacramento, Calif., and KAMZ El Paso, Texas.

At AC CKFM Toronto, Standard Broadcasting president/GM Gary Slight hands his PD duties to Don Stevens, PD of top 40 CFCN "AM106" Calgary, Alberta. Slight says the recent legal controversy over whether CKFM played too many hits for a Canadian FM has nothing to do with the appointment; he was just too busy for all three jobs.

Keith Isley is on his way back to Miami to program top 40 WHQT "Hot 105." He was most recently PD at AC WWWM Toledo, Ohio, but also spent six years programming WINZ-FM "195" (now WZTA), which was known in the early '80s for its use of unusual oldies and local dance product. So far his only plans for Hot 105 are to gear it more toward the market, which seems to indicate he will make it slightly more dance oriented.

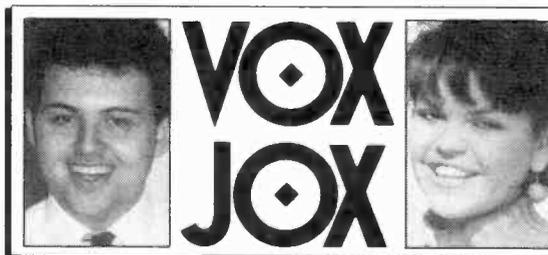
Across south Florida, WMXJ Miami PD Jere Sullivan's move to WSNi Philadelphia means that Scornix Broadcasting consultant Rick Peters—who was heavily involved in WMXJ—has been named Scornix's VP/programming. He'll also program WMXJ on a day-to-day basis . . . One Florida job change didn't happen. A day after accepting the job at AC WQXI-FM "94Q" Atlanta, WRBQ-AM-FM "Q105" Tampa VP/OM/afternoon jock Mason Dixon got a new five-year contract from Q105. So 94Q still has no PD.

KWFM Tucson, Ariz., PD J.D. Adams is the new PD at KMJI Denver. GM Craig McKee praises his history of building strong morning shows . . . Andy Beaubien is the new PD at classic rock WCXR Washington, D.C.; he was most recently PD at album KNX-FM Los Angeles. Beaubien replaces the late Bob Kaghan.

With Ron St. Pierre back at sister AM WHJJ, Carolyn Fox is now acting PD at album WHJY Providence, R.I. Fox, one of the first female shock jocks, calls her new job "horrible, because I've become a lot more responsible." A permanent appointment is expected in two months.

Michael Fischer has been WNUA Chicago PD Bob O'Connor's consultancy partner for a year. Now he's also OM/MD of the adult alternative station . . . After several months with consultant Jay Albright as in-house PD, country KRPM-AM-FM Tacoma, Wash., has named veteran area personality R.P. McMurphy PD. In

(Continued on page 15)



by Sean Ross and Yvonne Olson

# If You Were Running



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featuring the single  
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(AM 1227)

\*Produced by Jeffrey Osborne for Jaz-Oz and Robert Brookins  
for Sac Boy Productions Inc.



Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Miss You**, Rolling Stones, ROLLING STONE
2. **Three Times A Lady**, Commodores, MOTOWN
3. **Grease**, Frankie Valli, RSO
4. **Last Dance**, Donna Summer, CASABLANCA
5. **Shadow Dancing**, Andy Gibb, RSO
6. **Baker Street**, Gerry Rafferty, UNITED ARTISTS
7. **Use Ta Be My Girl**, O'Jays, PHILADELPHIA INTERNATIONAL
8. **Hot Blooded**, Foreigner, ATLANTIC
9. **Love Will Find A Way**, Pablo Cruise, A&M
10. **Still The Same**, Bob Seger, CAPITOL

## TOP SINGLES—20 Years Ago

1. **Hello, I Love You**, DOORS, ELEKTRA
2. **Classical Gas**, Mason Williams, WARNER BROS.
3. **Stoned Soul Picnic**, 5th Dimension, SOUL CITY
4. **Grazing In The Grass**, Hugh Masekela, UNI
5. **Hurdy Gurdy Man**, Donovan, EPIC
6. **Jumpin' Jack Flash**, Rolling Stones, LONDON
7. **Lady Willpower**, Gary Puckett & the Union Gap, COLUMBIA
8. **The Horse**, Cliff Nobles & Co., PHIL L.A. OF SOUL
9. **Turn Around, Look At Me**, Vogues, REPRISE
10. **Sunshine Of Your Love**, Cream, ATCO

## TOP ALBUMS—10 Years Ago

1. **Grease**, Soundtrack, RSO
2. **Some Girls**, Rolling Stones, ROLLING STONE
3. **Natural High**, Commodores, MOTOWN
4. **Double Vision**, Foreigner, ATLANTIC
5. **Darkness At The Edge Of Town**, Bruce Springsteen, COLUMBIA
6. **Stranger In Town**, Bob Seger & the Silver Bullet Band, CAPITOL
7. **Shadow Dancing**, Andy Gibb, RSO
8. **City To City**, Gerry Rafferty, UNITED ARTISTS
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. **The Graduate**, Soundtrack, COLUMBIA
5. **Aretha Now**, Aretha Franklin, ATLANTIC
6. **Time Peace/Greatest Hits**, Rascals, ATLANTIC
7. **Are You Experienced**, Jimi Hendrix Experience, REPRISE
8. **A Tramp Shining**, Richard Harris, DUNHILL
9. **Disraeli Gears**, Cream, ATCO
10. **Honey**, Andy Williams, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. **Love Or Something Like It**, Kenny Rogers, UNITED ARTISTS
2. **You Don't Love Me Anymore**, Eddie Rabbitt, ELEKTRA
3. **Talking In Your Sleep**, Crystal Gayle, UNITED ARTISTS
4. **You Needed Me**, Anne Murray, CAPITOL
5. **We Belong Together**, Susie Allanson, WARNER/CURB
6. **From Seven Till Ten/You're The Reason Our Kids Are Ugly**, Loretta Lynn/Conway Twitty, MCA
7. **When I Stop Leaving (I'll Be Gone)**, Charley Pride, RCA
8. **Rose Colored Glasses**, John Conlee, ABC
9. **Only One Love In My Life**, Ronnie Milsap, RCA
10. **(I Love You) What Can I Say/High Rollin'**, Jerry Reed, RCA

## SOUL SINGLES—10 Years Ago

1. **Boogie Oogie Oogie**, A Taste Of Honey, CAPITOL
2. **Three Times A Lady**, Commodores, MOTOWN
3. **You And I**, Rick James, GORDY
4. **Stuff Like That**, Quincy Jones, A&M
5. **Close The Door**, Teddy Pendergrass, PHILADELPHIA INTERNATIONAL
6. **Last Dance**, Donna Summer, CASABLANCA
7. **Runaway Love**, Linda Clifford, CURTOM
8. **Shame**, Evelyn Champagne King, RCA
9. **Get Off**, Foxy, DASH
10. **Shake And Dance**, Con Funk Shun, MERCURY

# CBS Offers Oldies Library To Affiliates

## FEATURED PROGRAMMING

BY PETER J. LUDWIG

**ASSEMBLING AN OLDIES** library has always been the hardest part of switching to a gold-based format. Now the CBS Radio Division has announced plans to make a 2,000-title classic cuts library available to all affiliates of both its networks.

The offer to the 420 CBS Radio Network stations and 141 CBS RadioRadio affiliates is the latest gauntlet to be thrown down as the major networks battle to lure and hold stations by increasing services. The free gold library is also a natural outgrowth of CBS' recent success with its oldies-formatted owned-and-operated stations, including WCBS-FM New York and WODS Boston.

The 2,000 songs will be fed to affiliates via satellite beginning in October. CBS has not indicated how long the process will take. CBS VP of programming **Frank Murphy** says many of the records in the library are out of print, and many other tapes will be fed from original master tapes, new stereo mixes, or CD.

CBS has previously turned to comedy to enhance its service and currently feeds affiliates either "Laff Trax" or "Funny Stuff" on a regular basis. Last August CBS inaugurated its Hot Off The Press service to satellite-feed new albums on the day of their national release. To date, the service has featured more than 30 albums. Medium- and small-market stations that are usually given low priority by record labels continue to praise the service.

**STORIES THAT ARE** too bizarre even for the National Enquirer usually end up in one of its sister publications, the rapidly growing Weekly World News. Those stories are the basis of a new daily five-minute program in search of a syndicator.

Hollywood, Calif.-based **R.C. Entertainment Inc.** is a television production firm that began as an in-house production unit of cable television's Showtime. When R.C. cofounder **Paul Abeyta** came across a copy of Weekly World News, he decided the time was right to base a TV show on the tabloid.

While working on the project, however, R.C. and the National Enquirer decided that it was too difficult to carry out the concept visually on the small screen. The decision was made to turn to radio and theater of the mind. The result is "Weekly World News On The Air."

The key to production of the series is R.C.'s decision to report the outrageous stories straight. The producers are very careful not to make fun of the material, which only enhances the fun of the program—and also allows listeners to take it seriously if they want. Three "top" stories are covered in each day's 3 1/2 minutes of actual programming.

Each story is reported by industry veteran and "March Of Time" voice **Stan Jones**, who portrays sonorous anchorman **John Quincy McGraw**. Al-



**All In Order.** Rod Stewart checks in at Westwood One before heading out on the North American leg of his tour in support of his "Out Of Order" album to make sure everything is in order for WW1's August installment of "Timothy White's Rock Stars." The 90-minute show is titled "Lightning Rod: Rod Stewart's Finest Rock." From left are WW1 East Coast director of programming Andy Denmark, Stewart, and White.

though edited for radio, the stories are not changed, and McGraw bravely reports each as truth. Abeyta says that programming tact was instrumental in securing the rights to the stories from the National Enquirer.

The quotes that are included in the Weekly World News stories are dramatized for the radio program by an ensemble of actors. Abeyta says a number of revolving features would be included, including the brief "News From Around The World" segment, with such attention-getting headlines as "Siamese Twin Kills Brother For Having Bad Breath; Didn't Know Other Half Was Gay." Abeyta also promises a "So You Think You've Got It Bad" segment and "lots on UFOs and anomalies like 'Tarantula Children Laughed Out Of School.'"

Abeyta says, "R.C. set out to do a piece that can't be delivered by the local stations. Each program will be released the same time the material hits the newsstands. We get the paper's stories 10 days early and then rush to get the show to the stations by the time Weekly World News hits the streets."

Because R.C. is a television production house, Abeyta says, it wants to be involved in the creative end only. The show has been ready since the end of June, and the company has been looking for someone to pick up the show's clearance and sales responsibilities for the past four weeks; interested syndicators can reach Abeyta at 213-464-3320.

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

Aug. 5-6, **Gloria Estefan/Miami Sound Machine**, On The Radio, On The Radio Broadcasting, one hour.

Aug. 5-7, **Freddie Jackson/Fat Boys**, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Aug. 5-7, **New Edition**, Star Beat, MJI Broadcasting, one hour.

Aug. 5-7, **John Candy/Cover Girls/Arsenio Hall**, Party America, Cutler Productions, two hours.

Aug. 5-7, **The Eric Carmen Story**, Hot Rocks, United Stations, 90 minutes.

Aug. 5-7, **Metallica**, Metalshop, MJI Broadcasting, one hour.

Aug. 5-7, **Mamas & Papas/Cher/Jan & Dean**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Aug. 5-7, **Ray Parker Jr.**, Motor City Beat, United Stations, three hours.

Aug. 5-7, **Glen Campbell**, Country Today, MJI Broadcasting, one hour.

Aug. 6-7, **Siedah Garrett/Pebbles/Easy-E**, RadioScope, Lee Bailey Communications, one hour.

Aug. 7, to be announced, **King Biscuit Flower Hour**, DIR Broadcasting, one hour.

## PROMOTIONS

### LONDON CALLING

**Radio Promotion Media Consultants** recently completed its largest syndicated promotional package of the season—a seven-station live remote from London the week before the Prince's Trust Rock Gala. RPMC says this year's hookup with The Prince's Trust Gala turned out to be twice as large as last year's 20 Years Ago Today London promotion.

RPMC says that now is the time to consider involvement in next year's excursion, which will probably have room for only five stations. One reason for acting now, it says, is to give stations time to incorporate the promotion into their budgets—it's not cheap. RPMC's basic rate for organizing the live remote, handling talent acquisition, hospitality, and production is about \$2,500.

Then there are the added costs: satellite transmission (\$650 an hour), studio time (this year, four stations divided the cost of renting London's famous Abbey Road Studio No. 2, which costs about \$2,000 a day), phone installation to stay in touch with the station back home (\$285), and an AT&T trans-Atlantic phone line (\$1 a minute). Remember, morning shows generally run four hours.

What RPMC and companies like **McGhan Radio Productions** and **Denny Somach Productions** offer

Aug. 7, **Bruce Hornsby/Huey Lewis/Van Halen**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Aug. 7, **Peter Cetera**, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Aug. 7, **Don Williams**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Aug. 7, **Keith Whitley/Lynn Anderson**, Nashville Live, Emerald Entertainment Group, 90 minutes.

Aug. 8, to be announced, **Rockline**, Global Satellite/ABC Radio Networks, 90 minutes.

Aug. 8-14, **Gregg Allman**, Up Close, Media-America Radio, 90 minutes.

Aug. 8-14, **Lightning Rod: Rod Stewart's Finest Rock**, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Aug. 8-14, **The Rise And Rise Of U2**, Westwood One Radio Networks Special, two hours.

Aug. 8-14, **Stanley Clarke**, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Aug. 8-14, **Moody Blues, Part 2**, Legends Of Rock, Westwood One Radio Networks, one hour.

Aug. 8-14, **Moody Blues**, Rock Today, MJI Broadcasting, one hour.

Aug. 8-14, **Richard Butler**, Rock Over London, Westwood One Radio Networks, one hour.

Aug. 8-14, **Pat Benatar**, Classic Cuts, MJI Broadcasting, one hour.

Aug. 8-14, **David Lee Roth**, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Aug. 8-14, **Bellamy Brothers**, Live From Gilley's, Westwood One Radio Networks, one hour.

Aug. 8-14, **Jeffrey Osborne/Bobby Brown**, Night Scene, Westwood One Radio Networks, one hour.

Aug. 8-14, **Smokey Robinson**, Star Trak Profiles, Westwood One Radio Networks, one hour.

Aug. 8-14, **Teddy Pendergrass, Part 1**, Special Edition, Westwood One Radio Networks, one hour.

Aug. 8-14, **The Lost Lennon Tapes**, Westwood One Radio Networks Special Series, one hour.

is service. The details of an overseas remote can be a nightmare, and these firms specialize in taking care of details. RPMC also has experience serving as a travel agency and offers a listener-flyaway package as well.

Seventeen stations—seven that participated in the live remote and 10 that did not—sent listeners to London for the week. RPMC provided promotional assistance for the giveaway; each station was free to design its own version. **WXRK** "K-Rock" New York brought along 16 listeners with its "Howard Stern Morning Show," while **KLSX** Los Angeles gave away only two tickets, but 43 more party goers went along by taking advantage of a discount buy-in offered by the station. RPMC brought a total of 120 station listeners along for the week.

Because the cost of flying to London differs from city to city, RPMC's rates varied among winning listeners and added sign-on. For the basic price of \$1,898 per person, stations or their listeners got all the basics plus an entertainment and sightseeing package.

Although the work involved in putting together a foreign remote might seem staggering, album **KTXQ** "Q102" Dallas sent afternoon driver **Redbeard** to Ireland to broadcast live from a pub March 17, St. Patrick's Day, and the station says the remote was a success.

Q102 PD **Andy Lockridge** says  
(Continued on page 16)

## VOX JOX

(Continued from page 10)

addition, night jock **Ken Moultre** is MD.

**NEW GOLD DREAMS:** Two years after the oldies boom, gold-based stations continue to turn on in major markets. **WAYL-FM** Minneapolis has spun off its longtime easy listening format—and **PD Bruce Hanson**—to its formerly simulcast AM and gone to classic hits under consultant **Gary Guthrie**. **Toby Hart**, who once programmed the AM, has returned from **KTAC** Tacoma as OM. New FM jocks and calls are planned. **Bruce Casey** returns to **KTAC** as Hart's replacement as that station switches from Satellite Music Network AC to Format 41; Casey had been at **KASY** Auburn, Wash.

Meanwhile, **WFLZ** "Z93" Tampa—

which had been widely expected to switch to top 40—has gone to a good-time oldies format after several weeks of gradual personnel changes. And yes, the station insists that this is actually an outgrowth of recent oldies weekends—not a smoke screen for another change to top 40.

**CLOSELY WATCHED FORMATS:** Daytona Group's new **WVMX** "Mix 106" Richmond, Va., signed on July 28 with a broad-based top 40 format under **PD David Grossman**, once **PD** of album **WRXL** there. Staffers are **Marc Steven**, **Tom "Jack" Daniels**, **Lark Logan**, **Jamie Hyatt**, **Steve Wall**, and **Jay Jackson**.

**WVMX** is promising "the best variety in every mix," which can include classic and current album cuts. That

format sounds sort of like **WDTX** Detroit circa 1985-86. **WDTX** later became a rock-slanted top 40 under **PD Bobby Hatfield**. Hatfield—and most of the **WDTX** staff—are along for **WDTX's** new mainstream top 40 incarnation, **WDFX** "The Fox." Night jock **Andy Savage** joins weekend **Steve Courtney** in mornings. **Terry Young** comes from **WRNO** New Orleans for nights.

The long-rumored oldies-to-news/talk switch at **XETRA** "69 XTRA Gold" San Diego is finally official; the actual change is still 30-60 days away, and on-site consultant **Michael Packer** will "announce the addition of other managers" soon... The new "Today's Rock & Roll" approach at **KXXR** Kansas City, Mo. (formerly **AC KLTY**) should be in place Monday (1). The station began life with five days of the Beatles' "Kansas City."

**JOB NOTICES:** Album **WDHA** Dover, N.J., **PD Mike Boyle** is on his way to **FMQB** to replace **Mark DiDia** as album rock editor. **WDHA** GM **Bob Linder** wants to hear from a **PD** experienced in New Jersey and/or new music. Call him at 201-328-1055... **WOR** New York GM **Bob Bruno** is still handling **PD** duties there until he names his replacement; he'd like T&Rs from "seasoned" **PDs** with n/t backgrounds... **Urban WAAA** Winston-Salem, N.C., needs a **PD**; contact **GM Mütter Evans**.

Former **WHQT** New York jock **Kelly West** seeks major-market air work or a medium-market **PD** shot; call 212-533-8499... **Passport** national album rock promotion director **Victor Lentini** wants a comparable post; call 818-241-4686... **Kelly Karson**, formerly **OM** of urban **WPZZ** Indianapolis, is looking; reach him at 317-547-1727. **Karson** and **PD Harmony Hines** both left **WPZZ** shortly before new owners took over. Now **Hines** is back as acting **PD**.

**ALSO:** At top 40 **KIVA** Albuquerque, N.M., **Ron Leonard** moves back to afternoons as **Gary Thomas & Brother Bear** team up in mornings... **IS INC.** president **Jo Interrante** has been guesting on news at **AC KIOI** "K101" San Francisco... **Jeff Cochran** and **Don O'Brien** join top 40 **WDCG** "G105" Durham, N.C., for weekends... That top 40 **WMMS** Cleveland has always had a national reputation became apparent recently when ads for its annual beach party showed up in a Pittsburgh paper, three hours away. **WMMS's** frequency was also shown despite the fact that Pittsburgh has a station on 100.7 FM.

**HEARTLAND:** Lee Curtis is upped to **PD**/mornings at oldies **WMJR** Manassas, Va.... Country **KNAL** Victoria, Texas, morning man **Vernon "Flash" Kay** has been promoted to **PD** by new **GM Cinde King**... Top 40 **WTYX** Jackson, Miss., **PD Steve Graham** is now **MD** also... **KHTY** "Y97" Santa Barbara, Calif., morning man **Pat Reynolds** fills that station's long-vacant **PD** slot... **WZEE** "Z104" Madison, Wis., **MD Matt Hudson** is promoted to research director. In his old post is production director **Fletcher Keyes**.

Assistance in preparing this column was provided by **Geoff Mayfield**.

## OUTA THE BOX

Radio programmers discuss the merit of various new releases.

### TOP 40

Pounding the pavement for the best in summer street records is **WHTZ** "Z100" New York **MD Frankie Blue**. "Instant phones after only a few plays" is what "A Nightmare on My Street" (Jive/RCA), a Freddie Krueger takeoff by **D.J. Jazzy Jeff & the Fresh Prince**, is drawing. "An entertaining novelty rap not unlike their last," says **Blue**. Now that it's the "No.-1-selling 12-inch in New York for four straight weeks," **Rob Base & DJ E-Z Rock's** "It Takes Two" (Profile) is added by **Z100**. A surprising No. 3 in phones is **Guns N' Roses'** "Sweet Child O' Mine" (Geffen). Also, "It may not be outa' the box," says **Blue**, "but I've got to mention **Stevie B** one more time." One of **Z100's** hottest, "Spring Love" (LMR), is starting primarily in the dance-oriented markets. **Blue** cites great call-out reaction and solid sales.

### AC

"We don't necessarily look for country records to play," says **KVIL** Dallas **MD Frank Miniaci**. But, noting the "tons of listeners calling on it who all want to know who he is," **Miniaci** recommends **Steve Wariner's** "I Should Be With You" (MCA), which is top 10 on **Billboard's** Hot Country Singles chart and is also marketed in a remixed **AC** version. **Miniaci** casts another countrylike vote, this time for **Kenny Rogers'** "When You Put Your Heart In It" (Reprise/Warner Bros.), which he says "is definitely pop as opposed to country crossover." Good-balance honors go to "I Don't Want To Be A Hero" from **Johnny Hates Jazz** (Virgin), and selling out all over town is **Johnny Mathis'** "I'm On The Outside Looking In" (Columbia), which also holds a top request spot.

### ADULT ALTERNATIVE

**Rob Moore**, **PD** of the **Breeze** network, picks "a very good jazz piano record, vintage **Bill Evans** yet original with a lot of energy"—**Billy Childs'** "Take For Example, This" (Windham Hill). **Billy Barber** is next with the contemporary-fusion-veined "Lighthouse" (DMP). "This album showcases his musical as well as composing abilities," says **Moore**. Recommended cuts and "potential classics for the format," according to **Moore**, are "Martian Love Dance" and "Sophie Walks Down Fifth Ave." A "true acoustic vocal record" is his description of **Kenny Rankin's** "Hiding In Myself" (Cypress), which was "a long time in coming but well worth the wait." **Moore** predicts strong phone reaction and notes that the track "Muddy Waters" has definite pop crossover potential as well.

### ALBUM ROCK

At "quality rock" **KNX-FM** Los Angeles, **MD Rick Shaw** adds **Little Feat's** "Hate To Lose Your Lovin'" (Warner Bros.). "It sounds like 'Dixie Chicken,' and that's all right with me," he says. "A song to be reckoned with," even by top 40, is **Melissa Etheridge's** "Bring Me Some Water" (Island). And "one of the best-kept secrets on the 10,000 Maniacs album" is "What's The Matter Here" (Elektra). **Rod Stewart's** "Forever Young" (Warner Bros.) is compared favorably to the old **Bob Dylan** song of the same title. "Vocally, **Stewart** does a great job on this record," says **Shaw**. "This is more mass appeal than his last few tracks."

YVONNE OLSON

FOR WEEK ENDING AUGUST 6, 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	
				★ ★ NO. 1 ★ ★		
1	1	2	6	SIMPLY IRRESISTIBLE	EMI-MANHATTAN 50133	ROBERT PALMER 2 weeks at No. One
2	3	4	6	ALL FIRED UP	CHRYSALIS 43268	PAT BENATAR
3	4	6	5	CAN'T GET OVER YOU	EPIC LP CUT/E.P.A.	GREGG ALLMAN
4	6	8	6	HOLDING ON	VIRGIN LP CUT	STEVE WINWOOD
5	2	1	10	WHEN IT'S LOVE	WARNER BROS. 7-27827	VAN HALEN
6	5	5	4	PERFECT WORLD	CHRYSALIS 43265	HUEY LEWIS & THE NEWS
7	9	11	9	SWEET CHILD O' MINE	GEFFEN 7-27963	GUNS N' ROSES
8	13	22	4	POWERFUL STUFF	ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
9	24	—	2	HATE TO LOSE YOUR LOVIN'	WARNER BROS. LP CUT	LITTLE FEAT
10	12	23	8	FINISH WHAT YA STARTED	WARNER BROS. LP CUT	VAN HALEN
11	17	30	7	DANCE ON MY OWN	ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
12	11	14	10	THE DEAD HEART	COLUMBIA 38-07964	MIDNIGHT OIL
13	28	—	2	DON'T BE AFRAID OF THE DARK	MERCURY LP CUT/POLYGRAM	ROBERT CRAY
14	14	18	8	HOUSE WE USED TO LIVE IN	ENIGMA LP CUT/CAPITOL	THE SMITHEREENS
15	23	24	6	THE ONLY ONE	GEFFEN LP CUT	JIMMY PAGE
16	20	27	6	BELIEVE IN LOVE	MERCURY 870 559-7/POLYGRAM	SCORPIONS
17	22	28	8	COMMON GROUND	PASHA 4-07791/E.P.A.	RHYTHM CORPS
18	8	7	7	WASTING MY TIME	GEFFEN LP CUT	JIMMY PAGE
19	7	3	9	ROLL WITH IT	VIRGIN 7-99326	STEVE WINWOOD
20	19	21	7	PEOPLE HAVE THE POWER	ARISTA 1-9688	PATTI SMITH
21	21	17	8	SOUND ALARM	A&M 1219	MICHAEL ANDERSON
22	26	31	6	BETTER BE HOME SOON	CAPITOL 44164	CROWDED HOUSE
23	10	9	12	LOOK OUT ANY WINDOW	RCA 8678	BRUCE HORNSBY & THE RANGE
24	18	13	8	I DON'T WANNA GO ON WITH YOU LIKE THAT	MCA 53345	ELTON JOHN
25	15	12	9	PART OF THE MACHINE	CHRYSALIS LP CUT	JETHRO TULL
26	29	29	5	GYPSY ROAD	MERCURY LP CUT/POLYGRAM	CINDERELLA
				★ ★ ★ POWER TRACK ★ ★ ★		
27	46	—	2	ASTRONOMY	COLUMBIA LP CUT	BLUE OYSTER CULT
28	27	19	11	THIS NOTE'S FOR YOU	REPRISE 7-27848	NEIL YOUNG & THE BLUENOTES
29	16	16	11	DYNAMITE	WARNER BROS. LP CUT	ROD STEWART
30	34	36	3	NOBODY'S FOOL ("CADDYSHACK II")	COLUMBIA 38-07971	KENNY LOGGINS
31	31	26	12	FAST CAR	ELEKTRA 7-69412	TRACY CHAPMAN
32	41	48	3	BRING ME SOME WATER	ISLAND LP CUT/ATLANTIC	MELISSA ETHERIDGE
33	37	47	4	LONG WAY TO LOVE	COLUMBIA LP CUT	BRITNY FOX
				★ ★ ★ FLASHMAKER ★ ★ ★		
34	NEW ▶		1	SUPERSTITIOUS	EPIC 34-07979/E.P.A.	EUROPE
35	35	38	4	REPTILE	ARISTA LP CUT	THE CHURCH
36	48	—	2	BACK TO THE CAVE	RCA 8640	LITA FORD
37	40	43	3	COLD METAL	A&M LP CUT	IGGY POP
38	45	49	6	DON'T YOU KNOW WHAT THE NIGHT...	VIRGIN LP CUT	S. WINWOOD
39	NEW ▶		1	DON'T BE CRUEL	EPIC 34-07965/E.P.A.	CHEAP TRICK
40	49	—	2	TALKIN' BOUT A REVOLUTION	ELEKTRA LP CUT	TRACY CHAPMAN
41	25	10	10	I KNOW YOU'RE OUT THERE SOMEWHERE	POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
42	42	44	3	GREEN-EYED LADY	MCA LP CUT	DAVID DREW
43	39	34	5	BACK ON THE STREETS	EPIC LP CUT/E.P.A.	JOHN NORUM
44	NEW ▶		1	I'M NOT YOUR MAN	COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
45	33	33	8	I'M ON TO YOU	ENIGMA LP CUT/CAPITOL	HURRICANE
46	43	—	2	LOVE AND MERCY	SIRE 7-27814/WARNER BROS.	BRIAN WILSON
47	50	37	23	SHIP OF FOOLS	ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
48	32	25	11	WELCOME ME HOME	GOLD DUST LP CUT/MCA	THE ROSSINGTON BAND
49	30	15	9	OPEN ALL NIGHT	ELEKTRA 7-69393	GEORGIA SATELLITES
50	RE-ENTRY			MINE ALL MINE	WARNER BROS. LP CUT	VAN HALEN

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.

## PROMOTIONS

(Continued from page 14)



**Format Stretch For Vets.** WWCK Flint, Mich.'s Tom Easton, right, interviews Gary Kangas, president of the Flint chapter of Vietnam Veterans. WWCK devoted 12 hours of an all-request Thursday to raise funds for the vets. Each request required a donation, but the further a song was from WWCK's rock format, the more it cost; songs by John Wayne and Prince helped the station raise \$5,000 for the cause.

the station set up the entire remote itself, broadcasting from London for one day and from Dublin the next. He says, "The hardest part was setting up all the elements, but once we got there we put things together in a day and a half."

During the remote, Q102 was visited by Ian Anderson, Kingdom Come, Ian Gilliam, and others. Lockridge says, "If you're organized and detail oriented, it should be a piece of cake. It's still not cheap; in fact, it's a sizable chunk of change." He says the station intends to do it again by itself the next time its budget allows.

One final tip: Remember, you're usually interviewing musicians. WXRK annoyed a number of stations when Stern used a bullhorn during McGhan's Live From The Grammys last year, but the station showed plenty of ingenuity when it went to the trouble of renting band equipment for RPM's recent remote. Stern was able to get a number of rock stars to jam together for his show. Rock stars will probably tire of the idea fast, but until they do, there's no other way to bring your listeners Gary Brooker, Bob Geldof, Whoopi Goldberg, and John Hurt doing "Whiter Shade Of Pale."

FOR WEEK ENDING AUGUST 6, 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	9	<b>★★ NO. 1 ★★</b> <b>SIGN YOUR NAME</b> COLUMBIA 38-07911	TERENCE TRENT D'ARBY 4 weeks at No. One
2	2	3	6	<b>IF IT ISN'T LOVE</b> MCA 53264	NEW EDITION
3	7	11	5	<b>MONKEY</b> COLUMBIA 38-07941	GEORGE MICHAEL
4	6	14	7	<b>1-2-3</b> EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
5	3	2	13	<b>JUST GOT PAID</b> COLUMBIA 38-07744	JOHNNY KEMP
6	4	5	8	<b>KNOCKED OUT</b> VIRGIN 7-99329	PAULA ABDUL
7	9	17	5	<b>PLEASE DON'T GO GIRL</b> COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
8	12	19	4	<b>OFF ON YOUR OWN (GIRL)</b> WARNER BROS. 7-27870	AL B. SURE!
9	8	12	6	<b>THE TWIST</b> TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
10	13	18	4	<b>LOVE WILL SAVE THE DAY</b> ARISTA 1-9720	WHITNEY HOUSTON
11	10	15	4	<b>DON'T BE CRUEL</b> MCA 53327	BOBBY BROWN
12	5	7	8	<b>SAY IT'S GONNA RAIN</b> EPIC 34-07908/E.P.A.	WILL TO POWER
13	19	24	4	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
14	18	22	3	<b>SPRING LOVE (COME BACK TO ME)</b> LMR 74002	STEVIE B
15	20	30	3	<b>MAKE IT LAST FOREVER</b> VINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
16	14	13	8	<b>SAYIN' SORRY (DON'T MAKE IT RIGHT)</b> VENDETTA 7200/A&M	DENISE LOPEZ
17	16	21	4	<b>ROLL WITH IT</b> VIRGIN 7-99326	STEVE WINWOOD
18	17	10	6	<b>THE RIGHT STUFF</b> WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
19	21	28	3	<b>SHAKE YOUR THANG</b> NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
20	27	—	2	<b>A NIGHTMARE ON MY...</b> JIVE 1124/RCA	D.J.JAZZY JEFF/FRESH PRINCE
21	23	20	7	<b>THE COLOUR OF LOVE</b> JIVE 1-9707/ARISTA	BILLY OCEAN
22	15	9	13	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
23	29	—	2	<b>ANOTHER PART OF ME</b> EPIC 34-07962/E.P.A.	MICHAEL JACKSON
24	11	4	12	<b>PARENTS JUST DON'T...</b> JIVE 1099/RCA	D.J.JAZZY JEFF/FRESH PRINCE
25	<b>NEW</b>	1	1	<b>MAMACITA</b> ATLANTIC 7-89078	TROOP
26	28	—	2	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
27	<b>NEW</b>	1	1	<b>NICE 'N' SLOW</b> CAPITOL 44171	FREDDIE JACKSON
28	22	16	15	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
29	24	25	4	<b>BOOM! THERE SHE WAS</b> WARNER BROS. 7-27976	SCRITTI POLITTI
30	<b>NEW</b>	1	1	<b>WHAT'S ON YOUR MIND</b> TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY

Products with the greatest airplay gains this week.

FOR WEEK ENDING AUGUST 6, 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	2	3	9	<b>★★ NO. 1 ★★</b> <b>ROLL WITH IT</b> VIRGIN 7-99326	STEVE WINWOOD 1 week at No. One
2	4	5	21	<b>HANDS TO HEAVEN</b> A&M 2991	BREATHE
3	5	6	11	<b>HOLD ON TO THE NIGHTS</b> EMI-MANHATTAN 50106	RICHARD MARX
4	6	9	9	<b>1-2-3</b> EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
5	1	1	11	<b>MAKE ME LOSE CONTROL</b> ARISTA 1-9686	ERIC CARMEN
6	3	2	10	<b>THE COLOUR OF LOVE</b> JIVE 1-9707/ARISTA	BILLY OCEAN
7	8	10	8	<b>I DON'T WANNA GO ON WITH YOU LIKE THAT</b> MCA 53345	E. JOHN
8	9	12	9	<b>I DON'T WANNA LIVE WITHOUT YOUR LOVE</b> REPRISE 7-27855	CHICAGO
9	12	15	9	<b>I KNOW YOU'RE OUT THERE SOMEWHERE</b> POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
10	13	16	6	<b>LOVE WILL SAVE THE DAY</b> ARISTA 1-9720	WHITNEY HOUSTON
11	7	4	12	<b>PARADISE</b> EPIC 34-07904/E.P.A.	SADE
12	15	17	14	<b>FAST CAR</b> ELEKTRA 7-69412	TRACY CHAPMAN
13	16	18	10	<b>LOVE CHANGES (EVERYTHING)</b> CAPITOL 44137	CLIMIE FISHER
14	10	7	15	<b>MAKE IT REAL</b> MCA 53311	THE JETS
15	11	8	12	<b>FOOLISH BEAT</b> ATLANTIC 7-89109	DEBBIE GIBSON
16	22	25	5	<b>BABY BOOM BABY</b> COLUMBIA 38-07948	JAMES TAYLOR
17	25	36	3	<b>PERFECT WORLD</b> CHRYSALIS 43265	HUEY LEWIS & THE NEWS
18	23	34	4	<b>MISSSED OPPORTUNITY</b> ARISTA 1-9727	DARYL HALL JOHN OATES
19	14	11	15	<b>THE VALLEY ROAD</b> RCA 7645	BRUCE HORNSBY & THE RANGE
20	21	26	7	<b>I'LL ALWAYS LOVE YOU</b> ARISTA 1-9700	TAYLOR DAYNE
21	19	19	9	<b>NITE AND DAY</b> WARNER BROS. 7-28192	AL B. SURE!
22	18	13	14	<b>HEART OF MINE</b> COLUMBIA 38-07780	BOZ SCAGGS
23	20	24	6	<b>LOVE IS A BRIDGE</b> MCA 53291	LITTLE RIVER BAND
24	33	50	3	<b>★★★ POWER PICK ★★★</b> <b>ONE GOOD WOMAN</b> FULL MOON 7-27824/WARNER BROS.	PETER CETERA
25	26	38	5	<b>HERE WITH ME</b> EPIC 34-07901/E.P.A.	REO SPEEDWAGON
26	24	29	6	<b>DO YOU LOVE ME</b> MOTOWN Y 448	THE CONTOURS
27	17	14	15	<b>TOGETHER FOREVER</b> RCA 8319	RICK ASTLEY
28	31	35	6	<b>I'M ON THE OUTSIDE LOOKING IN</b> COLUMBIA 38-07797	JOHNNY MATHIS
29	29	30	7	<b>THE FLAME</b> EPIC 34-07745/E.P.A.	CHEAP TRICK
30	43	—	2	<b>LOOK OUT ANY WINDOW</b> RCA 8678	BRUCE HORNSBY & THE RANGE
31	35	47	3	<b>KOKOMO</b> ELEKTRA 7-69385	THE BEACH BOYS
32	34	40	4	<b>I DON'T WANT TO BE A HERO</b> VIRGIN 7-99304	JOHNNY HATES JAZZ
33	38	44	7	<b>SIGN YOUR NAME</b> COLUMBIA 38-07911	TERENCE TRENT D'ARBY
34	49	—	2	<b>IT WOULD TAKE A STRONG STRONG MAN</b> RCA 8663	RICK ASTLEY
35	27	20	17	<b>ONE MORE TRY</b> COLUMBIA 38-07773	GEORGE MICHAEL
36	39	45	4	<b>BETTER BE HOME SOON</b> CAPITOL 44164	CROWDED HOUSE
37	32	32	6	<b>A WOMAN LOVES A MAN</b> CAPITOL 44182	JOE COCKER
38	28	23	17	<b>EVERYTHING YOUR HEART DESIRES</b> ARISTA 1-9684	D.HALL J.OATES
39	40	28	21	<b>PIANO IN THE DARK</b> A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
40	44	33	18	<b>SHATTERED DREAMS</b> VIRGIN 7-99383	JOHNNY HATES JAZZ
41	30	22	16	<b>CIRCLE IN THE SAND</b> MCA 53308	BELINDA CARLISLE
42	42	—	2	<b>LOVE IS MY DECISION</b> A&M 1220	CHRIS DE BURGH
43	45	37	21	<b>ANYTHING FOR YOU</b> EPIC 34-07759/E.P.A.	GLORIA ESTEFAN/MIAMI SOUND
44	36	27	20	<b>I DON'T WANT TO LIVE WITHOUT YOU</b> ATLANTIC 7-89101	FOREIGNER
45	46	39	17	<b>I STILL BELIEVE</b> MCA 53288	BRENDA K. STARR
46	<b>NEW</b>	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> <b>WHEN I FALL IN LOVE</b> EMI-MANHATTAN 50138	NATALIE COLE
47	50	—	2	<b>THE KEY TO YOU</b> GRP 3025	DAVID BENOIT
48	41	31	15	<b>BETWEEN LIKE AND LOVE</b> CAPITOL 44149	BILLY VERA & THE BEATERS
49	37	21	13	<b>WE ALL SLEEP ALONE</b> Geffen 7-27986	CHER
50	<b>NEW</b>	1	1	<b>WHEN YOU PUT YOUR HEART IN IT</b> REPRISE 7-27812	KENNY ROGERS

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

Shadoe will know America's music

# THE SHADOE GROWS

## 'AT40' Prepares Shadoe Stevens Push

Stevens is ready for new role as host of 'American Top 40'



# Casting a giant Shadoe

## Shadoe Stevens Back To Roots With Radio's 'American Top 40'

Rated 13

nal radio plum

**THE WORD IS OUT!**

Newspapers coast-to-coast have followed the excitement of SHADOE STEVENS becoming the host of "American Top 40" beginning the weekend of August 13.

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Only the Shadoe knows the top 40

## Dear Shadoe, I Met a Girl...

## 'American Top 40' names Stevens host

## 'The Shadoe' will host 'American Top 40'

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## The Shadoe knows radio rock'n'roll



LOOK FOR:

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- Shadoe promoting "AT40" on the new season of "Hollywood Squares"
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**AMERICAN TOP 40** ★

★ **TOP 40** ★

WITH SHADOE STEVENS

ABC Watermark

POWERPLAYISTS

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

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

PLATINUM 7400 WHTZ FM New York O.M.: Steve Kingston

Power 106FM Los Angeles P.D.: Jeff Wyatt

BOSTON'S WZOU-94.3 Boston P.D.: Tom Jeffries

Washington P.D.: Lorrin Palagi

Chicago P.D.: Buddy Scott

Cleveland O.M.: Kid Leo

POWER 95 New York P.D.: Larry Berger

Los Angeles P.D.: Jeff Wyatt

Boston P.D.: Tom Jeffries

Washington P.D.: Mark St. John

Chicago P.D.: Brian Kelly

Chicago P.D.: Brian Kelly

KIISFM 102.7 Los Angeles P.D.: Steve Rivers

GOLD 96.1C-FM Hartford P.D.: Dave Shakes

Power Hits B94 FM Pittsburgh P.D.: Jim Richards

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

Detroit P.D.: Brian Patrick

WLOL 99.1 Minneapolis P.D.: Gregg Swedberg

HOT 103 FM New York P.D.: Joel Salkowitz

Boston P.D.: Sunny Joe White

EAGLE 106 Philadelphia P.D.: Charlie Quinn

Q103 TAMPA BAY Tampa O.M.: Mason Dixon

Detroit P.D.: Rick Gillette

Dallas P.D.: Joel Folger

Billboard's PD of the week

Rick Upton
KITY San Antonio, Texas



I'VE ALWAYS SAID whatever station leaned urban in San Antonio, Texas, would be No. 1 in the market; now, since we've taken that stance, we're No. 1. We've filled that void because there is no straight urban station in the market,

In order to keep them, we add some songs from Poison and a few others. I like to stay away from these until the absolute last minute, but if enough listeners want to hear it, we'll play it for them.

As far as Hank Williams Jr. goes, we'll give away tickets, but we won't play him. We only give them away middays, where we daypart heavily. There are people in this town that like top 40, and there are some who like country, and there are some who like both. To keep those people, I'll gladly give away Hank Williams Jr. tickets. The audience might like our music but want to see him in concert; the bottom line is that if there's a major event coming to San Antonio, then we'll be involved.

Genesis Broadcasting's KITY, which bills itself as "San Antonio's Fresh One," was up from an 8.0 to a 9.1 share 12-plus overall in the spring Arbitrons. That rise made KITY the market leader for the first time in its 15-year history and allowed it to edge longtime rival KTFM, which dropped from 8.2 to 8.0. The market's third top 40, KSJL/KSAQ, fell from 3.3 to 2.9. Quiet storm KCHL, the closest station to mainstream urban in the market, had a 0.5 share.

Upton has been KITY PD for nearly two years now; he has been at the station for 4 1/2 years. He says the station's rise wasn't due so much to anything that happened this book; rather, he says, it was a matter of the pieces gradually falling into place. He says the good book was a result of more time spent listening by the station's audience rather than of a higher cume. Former PD Brian White, now PD of KSFM "FM102" Sacramento, Calif., "gave us the name Power 93," he says. "When he left, we changed our dayparting, which we do big time, and changed our focus on promotions. When we did these things, we just took off.

San Antonio, with its 53% Hispanic and 7% black population, has traditionally supported a lot of unusual radio offerings. The Jerry Clifton-consulted KTFM, the FM successor to longtime top 40 powerhouse KTSA, evolved to top 40 from urban and was long known for mixing Ronnie Milsap, Madonna, and oldies from the '60s. Album outlet KISS often championed hard rock but had higher 12-plus numbers than most Z-Rock stations combined. And KITY's sister station, KONO, is usually in the 4-5 share range and has at times been the top-rated AM oldies outlet in the country.

We now do Betty Wright, Anita Baker, and Freddie Jackson on middays, and you'll hear D.J. Jazzy Jeff & the Fresh Prince, Salt-N-Pepa, and Ice-T at nighttime, when we work in the harder-core rap music," he says.

While KITY was going through many PDs and many different permutations of top 40—sometimes leaning urban, sometimes conservative and recurrent oriented—KTFM's broad-based format, supported by a heavy emphasis on contests, held the line for many years against more traditional top 40 competition. Now, Upton says, "they can't do that anymore because there's a new contemporary country station—[KCYY] 'Y100' [up 6.6 to 7.7 this book]—and a good top 40 in Power 93. As soon as they hit George Strait, the listeners switch to us. KTFM has to regroup and find out what they are best at. . . . You can't expect to do well if your staff goes around not knowing what they're working for."

Upton has experimented with a midnight-1 a.m. "rap'n'roll" hour targeted to younger demos. "Our request line rang off the hook," he says. "The hour was a success, but I'm not sure rap'n'roll is here to stay.

Artists whose songs were included on a recent KTFM playlist ranged from Keith Sweat to Kenny Rogers to Guns N' Roses to S-Express. A recently monitored half-hour of KITY at night leaned distinctly urban; the selections were Prince's "Hot Thang," INXS' "New Sensation," Nia Peeples' "Trouble," (a No. 1 record at KITY), Johnny Kemp's "Just Got Paid," Natalie Cole's "Pink Cadillac," Information Society's "What's On Your Mind (Pure Energy)," and The Mac Band's "Roses Are Red."

"We have to keep those listeners, whether core or not, tuned to our station longer," he says. "If we can do that by playing a good cross section of what the demo wants to hear, we'll try it.

Sometimes there's more urban product available, and sometimes there's not. It just depends on what's out there. . . . We're not afraid to go out on a limb with songs, but basically we like to keep in mind we're a top 40 with a decisive urban slant."

Upton says he likes the station to be involved in all of the area's major concerts and events. "We make 15 to 20 appearances per week," he says. "To continue to dominate, you have to be visible."

The Boston-born Upton started his radio career by going from station to station in Maine. After six years of cold winters, he ended up getting a San Antonio phone book and calling the stations' owners. "In the middle of a blizzard, I got a call to come to Texas. I don't know if I'll be in San Antonio forever, but right now it's a great city—a very feeling community with a lot of heart that's very supportive." CHARLENE ORR

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Breathe, Hands To Heaven' and 'Van Halen, When It's Love'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Stryper, Always There For You' and 'Huey Lewis & The News, Perfect World'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Michael Jackson, Another Part Of Me' and 'Debbie Gibson, Staying Together'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'The Contours, Do You Love Me' and 'Def Leppard, Pour Some Sugar On Me'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Steve B, Spring Love (Come Back To Me)' and 'Terence Trent D'Arby, Sign Your Name'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Richard Marx, Hold On To The Nights' and 'Steve Winwood, Roll With It'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Def Leppard, Pour Some Sugar On Me' and 'New Order, Blue Monday 1988'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Steve Winwood, Roll With It' and 'INXS, New Sensation'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Def Leppard, Pour Some Sugar On Me' and 'UB40, Red Red Wine'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Breathe, Hands To Heaven' and 'Steve Winwood, Roll With It'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Steve Winwood, Roll With It' and 'The Contours, Do You Love Me'.

Table with 2 columns: Rank and Song/Artist. Includes songs like 'Def Leppard, Pour Some Sugar On Me' and 'Breach Trick, The Flame'.



## Sire Sets Alternative Market Strategy Brian Wilson's New Solo Safari

BY CHRIS MORRIS

LOS ANGELES "Brian Wilson," the debut solo album by the Beach Boys' creative mastermind, is receiving special handling from Warner Bros.' marketing divisions.

The Sire/Reprise release, which has naturally attracted the attention of longtime Beach Boys fans, the press, and radio's heritage stations, is being worked to ensure acceptance at both the singer's traditional base of support and at the alternative level, where there is less awareness of Wilson's work among younger listeners.

"My feeling is, if this is such an across-the-board record, there's no reason to lose anyone on this," says Sire GM Howie Klein. "We had to let the kids who are into the alternative thing know who Brian Wilson is."

Key to Sire's alternative-market strategy is "Rio Grande," an eight-minute suite that climaxes the album.

"We decided to take 'Rio Grande' and present it to CMJ early," says Klein. He adds that Bobby Haber, publisher of the alternative-radio trade paper, made the song the lead track on the CMJ CD sampler distributed at the recent New Music Seminar.

Sire also approached cutting-edge

acts such as R.E.M., Jello Biafra, and David Byrne to solicit their thoughts about Wilson's music. A collection of quotes from new-music artists was then mailed with the album to alternative press and radio.

"A lot of kids have said they wouldn't have even listened to the record if it hadn't been for this sheet," Klein says.

Sire is also contemplating a dance remix of the album cut "Night Time"; according to Klein, the tune was tested at one of San Francisco's top clubs during a peak evening hour, and "we didn't lose a person off the dance floor."

Calling the Wilson project "a labor of love," Jim Wagner, Warner VP of merchandising and advertising, says, "We felt we had to come out with a really strong campaign to ensure some visibility."

Among the items produced by Wagner's division is a special CD of "Brian Wilson"—a picture disk in an embossed cloth-bound digipak containing a 16-page booklet by David Leaf, author of the definitive 1978 book "The Beach Boys And The California Myth."

The CD, created by Warner VP/senior art director Jeri Heiden, was sent to all Warner and WEA personnel, key retailers, the compa-

ny's publicity list, and alternative marketing accounts.

Additionally, the promo CD is being serviced selectively to traditional radio outlets, according to Reprise promotion VP Rich Fitzgerald.

"We didn't want to just ship it in the mail like any other record—no just throw it out so it goes on somebody's shelf," Fitzgerald says.

According to Wagner, WEA is also mounting a "Brian Wilson" display contest. Three first prizes—trips to Hawaii for two and cash—will go to the marketing coordinator, field merchandiser, and salesman who create the best display.

As for the usually reclusive Wilson, he's made himself available for interviews during Warner's press campaign, which has already garnered features ranging from a lengthy Rolling Stone piece to a cover story in the Los Angeles alternative-music magazine Contrast.

The label has also produced a 58-page, loose-leaf-bound press kit authored by Leaf, which contains a bio, a conversation with Wilson, a background on the making of the album, a discography, and black-and-white and color art. Bob Merlis, Warner's VP/national director of publicity, says the kit has been serviced to some 2,000 journalists.



**Troubleshooting.** Stevie Ray Vaughan & Double Trouble welcomes Eric Clapton backstage at London's Hammersmith Odeon, where the group sold out two shows on its recent 12-date European tour. Pictured, from left, are Double Trouble bassist Tommy Shannon, drummer Chris Layton, Vaughan, and Clapton.

## Breathe's 2nd Single Finally Floats On U.S. Pop Chart

BY STUART MEYER

NEW YORK Calling Breathe's "Hands To Heaven" a sleeper is certainly apropos. The second single from the U.K.-based trio's A&M debut album, "All That Jazz," is finally riding high on the Hot 100 Singles chart more than six months after its initial release.

The quest for U.S. chart success has been a long haul for the members of Breathe—vocalist David Gasper, drummer Ian Spice, and guitarist Marcus Lillington. But, says Gasper, "After the disappointment of the first single ['Jonah'], we weren't about to give up and work in a super-market."

When A&M serviced "Hands To Heaven," the song first made waves on the adult contemporary chart before top 40 programmers started to show interest. Now that it's a pop hit, the song has improved on its original AC chart peak, settling into the top 10 there.

Gasper says he is glad that "Hands To Heaven" has garnered strong AC airplay and that its accompanying video has been well supported by VH-1 because of the older demographics those formats attract.

"Any band that becomes success-

ful on a wide scale usually needs that foundation," he says. "Also, people seem to have keyed in to the emotion of the song, which after all, is what it's all about."

"All That Jazz," recorded over a two-year span, was released last September. According to Gasper, the album's sometimes polished sound does not reflect the direction Breathe intends to pursue.

"We'd prefer to earn a reputation as a live band, and we're hoping to do some tour dates if the next single ['How Can I Fall'] is a hit," he says.

Breathe has released several singles in its native Britain, but a hit on the U.K. charts has thus far eluded the band. Gasper is optimistic that this situation will change when "Hands To Heaven" is released there shortly.

"Now that the song's a hit in the U.S., it should get some exposure in Britain," says Gasper.

Breathe has begun to formulate ideas for its second album, Gasper notes. He adds that he recently recorded two duets with Boy George for the ex-Culture Club leader's upcoming solo album, one of which is the Jimmy Ruffin mid-'60s classic "What Becomes Of The Brokenhearted."

## Talent Blooms In Philly Clubs Face High Costs, Late Sets

This is another in an occasional series on local club scenes.

BY WILLIAM SILVERMAN

PHILADELPHIA "There's definitely a better buzz" about the club scene here these days, says Rick Bladstein, entertainment director of the Trocadero, a local night spot.

"For years nothing happened," continues Bladstein. But in recent years, Philadelphia has nurtured several groups that have gone on to re-

corded contracts and national notice. Among the key bands spawned by the music scene here are the Hooters, Cinderella, John Eddie, Bricklin, Pretty Poison, Robert Hazard, Smash Palace, and Tommy Conwell & the Young Rumlbers.

"Since '78, I've never seen so many good young bands," says Steve Mountain, co-owner of the Chestnut Cabaret. He notes that the acts range in style from metal to pop.

Although vibrant with talent, the  
(Continued on page 83)

## Armatrading's Newest A Real Gem

**WELCOME RETURN:** Joan Armatrading is back on the scene with her latest A&M album, "The Shouting Stage," due in stores Tuesday (2). An excellent follow-up to the singer/songwriter's last album, 1986's "Sleight Of Hand," the new release boasts 10 top-notch compositions—all written, arranged, and produced by Armatrading.

Standout cuts on "The Shouting Stage" include the superb title track, "The Devil I Know," "Stronger Love," "Dark Truth," and "Living For You," which A&M is working as the leadoff single.

Armatrading recruited a number of guest musicians to play on the album, including guitarist Mark Knopfler and keyboardist Alan Clark from Dire Straits; drummers Manu Katche (Peter Gabriel's band), Mark Brezicki (Big Country), and Dave Mattacks (Fairport Convention); and bassist Pino Paladino (Paul Young's band). Knopfler adds guitar licks to the album's title track and "Did I Make You Up."

Don't miss out on "The Shouting Stage"—a great album from a talented artist who, after more than a decade in the business, deserves the kind of recognition being garnered by new-breed singer/songwriters like Tracy Chapman, Toni Childs, and Suzanne Vega.

On the touring front, Armatrading launches a five-date U.K. stint Saturday (6) in Bristol. A two-week U.S. trek starts Aug. 15 in Saratoga, N.Y.

**SHORT TAKES I:** Gloria Estefan & Miami Sound Machine were in top form at the first of their three sell-out dates (July 25-27) at New York's Radio City Music Hall. The energetic Estefan's performance was particularly impressive; CBS president Tommy Mottola and Epic's Dave Glew were on hand to congratulate her after the show... Word has it that a number of leading heavy metal acts will contribute songs to an upcoming benefit album... EMI-Manhattan VP of A&R Michael Barackman says he and his fellow label staffers are excited about the debut album from Irish quintet Tuesday

Blue. The album was produced by David Richards, best known for his work with David Bowie and Iggy Pop... Charlotte Caffey, formerly of the Go-Go's, has a new band, which is recording its debut album for A&M; Jimmy Iovine is executive producer.

**JACKOMANIA:** Michael Jackson's recent U.K. trip received an unbelievable amount of coverage in the Brit press. During Jacko's record-breaking stand at London's Wembley Stadium, the superstar presented Prince Charles and Princess Diana with a \$450,000 check for the Prince's Trust organization.

Plans call for Jackson to kick off the second U.S. leg of his world tour for "Bad" with a three-night run, Sept. 26-28, at the Civic Arena, Pittsburgh. The rest of the U.S. itinerary is as follows: Oct. 3-5, Meadowlands Arena, East Rutherford, N.J.; Oct. 10-11, Richfield Coliseum, Cleveland; Oct. 17-19, Capitol Center, Landover, Md.; Oct. 31-Nov. 2, Tacoma Dome, Tacoma, Wash.; Nov. 7-9, Irvine Meadows Amphitheatre, Irvine, Calif.; Nov. 13-15 and Nov. 20-22, Los Angeles Sports Arena.

**SHORT TAKES II:** The Beat is delighted to learn that one of the first releases on the new West Coast-based CBS label helmed by Jerry Greenberg will be the debut album by U.K. act Eighth Wonder (featuring actress/singer Patsy Kensit). The album, which garnered a rave review in this column (Billboard, May 21), has definite hit potential... Kensit and Eighth Wonder were among the galaxy of stars who participated in a Italian TV special, "Festivalbar '88," held July 13-15 at the exotic Ku nightspot on the island of Ibiza. Also appearing were Bananarama, Samantha Fox, Sabrina, Black, Matt Bianco, Mandy, Aztec Camera, and hot new French singer Vanessa Paradis. The local press had a field day when Fox ended her performance by jumping in a swimming pool... On the subject of Ms. Paradis, will someone P-L-E-A-S-E consider issuing her stunning debut album, "M&J," recently released by Polydor in France?



ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
VAN HALEN'S MONSTERS OF ROCK: VAN HALEN SCORPIONS DOKKEN METALLICA KINGDOM COME	Los Angeles Coliseum, Los Angeles	July 24	\$1,943,900 \$25	80,144 sellout	Avalon Attractions
ROD STEWART DARYL HALL & JOHN OATES CHICAGO	Tampa Stadium, Tampa, Fla.	July 2	\$762,440 \$22.50	38,122 55,000	American Concerts Party Time Entertainment
JULIO IGLESIAS BRAD GARRETT	Garden State Arts Center, Holmdel, N.J.	July 5-7	\$484,305 \$36/\$25/\$15	16,761 32,000	in-house
SQUEEZE SMITHEREENS	Jones Beach Theatre, Wantagh, N.Y.	July 22-23	\$400,000 \$20	20,000 sellout	Ron Delsener Enterprises
AEROSMITH GUNS N' ROSES	Poplar Creek Music Theatre, Hoffman Estates, Ill.	July 17	\$348,714 \$20/\$15	23,674 25,202	Nederland Organization
RANDY TRAVIS GEORGE FOX	Olympic Saddledome, Calgary, Alberta	July 16	\$341,692 \$25.50	16,768 22,954	Concert Productions International Donald K. Donald Productions Perryscope Concert Productions
AEROSMITH GUNS N' ROSES	Richfield Coliseum, Richfield, Ohio	July 19	\$303,835 \$17.50	17,819 19,410	Belkin Productions
STING	Olympic Saddledome, Calgary, Alberta	July 15	\$288,889 \$25.50	14,428 14,760	Perryscope Concert Productions
STEVE WINWOOD JOHNNY CLEGG & SAVUKA	Shoreline Amphitheatre, Mountain View, Calif.	July 20	\$288,139 \$18.50/\$16.50	16,482 20,000	Bill Graham Presents
BUDWEISER SUPERFEST: GLADYS KNIGHT & THE PIPS FREDDIE JACKSON TEENA MARIE MORRIS DAY THE DEELE	Reunion Arena, Dallas	July 23	\$287,251 \$22.75/\$21.75	14,367 19,000	A.H. Enterprises
DEF LEPPARD EUROPE	Indiana State Fairgrounds, Indianapolis	July 18	\$286,290 \$20/\$17	16,740 sellout	Sunshine Promotions
STING	Shoreline Amphitheatre, Mountain View, Calif.	July 22	\$279,363 \$19.50/\$16.50	15,519 20,000	Bill Graham Presents
STING	B.C. Place, Vancouver, British Columbia	July 18	\$256,476 \$25.50/\$24.50	12,550 15,000	Concert Productions International Donald K. Donald Productions Perryscope Concert Productions
ROBERT PLANT CHEAP TRICK	Providence Civic Center, Providence, R.I.	July 25	\$245,053 \$17.50	14,003 sellout	Frank J. Russo
BEACH BOYS THREE DOG NIGHT AMERICA	MacKay Stadium, Reno, Nev.	July 15	\$231,066 \$16.50	14,004 16,000	in-house
BUDWEISER SUPERFEST: GLADYS KNIGHT & THE PIPS FREDDIE JACKSON O'JAYS FORCE M.D.'s	Greensboro Coliseum, Greensboro, N.C.	July 15	\$218,443 \$19	11,497 15,781	A.H. Enterprises
ROBERT PLANT CHEAP TRICK	Hampton Coliseum, Hampton, Va.	July 22	\$216,538 \$16.50/\$15.50	13,800 sellout	Cellar Door Productions
AEROSMITH GUNS N' ROSES	Starplex Amphitheatre, Dallas	July 24	\$204,668 \$18.50/\$15.50	14,440 sellout	PACE Concerts MCA Concerts
ALABAMA K.T. OSLIN ASLEEP AT THE WHEEL JAMES BEAM	Sussex County Fairgrounds, Augusta, N.J.	July 8	\$192,250 \$24.50/\$18.50	11,253 15,000	Barry Singer Entertainment Condit Charities
ROBERT PLANT CHEAP TRICK	Richmond Coliseum, Richmond, Va.	July 20	\$190,943 \$16.50/\$15.50	12,500 sellout	Cellar Door Prods.
ROBERT PLANT CHEAP TRICK	Greensboro Coliseum, Greensboro, N.C.	July 19	\$189,980 \$17.50	10,856 11,364	Cellar Door Productions
KENNY ROGERS O'KAMES	Olympic Saddledome, Calgary, Alberta	July 16	\$180,789 \$25.50	9,358 13,400	Perryscope Concert Productions
STEVE WINWOOD JOHNNY CLEGG & SAVUKA	Cal Expo Amphitheatre, Sacramento, Calif.	July 23	\$176,468 \$17.50	9,921 10,000	Bill Graham Presents
ROD STEWART	Keifer UNO Lakefront Arena, New Orleans, La.	July 20	\$176,176 \$17.50	10,319 sellout	Beaver Productions
DAVID LEE ROTH POISON	Barton Coliseum, Arkansas State Fairgrounds, Little Rock, Ark.	July 23	\$165,000 \$16.50	10,300 sellout	Beaver Productions

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## ARTIST DEVELOPMENTS

### STEALIN' AHEAD

Kiya Heartwood, lead singer/acoustic guitarist/songwriter for Stealin' Horses, says that the group is foremost a "road band, which will tour till we drop dead." That's fine by Arista, which put Heartwood and drummer/backup vocalist Kopana Terry on a six-week college promo tour in advance of their self-titled debut album's late-May release.

"We sent them to college radio and retail early because by the time we shipped the album, most colleges were out," says Sean Coakley, Arista's VP of national album promotion. "We needed college radio in our camp out of the box because the album is mass appeal—if it gets mass success it will be impossible to

go back and get credibility at the college level afterward."

Arista bolstered its college push by servicing an album sampler (including the band's first single, "Turnaround," and four other tracks) in both 12-inch vinyl and cassette formats. Additionally, mom-and-pop retailers were supplied with 10,000 "talking bio" cassettes (which also featured album music) for use as promotional giveaways.

"Our main goal was to get programmers more into the artists and album as opposed to just one single," says Coakley, noting the depth of the album. Heartwood adds that the promo tour, which included performing two-song acoustic sets live on college radio, corrected any false impressions—made by the band name and the girls' Kentucky twang—that Stealin' Horses is simply a country band.

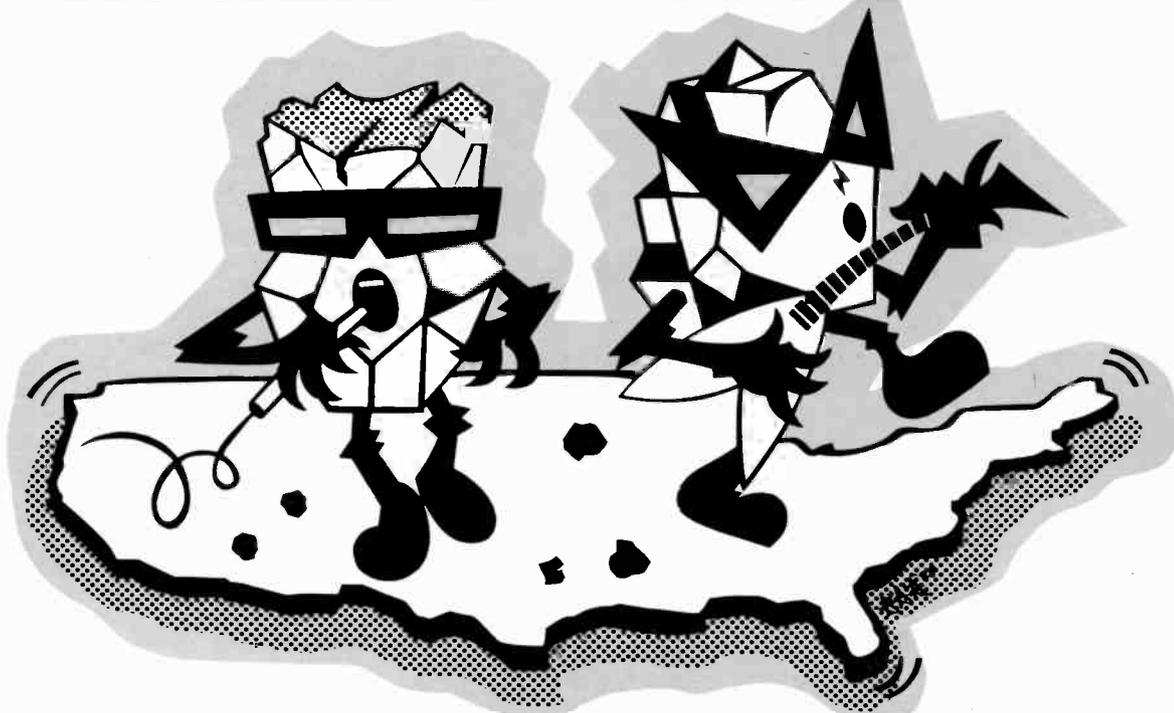
Arista is now working the track "Rain," while Stealin' Horses plays national club dates. As of Aug. 15, the group will be touring as opening act for the Smitherens.

### NO NEWCOMER

Composer/synthesist Suzanne Ciani, whose track "The Velocity Of Love" was one of the most-requested songs on new age radio stations last year, may have seemed like a new arrival on the scene to the public at large. However, Ciani, who recently released a new Private Music album, "Neverland," is a veteran New York studio musician and a pioneer synthesizer artist.

Ciani's introduction to the synthesizer came through a physicist at the Massachusetts Institute of Technology in 1967, when she was  
*(Continued on next page)*

# MEMPHIS AND NASHVILLE ROCKIN' THE COUNTRY!



Billboard is turning the Spotlight to Memphis and Nashville—the fastest, most important emerging music center. Be a part of this special issue. Don't wait. The time to Spotlight your own role in the new pop/rock capitals is now!

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## TALENT IN ACTION

### ASWAD

*The Palace, Hollywood, Calif.*

BRITAIN'S Aswad entertained its usual throng of true believers here July 5 and proved once again that it delivers better live than on its recordings. During the show—one of a handful of U.S. club dates to support the new Island/Mango album, "Distant Thunder" (featuring the U.K. No. 1 hit, "Don't Turn Around")—Aswad also offered some convincing evidence that its brand of bright, horn-driven reggae could appeal to a more mainstream clientele.

The three-man outfit, packed onto the stage with a three-piece horn section, a supporting keyboardist, and guitarist Stanley Andrews, congenially ambled through a 90-minute workout in front of a gluttonous, sway-

ing dance floor of followers enraptured by Aswad's lilting rhythms. Unfortunately, the colors and warmth Aswad creates on stage have yet to be fully captured on its studio recordings.

With acts such as Ziggy Marley and Maxi Priest scoring hits on U.S. radio outlets with softcore reggae tunes, a song like "Bubblin'" suggests Aswad has the potential to connect with open-minded listeners of crossover and top 40 radio.

Frontman Brinsley Forde projects an energetic and likable presence, but Aswad took a more soulful, roots-conscious slant when drummer Angus Zeb stepped forward for a few lead vocals. Andrews' occasional pop/rock guitar stylings may make purists flinch, but they give Aswad's commercial potential a lift.

TERRY WOOD

### IRON MAIDEN FREHLEY'S COMET

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

SECURITY WAS TIGHT for Iron Maiden's July 8 appearance here, the result of a miniriot in the arena parking lot following the band's 1987 stop.

But the show of force may have been for naught; the upper decks of the arena were as spare as a wino's bridgework, making it difficult to muster enough angry young men to overturn any cars à la 1987.

Iron Maiden did its best to present a clean show focused on the music, avoiding the huge gulps of Jack Daniels and incessant cursing that lower

many a heavy metal show's common denominator to the depths. The band also earns kudos for keeping the volume at reasonable levels, avoiding the overkill that mars many an arena show.

Maiden's latest Capitol album, "Seventh Son Of A Seventh Son," was well represented on the set list. The group's most commercial release to date, the album has a smoother sound without compromising the twin guitar attack of Dave Murray and Adrian Smith.

Working on a bilevel stage with mock stalagmites, vocalist Bruce Dickinson delivered powerful renditions of "Can I Play With Madness?" and "The Evil That Men Do" from the new album, augmented by past classics such as "The Number Of The Beast" and "Running Free," much to the male-dominated crowd's roaring approval.

Opening act Frehley's Comet, fronted by ex-Kiss guitarist Ace Frehley, acquitted itself well before the hardcore Maiden fans. Frehley showed superb guitar skills and strong vocals during a set that mixed Kiss classics with Comet material, including snips from the new Megaforce/Atlantic album "Second Sighting." Crowd pleasers included new cut "Time Is Running Out," Kiss killer "Cold Gin," and Frehley's hit-single soul turn, "New York Groove."

BRUCE HARING

### IGGY POP

*Whiskey A Go Go  
West Hollywood, Calif.*

TO BORROW A TERM from an old Stooges song, Iggy Pop's July 8 show here had plenty of shake appeal, and the sold-out house responded robustly to the gyrations of the punk progenitor.

In what proved to be Pop's liveliest L.A. concert appearance in a decade, the vocalist worked even blasé industry types into a dervishlike frenzy with an untamed rampage through the Stooges songbook and a handful of tracks from his new A&M album, "Instinct."

Clad in tight jeans and a leather vest that barely covered his torso, Pop turned the show into a calisthenic display of unadulterated rock'n'roll energy. The singer, armed with a cordless mike, dove headfirst into the crowd, crawled around in the balcony rafters, and generally comported himself like an untethered wildcat.

The four-piece backup group of guitarists Andy McCoy and Seamus Beaghen, bassist Alvin Gibbs, and drummer Paul Garisto supplied a high-volume rabbit punch that Pop's most recent touring bands have sorely lacked. The band was augmented during the encores by ex-Sex Pistols guitarist and frequent Pop collaborator Steve Jones, whose distorted solos added additional kick to an already heady brew.

Tracks from "Instinct" such as "Cold Metal" and "Squarehead" carried a live wallop that the recordings lack, but the most exciting material of the night proved to be white-hot versions of such old firecrackers as "Search And Destroy," "1970," "No Fun," and "I Wanna Be Your Dog."

CHRIS MORRIS

**ORNETTE COLEMAN & PRIME TIME**  
*The Palace, Hollywood, Calif.*

**JAZZ EXPLORER** Ornette Cole-

man, back on a major label (his "Virgin Beauty" is one of the first releases on the reactivated Portrait Records), brought his electric Prime Time band here June 27 for a long, sporadically engaging set of collective improvisations that was often sabotaged by the room's unpredictable acoustics.

The current Prime Time is a doubled trio of guitars, basses, and percussionists that backs Coleman's free-swinging blasts on alto saxophone and occasional trumpet and violin. Tabla player Badal Roy and guitarists Chris Rosenberg and Ken Wessell are new additions to the lineup, and their tentative playing gave the performance a diffuse quality.

To be fair, the fault may lie less with the players than with the Palace's ever-treacherous sound system. Roy and the guitarists were all but buried in the mix, leaving only

Coleman, his son Denardo on trap drums, and bassists Chris Walker and Al MacDowell audible most of the time.

Despite the distressingly bottom-heavy sound, the band locked into propulsive freestyle grooves from time to time. The night's high points included the popping "Happy Hour" from "Virgin Beauty," off-center blues featuring Coleman frenetically sawing on his violin, and a muted ballad on which the leader spun an evocative, high-pitched alto solo. Undeterred by the sound, the crowd called Prime Time back for a bristling encore of "Dancing In Your Head."

Coleman displayed a vigorous and original jazz intelligence on stage, but on future swings through L.A. his music might be better served in a more intimate venue, where greater attention is paid to sonic fidelity.

CHRIS MORRIS

### ARTIST DEVELOPMENTS

*(Continued from preceding page)*

a music student at Wellesley College in Wellesley, Mass. Ciani went on to study the experimental instrument at Univ. of California at Berkeley, and wound up building synthesizers for electronic music founding father Don Buchla.

After moving to New York in 1974, Ciani tutored Philip Glass, among others, in the art of the synthesizer before establishing herself as a top session player. She recorded an independent album, "Seven Waves," which was released in Japan in 1984 and is now scheduled for rerelease by Private Music. "The Velocity Of Love" was released in 1986 on RCA/Skylark.

Ciani plans a fall concert tour, accompanied by two live musicians and "Conrack," her equipment set-up. She will perform in a custom-designed MIDI dress, "which has lights that respond to the music."

"I'm a little nervous about it," Ciani says with a laugh. "I may have to wear rubber underwear."

### STREET SOUNDS

Some aspiring musicians may rent out a nightclub in an attempt to secure a record deal; Columbia artist Spookie's showcase gig took place on the sidewalk in front of CBS's Century City headquarters in Los Angeles.

The singer/songwriter had tried conventional means of getting attention: "I got the rejection slip in the manila envelope; I had to try another route to break through, so I took it to the street. I could get my answer right away, a yes or a no. I feel if I take the orthodox route, I get the orthodox treatment."

Some strategy was involved in Spookie's courting of the labels. "Any [record label] that had a garage that faced a street where they drove in and out, that's where I played," he says. "The best times were in the morning when [label execs] were going to work, lunchtime, and after work—sometimes as late as 10 o'clock."

David Kahne of Columbia's A&R department ultimately took an interest in Spookie's out-of-the-ordinary approach. After catching the singer's act on Century Park East, Kahne signed him and pro-

duced the vocalist's self-titled album.

Spookie is promoting his record in similarly street-level fashion. "I am on what I call my Personal Touch Tour," he says. "I go to radio stations, branches, and retail stores and give them my personal thank you."

### WINTER'S SUMMER

Paul Winter had relatively little trouble in getting the assistance of Soviet record label Melodiya in the production of his Living Music Records' Paul Winter Consort album "Earthbeat," which features a collaboration with the Dimitri Pokrovsky Singers, or in getting the approval of Soviet concert agency Goskoncert for the Winter Consort's current 24-city U.S. tour with the traditional Russian village music preservationists.

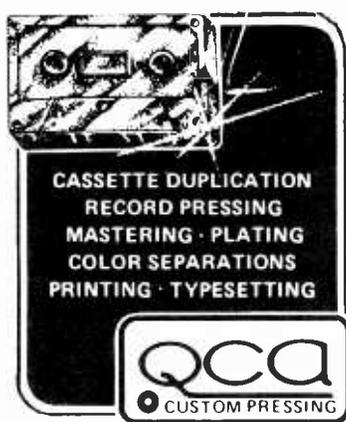
More problematic, however, has been obtaining funds for the tour, which began in New York July 1 and ends in Chicago Aug. 10. According to Winter's manager, Steven Shmerler, finding a single national corporate sponsor was impossible because of the many competing Soviet/U.S. events following the Moscow Summit.

To help offset a \$190,000 deficit between ticket sales and the cost of bringing the Pokrovsky Singers to the U.S., both large corporations and smaller companies with ecological/humanist philosophies similar to Living Music are participating on a regional basis.

Sponsoring the Los Angeles and San Francisco concerts is Ben & Jerry's Ice Cream, which also sponsored the "Song For The World" video from "Earthbeat." Natural-health-product manufacturer Tom's Of Maine is sponsoring the Washington, D.C., date, while the Kraft Foundation is contributing to the Chicago date. Michelob beer, meanwhile, is supporting the Hawaii concert.

"There's a whole wave of interest in Soviet/American exchanges," observes Winter.

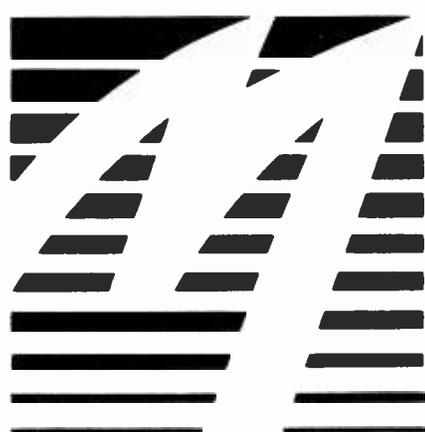
*Artist Developments is edited by Steve Gatt. Reporters: Jim Bessman (New York) and Chris Morris (Los Angeles).*



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## On World Tour Earth, Wind & Fire

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# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	OFF ON YOUR OWN (GIRL)	AL B. SURE!	1
2	4	SIGN YOUR NAME	TERENCE TRENT D'ARBY	2
3	5	MAMACITA	TROOP	3
4	7	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	5
5	8	GROOVE ME	GUY	4
6	1	DON'T BE CRUEL	BOBBY BROWN	6
7	2	IF IT ISN'T LOVE	NEW EDITION	8
8	9	KNOCKED OUT	PAULA ABDUL	15
9	12	THE COLOUR OF LOVE	BILLY OCEAN	11
10	14	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	7
11	6	THE RIGHT STUFF	VANESSA WILLIAMS	24
12	10	IT TAKES TWO	ROB BASE & DJ E-Z ROCK	23
13	13	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	18
14	15	WORK IT	TEENA MARIE	10
15	19	WATCHING YOU	LOOSE ENDS	9
16	26	NICE 'N' SLOW	FREDDIE JACKSON	12
17	16	SALLY	STETSASONIC	25
18	23	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	13
19	22	HUSBAND	SHIRLEY MURDOCK	14
20	11	ROSES ARE RED	THE MAC BAND/THE MCCAMPBELL BROTHERS	28
21	30	FOLLOW THE LEADER	ERIC B. & RAKIM	34
22	20	FOREVER YOURS	TONY TERRY	21
23	27	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	17
24	31	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	19
25	32	K.I.S.S.I.N.G.	SIEDAH GARRETT	20
26	—	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	16
27	25	JUST GOT PAID	JOHNNY KEMP	49
28	36	MARY, MARY	RUN-D.M.C.	29
29	—	MONKEY	GEORGE MICHAEL	26
30	21	JOY	TEDDY PENDERGRASS	52
31	37	THE TWIST	THE FAT BOYS	40
32	17	PARADISE	SADE	55
33	28	I'LL PROVE IT TO YOU	GREGORY ABBOTT	63
34	—	ROLL WITH IT	STEVE WINWOOD	33
35	29	SUPERSONIC	J.J. FAD	61
36	34	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	70
37	—	SHAKE YOUR BODY	SUAVE	22
38	18	I'M REAL	JAMES BROWN	66
39	—	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	27
40	—	INDIAN GIVER	RAINY DAVIS	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	MAMACITA	TROOP	3
2	3	SIGN YOUR NAME	TERENCE TRENT D'ARBY	2
3	4	OFF ON YOUR OWN (GIRL)	AL B. SURE!	1
4	6	GROOVE ME	GUY	4
5	9	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	5
6	7	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	7
7	1	DON'T BE CRUEL	BOBBY BROWN	6
8	13	WATCHING YOU	LOOSE ENDS	9
9	12	WORK IT	TEENA MARIE	10
10	14	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	16
11	18	NICE 'N' SLOW	FREDDIE JACKSON	12
12	16	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	13
13	5	IF IT ISN'T LOVE	NEW EDITION	8
14	17	HUSBAND	SHIRLEY MURDOCK	14
15	11	THE COLOUR OF LOVE	BILLY OCEAN	11
16	22	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	17
17	20	SHAKE YOUR BODY	SUAVE	22
18	27	ANOTHER PART OF ME	MICHAEL JACKSON	31
19	23	EVERY SHADE OF LOVE	JESSE JOHNSON	30
20	24	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	27
21	25	K.I.S.S.I.N.G.	SIEDAH GARRETT	20
22	29	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	19
23	8	KNOCKED OUT	PAULA ABDUL	15
24	26	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	32
25	32	MONKEY	GEORGE MICHAEL	26
26	15	FOREVER YOURS	TONY TERRY	21
27	36	TAKE YOUR TIME	PEBBLES	36
28	30	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	35
29	33	THAT'S THE TICKET	CA\$HFLOW	37
30	31	ROLL WITH IT	STEVE WINWOOD	33
31	35	WHEN I FALL IN LOVE	NATALIE COLE	38
32	—	STATIC	JAMES BROWN	39
33	34	CRAZY	MIKI HOWARD	41
34	37	MARY, MARY	RUN-D.M.C.	29
35	—	SHE'S ON THE LEFT	JEFFREY OSBORNE	43
36	—	YOU AND I	EARTH, WIND & FIRE	46
37	10	SYMPTOMS OF TRUE LOVE	TRACIE SPENCER	18
38	—	BORN NOT TO KNOW	TONY! TONI! TONE!	47
39	—	GLAM SLAM	PRINCE	45
40	39	KISS SERIOUS	CHICO DEBARGE	53

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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)	
MCA (7)	9
Uni (1)	
Uptown (1)	
ATLANTIC (4)	8
Island (2)	
Atco (1)	
Ruthless (1)	
E.P.A.	8
Epic (6)	
Scotti Bros. (2)	
CAPITOL	7
POLYGRAM	7
Mercury (2)	
Wing (2)	
Atlanta Artists (1)	
Polydor (1)	
Tin Pan Apple (1)	
ARISTA (5)	6
Jive (1)	
EMI-MANHATTAN (5)	6
Blue Note (1)	
WARNER BROS. (2)	6
Reprise (2)	
Paisley Park (1)	
Qwest/Reprise (1)	
ELEKTRA (4)	5
Vintertainment (1)	
RCA (1)	4
Jive (3)	
A&M	3
VIRGIN	3
PROFILE	2
SLAM	2
Kru'-Cut (1)	
Tri-World (1)	
SLEEPING BAG (1)	2
Fresh (1)	
SOLAR	2
TOMMY BOY	2
FUTURE	1
ISLAND	1
Mango (1)	
K-TEL	1
Crush (1)	
MOTOWN	1
NEXT PLATEAU	1
TOTAL EXPERIENCE	1
VISION	1
Ms. B (1)	

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
57 1-2-3	(Foreign Imported, BMI) CPP	
86 2 A.M.	(Ted-On, BMI/J.Carr, BMI)	
80 ADDICTED TO YOU	(Ensign, BMI/Willesden, BMI/Trycep, BMI)	
77 AIN'T MY LOVE ENOUGH	(Not Listed)	
31 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)	
76 BACK UP	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP	
82 BETTER DAYS	(Wild Honey, ASCAP/Saganious, ASCAP)	
47 BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)	
89 CINQUELLA	(Hidden Pun, BMI/Blue Mountain, ASCAP)	
11 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	
48 COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP	
41 CRAZY	(Trycep, BMI/Willesden, BMI)	
88 DEEP CHECK	(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)	
6 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	
44 DON'T BELIEVE THE HYPE	(Def American, BMI)	
65 DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)	
30 EVERY SHADE OF LOVE	(Shockadelica, ASCAP/Almo, ASCAP) CPP	
75 FALLING ALL OVER AGAIN	(Rashida, BMI/Warner-Tamerlane, BMI/Clyde Lieberman, ASCAP/Arista, ASCAP) CPP	
34 FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)	
21 FOREVER YOURS	(King Henry I, ASCAP/Screen Gems-EMI, BMI/Lifo, BMI)	
73 GET LUCKY	(Eee Bee, PRS/WB, ASCAP/Rare Blue, ASCAP)	
81 GIVE ME A CHANCE	(Crystal Rose, BMI/Monteque, BMI)	
45 GLAM SLAM	(Controversy, ASCAP)	
59 GO FOR YOURS	(Forceful, BMI/Willesden, BMI/Warner-Tamerlane, BMI)	
51 GRAVITY	(Rutland Road, ASCAP/WB, ASCAP)	
4 GROOVE ME	(Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP) CPP	
56 HELLO BELOVED	(Angel Notes, ASCAP/WB, ASCAP)	
74 HOLD ON TO WHAT YOU'VE GOT	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II, BMI)	
14 HUSBAND	(Troutman's, BMI/Saja, BMI)	
83 I CAN'T COMPLAIN	(Brite Light, BMI/Summa Group, BMI/Gene McFadden, BMI/Careers, BMI) CPP	
96 I SURRENDER TO YOUR LOVE	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	
8 IF IT ISN'T LOVE	(Flyte Tyme, ASCAP)	
35 I'LL ALWAYS LOVE YOU	(Auspitz, ASCAP/Lucky-Break, ASCAP)	
63 I'LL PROVE IT TO YOU	(Grabitt, BMI/SBK Blackwood, BMI)	
78 I'M IN LOVE	(Duchess, BMI)	
66 I'M REAL	(Forceful, BMI/Willesden, BMI/Godfather Of Soul, BMI)	
27 IN YOUR EYES	(SBK Blackwood, BMI/Huemar, BMI/Unichappell, BMI/Diesel, BMI)	
58 INDIAN GIVER	(WBM Music, SESAC/Rainysongs, SESAC/What Songs, SESAC)	
23 IT TAKES TWO	(Protoons, ASCAP/Hikim, ASCAP)	
91 IT'S A MIRACLE	(Leo Graham, BMI)	
72 IT'S GONNA TAKE ALL OUR LOVE	(Masseed, BMI)	
98 IT'S MY LIFE	(SBK April, ASCAP/Lady of the Lake, ASCAP/SBK Blackwood, BMI/Kuzu, BMI)	
52 JOY	(Calloco, BMI/Hip Trip, BMI) CPP	
49 JUST GOT PAID	(Mochrie, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI/Zomba, ASCAP) CPP	
53 KISS SERIOUS	(Jobete, ASCAP/Gentle General, ASCAP) CPP	
20 K.I.S.S.I.N.G.	(Arista, ASCAP/MCA, ASCAP) CPP	
15 KNOCKED OUT	(Kermy, BMI/Hip Trip, BMI) CPP	
69 LAY YOUR BODY DOWN	(Lon-Hop, BMI)	
42 LET'S GO	(Willesden, BMI)	
5 LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP) CPP	
92 LOVE IS A GAME	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	
17 LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP	
90 LOVING YOU ONLY	(Music Corp. Of America, BMI/Kashif, BMI/Irving, BMI/Pamalybo, BMI/Entertaining, BMI)	
13 MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)	
3 MAMACITA	(Trycep, BMI/Willesden, BMI)	
29 MARY, MARY	(Screen Gems-EMI, BMI)	
95 MISSED OPPORTUNITY	(Hot-Cha, BMI/Careers, BMI)	
26 MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
12 NICE 'N' SLOW	(Zomba, ASCAP)	
99 A NIGHTMARE ON MY STREET	(Zomba, ASCAP)	
97 NO PAIN, NO GAIN	(Miami Spice, ASCAP)	
1 OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)	
7 OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)	
32 ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP	
87 ONE MORE TRY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
55 PARADISE	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP) CPP	
60 PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)	
62 PERSONALITY	(Najee, ASCAP/Public Eye, ASCAP/Zomba, ASCAP)	
85 RAGS TO RICHES	(Sun-In-Child, ASCAP)	
24 THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)	
94 ROCK STEADY	(Springtime, BMI)	
33 ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)	
28 ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP	
25 SALLY	(Tee Girl, BMI)	
22 SHAKE YOUR BODY	(Colgems-EMI, ASCAP/Outrageous, ASCAP)	
19 SHAKE YOUR THANG	(Triple Three, ASCAP)	
43 SHE'S ON THE LEFT	(Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP)	
68 SHOOT 'EM UP MOVIES	(Kennedy Nolan, ASCAP/Cross Keys, ASCAP)	
2 SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP	
71 SINGLE GIRLS	(SBK April, ASCAP/Dazzberryjam, ASCAP/SBK Blackwood, BMI/Toyband, BMI)	
50 SLAM	(Sunset Burgundy, ASCAP/MCA, ASCAP)	
93 SO EASY	(Mycenae, ASCAP)	
39 STATIC	(Forceful, BMI/Willesden, BMI)	
67 STOMP	(Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)	
54 STRAIGHT FROM THE HEART	(Blackwell, ASCAP)	
61 SUPERSONIC	(Beblica, ASCAP)	
18 SYMPTOMS OF TRUE LOVE	(Larry Spier, ASCAP/Rolf Budde GmbH, BMI)	
36 TAKE YOUR TIME	(No Pain No Gain, ASCAP/Honey-Look,	
ASAP/Unicity, ASCAP)		
60 TEASE ME	(Virgin Songs, BMI/Morning Crew, BMI)	
100 TELL ME (DO U WANT MY LOVE) ?	(Mister Johnson's Jams, BMI/Tammi, BMI)	
16 THAT GIRL WANTS TO DANCE WITH ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)	
37 THAT'S THE TICKET	(Better Nights, ASCAP/PolyGram, ASCAP)	
40 THE TWIST	(Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI)	
64 WALKAWAY	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
9 WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP	
38 WHEN I FALL IN LOVE	(Happell, ASCAP/Intersong, ASCAP)	
10 WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Eliope, ASCAP)	
46 YOU AND I	(MCA, ASCAP/Music Corp. Of America, BMI)	
79 YOU GOT TO CHILL	(Beach House, ASCAP)	
84 YOUR LOVE IS SO DEF	(Forceful, BMI/Willesden, BMI)	

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PRODUCED BY LARRY BLACKMON • ATLANTA ARTIST MANAGEMENT, INC.

FOR WEEK ENDING AUGUST 6, 1988

Billboard®

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	12	<b>AL B. SURE!</b> ● WARNER BROS. 25662 (8.98) (CD) 6 weeks at No. One	IN EFFECT MODE
2	2	7	8	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
3	5	2	11	<b>TEDDY PENDERGRASS</b> ELEKTRA 60775 (9.98) (CD)	JOY
4	8	9	33	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
5	4	5	11	<b>JOHNNY KEMP</b> COLUMBIA 40770 (CD)	SECRETS OF FLYING
6	12	15	4	<b>BOBBY BROWN</b> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
7	3	4	10	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
8	9	12	40	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
9	13	20	4	<b>NEW EDITION</b> MCA 42207 (8.98) (CD)	HEART BREAK
10	11	10	14	<b>D.J. JAZZY JEFF &amp; THE FRESH PRINCE</b> ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
11	6	3	10	<b>RUN-D.M.C.</b> ▲ PROFILE PRO 1265 (9.98) (CD)	TOUGHER THAN LEATHER
12	10	8	10	<b>DOUG E. FRESH &amp; THE GET FRESH CREW</b> REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
13	7	6	36	<b>GEORGE MICHAEL</b> ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	FAITH
14	17	32	3	<b>PUBLIC ENEMY</b> DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
15	16	16	7	<b>JAMES BROWN</b> SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
16	15	14	13	<b>TONY! TON! TONE!</b> WING 835 549-1/POLYGRAM (CD)	WHO?
17	18	18	9	<b>GREGORY ABBOTT</b> COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
18	21	26	6	<b>VANESSA WILLIAMS</b> WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
19	19	13	30	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	PEBBLES
20	27	33	4	<b>BIG DADDY KANE</b> COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
21	14	11	11	<b>PRINCE</b> PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
22	20	24	11	<b>2 LIVE CREW</b> LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
23	26	34	5	<b>THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS</b> MCA 42090 (8.98) (CD)	THE MAC BAND
24	31	40	4	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
25	35	47	4	<b>GUY</b> MCA 42176 (8.98) (CD)	GUY
26	24	21	37	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
27	32	56	3	<b>RICK JAMES</b> REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
28	37	49	4	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
29	23	19	46	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC QE 40600/E.P.A. (CD)	BAD
30	33	29	20	<b>BILLY OCEAN</b> ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
31	28	27	12	<b>LONZO &amp; WORLD CLASS WRECKIN KRU</b> TECHNOCUT TK 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
32	25	28	17	<b>TEENA MARIE</b> EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
33	22	17	12	<b>SOUNDTRACK</b> ● WARNER BROS. 25713 (9.98) (CD)	COLORS
34	29	22	11	<b>EVELYN "CHAMPAGNE" KING</b> EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
35	36	43	4	<b>THE FAT BOYS</b> TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
36	47	—	2	<b>J.J. FAD</b> RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
37	42	50	5	<b>TROOP</b> ATLANTIC 81851 (8.98) (CD)	TROOP
38	39	35	59	<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
39	30	25	14	<b>BOOGIE DOWN PRODUCTIONS</b> JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
40	38	30	18	<b>BRENDA RUSSELL</b> A&M SP 5178 (8.98) (CD)	GET HERE
41	40	31	25	<b>DIANNE REEVES</b> BLUE NOTE BLJ 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
42	41	37	11	<b>TYRONE DAVIS</b> FUTURE FR 1003 (8.98)	FLASHIN' BACK
43	34	23	37	<b>THE DEELE</b> ● SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER
44	48	60	4	<b>SHIRLEY MURDOCK</b> ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
45	49	62	6	<b>TRACY CHAPMAN</b> ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
46	46	57	5	<b>MELBA MOORE</b> CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
47	43	42	20	<b>BIZ MARKIE</b> COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
48	45	36	56	<b>NATALIE COLE</b> ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
49	44	38	10	<b>GEORGE HOWARD</b> MCA 42145 (8.98) (CD)	REFLECTIONS
50	52	44	14	<b>BETTY WRIGHT</b> MSB MB 3301/VISION (8.98) (CD)	MOTHER WIT
51	53	59	5	<b>R.J.'S LATEST ARRIVAL</b> EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
52	68	—	2	<b>STETSASONIC</b> TOMMY BOY TBLP 1017 (8.98) (CD)	IN FULL GEAR
53	54	67	3	<b>DAVID SANBORN</b> REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
54	56	46	15	<b>HOWARD HEWETT</b> ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
55	55	48	12	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
56	59	72	3	<b>TRUE LOVE</b> CRITIQUE 90940/ATLANTIC (8.98)	I'M BUSTIN' OUT
57	57	64	5	<b>TRACIE SPENCER</b> CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
58	50	39	11	<b>DARYL HALL JOHN OATES</b> ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
59	66	55	15	<b>JESSE JOHNSON</b> A&M SP 5188 (8.98) (CD)	EVERY SHADE OF LOVE
60	<b>NEW</b>	—	1	<b>BY ALL MEANS</b> ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
61	51	45	16	<b>SUAVE</b> CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
62	63	69	4	<b>BILLY PAUL</b> ICHIBAN 1025 (8.98) (CD)	WIDE OPEN
63	61	53	11	<b>M.C. LYTE</b> FIRST PRIORITY 90905/ATLANTIC (8.98) (CD)	LYTE AS A ROCK
64	69	70	36	<b>TONY TERRY</b> EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
65	62	63	5	<b>PIECES OF A DREAM</b> EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
66	<b>NEW</b>	—	1	<b>M.C. SHY D</b> LUKE SKYYWALKER XR 1005 (8.98) (CD)	COMING CORRECT IN '88
67	65	71	8	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
68	<b>NEW</b>	—	1	<b>PAULA ABDUL</b> VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
69	67	51	8	<b>CLUB NOUVEAU</b> WARNER BROS. 25687 (9.98) (CD)	LISTEN TO THE MESSAGE
70	<b>NEW</b>	—	1	<b>GREGORY HINES</b> EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
71	<b>NEW</b>	—	1	<b>DEREK B</b> PROFILE PRO 44303 (8.98) (CD)	BULLET FROM A GUN
72	60	52	11	<b>AUDIO TWO</b> FIRST PRIORITY 90907/ATLANTIC (8.98) (CD)	WHAT MORE CAN I SAY?
73	<b>NEW</b>	—	1	<b>SIEDAH GARRETT</b> QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
74	<b>NEW</b>	—	1	<b>DYNASTY</b> SOLAR 72559 (8.98)	OUT OF CONTROL
75	72	68	42	<b>ANGELA WINBUSH</b> MERCURY 832 733-1/POLYGRAM (CD)	SHARP

○ 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.

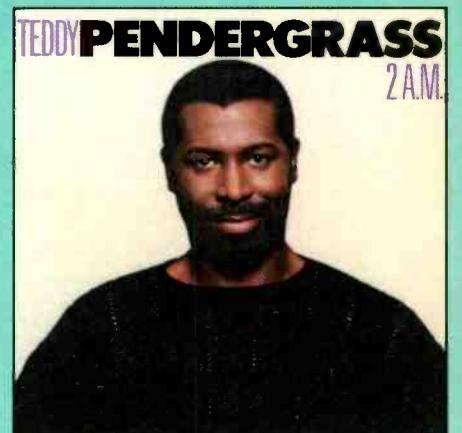
# TEDDY PENDERGRASS

*Joy*

The GOLD album  
**#2\* Billboard Top Black Albums**

"Joy" the first single  
**#1 Billboard Black Contemporary Singles**  
**#1 Radio & Records Urban Contemporary**  
**#1 Urban Network Heavy Hits Singles**  
**#1 Gavin Urban/Contemporary**

"2 A.M.," the new single\* and video



\* Available on 7", 12", cassette single and CD3

Executive Producer: Teddy Pendergrass for Teddy Bear Enterprises Inc.  
Management: Alive Enterprises Inc.  
Shep Gordon and Daniel S. Markus



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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	4	7	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT 1 week at No. One
2	4	5	8	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
3	7	16	4	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
4	3	3	9	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
5	1	2	7	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
6	6	9	5	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
7	9	11	6	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
8	8	8	8	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
9	10	13	7	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
10	11	17	5	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
11	12	14	7	WALKAWAY SLEEPING BAG SLX 40136	◆ JOYCE SIMS
12	13	15	7	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
13	5	1	9	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
14	17	24	5	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
15	14	18	6	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
16	18	26	5	SO IMPORTANT FINE ART RNTW 70410/RHINO	SPARKS
17	27	45	3	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
18	15	19	7	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
19	16	22	5	INDIAN GIVER COLUMBIA 44 07820	RAINY DAVIS
20	24	38	4	ANOTHER LOVER A&M SP-12274	GIANT STEPS
21	23	33	4	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
22	29	32	10	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
23	25	31	5	GROOVE MASTER MANGO 7822/ISLAND	ARROW
24	37	—	2	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
25	30	41	3	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
26	31	39	3	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
27	26	34	4	X-RAY VISION TOMMY BOY TB-913	◆ TKA
28	21	25	5	PARADISE EPIC 49 07823/E.P.A.	◆ SADE
29	32	40	3	IT TAKE'S TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
30	45	—	2	WHEN I LOOK INTO.../NIGHTIME VIRGIN 0-96642	PRETTY POISON
31	38	—	2	SPRING LOVE LMR 4002	STEVIE B
32	39	—	2	MARY MARY PROFILE PRO-7211	RUN-D.M.C.
33	19	21	8	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
34	36	46	3	SIGN YOUR NAME COLUMBIA PROMO	◆ TERENCE TRENT D'ARBY
35	33	47	3	GROOVE ME UPTOWN 23830/MCA	◆ GUY
36	42	—	2	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
37	43	—	2	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ
38	NEW ▶	1	SHAKE YOUR THANG NEXT PLATEAU NP50077	SALT-N-PEPA	
39	40	49	3	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
40	20	6	11	I'M TIRED OF GETTING PUSHED AROUND I.R.S. 23835/MCA	TWO MEN A DRUM MACHINE & A TRUMPET
41	22	7	11	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
42	NEW ▶	1	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS	
43	NEW ▶	1	OFF THE HOOK (REMIX) EMI-MANHATTAN V-56094	R.J.'S LATEST ARRIVAL	
44	46	—	2	LUCRETIA MY REFLECTION ELEKTRA 0-66747	◆ SISTERS OF MERCY
45	RE-ENTRY	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL		
46	28	10	12	THE PARTY BIG BEAT BB-0002	KRAZE
47	41	37	4	I WILL ALWAYS LOVE YOU 4TH & B'WAY 461/ISLAND	EDDIE STOCKLEY
48	35	—	2	I'M REAL (LP CUTS) SCOTTI BROS. FZ 44241/E.P.A.	JAMES BROWN
49	50	50	3	I LOVE YOU ATLANTIC 0-86616	◆ STACEY Q
50	NEW ▶	1	CROSS MY BROKEN HEART ATLANTIC 0-86547	SINITTA	
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. DISCO DANCER DEVO ENIGMA
					2. JOIN ME PLEASE/KING OF THE BEATS MANTRONIX CAPITOL
					3. BOY, I'VE BEEN TOLD SA-FIRE CUTTING
					4. JUST PLAY MUSIC! BIG AUDIO DYNAMITE COLUMBIA

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	9	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS 2 weeks at No. One
2	5	5	8	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
3	7	11	6	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
4	4	4	9	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
5	8	10	8	SAY IT'S GONNA RAIN EPIC 49 07589/E.P.A.	WILL TO POWER
6	10	15	7	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
7	9	16	5	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
8	12	17	5	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
9	6	7	7	ROSES ARE RED MCA 23791	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
10	13	13	7	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
11	2	3	15	TROUBLE MERCURY 870 154-1/POLYGRAM	◆ NIA PEEPLES
12	15	24	4	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
13	11	12	9	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
14	22	39	3	SHAKE YOUR THANG NEXT PLATEAU NP50077	SALT-N-PEPA
15	19	23	4	SPRING LOVE LMR 4002	STEVIE B
16	3	1	12	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENDETTA VE-7000	DENISE LOPEZ
17	18	20	8	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
18	17	21	6	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
19	24	25	5	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
20	14	6	13	PARENTS JUST DON'T UNDERSTAND JIVE 1092-1/JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
21	16	14	11	RIGHT BACK TO YOU ATLANTIC 0-86574	TEN CITY
22	25	30	5	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN
23	26	28	4	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
24	40	—	2	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
25	20	19	10	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & DJ E-Z ROCK
26	30	42	4	MAMACITA ATLANTIC 0-86565	◆ TROOP
27	29	33	7	GROOVE ME UPTOWN 23852/MCA	◆ GUY
28	27	29	6	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
29	28	32	4	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
30	31	31	5	X-RAY VISION TOMMY BOY TB-913	◆ TKA
31	34	36	4	FOOLISH BEAT ATLANTIC 0-86556	◆ DEBBIE GIBSON
32	32	27	7	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
33	48	—	2	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
34	NEW ▶	1	NO RESPECT/LET'S GO JIVE 1117-1/JD/RCA	KOOL MOE DEE	
35	21	9	17	JUST GOT PAID COLUMBIA 44 07588	◆ JOHNNY KEMP
36	39	—	2	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
37	33	34	6	HOT STUFF VENDETTA VE-7002	BOYS FROM BRAZIL
38	36	41	4	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
39	42	50	3	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
40	23	8	14	SUPERSONIC DREAM TEAM 0-96658/ATCO	◆ J.J. FAD
41	35	26	12	YOU GOT'S TO CHILL FRESH FRE-80118/SLEEPING BAG	◆ EPMD
42	NEW ▶	1	WHEN I LOOK.../NIGHTIME VIRGIN 0-96642	PRETTY POISON	
43	43	46	3	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
44	45	45	3	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
45	49	—	2	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
46	NEW ▶	1	CAN'T WAIT ON TOMORROW NEXT PLATEAU NP50081	SYBIL	
47	47	47	3	THE TWIST TIN PAN APPLE 887 571-1/POLYGRAM	◆ THE FAT BOYS
48	NEW ▶	1	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY	
49	38	35	7	SIGNED IN YOUR BOOK OF LOVE/STICKY FINGERS ATLANTIC 0-86558	COMPANY B
50	50	48	3	WHO'S LEAVING WHO CAPITOL V-15381	HAZELL DEAN
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. NEVER LET YOU GO SWEET SENSATION ATCO
					2. EASY DOES IT E-Z E PRIORITY
					3. BOY, I'VE BEEN TOLD SA-FIRE CUTTING
					4. CHAINS OF LOVE ERASURE SIRE
					5. TIMES ARE CHANGIN' FRED FOWLER CHRYSALIS
					6. MAKE IT LAST FOREVER KEITH SWEAT ELEKTRA
					7. GLAM SLAM PRINCE PAISLEY PARK
					8. BIG FUN INNERCITY KMS

○ 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.

# NMS Dance Panels, Shows: Nothing To Crow Over

**RISKY CHANGES:** New Music Seminar 9 was held this year in New York July 16-20, where you, too, could've learned how to "schmingle" with the label exec of your choice or have half-conversations with people who resemble someone you should know.

Although we haven't been attending the convention for as many years as most, this year's gathering did nothing to make us feel we've missed anything. Of the panels we went to that focused on dance music, most were highly attended yet (for the most part) offered very little of any value to anyone involved in the business.

The "Dance & Street Music" panel, for example, seemed to focus on how to get your record on the radio. Hey, what about getting it played in the clubs first? To quote Wing Records' Ed Eckstine at the gathering on racism, "The pursuit of crossover has killed many a soul star." Substitute "dance" for "soul" and this could prove to be a catchy new slogan for next year's conclave. When the dance community starts catering to the claws of pop and crossover radio, we may find ourselves in trouble all over again.

The dance floor has always been the focal point of our music and should remain so. If radio picks up on a club record, great, but the purveyors of dance music should be setting the trends, not following them. These days fewer and fewer artists are breaking from the clubs. For example, popular club artist Stevie B appeared on the pop charts before entering the Club Play chart.

If our purpose in gathering at these conventions is to help the music, then using these conclaves to bring about a healthy exchange of ideas in addition to educating people is of the utmost importance (see Grass Route, page 44).

More often than not, the panels we attended digressed into folks talking about their "hot" new rec-

ords or, even worse, into personal one-on-one bouts irrelevant to the rest of the participants. The senseless "Nightclubbing" panel focused excessively on drugs and drinking. It wasn't until someone in the audience asked a question about music that the focus shifted for a brief period.

As for actual "nightclubbing" (ha ha), many reported that the bouncers, doormen, managers, and others employed at the showcase venues were often less than hospitable. And the special fee that anyone could pay just to see the shows kept many of those who were registered out of them.

Also, apparently because the communication between NMS and a number of these clubs was weak, many of the guest DJs scheduled to play left New York with a sour taste in their mouth because of scattered, unorganized sets or none at all.

So, what's the point? With a convention of this magnitude, which draws influential heavies from all over the world, a greater concentration on the issues and better organization would benefit all involved in contemporary dance music.

(Special note to Farley "Jackmaster" Keith: The next time you feel it necessary to address your peers in a derogatory manner, please do so in the privacy of your own home. Many of your remarks during the "Remixers" panel were tasteless, rude, and ignorant. 100% Dis.)

**BEATS & PIECES:** The tide is high—we knew it wouldn't be long. Chrysalis is in the preparation stages of a Debbie Harry/Blondie remix package. With the success of Madonna's platinum "You Can Dance" album, who can blame the label? Classic tracks like "Backfire," "Feel The Spin," "Rapture," and "Heart Of Glass" are candidates . . . Everything counts—Sire isn't letting up on Depeche Mode. Apparently

"Strangelove" has been re-mixed by Tim from the group Bomb The Bass and will be rereleased; on the flip will be a new mix by Justin Strauss of the track "Nothing" . . . Coming from London Records soon is a Bananarama greatest-hits package that boasts three new tracks . . . From Sleeping Bag expect a new compi-



by Bill Coleman

lation of reggae dance hall hits soon . . . Mantronik has been busy working on new material under the moniker Q.B.C.; he promises it will be much more street oriented than his recent ill-fated Mantronix project and will not feature M.C. Tee . . . The Sugarcubes have rerecorded the brilliant single "Birthday" with the Jesus & Mary Chain for U.K. release later this summer . . . A Joy Division greatest-hits package not unlike New Order's "Substance" is due from Warner Bros. . . . The new CD of faves Fetchin' Bones' latest, "Galaxy 500" (Capitol), will feature six bonus tracks not on the LP or cassette: a cover of Rick James' "Super Freak," an alternate mix of "Stray," "Beat The Stray" (bonus beats), and live versions of "Wine," "Kitchen Of Life," and "Briefcase." For those programming danceable rock (remember the days of Pylon, old B-52's, etc.), the Bones should be a pick for you . . . Ofra Haza's U.K. hit "Im Nin Alu" will surface stateside on Sire . . . Taja Seville's "Popular" has been remixed for single release in late summer . . . Expect "Are You Looking For Somebody Nu" to be the next Nu Shooz single, remixed by Bruce Forest . . . Also in the "best of" brigade, Dead Or Alive's "Rip It Up" (Epic) is a megamix of eight of the band's hits. A one-hour concert video is also available . . . Cecil Womack of Womack & Womack will perform a duet with Chaka Khan of a song he penned for her forthcoming album . . . Jive is releasing yet another rap compilation. This one features some of the West Coast's best on one side and some East Coasters on the other . . . Marshall Jefferson is working on remixes of the forthcoming Tom Tom Club single . . . The fruit of PolyGram's new worldwide distribution deal with China Records includes the acts Labi Siffre (yeah!), the Fountainhead, and Art Of Noise . . . Expect new albums in the near future from Todd Terry Project, Will To Power, Bomb The Bass, and Roxanne Shante.

**DOWN BY LAW:** Coolest-label-of-the-week award goes to Ichiban (404-926-3377), which has reissued Curtis Mayfield's brilliant soundtrack to the film "Super Fly." With its original cover graphics, the album contains a wealth of superb material, from "Freddie's Dead" to "Give Me Your Love" to the title cut. They all deserve to be experienced once again. Put those platforms away! . . . Many should take a great interest in the fab

new album "James Brown's Funky People (Part II)" (Polydor). The latest compilation features classic selections from Bobby Byrd ("I Know You Got Soul"), Lyn Collins ("Do Your Thing"), Fred Wesley & the JBs ("I'm Paying Taxes What Am I Buying"), Maceo & the Macks ("Cross The Tracks"), and many more.

**RISIN' TO THE TOP:** Besides the mainstays—Los Angeles and New York—hot spots include Chicago and Miami. Add to the list Detroit, whose new "technomusic" uses a progressive house-influenced drive and should be watched. The latest to storm in is "Big Fun" (KMS, 313-481-1948) from Inner-city Featuring Paris Gray, which is sure to generate some dance-floor excitement . . . With each release we like them more—the Jets, that is. "Sendin' All My Love" (MCA) pumps in its new mixes by Justin Strauss. The fine vocal and R&B/house-inflected treatment are sure to keep the siblings on the charts . . . "Static" (Scotti Brothers) from James Brown is the single you've been waiting to play; the new Full Force mixes add additional incentive. Killer classic groove and Brown's delivery are very much intact. Don't miss . . . Pebbles has emerged with one of our faves from her album debut, called "Take Your Time" (MCA). The midtempo "Come Into My

Life" pace percolates . . . Brat Pack offer: "So Many Ways" (Vendetta/A&M), which isn't subtitled "Do It Properly II" for no reason . . . Finally out is "Can't Stop" (Fresh, 212-769-9558), the fab track from Hanson & Davis in four new mixes by Marley Marl. If you weren't familiar with this fierce number already, do yourself a big favor . . . Also of interest is the easy-tempoed, jazzy mix of "It Would Take A Strong Strong Man" (RCA) by Rick Astley.

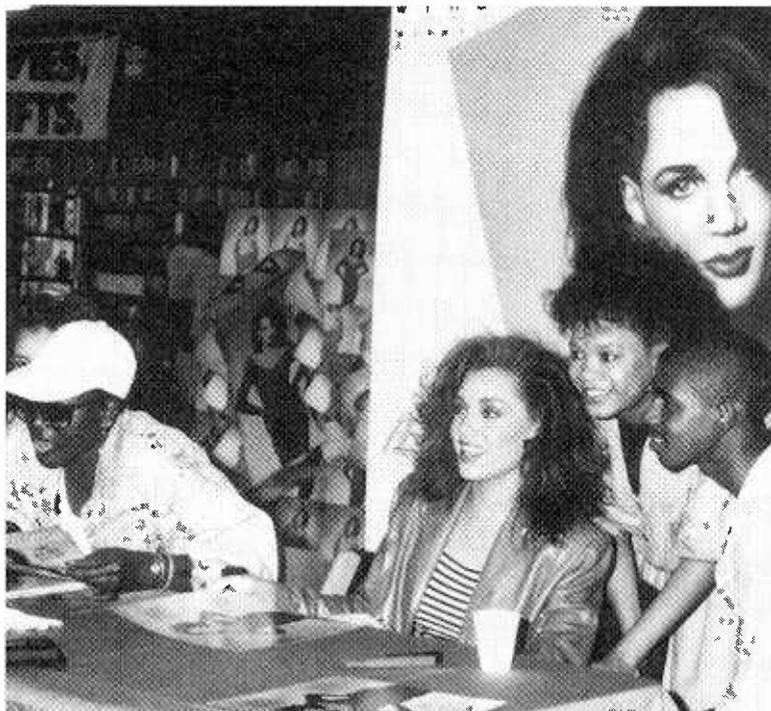
**ON THE HIGH TIP:** Kickin' it hard is new female rapper Latifah on "Wrath Of My Madness" (Tommy Boy, 212-722-2211); she brings to mind an M.C. Lyte/Sweet T delivery style amid a funky, hard-hitting groove. Take note of the deadly reggae/R&B track "Princess Of The Posse" . . . Big Daddy Kane has unleashed "Ain't No Half-Steppin'" (Cold Chillin'/WB) . . . Pick up on "Drop Method" (Majestic Control, 718-834-9741) by Majestic Productions, which effectively slows down a classic riff for its rhythmic base . . . Also of considerable merit are "The King Is Here" (Tuff City, 212-262-0385) by the 45 King; "Feelin' It" (Next Plateau, 212-541-7640) by Ultramagnetic M.C.'s; and "Na Touch Da Just" (Fresh/Sleeping Bag) by Just-Ice.

**L'I'L MORE BODY ACTION:** Maxtrack Orchestra has covered the classic "Love Is The Message" (Profile, 212-529-2600), mixed by Danny Krivit. Although the track doesn't pump as hard as we had hoped, it's always a treat to hear that legendary bass line . . . "Funkin' For The U.K." (Maxie Music/Chrysalis) is 3 Man Island's contribution to that rare-groove-thing revival . . . "Make It Funky" (Cutting, 212-569-4589) by Seville revives the legendary Liquid Liquid "Cavern" bass line within a busy, heavily sampled setting.

Mirroring Madonna is the new song from Elisa Fiorillo, called "You Don't Know" (Chrysalis); it's in five mixes by "Little" Louie Vega . . . "Me Or The Rumours" (Mika/Polydor) by Deon Estus is another house-flavored number whose instrumental track mitigates the banality of the lyrics. The rumors have it . . . Vendetta has picked up and remixed "I Wanna Know" by Ale . . . Also of interest is "Fall For My Love" (Hot, 305-666-0445) by Say Boo and yet another technocover, "I Want You Back" (Satellite, 818-842-1745) by Tierra.



**A Little Respect.** Erasure's Andy Bell leads the synth outfit through a sold-out performance at New York's Pier 84 recently. The band is on tour promoting its new Sire single, "Chains Of Love." (Photo: Chuck Pulin)



**The Write Stuff.** Wing/PolyGram recording artist Vanessa Williams poses for a photo with fans at Warehouse Records in California during her first in-store appearance in support of her new album, "The Right Stuff." The event was the most successful artist appearance in the history of the store.

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# Rebo, Effanel Team For 1st Mobile HDTV Unit

BY STEVEN DUPLER

**NEW YORK** High-definition video production takes to the road with the creation by Rebo Video and Effanel Music here of what is claimed to be the first HDTV mobile unit in the U.S.

The remote vehicle is the first joint venture between Rebo and Effanel and has already been used on its first project: a four-camera shoot of Virgin artist Ryuichi Sakamoto's June 24 concert at the Beacon Theater here. The footage

is being made into a live concert special for both home sale and high-definition TV broadcast and will feature a digitally recorded soundtrack.

According to Rebo Video, the new mobile unit is designed as a "modular high-definition, multi-camera/multi-VTR production package that will operate out of Effanel's 45-foot audio remote truck."

Effanel, run by Randy Ezratty, is one of the leaders in the remote-audio-recording field. The compa-

ny has pioneered the use of specially designed modular recording systems, including two-piece Stephens tape recorders, that have allowed sessions to be completed in cramped quarters and under adverse conditions.

"Rebo Studio's existing NTSC White Truck [remote production vehicle] and Effanel's two audio remote units share a common de-

sign philosophy that teams state-of-the-art portable electronic systems with outstanding technical talent," says Barry Rebo, founder of the video facility.

According to Rebo, Effanel and Rebo Video have worked together in the past four years on more than two dozen standard NTSC-format concert recordings for MTV, HBO, and other programming outlets.

The Sakamoto concert shoot was produced by Rebo Video for Sony VSSD of Tokyo. With high-definition broadcasting already a reality in Japan (albeit on a small scale), it is expected that the program will be aired in that market and will also be sold as a high-definition home videocassette there. The program will also be down-converted to NTSC for release in the U.S.

## VIDEO TRACK

**NEW YORK**

**GLOBUS STAGE** at 44 W. 24th St. is offering special package deals for music video producers. According to the facility, a special "bring-your-camera" rate of \$100 per hour, including a complete stage setup, is now in effect. Contact the facility at 212-243-1008.

Highly detailed frame-by-frame Paintbox work is the visual signature of the clip for "Ideal World," the single from Island act the Christians. The video was posted at Editel/N.Y., with Paintbox effects created by artist/designer Lisa Shoglow. While Shoglow says she was "careful not to let the Paintbox effect get in the way of [director Gerard de Thame's] beautiful visuals," she did use the system to create a full-color lead singer surrounded by a completely black-and-white environment, with colored shadows trailing the black-and-white images. The overall effect is striking.

**LOS ANGELES**

**A DOWNTOWN PARKING LOT** served as the location for the shoot of the video for "Cecilia," the Simon & Garfunkel cover that is the second single from Warner/Reprise act Times Two's debut album, "X2." The clip was co-directed by Shanti Jones and Mitch Sineway for DNA Productions.

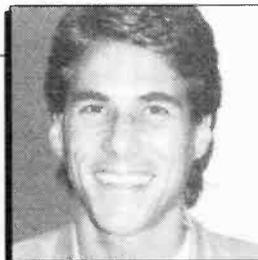
MCA artist Rob Wasserman is shooting two videos for his album of unlikely duets, called, appropriately enough, "Duet." The first clip is for the Wasserman/Lou Reed version of the Harold Arlen/Johnny Mercer classic "One For My Baby," with a special appearance put in by Ruben Blades, playing the bartender. The video was shot recently at the Santa Fe Bar & Grill, the same location used for Steve Winwood's "Roll With It." Next up for Wasserman is a clip for his "Stardust" duet with Aaron Neville. The director on both videos is Paula Walker, with Claire Wasserman (Rob Wasserman's wife) producing.

**OTHER CITIES**

**THE CLIP FOR "Shine A Light On A Lie"** by Atlantic's Robin Lee was directed by John Lloyd Miller and produced by Marc Ball for Scene Three Productions in Nashville. The clip mixes conceptual and performance footage and supports the album "This Old Flame."

Street Heat's "Sacrifice Your Body" clip was produced by Joseph Beck and directed and edited by Tom McDonough. The video intercuts dance sequences featuring Robin Summerfield with footage of model/singer Michelle Montgomery at Video 9 Studio in St. Louis. The 12-inch single is on Rock Dream Records..

**THE EYE**



by Steven Dupler

**EYE LIKE:** Hugh Cornwell's "Another Kind Of Love." Although comparisons will invariably be made to Stephen Johnson's ground-breaking clip for Peter Gabriel's "Sledgehammer," this incredible new video from Virgin solo artist (and Stranglers front man) Cornwell goes beyond the Gabriel video on many levels.

The Claymation created by the famed Czech animator Jan Svankmajer may be even more spectacular than that used in "Sledgehammer"; the Cornwell video's blend of live action and animation, however, presents a darker, grittier, more erotic, and more grimly surrealistic world than the Gabriel clip does. This is Svankmajer's first directorial effort in the pop music world, but it certainly will not be his last.

Incidentally, Cornwell's album "Wolf," due out in about a month, is as good as the clip—a sterling, mature record. Virgin should be bringing him to the U.S. in September; interested video outlets should check with the label.

We also enjoyed the newest clip from Warner/Sire's Talking Heads, "Blind." Particularly appropriate for the climate of political high theater in which the country is now immersed, this Rocky Morton/Annabell Jankel-directed video has some wildly disturbing imagery that will make some laugh and others avert their eyes. Jim Czarnecki and Michael Owen produced for Overland Productions.

**MORE MUSICAL CHAIRS:** A quick addendum to last week's litany of video staffer transitions: Scott Spanjich of Chrysalis has been tapped by Arista to fill Peter Baron's spot when the latter makes his move westward to Geffen. No word on who will next be handling video at Chrysalis. Maybe we'll know that next week, as the saga continues...

**SHAKE IT UP:** Elektra has the soundtrack to the new Tom Cruise feature film vehicle, "Cocktail," and the label's Steve Schnur says a number of promotions are in the works at various local and national video outlets, mostly revolving around the release of the debut video promoting the soundtrack to the new Touchstone Pictures film, the Fabulous Thunderbirds' "Powerful Stuff."

To kick things off, the T-Birds performed live July 26 at New York's Palladium (along with Run-D.M.C. and They Might Be Giants) at the MTV Randeef For Presidential convention. Set to occur soon is an Elektra promotion with Hit Video USA, which will see approximately 30 contest winners travel to Jamaica (much of "Cocktail" was shot at the Dragon Bay resort there) along with the T-Birds. Finally, Schnur says Tracks & Facts in Alabama is planning a contest for a Caribbean voyage called (gulp) Win A Tom Cruise To The Caribbean.

**VIDEO INVITE:** Those crazies over at MCA's video department have come up with a use for the TV medium that we think may be a first: a video invitation requesting writers, programmers, and industry types to check

out the label's new hard rock act **Femme Fatale**. The approximately 60-second video blurb features a piece of the act's clip for the single "Waiting For The Big One" (yes, seriously) followed by a personal invitation from Lorraine Lewis, the band's leggy front woman, to come check out the act's showcase at the Roxy in Los Angeles this month. The Femme Fatale clip—which features a little less cleavage and sexual posturing than a Penthouse photo spread—has been running on MTV's "Headbanger's Ball" for the past few weeks, no doubt to the delight of fantasy-prone head-banging boys everywhere.

**CAN I GET A WITNESS?** What's a video promoter to do when a record isn't really happening at radio, MTV just won't come across with that rotation slot, and geez, you're only asking for Breakout anyway? Check out local video, see if a strong case can be made for the act on a regional level, and then present it to MTV.

"MTV isn't obligated to take everything," says Arista's Peter Baron. "You've got to show them some kind of result and then build on it."

Arista's hard rock act Witness, Baron notes, is looking to move out of its slot in "Headbanger's Ball" and get into regular rotation. So Arista national video coordinator Linda Ingrisano looked for intriguing results on the local scene and found them at Lakeland, Fla., channel V32, where the band's "Do It Til We Drop" video was recently the most requested clip on the station without any promotional effort by Arista in that area. "That caught MTV's attention," Baron notes.

The next step for Witness is a five-station local promotion put together by Ingrisano involving V32; Gainesville, Fla.'s TV69; Washington, D.C.'s Spinoff; TV56 in Anaheim, Calif.; and Video 58 in Hyannis, Mass.

"Whoever can figure out the name of the theater where the band is performing in the video wins tickets to five rock shows in his area over the next six months," says Baron. "I know we're sending these kids to see other people's acts, but we want them to remember that it was my act that sent them there."

Meanwhile, we'll continue to eye the MTV rotation list to see if Arista's strategy pays off.

**DRAFTING A DEAL:** Miller Brewing Co.'s Miller Entertainment Network, which sponsors overseas music and comedy tours designed to entertain U.S. troops, is now putting its considerable dollars into music video and new artist promotion. MEN has produced a half-hour music video, distributed free of charge to military clubs throughout Europe, which features a number of U.S. acts as well as West German rock act Breakpoint. A video of the German band's single "I Can't Write A Song About You" was filmed in Milwaukee last January, funded by Miller Genuine Draft beer.

Breakpoint, along with 25 other bands, is fully sponsored by Miller as part of the company's Miller Genuine Draft Band Network. According to a Miller representative, the band's video and its relationship with the brewing company is "an attempt by Breakpoint to break into the U.S. market and gain a major record deal."

**BRITISH AND FRENCH** video production companies outshone their U.S. counterparts at the recent International Advertising Film Festival in Cannes, France, taking two of the show's top Gold Lion awards as well as the silver and bronze awards. The gold winners were both British: Helen Langridge Associates for A&M act Black's "Wonderful Life" video, directed by Gerard de (Continued on next page)



**Gravity's Trio.** Old friends Brenda Russell, center, and Herb Alpert, right, are working together again; the A&M Records co-founder makes a cameo appearance in the video for Russell's "Gravity," the second single from her A&M album "Get Here." Shown, at left, is director Leslie Libman (Suzanne Vega, OMD).

# 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>David Slater, I'm Still Your Fool Charley Pride, I'm Gonna Love Her On The Radio Billy Joe Royal, Out Of Sight And On My Mind</p>	 <p>Black Entertainment Television 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>
<p><b>ADDS</b></p> <p>Paula Abdul, Knocked Out Belinda Carlisle, I Feel Free Cheap Trick, Don't Be Cruel Europe, Superstitious Debbie Harry, Liar Liar Hothouse Flowers, Don't Go INXS, Never Tear Us Apart Johnny Kemp, Just Got Paid Ranking Roger, So Excited Brian Setzer, Rebelene Then Jerico, The Motive</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p><b>ADDS</b></p> <p>Arrow, Groove Masters Denise Lopez, Sayin' Sorry (Don't Make It Right) Robert Cray, Don't Be Afraid Of The Dark Elton John, I Don't Wanna Go On With You Like That Spyro Gyra, Yosemite Big Audio Dynamite, Just Play Music Daryl Hall &amp; John Oates, Missed Opportunity</p>
<p><b>HIP CLIP</b></p> <p>The Escape Club, Wild Wild West</p>	<p><b>NOUVEAUX</b></p> <p>Robert Cray, Don't Be Afraid Of . . .</p>	<p><b>HEAVY</b></p> <p>Bobby Brown, Don't Be Cruel Al B. Sure!, Off On Your Own (Girl) Troop, Mamacita Guy, Groove Me Paula Abdul, Knocked Out Billy Ocean, The Colour Of Love Teena Marie, Work It Gregory Hines, That Girl Wants To Dance With Me Siedah Garrett, K.I.S.S.I.N.G. The System, Coming To America Prince, Glam Slam Steve Winwood, Roll With It</p>
<p><b>SNEAK PREVIEW</b></p> <p>Huey Lewis &amp; The News, Perfect World Jimmy Page, Wasting My Time Run-D.M.C., Mary Mary Rod Stewart, Forever Young</p>	<p><b>POWER</b></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><b>MEDIUM</b></p> <p>Loose Ends, Watching You Tony Terry, Forever Yours Freddie Jackson, Nice 'N' Slow Mac Band, Roses Are Red Morris Day, Love Is A Game Shirley Murdock, Husband George Michael, Monkey Tracie Spencer, Symptoms Of True Love New Edition, If It Isn't Love Biz Markie, Vapors Eric B. &amp; Rakim, Follow The Leader</p>
<p><b>HEAVY</b></p> <p>Aerosmith, Rag Doll Pat Benatar, All Fired Up Tracy Chapman, Fast Car Terence Trent D'Arby, Sign Your Name Def Leppard, Pour Some Sugar On Me G. Estefan/MSM, 1-2-3 Fat Boys, The Twist Climie Fisher, Love Changes (Everything) Guns N' Roses, Sweet Child O' Mine Daryl Hall &amp; John Oates, Missed Opportunity D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't . . . Joan Jett/Blackhearts, I Hate Myself For Loving You Elton John, I Don't Wanna Go On With You Like That Cyndi Lauper, Hole In My Heart Richard Marx, Hold On To The Nights George Michael, Monkey Robert Palmer, Simply Irresistible Steve Winwood, Roll With It</p>	<p><b>HEAVY</b></p> <p>Rick Astley, It Would Take A Strong Strong Man Tracy Chapman, Fast Car Taylor Dayne, I'll Always Love You Climie Fisher, Love Changes (Everything) Daryl Hall &amp; John Oates, Missed Opportunity Johnny Hates Jazz, I Don't Want To Be A Hero Richard Marx, Hold On To The Nights</p>	<p><b>ADDS</b></p> <p>Phenomena, Did It All For Love Daryl Hall &amp; John Oates, Missed Opportunity Robert Palmer, Simply Irresistible Foreigner, Heart Turns To Stone Aztec Camera, Somewhere In My Heart Crowded House, Better Be Home Soon Amy Grant, Lead Me On Pete Bardens, Gold Debbie Harry, Liar Liar</p>
<p><b>ACTIVE</b></p> <p>Cinderella, Gypsy Road Crowded House, Better Be Home Soon The Fabulous Thunderbirds, Powerful Stuff Information Society, What's On Your Mind Poison, Fallen Angel Talking Heads, Blind Jane Wiedlin, Rush Hour</p>	<p><b>MEDIUM</b></p> <p>10,000 Maniacs, What's The Matter Here Basia, Time And Tide Joe Cocker, When A Woman Loves A Man Crowded House, Better Be Home Soon Johnny Kemp, Just Got Paid Kenny Loggins, Nobody's Fool Moody Blues, I Know You're Out There Somewhere Olivia Newton-John, The Rumour Billy Ocean, The Colour Of Love Sade, Paradise James Taylor, Baby Boom Baby</p>	<p><b>ADDS</b></p> <p>Richard Marx, Hold On To The Nights Steve Winwood, Roll With It Eric Carmen, Make Me Lose Control Terence Trent D'Arby, Sign Your Name INXS, New Sensation G. Estefan/MSM, 1-2-3 Elton John, I Don't Wanna Go On With You Like That Breathe, Hands To Heaven The Contours, Do You Love Me Jane Wiedlin, Rush Hour Johnny Kemp, Just Got Paid Billy Ocean, The Colour Of Love Tracy Chapman, Fast Car</p>
<p><b>BUZZ BIN</b></p> <p>Midnight Oil, The Dead Heart Patti Smith, People Have The Power The Smithereens, House We Used To Live In</p>	<p><b>RECORD THE NEW GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>HIT VIDEO</b></p> <p>7 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>MEDIUM</b></p> <p>Rick Astley, It Would Take A Strong Strong Man 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 Scritti Politti, Boom! There She Was REO Speedwagon, Here With Me Stryper, Always There For You 10,000 Maniacs, What's The Matter Here White Lion, Tell Me</p>	<p><b>CURRENT</b></p> <p>Elton John, I Don't Wanna Go On With You Like That Sade, Paradise Manilow/Hyman, Black &amp; Blue Manilow/Kid Creole, Hey Mambo Joni Mitchell, My Secret Place Jon Anderson, Hold On To Love Steve Winwood, Roll With It Corey Hart, In Your Soul Yes, Owner Of A Lonely Heart Ace Frehley, Rock Soldiers Cinderella, Gypsy Road Brenda K. Starr, I Still Believe Pebbles, Mercedes Boy Gregory Hines, That Girl Wants To Dance With Me Brenda Russell, Gravity Breakfast Club, Drive My Car Brenda K. Starr, Breakfast In Bed George Harrison, This Is Love George Harrison, I Got My Mind Set On You Rick Springfield, Honeymoon In Beirut Rick Springfield, Rock Of Life Neil Young, This Notes For You</p>	<p><b>POWER</b></p> <p>Rodney Crowell, I Couldn't Leave You If I Tried Reba McEntire, Sunday Kind Of Love Eddie Rabbitt, The Wanderer Mei McDaniel, Real Good Feel Good Song Keith Whitley, Don't Close Your Eyes Steve Wariner, I Should Be With You Skip Ewing, I Don't Have Far To Fall D. Yoakam/B. Owens, Streets Of Bakersfield S-K-B, Givers And Takers Restless Heart, Bluest Eyes In Texas Ricky Skaggs, Thanks Again Rosanne Cash, Runaway Train Randy Travis, I Told You So Tammy Wynette, Beneath A Painted Sky lang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Judds, Give A Little Love</p>
<p><b>BREAKOUTS</b></p> <p>ASLAN, Loving Me Lately The Bible, Crystal Palace The Church, Reptile Deep Purple, Hush David Drew, Green Eyed Lady Erasure, Chains Of Love Glass Tiger, Far Away From Here Breakfast Club, Drive My Car Hurricane, I'm On To You Johnny Hates Jazz, I Don't Want To Be A Hero Paul Kelly &amp; The Messengers, Dumb Things John Norum, Back On The Streets James Reyne, Motor's Too Fast Baxter Robinson, No Simple Cure Robert Cray, Don't Be Afraid Of The Dark</p>	<p><b>WRET TRACKS</b></p> <p>14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028</p>	<p><b>POWER</b></p> <p>Richard Marx, Hold On To The Nights Steve Winwood, Roll With It Eric Carmen, Make Me Lose Control Terence Trent D'Arby, Sign Your Name INXS, New Sensation G. Estefan/MSM, 1-2-3 Elton John, I Don't Wanna Go On With You Like That Breathe, Hands To Heaven The Contours, Do You Love Me Jane Wiedlin, Rush Hour Johnny Kemp, Just Got Paid Billy Ocean, The Colour Of Love Tracy Chapman, Fast Car</p>
<p><b>TNN</b></p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>ADDS</b></p> <p>Daryl Hall &amp; John Oates, Missed Opportunity Foreigner, Heart Turns To Stone Robert Palmer, Simply Irresistible Devo, Disco Dancer Jimmy Page, Wasting My Time Only Child, Save A Place In Your Heart Erasure, Chains Of Love</p>	<p><b>COUNTRY MUSIC TELEVISION</b></p> <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>lang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Judds, Give A Little Love Reba McEntire, Sunday Kind Of Love Steve Wariner, I Should Be With You Tanya Tucker, Strong Enough To Bend Michael Johnson, That's That Jo-Ei Sonnier, Tear Stained Letter Rosanne Cash, Runaway Train Kathy Mattea, Eighteen Wheels And A Dozen Roses Canyon, I Guess I Just Missed You Mark Gray, Left Side Of The Bed D. Yoakam/B. Owens, Streets Of Bakersfield Eddie Rabbitt, The Wanderer New Grass Revival, Can't Stop Now Randy Travis, I Told You So Chet Atkins, I Still Can't Say Goodbye B.B. Good, A Kissin' And A Huggin'</p>	<p><b>HEAVY</b></p> <p>Breathe, Hands To Heaven Eric Carmen, Make Me Lose Control INXS, New Sensation The Smithereens, House We Used To Live In George Michael, Monkey Johnny Kemp, Just Got Paid Terence Trent D'Arby, Sign Your Name Tracy Chapman, Fast Car Jane Wiedlin, Rush Hour Richard Marx, Hold On To The Nights G. Estefan/MSM, 1-2-3 Aerosmith, Rag Doll Guns N' Roses, Sweet Child O' Mine Elton John, I Don't Wanna Go On With You Like That Def Leppard, Pour Some Sugar On Me Fat Boys, The Twist D.J. Jazzy Jeff/Fresh Prince, Parents Just Don't . . . Steve Winwood, Roll With It</p>	<p><b>HEAVY</b></p> <p>Rodney Crowell, I Couldn't Leave You If I Tried Reba McEntire, Sunday Kind Of Love Eddie Rabbitt, The Wanderer Mei McDaniel, Real Good Feel Good Song Keith Whitley, Don't Close Your Eyes Steve Wariner, I Should Be With You Skip Ewing, I Don't Have Far To Fall D. Yoakam/B. Owens, Streets Of Bakersfield S-K-B, Givers And Takers Restless Heart, Bluest Eyes In Texas Ricky Skaggs, Thanks Again Rosanne Cash, Runaway Train Randy Travis, I Told You So Tammy Wynette, Beneath A Painted Sky lang/Lee/Wells/Lynn, Honky Tonk Angels Medley The Judds, Give A Little Love Ronnie Milsap/Mike Reid, Old Folks</p>

# MUSIC VIDEO



Nick Raps. Sara Nichols, producer of "Nick Rocks," the kid's music video show on MTV Networks' Nickelodeon channel, is flanked by RCA/Jive rappers Koolhae Moe Dee, left, and D.J. Jazzy Jeff & the Fresh Prince, right and center, during the two acts' appearance on the show.

## THE EYE

(Continued from preceding page)

Thame, and Limelight Productions for Virgin artist Boy George's "To Be Reborn," directed by the inimitable Jean-Baptiste Mondino. Checking out with silver were French co-producers EMA For You and TV6 for EMI/Com-motion French rocker Guesch Patti's video for "Let Be Must The Queen," directed by Lydie Callier. The bronze medal went to U.K.-based The Promo Palace for its "Hourglass" video by A&M group

Squeeze. The director was Adrian Edmonson.

P.S.: Although U.S. music video production companies flunked out of the videoclip awards (probably due more to their lack of participation in the festival than to the overall quality of U.S.-produced clips), their ad agency counterparts did manage to sweep the advertising TV spot awards during the IAFF, garnering a whopping 51 Lion Awards in all—11 gold, 21 silver, and 18 bronze.

## 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.

### AZTEC CAMERA

**Somewhere In My Heart**  
Love/Sire  
Nick Verdant/Radar Films  
John Scarlett-Davis

### DEATH ANGEL

**Bored**  
Frolics Through The Park/Enigma  
Terry Hayes  
Tom Mignone

### FOREIGNER

**Heart Turns To Stone**  
Lenny Information/Atlantic  
Lenny Grodin/Grodin Production Assn.  
Jeff Schock

### GOOD QUESTION

**Got A New Love**  
Good Question/Paisley Park  
John Hopgood  
Jay Brown

### DEBBIE HARRY

**Liar Liar**  
Married To The Mob Soundtrack/Reprise  
Ed Saxon, Jonathan Demme  
Adam Bernstein, Ed Saxon

### HONEYMOON SUITE

**Looking Out For Number One**  
Racing After Midnight/Warner Bros.  
Steve Reynolds  
Josef Yacoe

### INFORMATION SOCIETY

### What's On Your Mind (Pure Energy)

Information Society/Tommy Boy  
Joseph Nardelli  
Mark Pellington

### INXS

**Never Tear Us Apart**  
Kick/Atlantic  
Richard Lowenstein Productions  
Richard Lowenstein

### JIMMY PAGE

**Wasting My Time**  
Outrider/Geffen  
Doug Major/Cream Cheese Productions  
Marty Callner

### ROD STEWART

**Forever Young**  
Out Of Order/Warner Bros.  
Eric Liekefet  
Eric Watson

### AL B. SURE!

**Off On Your Own (Girl)**  
In Effect Mode/Warner Bros.  
Pam Gibson  
Rolando Hudson

### TALKING HEADS

**Blind**  
Naked/Sire  
Jim Czarniecki, Michael Owen  
Rocky Morton, Annabelle Jenkel

### TIMES TWO

**Cecilia**  
X-2/Reprise  
Allan Wachs  
Mitch Sinoway, Shanti Jones

### LYNNE TYNDALL

**Love's Slippin' Up On Me**  
Out Of The Blue/Evergreen  
Rhonda Anthamatten/Anthamatten Productions  
Frank Anthamatten

### THE WHITES

**It's Not What You Know (It's Who You Know)**  
Doing It By The Book/New Canaan/Word  
Eric Wise  
J.T. Anderson

### WINGER

**Madalaine**  
Winger/Atlantic  
Steven Brandman/Propaganda Films  
Marc Reshovsky

**Billboard**

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# TOP CLASSICAL ALBUMS™

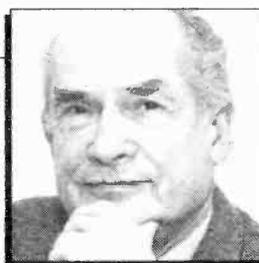
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	22	★★ NO. 1 ★★ <b>BAROQUE MUSIC FOR TRUMPETS</b> CBS MK-42478 (CD) 20 weeks at No. One	WYNTON MARSALIS
2	3	8	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596 (CD)	VARIOUS ARTISTS
3	2	22	<b>MENDELSSOHN: VIOLIN CONCERTO</b> ANGEL CDC-49276 (CD) NADJA SALERNO-SONNENBERG	
4	4	36	<b>HOROWITZ PLAYS MOZART</b> DG 423-287 (CD)	VLADIMIR HOROWITZ
5	6	14	<b>BRAHMS: DOUBLE CONCERTO</b> CBS MK-42387 (CD)	ISAAC STERN, YO-YO MA
6	5	92	<b>HOROWITZ IN MOSCOW</b> DG 419-499 (CD)	VLADIMIR HOROWITZ
7	8	6	<b>WAGNER: THE "RING" WITHOUT WORDS</b> TELARC CD-80154 (CD) BERLIN PHILHARMONIC (MAAZEL)	
8	7	14	<b>HOLST: THE PLANETS</b> PHILIPS 420-177 (CD)	BOSTON POPS (WILLIAMS)
9	11	24	<b>THE ACADEMY PLAYS OPERA</b> ANGEL CDC-49552 (CD) ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER)	
10	19	4	<b>VIVALDI: THE FOUR SEASONS</b> CBS MDK-44644 (CD) ST. PAUL CHAMBER ORCHESTRA (ZUKERMAN)	
11	10	6	<b>HOLST: THE PLANETS</b> NIMBUS NI-5117 (CD) PHILHARMONIA ORCHESTRA (BOUGHTON)	
12	12	12	<b>POWAQQATSI</b> NONESUCH 79192 (CD)	PHILIP GLASS
13	16	4	<b>SCHUMANN: CELLO CONCERTO</b> CBS MK-42663 (CD)	YO-YO MA
14	9	38	<b>BEETHOVEN: SYMPHONY NO. 9</b> ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
15	13	26	<b>VERDI: REQUIEM</b> TELARC CD-80152 (CD) DUNN, CURRY, HADLEY, PLISHKA (SHAW)	
16	17	4	<b>SCHUBERT/SCHUMANN: PIANO SONATAS</b> CBS MK-44569 (CD) MURRAY PERAHIA	
17	14	20	<b>CHOPIN: SELECTIONS FROM THE COLLECTION</b> RCA 7725-RG (CD) ARTHUR RUBINSTEIN	
18	24	4	<b>HINDEMITH: MATHIS DER MALER</b> LONDON 421-523/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
19	15	10	<b>BEETHOVEN: SYMPHONY NO. 6</b> NIMBUS NI-5099 (CD)	HANOVER BAND
20	20	10	<b>PRESENTING JOSHUA BELL</b> LONDON 417-891/POLYGRAM (CD)	JOSHUA BELL
21	NEW		<b>NIELSEN: SYMPHONIES 4 &amp; 5</b> LONDON 421-524/POLYGRAM (CD) SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
22	25	10	<b>BEETHOVEN: MISSA SOLEMNIS</b> TELARC CD-80150 (CD) ATLANTA SYMPHONY (SHAW)	
23	23	22	<b>FINZI: CLARINET CONCERTO</b> NIMBUS NI-5101 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
24	21	22	<b>ALBENIZ/TARREGA/TORROBA</b> MCA MCAD-42069 (CD)	ANDRES SEGOVIA
25	18	16	<b>ADAMS: NIXON IN CHINA</b> NONESUCH 79177 (CD) SYLVAN, MADDALENA, PAGE (DE WAART)	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	24	★★ NO. 1 ★★ <b>BEETHOVEN OR BUST</b> TELARC CD-80153 (CD)	18 weeks at No. One DON DORSEY
2	3	38	<b>BY REQUEST... THE BEST OF JOHN WILLIAMS</b> PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
3	2	30	<b>HOLLYWOOD'S GREATEST HITS</b> TELARC CD-80168 (CD) CINCINNATI POPS (KUNZEL)	
4	5	6	<b>THE SCARLATTI DIALOGUES</b> CBS MK-44519 (CD)	BOB JAMES
5	7	4	<b>BOLLING'S GREATEST HITS</b> CBS MK-44608 (CD)	CLAUDE BOLLING
6	4	22	<b>FLAMENCO GUITAR</b> NIMBUS NI-5093 (CD)	PACO PENA
7	NEW		<b>JAMES GALWAY'S GREATEST HITS</b> RCA 7778-RC (CD)	JAMES GALWAY
8	6	20	<b>THE JAZZ ALBUM</b> ANGEL CDC-47991 (CD) LONDON SINFONietta (RATTLE)	
9	8	12	<b>GOTTA DANCE</b> PRO ARTE CDD-385 (CD)	ROCHESTER POPS (KUNZEL)
10	12	8	<b>THE MOZART ALBUM</b> MERCURY 832-908 (CD)	SKY (MARRINER)
11	11	50	<b>KIRI SINGS GERSHWIN</b> ANGEL CDC 47454 (CD)	KIRI TE KANAWA
12	9	28	<b>CLASSIC GERSHWIN</b> CBS MK-42516 (CD)	VARIOUS ARTISTS
13	10	38	<b>VOLARE</b> LONDON 421-052/POLYGRAM (CD)	LUCIANO PAVAROTTI (MANCINI)
14	13	24	<b>A LOVE UNTIL THE END OF TIME</b> CBS MK-42520 (CD)	PLACIDO DOMINGO
15	15	16	<b>FRESH IMPRESSIONS</b> GLOBAL PACIFIC WK-40732/CBS (CD) GEORGIA KELLY, STEVE KINDLER	

(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.

## Classical KEEPING SCORE



by Is Horowitz

**THE BIG PICTURE:** The product is out, the push is on, and soon we'll learn just how attractive compact disk video is to the music public. The interest here for the moment is not the 5-inch CDV variety, although it is expected that this miniconfiguration will surface in classical garb as well before long. For now, the classical community is watching the 12-inch CDV, and to a lesser extent the 8-inch, with special interest to see if CDV is a format that will engage support wide enough to make it commercially viable.

True, we've had classical laserdiscs for some time now via the extensive Pioneer catalog. But they have never enjoyed the intensive promotional energy being generated behind the current PolyGram effort.

The PolyGram CDV launch brings back vivid memories of the introduction of CD. The early longer-form releases are again heavily biased toward classical titles, be they concert programs, opera, or ballet. A bit of genre pride is understandable as classics pioneer once again, as they did before for LP, stereo, digital, and CD.

It must be conceded, however ruefully, that the ultimate measure of the strength of the medium will lie in how rapidly pop programs close the gap with classics and take over the market lead.

Meanwhile, a sampling of some of the PolyGram CDV programs reveals a powerful lure. There is no doubt in this corner that the "sight and sound" experience of Leonard Bernstein conducting the London Symphony Orchestra in Mahler's Second Symphony is vastly more involving than hearing the same performance on audio-disk alone. The same might be said of Carlos Kleiber's direction of the Beethoven Fourth and Seventh symphonies with the Concertgebouw. In opera and ballet, the visual factor is, of course, a given.

## Latin Notas



by Carlos Agudelo

**FOLLOWING THE LEAD SET** by Ralph Mercado, his former boss and mentor, David Maldonado has announced the formation of his own record and production company, BlueDog Records, with the purpose of combining "experimental avenues of rock'n'roll, urban dance music, and pop to create a unique crossover sound. This sound is the wave of the future, and BlueDog Records is ready to take the initiative." By handling Menudo, Rubén Blades, and Sa-fire, three well-known crossover acts, Maldonado's firm, David Maldonado Management, has acquired a working knowledge of the field. Among the acts being developed by BlueDog are Marc Anthony, Chrissy Ieece, and the group Ms. Demeanor.

**MERCADO**, whose label is called RMM, also promises to experiment and to try to find a new sound. RMM continues to grow rapidly, thanks presumably to Mercado's contacts. Mercado controls the most important salsa venues, like the Palladium, the Village Gate, and Club Broadway and such special events as the one-week New York Salsa Festival at the end of the summer, and he manages such clients as Tito Puente and Celia Cruz. He has been able to push his own artists and pledges to keep doing so. He is now looking for international expansion by granting licenses in countries where he is well-known as a promoter. Since March 1987, RMM has released seven merengue and two salsa albums (one each by Tito Nieves and Jose Alberto). Several more are in the making, as are a series of videoclips that Mercado promises will be ready soon.

**WILLIE CHIRINO** is a Miami man who likes to do

We may have seen all these performances on television or even on videocassette, but hardly with the same fidelity or the ability to indulge selectivity options with the same flexibility.

Perhaps it all comes down to the repeatability factor. Will enough people want to see a program, no matter how effective, frequently enough to buy it? Or given the medium's CD-quality sound, will they be satisfied to use the disk more often as an audio carrier alone and only occasionally punch in the video attribute for extra kicks? If so, will the CDV cost increment over CD be considered worthwhile?

**PASSING NOTES:** Jose Carreras, whose appearances have been cut back as he battles leukemia, returned to the stage July 21 in Barcelona, Spain. He said after a recital that he will resume limited activities, including recordings, next year... Leonard Burkat, former VP of

## Classical titles are in the vanguard of the CDV push

the CBS/Columbia Record Group and now an indefatigable concert and record annotator, has been named chevalier of arts and letters by the French minister of culture.

Amy Sperling, a former Columbia Artists executive who was more recently with Nimbus Records, has joined Gurtman & Murtha Associates as VP, classical division... Tom Frost is completing production of an album of works by Alvin Singleton, composer-in-residence with the Atlanta Symphony. Robert Shaw is the conductor, and the project is jointly underwritten by the Meet The Composer organization and the Atlanta Symphony. The album will be released by Nonesuch Records.

Delos is readying a big push for its mid-August release of the Shostakovich 11th Symphony performed by James DePriest & the Helsinki Philharmonic. It will be the first of a series of Delos disks with the Helsinki Philharmonic and DePriest, whose home base is the Oregon Symphony.

things his own way. On "Amñadote," his last album, Chirino used computers and synthesizers to give a contemporary flavor to his music, a mixture of pop and tropical rhythms. "Almost all the percussion, guitars, and keyboards were computer programmed," he says. Chirino is already thinking about his next album, which he promises will be highly experimental.

Why doesn't he play in New York? "In Miami I get paid \$5,000 for two sets of 50 minutes each," Chirino says. "In New York I've seen bands playing for \$700 in front of 2,000 people, each of whom has paid \$15 at the door." That Latin musicians are paid peanuts to play in New York, especially when compared with what they receive in Miami—where they also are treated with respect—is a well-known fact that explains why such acts as Hansel y Raúl and Roberto Torres no longer play in New York. Look for more on this in a later issue.

## Maldonado courts blue-chip crossover for BlueDog label

**PEER INTERNATIONAL** and Southern Music have reached a settlement with Puerto Rico-based labels Alpha Records and DNA Records. Peer and Southern had charged the labels with the unlicensed use of nine musical compositions on various records made and distributed by the defendants. Under the settlement, Alpha and DNA agreed to pay the Peer and Southern more than \$33,000 in royalties plus more than \$60,000 in legal fees.

The settlement raises some interesting questions: How many Latin composers or record companies know that they must obtain a license from the publishing company to record music? Since when are these publishing companies so interested in collecting royalties for Latin—especially Puerto Rican—composers? Is this a new beginning for Latin composers whose right to collect has been neglected or denied for decades? We hope to have a few answers soon.

# Special Guests, Sales Awards Highlight NRM Meet

**LEGENDARY HOMECOMING:** One of the undisputed highlights of the July 17-20 convention of **National Record Mart** at Silver Springs Mountain Resort in Champion, Pa., was the return of **Sam, Jason, and Howard Shapiro**, the chain's founding brothers. The brothers and their wives attended the meet's grand buffet on July 19, marking the first time all three brothers attended an NRM convention together since they sold the Pittsburgh-based chain on April 23, 1986, to an investment group headed by **Frank Fischer**, president and CEO.

The Shapiros attended the event at Fischer's invitation. Their entrance was a pleasant surprise for both veteran NRM staffers and for suppliers who have had a long relationship with the company, and they were the recipients of numerous warm greetings. "The legend!" raved one label VP as he introduced Sam Shapiro to an NRM newcomer.

**WINNING NUMBERS:** Gone from this year's convention were presentations of manager-of-the-year and district-manager-of-the-year awards. But director of marketing **Lori Harris Porter** recognized stores with gold and platinum awards (gold signifies a store met

or beat the chain's average sales increases; platinum honors those that doubled average-store increases).

NRM passed out gold awards to 15 store managers, while half of the chain's 10 district managers also won gold status. There were 14 platinum stores. NRM's platinum managers are the following: **Tina Florence, Matt Senseny, Al Maestro, Rick Skeens, Doug Watson, Kim Wilmouth, Sandy Vicarel, Kevin Fix, Brian Good, Jane Peterman, Sidney Schugar, Nisa Selfridge, Kelly Martin, and William Capes.**

In addition to tabulating winners on an annual basis, the company also tracks gold and platinum performances monthly and reports on them in the company's newsletter. The yearly awards were introduced during last year's meet.

**THE THIN MAN:** It seems **George Balicky**, NRM director of merchandising and convention MC, always finds a way to attract attention at the chain's annual gatherings. Last year, he did the trick with a sick (but clean) joke about a man who had trouble sleeping that's too lengthy to repeat in this space. This year, Balicky stole the show by showing off his new fit frame, the result of a diet on which he shed 40 pounds. Quipped **John Horn**, Cleveland

sales manager for SBI Video, "Hey George, this year you fit the spotlight!"

As for the rambling, 20-minute monolog that Balicky dropped at the closing-night dinner, good taste and space limitations prevent reportage here.

## CONVENTION CAPSULES

**VENDOR'S DAY:** The convention's July 19 suppliers' session featured 32 booths representing record labels and distributors, accessories and blank-tape vendors, and video suppliers. All but two of the eight acts that played showcases here put in time signing autographs at their labels' booths. Pressing the flesh were **Cypress/A&M's Kenny Rankin, Narada/MCA's Spencer Brewer, A&M's Michael Anderson, Capitol's Sequal, Relativity/Important's Scruuffy The Cat, and MCA's Waylon Jennings.** Also putting in time at MCA's booth was **Lorraine Lewis**, lead singer for new rock act **Femme Fatale**, who debuted her first video, "Waiting For The Big One," during MCA's

product presentation.

**AMONG THE BUSINESS** sessions at the NRM meet were a talk by motivational speaker **George Landis**; product presentations by each of the six major music distributors; nuts-and-bolts seminars on various store topics, led by staffers from NRM's home office; and a workshop on loss prevention, led by **Mike McCaffrey**, the security consultant and reformed thief who has taken the retail trail by storm.

In the last year and a half, McCaffrey has appeared at two **National Assn. of Recording Merchandisers** conventions, meets of the **Camelot Music and Musicland** chains, and the **Video Software Dealers Assn.** convention, with a return trip planned for VSDA's upcoming meet. According to **Jim Errichetti**, VP of operations for NRM, McCaffrey's performance was commanding. "Just 15 seconds—that's all he needed to capture every manager's complete attention."

**EARLY BIRDS:** Fischer, Harris Porter, Balicky, and advertising director **Cynthia Hofmeister** met with vendors July 18 to discuss the chain's fourth-quarter plans and make initial co-op solicitations for those campaigns. This marks the

earliest time in the year ever that NRM has hammered out its holiday season schedule.

**PRACTICE, PRACTICE:** Rankin played solo when he showed off tunes from "Hiding Inside Myself," due Aug. 2, his first solo album in 10 years. He told the lunchtime crowd, "I'm going to be working with a band this fall so I'm practicing certain aspects of that." With that, he surveyed the empty stage and counted off "one, two, three, four..."

**CAREFUL:** CEO Fischer has always been cautious about how NRM is perceived in the industry. During his welcoming address, he told delegates, "If there's something you like about the company, tell the guy from Billboard. If there's something you don't like about the company, tell me."

**WAYLON'S WISDOM:** When Jennings and wife **Jessi Colter** played their well-received concert, he couldn't resist reeling off jokes at the expense of troubled televangelists **Jim Bakker** and **Jimmy Swagert**. "I do need to talk to them about their tastes in women," he said. "I've walked over women who looked better than that."

—GEOFF MAYFIELD

## Record Marketing Panel Salutes Retail Support On New Acts

BY BRUCE HARING

**NEW YORK** The upbeat July 18 panel on record marketing at the New Music Seminar gave credit to the retail sector for the current boom of new acts breaking across the charts.

The session's subtheme, "It's What's Up Front That Counts," aptly described panelists' sentiments about the increasing battle for shelf space.

Retail is now "more supportive of artist development than at any time in the history of the industry," said **Jim Urie**, PolyGram senior VP of sales and distribution. "It's one of the reasons so many new acts are breaking. Retailers understand now how much artist development means to the industry."

But, he added, "There's much less space at retail for point-of-purchase. Retailers are more conscious of the way they want their stores to look; they don't want record companies coming in and stapling posters to their walls."

Keeping the focus instructional for the predominantly male crowd of future record marketers, the panel touched on payola in retail—"it happens, but not to any great degree"—and the problem of too much product being on the market, causing what was termed "saturation."

Moderator **Dan Beck**, VP of product development for Epic Records, struck a note of controversy when he claimed chain retailers "are becoming more like format radio."

This idea was amplified by **Bob Chiappardi** of Concrete Management, who noted that smaller chains are being bought by larger outlets,

thus eliminating some of the grassroots buzz that is so vital to alternative music companies like his own. "Two years ago we would call

chains about Anthrax, and no one wanted to know," Chiappardi said.

**Michael Omansky**, VP of marketing at RCA Records and a veteran

of the package goods industry, put label resources in perspective. "As much retail coverage as we have, it doesn't compare with other industries," said Omansky, who went on to explain that the combined budget of the entire record industry wouldn't equal the commercial outlay for popular soft drinks.

Budgets were also a heavily discussed topic. **Jeff Gold**, A&M VP of creative services, said that record companies "hopefully don't let money stand in the way of an amazing idea." Gold noted that working within a budget is an important contribution to an artist's career and used **Robyn Hitchcock** as an example. "I don't want to spend \$50,000 on [his video] and have him walk away owing [A&M] money," Gold said.

## Soundesign's CD Unit On The Go

Soundesign has entered the portable-CD-player market with its top-loading model 4928. It features a three-beam, one-laser pickup and a 16-program random-access memory.

The battery-operated unit comes with a pair of stereo headphones, a carrying case with shoulder strap, and a built-in battery recharger. It is also accompanied by an AC adapter and a 2 1/2-foot line-output cord to allow the device to be played through a home stereo system.

Suggested retail price: \$199.95. Contact: 201-434-1050.

## Easy Music Sales For The Big Easy? New Orleans Dealers Stock Up For GOP Meet

BY JEFF HANNUSCH

**NEW ORLEANS** Conventions normally mean good business for most local record retailers in the Crescent City. However, with the Republican National Convention taking place here in mid-August, many dealers/vendors are anticipating an even greater-than-usual tidal wave of extra sales.

"We're really expecting big things," says **Biff McCain**, who manages the Musicland outlet located in the Riverwalk Shopping Complex. Because the company is located next to the Hilton Hotel, "a lot of our traffic is dictated by how many people are staying there. The entire hotel is supposed to be full for the entire convention, so we should stay busy."

"Most tourists are interested in bring home Cajun and Dixieland music, and I don't imagine the Republicans are any different. We normally keep a good selection of this kind of music, so we'll definitely be ready by the time they get here."

**Tower Records**, which is located in the Jax Brewery Complex—a trendy shopping area in the French Quarter—also stands to benefit. "We're cautiously optimistic," says

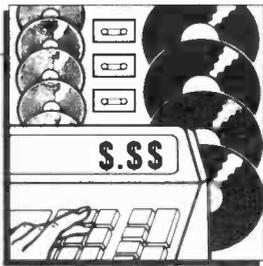
**Tower** assistant manager **Rodger Hile**. "Some conventions are better than others. There were thousands of Shriners in town last month, and let me put it to you this way: A cabbie told me the Shriners came here with a \$10 bill and the Ten Commandments in their pocket. They promised not to break either one. Well, that's what happened."

"However, a week later there was a librarian convention in town, and we were really surprised. They literally cleaned us out."

Hile adds that Tower will be advertising in a special GOP Convention Guide, which will be placed in most New Orleans hotel rooms. "We'll probably put a special display of local music by the front door that can be seen from the street. That way people won't have to hike all the way through the store to find something to take home."

The newest local store will obviously find itself quite busy as it is located just nearby the Superdome, the center of most GOP activity. The Musicland Group will open a **Sam Goody** outlet Aug. 10 on the third floor of a recently completed 15-story office/retail complex located adjacent to the Hyatt Hotel and of course, the Superdome.

## RETAIL TRACK



by Earl Paige

**VIDEO ACCOUNTS ADD CD:** Not everyone in prerecorded audio believes that the video specialty store is a viable outlet for CDs and cassettes. But more video outlets are trying audio. The latest is H.E. Butts, the 150-store San Antonio, Texas, supermarket chain, which has its own in-house video supply arm, H.E.B. Video. According to Dave Solar, assistant director, Butts has not integrated audio into the 90 supermarkets where it has video sections. But "we are adding CDs and cassettes" in some stand-alone video stores, says Solar.

Randall Video in suburban Chicago is moving aggressively into CD, says Ronald Kuntz, president. A new 3,500-square-foot store in Naperville, Ill.'s downtown strip will have from 1,700-2,000 CDs. The flagship store in Aurora, Ill., a drugstore with a 2,800-square-foot video section, is being expanded and will also add CDs. Kuntz is purchasing from Baker & Taylor's audio one-stop. Kuntz uses the Lift display system.

"We're also adding laserdiscs," says Kuntz, who espouses the philosophy that video specialty stores become more complete home-entertainment-software outlets. "Naperville is a very upscale community where we can appeal to a wide variety of demographics."

In still another twist, CEVAXS, the Vancouver, British Columbia-based convenience store video racker, is discovering that prerecorded cassettes are selling very well in a convenience store test in central Canada. But according to VP Mike Powell, CDs did not score well and are on hold for now.

**ARIZONA RACK CLOSED:** Details are still somewhat

sketchy, but veteran rack firm Music Merchandisers of America has closed. A spokeswoman at Safeway in Phoenix, Ariz., says Viking Entertainment Corp., a wing of Handleman, is servicing Safeway. Phone calls to Music Merchandisers principals Cary Budin and Bill Glaseman were not returned.

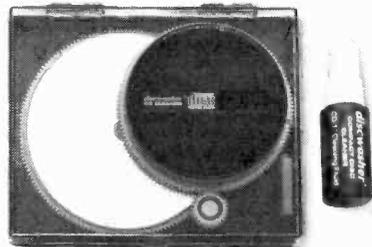
**ONE MEETING:** National Record Mart's July 17-20 meet, held near Pittsburgh (see story, page 39), signaled the start of what is quickly becoming known as the "convention season." Suppliers are already bracing themselves for a hectic slew of meets from late August through early October, including those of Target/Jetco, Camelot Music, Tower Records, Record World, Interstate Group, Sound Shop, Western Merchandisers, Wax Works/Video Works, Spec's Music, and the National Assn. of Recording Merchandisers Retailers Advisory Committee.

At NRM's confab, Lou Dennis, senior VP of sales for Warner Bros., quipped, "Why don't they just get all the companies together at one big meeting and we can make our presentations all at once." Replied Eddie Gilreath, Geffen VP of sales, "They already do that, Lou. It's called NARM."

**AN OLDER CLIENTELE** is the target for brothers Richard and John Shahinian at their new Record Exchange in Cleveland. "There's a whole population segment that started buying Beatles records, and they still want to buy records," says Richard Shahinian, 32. "But they're entirely closed off in all the mall stores because it's so easy to stock and sell the young stuff." He says he and his brother, 33, opened the first Record Exchange in 1974 "with a half-crate of used records." They now have three stores, all in the Cleveland area.

*How many times have you thought of calling Earl Paige with a Retail Track item—then a customer walks in, the phone rings, a shipment arrives... Call anyway, at 213-273-7040.*

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## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	1	5	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946
2	1	2	13	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774
3	6	10	22	GUNS N' ROSES APPETITE FOR DESTRUCTION	GEFFEN 2-24148
4	3	3	10	SADE STRONGER THAN PRIDE	EPIC EK 44210/E.P.A.
5	8	7	48	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
6	7	12	5	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240
7	4	4	12	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R
8	5	5	9	VAN HALEN OU812	WARNER BROS. 2-25732
9	12	17	4	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057
10	11	8	46	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
11	10	6	5	JIMMY PAGE OUTRIDER	GEFFEN GHS 2-24188
12	9	9	38	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
13	13	15	3	CROWDED HOUSE TEMPLE OF LOW MEN	CAPITOL C2-48763
14	14	20	3	CINDERELLA LONG COLD WINTER	MERCURY 834 612 2/POLYGRAM
15	16	18	22	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	COLUMBIA CK 40964
16	22	14	14	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY	VIRGIN 2-90878
17	23	13	5	DAVID SANBORN CLOSE-UP	REPRISE 2-25715
18	20	21	16	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	EPIC EK 40769/E.P.A.
19	19	25	4	JIMMY BUFFETT HOT WATER	MCA MCAD 42093
20	21	—	2	BRIAN WILSON BRIAN WILSON	SIRE 2-25669/REPRISE
21	15	11	22	ROBERT PLANT NOW AND ZEN	ESPARANZA 2-90863/ATLANTIC
22	27	—	2	PATTI SMITH DREAM OF LIFE	ARISTA ARCD 8453
23	26	—	14	10,000 MANIACS IN MY TRIBE	ELEKTRA 2-60738
24	17	16	16	MIDNIGHT OIL DIESEL & DUST	COLUMBIA CK 40967
25	24	24	38	INXS KICK	ATLANTIC 2-81796
26	25	22	20	SOUNDTRACK MORE DIRTY DANCING	RCA 6965-2-R
27	30	—	2	NAJEE DAY BY DAY	EMI-MANHATTAN E2-90096
28	RE-ENTRY			RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760
29	18	27	10	CHEAP TRICK LAP OF LUXURY	EPIC EK 40922/E.P.A.
30	NEW▶		1	VAN MORRISON/THE CHIEFTAINS IRISH HEARTBEAT	MERCURY 834 496 2/POLYGRAM

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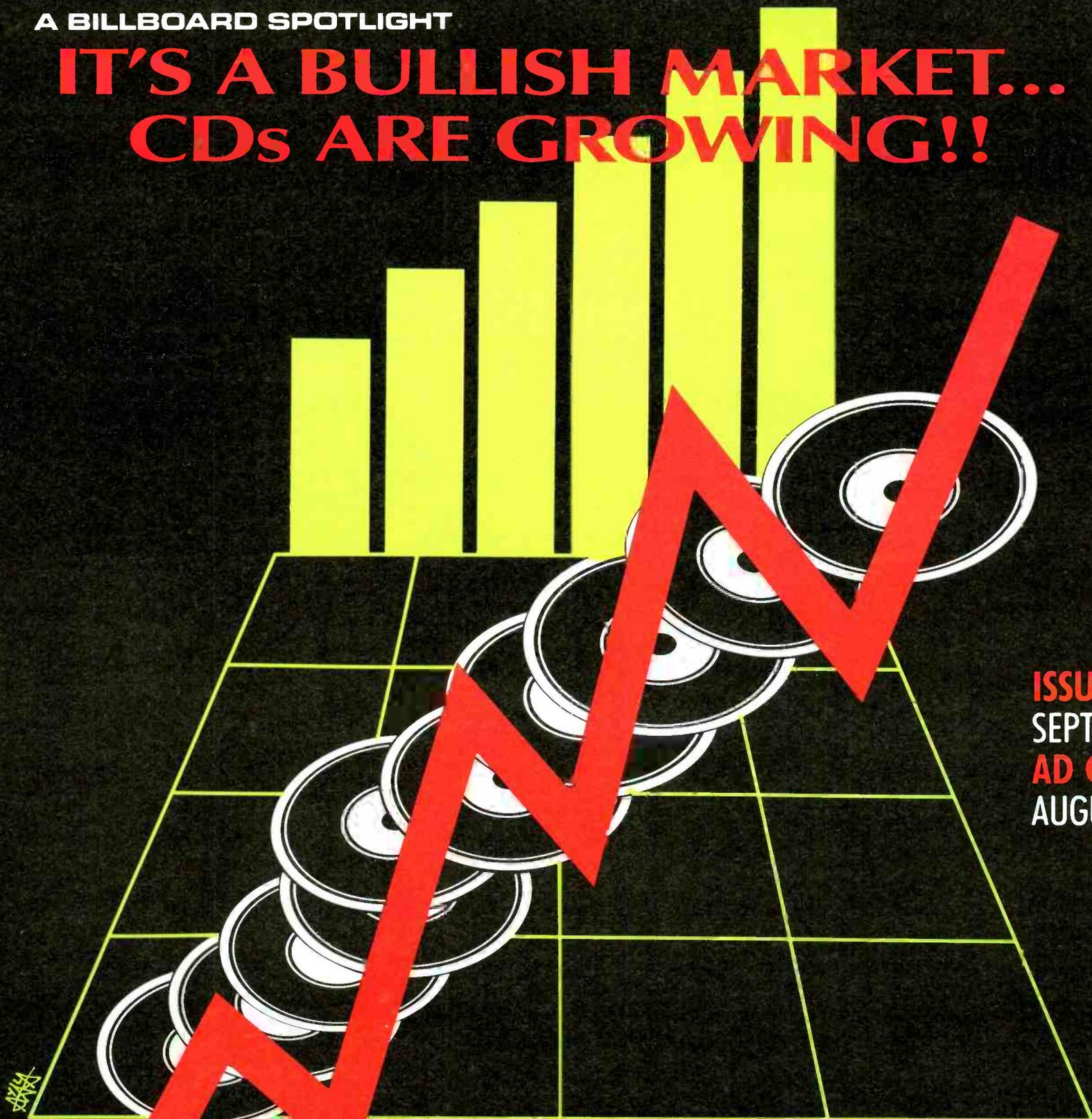
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**FUTURE DIRECTIONS:** CD-Technology, CD-Video, CD-Interactive, DAT vs. CD.

**INTERNATIONAL:** overview of CD developments in the UK and Europe.

**PRODUCTION:** analysis of duplication and replication of CDs at the manufacturing level.

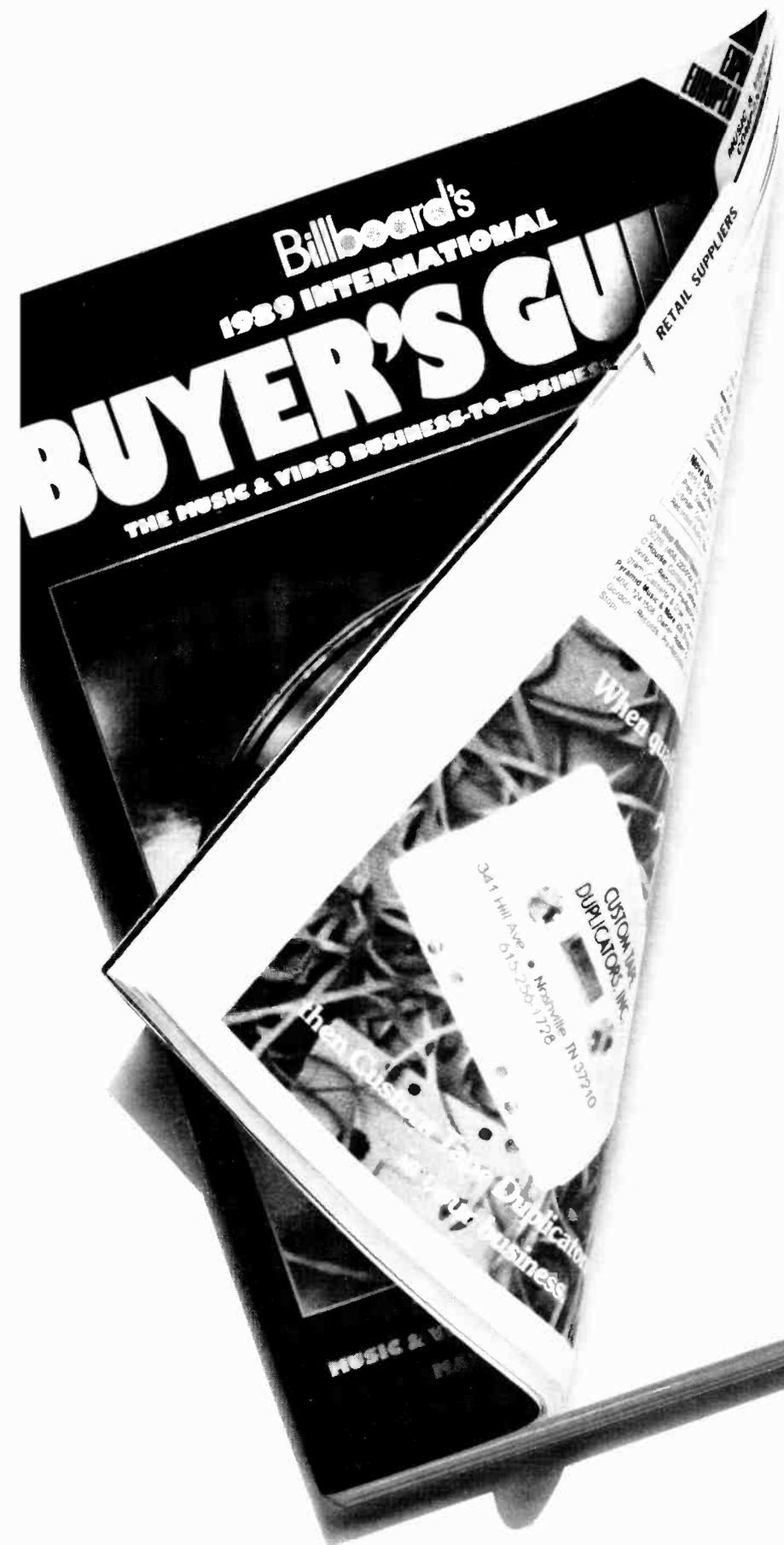
**RETAILING GUIDE:** display and promotion ideas, success stories.

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The One to Be In.

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## Artful Chain Is The Picture Of Success Record World Gallery Grows

BY BRUCE HARING

NEW YORK Record World, the 70-store Roslyn, N.Y.-based chain, has announced plans for in-store art galleries throughout its web, expanding a concept that has drawn national media attention to its original art center at the Square Circle store in Brooklyn, N.Y.

"Because of the critical and community success of the Brooklyn gallery, we're going to start isolating our high-traffic stores in certain areas by region and create permanent art galleries," says Patrick Hanson, director of publicity for the chain and curator of its art exhibits.

The first projected expansion will take place this month at Record World's flagship store at Roosevelt Field, Garden City, N.Y., with a new gallery featuring a tribute to George Michael. Hanson estimates about 10 stores in the chain will eventually host permanent galleries.

Opened just over one year ago, Record World's In Square Circle Gallery was inaugurated at the store's grand opening. The store has subsequently sponsored new shows in its loft every six weeks and has hired a professional hanger.

"The idea came from Bruce Imber, VP of planning and operations," Hanson says. "He created the idea and decided we would create this permanent gallery as a community service. His background isn't art; he's a forward-thinking person and knows the way he wants his stores to look. I have a bit of an art background, and he asked if I would implement it."

The Record World exhibit is an actual gallery, Hanson emphasizes. "We designed the hanging space. We do these shows professionally; they're museum-quality shows. We have signs to indicate the paintings and we hire a professional preparer. People think hanging a show is easy, but it's an exact science of measuring, defining, and changing."

Unlike most art galleries, Record World does not exact sales commissions on works sold. Hanson says the chain views the gallery as part of its community service and so bypasses

its cut on paintings worth from \$100-\$5,000.

"When Bruce Imber gave me this challenge, I knew people would laugh if we were just a record store hanging pictures," Hanson says. "The way to overcome that was to connect it with existing credible institutions and go from there."

The Record World gallery's first show was mounted with that in mind. Co-sponsored by the Brooklyn Arts and Cultural Institution, the show featured paintings by a coalition of five community art groups. "There's a dearth of hanging space in Brooklyn Heights, and [the gallery] gave them an opportunity to show their works," Hanson says.

Among other gallery shows that have been hosted by the Brooklyn store: a rock photography exhibit featuring works by Caroline Greyschock, Timothy White, Bonnie Schiffman, Chris Callis, and Michael McKenzie; an MTV exhibit tied in with the music channel's video awards; and an exhibit tied in with A&M's all-star "A Very Special Christmas" album.

To date, the show that has generated the most excitement for Record World has been an exhibit billed as "Bruce Springsteen: An Intimate Portrait," featuring rare photos of the Boss by Annie Liebowitz, Pam Springsteen, and Pat Kaplan.

"We actually got a Munich daily newspaper calling for information," Hanson says. About 50 phone calls per day came in from fans eager to purchase show items. The store did a significant trade in Springsteen albums as well, Hanson notes.

It will take "a couple of years" before the chain has a healthy stock of galleries, Hanson says. "Once we have five or six, we'll send shows out [on tour]," he says. "The labels are banging down our doors to use their artists. It makes the whole industry look good."

The next show in Brooklyn will feature Andy Summers' first photo showcase since his book "Throb." The new show will feature pictures from the ex-Police guitarist's next book. The show is titled "20 Pictures On A Wall."

## Disney/Vista Mouse Tales

Disneyland/Vista Records and Tapes has released two more titles from its Read-Along series: "Donald's Pooch Parlor" and "Mickey's Tattered Tale." The items are designed to tie in with other activities celebrating the 60th anniversary of Mickey Mouse.

Each book-and-cassette unit includes 24 pages of original full-color art.

To promote the series, Mickey Mouse will appear at sporting events. Also planned are summer-long theme-park celebrations, cross-country tours, the sale of commemorative merchandise, television specials on network TV and the Disney Channel, national tie-in promotions, radio contests, and media coverage.

The suggested retail price for each unit is \$4.98. For more information, call 818-840-1000.



**In The Pink.** Camelot Music and WMGG Columbus, Ohio, teamed up for a Pink Floyd promo offering concert tickets and CDs for the most outrageous Pink Floyd costume, poster, and pink car. Pinking out in front of the winning customized car—which features a lighted-pig hood ornament, among other delights—are, from left, Colleen Weiser, WMGG account executive; WMGG morning air personality Jeff Allen; Camelot manager Tom Knight; Camelot music buyer Mike Tully; WMGG air personalities Smokey, rear, and Allison; and contest winner Bob Vincent.

## Panelists Call For Improved Communication With Labels Small Businesses Face Unique Challenges

NEW YORK They sell what they like, but what they don't like was also covered by specialty retail panelists at the New Music Seminar.

Typical small-business problems addressed during the July 19 session titled "Specialty Retail" concerned suppliers, communications, staffing, and budgets. The panel drew a large crowd, attracted



by the prospect of finding out how the tail end of the record business often wags the dog.

"We're the ones listening to the kids who come in the store and ask about Camouflage, a German band which sounds like Depeche Mode," said Bob Say, partner in four-store chain Moby Disc Records in Reseda, Calif. His comment was echoed by Gary Sperraza, owner of single-store operation Apollo Records in Buffalo, N.Y.: "Our No. 1 is the big chain's No. 1 in the next six months."

The problem with being on the cutting edge, according to Diana Dragone, a principal of three-store Star Records in San Francisco, is that alternative stores generally rely on customer relations, developing a kind of cult of personality around the owner. But once the chain expands beyond its initial store, the owner's time and attention are diffused, a situation that could cause problems, she claimed.

"I hate to say this, but [the store] becomes like a chain unless you can teach people to do what you do," Dragone said.

According to Say, the duty of the small store is to "bust ass, find product, stay within budget, and [not] worry about the competition."

To that end, panelists agreed, the phones must constantly be worked.

Expressing one of the chief complaints of the panel, Sperraza told of contently chasing labels about product. "There has to be more communication," he emphasized.

Censorship concerns and the issue of chart reports being affected by labels promising free goods to accounts were also addressed—the latter topic provoking the most audience response. Despite a flow of innuendo, the room seemed divided as to whether free goods are a big

factor in influencing reports.

Also on the panel was moderator Steve Knutson, the national sales and marketing manager of Tommy Boy Records in New York; Mark Miller of Twin Cities/Northern Lights in Minneapolis; Steve Manney of SPV USA Records in Bellmore, N.Y.; Julie Panebianco of Warner Bros. Records; and Jeff Cohen of Dolphin Music Distributors of Jacksonville, Fla.

BRUCE HARING

## 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

ANGST  
Chrome Molly

♣ LP I.R.S. 42199/NA  
CA IRSC-42199/NA

MARK ANTHONY  
Jumpin' Off

♣ LP Tabu BFZ-44311/NA  
CA ZK-44311/NA

KURTIS BLOW  
Back By Popular Demand

♣ LP Mercury 834 692-1/NA

CA 834 692-4/NA

T. GRAHAM BROWN  
Come As You Were

♣ LP Capitol C1-48621/NA  
CA C4-48621/NA

BURRELL  
Burrell

LP Virgin 90890-1/NA  
CA 90890-4/NA

RACHELE CAPPELLI  
Rachele Cappelli

LP Atlantic 81856-1/NA  
CA 81856-4/NA

CHAPTER 8  
Forever

♣ LP Capitol C1-46947/NA  
CA C4-46947/NA

ROBERT CRAY BAND  
Don't Be Afraid Of The Dark

♣ LP Mercury 834 923-1/NA  
CA 834 923-4/NA

HOTHOUSE FLOWERS  
People

♣ LP London 828 101-1/NA  
CA 828 101-4/NA

(Continued on next page)



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## NMS Panels Cover All But Sexism

BY JEAN ROSENBLUTH

THERE WERE PANELS on world music, soundtracks, the Benelux market, censorship, hi-NRG, alternative press; just about every topic of interest to more than 2½ attendees was covered at **New Music Seminar 9**. Every topic, that is, except for the one that affects more people in the music business than any other: sexism.

Discrimination as a whole was not overlooked by the seminar organizers; there was a racism panel. But there was no organized discussion of why women are so often relegated to publicity departments at record companies, the lowest-paid segment of the business. Or why there are so few female label VPs and managers and bookers. Or how pervasive the problem of on-the-job sexual harassment is.

"There absolutely should have been a sexism panel," says **Reebee Garofalo**, a professor at the Univ. of Massachusetts and the moderator of the racism panel. "The fact that women are exploited in music and the music business seems so self-evident." Indeed, the very absence of an NMS panel on sexism proves its need.

All this is not to say that the subject wasn't addressed at the seminar. At many of the panels, the issue was raised by audience members. During the "Indie Talent &

Booking" panel, for instance, **MBA's Steve Martin** said that "it's a very racist and sexist business" when asked why there were no women on the panel. Overall, fewer than 15% of the panelists were women.

Of course, it's a self-perpetuating problem. Women can't be represented on panels at such a seminar in equal proportion to their percentage



of the population if there aren't many of them in positions of power in the industry. That's precisely why the issue needs to be addressed at such industry gatherings.

The seminar's organizers couldn't be reached to find out why they didn't include a panel on sexism in their agenda, but **Garofalo** says he broached the subject with them. "I don't think there was any resistance on their part, but no one stepped forward to organize one." **Garofalo**, who has been involved in putting together NMS panels for a number of years, says he considered volunteering, but "there are contradictions in having these panels organized by white men. I took the leap with the racism panel just because I have special knowledge in that field."

We know several prominent women and men in the business—**Melani Rogers** at **Arista** and **Tracy Hill** at **Rhino** among them—who have indicated a willingness to participate in a sexism panel next year. Let's not let it slip through the cracks again.

**MORE LOVE:** We don't mean to pick on the seminar, but . . . Why must almost every panel degenerate into a war of words between self-righteous indies and the big bad majors? Inevitably, no matter what the purported topic under discussion, a panelist from an indie label

(**Alternative Tentacles'** **Gary Strassburg** at the "Rock Indies" panel and **Rhythm King's Martin Heath** at the "U.K. Record Companies" panel, for example) spouts off on how his company is morally superior to the majors represented because it's "giving the people what they want." On cue, the audience of mostly college kids erupts into applause.

Obviously, we're all for indies. The contribution they make to the industry is invaluable and essential to its very survival. But the fact is that the majors are obviously "giving the people what they want," too: **Rick Astley**, whom **Heath** ridiculed at length, doesn't sell millions of albums just to record-company executives. Such elitism is out of place in the indie community, which should—and does—strive to accommodate all tastes.

**SEEDS & SPROUTS:** **Rhino's** deal to distribute three of the **Passport** logos is apparently off. No one will comment on the record, but new **Jem** honcho **John Matarazzo** reportedly refused to sign on the dotted line at the last minute. Also, **Passport** just instituted another series of layoffs; a total of six employees on both coasts put in their last day July 22, sources say. . . **Ichiban** has just put out two **Curtis Mayfield** albums, a reissue of his essential 1972 soundtrack to "Super Fly" and "Live In Europe," a double set recorded at last year's **Montreux** festival. **Mayfield** is currently working on the soundtrack to a spoof of black exploitation films, which **Ichiban** hopes to release before the end of the year. . . **Big Beat** is booming. The "Kraze" label has just worked out deals for the release of the dance hit "The Party" in Germany, Holland, Spain, and England and is readying new records from **Marshall Jefferson**, **Taravhonty Lamar**, **Kortez** (Dance Trax columnist **Bill Coleman's** personal pick-to-click), and **Lori West**.

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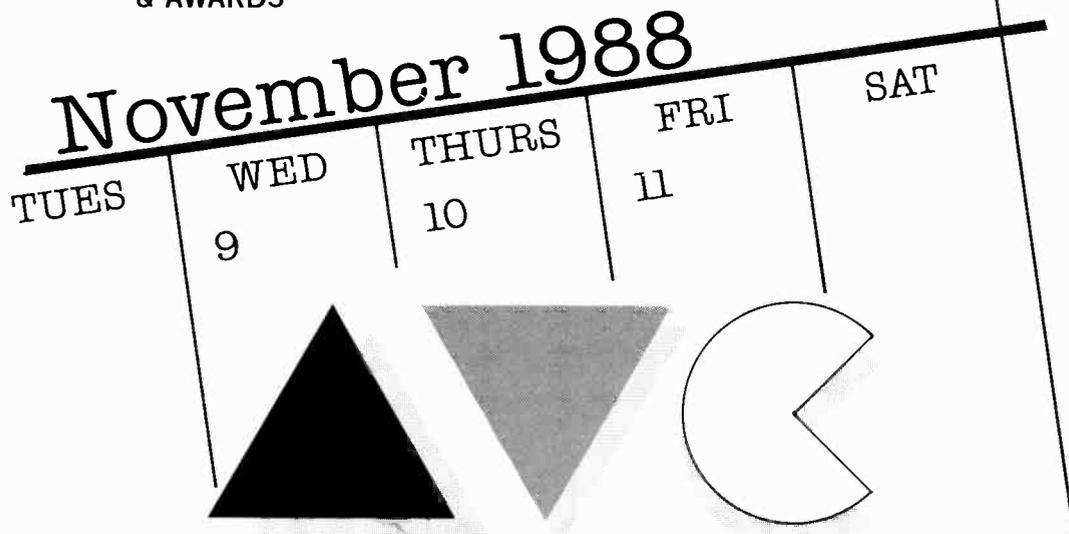


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### ALBUM RELEASES

(Continued from preceding page)

**LATIMORE**

**Slow Down**

LP Malaco 7443/NA

CA 7443/NA

**ANDY LEEK**

**Say Something**

LP Atlantic 81864-1/NA

CA 81864-4/NA

**LITTLE RIVER BAND**

**Monsoon**

LP MCA 42193/NA

CA MCAC-42193/NA

**LOOSE ENDS**

**The Real Chuckeebo**

LP MCA 42196/NA

CA MCAC-42196/NA

**KATHY MATHIS**

**Woman's View**

LP Tabu FZ-44335/NA

CA FZT-44335/NA

**MFALME**

**Sexy**

LP Macola 1048/NA

CA 1048/NA

**OVERKILL**

**Under The Influence**

LP Megaforce/Atlantic 81865-1/NA

CA 81865-4/NA

**RANKING ROGER**

**Radical Departure**

LP I.R.S. 42197/NA

CA IRSC-42197/NA

**SHINE**

**Far & Distant Shore**

LP RCA 7654-1/NA

CA 7654-4/NA

**MICHELLE SHOCKED**

**Short Sharp Shocked**

LP Mercury 834 924-1/NA

CA 834 924-4/NA

**SOUTHERN PACIFIC**

**Zuma**

LP Warner Bros. 1-25609/NA

CA 4-25609/NA

**RAY STEVENS**

**I Never Made A Record I Didn't Like**

LP MCA 42172/NA

CA MCAC-42172/NA

**VARIOUS ARTISTS**

**Metal Warriors**

CD Capitol C2-90590/NA

**VIOLENCE**

**Eternal Nightmare**

LP Mechanic MCA-42187/NA

CA MCAC-42187/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.

## Supplier To Market TV, Movie Projects J2 Inks Deal For ITC Distribution

BY JIM McCULLAUGH

LOS ANGELES J2 Communications, the 2-year-old special-interest-oriented supplier that has made a sizable impact on the market with such titles as "Dorf On Golf" and "Chef Paul Prudhomme's Louisiana Kitchen," is getting into the movie business. The company has inked a deal to become the exclusive U.S. and Canadian marketer/distributor of ITC Entertainment Group films and television programming.

The long-term deal involves a film library of several thousand titles, including "On Golden Pond," "Barbarosa," "The Last Unicorn," "Hard Country," and "Green Ice."

The ITC Entertainment Group, a subsidiary of England and Australia's Bell Group International, has been a significant international producer and distributor of films and television movies and miniseries. Previously, its programming fare had been distributed in the U.S. by CBS/Fox Home Video.

Among the more recent ITC-produced TV projects are such titles as "Windmills Of The Gods," "Poor Little Rich Girl," and "Billionaire Boys Club." ITC has also produced independent feature films, including "Sophie's Choice" and "The Muppet Movie."

J2 plans to market ITC product under a separate ITC Home Video label, says Jim Jimirro, president of J2.

Initially, J2 will release both

"On Golden Pond," which had been marketed for a list price of \$29.95, and "The Last Unicorn," previously \$59.95, at \$19.95 each in October.

Though J2 has access to many other ITC features, these are the only ITC titles scheduled for release in 1988, says Jimirro.

"We don't plan to dump titles out there," says Jimirro. "Those days are over. We would rather sell a few titles deeply rather than sell a lot of titles shallow."

Critical to the long-term ITC release plan, says Jimirro, is the use of the same kind of specially designed campaigns that are the promotional hallmark of J2's special-interest video titles.

One example of this kind of promotion, says Jimirro, is for "The Last Unicorn." J2 has already located a plush unicorn doll that will be offered as a self-liquidating premium for the cassette.

The remainder of ITC's theatrical product, to be distributed later on by J2, will no doubt be aimed at the higher-priced rental market, says Jimirro.

Overall, says Jimirro, the link with ITC is a "natural expansion" move for the publicly held J2, which officially celebrated its second anniversary July 29. He adds that J2 does not rule out additional associations with other companies in the future.

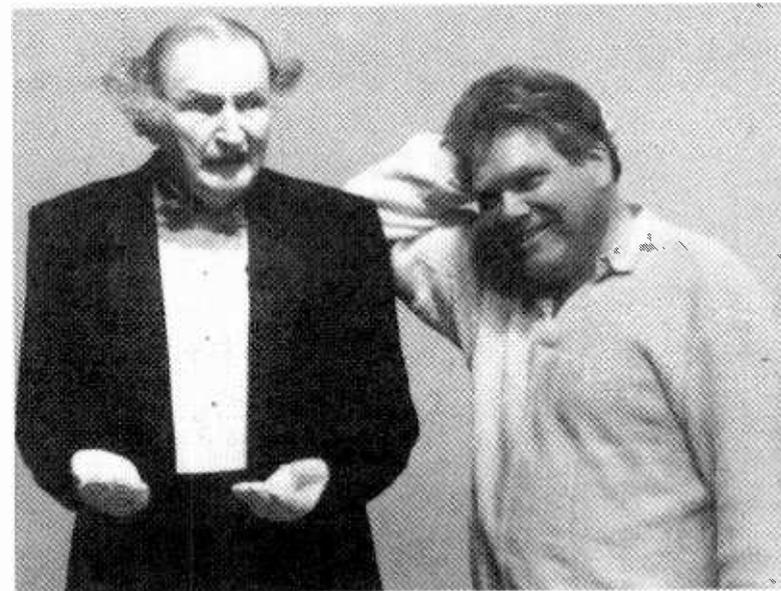
However, the J2-ITC link does not overshadow J2's original commitment to special-interest materi-

al, he says.

According to Jimirro, "Dorf On Golf" is approaching the 160,000-unit level, while the more recent "Dorf And The First Games On Mt. Olympus" is at 70,000. Jimirro says he expects the latter tape to pick up steam with promotions tied to the upcoming Summer Olympics. The company also has a total of 65,000 units with its two Paul Prudhomme cooking tapes.

The company is planning a massive catalog promotion called Video Gifts With A Personal Touch, which involves rebates for most of its special-interest titles [Billboard, July 30]. J2 is also readying several of its own new releases, including a particularly challenging workout tape with Tracy Scoggins titled "Tuff Stuff."

Another upcoming J2 project is a teenage-oriented cassette featuring "Who's The Boss?" star Alyssa Milano.



**Herman And Lily Would Be Proud.** Al Lewis, better known as Grampa on the popular '60s TV show "The Munsters," mugs it up with Bert Siegelson, VP of marketing for Amvets Video. The newly formed Rahway, N.J.-based kid-vid supplier is set to introduce a line of public-domain cartoons titled Grampa's Silly Scaries. Each of the 60-minute cassettes has a list price of \$9.99 and includes an introduction by Lewis as Grampa. The veteran actor will also be the company's spokesperson for advertising, publicity, and point-of-purchase material.

FOR WEEK ENDING AUGUST 6, 1988

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	7	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	C	29.98
2	NEW ▶		DEF LEPPARD: HISTORIA	Polygram Records Inc. Polygram Video 080359-3	Def Leppard	1988	LF	24.95
3	5	31	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
4	4	5	DAVID BOWIE: THE GLASS SPIDER TOUR	MPI Home Video MP 1526	David Bowie	1987	C	29.95
5	6	5	MUMBO JUMBO	Atlantic Records Inc. Atlantic Video 50121-3	Robert Plant	1988	SF	16.98
6	2	35	SLIPPERY WHEN WET ▲	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
7	3	23	CV ●	Virgin Records America, Inc. Virgin Music Video	Peter Gabriel	1988	SF	19.98
8	11	11	LIVE IN TOKYO	A&M Records Inc. A&M Video 6-21717	Joe Jackson	1986	C	19.98
9	16	37	AEROSMITH'S VIDEO SCRAPBOOK ●	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
10	12	5	NEW YEAR'S EVE WHIPLASH BASH	Atlantic Records Inc. Atlantic Video 50122-3	Ted Nugent	1987	C	24.98
11	9	11	ERIC CLAPTON AND FRIENDS	Radio Vision Vestron Musicvideo 1210	Eric Clapton Phil Collins	1986	C	19.98
12	10	17	FLICK: THE VIDEO KICK	Atlantic Records Inc. Atlantic Video 50119-3	INXS	1988	SF	16.98
13	19	33	WHITESNAKE: THE TRILOGY ▲	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
14	7	19	STEVIE: LIVE AT RED ROCKS	LightYear Ent. Sony Video Software R0650	Stevie Nicks	1987	C	19.95
15	17	3	ROY ORBISON AND FRIENDS	HBO Video 0073	Roy Orbison	1987	C	19.99
16	14	9	PINK FLOYD AT POMPEII	Vestron Musicvideo 1008	Pink Floyd	1986	C	19.95
17	13	19	THE CURE IN ORANGE ●	Elektra Records Elektra Entertainment 40107-3	The Cure	1987	C	24.95
18	15	45	ONE NIGHT OF RAPTURE ●	Elektra Records Elektra Entertainment 40105-3	Anita Baker	1987	C	24.95
19	18	35	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
20	8	15	STORYTELLING GIANT	Index Video Inc./Todo Mundo Ltd Warner Music Video 38137	Talking Heads	1988	LF	24.98

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

## 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.

Warner Home Video announces the following: Edward J. Byrnes becomes senior VP/GM, WHV International, and James F. Cardwell is named senior VP/GM, WHV North America.



BYRNES



CARDWELL



PINSON

Richard Pinson is named VP of sales and marketing for RCA/Columbia Home Video. Previously, he was VP of sales.

Anne V. Lieberman is appointed to the newly created position of VP, business development, at S.I. Video, Los Angeles, the direct-response cataloger of special interest videos. She had been VP of the home video division for DIC Enterprises. Also at S.I., Emily H. Farr is named to the newly created position of VP of finance. She had been VP of finance and operations at New World Video.

Virgin Vision, Los Angeles, promotes David Bixler to the post of VP of sales and marketing. He was VP of marketing programs. At the same time, Vicki Barber is promoted to field sales manager. She had been assistant national sales manager. In other Virgin moves, Debra Wohlwerth, formerly with Cinema Group, Vestron, and Embassy, joins the company as Northwest regional manager, and Glenn Zimmerman, formerly with Axon Video and New World, joins as Eastern regional manager.

## New VCR Feature: Built-In Closed-Caption Decoder

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

The first VCRs with built-in closed-caption decoders have been introduced in an attempt to tap a potentially huge market.

Closed-caption decoders, designed primarily for the nation's estimated 22 million hearing-impaired people, are being used more and more as home-education tools

for non-English-speaking citizens and children learning to read. (The decoders display text of TV dialog and even describe some sound effects on small whited-out portions of the screen.)

More than 1,000 home video titles are already closed-captioned, and the number is increasing by 20-30 new movies a month. Hundreds of hours of network and cable TV are also closed-captioned, according to the National Captioning Institute, which recently began marketing its closed-captioned decoders through consumer electronics stores.

NCI, a nonprofit organization that encodes the captions onto

movies, home videos, and off-air broadcasts, already markets the decoders through some 900 retailers, according to Steve Murray, NCI sales manager. The list of stores includes Highland Superstores, Lechmere, and Service Merchandise. NCI decoders, about the size of a telephone answering machine, sell for between \$150 and \$200 each.

Meanwhile, a small Florida-based VCR marketer named Instant Replay has begun building the same circuits into its latest VCRs. Charles Azar, president of the company, says these VCRs (\$595 for a two-head unit, \$795 for a four-head) haven't had much success yet primarily because of NCI's lock on the market and the difficulty in convincing retailers of the product's potential.

But like NCI, Azar sees vast potential for closed-captioned devices, not only for the hearing impaired but also for people learning English as a second language and for children learning to read.

"The majority of the market buys this because they have to," Azar says, "but we decided to see if there were other markets for it. We've gone after the education market, and it's really blossomed for us."

NCI, which has no plans to market VCRs with built-in decoders, says the decoders are finding "a hot market with the second-language population, with people using it to develop their language skills. It's a huge market for us, nearly 25%, and it's growing," says Murray.

An NCI study indicates that interest in the device from video software companies and network and cable TV operators is growing. Some 72% of the country's decoder

owners have cable TV, and 74% own at least one VCR (compared with a national VCR household-penetration rate of about 55%). Also, NCI says, 72% of all decoder owners rent at least one tape a month, compared with a national average of 54%. "Those who own decoders are more apt to rent tapes than those who don't," says Murray.

Explains Azar: "There's a lot of [hearing-impaired] people out there you can't afford to alienate. Up until now decoders weren't addressed by merchants at all. I don't believe it will ever be a large portion of consumer electronics

stores' business, but it could be an important way to bring a fairly large number of people into their stores."

Murray concurs, pointing to an NCI survey that found that 70% of those who bought a decoder at a consumer electronics store planned to go back for other products.

Azar says he's finding a growing international market for his VCRs when combined with multi-standard circuits. But, he adds, the price of the product will limit the market, especially since most hearing-impaired people live on limited incomes.

## Sony Ups Video Walkmans Co. Responds To Retail Demand

TOKYO Sony here has boosted production targets for its new Video Walkman even before the machine has come to market. In its announcement of an Aug. 21 launch date, the company said it will manufacture 10,000 units monthly, but in response to strong interest at the retail level the output projection has been lifted to between 15,000 and 20,000 units a month.

Sony believes expected levels of demand could warrant production of up to 50,000 units monthly, but output is currently constrained to a maximum of 20,000 by the availability of components, some of which have been developed specially for the Video Walkman.

The machine features a 3-inch liquid-crystal color screen and can

be used as a recorder when linked to a video camera. Weighing only about 2.5 pounds, it will retail here at about \$960, taking 134 yen as the equivalent of \$1 U.S.

Three companies are planning new cassettes in the 8mm video format to exploit the Video Walkman market. Kodansha, a major Japanese publisher, will issue a monthly version of its young person's program, "Hot Dog Plus," which will run about 40 minutes and sell for \$15, while Diamond, a specialist in economics publications, will launch a 45-minute 8mm program for business travelers priced at \$21 per issue. Additionally, the Japan Travel Bureau has said it plans to market a third video cassette, largely devoted to travel information.

## Paramount To Usher In 4th With Sell-Through Campaign

NEW YORK An ambitious fourth-quarter sell-through push that includes "Crocodile Dundee" and "The Golden Child," starring Eddie Murphy, as well as 14 horror titles and six double-cassette features has been announced by Paramount Home Video.

The company recently made a series of announcements relating to a new distribution deal and a bevy of films priced for the sell-through market:

- Paramount has entered into an extensive distribution pact with Palisades Home Video, the company formed just over a year ago by Andre Blay. The two companies entered into a preliminary agreement in April and have now opted to extend the deal to include all of Palisades' titles.

- Aside from the new \$19.95

price point announced for "Crocodile Dundee," "The Golden Child," and 18 other titles, the company will release six double-cassette features—including the home video debut of the John Wayne war flick "In Harm's Way"—for a list price of \$29.95 each. The five other titles are "The Godfather," "The Godfather, Part II," "The Ten Commandments," "Once Upon A

## Distribution deal with Palisades, horror-film promo announced

Time In The West," and "Paint Your Wagon." All of the fourth-quarter sell-through releases will be available beginning Oct. 12.

- A promotion dubbed Spooktacular Savings will offer the first six "Friday The 13th" films as well as eight other horror titles for \$19.95 each. (The company is also releasing "Friday The 13th, Part VII—The New Blood," for a list price of \$89.95.) Retailers who order 13 titles from the horror sell-through series will receive an inflatable pumpkin measuring 48 inches high by 48 inches wide. Other titles in the promotion, which has a Sept. 14 street date and an Aug. 24 prebook cutoff date, are "April Fool's Day," "Stephen King's The Dead Zone," "Stephen King's Silver Bullet," "My Bloody Valentine," "Prophecy," "Rosemary's Baby," "The Sender," and "Bug."

- Three videos developed by the Boy Scouts of America will be offered for a list price of \$29.95 each beginning Sept. 20 (the prebook cutoff is Aug. 31). The videos are geared toward scouts attempting to earn the first three ranks in scouting: "Tenderfoot," "Second Class," and "First Class." Dealers that order a prepack that includes two copies of each videocassette will receive a counter-top point-of-purchase merchandiser that reads, "Three new ways to be prepared."

### BILLBOARD SPOTLIGHTS

# HORROR VIDEO

## SEPTEMBER IS HORROR MONTH!

SEPTEMBER 3 ISSUE:  
Closes August 19

SEPTEMBER 10 ISSUE:  
Closes August 26

SEPTEMBER 17 ISSUE:  
Closes September 1

SEPTEMBER 24 ISSUE:  
Closes September 9

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For Special Interest videotapes released to the U.S. and/or Canadian home markets  
between October 1, 1987 and November 1, 1988

Categories:

Adventure; Biography and Personality; Careers, Investment and Personal Finance; Children's Entertainment;  
Comedy; Cooking, Food and Wine; Crafts, Hobbies and Home Arts; Dance Instruction; Dance Performance;  
Documentary; Education (traditional academic disciplines); Fine Arts (painting, sculpture, photography,  
museum guides); Games and Magic; Home Improvement; Horror; Made For Home Feature Length Fiction  
(over 60:00); Made For Home Short Fiction (under 60:00); Music Instruction; Music Performance; Music  
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2021 North Western Avenue  
Los Angeles, CA 90027  
213/856-7743



**The 500 Club.** Baseball legend Mickey Mantle, right, appears in a new video hosted by sportscaster Bob Costas, left. "The 500 Home Run Club" focuses on the 15 men who have hit more than 500 homers during their baseball careers and includes historical footage of and anecdotal material on the players. Priced at \$29.95, the 55-minute tape is available from Cabin Fever Entertainment. For more information call 203-661-1100.

## newsline...

**VIRGIN VISION** is intent on making a big splash at the upcoming seventh annual Video Software Dealers Assn. meeting in Las Vegas. The company is giving away a computer system valued at about \$12,000 and has scheduled appearances by Chris Mulkey and Karen Landry, stars of the critically acclaimed comedy "Patti Rocks." The computer gear will be awarded through a random drawing; dealers who mailed in an entry form will compete, as will retailers who sign up for the sweepstakes while at the show. The package includes an IBM model 60 computer with a color monitor, a printer, and software. The drawing is scheduled for 2 p.m. Aug. 10. The winner need not be present at the drawing. Mulkey and Landry are expected on hand beginning at 3 p.m. Aug. 8.

**MEDIA HOME ENTERTAINMENT** says it will occupy the biggest booth at VSDA, with about 4,000 square feet of exhibit space. Included in the cavernous display area will be a mock video store replete with Media titles and a stage that will feature a different display each day. The displays will be pegged to Media product. For example, on one day the stage will feature a dilapidated house with boarded-up windows to promote Media's Nightmare On Elm Street series. Also, the company has cut the price of six horror films, including three in the popular Nightmare On Elm Street series. All the videos in the Hair-Raising Halloween Special will be available beginning Aug. 15 for a list price of \$19.95 each. The six films whose prices have been cut to the bone: the original "A Nightmare On Elm Street"; its two sequels, " Freddy's Revenge" and "Dream Warriors"; "The Texas Chainsaw Massacre 2"; "Creature"; and "Halloween."

**NELSON ENTERTAINMENT** will release 26 feature films Sept. 28 for a list price of \$19.95 each. The sell-through titles include "The River's Edge," "The Day Of The Dolphin," "Escape From New York," "The Whistleblower," and "The Ballad Of Gregorio Cortez."

**DEBBIE REYNOLDS** recently completed an eight-city tour to promote her new workout video for couples, "Couples Do It Debbie's Way." The 60-minute tape, available from VidAmerica for a list price of \$29.98, was featured on such shows as "A.M. Los Angeles," "Pittsburg 2Day," and "Good Morning Houston." Says Gary Needle, VP/GM of VidAmerica, "Debbie's charm, wit, and professionalism resulted in an enthusiastic reception from press, distributors, retailers, and consumers." The tape for couples is a follow-up to "Do It Debbie's Way," an 85-minute tape also available from VidAmerica for a list price of \$29.98.

**SONY VIDEO SOFTWARE** is ready to serve up its first-ever sports videos. The company is set to release a tennis instructional video titled "Virginia Wade's Class" as well as an instructional video for budding football players, "The Official Pop Warner Football Video Handbook." The Virginia Wade video, priced at \$29.95, is designed for all levels of play and touches on a wide range of shots. The football video, priced at \$19.95, also covers a wide range of topics, from warming up to playing strategies. (There's even a section on first aid.) Both Sony tapes have a street date of Aug. 29.

"**ROCK WITH THE STARS**," a 30-minute video that combines rare space footage with appropriate rock tunes (for example, Elton John's "Rocket Man" and the Beatles' "Across The Universe") is being marketed by the South-eastern, Pa.-based company Rockstar Productions. The company says "Rock With The Stars," scheduled for release in September, is the first tape of its kind. It is being offered through the mail for \$24.95 with a free poster and a \$5 discount for those who order before Sept. 30. For more information, contact Rockstar Productions at 215-337-9555. **AL STEWART**

FOR WEEK ENDING AUGUST 6, 1988

Billboard®

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# TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	1	81	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
2	2	20	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
3	4	42	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	6	94	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	3	7	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
6	5	33	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldof	1982	R	19.95
7	10	47	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
8	8	42	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
9	9	144	JANE FONDA'S NEW WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	16	28	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
11	7	8	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
12	22	5	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
13	12	7	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
14	28	5	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	14.95
15	23	2	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	89.98
16	36	72	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
17	18	7	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
18	15	10	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
19	21	70	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
20	17	4	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R	89.95
21	13	41	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
22	11	112	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	27	43	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
24	38	88	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
25	14	163	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
26	<b>NEW ▶</b>		EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R	89.95
27	20	111	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
28	<b>NEW ▶</b>		DEF LEPPARD: HISTORIA	Polygram Records Inc. Polygram Video 080359-3	Def Leppard	1988	NR	24.95
29	RE-ENTRY		ANIMAL HOUSE ◇	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
30	35	25	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
31	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
32	34	2	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
33	30	46	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
34	29	157	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
35	26	11	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
36	31	90	SCARFACE ▲ ◆	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	<b>NEW ▶</b>		ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R	89.95
38	24	92	SLEEPING BEAUTY ◆	Walt Disney Home Video 476	Animated	1959	G	29.95
39	33	13	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	89.95
40	32	138	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95

◆ 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.



**Have A Ball At Christmas.** Walt Disney's 1950 animated classic film "Cinderella" will be available at a list price of \$26.99 until Dec. 1, when the price will be raised to \$29.95. Pictured is a point-of-purchase standee designed to encourage consumers to preorder their copy of the film. Walt Disney Home Video is offering a limited edition lithograph to those who pay for the video before the Oct. 4 street date. Walt Disney Home Video says the movie will be available only to April 30, 1989.

## 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.*

**"Richard Marx: Hold On To The Nights,"** Maljack Productions Inc., 58 minutes, \$19.95.

How can you argue with success? Richard Marx has a hit debut album—it's about to mark its 12th month on the pop albums chart—and a current smash single, "Hold On To The Nights." Three other songs from the album have also spent time on the chart. Marx, a singer/songwriter/pianist/guitarist from Chicago, must be doing something right.

For the most part, this is a straightforward concert video, taped during a 1987 show in Hollywood, Calif. Nine songs are performed, including all of his hits. There's something for almost all pop fans—searing rock, wailful blues, melodic ballads. The band seems to have a ball performing; saxophonist Dave Koz and guitarist Paul Warren are most impressive.

The camera work is far too frenetic and the video sometimes lapses into pretentiousness—concert footage is interspersed with black-and-white stills of Marx sitting on a bus, staring out a window, talking on the phone—but overall this is an entertaining program likely to generate lots of sell-through action among Marx's many  
*(Continued on next page)*

## "My Only Competition Is Plastic Surgery" —Callan Pinckney

**Get The Advanced Version Of The Number One Exercise Video In America.**

For those who have mastered *Callanetics*, now there's a supercharged follow-up to the revolutionary deep-muscle exercise program that's been reshaping America for more than two years.

Callan Pinckney, originator of *Callanetics* the chart-busting exercise video, personally guides you through her new advanced workout that's even more effective than the original!

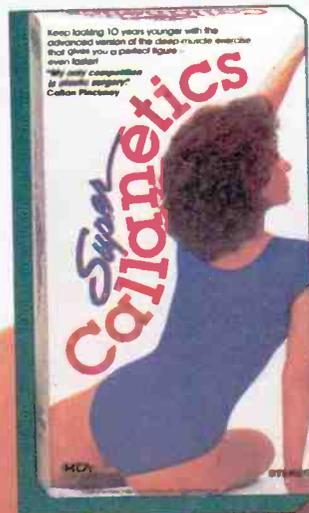
So if the idea of looking 10 years younger in 10 hours appeals to your customers, so will *Super Callanetics*. To order, contact your MCA distributor today.

**\$24.95**  
Suggested Retail Price

Color/1 Hr. 30 Minutes/Not Rated  
VHS Beta HiFi Stereo  
Videocassette #80809

Executive Producer: Callan Pinckney  
Producer: Marjorie Clarke Woolridge  
for Michael Huss, Inc.  
Director/Director of Photography: Michael Huss  
Executive in Charge of Production: Marc L. Bailin  
Still Photographer: Stuart Gross

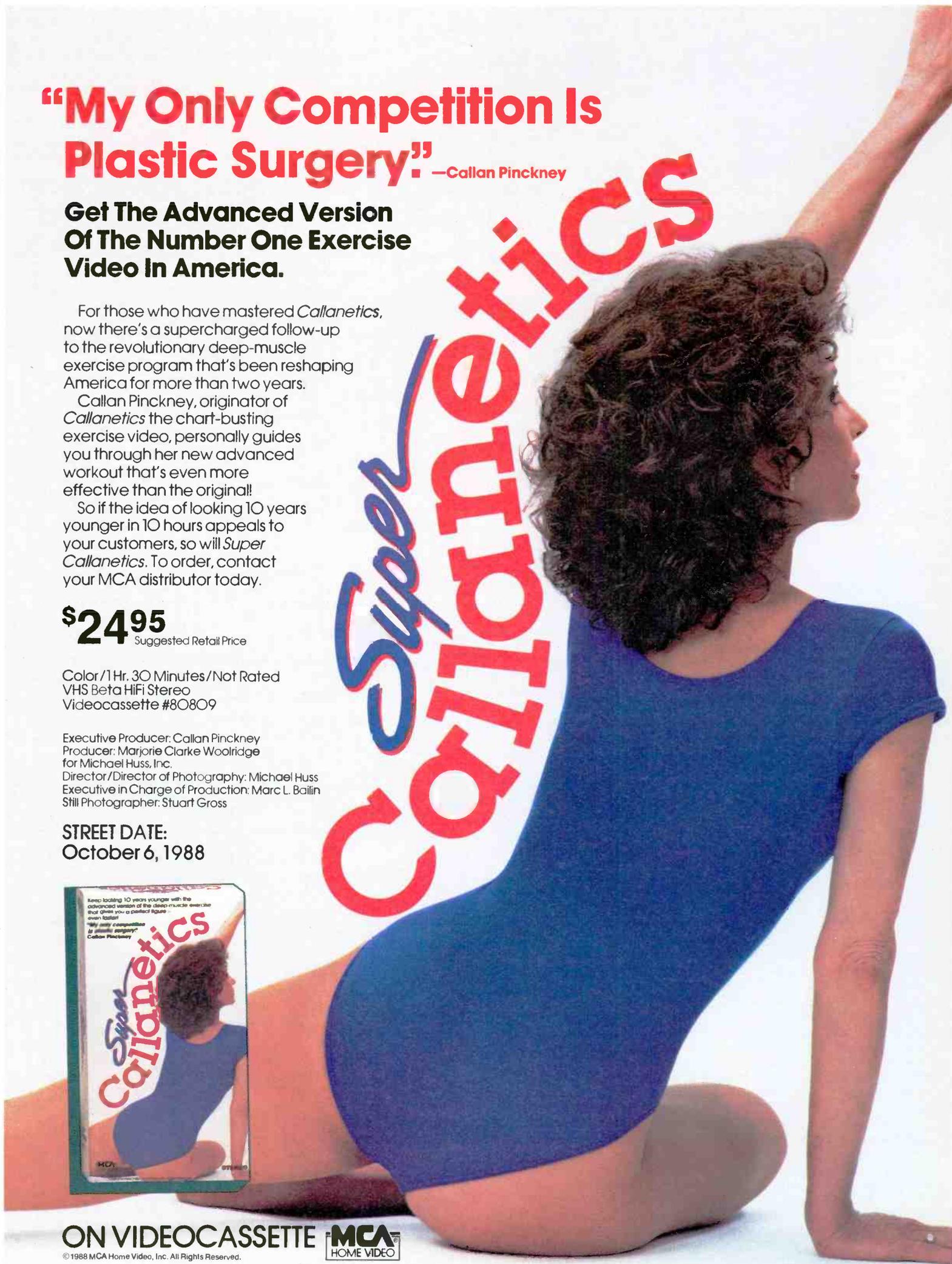
**STREET DATE:**  
October 6, 1988

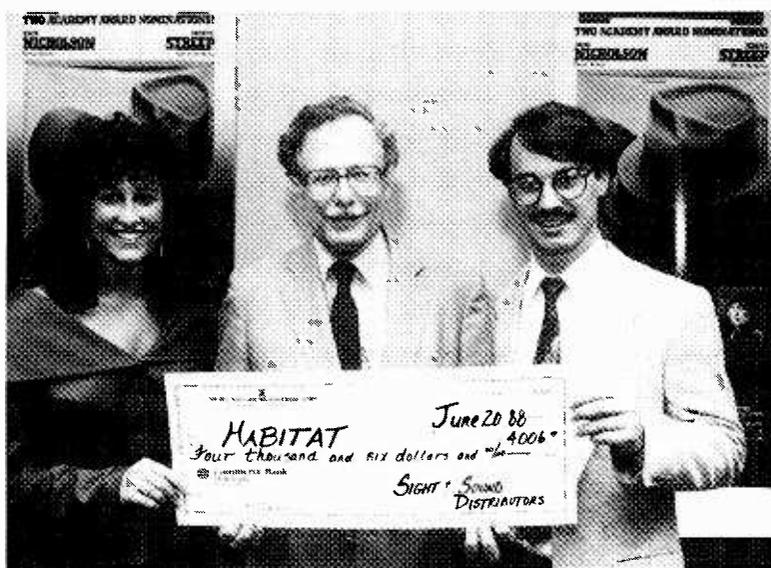


**ON VIDEOCASSETTE** 

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# Super Callanetics





**Gimme Shelter.** Vestron Video and distributor Sight & Sound Video teamed up to raise money for the homeless in conjunction with the Vestron release "Ironweed." Both companies vowed to donate a portion of the profits from the movie to Habitat, a nonprofit organization that builds homes for the homeless. Pictured, from left, are Lesli Rotenberg, Vestron's publicity manager; Bob Annand, president of Habitat's St. Louis chapter; and J.D. Mandelker, president of Sight & Sound.

## VIDEO REVIEWS

(Continued from preceding page)

fans. **DAVID BUSHMAN**

**"The Bobby Jones Instructional Series: Volume One—The Full Swing,"** Sybervision, 45 minutes, \$69.95.

Golf legend Bobby Jones made 18 short films for Warner Bros. in the early '30s that have been compiled for this golf series. This first volume focuses on the purely instructional aspects of each of those early films. Lovers of the game will delight in these personalized lessons from one of golf's early greats.

In addition to having instructional value, this tape contains rare footage that will be highly prized by collectors of golfing memorabilia. However, the lofty price may render this program more of a specialty item and cut into its sell-through potential.

**RICHARD T. RYAN**

**"Body Sculpture By Judy,"** Cinematic Releasing Corp., 59 minutes, \$9.95.

Host Judy Lee, who looks to be in tremendous shape but offers no credits or credentials, shows viewers how to use such ordinary household items as soup cans, a broomstick, and plastic milk jugs to tone and define their muscles. However, this workout is for serious fitness buffs. In fact, one would have to be in pretty good shape just to survive the warm-up.

Although the information is accurate and the workout thorough, amateurish production values mar what might have been a promising program. Still, with its modest price this tape might do well.

**R.T.R.**

**"That's Elementary,"** Lioness/Dragon Productions, 27 minutes, \$30.

Supersleuth Sherlock Holmes is back in a delightfully campy pastiche that purports to be based on snippets of newly discovered Hollywood films. Picture Holmes and Dr. Watson played by Bing Crosby and Bob Hope as they travel the road to Reichenbach and you've got the idea.

However, while all the in-jokes and

allusions make this a must for fans of Arthur Conan Doyle's great detective, they also prevent non-Holmesians from fully appreciating it. Also, the high price coupled with the brief running time will probably limit its market appeal.

**R.T.R.**

**"Karate For Kids,"** JCI Video, 40 minutes, \$19.95.

Although the packaging claims this program is geared "for ages 4 through the early teens," the minimal instruction makes it suitable for only the most disciplined karate devotees, who will already be familiar with the routines; the lack of clear directions regarding proper technique turns this into little more than a different type of exercise tape for youngsters.

With programs of this nature, repeatability is an absolute must. But given the monotonous presentation and dearth of reinforcement, it is difficult to imagine any child watching this program over and over again.

**R.T.R.**

**"The Great Smoky Mountains,"** Stamats Film & Video, 30 minutes, \$19.95.

This production, another in Stamats' American Vision Portraits Of The National Parks series, takes a new-age approach to video presentation. The program consists of a succession of scenes of the great Smoky Mountains National Park in Tennessee and North Carolina with narration describing the area's flora, fauna, and history and some dreamy background music by Mannheim Steamroller's Jackson Berkey.

Though there is no question that the Smoky Mountain area is worthy of admiration and the panoramas of mountains, mist, and streams have an intrinsic beauty, this slow-moving atmospheric piece lacks the edge of discovery found in even the most mundane National Geographic special. This is for those who are traveling to the Smokys, doing research on the Smokys, or simply seeking an easygoing video escape.

**J.C. McADAMS**

FOR WEEK ENDING AUGUST 6, 1988

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>RECREATIONAL SPORTS™</b>						
★★ NO. 1 ★★						
1	2	83	<b>AUTOMATIC GOLF</b> ▲ ◇	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	55	<b>DORF ON GOLF</b> ◆	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	7	61	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	10	37	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
5	6	13	<b>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</b>	3M/Sportsman's Video	Their history is here, from 1912 to today, the players and the coaches.	19.95
6	14	83	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
7	4	27	<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
8	3	15	<b>DORF AND THE FIRST GAMES OF MOUNT OLYMPUS</b>	J2 Communications J2-0010	Tim Conway bungles his way through athletic contests of ancient Greece.	29.95
9	RE-ENTRY		<b>GOLF LESSONS FROM SAM SNEAD</b>	Selluloid/Adam R. Bronfman Star Video Prod.	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
10	5	19	<b>SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS</b>	NFL Films Video Fox Hills Video	Comprehensive history of the Superbowl champs, the Washington Redskins.	19.95
11	17	11	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3</b>	Paramount Home Video 1 2626	Lee Takes on the tee shot & solves swing faults like slicing & hooking.	19.95
12	9	3	<b>NFL TV FOLLIES</b>	NFL Films Video Fox Hills Video	Jonathan Winters hosts this newest football follies program.	19.95
13	16	9	<b>WRESTLEMANIA IV</b> ◇	Titan Sports Inc. Coliseum Video WF053	This event, shown in its entirety, includes never-before-seen footage.	39.95
14	18	55	<b>JAN STEPHENSON'S HOW TO GOLF</b>	Lorimar Home Video 147	Program addressing aspects of golf such as putting and tee shots.	29.95
15	8	55	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
16	12	13	<b>THE HISTORY OF BASEBALL</b>	3M/Sportsman's Video	Includes rare footage from the Major League Baseball archives.	29.95
17	11	13	<b>LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 1</b>	Paramount Home Video 1 2623	Pro Lee Trevino reveals the golfing techniques that made him famous.	19.95
18	15	5	<b>THE NEW YORK YANKEES: THE MOVIE</b>	Magic Video	This is one video for every Yankees fan, old or young!	29.95
19	19	59	<b>NFL CRUNCH COURSE</b>	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
20	13	39	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>	Vestron Video 2039	More great tips from the master of golf.	39.98
<b>HOBBIES AND CRAFTS™</b>						
★★ NO. 1 ★★						
1	1	61	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
2	3	69	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	9	29	<b>CASINO GAMBLING WITH DAVID BRENNER</b>	Lorimar Home Video 052	Learn the basic strategies for winning Craps, Blackjack & Roulette.	39.95
4	7	13	<b>TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS</b>	Twin Tower Video	Christopher Reeve hosts this documentary of death-defying stunts.	39.95
5	5	83	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
6	4	9	<b>FODOR'S GREAT BRITAIN</b>	Random House Home Video	This video is based on the world-famous travel book.	19.95
7	6	37	<b>THIS OLD HOUSE</b>	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95
8	14	31	<b>THE SILVER PALATE: GOOD TIMES LIVE</b>	Simon & Schuster Video Paramount Home Video 1 21 35	Celebration of parties, people, and good food for anyone who entertains.	24.95
9	10	53	<b>PLAY BRIDGE WITH OMAR SHARIF</b>	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	29.95
10	11	83	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
11	13	13	<b>THE CHARM OF LONDON</b>	International Video Network	Tour London with Susannah York & see the famous sights of this great city.	19.95
12	2	11	<b>SAN FRANCISCO BAY CRUISE</b>	International Video Network	Enjoy the sights and sounds of San Francisco's famous bay area.	19.95
13	8	3	<b>AMERICAN BARBECUE AND GRILLING</b>	Serendipity Prod.	Become the best chef on the block with this low-priced guide.	19.95
14	NEW ▶		<b>MICROWAVE COOKING</b>	Best Film & Video Corp.	Pat Hutt hosts this comprehensive course in using the microwave.	29.95
15	15	13	<b>A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF</b>	Videokraft	Chef Jacques Pepin hosts this guide to the basics of cooking.	49.95

◆ 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: Health And Fitness; Business And Education.

# RCA Singles Out 'Alabama Live' For Lively Promos

BY EDWARD MORRIS

NASHVILLE How do you promote an album from which no singles will be pulled and for which only modest airplay can be anticipated? That was the problem faced by RCA Records with the recent release of Alabama's "Alabama Live" album.

The label decided to create special promotions to focus on the entire album and its live concept—both at the wholesale and retail levels. Still in progress, the array of promotions involves several prize incentives, among them three in-store appearances by Alabama, a car giveaway, and a chance for a fan to appear on stage and sing with the group.

"Alabama Live" goes No. 1 on the

Top Country Albums chart this week and, according to a label spokesman, has reached the half-million mark in sales.

While it would have been possible to take singles from "Alabama Live," it was a less-than-exciting prospect for RCA since the project is made up mostly of rerecordings of old hits and since the band already had a 1986 "Greatest Hits" package in the bins. Additionally, Alabama has been spinning out singles from its "Just Us" package.

To address the no-singles dilemma, the label persuaded Handelman, Lieberman, and Western Merchandisers to use the "Live," "Just Us," and "Greatest Hits" trio as the display "cornerstone" of their rack promotions. RCA also dropped sev-

en other Alabama albums to midline prices and introduced a CD version of "My Home's In Alabama" at its lower-priced Sound Value level. The titles that have midline prices are "The Touch," "40-Hour Week," "The Closer You Get," "Mountain Music," "Feel So Right," "Roll On," and "Alabama Christmas."

To whip up enthusiasm at Handelman-racked K marts, RCA is offering in-store appearances by the band for two stores judged to have done the best job in merchandising, selling, and promoting the catalog. One winning store will be picked from both K mart's Eastern and Western divisions. One of the two winning K mart store managers will become a grand-prize winner and earn a trip to the Country Music

Assn. awards show in October.

Alabama will also do an in-store appearance for Wal-Mart.

For the Musicland chain, RCA has set up a car-giveaway sweepstakes and has provided each participating unit with point-of-purchase materials. RCA ads in the chain's Rock Express magazine are supporting the promotion.

Country Music Television is running its own Alabama sweepstakes through Aug. 19. It requires en-

trants to list their five favorite songs from the "Live" album. The winner and a guest will be flown to Los Angeles in September to attend an Alabama concert at the Forum, and the winner will go on stage to sing with the band during its encore. CMT will air eight to 12 spots daily to promote the sweepstakes and will take a camera crew to Los Angeles to tape the event for broadcast.

## Charity Work Of Colter, Jennings, Others Deserves Praise YWCA Celebrity Auction Raises \$23,000

LETTER FROM COLTER & JENNINGS: Dear Gerry: We are thrilled to report the outcome of the YWCA Auction held recently. It brought in more than \$23,000 to be used for the Try Angle House and Youth Services. It broke all records. We could not be happier. The place was alive with excitement as **Leroy Van Dyke** charmed the audience with the cadence of the auctioneer's cry. Sheriff **Fate Thomas** honored us with his famed smoker, cooking those pork shoulders with Waylon's West Texas Barbecue Sauce. The cool breeze drifted in from heaven making it a perfect eventful day. It was our best auction ever! Thank you for lending your name and support. Your willingness to give is our strength. Thanks for being there with us. Sincerely,  
Jessi and Waylon.

A couple of comments about this letter from

**Jessi Colter** and **Waylon Jennings**, honorary chairpersons of the celebrity auction that sells the possessions of country music stars to raise money for a worthy cause. Often the media overlooks the charitable activities of show biz stars, playing up the sensational side of their lives. But behind the scenes, many country music greats devote time and energy to causes ranging from drug recovery to such ventures as the Try Angle House, a home in Nashville for girls receiving treatment for emotional and/or sexual abuse and serious neglect. The service also provides counseling for the parents of those youngsters.

Now if Colter and Jennings, two of the busiest entertainers in the business, have time to devote to such a project, and they asked you to join them, you would, wouldn't you? And if you were invited to join an advisory board consisting of such luminaries as **Chet Atkins**, **June and Johnny Cash**, **Rosanne Cash**, **Ralph Emery**, **Van Dyke**, **Miki** and **Fate Thomas**, **Dan Seals**, **Tandy Rice**, **Gerry House** and **Paul Randall** of WSIX radio, **Coyote McCloud** and **Marc Chase** of Y-107 radio, **Carl P. Mayfield** of WKDF radio, **Daniel Hsu** of the Country Music Wax Museum, Tennessee Commissioner of Tourism **Sandra Fulton**, **Helen Farmer** of the Country Music Assn., **Dick Heard** of Dick Heard TV Productions, and **U.S. Rep. Bob Clement**, you would do it, wouldn't you? And if your efforts could help turn around some lives that have been needlessly and tragically deviated, you would, wouldn't you?

Colter, one of the most talented women ever to grace the country music scene, and Jennings, who had the guts to turn his own life around by quitting cold turkey a drug habit of two decades, deserve the lion's share of credit here in striving to touch and improve

lives far beyond the comfortable confines of studios and stages. They're making a mark in the real world of troubles and triumphs, problems and potentialities, nightmares and dreams. They've endured the former and are living the latter, and they have the sensitivity to invite others into their dreamscape, where abuse and neglect are confined to the past and hope and happiness are promised for the future.

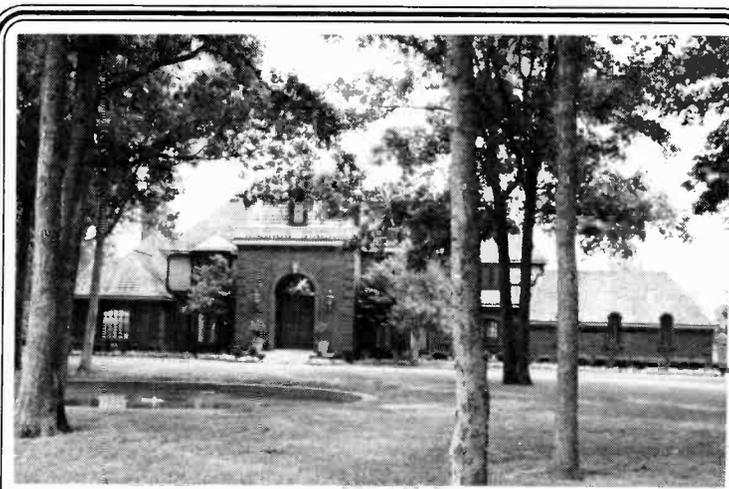
NEWSNOTES: Gumbo Records, a tasty new label based in Shreveport, La., has released "Warm Your Heart," a single by **Margaret Lewis Warwick**. The song was written by none other than **Atlantic Records** mogul **Ahmet Ertegun**. Warwick, who was recently inducted into the new Louisiana Songwriters Hall of Fame, has had hits recorded by such

acts as **Dolly Parton**, **Jeanne C. Riley**, **John Wesley Ryles**, **Narvel Felts**, and **Connie Smith**. . . In support of their summer/fall concert tour and 17th album, the **Oak Ridge Boys** will participate in several special promotions via local radio contests. The MCA act will feature new music from their "Monongahela" album and a new gospel medley. **Joe Bonsall**, **Richard Sterban**, **Duane Allen**, and **Steve Sanders**, the five-man Oaks Band, and a support crew of 24 will caravan through 32 states and one Canadian province via three tour buses and two 18-wheel trucks. . . Two stars responsible for many hits—**Eddy Raven** and **Johnny Bench**—recently dined together in Cincinnati, where Bench once starred for the Reds. They talked baseball.

The Village Voice's new Rock & Roll Quarterly features a revealing article on **Rosanne Cash**. Penned by **Jan Hoffman**, the piece delves into all the dues paying that the CBS artist has done. From being **Johnny Cash's** daughter to **Rodney Crowell's** wife to her own worst enemy/best friend, Rosanne accurately describes the perils and pitfalls that almost destroyed her as a person and a creator. Fortunately, Cash's career and personal life are on an enjoyable upswing, something this talented lady richly deserves. . . **Dick Feller** has written and produced five new AT&T commercials from his original songs. On lead vocals were **Ed Bruce**, **Del Reeves**, and 7-year-old **Amanda Bradley**, daughter of studio engineer **Mike Bradley**. . . On The Move: Bug Music's Nashville office has moved to 1026 16th Ave. S., phone 615-726-0782; Gene Kennedy Enterprises to 315 Mount Juliet Rd., Mount Juliet, Tenn. 37122; and New Dixie Records to 414 Barksdale Dr., White House, Tenn. 37188.



by Gerry Wood



This beautiful, tailored estate is planned for family living and relaxed entertaining and will meet your every need. It rests quietly among the trees on 10-265 acres near a growing community, yet retains the atmosphere of a peaceful country estate, just outside Nashville. Convenient to I-24, shopping, and restaurants; yet private and quiet. The house interior of 16,000 total sq. ft. including three floors contains the finest craftsmanship in its 5 bedrooms, 5 baths, 2 powder rooms, self-contained apartment, a 20 ft. x 40 ft. indoor pool, sauna, exercise/weight room, music room, large kitchen and breakfast room, family room, library, office, formal living and dining rooms, a studio featuring natural light, and so much more. Outside - 3 courtyards, 1 fountain, regulation size tennis/basketball court, stables, a stocked lake with island and gazebo, ducks, geese, and wild deer. A stone entrance welcomes you with an aggregate drive and walks. City and well water, gas, electric, etc. You must see this home to truly appreciate its unsurpassed quality and meticulous attention to detail and planning.

Contact Joe Swanson or James Farris • 615/896-0000  
Murfreesboro, Tennessee 37133-1020

FOR WEEK ENDING AUGUST 6, 1988

Billboard

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## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 62 REPORTERS	TOTAL ADDS 149 REPORTERS	TOTAL ON
<b>HONKY TONK MOON</b> RANDY TRAVIS WARNER BROS.	10	24	16	50	134
<b>SUMMER WIND</b> DESERT ROSE BAND MCA/CURB	3	23	17	43	83
<b>BLUE TO THE BONE</b> SWEETHEARTS OF RODEO COL.	2	17	20	39	39
<b>WHAT DO YOU WANT FROM...</b> FOSTER AND LLOYD RCA	3	9	23	35	35
<b>NEW SHADE OF BLUE</b> SOUTHERN PACIFIC WARNER BROS.	2	13	17	32	35
<b>GONNA TAKE A LOT OF RIVER</b> THE OAK RIDGE BOYS MCA	3	13	14	30	79
<b>SATURDAY NIGHT SPECIAL</b> CONWAY TWITTY MCA	1	10	19	30	31
<b>DARLENE</b> T. GRAHAM BROWN CAPITOL	2	12	15	29	80
<b>STRONG ENOUGH TO BEND</b> TANYA TUCKER CAPITOL	2	11	14	27	121
<b>BUTTON OFF MY SHIRT</b> RONNIE MILSAP RCA	5	8	10	23	114

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.

# Tanya Tucker



STRONG ENOUGH TO BEND

THE HOTTEST GIRL IN THE COUNTRY  
IS BACK WITH  
ONE OF THE HOTTEST ALBUMS  
OF THE SUMMER.

the brand new album from  
TANYA TUCKER  
featuring the single  
"Strong Enough To Bend"

Produced by Jerry Crutchfield



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## Opry Members, Others Vie For CMA Horizon, Hall Of Fame Awards

NASHVILLE The Grand Ole Opry's two newest members are among the 10 finalists for the Country Music Assn.'s 1988 Horizon Award, and three veteran Opry members are in the running for Country Music Hall Of Fame recognition.

In addition to the Opry's Patty Loveless (MCA Records) and Ricky Van Shelton (Columbia), whose musical styles place them on the traditional end of the spectrum, the other Horizon nominees represent virtually all shades of the country format. They are Rodney Crowell (Columbia), Foster & Lloyd (RCA), Nanci Griffith (MCA), Highway 101 (Warner Bros.),

David Lynn Jones (Mercury), Lyle Lovett (MCA/Curb), K.T. Oslin (RCA), and Sweethearts Of The Rodeo (Columbia).

First given in 1981, the Horizon trophy is designated for an act that has "demonstrated the most significant creative growth and development in overall chart and sales activity, live-performance professionalism, and critical media recognition."

Initial nominations are made by the CMA's board of directors. That slate, in turn, is given to the general membership for voting.

Two of this year's 10 hall of fame nominees will be elected to member-

ship: one in the "open" category, the other in the division tagged "performer active 30 years ago."

The open nominees are Homer & Jethro, best known for their country music parodies; Bradley Kincaid, a student of Appalachian folk music and one of country music's first nationally acclaimed acts; Loretta Lynn, Opry member and subject of the Academy Award-winning "Coal Miner's Daughter"; Ray Price, one of country music's smoothest and most pop-oriented balladeers; and Hank Thompson, a contemporary of Price's in country's post-World War II golden age and a honky-tonk and western

swing pioneer.

Nominees in the other hall of fame division are "Jumpin'" Bill Carlisle, a comic and Opry member; the Louvin Brothers, the artistically influential, high-harmony-singing-and-songwriting team whose only surviving member, Charlie Louvin, still plays the Opry; the Jordanaires, a stellar gospel quartet who subsequently earned additional fame as Elvis Presley's vocal backup group; Roy Rogers, singer, songwriter, and certified King Of The Cowboys; and Cindy Walker, the prolific songwriter whose compositions include "Cherokee Maiden," "You Don't Know Me," and "In The

Misty Moonlight."

Of this year's nominees, Henry "Homer" Haynes, of Homer & Jethro; Ira Louvin, of the Louvin Brothers; and Hoyt Hawkins, of the Jordanaires, are deceased. Roy Rogers is already represented in the Country Music Hall Of Fame as a member of Sons Of The Pioneers.

Hall of Fame nominations are made by a committee of 12 industry leaders and voted on by a panel of 200 electors.

Both the Horizon and Hall of Fame choices will be announced during the CMA's televised awards show Oct. 10.

FOR WEEK ENDING AUGUST 6, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	2	2	8	ALABAMA RCA 6825-R (8.98) (CD)	ALABAMA LIVE
2	1	1	12	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
3	4	6	4	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
4	6	5	74	RICKY VAN SHELTON COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	5	4	19	GEORGE STRAIT MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
6	3	3	63	RANDY TRAVIS WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
7	8	8	54	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
8	7	9	26	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
9	14	17	7	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
10	10	14	12	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
11	9	7	40	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
12	12	10	45	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
13	11	12	18	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
14	13	11	54	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
15	17	16	11	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
16	15	13	53	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
17	NEW	1	1	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
18	16	15	111	RANDY TRAVIS WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
19	18	18	14	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
20	19	19	37	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
21	20	20	34	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
22	22	22	65	DWIGHT YOAKAM REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
23	23	21	17	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
24	21	23	17	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	24	24	65	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
26	27	26	27	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
27	25	28	8	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
28	29	30	8	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
29	26	25	55	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
30	NEW	1	1	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
31	31	36	51	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
32	28	27	16	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'
33	30	29	18	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
34	33	32	76	THE JUDDS RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
35	32	37	128	ALABAMA RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
36	35	42	4	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
37	34	35	27	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
38	NEW	1	1	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	66	—	2	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
40	37	33	17	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
41	41	45	87	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
42	39	41	20	MOE BANDY CURB 10600	NO REGRETS
43	38	34	42	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
44	44	51	4	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
45	40	43	19	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
46	36	31	72	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 1-25491 (9.98) (CD)	TRIO
47	48	54	4	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
48	56	63	15	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
49	42	44	45	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
50	50	46	142	THE JUDDS RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
51	45	39	60	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
52	43	38	19	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
53	47	48	21	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
54	59	53	11	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
55	51	57	6	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
56	54	55	78	HANK WILLIAMS, JR. WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
57	46	40	51	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
58	53	49	44	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
59	52	59	195	HANK WILLIAMS, JR. WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	57	47	22	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
61	75	73	78	GEORGE STRAIT MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
62	49	52	11	EARL THOMAS CONLEY RCA 6824-1 (8.98) (CD)	THE HEART OF IT ALL
63	60	56	42	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
64	55	50	48	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
65	65	65	519	WILLIE NELSON COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	72	66	9	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
67	68	68	55	TAMMY WYNETTE EPIC 40832/CBS RECORDS (CD)	HIGHER GROUND
68	RE-ENTRY	—	—	ALABAMA RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
69	58	58	13	LARRY GATLIN/GATLIN BROTHERS COLUMBIA 40905/CBS RECORDS (CD)	ALIVE & WELL... LIVIN' IN THE LAND OF DREAMS
70	64	72	150	ALABAMA RCA AHL1-4939 (8.98) (CD)	ROLL ON
71	74	70	79	ALABAMA RCA 5649-1-R (8.98) (CD)	THE TOUCH
72	70	—	8	LORETTA LYNN MCA 42174 (8.98) (CD)	WHO WAS THAT STRANGER
73	71	—	2	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
74	61	60	37	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
75	62	64	43	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT

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.

# Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	<b>BABY BLUE</b> J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
2	3	4	15	<b>DON'T CLOSE YOUR EYES</b> G.FUNDIS,K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
3	4	6	12	<b>BLUEST EYES IN TEXAS</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8386-7
4	6	7	11	<b>THE WANDERER</b> R.LANDIS (E.MARESCA)	◆ EDDIE RABBITT RCA 8306-7
5	8	11	9	<b>GIVE A LITTLE LOVE</b> B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
6	7	9	14	<b>I'LL GIVE YOU ALL MY LOVE TONIGHT</b> E.GORDY,JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
7	10	16	9	<b>I COULDN'T LEAVE YOU IF I TRIED</b> T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
8	11	17	10	<b>A LITTLE BIT IN LOVE</b> E.GORDY,JR.,T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
9	1	2	14	<b>DON'T WE ALL HAVE THE RIGHT</b> S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS
10	15	18	11	<b>I HAVE YOU</b> J.BOWEN,G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
11	17	21	8	<b>(DO YOU LOVE ME) JUST SAY YES</b> P.WORLEY,E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
12	16	19	13	<b>REAL GOOD FEEL GOOD SONG</b> J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
13	19	25	8	<b>JOE KNOWS HOW TO LIVE</b> B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
14	20	26	7	<b>IF THE SOUTH WOULD A WON</b> B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
15	22	27	9	<b>THE GIFT</b> P.WORLEY,E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
16	5	5	13	<b>SUNDAY KIND OF LOVE</b> J.BOWEN,R.MCINTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCENTIRE MCA 53315
17	23	28	8	<b>I SHOULD BE WITH YOU</b> J.BOWEN,S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
18	27	32	8	<b>ADDICTED</b> K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
19	13	15	14	<b>I'M GONNA LOVE HER ON THE RADIO</b> NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
20	25	30	7	<b>THAT'S WHAT YOUR LOVE DOES TO ME</b> H.DUNN,C.WATERS,W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
21	24	29	9	<b>THANKS AGAIN</b> NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
22	26	31	6	<b>WE BELIEVE IN HAPPY ENDINGS</b> E.GORDY,JR.,R.L.SCRUGGS (B.MCOILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
23	9	10	16	<b>SHE DOESN'T CRY ANYMORE</b> R.HALL,R.BYRNE (R.BYRNE, W.ROBINSON)	SHENANDOAH COLUMBIA 38-07779/CBS RECORDS
24	32	39	4	<b>STREETS OF BAKERSFIELD</b> P.ANDERSON (L.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
25	21	22	13	<b>I'M DOWN TO MY LAST CIGARETTE</b> O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
26	28	34	12	<b>EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS</b> D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
27	31	36	7	<b>LETTER HOME</b> W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
28	29	35	8	<b>DON'T GIVE CANDY TO A STRANGER</b> R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
29	35	38	5	<b>MONEY</b> H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 8388-7
30	14	8	16	<b>GIVERS AND TAKERS</b> J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
31	34	40	5	<b>UNTOLD STORIES</b> A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
32	36	37	9	<b>AM I CRAZY?</b> J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
33	48	—	2	<b>HONKY TONK MOON</b> K.LEHNING (D.O'ROURKE)	◆ RANDEY TRAVIS WARNER BROS. 7-27833
34	18	1	18	<b>SET 'EM UP JOE</b> B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
35	39	41	7	<b>I DON'T HAVE FAR TO FALL</b> J.BOWEN,S.EWING (S.EWING, D.SAMPSON)	◆ SKIP EWING MCA 53353
36	12	12	15	<b>I STILL BELIEVE</b> J.BOWEN,L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
37	44	51	4	<b>STRONG ENOUGH TO BEND</b> J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
38	46	49	5	<b>BLUE LOVE</b> J.O'HARA,K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
39	47	56	3	<b>BUTTON OFF MY SHIRT</b> R.MILSAP,R.GALBRAITH,K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
40	41	45	7	<b>THE OTHER GUY</b> R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
41	49	53	4	<b>TEAR STAINED LETTER</b> R.BENNETT,B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
42	50	55	5	<b>WE NEVER TOUCH AT ALL</b> K.SUESOV,M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
43	51	54	5	<b>IF IT AIN'T BROKE DON'T FIX IT</b> J.BOWEN,J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
44	33	14	19	<b>IF YOU CHANGE YOUR MIND</b> R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
45	53	58	4	<b>SUSPICION</b> R.MCDOWELL,RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
46	30	13	17	<b>TALKIN' TO THE WRONG MAN</b> S.GIBSON,J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
47	58	—	2	<b>DARLENE</b> R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
48	59	—	2	<b>GONNA TAKE A LOT OF RIVER</b> J.BOWEN (J.KURHAJETA, M.HENLEY)	THE OAK RIDGE BOYS MCA 53381
49	65	—	2	<b>SUMMER WIND</b> P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53354/MCA
50	56	62	5	<b>THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'</b> R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	54	59	6	<b>THE NEW NEVER WORE OFF MY SWEET BABY</b> R.L.SCRUGGS (D.DILLON, DYCUS, MEVIS)	◆ DEAN DILLON CAPITOL 44179
52	57	64	4	<b>I WANTA WAKE UP WITH YOU</b> T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
53	38	23	16	<b>JUST ONE KISS</b> E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07775/CBS RECORDS
54	37	20	16	<b>FALLIN' AGAIN</b> H.SHEDD,ALABAMA (T.GENTRY, G.FOWLER, R.OWEN)	ALABAMA RCA 6902-7
55	43	46	7	<b>I WANNA KNOW HER AGAIN</b> E.GORDY,JR. (M.WARDEN)	◆ WAGONEERS A&M 1215/RCA
56	40	42	9	<b>HEY LITTLE SISTER</b> J.CRUTCHFIELD (G.E.SCRUGGS)	TOM WOPAT CAPITOL 44144
57	42	24	12	<b>I LOVED YOU YESTERDAY</b> T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53316/MCA
58	60	69	5	<b>DON'T THE MORNING ALWAYS COME TOO SOON</b> R.PENNINGTON (J.MCREE, F.LEHNER)	RAY PRICE STEP ONE 388
59	45	33	17	<b>WORKIN' MAN (NOWHERE TO GO)</b> J.LEO (J.FADDEEN)	NITTY GRITTY DIRT BAND WARNER BROS. 7-27940
60	64	73	4	<b>I'M YOUR PUPPET</b> L.BUTLER (D.PENN, L.OLDHAM)	MICKEY GILLEY AIRBORNE 10002
61	69	—	2	<b>UNDER THE BOARDWALK</b> N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
62	68	79	3	<b>WALK ON BY</b> R.BENSON (K.HAYES)	ASLEEP AT THE WHEEL EPIC 34-07966/CBS RECORDS
63	55	44	19	<b>I WILL WHISPER YOUR NAME</b> B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
64	52	43	18	<b>GOODBYE TIME</b> J.BOWEN,C.TWITTY,D.HENRY (R.MURRAH, J.D.HICKS)	CONWAY TWITTY MCA 53276
65	70	83	3	<b>BETTY JEAN</b> R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
66	79	—	2	<b>THE ROGUE</b> R.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
67	NEW	—	1	<b>BLUE TO THE BONE</b> S.BUCKINGHAM (M.GARVIN, B.JONES)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS RECORDS
68	71	78	3	<b>ANYONE COULD BE SOMEBODY'S FOOL</b> T.BROWN,N.GRIFFITH (N.GRIFFITH)	NANCI GRIFFITH MCA 53374
69	NEW	—	1	<b>NEW SHADE OF BLUE</b> SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
70	NEW	—	1	<b>WHAT DO YOU WANT FROM ME THIS TIME</b> B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8633-7
71	76	81	3	<b>LOSING SOMEBODY YOU LOVE</b> T.CHOATE (D.KEES, R.GRISSOM)	RICK SNYDER CAPITOL 44185
72	NEW	—	1	<b>SATURDAY NIGHT SPECIAL</b> J.BOWEN,C.TWITTY,D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
73	80	—	2	<b>LONESOME FOR YOU</b> G.BROWN (L.CORLE, L.SHELL)	CHRIS AUSTIN WARNER BROS. 7-27815
74	75	80	3	<b>THE REQUEST</b> COCHISE PROD. (B.PACK)	BOB PACK OAK 1051
75	81	—	2	<b>LOVE IN THE HEART</b> D.BURGESS (M.BREWSTER)	DON MCLEAN CAPITOL 44186
76	83	—	2	<b>CRY BABY</b> J.MORRIS (J.FOSTER, J.MORRIS, R.LAVOIE)	JOE STAMPLEY EVERGREEN 1075
77	61	48	19	<b>IF IT DON'T COME EASY</b> J.CRUTCHFIELD (D.L.GIBSON, C.KARP)	TANYA TUCKER CAPITOL 44142
78	86	—	2	<b>CONGRATULATIONS</b> B.KILLEN (R.HELLARD, M.GARVIN, W.WILSON)	DONNA MEADE MERCURY 870 527-7
79	85	—	2	<b>WILD TEXAS ROSE</b> B.WALKER,R.COCHRAN (B.WALKER, K.WESTBERRY)	BILLY WALKER TALL TEXAN 60
80	62	47	7	<b>ASHES IN THE WIND</b> J.KENNEDY (H.COCHRAN, J.TWEELE)	MOE BANDY CURB 10510
81	NEW	—	1	<b>DANGEROUS ROAD</b> B.LOGAN (R.M.BOURKE, M.REID)	MASON DIXON CAPITOL 44189
82	NEW	—	1	<b>AFTER LOVIN' YOU</b> D.MITCHELL (D.GILLON, K.DELANEY)	MELISSA KAY REED 1119
83	NEW	—	1	<b>LET'S BE BAD TONIGHT</b> R.ROGERS,W.PETERSON (R.ROGERS)	RONNIE ROGERS MTM 72110
84	63	60	19	<b>SATISFY YOU</b> S.BUCKINGHAM (J.GILL, D.SCHLITZ)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-07757/CBS RECORDS
85	NEW	—	1	<b>DIVIDED</b> L.MORTON (J.RUSHING, J.JARRARD)	BURBANK STATION PRAIRIE DUST 8841
86	NEW	—	1	<b>MY HEART'S WAY BEHIND</b> P.PARKER (D.PETERS)	DOUG PETERS COMSTOCK 1895
87	NEW	—	1	<b>BADLAND PREACHER</b> COCHISE PROD. (D.FEATHERSTONE)	CARLY HARRINGTON OAK 1055
88	78	72	22	<b>WHAT SHE IS (IS A WOMAN IN LOVE)</b> E.GORDY,JR.,R.L.SCRUGGS,E.T.CONLEY (B.MCDILL, P.HARRISON)	EARL THOMAS CONLEY RCA 6894-7
89	84	77	22	<b>ANOTHER PLACE, ANOTHER TIME</b> D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS CAPITOL 44131
90	72	63	11	<b>I'M STILL MISSING YOU</b> R.MCDOWELL,RHYTHM KINGS (R.MCDOWELL, J.MEADOR, S.SHEPPARD)	RONNIE MCDOWELL CURB 10508
91	82	67	20	<b>LOVE OF A LIFETIME</b> C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07747/CBS RECORDS
92	66	70	5	<b>IT'S NOT EASY</b> C.CHILDS (C.CHILDS)	JACK ROBERTSON SOUNDWAVES 4808/NSD
93	67	50	7	<b>I'LL WALK BEFORE I'LL CRAWL</b> S.BUCKINGHAM (L.BUELL, G.BAIRD)	JANIE FRICKIE COLUMBIA 38-07927/CBS RECORDS
94	77	61	14	<b>BENEATH A PAINTED SKY</b> S.BUCKINGHAM (J.CHAMBERS, B.JONES)	◆ TAMMY WYNETTE EPIC 34-07788/CBS RECORDS
95	74	57	18	<b>MIDNIGHT HIGHWAY</b> SOUTHERN PACIFIC, J.E.NORMAN (K.HOWELL, J.MCFEE)	SOUTHERN PACIFIC WARNER BROS. 7-27952
96	88	71	10	<b>THE RADIO</b> R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 8301-7
97	95	90	22	<b>OUT OF SIGHT AND ON MY MIND</b> N.LARKIN (B.BURCH, R.PEOPLES)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 799364/ATLANTIC
98	90	84	6	<b>SORRY GIRLS</b> J.STROUD (GOLDEN)	THE GOLDENS EPIC 34-07928/CBS RECORDS
99	89	66	18	<b>I TOLD YOU SO</b> K.LEHNING (R.TRAVIS)	◆ RANDEY TRAVIS WARNER BROS. 7-27969
100	73	74	4	<b>HOCUS POCUS</b> L.SHELL,R.ZAVITSON (L.SHELL, R.MURRAH)	ROGER MARSHALL AVM 5-17

○ 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

**P**ROGRAMMERS ARE UNIFORM in their praise of Steve Sanders' vocals on the Oak Ridge Boys' "Gonna Take A Lot Of River" (MCA). "His lead singing is the whole secret to this shot in the arm," says MD H. David Allan, KRKT Albany, Ore.

"I think this will be their biggest record since 'It Never Hurts To Hurt Sometimes' [1984]. It has almost a live-in-concert feel, and Sanders does a great job," Allan says.

PD Van Mac, WOKK Meridian, Miss., adds, "I like the light touch of squeeze-box sound, and Steve's lead is very interesting." The song is charted at No. 48.

**A**REA ACTION: Ray Price, whose long string of hits dates back to 1952 ("Talk To Your Heart"), still has quite a following, says MD Gary Charles, KDRK Spokane, Wash., and his new "Don't The Morning Always Come Too Soon" (Step One) is doing well. "It's a real good country record," says Charles, "and we're getting a lot of calls for it." The song is charted at No. 58.

MD Chris Michaels, WDSY Pittsburgh, sees great potential in newcomer Donna Meade, whose "Congratulations" (Mercury) is charted at No. 78. "This should be the record to open a lot of people's eyes about her," Michaels says. "She has a great voice and will go far."

Susie Boggess is getting a lot of attention at KFDI, Wichita, Kan., with her updated version of the Patsy Montana classic "I Want To Be A Cowboy's Sweetheart" (Capitol). "We got on it right away," says MD Gary Hightower, "and the calls started immediately." MD Bob Mitchell, KFRE Fresno, Calif., is also a believer in this remake. "I really like it," he says, "and it looks like it's going to work for her."

"The world will be hearing a lot more from Razorback," says PD Tim Wall, KKIX Fayetteville, Ark. "We just added 'Where Were You When I Was Blue,' and the people over here are going nuts over it."

"**HIGHWAY 101 IS SMOKIN'**," says MD Paul Fredericks, KMPS Seattle, of "(Do You Love Me), Just Say Yes" (Warner Bros.), charted at No. 11. "They're pulling a lot of requests."

"The group is doing extremely well here, too," adds MD Bill Powell, KHEY El Paso, Texas. "This is one of our strongest records." The strongest, says Powell, is Holly Dunn's "That's What Your Love Does To Me" (MTM). "Just about anything Holly does is a hit here, and this one is certainly no exception."

FOR WEEK ENDING AUGUST 6, 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	2	BABY BLUE	GEORGE STRAIT	1
2	1	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	9
3	3	SUNDAY KIND OF LOVE	REBA MCENTIRE	16
4	6	BLUEST EYES IN TEXAS	RESTLESS HEART	3
5	5	DON'T CLOSE YOUR EYES	KEITH WHITLEY	2
6	7	THE WANDERER	EDDIE RABBITT	4
7	9	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	19
8	11	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	7
9	4	SET 'EM UP JOE	VERN GOSDIN	34
10	14	IF THE SOUTH WOULD A WON	HANK WILLIAMS, JR.	14
11	12	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	5
12	8	JUST ONE KISS	EXILE	53
13	16	SHE DOESN'T CRY ANYMORE	SHENANDOAH	23
14	15	GIVERS AND TAKERS	SCHUYLER, KNOBLOCH AND BICKHARDT	30
15	10	TALKIN' TO THE WRONG MAN	MICHAEL MARTIN MURPHEY	46
16	26	I'LL GIVE YOU ALL MY LOVE TONIGHT	THE BELLAMY BROTHERS	6
17	18	I'M DOWN TO MY LAST CIGARETTE	K.D. LANG	25
18	20	THANKS AGAIN	RICKY SKAGGS	21
19	21	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	11
20	13	IF YOU CHANGE YOUR MIND	ROSANNE CASH	44
21	19	JOE KNOWS HOW TO LIVE	EDDY RAVEN	13
22	25	I STILL BELIEVE	LEE GREENWOOD	36
23	—	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		22
24	27	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	20
25	28	A LITTLE BIT IN LOVE	PATTY LOVELESS	8
26	17	FALLIN' AGAIN	ALABAMA	54
27	—	I LOVED YOU YESTERDAY	LYLE LOVETT	57
28	—	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	BECKY HOBBS	50
29	—	AM I CRAZY	THE STATLER BROTHERS	32
30	22	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	12

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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	17
Columbia (10)	
Epic (7)	
MCA (12)	15
MCA/Curb (3)	
RCA (13)	15
A&M (1)	
RCA/Curb (1)	
CAPITOL	13
WARNER BROS. (10)	13
Reprise (1)	
Sire (1)	
Warner/Curb (1)	
MERCURY	7
MTM	4
CURB	3
OAK	2
16TH AVENUE	1
AVM	1
AIRBORNE	1
ATLANTIC	1
Atlantic America (1)	
COMSTOCK	1
EVERGREEN	1
NSD	1
Soundwaves (1)	
PRAIRIE DUST	1
REED	1
STEP ONE	1
TALL TEXAN	1

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

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

**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.

## Beyond Video Web Trying To Live Up To Its Name

BY EDWARD MORRIS

NASHVILLE Beyond Video store owners spend a lot of time figuring out ways to live up to their chain's name. The 32-member nonprofit buying association—with stores in Virginia, West Virginia, and North Carolina—is another spinoff sector of the once mammoth but ill-fated Adventureland Video group.

Once the split from the parent group was made, says Beyond Video president Roy James, the dissidents decided "we wanted our stores to take on a retail look as opposed to a video-library look." Most of the stores have followed this guideline with a vengeance.

Instead of concentrating on having a lot of titles for rent and sale, Beyond Video members are focusing on creating total entertainment centers. Many carry video hardware, and eight stores have specially constructed "hi-fi theaters" in which customers can watch large-screen presentations of upcoming video movies.

James' Staunton, Va., outlet, for example, features a theater with a 50-inch Mitsubishi wall-mounted television set, a 280-watt hi-fi sound system, and a state-of-the-art hi-fi VCR. The decor is hi-tech with neon accent lighting, and the seating is comfortable, living-roomlike furniture. And there's a 70-gallon saltwater aquarium built into the theater wall.

James says he sees this installation, which seats up to a dozen people, as "the living room of the future." He adds, "It helps us sell a lot

of hardware, and it gives us that theatrical experience that is badly missing from regular video stores."

James doesn't feature upcoming hot titles in the theater. Instead, he previews movies that are good but have been overlooked or may not have played in the area he draws his customers from.

Six Beyond Video locations have also installed 28-flavor ice cream parlors. These are not leased sections, James notes, but are part of the stores' regular operations.

Another chain feature is the vid-

### 'We wanted a retail look rather than a video-library look'

eo-gift-shop section. These gift sections, which are separated from other parts of the stores and are outfitted with a separate sign, carry such video-related merchandise as plush toys, "Sesame Street" and Disney paraphernalia, posters, T-shirts, jackets, hats, and baseball caps as well as new and used movies. James says the aim is to condition customers to the idea that they should come to the video stores to buy gifts—not just to rent movies.

As another inducement to customers, Beyond Video stores have play centers for children.

James concedes that such diversity requires considerable floor space—from 3,000-5,000 square feet.

By having a variety of in-store

amenities and attractions, James argues, Beyond Video doesn't have to worry about carrying a lot of titles. According to James, many of the chain's stores have fewer titles than their competitors do "but are still whipping their tails."

Members pay a one-time admission fee of \$500 to the chain and a monthly \$25 "investment fee." Acting as a buying cooperative, Beyond Video gets its members discounts of 3%-4% on its movies from Major Video Concepts, its sole distributor, as well as free freight. Best Technologies, James says, offers member stores discounts of up to 35% on its line of accessories.

For their monthly investment fee, members are given a monthly newsletter that includes artwork for use in advertising and that profiles a different store in each issue; a "preferred suppliers listing" of companies with which the chain has special buying arrangements; a monthly two-hour promotional videotape compiled from movie trailers for in-store showing; and monthly members-only movie-preview screenings.

The newsletter and compilation tape (which is interspersed with Beyond Video logos) are produced and distributed by James' office. Plans are in the works for the creation and staffing of a chain headquarters that would handle these functions.

Beyond Video members use their co-op ad money to compile, publish, and distribute a biannual catalog of the top 1,000 movie titles and a brief description of each. A disclaimer on

the catalog notes that some member stores may not stock some of the titles listed. James says this provision is the only way to come up with a manageable and easy-to-understand listing.

The catalog carries the Beyond Video logo and cites all the member stores and their addresses. Each store was given a minimum of 1,000 copies of the current catalog for \$170, a price, James explains, that enables the stores to give the catalogs to their customers.

Regardless of the number of stores a Beyond Video owner has, he or she has only one vote in deter-

mining the affairs of the group and in the annual election of officers. Beyond Video has two trade shows a year, and owners meet every other month to discuss trends and techniques.

James says the chain started with 16 stores, and he predicts that it will add another 15-20 members. The prevailing sentiment, according to James, is to confine membership to the current three-state area.

Like Arkansas-based Aardvark Video (Billboard, June 18), members of Beyond Video were led away from Adventureland Video by one

(Continued on page 59)

FOR WEEK ENDING AUGUST 6, 1988

Billboard®

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	7	★ ★ NO. 1 ★ ★ MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
2	2	42	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	6	7	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
4	4	7	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
5	3	7	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
6	8	46	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	5	93	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
8	7	7	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
9	9	149	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
10	10	20	BUGS! MGM/UA Home Video M201233	1988	14.95
11	13	7	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
12	11	112	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
13	12	112	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
14	14	149	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
15	21	7	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
16	18	110	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
17	20	61	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
18	19	29	THE RELUCTANT DRAGON Walt Disney Home Video 533	1941	14.95
19	RE-ENTRY		WINNIE THE POOH AND A DAY FOR EYORE Walt Disney Home Video 65	1983	14.95
20	24	18	BUGS BUNNY SUPERSTAR MGM/UA Home Video M201323	1988	19.95
21	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
22	23	39	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
23	22	63	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
24	25	18	DAFFY! MGM/UA Home Video M201232	1988	14.95
25	16	40	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95

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

### Films Indexed By Subjects, Stars, Genre

## Erol's Inc. Debuts 'Book Of Video Lists'

BY BILL HOLLAND

WASHINGTON Erol's Inc. has taken an extra step in its publishing efforts, compiling a new reference book of videos by subject and star rather than by title.

The new book, called "The Book

Of Video Lists," to be published this fall by Madison Books, is the brainchild of Tom Wiener a former senior editor of American Film, and Ron Castell, Erol's VP of marketing and merchandising. Wiener is editor of the chain's various publications, including its monthly newsletter and

periodic title catalogs.

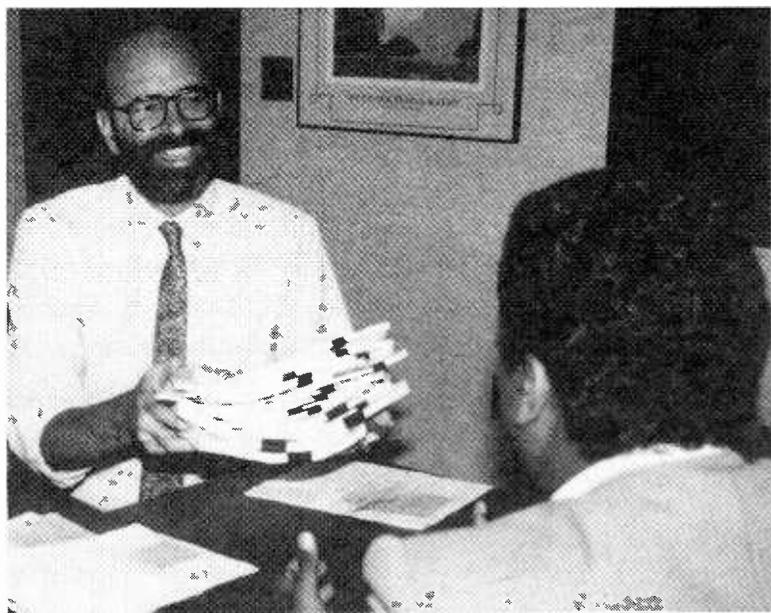
The new book puts thousands of titles into lists by subject and star and divides into 12 categories films found in most video stores—action/adventure, classics, comedy, cult, drama, foreign, horror, kid/family, musicals, mystery/suspense, science fiction/fantasy, and westerns.

It also contains a complete index of every video title, including a summary of the movie, its running time, year of release, whether it is color or black and white, its Motion Picture Assn. of America rating, a recommendation, and a category checklist.

Says Castell: "We know firsthand from dealing with over 1 million customers that people always look for movies of a certain kind. While there are a score of reference books listing movies by title, there has never been a book of fully cross-referenced lists until now."

Adds Wiener, "This book is for anyone who ever stood in front of a shelf of tapes at a video store and screamed 'Help!'"

Springfield, Va.-based Erol's plans to sell the book with a customized cover featuring the chain's logo in its 162 stores. Another version with a generic cover will be offered for sale by Madison at conventional book outlets.



The final manuscript of "The Book Of Video Lists" is passed from author/creator Tom Wiener, left, to a representative of publisher Madison Books.

## Breadth Of Copy Emphasized At Calif.'s Vid City

BY EARL PAIGE

LOS ANGELES Though Ray and Michele Lucchesi's two-store Video City business in San Francisco's East Bay district might seem typical enough, the firm's independence has always set the pace for its competitors.

That's the boast Ray Lucchesi makes in describing Video City's entry into the use of open displays and computers—and more recently, its addition of nonvideo items and its refusal to get excited about the depth-of-copy issue.

Few customers come in for a specific title, he says. "If they grab 'Platoon,' then they're out the door with one movie. If it isn't there, they rent three movies because they want to be sure they're going to get an evening's worth of entertainment," having already made the mental commitment to rent a video.

This doesn't mean the Lucchesis put down the importance of new releases. In fact, there is a whole section at the rear of both stores devoted to new stock. Rental patterns, however, back up their belief. "It's more than a hit business. Of 500 movies [rented] a day, 270 will be new releases," Ray Lucchesi says.

The downside of having new releases in depth, he says, is that a store often has them too long. "I still have copies of 'Rambo' that aren't paid for—and yet my two copies of 'Faces Of Death' have netted us \$500."

Emphasizing breadth of selection rather than depth is a serious commitment "because you have to have the goods," says Ray Lucchesi. In the Antioch, Calif., flagship store, he stocks 6,400 titles and a total of 7,000 pieces. The newer store, located six miles away in Pittsburg, Calif., is smaller, with 2,000 titles and 2,400 pieces.

Video City's tack on new releases has changed even more with the recent decision to rent them at \$3 per night. The bulk of the inventory will remain \$2.50 per night, with some children's titles at \$2 and less-than-30-minute kid's video at \$1.

The whole business plan is to drive in more profits, says Ray Lucchesi, 39, who with his wife, Michele, 37, became the quintessential mom-and-pop owners in 1982 when they opened their first store, "where the cooler cases were in a 7-Eleven that closed. It was all of 645 square feet," says Ray Lucchesi. The ex-dental technician took the plunge into the vid business along with his wife, who worked as a cocktail waitress. "Our regular work hours fit, so we could get the store going," says Ray Lucchesi.

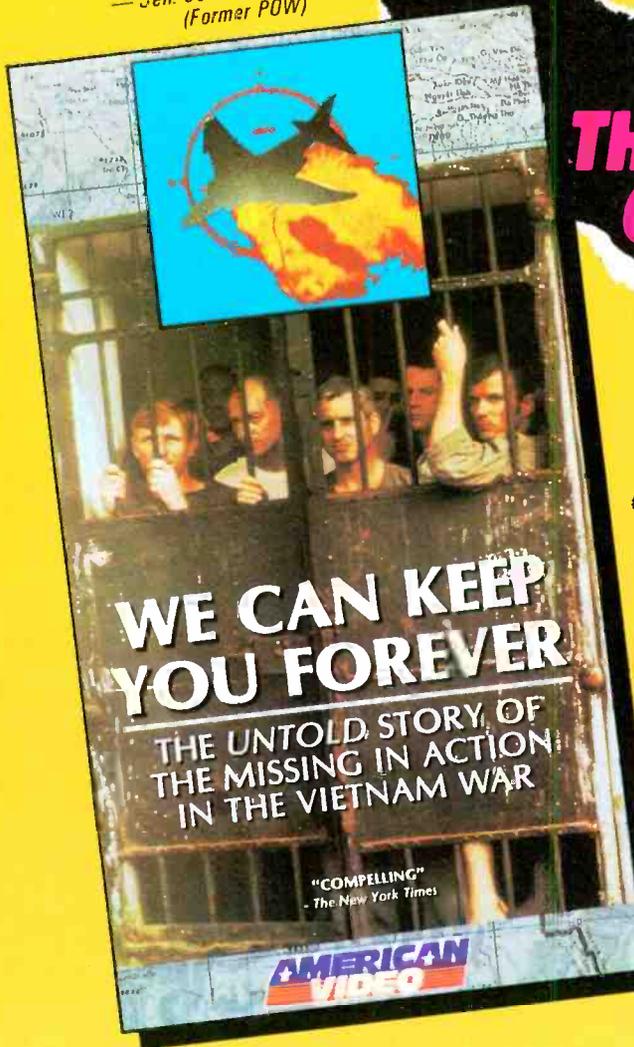
Today, Video City is at a turning point. The average annual sales volume for the twin operation is about \$600,000, putting the company at the leading edge among members of the American Video Assn., the co-op group Lucchesi joined early on. "There's still too much [money] going out for new product and overhead," says Ray Lucchesi of (Continued on page 60)

PREVIEW THESE AT  
**VSDA**  
BOOTH NO. 2872

"Important and Fascinating"  
—New York Times

"Convincing"  
—Christian Science Monitor

"I wish it could be shown to every American"  
—Sen. John McCain,  
(Former POW)



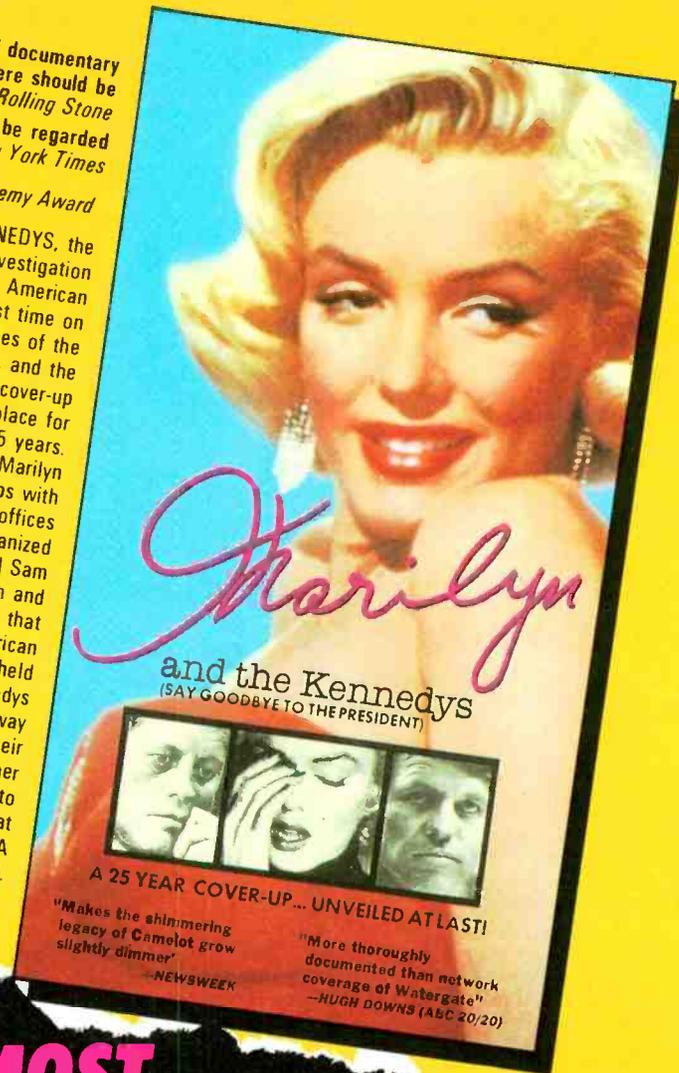
"The kind of documentary the networks here should be producing" — Rolling Stone

"Fascinating... ought to be regarded as a classic" — New York Times

Nominated For a British Academy Award

MARILYN AND THE KENNEDYS, the product of a three-year investigation by senior British and American journalists, reports for the first time on the true circumstances of the death of Marilyn Monroe, and the cover-up which followed: a cover-up which, incredibly, was kept in place for nearly 25 years.

The evidence shows that Marilyn Monroe had illicit relationships with people in very high political offices and that certain members of organized crime - notably Jimmy Hoffa and Sam Giancana - became aware of them and threatened blackmail. Had that occurred, either the American Government would have been held hostage by the mob or the Kennedys would have been exposed in a way that might have put an end to their careers. To forestall either consequence, Bobby let it be known to Marilyn in the summer of 1962, that she could never see them again. A week later she was dead.



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Dramatic evidence abounds that many of the Missing In Action in Vietnam and Laos are still alive - and still being held prisoner - 15 years after the end of the war. But the issue is so sensitive - and potentially so damaging to any American President - that most of the information in the hands of the Government is classified.

Now, for the first time, following a year long investigation all over the world, a group of senior American and British journalists reveals what is already known to American intelligence about those brave servicemen and women of whom the Vietnamese once said, "We Can Keep You Forever."

**AMERICAN VIDEO**

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## VIDEO RELEASES

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

### THE ADVENTURES OF TENNESSEE BUCK

David Keith, Cathy Shower  
 ◆♥ Media/\$79.95  
 Prebook cutoff: 7/29/88; Street: 8/17/88

### THE BEDROOM WINDOW

Steve Guttenberg, Elizabeth McGovern,  
Isabelle Huppert  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### CAT IN THE HAT

Colleen Camp, Sybil Danning, Frank  
DeKova  
 ◆♥ Genesis/\$24.95  
 Prebook cutoff: 8/8/88; Street: 8/15/88

### COFFY

Pam Grier  
 ◆♥ Orion/\$59.98  
 Prebook cutoff: 8/9/88; Street: 8/25/88

### CONSUMING PASSIONS

Vanessa Redgrave, Jonathan Pryce,  
Tyler Butterworth  
 ◆♥ Virgin Vision/\$79.95  
 Prebook cutoff: 8/16/88; Street: 8/31/88

### THE COWBOY AND THE BALLERINA

Lee Majors, Leslie Wing  
 ◆♥ Prism/\$79.95  
 Prebook cutoff: 8/17/88; Street: 8/30/88

### DAY OF THE DEAD

Lori Cardille, Terry Alexander, Joe  
Pilato  
 ♥ Video Treasures/\$9.98  
 Prebook cutoff: none; Street: 8/15/88

### DIRTY DANCING

Patrick Swayze, Jennifer Grey, Cynthia  
Rhodes  
 ◆♥ Vestron/\$24.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### EASY MONEY

Rodney Dangerfield, Joe Pesci  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### THE FALCON & THE SNOWMAN

Timothy Hutton, Sean Penn  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### FAT ALBERT HALLOWEEN

Animated  
 ♥ Video Treasures/\$9.98  
 Prebook cutoff: none; Street: 8/15/88

### THE FLAMINGO KID

Matt Dillon, Richard Crenna, Hector  
Elizondo  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### FOXY BROWN

Pam Grier  
 ◆♥ Orion/\$59.98  
 Prebook cutoff: 8/9/88; Street: 8/25/88

### FRIDAY FOSTER

Pam Grier  
 ◆♥ Orion/\$59.98  
 Prebook cutoff: 8/9/88; Street: 8/25/88

### GOING HOME

Nicholas Campbell, Sioned Mair, Eugene  
Lipinski  
 ◆♥ Sony/\$79.95  
 Prebook cutoff: 8/2/88; Street: 8/29/88

### HAIRSPRAY

Divine, Sonny Bono, Ruth Brown  
 ◆♥ RCA/Columbia/\$89.95  
 Prebook cutoff: 7/28/88; Street: 8/25/88

### HELL NIGHT

Linda Blair, Vincent Van Patten  
 ♥ Video Treasures/\$9.98  
 Prebook cutoff: none; Street: 8/15/88

### KISS THE NIGHT

Patsy Stephens, Warwick Moss  
 ◆♥ Forum/\$79.98  
 Prebook cutoff: 8/3/88; Street: 8/17/88

### LIGHT OF DAY

Michael J. Fox, Joan Jett, Gena  
Rowlands  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### MURDERER'S KEEP

Vic Tayback, Talia Shire, Robert Walden  
 ◆♥ Genesis/\$24.95  
 Prebook cutoff: 8/8/88; Street: 8/15/88

### PECOS BILL

Children  
 ◆♥ Sony/\$14.95  
 Prebook cutoff: 8/18/88; Street: 9/20/88

### PRIZZI'S HONOR

Jack Nicholson, Kathleen Turner  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### THE PURPLE ROSE OF CAIRO

Mia Farrow, Danny Aiello, Jeff Daniels  
 ◆♥ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

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Point of Purchase Display  
(holds 9 pieces)  
Theatrical sized poster  
Three sided dangler

**MAY THE FORCE  
AND THE PROFITS  
BE WITH YOU!**

# STAR WARS Trilogy

(Continued on next page)

## BEYOND VIDEO

(Continued from page 56)

of that chain's perennial award-winning franchisees. Aardvark founder Jim Potts and W.C. Winkler, Beyond's original chief, each put together chain-leading numbers for Adventureland during consecutive years when the franchise, based then in Salt Lake City, was run by Martin Ehman.

The formations of Beyond Video and Aardvark are testaments to the troubles Adventureland suffered before the company's 1987 sale to the ALMI Group, the New York City-based limited partnership that is the parent to Gotham-area superstore chain RKO Warner Theatres Video (Billboard, June 6, 1987).

The company's problems did not disappear after the sale. At its peak, Adventureland International claimed a count in excess of 630 stores; when Ehman sold the web to ALMI, a press release issued by the chain's new owners stated that Adventureland had "more than 450 stores." Today, Louis Parks, president and chief operating officer of RKO Warner Theatres Video International Inc., ALMI's Adventureland division, says the number of "active" Adventureland stores has fallen to about 200.

Assistance in preparing this story was provided by Geoff Mayfield in New York.

## VIDEO RELEASES

(Continued from preceding page)

### SALVADOR

James Woods, Jim Belushi, John Savage  
 ♠ Vestron/\$19.98  
 Prebook cutoff: 8/12/88; Street: 9/14/88

### SCREAM, BLACULA, SCREAM

Pam Grier  
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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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## VID CITY PUSHES BREADTH NOT DEPTH

(Continued from page 57)

the 20% profit margin he'd like to see grow.

One way to add margin, he says, is to move more into what he terms "alternative merchandise." Ray Lucchesi feels Video City has been a leader among similar stores in this area. Already, sales of candy, snacks, and soft drinks provide nearly enough to pay the rent. "I could do really well just on what the employees buy," he jokes.

Another recent addition in the main stores has been a copy machine, which at 5 cents per copy has "done extremely well," according to Regina Ball, manager of the flagship store. (Darcy Janowiz manages the second store). The machine was put in by a vendor on a percentage basis, with Video City offering nothing more than space.

Such clothing items as T-shirts are also winners. "I pay \$4.95 and sell them for \$9.95," says Lucchesi of the keystone goods that feature licensed logos of popular movies.

But Video City must not get too far away from the basic movie business, says Michele Lucchesi, who is especially proud of store No. 2. "It's like entering a movie theater," she says of the second store, "with all the bright lights, posters, even a ticket booth with a mannequin wearing the store employee uniform. And the popcorn is free."

Her profit-conscious husband chimes that seconds or bulk purchases of popcorn are *not* free.

In the couple's early days, the Lucchesis worked side by side. They moved into 1,600 square feet vacated by a games arcade just in time for Christmas 1983. There was never a bad year, just the monthly ups and downs, says Ray Lucchesi.

Last year, the Lucchesis opened the second store. At about the same time, space across from the original store became available—an incredible 4,800 square feet. The couple grabbed it. "My office is bigger than our original store," says Ray Lucchesi.

Over the years, Video City has developed such a reliable staff that recently Michele Lucchesi has stepped

out into the real estate business. "It started when I had our first child [who is now 3<sup>1</sup>/<sub>2</sub>]; the second child is 2<sup>1</sup>/<sub>2</sub>]. But I'm still involved with the stores."

Always innovative, Video City was one of the first to use open display—presenting the actual movie package with tape wired for theft prevention. "It was the summer of 1985, the same time Warehouse did it," says Ray Lucchesi.

He says the move to open display has yielded many benefits. "For one thing, with the movies out from behind the counter, it gave us nine more months of growth space."

There were plenty of bugs to work out of the theft-prevention system, but nothing like the snags the Lucchesis ran into when Video City computerized a year later. "This actually took a year and a half," says Ray Lucchesi, "with me flying to Texas and the computer people coming to San Francisco before we finally got [the system] up and going."

Video City's huge stock of movies truly sets it apart from similar operations; only 7.2% of AVA's 2,700-member stores have more than 5,000 titles. The wide inventory also provides some confidence against steadily encroaching competition.

"There are 16 stores," says Ray Lucchesi of the immediate competition, which includes two 7-Elevens and another convenience store, Short Stop, plus combo units of both Warehouse and Rainbow Records and various independents like Video Channel, the store where the Lucchesis first "realized that video rental was for real."

From the very start, the Lucchesis were experimental, though they never went into Beta. "We smelled trouble on Beta very early," says Ray Lucchesi. "We did get into CED [RCA's early videodisk configuration] and laserdiscs."

The next adventure may well be CDs. "Our whole thrust is entertainment software. We tried VCRs and other hardware. We just couldn't compete and maintain a profit margin," says Ray Lucchesi.



**Debbie Does Dallas.** Veteran singer/actress Debbie Reynolds, center, stops at one of Blockbuster Video's Dallas stores during an eight-city tour on behalf of her second VidAmerica fitness release, "Couples Do It Debbie's Way." Joining her at the autograph session, from left, are Bert Bogash, VidAmerica regional sales manager; Thomas McKenzie, Blockbuster district manager; Tom Weeks, store manager; and Jim King, sales supervisor for wholesaler Best Video.

FOR WEEK ENDING AUGUST 6, 1988

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	7	FATAL ATTRACTION ♦	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
2	2	4	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
3	6	2	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
4	3	5	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
5	4	6	OVERBOARD ♦	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
6	5	8	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
7	9	5	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
8	8	12	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
9	10	4	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
10	NEW ▶		EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
11	7	10	BABY BOOM ♦	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
12	NEW ▶		ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
13	11	13	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
14	12	4	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
15	13	4	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
16	14	14	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
17	17	10	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
18	16	8	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
19	20	8	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
20	15	7	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
21	18	12	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
22	19	9	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
23	NEW ▶		MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
24	26	28	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
25	22	5	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
26	24	4	TEEN WOLF TOO	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
27	21	18	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R
28	23	8	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
29	27	16	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG
30	25	16	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
31	35	13	MY LIFE AS A DOG	Skouras Pictures, Inc. Paramount Home Video 12651	Anton Glanzelius Tomas von Bromssen	1987	NR
32	33	2	HOUSEKEEPING	RCA/Columbia Pictures Home Video 6-20878	Christine Lahti	1987	PG
33	29	7	RENT-A-COP	Kings Road Entertainment HBO Video 0070	Burt Reynolds Liza Minnelli	1987	R
34	NEW ▶		PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
35	NEW ▶		SIESTA	Lorimar Motion Pictures Lorimar Home Video 474	Ellen Barkin Gabriel Byrne	1987	R
36	28	9	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
37	31	24	NO WAY OUT	Orion Pictures HBO Video 0051	Kevin Costner Gene Hackman	1987	R
38	30	20	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R
39	34	5	BENJI THE HUNTED	Walt Disney Home Video 594	Benji	1987	G
40	38	14	LESS THAN ZERO	CBS-Fox Video 1649	Andrew McCarthy Jami Gertz	1987	R

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$1.8 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

# High Standards Offset High Cost Of Swiss Studios

This is part of an ongoing series covering the European audio recording market.

BY PIERRE HAESLER

GENEVA Although the recent appreciation of the Swiss franc against major currencies like the U.S. dollar and the West German mark—not to mention the high cost of living here—have hit both the tourist industry and the re-

ording studio business here, Switzerland's top recording studios continue to pull in major international artists, not least because of their high technical standards.

Mountain Studios in Montreux, which opened 12 years ago, profits greatly from the popular Montreux Jazz Festival and the Golden Rose Television Festivals, when flocks of pop artists descend on this small city and make live recordings.

The Mountain control room features a Neve console with 24-track Studer analog machines and a two-track Studer mastering deck.

Daily rates are about \$2,250, but special rates are available for weekly bookings. Mountain producer David Richards has worked for such acts as David Bowie, Freddy Mercury, Iggy Pop, Chris Rea, Queen, and Magnum.

Powerplay Studios, set in a modern villa in Zurich, is another top-line Swiss studio. Studio A has a 40-channel SSL 4400 console with Total Recall automation and a wide range of outboard gear. Studio B is an all-MCI room, featuring a 28-channel MCI 536 automated board. In-house accommodation is

available, and daily eight-hour rates run to about \$1,300.

The Sinus Studio, set in the heart of the medieval city of Berne, is very popular with leading Swiss acts and has helped to push the cause of Swiss-dialect rock. Artists using the complex include Polo Hofer, Stephan Sulke, Peter Reber, the Hanery Ammann Band, and Sue Schell. International stars who have recorded here include the Crusaders, Keith Richards, and Andreas Vollenweider.

The Sinus desk is a 32-by-32 MCI 500. Recorders include a Studer A80 IV 24-track deck, among others.

Located in a country house in Wohlen, near Zurich, Ebony Studio

has a control room based on the Live End-Dead End acoustic design. The studio has a Studer A 800 MK III 24-track. Rates are \$135 an hour, including engineer.

Masters Tonstudios in St. Gallen has two studios, one with a Soundcraft-TS 24 computer desk and the other with Studer and Soundcraft machines and an Otari master machine.

Other major Swiss studios include Eurotop in Berne, DNS Birrnsdorf near Zurich, MSM in Zurich, Sixty Studios in Lausanne, New Sound, and Pink Tonstudio. Most offer updated technical equipment that compares well to the majors in other areas around the world.



**Village Gathering.** Robbie Robertson, left, smiles for the birdie with singer Paul Young, center, and producer/engineer Jim Scott at the Village Recorder in Los Angeles. Scott, best known for his engineering credit on Sting's "Dream Of The Blue Turtles," served as associate producer/engineer on Robertson's recent solo album.

## AUDIO TRACK

### NEW YORK

**AT CHUNG KING** House Of Metal, producer Kyle West and engineer Jay Henry put final touches on mixes for the Gyriz's debut album on Capitol. Ken Kohen assisted. Henry also produced and engineered a 12-inch remix of a new single for MCA's Finesse & Synquis from the group's upcoming debut album.

Full Force was in at Sigma Sound, working on tracks with Patti LaBelle for her upcoming album. In addition, the group remixed "Missed Opportunity" for Hall & Oates, worked on tracks for Samantha Fox's next album, and re-

mixed James Brown's next single, "Static," a tune written and produced by Full Force.

Phil Galdston completed production on 11 songs for the upcoming Hipsway album at Atlantic Studios. Stephen Benben was at the board.

### LOS ANGELES

**RCA ARTIST** Rodney Franklin tracked and mixed his new album at Aire Studios with engineers Craig Burbidge and Tommy Vicari. Rob Seifert and Mike Tacci assisted. Also, Atlantic's Gerald Albright worked on his next release with engineer Craig Burbidge. Seifert and Jackie Forsting assisted.

Producers Skip Drinkwater and Laythan Armor were in at Ignited Productions Studio recording projects with Porter Carroll and Latin Fresh for Epic Records and General Kane for Motown. Paul Klingberg engineered and Greg Batheld programmed the tracks.

### NASHVILLE

**REFLECTIONS STUDIOS** saw Jack Gale and Jim Pierce, who

were in to produce six sides with Bobby Helms for an album project for Playback Records. Ronnie Light was at the controls. Also, Pierce and Gale produced Bonnie Guitar's new album.

The Marcy Brothers were in at Air to work with producer Ron Haffkine on their new release, "Things I Didn't Say," for Warner Bros. Denny Knight engineered. Rosie Carter completed her upcoming album on Airborne Records with producer Mike Daniel. Carter also cut a duet with Larry Gatlin. And Gus Hardin worked on tracks with Daniel. Knight and Eric Daniel were at the board.

### OTHER CITIES

**AT PAISLEY PARK STUDIOS,** Chanhassen, Minn., producer Rick Neigher and engineer Femi Jiya worked in conjunction with Prince to complete the new 12-inch remix of the title track from "Lovesexy." The extended version has added tracks. Neigher also completed an album project for Good Question on Paisley Park Records.

(Continued on next page)

## NEW PRODUCTS & SERVICES

**GUESTS OF HONOR:** Full Sail Center for the Recording Arts recently hosted two notable celebs: Engineer Bruce Swedien and engineer/producer Tony Bongiovi each presented a series of lectures at the Altamonte Springs, Fla., school.

Bongiovi, co-owner of New York City's Power Station, gave a mini-course of four lectures on the business of music, covering such areas as owning and operating a major studio, how record deals are made, and the job market for recording engineers.

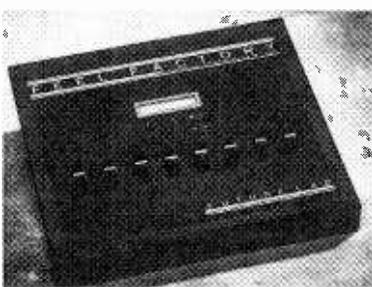
Swedien, engineer for most of Quincy Jones' productions and winner of the 1988 Grammy for best engineering, gave 12 classes on aspects of engineering and recording. For more information about Full Sail and its guest-lecturer series, contact 407-788-2450.

**PLENTY O' SONYS:** They certainly seem to like their Japanese recording consoles over at BMG Studios (formerly RCA Studios) in midtown New York. According to Audiotechniques, the New York-based dealer of Sony professional products, the studios just took delivery of five MXP-3020 desks for installation in BMG's digital production facilities. This new delivery comes just a few months after BMG picked up its second 36-input Sony

MXP-3036 (the first was installed in studio A last year.) That makes seven Sony console purchases in just 18 months, which must have the Audiotechniques boys grinning from ear to ear.

**MAKING A SPLASH:** The new Sea World, which recently opened its doors in San Antonio, Texas, has acquired a Tascam M512 console and a pair of CD-501s for use in public presentations of narration and music.

**AGFA UPGRADES:** Agfa-Gevaert says it has made significant improvements in its already widely acclaimed PEM 469 mastering tape.



The new Feel Factory is the latest device to try to put more humanity into electronic music tracks. Its eight sliders are assigned to independent MIDI channels or notes, allowing the user to manipulate MIDI information in real time using proprietary algorithms.

First, all mastering formats—from 1/4-inch to 2-inch—have been upgraded with a cleaner-running oxide surface, and the 2-inch format has been given a completely new back coating as well as a new base film.

At the same time, Agfa says, it has extended the PEM 469 Best Choice premium/incentive campaign until the end of August. During this period, customers can receive rebates on purchases of PEM 469 tape and can also receive a free Agfa racing jacket. Contact the company for details at 201-440-2500.

**THE REAL FEEL:** Michael Stewart, who designed of the original SMPTE City and Human Clock devices, intended to give a more "human" feel to music created by electronic means. Stewart has done it again, this time with the new Feel Factory, available from Filmsonix. The device includes an Apple Macintosh-to-MIDI converter and SMPTE read/write capabilities. The user is able—via an eight-fader assignable console—to move MIDI data on top of or behind the beat in real time while listening to the playback of MIDI sequences or drum tracks. In addition, the Feel Factory can "access complex and variable algorithms, memorize time modulations, and allow the manipulation of other MIDI data," including velocity and aftertouch. Contact 213-653-0240.

Edited by STEVEN DUPLER

## Electro-Voice Recalling Faulty EVX Loudspeakers

**NEW YORK** Owners of Electro-Voice Inc. model EVX speakers built and shipped between July 31, 1987, and Feb. 8, 1988, take note: Electro-Voice, at the request of the U.S. Product Safety Commission, has recalled the speakers due to faulty components that may cause the units to catch fire when played at full volume.

According to the Product Safety Commission, the loudspeaker models at fault are EVX-150, 156, 180, 184, 1500, and 1800. These contain "uninsulated lead wires and overly long terminal lugs which may during maximum excursion ignite the carbon fiber/paper composite speaker cone."

According to a the USPSC state-

ment, about 65 of the speakers remain unaccounted for. Most of those were sold in New York and northern California, and most of the purchasers are believed to have taken them out the U.S.

The USPSC advises consumers who bought these speakers before March 1988 to return them immediately to the place of purchase. Customers returning model numbers EVX-150, 156, and 180 will receive in exchange a newly manufactured unit with a fully tested modification in place, states the USPSC. Customers returning loudspeaker models EVX-1500, 1800, and 184 will receive Electro-Voice credit.

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### AUDIO TRACK

*(Continued from preceding page)*

**GUITARIST HENRY KAISER** completed a CD-only release titled "Remarrying For Money" at **Mobius Music**, San Francisco. The project is for **SST Records**. **Oliver DiCicco** ran the board, assisted by **Jane Scolieri**. **Windham Hill** group **Turtle Island String Quartet** cut tracks for a new album. **Brian Walker** ran the board.

**Phil Galdston** and **Starship** co-produced the tune "Wild Again" for the upcoming **Disney** film and **Elektra** soundtrack "Cocktail" at **Studio D** and **Fantasy** studios, San Francisco. **Stephen Benben** was at the controls.

The **Connells** were at **Reflection Sound Studios**, Charlotte, N.C., putting down tracks for a new album for **T.V.T. Records**. **Gary Smith** produced, with **Steve Haigler** running the board. Also, **Robbie Ducey** and his band worked with **Mark Williams** on final mixes and remixes for an independent album project.

At **Criteria Recording**, Miami, the **Scorpions** recorded openings for their current U.S. tour. **Ted Stein** engineered; **Andrew Byrd** assisted. Producer **Emilio Estefan** worked on an upcoming release for **Jon Secada**. **Eric Schilling** engineered, assisted by **Carlos Nieto** and **Dana Horowitz**. Additional engineering was handled by **Patrice Levinsohn**.

**Steve Morse** and **Rick Sandidge** mixed Morse's MCA solo release at **Mark Five/Sandcastle** in Greenville, S.C. **Matt Schwartz** worked on tracks with **Fourth Wish**. And **Eddie Howard** mixed a new project by the **Nelons** with Nashville producer **Larry Goss**. The tracks are for **Canaan Records**.

**Bernie Miller**, **Willie Mitchell**, and **Eric Morgeson** mixed several tracks by Epic artist **Billy Always** at **Studio A** in Dearborn Heights, Mich. The project is for **EMP Productions Ltd.** **John Jaczcz** was behind the board; he was assisted by **Chris Tabor**. Also, producer **Michael Powell** worked on rhythm tracks in the Synclavier/MIDI room for **Elektra** artist **Anita Baker**. **Randy Poole** ran the controls. And **Before Or After** digitally mixed its new single, "You Make It Hard." The group co-produced the record with **Tony Campana**, and **Jaczcz** engineered.

**Geffen's 7A3** and **Joe "The Butcher" Nicolo** were at **Studio 4** in Philadelphia completing mixes on the group's first record. **Da Pliers** were in re-creating some classic music for an upcoming video. Songs on the project include "Walkin' On The Moon," "Brain Damage," and "Eclipse."

At **Planet Dallas** in Dallas, **Michael Armand** was completing "Bad Boy" with producer **Patrick Keel**. **Rick Rooney** was at the console. **Get Off My Records** completed tracks and mixes on **Nemesis**. **Rooney** was the co-producer. And **Intimate Acts** completed demos; the group plans to shop them around to labels.

*All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.*

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# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 8/1/88

Rank	Artist	Title	Label
1	4	FOOLISH BEAT	DEBBIE GIBSON ATLANTIC/WEA
2	1	TOGETHER FOREVER	RICK ASTLEY ARISTA/BMG
3	2	BEDS ARE BURNING	MIDNIGHT OIL COLUMBIA/CBS
4	3	ONE MORE TRY	GEORGE MICHAEL COLUMBIA/CBS
5	6	LOST IN YOU	ROD STEWART WARNER BROS./WEA
6	5	THE FLAME	CHEAP TRICK EPIC/CBS
7	8	ROLL WITH IT	STEVE WINWOOD VIRGIN/A&M
8	7	NEW SENSATION	INXS ATLANTIC/WEA
9	12	IN YOUR SOUL	COREY HART AQUARIUS/CAPITOL
10	18	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN MCA/MCA
11	20	MAKE ME LOSE CONTROL	ERIC CARMEN ARISTA/BMG
12	19	POUR SOME SUGAR ON ME	DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
13	10	PINK CADILLAC	NATALIE COLE CAPITOL/CAPITOL
14	13	TALL COOL ONE	ROBERT PLANT ESPARANZA/WEA
15	9	CIRCLE IN THE SAND	BELINDA CARLISLE MCA/MCA
16	15	DIRTY DIANA	MICHAEL JACKSON EPIC/CBS
17	11	THE VALLEY ROAD	BRUCE HORNSBY & THE RANGE RCA/BMG
18	NEW	COLOR OF LOVE	BILLY OCEAN JIVE/BMG
19	NEW	RUSH HOUR	JANE WIEDLIN EMI-MANHATTAN/CAPITOL
20	NEW	FAST CAR	TRACY CHAPMAN ELEKTRA/WEA
<b>ALBUMS</b>			
1	1	TRACY CHAPMAN	ELEKTRA ASYLUM/WEA
2	2	MIDNIGHT OIL	DIESEL AND DUST COLUMBIA/CBS
3	3	INXS	KICK ATLANTIC/WEA
4	4	GEORGE MICHAEL	FAITH COLUMBIA/CBS
5	6	VARIOUS ARTISTS	DIRTY DANCING SOUNDTRACK RCA/BMG
6	7	STEVE WINWOOD	ROLL WITH IT VIRGIN/A&M
7	5	RICK ASTLEY	WHENEVER YOU NEED SOMEONE ARISTA/BMG
8	19	ROBERT PALMER	HEAVY NOVA EMI-MANHATTAN/CAPITOL
9	9	ROD STEWART	OUT OF ORDER WARNER BROS./WEA
10	15	DEF LEPPARD	HYSTERIA VERTIGO/POLYGRAM
11	8	VAN HALEN	OUB12 WARNER BROS./WEA
12	12	VARIOUS ARTISTS	MORE DIRTY DANCING RCA/BMG
13	11	ROBERT PLANT	NOW AND ZEN ESPARANZA/WEA
14	14	ELTON JOHN	REG STRIKES BACK MCA/MCA
15	13	TERENCE TRENT D'ARBY	INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
16	10	SADE	STRONGER THAN PRIDE EPIC/CBS
17	18	DEBBIE GIBSON	OUT OF THE BLUE ATLANTIC/WEA
18	20	CROWDED HOUSE	TEMPLE OF LOW MEN CAPITOL/CAPITOL
19	17	ZIGGY MARLEY & THE MELODY MAKERS	CONSCIOUS PARTY VIRGIN/A&M
20	NEW	GLASS TIGER	DIAMOND SUN CAPITOL/CAPITOL

## WEST GERMANY (Courtesy Der Musikmarkt) As of 7/25/88

Rank	Artist	Title	Label
1	1	IM NIN'ALU	OFRA HAZA TELDEC
2	2	YEKE YEKE	MORY KANTE BARCLAY/METRONOME
3	3	DIRTY DIANA	MICHAEL JACKSON EPIC
4	8	THE TWIST	FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
5	4	GIMME HOPE JO'ANNA	EDDY GRANT PARLOPHONE
6	17	GIRL YOU KNOW IT'S TRUE	MILLI VANILLI HANSA
7	6	GET LUCKY	JERMAINE STEWART VIRGIN
8	5	PERFECT	FAIRGROUND ATTRACTION RCA
9	7	THEME FROM S-EXPRESS	S-EXPRESS RHYTHM KING
10	NEW	THE BEST OF JOINT MIX	TOLGA FLIM FLAM BALKAN ITALO HEAT
11	12	THE RACE	YELLO FONTANA/PHONOGRAM
12	9	CIRCLE IN THE SAND	BELINDA CARLISLE VIRGIN
13	18	I OWE YOU NOTHING	BROS CBS
14	13	BE GENTLE	B.V.S.M.P. BCM
15	15	GOT TO BE CERTAIN	KYLIE MINOGUE PWL
16	16	BABACAR	FRANCE GALL WEA
17	14	HEAVEN CAN WAIT	SANDRA VIRGIN
18	20	PUSH IT	SALT-N-PEPA METRONOME
19	10	ELLA ELLE L'A	FRANCE GALL WEA
20	11	BLUE MONDAY 1988	NEW ORDER ROUGH TRADE
<b>ALBUMS</b>			
1	2	MICHAEL JACKSON	BAD EPIC
2	1	HERBERT GROTOENEMEYER	OE EMI
3	4	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA
4	3	SOUNDTRACK	DIRTY DANCING RCA/ARIELA
5	8	UDO LINDENBERG	GAENSEHAUT POLYSTAR
6	5	SOUNDTRACK	MORE DIRTY DANCING RCA
7	6	SADE	STRONGER THAN PRIDE EPIC
8	NEW	MICHAEL JACKSON	THRILLER EPIC
9	NEW	EROS RAMAZZOTTI	MUSICA E' DDD
10	17	OFRA HAZA	YEMENITE SONGS EFA
11	7	STEVE WINWOOD	ROLL WITH IT VIRGIN
12	11	STING ...	NOTHING LIKE THE SUN A&M
13	9	ROD STEWART	OUT OF ORDER WARNER BROS.
14	10	FRANCE GALL	BABACAR WEA
15	12	SCORPIONS	SAVAGE AMUSEMENT HARVEST
16	13	DEEP PURPLE	NOBODY'S PERFECT POLYDOR/DGG
17	16	MORY KANTE	AKWABA BEACH BARCLAY/METRONOME
18	15	PRINCE	LOVESEXY PAISLEY PARK
19	14	A-HA	STAY ON THESE ROADS WARNER BROS.
20	NEW	BILLY IDOL	11 OF THE BEST CHRYSALIS

## JAPAN (Courtesy Music Labo) As of 7/25/88

Rank	Artist	Title	Label
1	NEW	MERMAID	MIHO NAKAYAMA KING/WARNING P
2	1	WHAT'S YOUR NAME?	SHONENAI WARNER/PIONEER/JOHNNYS
3	3	DIAMOND HURRICANE	HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
4	2	NAGISA NO SUBETE	KIYOTAKA SUGIYAMA YAP/VAMUDA/NTV M
5	4	MINNANOUTA	SOUTHERN ALL STARS VICTOR/AMUSE
6	NEW	KOWARERU	NORIKO OGAWA TAURUS/HOON
7	NEW	RISA NO YOSEIDENSETSU	RISA TACHIBANA TOSHIBA/EMI/NTV M
8	6	JIM AND JANE NO DENSESTU	CHECKERS PONY/CANYON/THREE STARS
9	9	TAIYO NO HAHEN	YUTAKA OZAKI MOTHER AND CHILDREN/GRANDMOTHER
10	NEW	VENUS NO SHUTPAI	YOSHIKI TAKAHASHI KING
<b>ALBUMS</b>			
1	1	KEISUKE KUWATA	KEISUKE KUWATA VICTOR
2	NEW	MIHO NAKAYAMA	MIND GAME KING
3	NEW	YOKO MINAMINO	GROBAL CBS/SONY
4	NEW	TOSHIHIKO TAHARA	DANCIN PONY CANYON
5	2	TAKAKO OKAMURA	SOLEIL FUN HOUSE
6	5	KYOKO KOIZUMI	NATSU NO TIME MACHINE VICTOR
7	4	MISATO WATANABE	RIBBON EPIC/SONY
8	3	MIKI IMAI	BEWITH FOR LIFE
9	6	MASAYOSHI TAKANAKA	HOT PEPPER TOSHIBA/EMI
10	8	ANRI	BOOGIE WOOGIE MAINLAND FOR LIFE

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 7/30/88

Rank	Artist	Title	Label
1	1	DIRTY DIANA	MICHAEL JACKSON EPIC
2	2	IM NIN'ALU	OFRA HAZA HED ARZ/LOBESTYLE
3	6	PUSH IT	SALT-N-PEPA FRRR/LONDON
4	5	THE TWIST (YO, TWIST!)	FAT BOYS WITH CHUBBY CHECKER TIN PAN APPLE/URBAN
5	3	NOTHING'S GONNA CHANGE MY LOVE FOR YOU	GLENN MEDEIROS MERCURY
6	4	YEKE YEKE	MORY KANTE BARCLAY
7	12	NUIT DE FOLIE	DEBUT DE SOIREE CBS
8	7	J'AI FAIM DE TOI	SANDY STEVENS CARRERE
9	11	N'IMPORTE QUOI	FLORENT PAGNY PHILIPS/PHONOGRAM
10	20	I DON'T WANT TO TALK ABOUT IT	EVERYTHING BUT THE GIRL BLANCO Y NEGRO
11	9	GIMME HOPE JO'ANNA	EDDY GRANT ICE
12	16	ONE MORE TRY	GEORGE MICHAEL EPIC
13	NEW	I SHOULD BE SO LUCKY	KYLIE MINOGUE PWL
14	8	I OWE YOU NOTHING	BROS CBS
15	15	THEME FROM S-EXPRESS	S-EXPRESS RHYTHM KING/MUTE
16	13	FAST CAR	TRACY CHAPMAN ELEKTRA
17	NEW	I WANT YOUR LOVE	TRANSVISION VAMP MCA
18	17	JOHN DESIRELESS	CBS
19	14	PERFECT	FAIRGROUND ATTRACTION RCA/BMG
20	NEW	CROSS MY HEART	EIGHTH WONDER CBS
<b>HOT 100 ALBUMS</b>			
1	1	MICHAEL JACKSON	BAD EPIC
2	2	TRACY CHAPMAN	TRACY CHAPMAN ELEKTRA
3	3	SADE	STRONGER THAN PRIDE CBS
4	5	STING ...	NOTHING LIKE THE SUN A&M
5	6	SOUNDTRACK	DIRTY DANCING RCA
6	4	PRINCE	LOVESEXY PAISLEY PARK
7	7	A-HA	STAY ON THESE ROADS WARNER BROS.
8	8	STEVE WINWOOD	ROLL WITH IT VIRGIN
9	9	HERBERT GROTOENEMEYER	OE EMI
10	18	BILLY IDOL	IDOL SONGS—11 OF THE BEST CHRYSALIS
11	11	JOHNNY CLEGG & SAVUKA	THIRD WORLD CHILD EMI
12	10	BROS	PUSH CBS
13	14	GEORGE MICHAEL	FAITH EPIC
14	17	JOHNNY CLEGG & SAVUKA	SHADOW MAN EMI
15	12	SOUNDTRACK	MORE DIRTY DANCING RCA
16	16	KYLIE MINOGUE	KYLIE—THE ALBUM PWL
17	NEW	EROS RAMAZZOTTI	MUSICA E' DDD
18	20	WHITNEY HOUSTON	WHITNEY ARISTA/BMG
19	13	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER BROS.
20	NEW	INXS	KICK MERCURY

## AUSTRALIA (Courtesy Australian Music Report) As of 7/25/88

Rank	Artist	Title	Label
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	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 IRRESISTIBLE	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	OUB12 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 7/30/88

Rank	Artist	Title	Label
1	1	PUSH IT	SALT-N-PEPA HIGH FASHION
2	5	THE TWIST (YO, TWIST!)	FAT BOYS WITH CHUBBY CHECKER URBAN
3	2	FAST CAR	TRACY CHAPMAN ELEKTRA
4	3	WIJ HOUDEN VAN ORANJE	A HAZES & NED ELFTAL PHILIPS
5	9	AANVALLEN	HOLLAND DISKY
6	7	HET ORANJE LIED	DE HOLLANDERS ARIOLA
7	8	BREAKFAST IN BED	UB40 & CHRISSE HYNDE DEP INTERNATIONAL
8	NEW	TRIBUTE	THE PASADENAS CBS
9	6	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON ARISTA
10	NEW	I OWE YOU NOTHING	BROS CBS
<b>ALBUMS</b>			
1	1	TRACY CHAPMAN	TRACY CHAPMAN WARNER BROS.
2	2	FLEETWOOD MAC	TANGO IN THE NIGHT WARNER BROTHERS
3	4	TOTO	THE SEVENTH ONE CBS
4	7	BRUCE SPRINGSTEEN	TUNNEL OF LOVE CBS
5	3	VARIOUS	WIJ HOUDEN VAN ORANJE DINO
6	5	VARIOUS	SUNSHINE REGGAE ARCADE
7	6	STING ...	NOTHING LIKE THE SUN POLYDOR
8	8	WHITNEY HOUSTON	WHITNEY ARISTA
9	NEW	VARIOUS	THE HITS ALBUM 8 CBS
10	9	THE EAGLES	THE LEGEND OF THE EAGLES WARNER BROS.

# Japan's CD Output Up 76% In '88

## JPRA Stats Show Vinyl Down, Tapes Up

BY SHIG FUJITA

TOKYO Japan's compact disk output totaled 39.1 million units in the first five months of 1988, according to figures from the Japan Phonograph Record Assn. here, up 76% over comparable figures for 1987. By contrast, production of vinyl disks in the period was down 35% to 21.6 million units, though cassette output rose 16% to 30.8 million units.

The overall value of CD, vinyl, and cassette manufacture for the period was \$970.8 million, taking 134 yen as the equivalent of \$1 U.S., up 14% over last year's comparable figure. CD output was worth \$536 million (up 51%), vinyl output was \$132.2 million (down 43%), and cassette output was \$302.6 million (up 14%).

Videodisk manufacture rose 17%

to 3.76 million units, worth \$163.9 million, while videocassette production was up 35% to 2.86 million units, worth \$161.4 million. Some 53% of Japanese households have VCRs, compared with 43% one year ago.

According to a survey carried out in March by the government's Economic Planning Agency, 16% of households now have CD players, compared with 10% just last year. Among household-penetration figures for other electrical goods are television sets, 99%; stereos, 59%; and tape recorders, 73%. Nearly 20% of Japanese house-

holds also own pianos, while 14% have electronic organs.

Domestic sales of Walkman-type cassette players are expected to exceed 4 million units this year alone, with trade increasingly concentrated on playback-only models retailing at an average price of \$185. These playback units accounted for 60% of the 3.69 million machines sold in the last fiscal year, and manufacturers believe the percentage will rise to 65% in the current period. For this reason, sales value may be only slightly higher than the \$552 million registered last year.

## Composers Fear Power Surge For Pubs

### U.K. Rights Groups Near Merger

LONDON The Mechanical Rights Society, set up by British music publishers as a negotiating body in the early '50s, is expected to merge with the Mechanical Copyright Protection Society, established here in 1916 for the collection and distribution of mechanical rights.

The merger was due to be proposed at an extraordinary general meeting this week, and Bob Montgomery, managing director of MCPS, was confident the proposal would be approved.

"It really makes no sense for the two bodies to have separate existences because there is a large overlap in their work," he says.

However, there has been some protest from the Composers' Joint Committee, which has argued that the merger would reduce songwriters' influence in the mechanical-rights sphere to the advantage of music publishers. Some composers also claim that they should be able to receive their mechanical-royalty payments directly from the MCPS rather than via the publishers.

Says Montgomery: "The composers are asking for equal representation on the new MCPS board of 16 members, but the proposal is to have eight of the seats allocated to publishers because it is in them that the rights are vested."

## South Africa Bans Mandela Concerts

BY JOHN MILLER

JOHANNESBURG, South Africa Two open-air concerts to celebrate Nelson Mandela's 70th birthday were banned recently by the government here, and nine organizers of the concerts were arrested. The concerts were to be held in Cape Town and Johannesburg on July 17, the day before the birthday of the imprisoned African National Congress leader.

Shortly before the bannings were announced, nine of the organizers of the Cape Town concert were detained. The nine detainees, among them both blacks and whites, include a political cartoonist, members of the United Democratic Front, and a human-rights lawyer. More than 25,000 people were expected to attend the concert in Johannesburg. A third, indoor con-

cert, due to be held July 16 in Durban, was also canceled.

Under the present state of emergency the government is not required to give any reasons for banning the concerts, the proceeds of which were to go to various charities. Prior to the banning, police had warned the organizers that such outdoor gatherings would be construed as in violation of the Internal Security Act. Under the emergency powers any outdoor gathering apart from a sporting event or funeral is illegal and prior written consent by the authorities is necessary.

Ray Phiri, who served as musical director on Paul Simon's "Graceland" album and tour, says of the decision, "The bannings were a great pity, as the events were not political concerts but peaceful concerts to honor the old man."

Phiri is the leader of Stimela, one

of the country's most popular groups in the black market and one whose popularity is growing fast in the white market. "Another aim of the concerts was to raise funds for the underprivileged," he says. "It would have been an honor to take part in the concert; it would have said something about us. By allowing the concert to take place it would have given us and the people hope. In a sense [the government is] taking away the music of a nation."

Phiri says he and his group have been asked to take part in various Mandela birthday celebrations overseas, but they feel their commitment is to South Africa, where they hope to bring about some kind of change through their music. Phiri and Stimela will, however, leave for the U.S. in late September to take part in a charity concert. After that, the band will begin a tour in France.

## Dutch Singer Finds New Way To Issue Album

BY WILLEM HOOS

AMSTERDAM, the Netherlands Veteran Dutch-language singer Peter Blanker has given a new slant to the meaning of record distribution by releasing a new 10-song album exclusively through radio broadcast. Listeners were invited to record the stereo transmission and send \$1.25 to cover copyright clearances.

The album, titled "Then This Way," was played on Blanker's weekly KRO Radio show here, which averages an audience of about 100,000 listeners per broadcast. For the program, Blanker recorded several easy listening titles—some his own, some written by others—at the Hilversum studios of NOB, an organization that provides technical facilities to all Dutch national broadcasters.

Listeners were given ample notice of the album broadcast, which was preceded by a stereo check and was uninterrupted by announcements or comments. Those who send the requested \$1.25 will receive an inlay for their cassette plus background information and lyrics. Says a KRO Radio spokesman, "We have no idea how many people taped the album. But we do hope those who did are honest and send us the money."

Blanker scored his last hit in 1981 with "It's Difficult To Stay Modest." His 10 previous singles and three albums were released by record companies in conventional fashion. Explaining his unusual gesture, he says labels here take no interest in quality Dutch-language product. "All they are interested in is American and British pop and rock repertoire and cheap Dutch top 40 songs."

Blanker says that should "Then This Way" prove successful, other Dutch-language balladeers who feel neglected by the mainstream record industry may opt to follow the same course by approaching radio stations to record and distribute their product.

## As Dutch Jazz Fest Grows, So Do Problems

BY MIKE HENNESSEY

THE HAGUE, the Netherlands Just as new highways generate additional traffic, the expansion of the North Sea Festival's venues seems to have generated bigger audiences: Admissions over the three days of the event (July 8-10) totaled a record 54,000. Customers paid about \$90 for a three-day ticket or \$32.50 for a one-day pass.

This was the 13th edition of the festival, and according to promoter and founder Paul Acket, it was beset with more organizational problems than any of its predecessors.

"Talent is pricing itself out of the market; riders, even for the groups of minor importance, are becoming increasingly absurd and reaching us ludicrously late; and air-traffic-control problems in Europe make it almost impossible to maintain concert schedules, a vital consideration in this festival with 1,000 musicians performing and 12 stages in operation 10 hours a day."

Acket says that even with a substantial subsidy from JVC and aid from the Dutch government and the city of The Hague, there was no possibility that the festival could cover its \$1 million in costs. He is also still locked in a battle with BUMA, the Dutch performing rights society, over licensing fees.

"BUMA is asking for 30,000 guilders [\$15,000] this year and is seeking to increase the fee by 7,500 guilders [\$3,750] each succeeding year," Acket says. "But it is ridiculous that they

(Continued on next page)

## Survey: 17.5% Of Country's Households Now Own One CD-Player Sales Still Rising In Holland

AMSTERDAM, the Netherlands

Five years after the introduction of the compact disk here, the CD player remains the best-selling hardware product in the history of the Dutch audio and video business. Penetration is now 17.5% of all households, and according to a recent survey by local company Burke-Inter/View, an additional 18% regard the purchase of CD hardware as an immediate priority.

Since March 1983, when the format was launched in four European markets—Holland, West Germany, France, and the U.K.—software sales here have risen from 200,000 to 8.8 million in 1987. The retail value was \$4 million in 1983; last year it was \$165 million. Record companies say the boom has continued into 1988, fueled by recent price reductions.

The Burke-Inter/View survey reveals marked differences between the densely populated West of Holland, where CD-player penetration is about 22%, and the more agricultural regions in the North and East, where penetration is less than 14%. But observers believe

that while most sales to date have been to households with a higher-than-average income, this trend may be reversed, with most future CD hardware going to poorer-than-average homes.

Philips currently commands 39% of the market, followed by Sony,

with 10%. Philips is strongest with high-income households and Sony with those on lower incomes. The survey shows that CD-player owners are less interested in classical music than the average music buyer but spend more time listening to music in general.

## Hi-Tech Hot In W. Germany

### VCR Sales Jumped In 1987

HAMBURG West German consumers spent a massive \$5 billion on audio, video, and television hardware last year, according to figures from the German Radio and TV Trade Assn. (DRFFV), with video products accounting for 25% of overall sales value.

The DRFFV, which represents some 7,000 retail outlets, says its stores accounted for about 70% of all VCR sales here last year—evidence, it says, that German customers still value the benefits of specialty presale and aftersale service.

Video recorder sales totaled 2.15

million units in 1987, up from 1.8 million the year before. The DRFFV says trade was boosted by technical improvements to sound and picture quality.

The association forecasts sales will continue to advance in 1988, possibly topping 2.2 million units, with multiple ownership an increasing factor. Replacement sales—a VCR's average life span is about seven years—are also playing a part.

There are now 8.8 million VCRs in West Germany's 25.8 million households; all but 3% of them are

(Continued on next page)

## WEA Malaysia Touting New Audiophile Series Of Tapes

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia  
WEA here reports a near 90% take-up of a special limited edition of cassettes in its high-quality Audiophile series, launched July 7. The series is targeted at owners of quality domestic and in-car hi fi equipment.

Only 100 units of each of the 36 titles in the initial phase of the series have been offered. Each unit retails for \$8.50.

WEA Malaysia international label manager Cheah Mun Kit says the chrome-Dolby series is part of the company's efforts to upgrade the quality of WEA Malaysia's cassettes and bridge the gap between high-priced CDs and diminishing vinyl album sales in what is predominantly a cassette market.

WEA also hopes the high quality of the series, which is duplicated in real time on a one-to-one basis, will discourage home taping, which for many years has eaten into record company sales here.

The series includes albums by Fleetwood Mac, David Sanborn, U2, Joni Mitchell, and acts from the MCA Master Series.

Cheah says international repertoire has been a significant part of WEA Malaysia's business since the government introduced its new copyright law in December—the

Audiophile series was an important factor in meeting public demand.

This demand has been particularly stimulated since the law came into effect, he adds. "And discerning customers feel that better-quality cassettes could be a substitute for high-priced CDs, which because of import taxes cost \$18 retail in Malaysia."

Titles in the series are more costly than standard cassettes, Cheah says, "but it is an expensive process with almost half the costs going into production. What the customer is paying for is quality, and the cassettes are still less than half the price of a CD."

WEA says it may extend the 100-unit-per-title limit if demand continues at the present rate. Another 14 titles are due to be released soon, and WEA Malaysia may later consider producing high-quality cassettes for company affiliates elsewhere in Southeast Asia if the demand arises. The company hopes other majors here will follow its lead.

The packaging for the Audiophile series, produced for WEA on an exclusive basis by Trikey Sound Systems, is tailor-made for a tropical country like Malaysia, with heat-resistant easings and steel pins to prevent warping.

## NORTH SEA FEST: MORE PEOPLE, MORE PROBLEMS

(Continued from preceding page)

should apply the same tariff as they do to commercial operations. This festival is a cultural event giving lots of exposure to Dutch musicians and composers. It should benefit from a concessionary rate. It becomes more and more impossible for the North Sea Festival to survive with all these problems."

The nature of the North Sea Festival makes it impossible for anyone to see more than one-twelfth of the sessions presented. Highlights included a set in which George Benson reverted to his jazz roots and jammed with saxophonist Red Holloway and organist Jack McDuff; extremely polished work by the Herbie Hancock Quartet; Steve Gadd & the Gadd Gang; sterling big band music from Lionel Hampton, Dizzy Gillespie, Mel Lewis, and the Clark College Jazz Band; and highly enterprising small-group presentations from Art Blakey, Horace Silver (with vocalist Andy Bey adding lyrics to some great Silver standards), the Modern

Jazz Quartet, and the Clifford Jordan Quartet.

Among the soloists of particular note were pianist Ellyn Rucker; Buddy Collette on flute, clarinet, and alto saxophone; Carlos Ward with a quartet that featured Woody Shaw; and the ever-lyrical Stephane Grappelli, who was the European winner of the festival's Bird Award, the trophy inaugurated in 1985 to honor the outstanding jazzman of the year in American, European, and Dutch categories.

Gillespie, a regular at the North Sea Festival, received the American Bird Award, and the Dutch trophy went to Willem Breuker, leader of the Willem Breuker Kollektief.

The new 800-seat Van Gogh Hall was a welcome addition to the festival's roster of venues (most of which are seatless), but the vast aircraft hangar called the Statenhall, in which such acts as Carlos Santana and Wayne Shorter, Chuck Brown, James Brown, Curtis Mayfield, and Benson (all reportedly well received) performed, is too huge for comfort, holding up to 10,000 bodies.

Long-time festival observers say the jazz-supermarket approach to festivals is good for marquee value and attracting vast audiences, but when the event becomes too big it turns counterproductive, causing logistical problems, massive crowds, frayed tempers, and sheer, sweaty discomfort. The North Sea Jazz Festival, which began in 1976 with five halls, 300 musicians, and 9,000 visitors, has now become five or six festivals all fighting for survival.

## W. GERMAN SPENDING

(Continued from preceding page)

VHS-format machines.

However, sales of video cameras have not fared as well, falling from 35,000 units in 1986 to 20,000 last year. Camcorder sales increased over the same period from 130,000 to 220,000, with 8mm machines accounting for 43% of the market.

## Network Pushing For Earlier Changeover Date MuchMusic Gets Basic Cable Offers

BY KIRK LaPOINTE

OTTAWA The MuchMusic Network, in one of the nastiest skirmishes with cable companies ever waged by a broadcaster in Canada, has finally been offered an olive branch in its bid to be moved by operators to basic cable from pay TV.

Many firms have offered to move MuchMusic to basic in September 1989. However, that's one year later than MuchMusic anticipated and could have serious financial consequences for the network.

At press time, MuchMusic station manager Ron Waters said, "We are working to get a better date" from many operators to move to basic. If there are no signs of cooperation, Waters says, MuchMusic may yank its signal from operators and leave confused consumers with no full-time music video service.

Earlier, the Canadian Radio-television and Telecommunications Commission gave MuchMusic the go-ahead to be moved to basic from discretionary cable service. Depending on whom you talk to, however, the advantage rests either with cable operators or the network. Cable companies say they now have the right to decide how they will offer MuchMusic—as strictly pay TV, on basic service to all subscribers, or as part of a so-called unscrambled tier, in which consumers who don't want the service notify the cable company and have the service disconnected. MuchMusic, however, believes it has the right to tell cable companies that it may no longer of-

fer the music video service as pay TV.

MuchMusic says it may enforce its position through court action that would allow it to pull its signal from cable operators that show little or no inclination to shift the network to basic cable.

"It will depend on how cooperative they are," Waters says of cable firms.

Already, the country's largest operator, Rogers Cablesystems Ltd., has agreed to shift MuchMusic to basic starting this September. Some other sizable firms, including CUC Ltd. and Cablenet-Cablecasting chains, are also ready to move MuchMusic to basic Sept. 1. As a result, MuchMusic's current subscriber base of about 1.3 million should practically double in September (although some of those new subscribers may not own cable converters that allow them to receive the unscrambled MuchMusic signal).

Even with this expanded audience, "we could be looking at some big, big holes" across Canada where MuchMusic is not available if the network pulls the plug on some operators, Waters says. He adds that some areas in which the service might not be available are Edmonton, Alberta; Saskatoon, Saskatchewan; and Halifax, Nova Scotia.

Advertisers are fretting about the network's situation, Waters concedes. "They just don't know where we'll be in a few weeks."

Cable firms appear willing to allow MuchMusic to move to basic in September 1989, because that's

when The Sports Network, another specialty TV service in Canada, will make the move. In the past, cable firms have treated MuchMusic and TSN as companion services and have packaged them for sale.

"I'm saying that I want a better date than that," Waters says of September 1989. "Even if I can get it moved up to next April, that's better than nothing."

Ideally, movement to basic would yield MuchMusic about 4 million subscribers. But for cable companies, shifting MuchMusic shortly would mean sacrificing the right to offer a package of American channels. Under CRTC rules, cable firms can offer up to five American specialty channels if they offer two Canadian specialty channels. To date, most firms have been offering MuchMusic and TSN in a package that includes The Nashville Network, Cable News Network, Arts and Entertainment Network, CNN Headline News, and perhaps one other service. The loss of MuchMusic from such a package, the best seller of all cable pay packages, would mean that only two American services could be offered.

In order to quell any concerns at Rogers about losing the package, MuchMusic offered its French-language equivalent, MusiquePlus, for free. Now, Rogers is offering TSN MusiquePlus and four American channels in its satellite package. Some firms are indicating, however, that a French-language music video service would not be very enticing for their subscribers.

## MAPLE BRIEFS

DESPITE ALL THE commotion in the U.S. over the video for Neil Young's "This Note's For You," the MuchMusic Network shows no sign of backing away from heavy-rotation exposure of the clip.

NOTICED IN A trade publication:

## Agreement Clears Way For 100s Of New AM Stations

OTTAWA Hundreds of new AM stations could go on the air as early as July 1, 1990, because of an international agreement that has netted Canada 10 additional broadcast frequencies, the communications minister has announced.

Flora MacDonald, outlining a recent agreement reached at a conference in Brazil, says the AM broadcasting band has been expanded from 1605-1705 kilohertz. Under the new plan, Canada has been allotted 10 new frequencies. On five of those frequencies, however, it will have to avoid interference with stations near the borders of the U.S., Greenland, and St. Pierre and Miquelon.

The Communications Depart-

ment will be able to approve as many 1-kilowatt stations as it wishes on five frequencies and up to 10-kilowatt stations on all 10 frequencies provided the stations don't affect countries nearby.

Because of the agreement reached in Brazil, there is no need for the department to coordinate applications for the frequencies with the U.S. As a result, the government is expected to be able to process such submissions quickly.

Negotiations are expected to start soon with the U.S. on procedures to avoid interference on adjacent frequencies, including 1590 and 1600 kHz. This may require coordination on stations within 75 miles of the border. KIRK LaPOINTE

ing fee for radio stations; after all, if the federal regulatory agency determines that a station is playing too many hits, the station can lose its license.

THE FOUNDATION to Assist Canadian Talent on Record has announced a new feedback system for those submitting tapes to secure financing. The organization, which is sponsored by the music industry and the government, now will group all submissions under one of five categories: good, shows potential, needs work, needs extensive work, and poor. It's better than no response at all.

TSC SHANNOCK CORP. has signed a distribution deal for video products from Walt Disney Studios, including Touchstone Pictures, Disney Home Video, and Buena Vista Home Video. Shannock president Bill McCartney estimates that the home video market for Disney product in Canada is worth about \$20 million a year. There are now three national distributors of Disney product; previously, there was just one.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

# Jazz BLUE NOTES



by Peter Keepnews

IT HASN'T BEEN BUILT YET, but the **Thelonious Monk Center for Jazz Studies** has already undergone a change of name and a change of venue. It's now called the **Thelonious Monk Institute of Jazz**, and it will be located not in Washington, D.C., as originally planned, but in Durham, N.C., where it will be affiliated with **Duke Univ.**

The Monk Center was originally envisioned as a combination performance space, archives, and school, while the projected Monk Institute is being described as "the world's first music conservatory devoted exclusively to jazz." **Trumpeter Clark Terry** has been named chairman of the institute's academic council; **Dizzy Gillespie** and **Wynton Marsalis** are among the artists being mentioned as faculty members.

Approximately half a million dollars had already been raised toward the construction of the Washington facility. The two major forces behind the project, the Washington-based **Beethoven Society** and **Thelonious Sphere Monk Foundation**, are now spearheading a drive to raise \$12 million for the building and a \$50 million endowment for the institute.

**CONGRATULATIONS** to **Max Roach** and **Ran Blake**, who have both won **MacArthur Fellowships** (otherwise known as "genius grants"). Roach, the pioneering drummer who played a key role in the development of modern jazz, says he'll use part of his award to establish a music school in his old Brooklyn, N.Y., neighborhood. We don't know what Blake, the idiosyncratic pianist and composer who heads the

third stream department at the **New England Conservatory of Music**, plans to do with his money, but we know he'll spend it creatively.

**NOW IT'S TIME TO SAY GOODBYE:** This is the last edition of **Blue Notes** to carry my byline. I have given up the column in order to devote more time to a number of projects, music oriented and otherwise.

I would be less than entirely honest if I said writing **Blue Notes** has been an unmitigated joy—and besides, those of you who know me personally know that the phrase "unmitigated joy" simply isn't in my vocabulary—but all things considered, it's been a rewarding experience. I've enjoyed keeping people informed about what's happening in the jazz world, and I like to think I've done a pretty good job of it.

To those of you who have offered me encouragement, support, suggestions, and constructive criticism

## A new plan for honoring Thelonious Monk's memory

over the years, my heartfelt thanks. And to those of you whose phone calls I never returned, whose press releases I never ran, and whose albums I never got around to listening to, my heartfelt apologies. Filling this space every week with news of the jazz world was easy; the hard part was deciding what to leave out.

In fact, it speaks well for the state of jazz music and the jazz business that I could easily have filled a space three times this size every week and *still* not have covered everything that deserved to be covered. Jazz remains, as it has always been, a hell of a way to make a living—and that goes for every aspect of jazz, from the important stuff like playing it to the peripheral stuff like writing about it. But one thing I've learned in my years of writing **Blue Notes** is that jazz is also, despite occasional reports to the contrary, alive and well.

# Gospel LECTERN



by Bob Darden

This is the first half of an interview with singer/songwriter/producer **Tim Miner**.

**SOMEONE WHO LOOKS** like a young **Gino Vanelli**, complete with long curly black hair, showed up at the Dove Awards in a black tuxedo—and short pants. I knew I was going to like him right off the bat. It's hard not to like someone whose concerts look like "Club MTV" outtakes.

His name is **Tim Miner** and I grabbed him for a few minutes on the eve of his first **Sparrow** release, "I Know You Think You Know." The affable Miner is something of an enigma in contemporary Christian music circles. A well-respected writer/performer/producer (he produced the almost-listenable debut album by the daughter of a certain well-known TV evangelist), Miner and his wife, **Cindy Hemphill** (of the Southern gospel group the **Hemphills**), simply dropped out of sight in 1984 for four years. Miner only re-emerged at the prodding of **Sparrow A&R** chief **Peter York**.

"I first got to know Peter about four years ago when I played with **Phil Keaggy**," Miner says. "We just hit it off. When he went to **Sparrow**, he wanted me to join the label. But without trying to sound too spiritual, I just wasn't ready. I'd just gotten married, and Cindy left the **Hemphills** so we could spend the next couple of years getting to know one another. The Bible says just spend one year! Anyway, we both wanted to produce and write. That was the first year either of us had spent out of the limelight in our lives."

In the Miners' second year of marriage, they joined the Church On The Rock in Rockwall, Texas, just outside of Dallas. The couple was probably the most radi-

cal-looking duo to ever hit Rockwall. But pastor/author **Larry Lea** wasn't swayed. Miner says Lea came down in front of the church and told the congregation that this church would be the Miners' "covering" in the days ahead.

"During the next few years, we learned how to pray. And we built a \$1.5 million studio in Dallas called **Knightlight Studio**. In that time, we slowly built up a business and got out of debt. Every year, Phil [Keaggy] would call and say, 'Let's do a record!'"

"And so for four years, Cindy and I divested ourselves of our celebrity status. I just knew at the end of that time that no one would know who we were. The Lord required us to be servants, to even give away our songs. Boy, was it hard."

Miner says that God finally "released" the young couple at the end of four years. York convinced Sparrow's entire brain trust to fly to Dallas and talk with

## After four years, Tim Miner returns to the record studio

the young prodigy.

"I didn't move until God said it was OK to go," Miner recalls. "Remember, this is the guy who once swore he'd never sign a Christian [recording] deal again. So I also learned to never tell God never. What [God] wanted over those four years were the first fruits of everything we did [to be] given over to Him."

Miner's talents, incidentally, are such that he wasn't forgotten by mainstream labels, either. Several secular labels are still interested in the tapes of what would become "I Know You Think You Know," Miner says. Choosing the right label was difficult.

"I kept thinking, 'God, hurry up and pick one before they all lose interest,'" he says. "So I made it real hard on Sparrow. They gave me total freedom and creative control and enough money to get [the album] done right. Of course, if I flop, no artist is going to get that kind of freedom any time soon! Still, it wasn't until a few months ago that I was sure that this was God's will."

FOR WEEK ENDING AUGUST 6, 1988

Billboard

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
1	1	11	<b>ELLA FITZGERALD</b> VERVE 835 454/POLYGRAM (CD)	5 weeks at No. One <b>ELLA IN ROME - THE BIRTHDAY CONCERT</b>
2	4	3	<b>WYNTON MARSALIS</b> COLUMBIA PC2 40675 (CD)	<b>LIVE AT BLUES ALLEY</b>
3	2	13	<b>JOHN PATITUCCI</b> GRP GR 1049 (CD)	<b>JOHN PATITUCCI</b>
4	3	11	<b>KEITH JARRETT</b> ECM 835 008/POLYGRAM (CD)	<b>STILL LIVE</b>
5	5	5	<b>BENNIE WALLACE</b> BLUE NOTE 48014/CAPITOL (CD)	<b>BORDERTOWN</b>
6	6	5	<b>COURTNEY PINE</b> ANTILLES/NEW DIRECTIONS 90697/ISLAND (CD)	<b>DESTINY'S SONG + THE IMAGE OF PURSUANCE</b>
7	9	3	<b>BETTY CARTER</b> VERVE 835 661/POLYGRAM (CD)	<b>LOOK WHAT I GOT</b>
8	8	3	<b>ORNETTE COLEMAN AND PRIME TIME</b> PORTRAIT FR 44301/E.P.A. (CD)	<b>VIRGIN BEAUTY</b>
9	10	3	<b>MICHEL PETRUCCIANI</b> BLUE NOTE 48679/CAPITOL (CD)	<b>MICHEL PLAYS PETRUCCIANI</b>
10	13	3	<b>DIZZY GILLESPIE</b> IMPULSE 42153/MCA (CD)	<b>ENDLESSLY</b>
11	NEW		<b>BRANFORD MARSALIS</b> COLUMBIA OC 44055 (CD)	<b>RANDOM ABSTRACT</b>
12	11	5	<b>NANCY KELLY</b> AMHERST AMH 3317 (CD)	<b>LIVE JAZZ</b>
13	14	7	<b>PAQUITO D'RIVERA</b> COLUMBIA FC 44077 (CD)	<b>CELEBRATION</b>
14	7	45	<b>DIANE SCHUUR - COUNT BASIE</b> GRP GR 1039 (CD)	<b>DIANE SCHUUR - COUNT BASIE</b>
15	15	3	<b>GIL EVANS</b> PROJAZZ CDJ 671/INTERSOUND (CD)	<b>BUD &amp; BIRD</b>

# TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ No. 1 ★★				
1	1	25	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	3 weeks at No. One <b>TIME AND TIDE</b>
2	2	11	<b>GEORGE HOWARD</b> MCA 42145 (CD)	<b>REFLECTIONS</b>
3	3	15	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN 48059 (CD)	<b>SIMPLE PLEASURES</b>
4	6	3	<b>DAVID SANBORN</b> REPRISE 25715/WARNER BROS. (CD)	<b>CLOSE-UP</b>
5	8	5	<b>SPYRO GYRA</b> MCA 6235 (CD)	<b>rites of summer</b>
6	4	13	<b>DAVID BENOIT</b> GRP GR 1047 (CD)	<b>EVERY STEP OF THE WAY</b>
7	12	3	<b>NAJEE</b> EMI-MANHATTAN 90096 (CD)	<b>DAY BY DAY</b>
8	10	5	<b>YELLOWJACKETS</b> MCA 6236 (CD)	<b>POLITICS</b>
9	11	5	<b>STANLEY CLARKE</b> PORTRAIT FR 40923/E.P.A. (CD)	<b>IF THIS BASS COULD ONLY TALK</b>
10	7	7	<b>CHICK COREA</b> GRP GR 1053 (CD)	<b>EYE OF THE BEHOLDER</b>
11	9	11	<b>TIM HEINTZ</b> TBA 236 (CD)	<b>SEARCHING THE HEART</b>
12	5	15	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> PASSPORT PJ 88042 (CD)	<b>KILIMANJARO</b>
13	15	7	<b>TUCK &amp; PATTI</b> WINDHAM HILL 111 (CD)	<b>TEARS OF JOY</b>
14	13	11	<b>FRANK POTENZA</b> TBA 235 (CD)	<b>WHEN WE'RE ALONE</b>
15	17	3	<b>THE CRUSADERS</b> MCA 42168 (CD)	<b>LIFE IN THE MODERN WORLD</b>
16	14	11	<b>SHADOWFAX</b> CAPITOL 46924 (CD)	<b>FOLKSONGS FOR A NUCLEAR VILLAGE</b>
17	16	39	<b>DIANNE REEVES</b> BLUE NOTE BLJ 46906/EMI-MANHATTAN (CD)	<b>DIANNE REEVES</b>
18	22	3	<b>RICHARD ELLIOT</b> INTIMA 73321/ENIGMA (CD)	<b>THE POWER OF SUGGESTION</b>
19	20	5	<b>GEORGE SHAW &amp; JETSTREAM</b> TBA 234 (CD)	<b>SKYWALKERS</b>
20	23	3	<b>TONINHO HORTA</b> VERVE FORECAST 835 183/POLYGRAM (CD)	<b>DIAMOND LAND</b>
21	18	23	<b>KIRK WHALUM</b> COLUMBIA FC 40812 (CD)	<b>AND YOU KNOW THAT!</b>
22	NEW		<b>CHUCK MANGIONE</b> COLUMBIA FC 40984 (CD)	<b>EYES OF THE VEILED TEMPTRESS</b>
23	NEW		<b>DOC SEVERINSON</b> AMHERST AMH 3319 (CD)	<b>FACETS</b>
24	25	5	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	<b>STRONGER THAN PRIDE</b>
25	24	3	<b>PIECES OF A DREAM</b> EMI-MANHATTAN 48740 (CD)	<b>MAKES YOU WANNA</b>

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

# Singles Key In Soundtrack Deals

## Panel: Labels, Movie Cos. Often At Odds

NEW YORK The rights to singles can be a critical hang-up in closing a movie soundtrack deal.

At a mock soundtrack negotiation panel at the recent New Music Seminar, attorneys for the artists, record companies, and film studios, in sketching some fundamental negotiating postures, pointed to the single as one of the trickiest elements in the typical contract.

"Singles rights are a key," noted Steve Bedell, senior VP of music at Paramount. "It is important to us as a film company to have the record company's commitment [to release a single], but the label, if it keeps singles rights, isn't going to

want to put out a single as a loss leader if the artist's [solo] album isn't coming soon enough. The label's not going to release the single in time [to benefit the film]. We will generally try to negotiate [a provision] that the single be released within a certain time frame."

Roxanne Lippel, VP of business for music affairs at Universal, echoed that concern, noting that conflicts often arise over the timing of an artist's soundtrack single and a single from his or her solo album. The complex negotiations over the Linda Ronstadt & James Ingram duet on "Somewhere Out There" (from the film "An American Tail") was a case in point. "We [MCA] got the rights to release a single as Ronstadt was coming

with her third [Nelson] Riddle album," said Lippel. "The song was a hit for MCA, and it didn't hurt either of their careers, but it may have conflicted with [the promotion of] the solo album."

Other points of legal contention in the rapidly growing soundtrack area include the rights to use the master recording in film sequels, recoupment of recording and re-

### 'You always walk a tightrope'

use costs (the studio generally insists on recouping 100% of these costs), and the amount of the royalty. Bob Flax, a partner in Grubman, Indursky & Schlinder, representing the artist, said, "I'll generally look for an 'all-in' royalty of 12%-13%, with nothing recoupable. [The studio] will say it's too much and propose that it be [broken out] into costs and fees . . . Then we'll look for a fee for use of the master recording. And if the artist is the writer, we'll certainly try to keep publishing."

Studio negotiators noted that royalties on soundtracks are usually lower than those on solo albums, typically running in the 8%-13% range.

As with any music contract, the power of the artist, studio, and label make virtually any item negotiable. But in the case of soundtracks, there's a built-in dichotomy: Studios want recording stars to better promote the film, while labels see soundtracks as more of a tool to advance the careers of less-established artists. "You're always walking a tightrope," said Warner Bros. Records senior director of business affairs Rick Streicker. "If it's a superstar, you won't have to give up singles and other exploitation rights, but will it promote the artist's career?"

Added Bedell, "The goal in this marriage [of artist and film] is to find the artist who satisfies both requirements—a developing artist who can still get the necessary initial airplay." **MARK MEHLER**

# MCA Music Entertainment Group Reports Banner 2nd Quarter & 1st Half

NEW YORK MCA Inc.'s Music Entertainment Group reported record operating income and revenues for the second quarter and six months ended June 30.

Operating income for the group, which incorporates fees for domestic distribution of home video product, was \$10.3 million in the quarter, up from \$7.1 million in the prior year's quarter. For the six months, the music unit posted operating income of \$22.3 million, compared with \$17.4 million in 1987.

Revenues were \$136.2 million for the three months and \$271.3 million for the six months. Last year, the group had second-quarter revenues of \$100.1 million and first-half revenues of \$199.5 million.

Company officials did not elaborate on the music unit's performance.

MCA as a whole reported higher revenues in the second quarter and six months, but as a result of a previously announced \$35 million charge against net income related to LJN Toys and MCA's

investment in Coleco Industries, operating income and net income were both down significantly from last year.

MCA reported second quarter net income of \$8.1 million, or 11 cents a share, compared with \$39.3 million, or 52 cents a share, last year. For the six months, net income was \$34.9 million, or 48 cents a share, down from \$68.1 million, or 90 cents a share, in the same period of 1987.

Operating income in the second quarter fell from \$63 million last year to \$48.7 million in 1988. For the six months, this year's operating income of \$89 million was down from \$104.6 million in last year's first half.

Three-month revenues were up from \$611.4 to \$643.6 million, while six-month revenues were up from \$1.14 billion to \$1.25 billion.

Excluding the effect of the charge against earnings, pretax income in the second quarter would have been up about 12% over 1987, the company said.

## New Century Loses \$2 Mil In 1st Quarter

NEW YORK New Century Entertainment Corp., a feature film producer and distributor, reported a first-quarter loss of \$2.2 million, or 15 cents a share, compared with a 1987 first-quarter income of \$605,000, or 4 cents a share. Last

year's results include an extraordinary item of \$218,000 from a tax benefit of a net operating loss carryforward.

Revenues for the quarter ended May 31 were \$10.5 million, down from \$13.5 million last year.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 7/19	Close 7/25	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	222.7	158 3/4	155 3/4	-3
Cannon Group	60.1	3 3/4	3 3/4	-1/4
Capital Cities Communications	207	318	312	-6
Coca-Cola	2463.8	37 1/2	37 1/2	-1/4
Walt Disney	1630.7	62 1/2	60 1/2	-2 1/2
Eastman Kodak	2565.2	43 3/4	42 3/4	-1 1/4
Gulf & Western	1064.7	43 3/4	42 1/2	-1 1/4
Handelman	86.3	31	31 1/4	+1/4
MCA Inc.	1831.5	42	41 1/4	-1/4
MGM/UA	91.1	14	13 3/4	-1/4
Musicland	18	35	34 1/4	-1/4
Orion Pictures Corp.	128.5	15 1/4	14 1/4	-1 1/4
Primerica	475.8	25 1/2	24 1/4	-1 1/4
Sony Corp.	983.8	39 3/4	49	+9 1/4
TDK	16.6	63 3/4	71 1/4	+7 1/2
Vestron Inc.	42.6	5	4 1/4	-1/4
Warner Communications Inc.	1732.3	36 1/2	34 1/4	-1 1/2
Westinghouse	1477.9	54 1/2	52 1/2	-2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	40.9	4 1/4	5 1/4	+1 1/4
Electrosound Group Inc.	48.9	4 1/4	4 1/4	.....
Lorimar/Telepictures	963.1	13 3/4	13 3/4	-1/4
New World Pictures	28.5	2 1/2	2 1/2	.....
Price Communications	57.2	8 1/4	9 1/4	+1 1/4
Prism Entertainment	10.9	3 1/4	3 1/4	-1/4
Turner Broadcasting System	.....	.....	.....	.....
Unitel Video	11	7 1/4	7 1/4	.....
Wherehouse Entertainment	.....	.....	.....	.....
<b>OVER THE COUNTER</b>				
Crazy Eddie	.....	1	1	.....
Dick Clark Productions	.....	4 1/4	3 3/4	.....
Infinity Broadcasting	.....	29 1/2	29 1/2	.....
Josephson Inc.	.....	13 3/4	13 3/4	.....
LIN Broadcasting	.....	57 1/2	57 1/2	.....
Malrite Communications Group	.....	8 1/4	8 1/4	.....
Recoton Corp.	.....	5 1/4	5 1/4	.....
Reeves Communications	.....	5 1/4	5 1/4	.....
Satellite Music Network, Inc.	.....	4 1/2	4 1/4	-1/4
Scripps Howard Broadcasting	.....	83	85	+2
Shorewood Packaging	.....	16	15 1/2	-1/2
Sound Warehouse	.....	10 1/2	10 1/2	.....
Specs Music	.....	6 1/4	6 1/4	.....
Stars To Go Video	.....	7 1/4	7 1/4	.....
Trans World Music	.....	21 1/4	21 1/4	-1/4
Tri-Star Pictures	.....	.....	.....	.....
Wall To Wall Sound And Video	.....	4	3 3/4	-1/4
Westwood One	.....	12 1/4	13	+1 1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	109	120	+11
Pickwick	.....	264	263	-1
Really Useful Group	.....	538	542	+4
Thorn EMI	.....	616	627	+11
Virgin	.....	124	123	-1

# Musicland Net Income Up

## Investors Seek To Buy Retailer

NEW YORK The Musicland Group Inc., the largest U.S. specialty combo retailer, has reported net income of \$3.9 million, or 35 cents a share, for the second quarter ended June 25. This compares with last year's second-quarter net of \$2 million, or 18 cents a share.

Revenues for the 625-store chain rose from \$101.6 million in the 1987 quarter to \$118.3 million this year.

For the six months, Musicland posted net income of \$6 million, or 53 cents a share, compared with \$3.3 million, or 30 cents a share, in 1987.

Six-month revenues were \$224 million, up from \$195.1 in the com-

parable period last year.

In April, Musicland and Primerica Corp. announced a definitive agreement to sell the retailer to a group of investors led by Donaldson, Lufkin & Jenrette and members of Musicland management.

A proxy statement for the special shareholders meeting to vote on that transaction is expected to be distributed shortly, Musicland indicated.

Holders of record of Musicland common stock at the close of business July 18, 1988, are entitled to vote at the meeting. Musicland anticipates completion of the deal in the third quarter of this year.

# Shamrock Nabs Music Plus

NEW YORK Shamrock Holdings Inc., the Burbank, Calif., holding company of the Roy E. Disney family, has completed its acquisition of the 56-store Music Plus chain for an undisclosed price.

Under the terms of the sale, Shamrock acquired all outstanding shares of closely held Show Industries, which operates Music Plus and City One-Stop in Southern California.

Shamrock, which earlier this year bid unsuccessfully to acquire Wherehouse Entertainment, recently created a larger stir with a hostile \$40-a-share offer for Polaroid Corp.

# Chain Down By \$287,000 In 1st Quarter

## Wall To Wall Reports Loss

NEW YORK Wall To Wall Sound & Video Inc., the 96-store home entertainment specialty retailer, reported a net loss of \$287,000 on revenues of \$28.8 million in the first fiscal 1989 quarter ended May 31. These results compare with earnings of \$961,000, or 18 cents a share, on revenues of \$24 million, in the same period of fiscal 1988.

Last year's first-quarter net income was \$249,000 before the cumulative effect of an accounting change.

Wall To Wall said comparable-store sales—based on 82 outlets operating one year or more—were up 3% in the three-month period.

Jerry Shulman, chairman and chief executive of the Cinnaminson, N.J.-based company, said the net loss was anticipated in view of significant "investment spending" incurred during the quarter. He said a 33% increase in selling, general, and administrative expenses, resulting primarily from start-up and expansion-related costs, put pressure on operating margins. Gross margins were also down slightly, from 35.3% last year to 35% in the just-concluded quarter.

Shulman said details of the company's fiscal 1989 expansion program will be announced shortly.

## POP

### RECOMMENDED

#### RECKLESS SLEEPERS

**Big Boss Sounds**  
PRODUCERS: Scott Litt, Jules Shear  
I.R.S. 42194

Songsman Shear, who has crafted hits for Cyndi Lauper and the Bangles, has long been lauded as one of rock's most unsung talents; he proves his mettle with new group, which sports a keener edge than Shear's old Polar Bears. "Tried To Please Her," "I Wake Up Loving You," and "Mesmerized" have the hooks to cook.

#### RIGOR MORTIS

PRODUCER: Dave Ogilvie  
Capitol C-48909

Not music for sissies. Sounds to dismember by have such sentimental titles as "Welcome To Your Funeral," "Condemned To Hell," and "Die In Pain." Should hit among those who like it hard and fast.

#### BOOK OF LOVE

**Lullaby**  
PRODUCERS: Flood & Ted Ottaviano  
Sire 25700

Latest from New York-based quartet starts out promisingly with hyped-up remake of Mike Oldfield's "Tubular Bells" but settles quickly into regulation dance-floor fodder. Still, "Pretty Boys And Pretty Girls" may throb potentially enough to get some feet moving.

#### BURNING SPEAR

**Mistress Music**  
PRODUCERS: Winston Rodney, Nelson Miller  
Slash/Warner Bros. 25734

As title suggests, this reggae romp has its share of love songs—but it's heavy on politics, too. Rodney (aka Burning Spear, which is also the name of his band) spices traditional Jamaican brew with a dash of '80s electronics.

#### KARLA BONOFF

**New World**  
PRODUCER: Mark Goldenberg  
Gold Castle 171 014

As famous for penning Ronstadt hits as for her own solo efforts, Bonoff returns with a solid assortment of gently wrought, synth-heavy pop melodies. Highlights include lilting "All Walk Alone" as well as the catchy sing-along "Tell Me Why" and the taut, tuneful "Still Be Getting Over You," both of which feature Peter Frampton on guitar.

#### PETER KOPPES

**Manchild & Myth**  
PRODUCER: Peter Koppes  
Rykodisc RCD 20046

Self-written solo effort from Church guitarist makes one wish he would take a more prominent role in forging that group's musical identity; songs are a swirling miasma of guitar and melody, not unlike the Church's but more diffuse in an appealing way. Umbrella group's chart presence bodes well for sales.

#### WALTER SALAS-HUMARA

**Lagartija**  
PRODUCER: Walter Salas-Humara  
Record Collect RC-51

Salas-Humara, key songwriter and instrumental leading light of big-time alternative faves the Silos, steps forward with a solo project that displays the same virtues as his band's albums—intelligent lyrics, absorbing narratives, and effective country-rock playing. Expect immediate alternative and college interest. Contact: 516-581-0710.

#### ORIGINAL BROADWAY CAST RECORDING

**Chess**  
PRODUCERS: Benny Andersson & Bjorn Ulvaeus  
RCA Victor 7700-RC

Whatever the recent short-lived Broadway production's failings,

"Chess" sounds good in its permanent home on recordings, especially several ballads that soar in a contemporary vein. Production, by authors of the music (Tim Rice wrote the lyrics), is vibrant. This version of "Chess," it should be noted, differs markedly from the label's earlier studio cast recording.

#### BERNSTEIN THE SONGBOOK

PRODUCERS: Various  
CBS MK 44760

CBS, celebrating Leonard Bernstein's 70th birthday with a number of reissues, has assembled 21 tracks here, primarily a sampling of Bernstein's valued Broadway years. Selections from "On The Town," "Peter Pan," and "Wonderful Town" make their CD debut. And so does "Take Care Of This House," an impassioned post-Watergate warning from Bernstein & Alan Jay Lerner's "1600 Pennsylvania Avenue."

#### THE LAST

**Confession**  
PRODUCER: Bill Stevenson  
SST 189

At last! Another record from the Last, purveyors of some of the most powerful pop to come out of the new wave of the late '70s. Reconstituted group turns in an impeccable effort on such tracks as "So Quick To Say," "Book," and "Going Gone." Name recognition will bring college play and cult-level sales.

#### BHUNDU BOYS

**True Jit**  
PRODUCER: Robin Millar  
Mango MLP5 9812

Zimbabwean masters of the danceable jit sound lay down some supple, elastic grooves on their first U.S. major label release. Addition of horns to the sonic brew and some vocals in English add commercial luster to this compulsively entertaining music.

#### JOHNNY COPELAND

**Ain't Nothin' But A Party**  
PRODUCERS: Dan Doyle, Ken Vangel, Johnny Copeland  
Rouner 2055

Blues guitar blaster Copeland lays down a hearty mix of gruff vocals and fluid solos in this all-live shot, recorded on his home turf of Houston in June 1987. Extended playing time of most tracks give Copeland plenty of room to burn on this rough-housing outing.

#### FULL TIME MEN

**Your Face My Fist**  
PRODUCER: Keith Streng, others  
Coyote/Twin/Tone TTC 88138

Several of the Fleshtones moonlight here, along with special guests Peter Buck of R.E.M., Smithereen Pat DiNizio, Stiv Bator, and a crew of other college-radio chums. Melodic garage rock grinds best on "One More Time (Encore)" and "I Got Wheels." Purists may cringe at misguided remake—with horns!—of Fleshtones' classic first single, 1979's "Critical List."

#### THE SICILIAN VESPERS

PRODUCERS: The Sicilian Vespers  
Profile PRO-1256

Well, there's something to be said for originality. Humor-rock sung by a Johnny Rotten sound-alike occasionally hits home, as on "I Want To Talk To A Squirrel" and the poignant—until the screeching starts—"I Screwed It Up." Unfortunately, words are often indecipherable—not a good thing when lyrics are key—and the monorhythmed music doesn't stand on its own.

#### THE LYRES

**A Promise Is A Promise**  
PRODUCER: Richard W. Harte  
Ace Of Hearts 10025

Leader Jeff "Monoman" Conolly has recruited the Turbinas' estimable guitarist Jack Hickey for latest

## SPOTLIGHT



#### HUEY LEWIS & THE NEWS

**Small World**  
PRODUCERS: Huey Lewis & the News  
Chrysalis OV-41622

With ambitions perhaps a bit beyond their abilities, Lewis & the News falter on reggae-flavored "Bobo Tempo" and instrumental "Small World (Part Two)." Majority of the album, however, is percolating, near-perfect pop in the Lewis mold. "Give Me The Keys (And I'll Drive You Crazy)" and "World To Me" cry out for airplay; "Better Be True" sports a nice reggae backbeat without going overboard.



#### SALT-N-PEPA

**A Salt With A Deadly Pepa**  
PRODUCER: Hurby Luv Bug  
Next Plateau PL 1011

Slow-building debut has cemented a rock-solid foundation for distaff trio's new album, which once again combines spiced-up R&B classics with spunky, funky originals. Isleys' "It's Your Thing" is seething as "Shake Your Thang" (featuring E.U.); "I Like It Like That" has pop appeal; and Joe Tex's "I Gotcha" rattles with heavy metal thunder. Only miscue: utterly irrelevant send-up of "Twist And Shout," which may nonetheless find a kiddie audience.

## NEW AND NOTEWORTHY

#### HOTHOUSE FLOWERS

**People**  
PRODUCERS: Clive Langer & Alan Winstanley  
London 828101

Dublin-bred quintet that made its first appearance on U2's Mother label delivers a compelling stateside bow. Most ear-catching facet of group's sound is singer Liam O Maonlai, whose quavering yet gutsy delivery has some of Van Morrison's Celtic soul in it. Tracks like "I'm Sorry" and "Don't Go" could play as album rock or left-field top 40 hits. Look for an immense label push for this latest entry in the Irish pop sweepstakes.

#### JETHRO TULL

**20 Years Of Jethro Tull**  
PRODUCERS: Ian Anderson, others  
Chrysalis V5X-41653

Five-LP/three-cassette/three-CD 20th-anniversary set offers 65 tracks of quintessential Tull, including two new songs, remixes, archival material, and live recordings from BBC tapes; rare cuts abound. Attractive package comes with 20-page, four-color booklet. Abridged version is set for release next month.

edition of the long-lived Boston garage-rock combo; third album by the band maintains its raw sound, while material is more emotionally expansive than before. Pete Frame family tree in LP gatefold will add appeal for alternative-rock buyers.

#### THE SMOTHERS BROTHERS

**Sibling Revelry: The Best Of The Smothers Brothers**

PRODUCER: David Carroll (compilation produced by Bill Inglot, Tom & Dick Smothers)  
Rhino 70188

Rhino reissues the classic routines from one of the funniest comedy teams of the '60s, featuring material recorded between 1962 and '65. Both longtime fans and curious novices will be entertained by the Smothers' trademark fractured folk songs, such as "Laredo," "Tom Dooley," and "John Henry," and their more free-form stand-up favorites like "Mom Always Liked You Best!" and "Gnus."

## BLACK

### RECOMMENDED

#### THE EGYPTIAN LOVER

**"Filly" (The Album)**  
PRODUCER: Egyptian Lover  
NuBeat/Priority SL 9723

Former DJ unleashes another album of supercommercial, always-interesting tracks with a hi-tech bent; though single "D.S.L.'s" is provocative enough to garner attention, "Whisper In Your Ear," a dark ballad, steals the show. Contact: 213-467-0151.

## COUNTRY

### PICKS

#### TOM WOPAT

**Don't Look Back**  
PRODUCER: Jerry Crutchfield  
Capitol C-90121

This should be Wopat's breakthrough album. He's a uniformly strong and convincing singer here with equally strong material to work with, notably "Hey Little Sister," "One More Time Won't Kill Me," and "Gone In A Heartbeat."

### RECOMMENDED

#### PETER ROWAN & THE NASHVILLE BLUEGRASS BAND

**New Moon Rising**  
PRODUCER: Peter Rowan  
Sugar Hill SH-3762

Traditional bluegrass at its best, laced with Anglo-Irish colors. Most of the songs are Rowan's own, but backed by the instrumental wizardry of the Nashville Bluegrass Band, every song sounds like a standard.

## JAZZ

### RECOMMENDED

#### DAVID BECKER TRIBUNE

**Siberian Express**  
PRODUCERS: Ken Caillat, David Becker  
MCA 42159

The Tribune may not qualify as front-page news, but this album will win over some fans. Tight ensemble, led by Becker's clean sound on both acoustic and electric guitars, is custom-made for fusion- and/or Wave-oriented radio.

#### AL HIRT

**That's A Plenty**  
PRODUCER: Steve Vining  
ProJazz 659

He's neither a Dixieland nor a swing

purist, but as one of New Orleans' best-known ambassadors, Hirt has a built-in following. Trumpeter's cleanly recorded, hour-plus collection of Bourbon Street repertoire has already scored strong sales at some jazz shops; look for that momentum to go marchin' in at other stores, too.

#### ARTHUR PRYSOCK WITH THE RED PRYSOCK BAND

**Today's Love Songs, Tomorrow's Blues**  
PRODUCER: Bob Porter  
Milestone 9157

Thanks to Arthur Prysock's string of Lowenbrau commercials, more people know his voice than his name. Almost half this set, with brother Bob, is pop songs, which may cross to nonjazz formats. Best shots for jazz radio: "Got To Get You Off My Mind" and "How Did She Look."

#### MAXINE SULLIVAN WITH THE SCOTT HAMILTON QUINTET

**Swingin' Sweet**  
PRODUCER: Takao Ishizuka  
Concord CCD-4351

The jazz stylist was singing well as she continued her career into her 70s. This live date from Tokyo, taped in September 1986, seven months before her death at age 75, certainly indicates that, as does a Jule Styne collection on Atlantic made about the same time. Besides its other standards, the album includes her signature song, "Loch Lomond."

## CLASSICAL

### RECOMMENDED

#### BERLIOZ: HAROLD IN ITALY

Pinchas Zukerman, Montreal Symphony Orchestra, Dutoit  
London 421 193

Zukerman's affinity for the work's lyrical qualities is matched by Dutoit in a reading of immense conviction. The sound, too, is special, with the solo viola placed realistically within the context of the orchestra yet never covered—a tough production challenge, but achieved here. The "Rob Roy" and "Corsaire" overtures are generous additions.

#### LOVE SONGS

Arleen Auger, Dalton Baldwin  
Delos D/CD 3029

An unusual program that jumps all over the place, stylistically and temporally. But the choice and sequencing of the 24 pieces are expert and rest smoothly on the ear. Romance is the unifying theme, and Auger is a seductive interpreter whether the composer is Copland, Mahler, Schubert, Coward, or Britten. Excellent sound.

#### PAGANINI: VIOLIN CONCERTOS NOS. 1 & 2

Jean-Jacques Kantorow, Orchestre de Chambre, Thomas  
Price-Less D18282

Kantorow is one of those rare artists who can dare a live recording of these demanding works and accomplish it brilliantly without tip-toeing around their many technical hurdles. He dares—and wins. Exciting listening.

**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.



**Al's Well.** Pop veteran Al Stewart has signed with Enigma Records; his first Enigma release is "Last Days Of The Century." Shown, from left, are Jim Marton, chief financial officer, Enigma; William Hein, chief executive officer, Enigma; Stewart; Steve Chapman, Stewart's manager; Peter White, Stewart collaborator; and Wesley Hein, president, Enigma.



**Ruth In Packaging.** Pianist Ruth Laredo signs an ongoing recording contract for MCA Classics. At right is MCA Classics chief Tom Shepard.



**Great Scott.** Island Music's Ackee Publishing completes a co-publishing venture with Jimmy Scott's Left Handed Songs. Shown, from left, are Glenn Friedman, Scott's manager; Alison Witlin, creative director, Island; Scott; and Lionel Conway, president, Island.



**Crush For Lenny.** Former Tower Of Power vocalist Lenny Williams signs with newly formed label Crush Music. Pictured, from left, are Al Bergamo, senior VP/GM, K-tel; Williams; Joel Newman, president, Crush; Sandy Newman, Williams' manager; Elston Ridgle, director of A&R, Crush; and Robert Lieberman, chairman and general counsel, Crush.



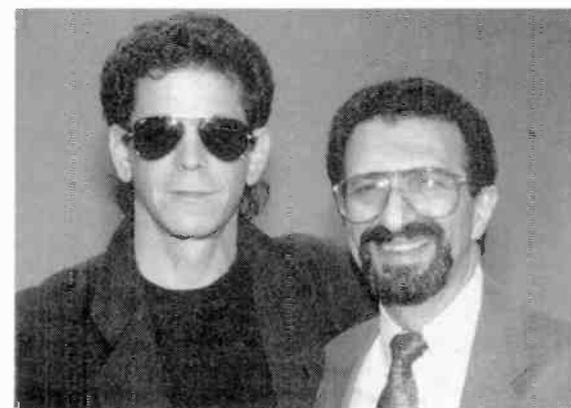
**Hard Kore.** Principals of the newly created Kore Records label mark their first signing, Swedish rock band Time Gallery. Kore is distributed by Atlantic Records. Pictured, from left, are Gordon Perry, president and co-owner, Kore; Michael Ritto, manager, Time Gallery; Keith Olsen, founder and co-owner, Kore; and Michael Lippman, Olsen's personal manager.



**Well Kemp-ed.** Columbia artist Johnny Kemp meets with label brass at New York's Palladium to celebrate the success of his "Just Got Paid" single. Shown, from left, are Ruben Rodriguez, senior VP, black music, Columbia; Kemp; Sandra DaCosta, director, product marketing, Columbia; and Jerry Lembo, New York promotion manager, Columbia.



**Cahn Games.** Past and present ASCAP presidents gather at New York's Marcello's restaurant for a 75th birthday tribute to Sammy Cahn, who has been a member of ASCAP's board of directors since 1977. Shown, from left, are Cahn; Stanley Adams, former president, ASCAP; Hal David, former president, ASCAP; and Morton Gould, president, ASCAP.



**Lou's News.** Lou Reed, left, has signed a long-term international agreement with EMI Music Publishing Worldwide for representation of his Oakfield Avenue Music and Metal Machine Music catalogs. Reed is shown here with Irwin Z. Robinson, president and chief executive officer, EMI Music Publishing Worldwide.

## NASHVILLE ACTS TAKE ALTERNATIVE MARKET ROUTE

(Continued from page 1)

campus promotions along with label mates Lonnie Mack, the O'Kanes, and the Charlie Daniels Band. CBS executives, fighting tighter country radio playlists, believe that reaching out to potential fans in this mainly untapped market may be done more effectively through these channels.

"CBS Records/Nashville is highly committed to increasing the focus on college and alternative marketing as an integral step in the artist development area of a total marketing effort," notes Roy Wunsch, the label's senior VP of Nashville operations.

Supplementing the efforts of the CBS college department in New York, the new Nashville department will deal exclusively with Nashville-created projects. Under the direction of Allen Brown, associate director of media for CBS/Nashville, the department has hired college marketing reps Adrienne Palmer, based in Dallas, for the Southwest and Tony Morreale, based in Nashville, for the Southeast. Three reps will be hired in September for the Eastern, Midcentral, and West Coast regions.

The reps will deal with college and alternative radio programmers, college concert promoters, college venues, retailers, and newspapers. "Basically," says Wunsch, "they work with media and influential contacts that impact college-age record buyers and those buyers that might not be exposed to mainstream formats of radio."

The reps will also seek exposure for the entire Nashville roster on country programs that are already being carried on college or alternative stations. Tie-ins with touring artists at retail in key college markets will be pursued when deemed advantageous.

With the success of such pop singer/songwriters as Tracy Chapman and Suzanne Vega, alternative radio is opening up to certain country artists, too. For MCA's Lovett, that provides another excellent avenue of exposure. "Once people looked at alternative radio only as a stepping stone to the mainstream," comments Marc Bleisner, who co-manages Lovett with Chuck Morris. "Now they're realizing that with the wealth of college and public radio stations, this has become an end in and of itself." Bleisner believes airplay on these types of stations is resulting in record sales.

The varied exposure also netted Lovett a lucrative tour-sponsorship deal with Pioneer. In addition to fi-

nancial support for Lovett's Large Band tour, Pioneer took part in several promotions, including co-op advertising with MCA, sweepstakes in participating markets for Pioneer hardware, and giving consumers of Pioneer Laserdisc players a copy of a Lovett CD video made by Pioneer Video Corp. Though Pioneer was initially looking for a new-age-type artist, company officials were pleased with the results of their first six-month agreement with Lovett. The company has extended its commitment to him through the end of the year and will sponsor his upcoming college tour.

MCA has achieved some success with Steve Earle in formats outside country, including album rock, jazz and adult contemporary outlets, and public radio. In Lovett's case, three different products were sent to radio

### 'College airplay is now an end in and of itself'

spotlighting the cuts deemed appropriate for rock/pop, jazz, and country. Such approaches need to be handled cautiously, given the paranoia displayed by many country radio programmers toward country acts they feel are flirting with other formats.

MCA is coining a new phrase for its marketing campaign, which will initially involve Lovett, Earle, Nanci Griffith, and the Desert Rose Band with Chris Hillman. "Country & Eastern," the new marketing peg, will also be the title of a compilation album featuring those talents, to be released Sept. 19. The album, priced at \$6.98 list for LP and cassette and a CD budget-line list (sale prices will probably range from \$6.99-\$10.99), will be serviced to accounts nationwide for in-store play.

Point-of-purchase materials will not only plug the album, which features two songs by each act, but will cite individual albums by the acts. Consumers purchasing the sampler will be allowed to bring the sales receipt back to the store for a money-off discount on individual albums.

Warner Bros.' contemporary music department in Burbank, Calif., is servicing a new "Happy Hour With k.d. lang" video to rock and alternative clubs and receptive video pools in addition to country bars. "With k.d., there's so much potential beyond the

obvious country market—and that's what we're trying to plug into," comments Craig Kostich, Warner's VP of contemporary music, who also works with such acts as Depeche Mode, Erasure, and Siedah Garrett.

At RCA/Nashville, Joe Galante, GM and senior VP, advises that the label use staffers in New York and Nashville to service alternative markets on a selective basis. Sonnier and Foster & Lloyd are currently the prime beneficiaries of this thrust. "We service [some] records to all markets, college stations, college publications, and street papers," says Galante.

Because Bill Lloyd previously released a new-music/pop album, "Feeling The Elephant," on Boston-based Throbbing Lobster Records, Foster & Lloyd want to take advantage of that pre-existing base while remaining totally committed to country music. Advises Lloyd, "We're constantly looking for ways to reach that other audience, be it through the New Music Seminar [in which they took part this year] or something like the College Media Journal."

CBS' Nashville division has joined the National Assn. of Campus Activities with an eye toward exposing talent in NACA regional and national conference showcases. During a recent NACA concert workshop showcase in Nashville, the O'Kanes performed for 80 college talent buyers. At a panel the following day, Allen Brown recalls, the response was positive: "Even though only a few people had heard of the O'Kanes before the showcase, 90% of them said they'd go to an O'Kanes concert if they played on their campus."

Consideration is even given to the type of venue used. The shift can be as simple as seeking concert venues that are known for rock acts. "We're looking for the halls that have the best production capabilities," says Will Botwin of Side One Management, New York, who handles Cash and Earle. "Because both Rosanne and Steve appeal to fans of all different kinds of music, we try to find a place where everyone will feel comfortable, especially since many of the noncountry fans are more interested in a traditional concert environment instead of a dance hall situation."

Cash's tour often bypassed "country" halls in favor of venues like the Roxy in Los Angeles, Park West in Chicago, and Cleveland's Hanna Theatre. Earle's most recent L.A. showcase was held at the Palace, and Sonnier played The Lingerie in the same city. Epic's Darden Smith, who opened for Crowell at New York's Bottom Line in June, has also opened for the Pogues, Timbuk 3, and Bonnie Raitt.

"We're concerned," says Smith's manager, Shannon Vail, "with making sure Darden's music gets heard by people who will be receptive to it—and that includes college and alternative radio." Vail feels the country and alternative audiences don't have to be mutually exclusive.

The alternative marketing route necessarily requires walking a fine line between overcoming a country stigma from a segment of the alternative audience and not alienating the dyed-in-the-wool country fans who might feel their favorites are selling out or abandoning them. These artists are hoping that their music will surmount these problems and pitfalls—and initial responses tend to support that belief.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

EFFECTIVE WITH THIS ISSUE, the Hot 100 chart and the Hot Black Singles chart will carry symbols designating which configurations are commercially available of each single (see page 1). The symbols are fully explained in the legend under the chart. This new feature should prove useful to retailers in ordering singles and to radio stations in tracking retail sales.

STEVE WINWOOD'S "ROLL WITH IT" (Virgin) is No. 1 again—by a large margin—as it continues to gain in both sales and airplay points, although not enough for a bullet. "Hands To Heaven" by Breathe (A&M) surges strongly to hit No. 2 with a bullet and will challenge "Roll" for No. 1 next week. Other challengers are still far behind.

THE CHART CAREER OF "Hands To Heaven" illustrates an important point in analyzing the Hot 100: Losing a bullet does not mean that a record is not a hit or that it is "over." "Heaven" lost its bullet and regained it twice in its steady climb to the top. This week, three records regain bullets as a combination of sales and airplay gains enable them to meet the criteria. The most impressive comeback is "Don't Be Cruel" by Bobby Brown (MCA), which leaps 22 places to No. 59 with explosive sales-point growth and radio strength at KBOS Fresno, Calif. (19-10), KTFM San Antonio, Texas (No. 20), and KMEL San Francisco (24-14). Also regaining bullets: "Nice 'N' Slow" by Freddie Jackson (Capitol), which moves 19-16 at Power 96 Detroit, and "Inside Outside" by the Cover Girls, which is top 10 at Power 96 and Hot 105 in Miami. Meanwhile, "Boom! There She Was" by Scritti Politti (Warner Bros.) moves up for the third week without a bullet (57-53), but it is top 10 at six reporting stations, making moves of 2-1 at FM-102 Sacramento and 13-9 at I-94 Honolulu.

QUICK CUTS: "One Good Woman" by Peter Cetera (Full Moon) was last week's most-added record and is this week's Power Pick/Airplay, giving the former Chicago lead singer a 99% chance of joining his ex-colleagues in the top 10. "Woman" jumps 22-11 at WKTI Milwaukee and 26-14 at B-97 New Orleans . . . "Don't Worry, Be Happy" by Bobby McFerrin (EMI-Manhattan) is the airplay-award runner-up and takes the biggest jump on the chart, 26 places to No. 57. It's already a hit at Q-106 (25-19) and KATD San Diego (21-12) and KISN Salt Lake City (24-12) . . . The new singles by Europe and the Jets appear on the 10-most-added list at radio this week, but they are just shy of the points required to debut on the Hot 100; look for strong bows next week. This week's highest debut is a rerelease: "What You See Is What You Get" by Brenda K. Starr (MCA). First released in late 1986, it became a dance club hit but did not reach the Hot 100 until now.

FOR WEEK ENDING AUGUST 6, 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>DON'T WORRY, BE HAPPY</b> BOBBY MCFERRIN EMI-MANHATTAN	6	13	40	59	97
<b>STAYING TOGETHER</b> DEBBIE GIBSON ATLANTIC	5	9	40	54	54
<b>DON'T BE CRUEL</b> CHEAP TRICK EPIC	4	6	41	51	92
<b>FOREVER YOUNG</b> ROD STEWART WARNER BROS	2	6	35	43	44
<b>SUPERSTITIOUS</b> EUROPE EPIC	1	2	30	33	33
<b>ONE GOOD WOMAN</b> PETER CETERA FULL MOON	3	11	16	30	174
<b>PLEASE DON'T GO GIRL</b> NEW KIDS ON BLOCK COLUMBIA	2	3	24	29	118
<b>SENDIN' ALL MY LOVE</b> THE JETS MCA	0	5	24	29	29
<b>A NIGHTMARE ON MY STREET</b> D.J. JAZZY JEFF JIVE	3	6	19	28	58
<b>WHAT YOU SEE IS WHAT...</b> BRENDA K. STARR MCA	5	4	18	27	56

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.

## SENATE VOTES TO ABOLISH 'SAFE-HARBOR' POLICY

(Continued from page 3)

tion to enforce Section 1464 very seriously," the statement says. "A total ban against obscenity on the broadcast airways is vigorously enforced. In addition, during my tenure as chairman, this commission has significantly strengthened its enforcement against indecency in broadcasting, consistent with Supreme Court precedent.

"Over the past year and a half, the commission has made it clear that indecency includes more than just the so-called seven dirty words. It has extended the restriction on indecency later into the night, and it has sanctioned broadcast stations who have violated that restriction, including, for the first time ever, a television broadcaster [KZKC in Kansas City, Mo., which the FCC

efined for an unedited broadcast of the film 'Private Lessons']."

Patrick's statement concludes, "The commission will continue its active enforcement of whatever statutory scheme Congress ultimately adopts."

FCC general counsel Diane Kilory says that the commission has no formalized regulations regarding the postmidnight safe harbor but that a general policy developed through "case law" following a 1987 reconsideration of the Pork Dukes, "Jerker," and Stern cases.

"On reconsideration, we said, 'OK, we don't want to run afoul of the Constitution,' and based on court precedent, 12 o'clock strikes a balance among all these competing interests," Kilory says.

# 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	3	HANDS TO HEAVEN	BREATHE	1
2	1	ROLL WITH IT	STEVE WINWOOD	2
3	5	MAKE ME LOSE CONTROL	ERIC CARMEN	4
4	9	SIGN YOUR NAME	TERENCE TRENT D'ARBY	5
5	10	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	7
6	7	PARENTS JUST DON'T...	D.J.JAZZY JEFF/FRESH PRINCE	13
7	11	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	6
8	2	HOLD ON TO THE NIGHTS	RICHARD MARX	3
9	12	JUST GOT PAID	JOHNNY KEMP	12
10	14	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	8
11	18	MONKEY	GEORGE MICHAEL	10
12	4	POUR SOME SUGAR ON ME	DEF LEPPARD	9
13	15	THE COLOUR OF LOVE	BILLY OCEAN	17
14	21	FAST CAR	TRACY CHAPMAN	14
15	20	DO YOU LOVE ME	THE CONTOURS	11
16	17	THE TWIST	THE FAT BOYS	16
17	8	RUSH HOUR	JANE WIEDLIN	19
18	22	RAG DOLL	AEROSMITH	21
19	24	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	15
20	6	NEW SENSATION	INXS	22
21	26	SWEET CHILD O' MINE	GUNS N' ROSES	18
22	29	SIMPLY IRRESISTIBLE	ROBERT PALMER	20
23	28	IF IT ISN'T LOVE	NEW EDITION	26
24	13	THE FLAME	CHEAP TRICK	23
25	40	PERFECT WORLD	HUEY LEWIS & THE NEWS	24
26	32	WHEN IT'S LOVE	VAN HALEN	25
27	30	I KNOW YOU'RE OUT THERE SOMEWHERE	THE MOODY BLUES	30
28	38	ALL FIRED UP	PAT BENATAR	29
29	23	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	32
30	36	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	27
31	19	MERCEDES BOY	PEBBLES	28
32	33	SAYIN' SORRY (DON'T MAKE IT RIGHT)	DENISE LOPEZ	36
33	16	PARADISE	SADE	41
34	35	SUPERSONIC	J.J. FAD	63
35	25	NITE AND DAY	AL B. SURE!	39
36	—	NAUGHTY GIRLS (NEED LOVE TOO)	SAMANTHA FOX	68
37	27	LOST IN YOU	ROD STEWART	49
38	34	FOOLISH BEAT	DEBBIE GIBSON	40
39	31	NOTHIN' BUT A GOOD TIME	POISON	52
40	—	MAKE IT REAL	THE JETS	48

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ROLL WITH IT	STEVE WINWOOD	1
2	2	HOLD ON TO THE NIGHTS	RICHARD MARX	3
3	4	HANDS TO HEAVEN	BREATHE	2
4	5	MAKE ME LOSE CONTROL	ERIC CARMEN	4
5	6	SIGN YOUR NAME	TERENCE TRENT D'ARBY	5
6	8	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	6
7	10	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	8
8	3	POUR SOME SUGAR ON ME	DEF LEPPARD	9
9	7	DO YOU LOVE ME	THE CONTOURS	11
10	14	MONKEY	GEORGE MICHAEL	10
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19	23	SIMPLY IRRESISTIBLE	ROBERT PALMER	20
20	27	WHEN IT'S LOVE	VAN HALEN	25
21	17	THE COLOUR OF LOVE	BILLY OCEAN	17
22	25	RAG DOLL	AEROSMITH	21
23	11	NEW SENSATION	INXS	22
24	13	RUSH HOUR	JANE WIEDLIN	19
25	29	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	33
26	20	PARENTS JUST DON'T...	D.J.JAZZY JEFF/FRESH PRINCE	13
27	33	ANOTHER PART OF ME	MICHAEL JACKSON	31
28	31	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	27
29	32	HERE WITH ME	REO SPEEDWAGON	35
30	36	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	34
31	21	MERCEDES BOY	PEBBLES	28
32	—	ONE GOOD WOMAN	PETER CETERA	37
33	37	ALL FIRED UP	PAT BENATAR	29
34	39	MISSED OPPORTUNITY	DARYL HALL JOHN OATES	38
35	24	LOVE CHANGES (EVERYTHING)	CLIMIE FISHER	32
36	38	I KNOW YOU'RE OUT THERE SOMEWHERE	THE MOODY BLUES	30
37	—	IF IT ISN'T LOVE	NEW EDITION	26
38	—	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	42
39	—	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	43
40	30	FOOLISH BEAT	DEBBIE GIBSON	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 Org.)	Sheet Music Dist.
6 1-2-3	(Foreign Imported, BMI) CPP	(Lorimar, BMI/Hidden Pun, BMI) WBM
29 ALL FIRED UP	(Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	40 FOOLISH BEAT (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
74 ALWAYS THERE FOR YOU	(Stryper, BMI) HL	92 FOREVER YOUNG (Rod Stewart, ASCAP/Intersong, ASCAP/Special Rider, ASCAP/Kevin Savigar, ASCAP/PSO Ltd., ASCAP)
31 ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	2 HANDS TO HEAVEN (Virgin, ASCAP) CPP
76 ANYTHING FOR YOU	(Foreign Imported, BMI) CPP	56 HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM
72 BEDS ARE BURNING	(Sprint, APRA/Warner-Tamerlane, BMI) WBM	35 HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM
51 BETTER BE HOME SOON	(Roundhead, BMI) CLM	3 HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM
98 BLACK LEATHER	(Emu, BMI/Virgin Songs, BMI) CPP	54 HOLE IN MY HEART (ALL THE WAY TO CHINA) (Djo, BMI) HL
53 BOOM! THERE SHE WAS	(Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	7 I DON'T WANNA GO ON WITH YOU LIKE THAT (Intersong-USA, ASCAP/Big Pig, ASCAP) HL
90 CECILIA	(Paul Simon, BMI)	8 I DON'T WANNA LIVE WITHOUT YOUR LOVE (Realsongs, ASCAP/Albert Hammond, ASCAP/Warner Bros. Music) WBM
78 CHAINS OF LOVE	(Sonet, PRS/Emile, ASCAP)	43 I DON'T WANT TO BE A HERO (Virgin, ASCAP)
94 CIRCLE IN THE SAND	(Virgin, ASCAP/Shipwreck, BMI) CPP/WBM	91 I FEEL FREE (Unichappell, BMI) HL
17 THE COLOUR OF LOVE	(Zomba, ASCAP) HL	45 I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmobile, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL
99 COMING TO AMERICA	(Ensign, BMI/Tommy Jym, BMI/Warner-Tamerlane, BMI/Smokin' Dog, BMI) CPP/WBM	30 I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM
88 THE DEAD HEART	(Sprint, APRA/Warner-Tamerlane, BMI)	89 I SHOULD BE SO LUCKY (All Boys USA, BMI) CPP
77 DIRTY DIANA	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	44 I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM
11 DO YOU LOVE ME	(Jobete, ASCAP) CPP	26 IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM
59 DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI)	27 I'LL ALWAYS LOVE YOU (Auspitz, ASCAP/Lucky-Break, ASCAP) HL
67 DON'T BE CRUEL	(Elvis Presley, BMI/Unichappell, BMI) HL	61 IN YOUR SOUL (Liesse, ASCAP)
57 DON'T WORRY, BE HAPPY	(Prob Noblem, BMI)	70 INSIDE OUTSIDE (Andy Panda, ASCAP/Disco Fever, ASCAP/Fools Prayer, BMI/Salaski, BMI/Latin Rascals, BMI)
64 FALLEN ANGEL	(Sweet Cyanide, BMI/Willesden, BMI) HL	34 IT WOULD TAKE A STRONG STRONG MAN (All Boys USA, BMI) CPP
14 FAST CAR	(SBK April, ASCAP/Purple Rabbit, ASCAP) HL	12 JUST GOT PAID (Mochrie, ASCAP/Cal-Gene, BMI/Zomba, ASCAP/Virgin Songs, BMI) CPP
95 FEELINGS OF FOREVER	(George Tobin, BMI) HL	69 KISS ME DEADLY
23 THE FLAME		
		(Makiki, ASCAP/Twin Towers, ASCAP/Arista, ASCAP) CLM/CLM
		46 KNOCKED OUT (Kermy, BMI/Hip Trip, BMI) CPP
		96 LEAD ME ON (Bug & Bear, ASCAP/O'Ryan, ASCAP/Emily Booth, BMI)
		55 LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
		49 LOST IN YOU (Intersong-USA, ASCAP/SBK April, ASCAP/Poetlord, ASCAP/R.Stewart, ASCAP) HL
		32 LOVE CHANGES (EVERYTHING) (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CLM
		15 LOVE WILL SAVE THE DAY (House Of Fun, BMI) CPP
		71 MAKE IT LAST FOREVER (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM
		48 MAKE IT REAL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL
		4 MAKE ME LOSE CONTROL (Eric Carmen, BMI/Island, BMI/Pitchford, BMI) WBM
		85 MARY, MARY (Screen Gems-EMI, BMI) WBM
		28 MERCEDES BOY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL
		38 MISSED OPPORTUNITY (Hot-Cha, BMI/Careers, BMI) CPP
		10 MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
		68 NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)
		22 NEW SENSATION (MCA, ASCAP) HL
		80 NICE 'N' SLOW (Zomba, ASCAP)
		60 A NIGHTMARE ON MY STREET (Zomba, ASCAP)
		39 NITE AND DAY (SBK April, ASCAP/Across 110th Street, ASCAP/Al B. Sure! International, ASCAP/Key West International, ASCAP) HL
		33 NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM
		52 NOTHIN' BUT A GOOD TIME
		(Sweet Cyanide, BMI/Willesden, BMI) HL
		18 SWEET CHILD O' MINE (Guns N' Roses, BMI) CLM
		86 TALL COOL ONE (Talktime, ASCAP/Virgin, ASCAP) CPP
		58 TELL ME (Vavoom, ASCAP) WBM
		83 TIME AND TIDE (Cornevon, BMI)
		81 TOGETHER FOREVER (Terrace, ASCAP) CPP
		100 TOMORROW PEOPLE (Ziggy, ASCAP/Colgems-EMI, ASCAP) WBM
		75 TROUBLE (MCA, ASCAP) HL
		16 THE TWIST (Hudson Bay, BMI/Fort Knox, BMI/Trio, BMI) HL
		82 THE VALLEY ROAD (Zappo, ASCAP/Basically Gasp, ASCAP) CLM
		79 WHAT YOU SEE IS WHAT YOU GET (Perfect Punch, BMI/Pet Me, BMI)
		62 WHAT'S ON YOUR MIND (PURE ENERGY) (T-Boy, ASCAP/INSOC, ASCAP)
		25 WHEN IT'S LOVE (Yessup, ASCAP) CLM

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

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

## LIFELINES

### BIRTHS

Boy, Henry James, to **Sam and Betsy Holdsworth**, July 19 in New York. He is publisher and editor in chief of Billboard magazine and executive VP of Billboard Publications Inc.

Girl, Alexi Patricia, to **Carey and Susan Curelop**, June 17 in Tampa, Fla. He is program director at WYNF St. Petersburg, Fla.

Girl, Lauren Rachel, to **Richard and Ashley Butler**, June 26 in Nashville. He is director of operations for the Espy Music Group.

Boy, Eyan Gordon, to **Wayne and Angel Edwards**, July 12 in Los Angeles. He is VP of black A&R, Capitol Records.

### MARRIAGES

**Val Thorgusen** to **Eileen O'Connell**, June 4 in Westlake, Calif. He is an independent contractor in film production. She is a regional station sales manager for Westwood One.

**William J. Battison** to **Beth Hines**, June 4 in New York. He is president/chief financial officer, Westwood One. She is an account executive for Fries Entertainment.

**Robert Baruc** to **Faith Gussack**, July 10 in New Rochelle, N.Y. He is president of Academy Entertainment. She is a former production designer for Running Press.

### DEATHS

**Nico**, 49, of a cerebral hemorrhage following a bicycle accident, July 18 on the Mediterranean island of Ibiza. Born Christa Paffgren in Germany, she worked as a model and actress in Europe before recording her debut single, "The Last Mile," in 1966. The record was produced, co-written, and arranged by Jimmy Page. In 1967, after joining Andy Warhol's art/film/music coterie in New York,

she recorded the seminal '60s rock album "The Velvet Underground And Nico" for Verve and toured in the "Exploding Plastic Inevitable," Warhol's multimedia show. She subsequently released five solo albums featuring her disquieting vocals and compositions by Jackson Browne, John Cale, and Lou Reed in the U.S. on Verve, Elektra, Reprise, Island, and PVC. She is survived by a son, Ari.

**Richard Clayton Moreland**, 55, of cancer, July 24 in Sierra Madre, Calif. Moreland was the husband of Patricia Moreland, one of five owners of Show Industries until the firm's recent purchase by Shamrock Holdings. He is best remembered in the industry as KRLA Los Angeles' Dick Moreland, serving as both air personality and PD in the '60s. His staff included such names as Casey Kasem, Bob Hudson, Wink Martindale, Roy Elwell, Charlie O'Donnell, Ted Quillan, Jim O'Neill, Dave Hull, Sam Riddle, Reb Foster, and Bob Eubank. Two sons, Clayton and Jim, are with City 1-Stop, the Show Industries subsidiary that Patricia Moreland directed. He is survived by his wife, three sons, and his parents.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## NEW COMPANIES

**The Music Web Entertainment Group**, formed by Gary Hardier, Mimi Vacher, and Kenneth R. Remley. Services include image developing, choreography, label searches, costuming, and overall marketing. No. 42, 6362 Hollywood Blvd., Hollywood, Calif. 90028; 213-464-3120.

**Pleasure Records**, formed by Birgette Wells. Company specializes in songwriting, record production, and promotion of dance, funk, and rap. First release is "A Guy Like You" by Royal Fax. P.O. Box 23813, St. Louis, Mo. 63121; 314-367-2343.

**Phoenix, The Music Reps Inc.**, an artist-services company formed by Lou Johnson. Company handles contract negotiations and provides tour support, image counseling, and liaison assistance. First signings are Frank Miller and Daedalus Blue. No. 1847, 332 S. Michigan Ave., Chicago, Ill. 60604; 312-786-2024.

**Davis-Robinson Management**, formed by Cliff Davis and Sandra Robinson. Company offers artist management in the Atlanta area and plans to represent entertainers with international potential in all fields of music. 6871 Maddox Road, Morrow, Ga. 30260; 404-968-7931 or 351-9468.

**Blue Chip Records**, formed by Mitchell Aquirre, Douglas Heyward, and Michael Garvin. First release is the 12-inch dance single



**Brenda's Friends.** A&M artist Brenda Russell greets management and label brass after her performance at New York's Radio City Music Hall. Shown, from left, are Eric Bornstein, Russell's manager; Gil Friesen, president, A&M; Russell; and Michael Leon, senior VP, A&M.

## 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.

### AUGUST

Aug. 7, **National Academy Of Songwriters: A Songwriter's Evening II**, Crazy Horse, Santa Ana, Calif. 800-334-1446.

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. Bilye Love, 407-423-2328.

Aug. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

### SEPTEMBER

Sept. 10-11, **MIDI Expo West**, Anaheim Marriott Convention Center, Anaheim, Calif. Tony Scalisi, 203-259-5734.

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.

Sept. 29-Oct. 1, **Foundations Forum '88**, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

### OCTOBER

Oct. 2-4, **Sixth Annual Amusement Business/Billboard Sponsorship Seminar**, Hotel Inter-Continental, New Orleans. 615-321-4254.

Oct. 3-5, **1988 East Coast Video Show**, Showboat Hotel & Casino, Atlantic City, N.J. Colin Medlock or Donald Blick, 718-332-4731.

Oct. 5-8, **Seventh Annual Jazztimes Magazine Convention**, Sheraton Universal Hotel, Los Angeles. Ira Sabin, 800-832-2838 or 301-588-4114.

Oct. 10, **Country Music Assn. Awards Show**, The Grand Ole Opry, Nashville. 615-244-2840.

Oct. 11, **BMI Country Awards**, Tennessee Performing Arts Center, Nashville. 615-259-3625.

Oct. 12, **ASCAP Country Awards**, Opryland Hotel, Nashville. Eve Vaupel, 615-244-3936.

Oct. 17, **Academy Of Country Music Sixth Annual Celebrity Golf Classic**, De Bell Golf Course, Burbank, Calif. Fran Boyd, 213-462-2351.

### NOVEMBER

Nov. 9-11, **2nd Annual American Video Conference & Awards and 10th Annual Billboard Music Video Conference**, Bel Age Hotel, Hollywood, Calif. American Film Institute, 213-856-7743.

## POP SINGLES

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## FOR THE RECORD

Contrary to a report in Convention Capsules in Billboard's July 30 issue, Broadcast Music Inc. did not absolve WNYU, the New York Univ. radio station, or WFDU, the station for Fairleigh Dickinson Univ. in Rutherford, N.J., from paying performance fees for records by BMI members that the stations broadcast from the New Music Seminar. In fact, the stations asked featured bands that do not belong to a performing rights society to sign a release granting them the right to air their music during the seminar.

Two details about National Record Mart were misstated in a July 30 article. The chain operates in 12 states. Also, store managers are responsible for ordering the first 100 entries on Billboard's Top Pop Albums chart.

## AUGUST RELEASES FEATURE METAL, FOLK, COUNTRY, POP, AND BLUES

(Continued from page 4)

Cray, whose "Strong Persuader" release last year was one of the most successful blues-oriented albums in more than a decade. The new "Don't Be Afraid Of The Dark," out Monday (1) on Mercury/Hightone, finds Cray using the same band and producers that helped propel "Persuader" to platinum.

AC radio should find plenty to work with on the new Cetera, Simon, and Newton-John records. Simon's—appropriately titled "Greatest Hits Live"—features in-concert versions of the biggest hits in her 18-year career, pulled from her recent HBO special filmed in Martha's Vineyard, Mass. Simon's first live album is scheduled to hit stores Tuesday (2) on Arista.

MCA is spreading "The Rumour," Newton-John's latest, Aug. 15. The title-track single was written by Elton John and Bernie Taupin, was co-produced by John, and features John's guitarist, David Johnstone. Cetera's new album is "One More Story," due Aug. 23 from Warner Bros.

Back after a four-year absence is former Eagle Glenn Frey, who does some "Soul Searchin'" Aug. 15. The MCA album, which features annotation by Frey for each track, will be led off by the title cut.

George Benson offers "Twice The Love" Aug. 23 via Warner Bros. The venerable artist's last album, the gold "Collaboration," was just that with guitarist Earl Klugh.

Another veteran black act, Kool & the Gang, bows a record in August. "Everything's Kool & The Gang," due Monday (1) on Mercury, is a mixed bag of new cuts—including the single "Rags To Riches"—original hits like "Celebration" and

"Too Hot," and revamped versions of such favorites as "Jungle Boogie" and "Hollywood Swinging."

Other highlights of the month: • Little Feat's "Let It Roll," due Tuesday (2) on Warner Bros., with Bonnie Raitt singing on the group's first single since the death of leader Lowell George, called "Hate To Lose Your Lovin'." The outfit's new lead singer is Craig Fuller, who was with Pure Prairie League.

• Three of the most hotly pursued new acts in years make their major

label debut in August. Tommy Conwell & the Young Rumlbers wowed the critics with their 1986 independently released album, four of whose tracks are included—in new versions—on their Columbia debut, "Rumble." The album arrives Aug. 9; the Philly band's first single is "I'm Not Your Man." And don't let the title to Jane's Addiction's upcoming Warner Bros. album, "Nothing's Shocking," fool you: The Los Angeles group garnered its considerable reputation from its de-

cidely off-putting attitude and repertoire. Aug. 23 is the record's release date. Finally, Hothouse Flowers' first London album, "People," has already hit No. 1 in England and the group's native Ireland. The five-man outfit, originally signed to U2-er Bono's Mother label, is set to bow stateside Monday (1).

• The soundtrack to Clint Eastwood's film biography of Charlie Parker, "Bird," isolates the jazz great's saxophone from some of his classic recordings and pairs it with

newly recorded music from Jon Faddis, Monty Alexander, and Red Rodney. The Columbia album is due Aug. 23; the movie opens in the U.S. Sept. 30.

• Paul Carrack, who for many years wrestled with obscurity as the anonymous lead singer of such hits as Squeeze's "Tempted," Mike & the Mechanics' "Silent Running," and Ace's "How Long," finally broke big on his own with his recent album "One Good Reason." Chrýsalis' "The Carrack Collection," set to hit the streets Aug. 17, assembles those cuts along with early solo material.

• Blind blues guitarist Jeff Healey, who plays his instrument sitting down, has a busy few months coming up: His debut album, "See The Light," arrives Aug. 25 on Arista, and he makes his motion picture debut in early 1989 in the Patrick Swayze film "Road House."

• Love & Rockets' first album, "Seventh Dream Of A Teenage Heaven," is being reissued by Beggars Banquet/RCA with three new cuts, including the single "Dog-End Of A Day Gone By." The album arrives in stores Monday (1).

• A&M is releasing its first country album this month, the Wagoners' "Stout And High." The record, which is being marketed by RCA because A&M has no Nashville office, hits the street Aug. 30.

• Sting and Vanessa Redgrave collaborate with the London Symphonetta on Stravinsky's "The Soldier's Tale"; the Pangaea release has a street date of Aug. 22.

Assistance in preparing this story was provided by Drew Wheeler, Bill Coleman, and Stuart Meyer.

## August Hot Album Releases

Fourteen albums are slated for release in August by artists who hit gold or platinum with their last studio album.

ARTIST	TITLE	LABEL	DATE	PRODUCER
GEORGE BENSON	TWICE THE LOVE	WARNER BROS.	AUG. 23	VARIOUS
PETER CETERA	ONE MORE STORY	WARNER BROS.	AUG. 2	PATRICK LEONARD, PETER CETERA
THE ROBERT CRAY BAND	DON'T BE AFRAID OF THE DARK	MERCURY/HIGHTONE	AUG. 1	BRUCE BRONBERG, DENNIS WAEKER
EUROPE	OUT OF THIS WORLD	EPIC	AUG. 9	RON NEVISON
GLENN FREY	SOUL SEARCHIN'	MCA	AUG. 15	ELLIOT SCHEINER, GLENN FREY, OTHERS
THE JUDDS	GREATEST HITS	RCA	AUG. 2	BRENT MAHER
KOOL & THE GANG	EVERYTHING'S KOOL & THE GANG	MERCURY	AUG. 1	VARIOUS
OLIVIA NEWTON-JOHN	THE RUMOUR	MCA	AUG. 15	DAVITT SIGERSON, OTHERS
K.T. OSLIN	THIS WOMAN	RCA	AUG. 30	HAROLD SHEDD
RESTLESS HEART	BIG DREAMS IN A SMALL TOWN	RCA	AUG. 2	TIM DUBOIS, SCOTT HENDRICKS
CARLY SIMON	GREATEST HITS LIVE	ARISTA	AUG. 2	CARLY SIMON, TOM "T-BONE" WOLK
VARIOUS ARTISTS	FOLKWAYS: A VISION SHARED—A TRIBUTE TO WODDY GUTHRIE AND LEADBELLY	COLUMBIA	AUG. 23	VARIOUS
VARIOUS ARTISTS	ONE MOMENT IN TIME	ARISTA	AUG. 25	VARIOUS
DWIGHT YOAKAM	BUENAS NOCHES FROM A LONELY ROOM	REPRISE	AUG. 2	PETE ANDERSON

## VID FRANCHISEES SEEK TO BLOCK WEB MERGERS

(Continued from page 1)

to review strategy in the wake of West Coast Video's planned acquisition of NVI's franchise wing (Billboard, June 25).

At press time, numerous NVI franchisees refused to discuss the meeting or even confirm it, but a spokeswoman at the Airport Sheraton Hotel in Denver said "about 100" were expected there.

Also confirming the gathering is Timothy Fine, a San Francisco lawyer who specializes in franchisee complaints and actions. Says Fine, "They are just asking me to address them, conduct research, and prepare a brief."

One franchisee, who requested anonymity, says Philadelphia-based West Coast Video has held eight regional meetings to sound out NVI franchisees (there are 478 stores throughout the U.S. and Canada).

According to the source, "There's talk of forming a trade union or otherwise organizing"—in a manner similar to that used by the franchisees that broke from Adventureland International to form the cooperatives Aardvark Video and Beyond Video (see story, page 56).

Another NVI franchisee says one point of contention relates to the plan of National Video's current parent to set up shop as a shared-revenue pay-per-transaction distributor. This source con-

tends the research for NVI's PPT program "was funded by the franchisees."

With NVI getting ready to offer PPT to companies besides National Video, the source continues, franchisees' stores are devalued.

Richard Abt, executive VP of West Coast Video, says he is aware of the Denver meeting. Based on the various regional meetings that he and other West Coast executives held with NVI franchisees, he thinks the number of disgruntled owners are in the minority: "There are plenty of people who are saying, 'What, are you nuts? We finally have [a company]

that's going to do something for us.' But those kind of people don't tend to be as vocal."

In the action surrounding the Blockbuster/Major Video deal, a sweeping eight-count 25-page complaint was filed July 19 in the U.S. District Court in the Western District of Texas, Midland-Odessa Division, by six franchisees owning franchise rights from Arizona to Connecticut. The franchisees charge violation of the monopoly section of the Clayton Act affecting "the entire United States."

While the complaint, naming both Blockbuster and Major Video, alleges the merger is causing "the

destruction of the Major Video chains in which plaintiffs have so heavily invested," no specific damages are identified.

At one point, the investment value of a franchise is identified at between \$188,000 and \$337,500; the complaint also states that "some plaintiffs have committed to open in excess of 25" stores.

Further, the plaintiffs contend that both Blockbuster and Major have "intentionally, maliciously, and without justification induced Major Video to breach its franchise agreements with and obligations owing to each plaintiff."

The complaint states, "For all practical purposes, Blockbuster will become plaintiffs' franchiser" with "effective control over all major aspects of plaintiffs' businesses . . . to eliminate local or regional competition from plaintiffs where such elimination suits Blockbuster's purpose or to regulate and control the competition from plaintiffs."

A spokesman at Blockbuster's headquarters in Florida says the firm has not had sufficient time to study the complaint and has no comment.

The plaintiffs and their respective Major Video territories are Gerald Sliemers, Toledo, Ohio, (seven counties in Ohio, 23 in Michigan, and three in Indiana); Bobby Cox, Odessa, Texas, (14 markets in

Texas); Roger Ellis, also Odessa (who with Cox holds rights in three Arizona counties); Cliff Thronberry, Pryor, Okla. (20 Oklahoma counties); Edward Henry Capital Inc., Phoenix, Ariz. (five Arizona counties); and Peter MacKenzie, Bridgeport, Conn. (three Connecticut counties).

The plaintiffs are being represented by the Cincinnati law firm Taft, Stettinius & Hollister.

Assistance in preparing this story was provided by Geoff Mayfield in New York.

## HOT 100, BLACK CHARTS ADD SINGLES FORMATS

(Continued from page 1)

chael Jackson's "I Just Can't Stop Loving You" last September) has caused record labels to seek alternatives to preserve the single. The four configurations now identified on the Billboard charts are at the heart of current label efforts.

As of this week's Hot 100, there are 54 titles available as 12-inch singles, 84 as cassette singles, 15 as CD-3s, and six as cassette maxisingles.

On the Hot Black Singles chart, 77 titles are available on 12-inch vinyl, 40 as cassette singles, nine as

CD-3s, and 10 as cassette maxisingles.

The charts will continue to show the 7-inch-vinyl catalog number only; if no 7-inch is available, the 12-inch-vinyl catalog number will be used.

The introduction of the configuration symbols does not change the way Billboard gathers information for the two charts; all configurations of singles were already included in the sales reports dealers supply to Billboard.

STUART MEYER

**Billboard**  
1988 RADIO AWARDS

VOTE!

FINAL  
BALLOT

Opposite page 32 in this issue

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ NO. 1 ★★	
1	2	4	50	<b>GUNS N' ROSES</b> ▲ <sup>2</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
2	1	1	51	<b>DEF LEPPARD</b> ▲ <sup>5</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	5	6	5	<b>STEVE WINWOOD</b> VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
4	6	7	15	<b>TRACY CHAPMAN</b> ● ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
5	4	3	47	<b>SOUNDTRACK</b> ▲ <sup>8</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
6	3	2	8	<b>VAN HALEN</b> WARNER BROS. 25732 (9.98) (CD)	OU812
7	7	5	38	<b>GEORGE MICHAEL</b> ▲ <sup>5</sup> COLUMBIA OC 40867 (CD)	FAITH
8	12	17	16	<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
9	8	9	12	<b>POISON</b> ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY ... AH!
10	10	11	21	<b>SOUNDTRACK</b> ▲ <sup>3</sup> RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
11	11	12	60	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ▲ EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
12	9	8	10	<b>SADE</b> EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
13	19	23	60	<b>RICHARD MARX</b> ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
14	14	14	42	<b>TERENCE TRENT D'ARBY</b> ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
15	13	10	12	<b>BRUCE HORNSBY &amp; THE RANGE</b> ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
16	25	58	3	<b>CINDERELLA</b> MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
17	15	15	39	<b>INXS</b> ▲ <sup>2</sup> ATLANTIC 81796 (9.98) (CD)	KICK
18	18	19	49	<b>DEBBIE GIBSON</b> ▲ <sup>2</sup> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
19	20	24	5	<b>ELTON JOHN</b> MCA 6240 (8.98) (CD)	REG STRIKES BACK
20	17	16	14	<b>SCORPIONS</b> ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
21	21	18	14	<b>CHEAP TRICK</b> ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
22	16	13	22	<b>ROBERT PLANT</b> ▲ ESPARANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
23	22	25	13	<b>AL B. SURE!</b> ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
24	23	20	10	<b>RUN-D.M.C.</b> ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
25	34	41	4	<b>ROBERT PALMER</b> EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
26	26	27	5	<b>JIMMY PAGE</b> GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
27	24	22	46	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC OE 40600/E.P.A. (CD)	BAD
28	30	36	5	<b>NEW EDITION</b> MCA 42207 (8.98) (CD)	HEART BREAK
29	28	26	26	<b>MIDNIGHT OIL</b> ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
30	27	28	16	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
31	31	30	10	<b>ROD STEWART</b> WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
32	32	32	4	<b>STRYPER</b> ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
33	37	42	5	<b>THE FAT BOYS</b> TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
34	35	31	31	<b>KEITH SWEAT</b> ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
35	33	29	29	<b>RICK ASTLEY</b> ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
36	36	34	47	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
37	29	21	26	<b>PEBBLES</b> ▲ MCA 42094 (8.98) (CD)	PEBBLES
38	39	33	25	<b>LITA FORD</b> ● RCA 6397-1-R (8.98) (CD)	LITA
39	38	38	7	<b>THE MOODY BLUES</b> POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
40	47	52	3	<b>PAT BENATAR</b> CHRYSLIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
41	45	70	3	<b>CROWDED HOUSE</b> CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
42	75	—	2	<b>RANDY TRAVIS</b> WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
43	43	45	5	<b>CHICAGO</b> REPRIS 25714 (9.98) (CD)	19
44	56	74	3	<b>BOBBY BROWN</b> MCA 42185 (8.98) (CD)	DON'T BE CRUEL
45	52	79	3	<b>PUBLIC ENEMY</b> DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
46	41	39	46	<b>WHITE LION</b> ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
47	46	44	12	<b>DARYL HALL JOHN OATES</b> ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
48	49	49	5	<b>JIMMY BUFFETT</b> MCA 42093 (8.98) (CD)	HOT WATER
49	44	46	47	<b>10,000 MANIACS</b> ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
50	42	37	14	<b>"WEIRD AL" YANKOVIC</b> ● ROCK'N'ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
51	70	159	3	<b>J.J. FAD</b> ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
52	40	35	11	<b>PRINCE</b> PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
53	50	48	22	<b>THE CHURCH</b> ARISTA AL 8521 (8.98) (CD)	STARFISH
54	63	72	10	<b>BREATHE</b> A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	50	21	<b>BILLY OCEAN</b> ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
56	54	51	59	<b>WHITNEY HOUSTON</b> ▲ <sup>6</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
57	60	62	4	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
58	48	40	10	<b>JUDAS PRIEST</b> ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
59	59	59	4	<b>DAVID SANBORN</b> REPRIS 25715 (9.98) (CD)	CLOSE-UP
60	51	43	15	<b>IRON MAIDEN</b> ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
61	62	66	7	<b>REO SPEEDWAGON</b> EPIC OE 44202/E.P.A. (CD)	THE HITS
62	55	54	11	<b>TEDDY PENDERGRASS</b> ELEKTRA 60775 (9.98) (CD)	JOY
63	64	64	11	<b>JOAN JETT AND THE BLACKHEARTS</b> CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
64	61	56	37	<b>KOOL MOE DEE</b> ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
65	100	—	2	<b>PATTI SMITH</b> ARISTA AL 8453 (9.98) (CD)	DREAM OF LIFE
66	98	—	2	<b>BRIAN WILSON</b> SIRE 25669/REPRIS (9.98) (CD)	BRIAN WILSON
67	78	86	7	<b>TONI CHILDS</b> A&M SP 5175 (8.98) (CD)	UNION
68	57	53	10	<b>BOZ SCAGGS</b> COLUMBIA FC 40463 (CD)	OTHER ROADS
69	72	88	9	<b>ERIC CARMEN</b> ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
70	65	55	46	<b>TIFFANY</b> ▲ <sup>4</sup> MCA 5793 (8.98) (CD)	TIFFANY
71	86	96	3	<b>AMY GRANT</b> A&M SP 5199 (8.98) (CD)	LEAD ME ON
72	68	69	9	<b>JOHNNY KEMP</b> COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
73	58	47	40	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
74	66	63	21	<b>BRENDA RUSSELL</b> A&M SP 5178 (8.98) (CD)	GET HERE
75	<b>NEW</b>	1	1	<b>SLAYER</b> DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
76	67	57	42	<b>BELINDA CARLISLE</b> ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
77	77	91	5	<b>NAJEE</b> EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
78	69	61	21	<b>KINGDOM COME</b> ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
79	83	80	11	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
80	87	93	25	<b>BASIA</b> EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
81	82	87	5	<b>EPMD</b> FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
82	88	94	16	<b>BOBBY MCFERRIN</b> EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
83	89	67	12	<b>BRENDA K. STARR</b> MCA 42088 (8.98) (CD)	BRENDA K. STARR
84	76	84	7	<b>ALABAMA</b> RCA 6825-1-R (9.98) (CD)	LIVE
85	71	65	38	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
86	93	101	8	<b>THE SUGARCUBES</b> ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
87	73	81	10	<b>2 LIVE CREW</b> LUKE SKYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
88	74	60	20	<b>ORCHESTRAL MANOEUVRES IN THE DARK</b> A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
89	96	103	8	<b>ERASURE</b> SIRE 25730/REPRIS (8.98) (CD)	THE INNOCENTS
90	90	107	3	<b>KING DIAMOND</b> ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
91	122	125	3	<b>LOOSE ENDS</b> MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
92	84	73	10	<b>JULIO IGLESIAS</b> COLUMBIA OC 40995 (CD)	NON STOP
93	79	77	6	<b>GEORGIA SATELLITES</b> ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
94	92	85	18	<b>THE SMITHEREENS</b> ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
95	133	163	3	<b>BRITNY FOX</b> COLUMBIA BFC 44140 (CD)	BRITNY FOX
96	105	90	11	<b>GRAHAM PARKER</b> RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
97	97	111	7	<b>IMPELLITTERI</b> RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
98	85	76	36	<b>CHER</b> ● GEFEN 24164 (8.98) (CD)	CHER
99	102	110	5	<b>VANESSA WILLIAMS</b> WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
100	91	75	12	<b>QUEENSRYCHE</b> EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
101	80	68	13	<b>SOUNDTRACK</b> ● WARNER BROS. 25713 (9.98) (CD)	COLORS
102	95	82	63	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
103	120	113	28	<b>TAYLOR DAYNE</b> ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
104	112	115	4	<b>SPYRO GYRA</b> MCA 6235 (8.98) (CD)	rites of summer
105	94	78	8	<b>BOB DYLAN</b> COLUMBIA OC 40957 (CD)	DOWN IN THE GROOVE
106	99	92	11	<b>TONY! TONI! TONE!</b> WING 835 549 1/POLYGRAM (CD)	WHO?
107	81	71	22	<b>SAMANTHA FOX</b> JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
108	117	118	8	<b>MELISSA ETHERIDGE</b> ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
109	114	114	3	<b>DEEP PURPLE</b> MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT

○ 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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*Aug. 15 Saratoga, N.Y.*

*Aug. 16 Burlington, VT*

*Aug. 17 Portland, ME*

*Aug. 19/20 Philadelphia, PA*

*Aug. 22 Vienna, VA*

*Aug. 23 Mansfield, MA*

*Aug. 24 New York, N.Y.*

*Aug. 27 Denver, CO*

*Aug. 29 Los Angeles, CA*

*Aug. 30 Concord, CA*

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Featuring the single

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## PROMOTERS LOSING \$\$ DURING SLUGGISH SUMMER FOR CONCERTS

(Continued from page 1)

we should be doing for Iron Maiden and a few other bands.

"There's too much traffic," Russo adds. "I contend that 60%-65% of our entire industry's bands will have toured from Memorial Day to Labor Day. Everybody is going after the same demographic dollar, and people have other things to do in the summertime besides [going to] concerts." He predicts "everybody will definitely lose money" for the summer season.

Joel Peresman of the International Talent Group in New York says, "A lot of people took real big hits on a couple of shows. In general, a few people have had a tough summer."

Peresman reports new-music acts Depeche Mode and Erasure have done well, explaining, "Those [fans] haven't had a hit of their music in some time."

Ted Mankin of JAM Productions in Chicago terms it "a decent summer, but nothing to write home about."

"Summer has been pretty good because we've been buying carefully," Mankin says. JAM books smaller arenas, clubs, and theaters in Chicago and surrounding areas. Def Leppard, the Dirty Dancing show, and INXS are reported as JAM winners. "Other than that, it's been a quieter summer than it's ever been," Mankin says.

Randy Blattberg, owner and president of Venture Booking in New York, says, "A lot of promoters we've been dealing with have been having a rough summer."

"Certain things are going great," Blattberg says, citing the Pogues and 10,000 Maniacs. "Tours at the level we're doing them [clubs, small halls] are going OK." But, she adds, "The market may be a little flooded right now." Blattberg says she has heard Neil Young is bombing in Canada.

New York-based promoter Ron Delsener reports, "We're doing great," but adds, "This year is not as good as last year, when there was less traffic."

Generally, Delsener observes, "There's too much heavy metal out there—that's the problem. We've got an AC/DC-White Lion show, and we're going to hold back on it until all this metal stuff gets out of the way. These kids have been metaled out of their heads." Delsener adds that the AC/DC concert will take place in New York in late August.

Jonathan Levine, East Coast/Canadian agent for the William Morris Agency, calls the Monsters tour "the monsters of loss."

"I think everybody is noticing a softness, and one thing I'd attribute it to is a glut of talent. There are a lot of acts, and people only have X amount of dollars to spend on enter-

tainment." Partly due to what he sees as an economic slowdown, Levine feels that consumer demand may not be sufficient to justify multiple arena dates in many cases.

Levine is more worried about erosion in club business. "From my experience, I can usually sense when the economy is going bad from the club business," he states. Many clubs are going under or having a hard time in cities like Boston, Buffalo, N.Y., and Hartford, Conn., Levine says, and clubs are generally being "more cautious" about taking new acts unless they're local favorites.

"There are very many tours that are off business," says Mark Geiger, agent for Triad Artists Inc. in Los Angeles. "There are about four hot tours, and everything else is sucking. All the MOR acts go out and tour the sheds in the summer and don't do

really well because there's a glut in the marketplace," Geiger continues. "It's a really soft summer, and a lot of promoters are getting killed all over the place."

While noting that such pop/MOR acts as Sheena Easton and Rick Springfield have pulled the plug on their summer tours because of poor demand, Geiger, who specializes in booking new music acts, says that there is a "huge" market for new bands on the road this season.

"Depeche Mode, the Church/Tom Verlaine package, and the Sugar-cubes are all doing very well because there's so little of it in the market," Geiger says.

A measure of the appeal of live new music is the comparatively modest yet consistent success of L.A.'s Goldenvoice, a 7-year-old new-music concert promoter that has mounted

## PROMOTERS EXPECT REFUNDS FOR MONSTERS LOSSES

(Continued from page 4)

sively.

The Scorpions, who are scheduled to begin a headlining national tour on Aug. 9, can also not afford to lose the promoters' support. The fact that the band has not yet approached them about returning part of their Monsters' fees has reportedly irritated some promoters. But, in the wake of the band's recent management shift, Boyle still hopes to hear from them. "With Doc McGhee and Doug Thaler involved in the Scorpions, I'm sure they'll be fair," he hypothesizes.

The promoters who worked the Monsters series feel they deserve a partial refund of concert fees because the acts' guarantees were so firm and the stadiums demanded by the acts were so hard to fill. "Any two of those bands would have made money—but with all those bands getting paid, no way it could be profitable," remarks one Midwest concert promoter.

Frank Russo of Providence, R.I.-based Gemini Concerts has a more

humble attitude, commenting, "Our deal is with the act, and it's their prerogative to do anything [for us]. If they did anything, it would be terrific."

Russo says he has not heard of any other bands compensating promoters for losses previous to the Monsters tour. But a couple of his colleagues say the practice is not uncommon as a means of regaining promoters' good will.

"It happens quite a bit in our industry," states Boyle. "We're fortunate that we have managers and agents who want to keep promoters alive."

Asked to cite examples, Boyle says, "One of the most understanding managers I've ever dealt with is Howard Kauffman. He's been great with his acts."

Kauffman, president of Front Line Management, which handles Whitesnake, Heart, Jimmy Buffett, and Chicago, among others, was unavailable for comment at press time.

sold-out shows at the John Anson Ford Theatre, an 1,800-seat outdoor venue in Hollywood, Calif., that the company books exclusively.

"We had one bomb, and other than that we've done pretty well," says Goldenvoice talent buyer Paul Tollett, who says that summer concerts by the Pogues, the Ramones, Zodiac Mindwarp, and the Mission drew capacity crowds.

Tollett says the audience for new acts has grown to the point where "a lot of these bands are graduating from clubs to outdoor venues . . . There are radio stations in Los Angeles that still can't pronounce Depeche Mode's name, and they're selling out the stadium down the street. It's kind of wild."

Steve Rennie, executive VP of Avalon Attractions, Southern California's biggest concert promoter, says, "It's been a good summer." He cites the success of several new-music acts, including a Depeche Mode/Thomas Dolby/Wire bill that pulled 65,000 people at the Rose Bowl and "great" local business for two Mid-night Oil dates.

"New-music stuff continues to do well for us," Rennie says. "It's still new and exciting for most people, whereas the heavy metal acts have been around for a while."

"Some of the metal bands always tour year after year," he continues. "Maybe they're joining the ranks of bands that are getting a little too familiar, a little too predictable."

Rick Monroe of Sunshine Concerts in Indianapolis blames the summer slack on the transformation of summer concert fare from light pop and jazz to hard rock.

"They're trying to make it a year-round thing, but it's not working," Monroe says. "A few metal groups like AC/DC still are doing good business, but most of the harder acts, like the Scorpions, are dropping off. On the other hand, pop metal acts with radio hits, like Aerosmith, Cinderella, and Poison, are doing fine."

Lyor Cohen, chief operating officer of Rush Management, which has sep-

arate tours featuring Run-D.M.C. and Eric B. & Rakim out, reports that "both are doing fantastically well."

"We started out with a bang [on Run-D.M.C.], but the third week was a big disaster," Cohen says. "That was because promoters were counting on Run-D.M.C. to sell out and took that approach without promotion. They used to throw it against

## 'These kids have been metaled out of their heads'

the wall and watch it stick, but this year you have to promote your ass off to get kids in the seats. The [conditions] need to be perfect, or else you find tours running into trouble."

Alex Hodges, VP of Nederlander Concerts, which operates such major venues as the 6,200-seat Greek Theatre in Los Angeles and the 8,400-seat Pacific Amphitheatre in Costa Mesa, Calif., says his venues are "having a terrific summer" in spite of "all the horror stories."

"It's probably not a surprise that the metal shows are off this year," Hodges says. "Maybe one factor is that there are a lot of metal shows out this year."

Of the perceived softness of MOR acts on the road this year, Hodges says, "A lot of them gear themselves to capacity sales . . . Maybe they're shooting for something that isn't really there. Some of the perennials that come year in and year out have softened a bit."

Mario Tirado, an agent with the Agency For The Performing Arts in New York, says business for his jazz-oriented agency has been soft this summer, especially for August dates. "It's a slow time for most of our jazz acts but should pick up in September with students coming back to school," he says. He reports Brenda Russell doing well on tour with Billy Ocean but says Ocean is averaging draws of only about 65% of capacity.

## MCA, CEMA MAKE FRONT-LINE CD \$\$ CUTS PERMANENT

(Continued from page 1)

from CEMA's predeal base of \$10.24. During the first phase of CEMA's program, those CDs were sold at \$9.02 each, which represented a 12% discount.

A source within the company confirms the intention to adopt the \$9.05 base, although CEMA would neither confirm nor deny the shift.

Given the breadth of MCA's discount and price-reduction programs, which went into effect April 4, retailers and wholesalers say they anticipated the new policies, which went into effect July 25.

"I guess it was pretty much expected," says Cindy Barr, director of purchasing and product management at 41-store Spec's Music. "I think it's great; the more the merrier."

"It's no different to me than what CBS did; [MCA] put out a deal for several months and then moved to the lower price," says David Roy, head buyer for 380-store Trans World Music Corp., based in Albany, N.Y. "It didn't surprise me, and I think it will happen with other labels."

John Burns, executive VP of MCA Distribution & Manufactur-

ing, estimates that 95% of the vendor's CDs will be locked in at lower prices. In most cases, the price points are the same that were offered in its 3 1/2-month discount program. He adds that MCA has been introducing select new titles at lower-than-average front-line CD costs since May.

According to Burns, the latest revisions in MCA's price schedule came because the distributor was satisfied that its accounts were passing savings from its CD deal on to consumers. "We were very pleased that a majority of accounts began showing those lower prices to the consumer," he says.

In its revised system, all but 72 of the MCA label's front-line pop CDs move to a lower price bracket. The wholesalers' cost moves down to \$8.98 from \$10.09, while the best retailer's cost in MCA's multitier system drops to \$9.08 from \$10.20. Double-disk sets also drop: The rack/one-stop price drops to \$17.96 from \$20.18; the best dealer's price moves to \$18.16 from the original \$20.40.

The 72 MCA exceptions—along with CDs from some of MCA's distributed labels—remain at their

original prices. Burns explains that a "majority" of the 72 exceptions were "two albums on one CD or special CD compilations." He adds that distributed lines that haven't lowered catalog prices—including Motown, Narada, and Pangaea—will bow new CDs at lower prices.

Customers note that MCA has been generous in offering deals on CDs from all price points—including front-line CDs with base costs as low as \$8.98. "They come here and deal on just about everything," says one chain principal. "They're very aggressive, pricewise."

A prime example of the distributor's price philosophy is offered by Howard Applebaum, VP at the 30-store Washington, D.C.-based Kemp Mill web, who points out that new GRP titles with a CD base of \$8.98 each are being offered nationally on a 10% deal (LP and cassette versions of those titles are also being dealt at 10% off).

Price protection, often a sticky consideration when costs are reduced, probably will not be an issue this time around. Trans World's Roy points out that in MCA's plan, accounts have the option to return

affected CDs through Oct. 21 at the last price paid.

Moreover, having discount programs precede the MCA and CEMA price reductions—a strategy that was successfully employed by WEA and CBS—will further mitigate that price-protection concern.

Meanwhile, accounts are hopeful these latest moves will pressure industry leader WEA to adjust its front-line CD prices.

At the start of this year, WEA helped get the price-cut ball rolling by moving close to 300 titles into its Super Saver midline series (Billboard, Jan. 16). The distributor has offered frequent impact deals on hot CDs and has introduced new CDs by developing artists at lower-than-front-line prices, but it has so far resisted lowering its front-line-CD prices.

"Maybe WEA will do it now," says Barr of Spec's, reacting to MCA's announcement. "That seems to be what everyone's waiting for."

Assistance in preparing this story was provided by Irv Lichtman in New York and Dave DiMartino in Los Angeles.

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# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	129	133	3	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
111	103	83	14	ERIC CLAPTON POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
112	104	102	17	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
113	113	116	4	SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)	PROVISION
114	141	180	3	STEVIE N LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
115	106	89	47	JOHN COUGAR MELLENCAMP <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
116	101	97	9	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
117	115	109	8	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
118	145	149	3	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
119	109	105	11	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
120	111	104	9	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
121	124	124	5	COREY HART EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
122	110	100	13	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
123	123	140	4	WET WET WET UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT
124	127	137	15	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
125	108	95	16	YNGWIE J. MALMSTEEN'S RISING FORCE POLYDOR 835 451 1/POLYGRAM (CD)	ODYSSEY
126	130	127	11	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
127	176	—	2	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
128	157	175	3	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
129	107	99	8	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
130	132	141	33	FOREIGNER ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
131	118	106	12	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
132	131	119	69	WHITESNAKE <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
133	169	172	4	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
134	156	177	3	STEEL PULSE MCA 42192 (8.98) (CD)	STATE OF EMERGENCY
135	135	135	121	ANITA BAKER <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
136	121	98	14	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
137	119	120	46	PINK FLOYD <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
138	144	129	71	U2 <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
139	128	121	36	ORIGINAL LONDON CAST POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
140	NEW	1	1	THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
141	147	138	8	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
142	125	112	42	BRUCE SPRINGSTEEN <sup>3</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
143	138	148	7	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
144	116	108	15	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
145	126	117	9	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
146	149	152	7	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
147	142	142	10	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
148	148	162	3	RICK JAMES REPRISE 25659 (8.98) (CD)	WONDERFUL
149	168	184	3	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
150	137	128	27	SINEAD O'CONNOR ENSIGN BFV 41612/CHRYSALIS (CD)	THE LION AND THE COBRA
151	143	147	26	JAMES TAYLOR COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
152	134	132	51	SALT-N-PEPA <sup>1</sup> NEXT PLATEAU PL 1007 (8.98) (CD)	HOT, COOL AND VICIOUS
153	171	174	3	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
154	186	—	2	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
155	150	136	24	THE DEELE SOLAR ST 72555 (8.98) (CD)	EYES OF A STRANGER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	172	195	3	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
157	162	151	13	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
158	158	146	12	DIRTY LOOKS ATLANTIC 81836 (8.98) (CD)	COOL FROM THE WIRE
159	167	160	43	BOB MARLEY AND THE WAILERS <sup>1</sup> ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
160	166	154	33	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
161	163	156	49	NEW ORDER <sup>1</sup> QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
162	155	157	42	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
163	154	182	14	GLASS TIGER EMI-MANHATTAN 48684 (9.98) (CD)	DIAMOND SUN
164	179	165	41	STING <sup>1</sup> A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
165	153	145	18	MORRISSEY SIRE 24699/REPRISE (8.98) (CD)	VIVA HATE
166	151	122	19	TALKING HEADS SIRE/FLY 25654/WARNER BROS. (9.98) (CD)	NAKED
167	177	166	15	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
168	146	123	14	RIPPINGTONS FEATURING RUSS FREEMAN PASSPORT JAZZ PJ88042 (8.98) (CD)	KILIMANJARO
169	170	170	3	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
170	136	131	43	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
171	152	139	53	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
172	173	190	3	BROS EPIC BFE 44285/E.P.A. (CD)	PUSH
173	164	134	22	HENRY LEE SUMMER CBS ASSOCIATED BFZ 40895/E.P.A. (CD)	HENRY LEE SUMMER
174	175	173	34	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
175	159	155	48	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
176	161	143	73	JODY WATLEY MCA 5898 (8.98) (CD)	JODY WATLEY
177	184	—	2	SOUNDTRACK ATCO 90958/ATLANTIC (9.98) (CD)	COMING TO AMERICA
178	180	161	45	PET SHOP BOYS EMI-MANHATTAN 46972 (9.98) (CD)	ACTUALLY
179	NEW	1	1	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
180	139	130	23	AC/DC ATLANTIC 81828 (9.98) (CD)	BLOW UP YOUR VIDEO
181	174	158	27	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
182	NEW	1	1	SCHOOLLY D JIVE 1101-1-J/RCA (8.98) (CD)	SMOKE SOME KILL
183	183	183	3	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
184	NEW	1	1	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
185	178	167	7	TRACIE SPENCER CAPITOL C1-48186 (8.98) (CD)	TRACIE SPENCER
186	160	126	26	DAVID LEE ROTH WARNER BROS. 25671 (9.98) (CD)	SKYSCRAPER
187	185	178	19	DAN REED NETWORK MERCURY 834 309 1/POLYGRAM (CD)	DAN REED NETWORK
188	NEW	1	1	SOUNDTRACK CAPITOL C1-90586 (9.98) (CD)	BULL DURHAM
189	140	144	4	THE ROSSINGTON BAND MCA 42166 (8.98) (CD)	LOVE YOUR MAN
190	182	194	15	KINGS OF THE SUN RCA 6826-1-R (8.98) (CD)	KINGS OF THE SUN
191	187	187	27	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM
192	192	—	2	MICHAEL CRAWFORD COLUMBIA OC 44321 (CD)	SONGS FROM THE STAGE
193	188	179	101	KENNY G. <sup>2</sup> ARISTA AL 8427 (8.98) (CD)	DUOTONES
194	181	164	18	TREAT HER RIGHT RCA 6884-1-R (8.98) (CD)	TREAT HER RIGHT
195	195	—	2	DEAD OR ALIVE EPIC OE 44255/E.P.A. (CD)	RIP IT UP
196	196	169	8	FLOTSAM AND JETSAM ELEKTRA 60777 (9.98) (CD)	NO PLACE FOR DISGRACE
197	193	193	36	THE CALIFORNIA RAISINS <sup>1</sup> PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
198	191	171	8	GEORGE HOWARD MCA 42145 (8.98) (CD)	REFLECTIONS
199	198	188	12	JOE JACKSON A&M SP 6706 (10.98) (CD)	LIVE 1980/86
200	190	176	35	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                             |                                  |                                  |                                |                              |                             |                             |
|-----------------------------|-----------------------------|----------------------------------|----------------------------------|--------------------------------|------------------------------|-----------------------------|-----------------------------|
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## NMS PANELS HAVE GLOBAL FLAVOR

(Continued from page 3)

for 29% of Japanese record sales, but if classical records are subtracted, Western titles bring in only 18%. Recently, according to Tom Sassa of Pony Canyon, one of Japan's largest labels, the U.S. chart hits that dominate sales of Western music have been diverging from Japanese tastes.

• Radio exposure is insufficient to break an act in Japan. To become widely known, it is advisable for an act to sing in a television commercial. Thus, for example, Tears For Fears promoted Suzuki; Cyndi Lauper, Sapporo beer; and Simon & Garfunkel, Sony Trinitron sets (for their "Live In Central Park" reunion set). Sometimes, even an independent-label act can be successfully promoted this way: 14 Karat Soul was picked up by Pony Canyon, for instance, and did a commercial for Suntory whiskey.

• Since the yen is so much stronger than the dollar, record and concert ticket sales can be lucrative for U.S. artists. Moderator Jack Matsuura, manager of the CBS/Sony Group, noted that an artist may get \$3 for every \$22 CD sold in Japan, which could be three times as much as he'd receive from selling a record or tape back home.

The most interesting comments made in the Canadian survey had to do with the pending free-trade agreement between the U.S. and its northern neighbor. A couple of panelists stated that with free trade, record distribution would shift from its present east-west axis along the heavily populated border areas to a

north-south axis that would in effect make North America one market.

"It will be much more cost efficient," opined attorney Ed Glinert, adding that it might not be a one-way system. For example, he said, Toronto could well be the distribution hub for some northern U.S. states, while Winnipeg, Manitoba, could be serviced from Chicago or Seattle.

Some majors, Glinert continued, would undoubtedly cut down their Canadian staffs if free trade comes in. But free trade also would be an advantage for Canadians: "No longer will a U.S. major allow a [Canadian] artist to sell 300,000-400,000 units and not put out his record in the rest of the continent," he predicted.

In addition, he noted, music publishers would benefit from free trade; "as soon as the ink is dry" on the treaty, he said, "several major U.S. publishers will open offices in Canada." (He added that as a result of the recently passed Canadian copyright act, which allows the negotiation of new mechanical royalty rates, "the value of Canadian catalogs has at least doubled.")

Glinert said that under free trade, a substantial amount of record manufacturing would be done in Canada, depending on the difference in value between the U.S. and Canadian dollars. To eliminate problems arising from manufacturing in the country with a lower mechanical rate, he said, music industries in both countries would probably want

to keep their mechanical fees at the same level.

Dominique Zgarka, head of Electric Distribution, a leading indie distributor, also likes the idea of free trade. He pointed out that it would not only help Canadian artists gain exposure in the U.S., but that removal of duties would facilitate distribution of U.S. imports in Canada.

Free trade apparently doesn't appeal, however, to Debra Rathwell of Donald K. Donald Productions, a major Canadian concert promoter. Speaking on the "International Talent & Booking" panel, she said the music business should treat Canada as a separate entity rather than as an appendage of the U.S.

Rathwell said she is especially galled by the fact that agents do not take into account the special problems of Canadian promoters when they quote talent prices. For example, she noted, Canadian currency is worth less than that of the U.S.; arenas and clubs are more expensive to rent north of the border, partly due to government controls; and Canadian content rules limit the amount of international music that can be played on the radio. Yet agents demand the same level of guarantees for top acts that they request in the States.

Rathwell also objected to agents demanding arena-size fees for acts that cannot fill halls of more than 2,000 seats. She cited Anita Baker, who even on the heels of her chart success could have filled only small and medium-size venues in Canada. Her agent wanted \$125,000, said

Rathwell, so Donald Productions couldn't bring her in.

West German promoter Peter Reiger said the same thing had happened with Baker in his country: Her agent had asked for \$100,000, said Reiger, who added that he knew she could make only \$30,000-\$40,000 in 2,000-seaters. The promoter thought this was shortsighted, since a German tour could have raised Baker's record sales.

In the Germany/Austria/Switzerland, or GAS, market survey, Lothar Meinertzhagen of EMI/Electrola made a similar point: "If an artist wants to sell his record in the GAS markets, he has to come over to work it. To break an act, it takes radio, TV appearances, press, and touring. If they don't fill those four points—or at least three of them—we have a problem."

Other significant facts that emerged from the discussion:

• There are 1,200-1,600 record-sales locations in the German market, but no more than half are serviced by the majors. Uwe Cimalla of SPV, a leading indie distributor, claimed that his company supplies virtually every record dealer in the country. Other major indie distributors are Rough Trade and Mikulski.

• While top 40 is strong in Germany, commercial radio hasn't been around long enough to settle into specific formats. "We get airplay across the board—it doesn't matter whether the artist is black, white, yellow, or brown," remarked Meinertzhagen, adding that that is part of the reason why the top two sin-

gles on the German chart at the time were by an Israeli and an African singer, respectively.

• Singles sales are fading rapidly in Germany. The producer of Ofra Haza's Teldec single "Im Nin'Alu," which had been No. 1 for five weeks, complained the record had sold only 300,000 units. Meinertzhagen attributed that to the fact that singles sales have declined by 45% in the past year alone. Wolfgang Johanssen of DGG/Polydor confirmed this, noting that a top 10 single, which used to sell up to 800,000 units, now will do only 200,000.

The panel on rock in the Soviet bloc, a first for the New Music Seminar, featured Soviet artist Boris Grebenshikov; attorney Ina Meibach, who negotiated Grebenshikov's signing to CBS; Soviet rock critic Artemy Troitsky; Peter Jenner, Billy Bragg's manager; and Island Records VP Rick Dutka.

The Soviets' message was that the music scene in their country has opened up a great deal as a result of Mikhail Gorbachev's emphasis on *glasnost* and *perestroika*. Troitsky noted that government restrictions on song lyrics referring to Afghanistan, drug addiction, and bureaucratic corruption have disappeared and that even unofficial bands can now play professionally.

Troitsky said that lyrics of Soviet rock bands "are of definitely higher quality and are taken far more seriously in the Soviet Union than in the West," partly because of the indigenous rockers' political and social awareness. He added that there is greater appreciation for poetry and poets in Russia than in the U.S.

Grebenshikov said that he had been harassed by the authorities from time to time in the past but that he considers that "quite normal" and that artists "should be harassed" occasionally. Now, however, even when he tries to offend "the general taste," no one seems to take offense.

Grebenshikov railed against the U.S. music scene as represented by MTV, whose programming to him closely resembles Soviet official rock. "You need perestroika," he said to applause after suggesting that MTV be "shut down."

Assistance in preparing this story was provided by Jim Bessman.

## U.K. BLANK-TAPE LEVY

(Continued from page 3)

sory for those videotaping television programming at home to erase their tapes after 28 days or risk prosecution for copyright infringement has been dropped. The bill now makes it lawful to copy for time-shift purposes, but since no time limit is specified there is still confusion over when a home video recording may become a breach of copyright and therefore actionable under an unenforceable law.

Freegard said the MCRG will now take its fight for a levy to Brussels, Belgium, headquarters of the European Economic Community, with the aim of lobbying for the EEC as a whole to adopt the levy solution. This has been or is being done by most of the countries in Western Europe, he said, including West Germany, France, Italy, Holland, Portugal, and Spain.

## NYC Welcomes NMS

NEW YORK New Music Seminar 9, held July 16-19 at New York's Marriott Marquis Hotel, brought out many of the brightest lights of the music industry from across the country and around the world.



Right: U2 manager Paul McGuinness delivers the keynote speech at the ninth annual New Music Seminar. Above: R&B artist Hank Ballard, right, presents Seymour Stein with the newly created Joel Webber Prize. The award was also presented to Frank Riley, co-founder of Venture Booking, who is now with Triad Artists.



Tom Silverman, co-executive director of the New Music Seminar, mugs it up with his daughter Ella.



Amrita Singhal, left, and Mark Grandfield of the Checkered Demons examine the promotional materials distributed to all seminar registrants.

## Ivan Ready For Hard Rock? Cafe Chain Eyes Soviet Outlet

MEMPHIS, Tenn. Isaac Tigrett, chairman of the Hard Rock Cafe chain of rock-oriented eateries, plans to journey to the Soviet Union this month to pursue his plans for a Hard Rock in Russia.

Tigrett told *Billboard* of the plan during a July 27 party here in honor of Soviet rock journalist and concert promoter Artemy Troitsky and his wife, Svetlana Kunitsina, a major force in the Soviet fashion scene. The Hard Rock is co-sponsoring the couple's first U.S. visit. Their U.S. trip includes stops in New York, Dallas, and New Orleans.

Among those helping Tigrett set up meetings with Soviet officials is U.S. industrialist Armand Hammer, an influential figure with Soviet leaders and a friend of the Tigrett

family.

Tigrett's rock'n'Russia idea will also be aided by Troitsky, the most prominent advocate of rock music in the Soviet Union. Troitsky, the writer of hundreds of articles on rock, is also the author of the book "Back In The USSR," which will be published in the U.S. this fall by Faber & Faber. He also organized Russia's first benefit rock concert, which aided the Chernobyl victims.

"I'm looking forward to the meetings in the Soviet Union," Tigrett said during the party. "A Hard Rock Cafe in Russia is an exciting idea."

Kunitsina, a free-lance stylist and consultant to Soviet pop stars, manages top young Soviet designers.

GERRY WOOD

## MONTREUX JAZZ FEST NOT MARRIED BY MANGIONE INCIDENT

(Continued from page 6)

McFerrin is a truly gifted artist who uses the most complicated and delicate instrument of all: the human voice. His performance showed why he is such a marvel to listen to. McFerrin walked on stage without any accompaniment but his own set of pipes and remained there for over two hours, receiving three standing ovations for his encores. Backstage, keyboardist/producer Duke summed it up best, saying, "Bobby McFerrin

uses his voice and his body better than any musician using a man-made instrument."

Besides playing keyboards better than most, Hancock knows just how much to give his audience. A recurring problem throughout the festival had been the excessive length of some performances. Few acts limited their sets to the length of time listed on the program. Almost every show ran into overtime; Hancock's didn't.

During his set, he even pointed out to the crowd that according to the program he was scheduled to play for an hour and a half. "Well," he said, "that's all we're going to play." The audience roared its approval.

The altercation between Mangione and Nobs during the former's set was apparently related to the horn player's disoriented state of mind on stage. While it is not clear whether he was under the influence of drugs at the time, Duke told *Billboard*, "[Mangione] was asking everybody for drugs. It's sad." Singer Vera Love said, "[Mangione] asked me for drugs, but I told him I don't do that kind of thing." Finally, according to a member of the Montreux Jazz Festival staff who would not reveal her name, "Mr. Mangione finally found what he was looking for."

The flugelhornist performed with his band for close to 90 minutes before Nobs finally decided Mangione had been on stage much too long. At the conclusion of an extended piece, Nobs raised the house lights and was overheard to say to Mangione, "How dare you delay David Sanborn from going on! You will never play the Montreux Jazz Festival again."

At that moment Mangione jumped from the stage and went after Nobs. With his hands around the promoter's throat, he yelled, "In that case, I'm going to kill you!" Swiss broadcasters allowed television screens to go blank for more than 10 minutes, blocking the ugly incident from public view. For the most part, the crowd and most members of the festival staff were unaware of what had happened. No one was hurt.



Chuck Mangione performs a 90-minute set at the recent Montreux Jazz Festival. Mangione stirred up controversy by physically confronting festival promoter Claude Nobs, who had told the flugelhornist to leave the stage.

## BEATLES BLOCK '62 DECCA DEMO

(Continued from page 6)

"immediately agreed to suspend sales and further shipments pending investigation."

Charly also states that it obtained the rights to the recording session by way of license, though the label would not divulge the details. Charly "drew comfort" from the fact that the recordings have been available for some time on imported labels—from Canada and Japan, for example.

Charly also states emphatically that the license was not obtained through the interests of Pete Best, believed to be the drummer on the session. Among the 12 tracks recorded during the session are "Three Cool Cats," "Besame Mucho," Chuck Berry's "Memphis," and "Money," which were later recorded by the Beatles for Parlophone.

Both sides agree that the dispute is not one of copyright. At the heart of the matter is the question of whether the Performers' Protection Acts of 1958 and 1963 apply specifically to the question of commercial exploitation of the recording in

question. In a judgment handed down in December 1986, the appeal court found in favor of the estate of Peter Sellers, which obtained an injunction and damages of \$1 million against the distributors of the film "The Trail Of The Pink Panther," a compilation of outtakes, on the grounds that material produced for one purpose should not be used "entirely for another purpose." Critical in the Pink Panther case was the finding that the rights of the performer to give or withhold consent about such other use could be passed to his personal representatives after his death.

It is this judgment that has the legal eagles scurrying to their precedents. Before the Sellers case, says one source, disputes of the same kind "went both ways." The Decca demo tape issue is now shaping up for determination by the courts. A spokesman for the lawyers representing the former Beatles says they remain "totally opposed" to the commercial exploitation of the recordings in question.

## TALENT BLOOMS IN PHILLY

(Continued from page 20)

scene here is not without its problems, including rising costs, late show hours, and the state's minimum drinking age of 21.

Like many Philadelphia clubs, the Chestnut Cabaret is well established. However, high ticket prices, necessitated in part by the rising cost of liability insurance, appear to be holding down midweek ticket sales, Mountain says.

Midweek business is also hurt by bands that habitually won't go on stage until after 10 p.m.—while many potential clubgoers leave for the suburbs after work and are reluctant to return at that hour, says Mountain.

Many new local bands play J.C. Dobbs, which has a capacity of 250 people. "The club scene is stable, but it's not growing," says Kathy James, who has owned the club on trendy South Street for six years.

"One problem is that the minimum drinking age is 21, and in Pennsylvania clubs aren't allowed to admit persons under that age if liquor is being served.

"That means a lot of people following new music cannot frequent the premises."

Popular local bands feature a variety of styles. For example, the Daves play rock'n'roll "with a twist of humor," James says, while Dynagroove plays mostly ska and reggae.

The center-city area supports several other well-known clubs, including Bacchanal, the Empire Rock Room, and the Trocadero. For those into a heavy punk scene, there's Revival, which some nights offers as many as five bands.

The Troc accommodates more than 1,500 people and can feature up to four local bands in a night. It books such major acts as the Ramones about once a month.

After the Troc, the next step up for a group is the Tower Theater, with a 2,800 capacity. It features well-known national acts—Frank Zappa recently played there—as well as groups just starting to get hot. U2 appeared back in 1984, for example.

## JIVE SUED OVER D.J. JAZZY JEFF SINGLE

(Continued from page 6)

a sampling" of Englund-as-Krueger's voice.

"It's business as usual for us," says Carli. "[New Line] has had copies of the record and comment from us from before the album was released. It's only now that it's a single that they're objecting."

"We feel that our copyright was infringed directly in regard to the music and our rights to the Freddy Krueger character," says Willenson. "The matter will just have to be resolved in the courts." Willenson says he has applied to U.S. District Court in Manhattan for a temporary restraining order on the single and

is waiting to hear if a hearing on the motion has been granted.

Radio has not been scared off by the controversy. D.J. Jazzy Jeff & the Fresh Prince's single is the ninth-most-added record at pop radio, according to this week's Hot 100 Singles Action chart. "Parents Just Don't Understand," the leadoff single from the group's current gold album, "He's The D.J., I'm The Rapper," peaked at No. 12 on the Hot 100.

Assistance in preparing this story was provided by Bruce Haring.

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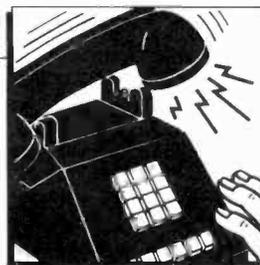
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## INSIDE TRACK



Edited by Irv Lichtman

**NO BACKING:** The National Assn. of Broadcasters has declined to help the Recording Industry Assn. of America persuade radio programmers to back-announce songs on the air. According to Hilary Rosen, the RIAA's VP of government relations, "The NAB doesn't want to be involved." An NAB spokesman says that while the group will not officially advise its radio members to back-announce, it will be glad to print remarks on the subject in its weekly newsletter. Rosen, meanwhile, says the RIAA is looking into other ways to convince PDs that their listeners want to hear song titles and artists.

**THE BEST IS YET TO COME:** The Harry Fox Agency says its gross receipts in mechanical royalty collection last year hit a new high for the third year in a row—an increase of 24% over 1986 record levels to \$129 million. Ed Murphy, president/chief executive officer of the National Music Publishers' Assn. and the Harry Fox Agency, told the annual membership gathering in Los Angeles recently that 1988 is shaping up as another record year. Murphy also reported that donations to the Sal Chiantia Lung Cancer Research Fund, a T.J. Martell Foundation project, have exceeded \$175,000, more than two-thirds of the fund's target goal of \$250,000.

**A BIGGIE-IST:** Montreal will be the site of Canada's largest retail outlet next year when the newly renamed 36-store **HMV Canada Ltd.** chain constructs a nearly 20,000-square-foot outlet in the downtown area. With five stores already in Montreal, the **HMV Superstore** will be located at Rue de St. Catherines and Peel, HMV president **Tony Hirsch** has announced. No firm date has been set for its opening, but building will begin in early 1989. HMV has restructured and repositioned itself as a music product retailer, having been known formerly as Mister Sound, Sherman's Music Centre, and Centre de Musique Sherman. A division of **Thorn-EMI** of London, it is Canada's sixth-largest retail chain.

**NEW HEARING DATE:** The municipal court hearing for the Alabama record store owner charged with selling "pornographic" **2 Live Crew** albums has been pushed back to Thursday (4). **Tommy Hammond** of **Taking Home The Hits** in Alexander City, Ala., says citizens in his local community have been very supportive and that business actually increased slightly because of the attendant uproar. "One man who had never been in the store saw the article and thought that if I had all those tapes, I might have what he was looking for," Hammond says. He is happy to report that the store does indeed stock the country music sought by that customer.

**GATHERINGS:** Staffers at **RCA Records** and **BMG Distribution**—branch outlet for the **RCA, A&M,** and **Arista** labels—are taking time out from their daily routine this month to attend two separate confabs. **RCA** meets Thursday through Saturday (4-6) at the Arrowwood Convention Center in Rye, N.Y. As previously reported, there will be a **BMG** meet at the Four Seasons in Montreal Aug. 23-27. It is being termed a "celebration of success" for all three labels. Eight **BMG**-associated acts will perform.

**DO DEAL, WIN T-SHIRT:** **Tom Silverman**, co-founder of the **New Music Seminar** and chairman of **Tommy Boy Records**, claims that many international attendees at this year's seminar *did* make deals, although **Billboard** found little evidence of it (**Billboard**, July 30). In an effort to promote the convention as a place to do business as well as to meet and greet contacts, Silverman is offering a T-shirt to "anyone who can say they did a deal" at the recent **NMS**. Silverman adds that 36 countries were represented at **NMS** this year, 10 more than in 1987.

**FAST TRACK:** About 3,000 video specialty stores wired with **Unique, RTI,** and **SIS** computer systems have received an offer from **National Video Inc.**'s royalty-sharing program, **Rent Track**. The offer is for \$2,900 a year for the first store and \$1,900 per additional store, according to franchisees who were set to huddle in Denver July 30 (see related story, page 1).

**RCA/COLUMBIA PICTURES HOME VIDEO** has assigned 10 distributors specific territories in which to sell product. The program, effective Sept. 1, includes a tracking system by which each videocassette can be traced in order to monitor possible transshipping. The distributor lineup is **Artec, Baker & Taylor, Best, Commtron, Ingram, Major Video, SBI, Sight & Sound, Video Trend,** and **Waxworks**.

**ROCKIN' MANCINI:** Next in line for **Henry Mancini & the Royal Philharmonic Pops Orchestra** at **Denon Records**, following his "Premier Pops" album, due Aug. 26, is a collection of rock tunes (e.g., "Every Breath You Take"). The album, which has already been recorded, arrives in England later this year; a U.S. release has been set for early 1989.

**ALL THAT STELLAR JAZZ:** On Wednesday (3) **Telarc Records** will record, for October release, a "Big Band Hit Parade" at Cincinnati's Music Hall. Along with **Erich Kunzel & the Cincinnati Pops**, performers include soloists **Doc Severinsen, Gerry Mulligan, Eddie Daniels, Ray Brown, Buddy Morrow, Dave Brubeck, Ed Shaughnessy,** and **Cab Calloway**. The concert is actually Tuesday (2), with taping set for the following day.

**GRAND PRIZE:** A New York band, **Lonesome Val**, is the grand-prize winner in **Musician** magazine's contest to select a top unsigned attraction. Vocalist **Val Haynes'** song, "My Old Front Porch," caught the fancy of the contest judging panel, which consisted of **Elvis Costello, Mark Knopfler, Mitchell Froom,** and **T-Bone Burnett**. Goodies awarded to **Lonesome Val** include an 8-track recording studio featuring **Otari** equipment, **JBL** studio monitors, a **Soundcraft** mixing console, and **Beyer** dynamic microphones. Also, a New York showcase is promised as well as an appearance on a **Musician/Warner Bros.** compilation album along with nine other finalists.

**BY GEORGE:** **Billboard's** black music editor, **Nelson George**, is having a busy month. Aug. 8 is the official publication date of his latest book, "The Death Of Rhythm & Blues" (**Pantheon**, New York, 222 pages, \$18.95). The hardcover book surveys post-World War II black popular music, including the evolution of black radio, and profiles black stars as well as such behind-the-scenes figures as **Duke-Peacock's Don Robey** and radio veteran **Jack "the Rapper" Gibson**. On Aug. 22 a documentary written by George, "Aretha Franklin: Queen Of Soul," airs nationally on **PBS** as part of the **American Masters** series. The program follows Franklin's career from her days as a gospel star right up to her recent gospel album on **Arista Records**.

**GOLD GOES FOR IT:** **Stanley Gold**, president and CEO of **Shamrock Holdings Inc.**, says with 56-store-strong **Music Plus** as a base, "we hope to expand the business through appropriate acquisitions." Gold's comments are taken from a release regarding the conclusion of the acquisition of **Music Plus**, first announced this spring (**Billboard**, April 23). Gold is much in the financial news, spearheading **Shamrock's** \$2.3 billion bid for **Polaroid Corp. Show Industries** chief **Lou Fogelman** remains basically alone among the five original owners (**David Berkowitz** and **Terry Pringle** left immediately, and **David Marker** and **Patricia Moreland** will remain in consultant capacities for the next year). **Mark Siegel**, who is executive VP at **Shamrock** and has been on **Music Plus** premises since April, becomes board chairman of **Show**, which also includes wholesaler **City 1-Stop**. **Robert Moskowitz**, **Shamrock's** senior VP and general counsel, has also been elected to the board of three (including **Fogelman**). A **Show Industries** chief financial officer has not yet been named.

**UPDATE:** **Jonathan Mann, Jem's** new VP of business affairs, says **Enigma** and **Jem** "are currently working out a settlement [for repayment of approximately \$800,000 owed to **Enigma** by **Jem**] without a lawsuit or any sort of chapter filing" (**Billboard**, July 30). The deadline for repayment of the loan was July 19. Says **Enigma CEO William Hein**: "Obviously we haven't foreclosed yet; hopefully we'll sign a new agreement this week." Meanwhile, **Mann**—who joins **Jem** from **Jump Street Records**, where former VP **Gregg Fore** takes over—says, "Jem is being revived considerably. We're adding 15 sales staffers in all major markets as commissioned reps."

EVERYTHING'S

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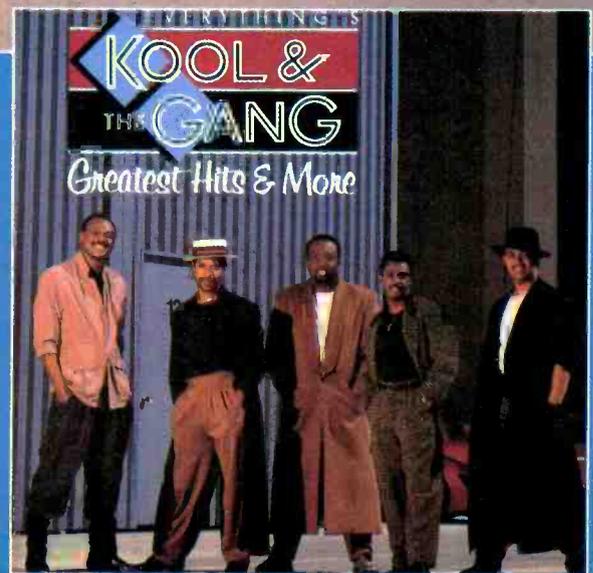


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