

Billboard

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NEWSPAPER

Tracy Chapman drives folk music to No. 1 on pop album chart
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VOLUME 100 NO. 35

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

August 27, 1988/\$3.95 (U.S.), \$5 (CAN.)

Vendors Won't Endorse PPT For Fear Of Dealer Backlash

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

NEW YORK Although most major video suppliers appear willing to test the pay-per-transaction waters, not one has been willing to incur the wrath of the anti-PPT camp by speaking out in favor of the revenue-sharing plan.

At the seventh annual Video Software Dealers Assn. convention earlier this month, most suppliers diplomatically sidestepped the issue, saying they wanted more information. Still, there has been no shortage of

suppliers assailing PPT.

Janice Whiffen, Media Home Entertainment's senior VP of marketing, says, "PPT is the worst thing that can happen to the home video business. Five years ago everyone was fighting for the right of first sale. Now we're seeing rental schemes where retailers don't own product. That's regressive. That's not going forward. PPT will put us all back on square one."

During a VSDA luncheon sponsored by his company, Jon Peisinger, president of Vestron Video, ripped into PPT with a fervor. Even while there are indications that Vestron has previously allowed a number of its titles to be used in various PPT tests, Peisinger adamantly urged dealers to reject a system that re-

(Continued on page 74)

Purists Charge Artists Are 'Selling Out' Singles Click As Mad Ave. Jingles

BY JEAN ROSENBLUTH

NEW YORK A shift in marketing strategies along Madison Avenue is shortening the window between a single's release and its use in television and radio commercials. In many recent instances, records have been used to promote products at the same time they are climbing the charts, stirring controversy as well as sales.

"The music-marketing industry began with the use of classic rock that was adapted for commercial use to appeal to baby-boomers," says David Rheins, editor of the trade publication *Marketing Through Music*. "What you see now is that marketers are using contemporary hits to tap into a younger audience."

Adds Jamie Lightstone, VP of business affairs at SBK Entertainment World, "What's happening is the result of ad agencies being more aware and trying to capitalize on the release of an album and single and tie that in with a product." Pepsi, for instance, held back

its extensive television campaign surrounding Michael Jackson's "Bad" album several times as the record's release was delayed again and again.

Many industry observers cite the almost concurrent appearance

(Continued on page 77)

A SPECIAL BILLBOARD ANALYSIS

Travis Leads WB's Country March Up Pop Album Chart

BY GERRY WOOD

NASHVILLE Warner Bros. Records' traditional country artists, lead by Randy Travis, are making an impressive assault on Bill-

board's Top Pop Albums chart. Among the reasons cited for the WB surge are the label's campaign to educate accounts on chart-reporting procedures; its mixing of country product with pop in advertising and promotion campaigns; and the media's interest in new country stars.

Travis, whose first two albums have combined sales of more than 5 million units and whose new release, "Old 8x10," has already shipped more than 1 million copies, leads the charge up the pop album chart. This week, it is charted at No. 36 with a bullet, followed by albums by label mates Hank Williams Jr. (No. 58 with a bullet), k.d. lang (No. 73), and Dwight Yoakam (No. 77 with a bullet in his second week on the chart). Travis' previous album is No. 114.

Feeling that some accounts were reporting country albums to the country chart only, WB field reps made a concentrated effort to ensure that the results are also reported to the pop side. "Many of the accounts were neglecting to throw those sales into their overall sales mix," comments Vic Faraci, WB's senior VP, marketing/Nashville. "That's one area we really fo-

(Continued on page 71)

P'Gram Expands Promo Staff In East-West Split

BY KEN TERRY

NEW YORK PolyGram is splitting its U.S. operation into East Coast and West Coast label groups, but only for promotion purposes, the company has revealed. At the same time, the promotion staffs working for all PolyGram labels are being nearly doubled in size.

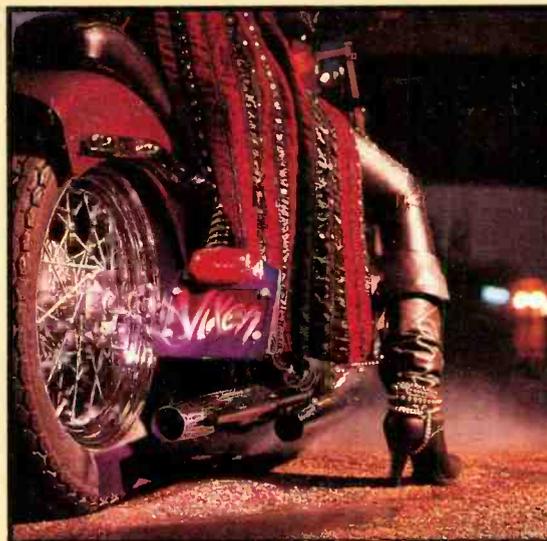
As expected, the national promotion staff of Polydor/London/Wing and associated labels will be based at PolyGram's offices in Burbank, Calif., while the staff for Mercury/Atlanta Artists/Tin Pan Apple and associated labels will continue to be based in New York.

(Continued on page 71)

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"Sometimes The Best Man For The Job Is A Woman." With two full-scale U.S. tours, one world tour and a featured role in a major film under their belts, Vixen is a band with experience and well-seasoned chops. Vixen's debut single & video is "Edge Of A Broken Heart" (B-50141). Produced by Richard Marx. Written by Richard Marx & Fee Waybill. From the forthcoming debut album, "Vixen." On EMI-Manhattan Records (E1-46991).

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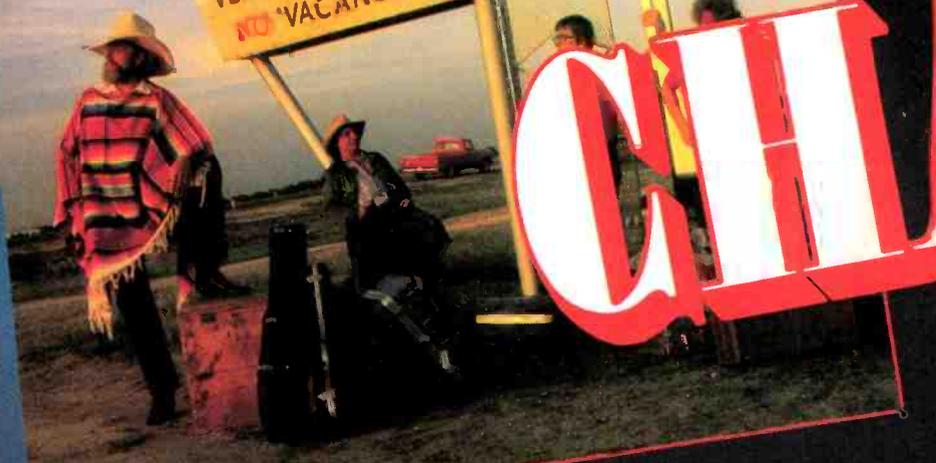
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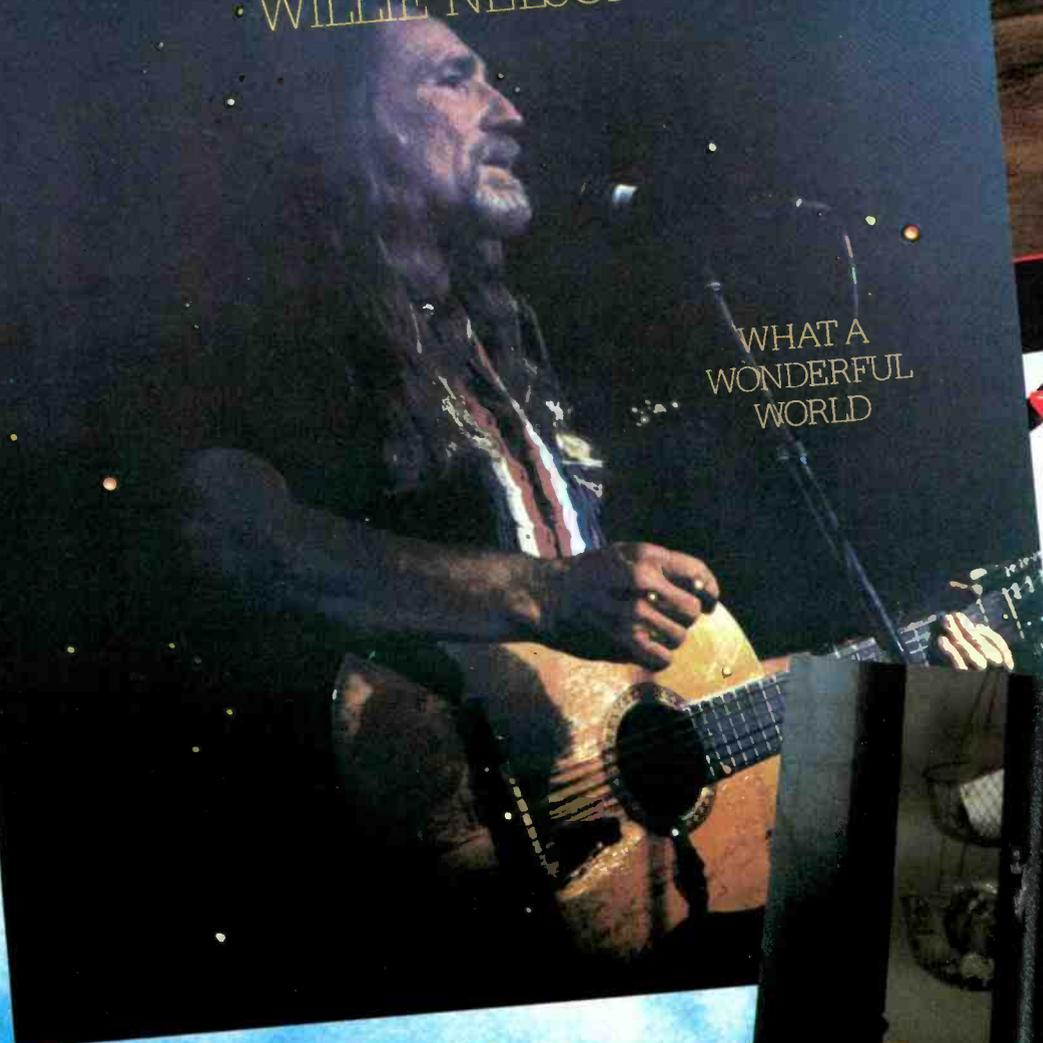


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The first single, "Boogie Woogie Fiddle Country Blues" puts it all together in one supercharged song!
The roots of CDB's music is everybody's roots. And "Homesick Heroes" is going to hit home everywhere!
Charlie Daniels Band, "Homesick Heroes". Including the new single, "Boogie Woogie Fiddle Country Blues."

Produced by James Stroud.

WILLIE NELSON

EVEN MORE WONDERFUL THAN EVER.

10 years ago Willie Nelson ushered in the trends toward recording and appreciating America's great popular standards. Now, on his all new album, Willie redefines music from the American stage ("Some Enchanted Evening"), screen ("Moon River", "The Song from Moulin Rouge—Where Is Your Heart") and hit parade ("Twilight Time", "To Each His Own").
On "Spanish Eyes" Willie is joined by Julio Iglesias. And every song is marked by the sensitive production of Chips Moman. Albums as perfect as Willie's classic, "Stardust", are

few and far between. And that's what makes Willie's latest so Wonderful!
Willie Nelson, "What A Wonderful World".

Produced by Chips Moman.

RICKY VAN SHELTON

PROOF OF A PHENOMENON.

Eighteen months ago Ricky Van Shelton was unknown. Now he's one of the giants of country music.
His debut album, "Wild-Eyed Dream", produced five hit singles, including three that went all the way to #1. Not surprisingly the album itself went #1 and it's

currently approaching platinum.
Now here's "Loving Proof"...the new album with the sound and the style that have been winning awards, and winning over audiences from coast-to-coast.
And it's got guaranteed multiple hits! First up: "I'll Leave This World Loving You."
Ricky Van Shelton is a true phenomenon. And his new album is all the Proof you need!
Ricky Van Shelton, "Loving Proof". Including the new single, "I'll Leave This World Loving You".

Produced by Steve Buckingham.

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ROGER ENO

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(4/2/1-25767)

A small chamber ensemble of strings, winds and percussion complements pianist Roger Eno's brilliant contemporary transformations of traditional musical forms. A very British music, elegant and somber, descended from Delius and Vaughan Williams, but unmistakably of the '80s."—Q Magazine



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Billboard CONTENTS

VOLUME 100 NO. 35

AUGUST 27, 1988

Let's Move To The Latin Beat

The Hispanic population in the U.S. is estimated at 25 million people with a purchasing power of more than \$134 billion. According to Oscar Llord, director of U.S. Latin operations for EMI Music, these numbers represent a booming market for Latin music, which is complex, dynamic, and boasts its own universe of stars. In this week's Commentary, Llord calls for a greater industry commitment to the genre. **Page 9**

BON JOVI ROCKS 'NEW JERSEY'

What could possibly be better than Bon Jovi's multiplatinum-selling last album? Could be the group's new one. "New Jersey," Bon Jovi's upcoming Mercury/PolyGram release, isn't due in stores until Sept. 19, but The Beat's own Steve Gett got a sneak preview. His verdict: This hard-rockin' set has "smash" written all over it. **Page 33**

Author Arms Guerrillas For Marketing War

Jay Conrad Levinson, author of "Guerrilla Marketing," gave a spirited presentation to VSDA-goers in Las Vegas in which he outlined 100 low-cost, common-sense measures for getting the best results from video marketing campaigns. Billboard's Bruce Haring reports. **Page 44**

VSDA: THE BIG PICTURE

Billboard's coverage of the Video Software Dealers Assn. convention, which took place Aug. 7-11 in Las Vegas, continues this week in words and pictures. Check out the confab fun in the Newsmakers photos on pages 52, 53, and 62.

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Vid Industry Focuses On Laserdiscs Pioneer, Image Jockey For Market Share

BY KEN TERRY

NEW YORK The low-key struggle between Image Entertainment and Laserdisc Corp. of America, a Pioneer subsidiary, for control of the laser videodisk market suggests that the video industry is finally beginning to see potential in the long-neglected laserdisk. The flurry of deal making by Image and LDC does not, however, seem to augur a quantum leap in videodisk sales any time soon.

At the recently concluded Video Software Dealers Assn. convention in Las Vegas, Image announced a three-year national distribution deal with CBS/Fox, the leading home video supplier, and three-year multi-million-dollar licensing deals with IVE and Turner Home Entertainment. Image already holds laserdisk licenses from Orion, Vestron, New World, Virgin, Lorimar, Pacific Arts, and RCA/Columbia (for back catalog only), and it distributes product from other suppliers on a nonexclusive basis.

Faced with Image's vigorous competition, LDC counterpunched at VSDA by revealing an exclusive five-year distribution deal with Paramount, the first such arrangement in LDC's history.

LDC, which has carried the laserdisk ball alone for most of the period

since the late '70s, has about 2,000 titles in its catalog, whereas Image claims only 500 selections. But with the CBS/Fox, IVE, and Turner deals under its belt and more pacts coming soon, Image expects to be releasing 50-60 selections a month by the end of the year; by next April, the company hopes to double the size of its catalog.

The CBS/Fox deal, which begins in late September with the videodisk release of "Broadcast News," will encompass five to eight titles a month, of which two will be current theatrical titles. It is nonexclusive in the sense that the supplier has the right

to buy back product that isn't moving. "If they feel we've dropped the ball, they have a protection clause," notes Image president Marty Greenwald. "But I can tell you they'll never have reason to use it."

Image's \$17 million licensing pact with Turner involves more than 700 RKO Pictures titles plus some 30 stage-show co-productions from RKO Pictures and the Nederlander Organization.

The company's arrangement with IVE gives it laserdisk rights to all current, catalog, and Family Home Entertainment titles. The deal kicks *(Continued on page 74)*

Arista, NBC Form Olympic Team For New Soundtrack

BY STEVEN DUPLER

NEW YORK In a precedent-setting joint venture, Arista Records and NBC Sports will both promote and share in the profits from Arista's upcoming soundtrack release "The 1988 Summer Olympics Album: One Moment In Time."

The deal marks the first time a U.S. television network has commissioned original songs from major recording artists to serve as the soundtrack to a prime-time television event.

Featuring such diverse stars as Whitney Houston, Taylor Dayne, the Bee Gees, and Eric Clapton, "One Moment In Time" will start its retail life Aug. 31 with shipments of 1 million units, according to Arista.

But it is not just top talent that will sell this album; the biggest key to the record's sales is likely to be the exposure of its songs during NBC's coverage of the Seoul, South Korea, Summer Olympic Games from Sept. 15-Oct. 3. Arista *(Continued on page 73)*

Time, Billboard Say Erol Is 'The Man'



At an Aug. 8 reception during the Video Software Dealers Assn. meet in Las Vegas, Erol Onaran, chairman/CEO of Erol's Video, received the Man Of The Year/VSDA Retailer Award from Billboard and Time magazines. In photo above, Gene Smith, Billboard associate publisher/director of marketing and sales, right, presents Onaran with an honorary Time caricature. Among others on hand were, from left in top left photo, Russ Solomon, Tower Records president, and Arthur Morowitz, Metro Video president and then president of VSDA. Also attending, in photo at left, were Bud O'Shea, left, MGM/UA Home Video president and chief operating officer; Ron Willman, center, Billboard publisher of directories and director of sales, special issues; and Herb Fischer, MGM/UA senior VP of sales and marketing.

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Bishop Tutu Benefit Bounced Again

Promoter Pulls Support From Concert

BY CHRIS MORRIS

LOS ANGELES The on-again, off-again Bishop Tutu World Peace Concert—repeatedly postponed over the last year and finally set for Sept. 10 at the Los Angeles Coliseum—has been postponed once again, only three weeks after its scheduling had been announced.

The 70-act, 12-hour extravaganza was originally set for July 4, 1987; plans for the Sept. 10 date were announced July 28 at a Universal City press conference (Billboard, Aug. 13).

Proceeds were to have gone to the Bishop Desmond M. Tutu Group of Foundations to provide educational assistance for black South African

children.

Despite continuing problems, Michael Mitchell, executive producer of the event, says that the show will go on.

"We will do everything we can to revive this project," Mitchell said in a prepared statement.

"It is our every intention to revive this event," adds Wendy Armendariz, media coordinator for Mitchell Productions. "If we point fingers and come out screaming and shouting, we might ruin this cause."

The latest delay in the mounting of the concert apparently came when promoter Madison Square Garden Enterprises withdrew its one-third stake in the operating budget of the

show.

According to Kendall Minter, a New York entertainment attorney who had been involved in talent coordination for the show since its inception, Madison Square Garden had been thinking about pulling out of the event for a week. The company finally dropped out the week of Aug. 15; Minter says that its withdrawal was due to "no solid commitment from arena-filling artists."

(Continued on page 76)



Positively Dylan Fans. Columbia artist Bob Dylan, center, meets backstage at Los Angeles' Greek Theatre with Tommy Mottola, left, president of the CBS Records Division, and Walter Yetnikoff, president, CBS Records Inc.

Brenda Lee Sues MCA For \$20 Million Over Royalties

BY EDWARD MORRIS

NASHVILLE Brenda Lee has filed a \$20 million suit against MCA Records in the Davidson County Chancery Court here, alleging that the label has underpaid royalties, failed to account for sales, licensed product without the singer's permission, failed to maintain accurate information about relevant licenses, permitted budget recordings to compete with recordings still in the MCA catalog, and neglected to enforce and monitor the provisions granted to domestic and foreign licensees. The suit was filed Aug. 4.

In addition to requesting an ac-

counting for and payment of all proper royalties by MCA, the suit asks the court to award Lee \$10 million each in compensatory and punitive damages.

MCA would not comment on the suit.

The suit stems from a contract signed in 1962 between Lee, then a juvenile named Brenda May Tarp-ley, and Decca Records, the predecessor to MCA. The contract secured Lee's services as an artist for 20 years. In return, Lee was to be paid an advance of \$775,000 over that period in annual installments ranging from \$35,000-\$45,000. Her royalty rate then was

(Continued on page 73)

Blues-Rock Guitarist Influenced Many

Roy Buchanan Dead At 48

NEW YORK Blues-rock guitarist Roy Buchanan, whose expressive, intense style influenced a number of musicians, including Robbie Robertson, hanged himself Aug. 14 in a Fairfax, Va., jail cell. He was 48.

Buchanan, a resident of Reston,

Va., had been arrested on a charge of public drunkenness and placed alone in a cell. He was discovered late at night hanging by his shirt from a window grate, according to published reports.

Buchanan, who once claimed that he had turned down an offer to join the Rolling Stones, was a unique player whose repertoire of snarling, wailing, and screeching sounds and dense harmonics marked him as an innovator in a crowded field.

Born Sept. 23, 1939, in Ozark, Ark., Buchanan grew up in Pixley, Calif. In his teens, he formed a Los Angeles band called the Heartbeats. After gigging around L.A. for a while, the group went to Oklahoma, where Buchanan met Dale Hawkins, who wrote and performed the hit single "Suzy Q."

Buchanan toured and recorded with Hawkins for a couple of years. In 1960, he joined a Canadian group, the Hawks, that included Ronnie Hawkins, Robertson, Rick Danko, and Garth Hudson. This group was the forerunner of the Band.

(Continued on page 74)

Hollywood Reporter Now On Stands Daily In New York

LOS ANGELES Beginning with the Aug. 22 issue, the Hollywood Reporter will be available daily on newsstands in midtown Manhattan.

The Hollywood Reporter provides domestic and international coverage of the motion picture, video, television, cable, music, and theater industries. It is published daily except on weekends, with an expanded international edition on Tuesdays. The newsstand issues in Manhattan will be available on the publication date. The cover price is \$1.25.

The Hollywood Reporter is owned by Affiliated Publications Inc., parent company of Billboard magazine.

Executive Turntable appears this week on page 78

Tracy Chapman Rides 'Fast Car' To Top Of The Album Chart, Resurrecting Folk

"TRACY CHAPMAN" this week becomes the first folk-based album to hit No. 1 on the Top Pop Albums chart since the folk music boom of the late '50s and early '60s. For five years starting in 1958, folk was one of the hottest genres in pop music. The **Kings-tion Trio** landed five No. 1 albums, and **Peter, Paul & Mary** scored with two. But folk has been shut out of the top spot since Peter, Paul & Mary's last No. 1 album, in November 1963—before Chapman was even born.

(**Bob Dylan** didn't land his first No. 1 album until 1974, long after he had moved from the folk stance of his early recordings to a rock-driven approach.)

The long list of folk-affiliated artists who have fallen short of No. 1 on the album chart includes **Joni Mitchell** (highest position: No. 2), **Harry Chapin** (No. 4), **Judy Collins** (No. 5), the **Limelites** (No. 5), **Joan Baez** (No. 7), **Suzanne Vega** (No. 11), and **Joan Armatrading** (No. 28).

Chapman's debut is Elektra's first No. 1 album since Queen's "The Game" in 1980. That makes it the label's first chart-topping album since its relocation and virtual reinvention five years ago.

Both Chapman's album and her "Fast Car" single—which leaps to No. 6 on the Hot 100—are almost certain to be nominated for Grammy Awards, and Chapman seems a cinch to win for best new artist.

GEORGE MICHAEL'S "Monkey" tops the Hot 100, becoming his eighth No. 1 hit of the '80s. Only **Michael Jackson** has had more No. 1 singles so far in this decade—nine. **Whitney Houston** is in third place with seven.

All three artists have landed four No. 1 hits from their current albums—something that had never before been accomplished. Jackson, in fact, has gone one better and pulled *five* No. 1 singles from "Bad." The **Bearded One** came within a whisker of matching that achievement, but the first single from "Faith," "I Want Your Sex," peaked at No. 2.

Michael co-produced "Monkey" with **Jimmy Jam & Terry Lewis**, who produced two No. 1 pop hits in 1986—**Janet Jackson's** "When I Think Of You" and the **Human League's** "Human."

"Monkey" is expected to remain at No. 1 next week, which means that **Elton John's** "I Don't Wanna Go On With You Like That" is probably peaking right now at No. 2. That's the highest John has climbed since "Don't Go Breaking My Heart" topped the chart 12 years ago, but it's disappointing that this comeback vehicle isn't going to take him all the way back to the top. And it's ironic that Michael

is keeping John out of the top spot, since Michael is by all reports a fan and a friend of John's as well as a collaborator (the two teamed on the 1985 hit "Wrap Her Up").

FAST FACTS: "Richard Marx" finally cracks the top 10 in its 63rd week on the pop album chart. It's the slowest-climbing top 10 album of the past 10 years. The previous holder of that distinction—

Quincy Jones' "The Dude"—crept into the top 10 in its 56th week. Jones' album experienced a resurgence after it swept the 1982 Grammy Awards; Marx's has kicked in on the cumulative strength of four straight top five singles.

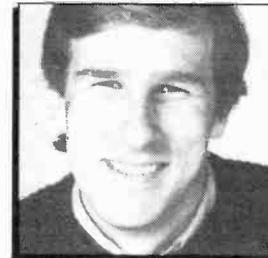
Huey Lewis & the News' "Perfect World" jumps to No. 8 on the

Hot 100, making 1988 the seventh straight year the group has landed a top 10 hit. Only one other artist, **John Cougar Mellencamp**, has placed a single in the top 10 every year since 1982.

And, barring a miracle, **Whitney Houston's** record-setting string of seven straight No. 1 hits ends this week as "Love Will Save The Day" loses its bullet at No. 9. The irony: Many think that this is one of Houston's better singles. Our guess is that the sub-par showing doesn't represent a rejection of this record so much as a collective judgment by fans and by radio that enough is enough. Houston should take heart: The string had to end sometime, and it would probably be more frustrating if she broke it with a record that peaked at No. 2.

WE GET LETTERS: Art Goewey of Sound Warehouse in Chicago has good and bad news for **Freddie Jackson**. The singer lands his seventh No. 1 hit on the Hot Black Singles chart with "Nice 'N' Slow," a total topped in the '80s only by **Michael Jackson**—with eight. The bad news? As Freddie Jackson becomes more entrenched at black radio, he's becoming less of a presence at pop radio. "Rock Me Tonight," the first single from his debut album, peaked at No. 18 on the Hot 100; "Tasty Love," the first single from his second album, peaked at No. 41; and "Nice 'N' Slow," the first single from his third album, struggles to No. 72 this week. Go figure.

Rich Appel of CBS in New York notes that **Kenny Loggins** is the only artist to land five top 40 hits from five different motion pictures—without appearing in any of them. The other artists to land this many hit film songs—**Frank Sinatra**, **Elvis Presley**, and **Barbra Streisand**—were also featured in those films.



by Paul Grein

FOLKWAYS



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All artists' performances and royalties will be donated to The Smithsonian Institution to support the acquisition of two national treasures: Folkways Records and The Woody Guthrie Archives.

WATCH THE SHOWTIME SPECIAL,
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COMMENTARY

U.S. Segment Could Be Biggest In 10 Years LATIN MUSIC IS ON FAST TRACK

BY OSCAR LLORD

When you think of Latin music, the first names that probably come to mind are José Feliciano, Los Lobos, Rubén Blades, Julio Iglesias, Menudo, and maybe a few others. But these stars are only the tip of the iceberg: Complex and dynamic, contemporary Latin music boasts a rich assortment of popular performers and recording artists.

For many, Latin music is the term used to describe, in a very general way, all of the different types of music that have originated in Spanish- and Portuguese-speaking countries. There's nothing wrong with this; however, Latin music comes from 20 different countries, each with its own broad variety of styles. It would take many lifetimes for anyone to become truly expert in all of the subcategories within the general heading.

Latin music is also complex and dynamic from a business standpoint. It involves not only dealing with the wide variety of styles, but also doing business in a host of countries ridden with uncontrollable inflation, high unemployment, political instability, devaluating local currencies, extremely high foreign debt, and to top things off, organized piracy.

With all of this against you, why bother? Because even so, each day more prerecorded music is consumed throughout the Latin world. The market is simply huge and, partly due to the rapid population growth in Latin countries, it is expected to continue growing and developing.

At present, the Latin market consists of more than 400 million people; the wholesale value of music sales in

this market totals roughly \$450 million, of which about 60% is derived from Spanish- or Portuguese-language recordings.

A relatively new segment of the Latin market has been developing over the past 30 years. Unique in many ways, it has begun to attract a reasonable amount of attention recently. This ever-growing market now boasts a Hispanic population of roughly 25 million and a buying power exceeding \$134 billion. No, this

form the largest minority group in the country by the turn of the century, which is right around the corner. Several of my colleagues and I share the opinion that the U.S. will become the largest and most important market for prerecorded Spanish-language music in the next 10-15 years.

If today you were to take a drive from Los Angeles to Tijuana, Mexico, and kept your radio tuned to Spanish-language radio stations on both sides of the border, you would

submarkets within the U.S. Latin market, and this creates demand for many of the different types of Latin music.

Basically, the U.S. contains three major submarkets: Mexican, Caribbean (Puerto Rican, Cuban, Dominican), and South American (Venezuelan, Argentinian, Colombian). Mexicans are mostly concentrated in the western states, while Caribbeans and South Americans have concentrated themselves in the northern and southeastern states of the U.S. All of these submarkets are growing, not only because of the high birth rate, but because emigration from Latin America to the U.S. continues.

Besides a rapidly growing population with considerable buying power, what else is contributing to making the U.S. such an important Latin music market? It's called media, and the Spanish-language media in this country is growing by leaps and bounds. There are easily more than 200 full- and part-time Spanish-language radio stations and two national TV networks with more than 240 affiliate channels. It is truly a good investment to take Spanish-language classes in your spare time these days—it means business.

Latin or Spanish—whichever you prefer to call it—is not a fad; tacos, like black beans and rice, will soon be as American as apple pie. If you are a serious player in the music business, either as a label owner, wholesaler, or retailer who likes to be on top of what's developing, here's a hot scoop for you: Invest in Latin music!



'The Latin market consists of over 400 million people'

Oscar Llord is director of U.S. Latin operations for EMI Music. He is based in Miami.

market isn't south of the border somewhere; it's right here in our own backyard, right here in the U.S.

If you live in New York; New Jersey; Chicago; Tampa, Fla.; Miami; San Antonio, Texas; Houston; Los Angeles; San Francisco; Phoenix, Ariz.; or in any of several other cities around the country, you either went to school with, live near, or work with Hispanics, have listened to Latin music, and have even danced to it.

The importance of the U.S. Hispanic market is underscored by the fact that people of Latin descent may

probably hear the same songs by the same artists. There is a good reason for this: Latin music serves many immigrants in this country as a cultural bridge with their mother country.

Due to this factor, music that is popular in its country of origin also tends to be popular here. However, the U.S. market is unique because in no Latin American country are there as many Hispanics from so many other nations and as geographically dispersed as there are in the U.S. Therefore there are various

**DON'T FORGET MOM & POP**

We have a very small mom-and-pop record and TV shop in middle Georgia. This particular store has been selling recorded music since the late '50s and has witnessed the births of rock'n'roll and reggae and the deaths of disco and the Dorseys.

When this business was started, Capitol Records was a pipsqueak label with a couple of white-shoed, red-faced movie stars under contract. Through the years, we have watched Capitol acquire and squander labels as well as faithful customers.

Back in February, we received a letter stating that since our business had not purchased a certain minimum dollar amount from Capitol, we were no longer welcome to buy directly from its warehouse. While this was not a major heartbreak (due to Capitol's slim lineup of new superstars), we have found it a major inconvenience in ordering catalog product.

We feel mistreated. We understand minimum orders from the record companies; all the majors have them. However, we fail to see how much trouble it is to keep up with an account that is computerized in the first place.

Now insult has been added to our

hangnail. For some unknown reason, we are still on Capitol's mailing list, and recently a letter arrived advising us that somehow a mistake (gasp!) had been made concerning several CD selections on the Blue Note label. The sender of the Capitol letter, East Coast GM Bruce Lundvall, was apparently trying to restore some credibility to Blue Note.

In all candor, this release of steam was designed to ask Capitol to restore its own credibility by reinstating credit and direct-ordering capabilities to the firms that made Capitol what it is today.

Bill Beckham
Dublin, Ga.

CASSETTE IS STILL VIABLE

I would like to thank Jim McCullough for his article about the continuing viability of the analog cassette (Billboard, June 4). In a time when the industry is extolling the glories of the compact disk and digital audiotape, it is refreshing to hear that someone is in favor of this excellent and much-purchased format. (The analog cassette still accounts for 50% of sales.)

The danger to analog tapes stems not from the advances of CDs and DATs but from the media's lack of cognizance of it as a viable outlet for musical artistry. And should technological innovations improve cassette quality, there would be no reason for its sales to decline. After all, people

are simply not going to throw out their Walkman, car stereo player, and/or boom box.

Monica Greer
President
Rack Distribution Associates
Louisville, Ky.

'WELL-REASONED APPROACH'

I applaud Mike Greene of NARAS for his response to Bud Katzel of GRP Records (Billboard, July 2 and 16). What we need is a well-reasoned and comprehensive approach to DAT, one that considers the long- and short-term effects on the music and consumer electronics businesses.

Without safeguards, DAT recorders are expected to cut the income of songwriters, musicians, recording studios, record companies, distributors, and retailers; eventually, audio electronics manufacturers, distributors, and retailers could also suffer. DAT is certainly too important to approach as a nearsighted sales pep rally.

I'm sure we all know many people who make cassette copies of popular recordings. If they like a recording enough, some of these people are willing to spend the extra money for the higher-quality sound of CDs. But if the consumer could make a perfect digital copy on DAT, there would be no incentive to purchase a prerecorded piece of soft-

ware. Music sales would drop if a perfect digital copy could be had for the price of a blank tape.

Depleted record labels would no longer have the wherewithal to break new acts, and the music itself would stagnate. And with the music industry floundering, what would sustain audio electronics? Bootleg oldies? Why pay thousands for equipment to play stagnant music?

Short-term profits of DAT manufacturers like JVC will come at the expense of long-term profits for all, including GRP. The razor to which Katzel refers is double-edged, and the recent marketing deal between GRP and JVC may cut both parties.

This cutting edge of technology can be sheathed with technology. I hope that safeguards against unrestricted DAT copying will be accepted, hastening the day when DAT will be available to all.

Rick Miller
President
R. Miller & Associates
Glenview, Ill.

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.

Urbans Mixed On Effect Of Jack-Jesse Voter Push

BY SEAN ROSS

NEW YORK In December, at the outset of the primary season, Jack Gibson, publisher of the R&B trade magazine *Jack The Rapper*, organized a summit meeting between urban radio principals and presidential candidate the Rev. Jesse Jackson in Atlanta.

At that meeting, Jackson cited 7 million eligible but unregistered black voters—3 million of them in the South alone. Gibson's "black radio for Jesse" meeting was aimed at

encouraging voter registration drives that would presumably bring out more Jackson supporters.

Eight months later, the Jackson campaign is pleased with urban radio's participation in the electoral process, but others are disappointed with the format's outreach to unregistered blacks. And at least one urban PD says that with Jackson not on the Democratic ticket, he isn't sure how much effort the format should exert.

"In many ways, radio was our secret weapon," says Jackson spokes-

woman Pat Smith. "During our last campaign radio was not used as much, but we learned and grew to understand the benefits of radio. As for black-voter registration, it has so far matched 1984's 2 million mark, and we expect that to increase by November."

Like other political campaigns, Jackson's sent out a daily news actuality feed to radio stations in all formats. One of the frequent themes in the Jackson clips was voter registration. Smith says that Jackson actualities on the importance of registration will continue through the general election.

Veteran WDAS-FM Philadelphia programmer Joe Tamburro—one of

the PDs who attended Gibson's Atlanta conference—says his station has been helping its listeners register since 1979. WDAS has an ongoing registration drive where new voters can sign up at the station's front desk.

During registration periods, Tamburro says, his station draws a "never-ending flow" of people. "We're a half-mile off the main road, and people will walk down this road to register."

Tamburro emphasizes that his campaign has been ongoing and says that he didn't see a sudden swell in registration this year. One reason for that is that black registration in Philadelphia is already un-

usually high—95% of all eligible voters—compared with about 66% nationwide. (The second figure is based on 1984 data; accurate data for 1988 is still hard to come by.)

"I know that we followed through with our commitment," says Tamburro. "Jesse was very happy with what we did here. When Jesse came to Philadelphia, he was outside the City Hall, and we broadcast his entire speech live. Whether black radio [in general] did as much as we did, I really don't know. I know Philadelphia was very strong."

"I doubt whether some people understand the important role they can play in something as significant
(Continued on page 15)

Stations' Bids To Modernize Resisted N.Y. Classical Under Siege

BY PETER LUDWIG

NEW YORK It isn't easy to modernize a classical music station; witness New York's commercial classical outlets, WQXR-AM-FM and WNCN. In recent months, the two format giants—which used to spend their time fighting each other—have been fending off legal, political, and even aesthetic challenges from various corners.

The two stations' woes are notable because many of them stem from trying to do the same things that stations in other formats routinely do and because of their implications for the nation's 40-plus commercial classical stations, which remain at a crossroads about how much they should modernize—if at all (Billboard, Nov. 14).

Both WQXR and WNCN are being accused of age discrimination by former announcers. In addition, WNCN's much-publicized use of general-market contesting and formatics is among the issues addressed in a petition filed with the Federal Communications Commission by a listeners' coalition seeking to deny WNCN owner GAF Corp. its application for transfer of control. The application stems from a proposed leveraged buyout of the company by GAF's upper management.

WQXR announcers George Edwards, 69, and Duncan Pirnie, 64—both dismissed in December—have filed age-discrimination complaints against WQXR with the Equal Employment Opportunity Commission. Both Edwards and Pirnie followed that by filing separate age-discrimination suits in federal court seeking reinstatement and damages from WQXR. Pirnie had been a WQXR employee for 45 years, Edwards for 39.

The complex WNCN controversy dates back to the station's short-lived format switch from classical to album rock WQIV in 1974. That change sparked the formation of the Listeners Guild, the citizens coalition that helped GAF Corp. secure ownership in 1976 in exchange for a classical-format guarantee.

The Listeners Guild has been in court since 1981 trying to get GAF to honor an option-to-buy clause included in that 1976 agreement. According to the coalition, the clause stipulates that should GAF decide to abandon the classical format or sell the station, the Chicago-based Concert Radio Corp. must be given the option to

buy the station for GAF's 1976 purchase price of \$2.2 million plus capital expenditures minus depreciation. That would give Concert Radio a strong-signal FM in New York for about \$2.9 million.

The coalition contends that the clause was triggered by GAF's 1981 announcement that it was going to sell the station, even though GAF subsequently decided not to sell. The case is scheduled to go to court for the third time in September.

A recent Listeners Guild petition to the FCC includes an affidavit in which ex-WNCN announcer Joseph Marzano charges the station with age discrimination. Marzano, also dismissed in December—after 20 years on WNCN—told *The New York Times* that WNCN "made no secret of the fact" that he and several other announcers over 40 were discharged "because we were too old" to fit a new format.

WNCN GM Matthew Field says the station actually made no secret of the fact that it had not wanted those announcers for some time. Field says WNCN was bound by a no-firing clause in its original contract with the announcers. He says the station had been asking them to leave for some time and had reduced six announcers' air time to the contract's minimum of four hours a week. When the new contract took effect in December, all six were dismissed. As for the age-discrimination charges, Field says that the only full-time announcer hired by WNCN in 1988 is over 40.

The Listeners Guild also regards the musical and presentational changes at WNCN since the early '80s as tantamount to a format change. WNCN and other classical stations have adopted dayparting, less talk, and tighter playlists in a quest for younger listeners.

Peter Newman, PD of KING-FM Seattle, sees "a tremendous conservatism taking over the playlists across the country. The movement is definitely toward baroque, classical, and early romantic—and away from 20th century, vocal, and what we euphemistically used to call 'challenging pieces.'"

Of WNCN, guild member Ping Pei says, "They have virtually stopped programming vocal music, taken almost all opera off the air, and have dramatically narrowed the range of music selected." The guild also dislikes WNCN's more informal and
(Continued on page 16)

New PD 'Leeds' The Way At WQCD N.Y.; 94Q's Davis May Come On Board Next

AFTER FIVE YEARS AS MD at WQCD New York, formerly WPIX, Wendy Leeds finally becomes PD of the newly converted jazz outlet. Leeds began at urban WRKS New York as a programming assistant before crossing to WPIX in 1983; she became assistant PD in April. Leeds says other changes at WQCD are forthcoming; "It's going to be great when we finally get it together," she says.

And what about WQXI-FM "94Q" Atlanta jazz host Russ Davis, rumored everywhere else last week as Bob Linden's replacement? At press time, WQCD hoped to appoint him MD, pending resolution of his 94Q contract, which runs until next year.

Whether that happens probably depends on what happens to 94Q in general. New PD Jan Jeffries promises only that the AC will be an "exciting, mass-appeal, contemporary radio station" again. Jeffries was most recently GM and VP/programming at top 40 WXLK Roanoke, Va., but has also programmed WBSB "B104" Baltimore and WYZZ "Z95" Chicago.

Meanwhile, Linden, previously of both these stations, has issued a statement on his brief recent tenures at WPIX and 94Q. "I know what you're thinking," Linden writes. "He's an ax murderer, or he distributes heroin at department head meetings, or he can't keep his hands off the GM's wife."

Actually, Linden says, most of the broadcasters he's worked with in alternative adult formats "do want it. They know how it works. They don't understand it... That's probably where the miscommunication has arisen... I am more confident than ever in my ability to create high-impact adult radio." Reach Linden at 818-881-8987.

IT HAS BEEN A ROUGH TECHNICAL WEEK for a lot of stations. First there was the Aug. 12 service-shaft fire atop the Empire State Building that knocked out 11 New York stations for at least two hours and as many as five; all returned to the air at quarter power pending further repairs. Meanwhile, WXXP Pittsburgh's return to the air with a new format was further delayed by the collapse of its 300-foot tower. Nobody was hurt; expect WXXP back around Labor Day.

PROGRAMMING: In apparent defiance of rumors that had oldies WIOQ Philadelphia going adult alternative, WDRC-AM-FM Hartford, Conn., PD Frank Holler is now PD, replacing David Dye. Holler's replacement as WDRC's OM/afternoon driver is Gary James, PD of oldies WMEX Boston. James' job is now open; send T&Rs quickly to OM Phil Redo.

Les Howard moves from WYLT Raleigh, N.C., to the PD job at Transtar Format 41 affiliate WJQY Fort Lauderdale, Fla. ... Warren Epps, most recently midday man at urban KKDA-FM "K104" Dallas, is the new PD/mornings at WQMG Greensboro, N.C. Epps hosted a Black Entertainment Television show for five years ... Lee Chambers from WNBC New York is the new PD at top 40 KQXR "Q94" Bakersfield, Calif. ... Keith Abrams, formerly PD at AC WHTX Pittsburgh is the new PD at AC KWFM Tucson, Ariz.; ironically, that puts him across town from former co-worker Clarke Ingram, now PD at top 40 KRQQ.

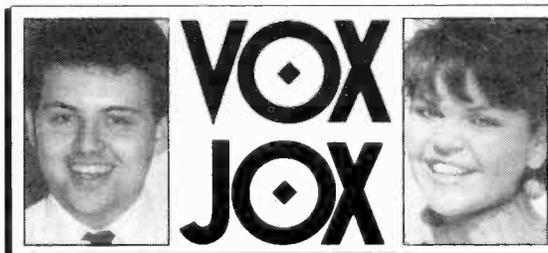
Several months ago, KNMQ "Q106" Albuquerque, N.M., was a rock-leaning top 40 under consultant E. Alvin Davis. Now it's leaning urban under consultant Jerry Clifton as new owners prepare to come in. Another Clifton client, crossover KBOS Fresno, Calif., is between PDs as Barry Richards heads to group duties with Bresson-Hafler. KBOS' AM, KMAK, is n/t now; expect new calls and Satellite Music Network's Heart & Soul format around Sept. 1.

Another legendary AM, urban KOKY Little Rock, Ark., becomes KZOU-AM with Transtar's oldies format. PD Dave Felder is out; Dewana Phillips stays on as OM. Across town, former WKLR Indianapolis PD Dennis Elliott is the new PD at AC KHLT "K-Lite 94." He replaces John Ramsey, who is recovering from an April car accident.

Easy WDBN Akron, Ohio, becomes AC WQMX "Mix 95" under new GM Gordon Stenback from WLTF Cleveland and PD Denny Alexander from WHYN Springfield, Mass. ... Richard Morton from KSNM Merced, Calif., takes the newly created OM post at adult alternative KLZS "Magic 98" Wichita, Kan. ... Chuck White is now OM at oldies/country WIBR/WKJN Baton Rouge, La.; he'll also assume FM PD duties from Bea Mitchell.

PEOPLE: It was a busy week for New York MDs. Longtime urban WRKS MD Robin Washington heads to Arista as black operations coordinator. Meanwhile, at top 40 WWPR, Jessica Ettinger is named MD. She was program coordinator at WYNY "Country 97" New York.

After accepting the PD job at urban KIPR Little Rock, Roy "Cadillac Jack" Jaynes is headed instead for nights at top 40 WGH-FM Norfolk, Va., where he'll be known as D.B. Cooper. ... Club jock Mike Tapia is the new assistant MD at crossover KKSS Albuquerque.
(Continued on page 15)



by Sean Ross and Yvonne Olson

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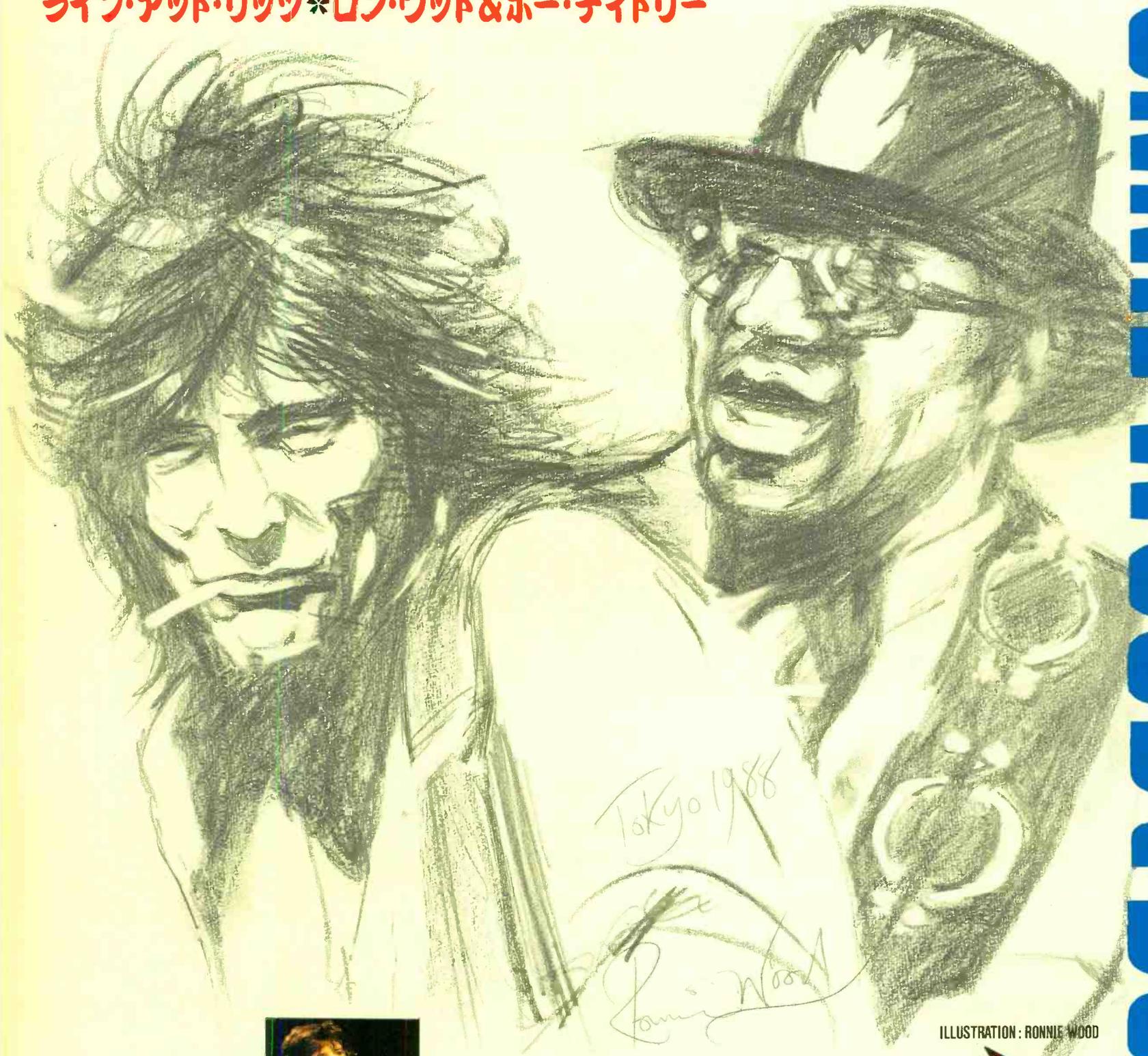


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400 WHTZ FM

New York O.M.: Steve Kingston

1	Gloria Estefan & Miami Sound Machine, Breathe, Hands To Heaven
2	George Michael, Monkey
3	Terence Trent D'Arby, Sign Your Name
4	Stevie B, Spring Love (Come Back To Me)
5	Tracy Chapman, Fast Car
6	Stevie Winwood, Roll With It
7	Richard Marx, Hold On To The Nights
8	Eric Carmen, Make Me Lose Control
9	Guns N' Roses, Sweet Child O' Mine
10	Dennis Lopez, Sayin' Sorry (Don't Mak
11	The Contours, Do You Love Me
12	Elton John, I Don't Wanna Go On With
13	Van Halen, When It's Love
14	D.J. Jazzy Jeff & The Fresh Prince, P
15	Huey Lewis & The News, Perfect World
16	Joan Jett And The Blackhearts, I Hate
17	10,000 Maniacs, What's The Matter Her
18	New Edition, If It Isn't Love
19	Erasure, Chains Of Love
20	Def Leppard, Pour Some Sugar On Me
21	Michael Jackson, Another Part Of Me
22	The Cover Girls, Inside Outside
23	Aerosmith, Rag Doll
24	New Edition, If It Isn't Love
25	D.J. Jazzy Jeff & The Fresh Prince, A
26	Brenda K. Starr, I Still Believe
27	Debbie Gibson, Staying Together
28	Def Leppard, Love Bites
29	Kenny Loggins, Nobody's Fool (Theme F
30	UB40, Red, Red Wine
31	Eric Carmen, Make Me Lose Control
32	Whitney Houston, Love Will Save The D
33	Bobby McFerrin, Don't Worry, Be Happy

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Brenda K. Starr, I Still Believe
Stevie Winwood, Roll With It
Sade, Paradise
Vanessa Williams, The Right Stuff
India, Dancing On The Edge
Sali-N-Peppa Featuring E.U., Shake You
Dino, Summergirls
Debbie Gibson, Staying Together
Al B. Sure!, Off On Your Own (Girl)
Rick Astley, It Would Take A Strong S
Whitney Houston, Love Will Save The D
S-Fire, Boy I've Been Told
Michael Jackson, Another Part Of Me
Siedah Garrett, K.I.S.S.I.N.G.
New Edition, If It Isn't Love
Johnny Hates Jazz, I Don't Wanna Be A
Kate Gendo, Tell Me
Nia Peoples, Trouble
S-Express, Theme From S-Express
Rick Astley, It Would Take A Strong S
TKA, X-Ray Vision
Rob Base & DJ E-Z Rock, It Takes Two
Lisa Lisa & Cult Jam, Go For Yours
Brenda K. Starr, What You See Is What
Erasure, Chains Of Love
Bobby Brown, Don't Be Cruel
Brenda Russell Featuring Joe Esposito,
Rick Astley, My Arms Keep Missing You
Tina B, Bodyguard
Elton John, I Don't Wanna Go On With
Peabody, Take Your Time
The Jets, Sendin' All My Love
D.J. Jazzy Jeff & The Fresh Prince, A
Johnny O, Fantasy Girl
Nia Peoples, High Time
Blue Zone U.K., Jackie
Rick Astley, It Would Take A Strong S
Eric Carmen, Make Me Lose Control
Loose Touch, Bad Of The Heart
Marshall Jones, I Burn
Sweet Sensation, Never Let You Go

5

Chicago, I Don't Wanna Live Without Y
Debbie Gibson, Staying Together
Michael Jackson, Another Part Of Me
Daryl Hall John Oates, Missed Opportu
Natalie Cole, When I Fall In Love
Vanessa Williams, The Right Stuff
Huey Lewis & The News, Perfect World
Dino, Summergirls
Johnny Hates Jazz, I Don't Want To Be
Joan Jett And The Blackhearts, I Hate
Guns N' Roses, Sweet Child O' Mine
10,000 Maniacs, What's The Matter Her
New Edition, If It Isn't Love
Erasure, Chains Of Love
Lime, Cutie Pie
Toni Childs, Don't Walk Away
New Kids On The Block, Please Don't G
Basia, Time And Tide
Kenny Loggins, Nobody's Fool (Theme F
Def Leppard, Love Bites
Stevie B, Spring Love (Come Back To M
Jeffrey Osborne, She's On The Left
Al B. Sure!, Off On Your Own (Girl)
Wet Wet Wet, Sweet Little Mystery
Midnight Oil, The Dead Heart
The Cover Girls, Inside Outside
Information Society, What's On Your M
Bobby Brown, Don't Be Cruel
INXS, Never Tear Us Apart
Poison, Fallen Angel
Rod Stewart, Forever Young
Blue Zone U.K., Jackie
Def Leppard, Love Bites
D.J. Jazzy Jeff & The Fresh Prince, A
Bobby McFerrin, Don't Worry, Be Happy
Giant Steps, Another Lover
Paul Carrack, Button Off My Shirt
Whitney Houston, Love Will Save The D
The Escape Club, Wild, Wild West
Holly Knight, Heart Don't Fail Me Now
James Rayne, Motor's Too Fast
Four Tops, Indestructible
Steve Winwood, Don't You Know What Th
Bruce Hornsby & The Range, Look Out A

13

Michael Jackson, Another Part Of Me
Guns N' Roses, Sweet Child O' Mine
Huey Lewis & The News, Perfect World
Bobby McFerrin, Don't Worry, Be Happy
Denise Lopez, Sayin' Sorry (Don't Mak
Peter Cetera, One Good Woman
Richard Marx, Hold On To The Nights
Kenny Loggins, Nobody's Fool (Theme F
Poison, Fallen Angel
Johnny Hates Jazz, I Don't Want To Be
Breathe, Hands To Heaven
Bruce Hornsby & The Range, Look Out A
Vanessa Williams, The Right Stuff
New Edition, If It Isn't Love
Def Leppard, Love Bites
Basia, Time And Tide
Glenn Frey, True Love
INXS, Never Tear Us Apart
The Escape Club, Wild, Wild West
Rod Stewart, Forever Young
Natalie Cole, When I Fall Love
Tommy Corwell, I'm Not Your Man

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

1	Tracy Chapman, Fast Car
2	Guns N' Roses, Sweet Child O' Mine
3	Elton John, I Don't Wanna Go On With
4	George Michael, Monkey
5	Huey Lewis & The News, Perfect World
6	Chicago, I Don't Wanna Live Without Y
7	D.J. Jazzy Jeff & The Fresh Prince, A
8	Bobby McFerrin, Don't Worry, Be Happy
9	Stevie Winwood, Roll With It
10	Terence Trent D'Arby, Sign Your Name
11	Van Halen, When It's Love
12	Richard Marx, Hold On To The Nights
13	New Edition, If It Isn't Love
14	Rick Astley, It Would Take A Strong S
15	Breathe, Hands To Heaven
16	Pat Benatar, All Fired Up
17	Whitney Houston, Love Will Save The D
18	Robert Palmer, Simply Irresistible
19	Aerosmith, Rag Doll
20	Debbie Gibson, Staying Together
21	REO Speedwagon, Here With Me
22	Taylor Dayne, I'll Always Love You
23	Gloria Estefan & Miami Sound Machine,
24	Whitney Houston, Love Will Save The D
25	Kenny Loggins, Nobody's Fool (Theme F
26	Rob Stewart, Forever Young
27	Rossy Llane, Just Got Paid
28	Joan Jett And The Blackhearts, I Hate
29	Johnny Hates Jazz, I Don't Want To Be
30	Eric Carmen, Make Me Lose Control
31	Glenn Frey, True Love
32	Brenda K. Starr, What You See Is What
33	Def Leppard, Love Bites
34	Holly Knight, Heart Don't Fail Me Now
35	UB40, Red, Red Wine
36	Def Leppard, Love Bites
37	Bruce Hornsby & The Range, Look Out A
38	Peter Cetera, One Good Woman

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

1	Guns N' Roses, Sweet Child O' Mine
2	Stevie Winwood, Roll With It
3	Aerosmith, Rag Doll
4	Van Halen, When It's Love
5	Richard Marx, Hold On To The Nights
6	Chicago, I Don't Wanna Live Without Y
7	Robert Palmer, Simply Irresistible
8	Joan Jett And The Blackhearts, I Hate
9	Pat Benatar, All Fired Up
10	Elton John, I Don't Wanna Go On With
11	Tracy Chapman, Fast Car
12	REO Speedwagon, Here With Me
13	Huey Lewis & The News, Perfect World
14	Def Leppard, Pour Some Sugar On Me
15	Kenny Loggins, Nobody's Fool (Theme F
16	Eric Carmen, Make Me Lose Control
17	The Contours, Do You Love Me
18	Bruce Hornsby & The Range, Look Out A
19	Cheap Trick, The Flame
20	Midnight Oil, The Dead Heart
21	INXS, New Sensation
22	White Lion, Tell Me
23	Daryl Hall John Oates, Missed Opportu
24	Peter Cetera, One Good Woman
25	The Moody Blues, I Know You're Out Th
26	Freddie Mercury, Bohemian Rhapsody
27	Cheap Trick, Don't Be Cruel
28	Poison, Fallen Angel
29	Crowded House, Better Be Home Soon
30	Stevie Winwood, Don't You Know What Th
31	Glenn Frey, True Love
32	Lita Ford, Back To The Cave
33	Rod Stewart, Forever Young
34	INXS, Never Tear Us Apart
35	Def Leppard, Love Bites

POWER 106FM

Los Angeles P.D.: Jeff Wyatt

1	Will To Power, Say It's Gonna Rain
2	Brenda K. Starr, I Still Believe
3	The Jets, Make It Real
4	Tracy Chapman, Fast Car
5	Sweet Sensation, Take It While It's H
6	Johnny Kemp, Just Got Paid
7	Terence Trent D'Arby, Sign Your Name
8	Gloria Estefan & Miami Sound Machine,
9	Paula Abdul, Knocked Out
10	Dennis Lopez, Sayin' Sorry (Don't Mak
11	Pam Russo, It Works For Me
12	Debbie Gibson, Foolish Beat
13	Dino, Summergirls
14	The Contours, Do You Love Me
15	George Michael, Monkey
16	Guns N' Roses, Sweet Child O' Mine
17	Stevie B, Spring Love (Come Back To M
18	Michael Jackson, Another Part Of Me
19	Whitney Houston, Love Will Save The D
20	New Edition, If It Isn't Love
21	The Cover Girls, Inside Outside
22	Cheap Trick, The Flame
23	Taylor Dayne, I'll Always Love You
24	Whitney Houston, Love Will Save The D
25	Chicago, I Don't Wanna Live Without Y
26	Huey Lewis & The News, Perfect World
27	The Jets, Make It Real
28	Van Halen, When It's Love
29	Rick Astley, It Would Take A Strong S
30	Michael Jackson, Another Part Of Me
31	Debbie Gibson, Staying Together
32	Rob Base & DJ E-Z Rock, It Takes Tw
33	Johnny Kemp, Just Got Paid
34	D.J. Jazzy Jeff & The Fresh Prince, A
35	Kylie Minogue, Locomotion
36	UB40, Red, Red Wine

POWER 95

Los Angeles P.D.: Jeff Wyatt

1	Will To Power, Say It's Gonna Rain
2	Brenda K. Starr, I Still Believe
3	The Jets, Make It Real
4	Tracy Chapman, Fast Car
5	Sweet Sensation, Take It While It's H
6	Johnny Kemp, Just Got Paid
7	Terence Trent D'Arby, Sign Your Name
8	Gloria Estefan & Miami Sound Machine,
9	Paula Abdul, Knocked Out
10	Dennis Lopez, Sayin' Sorry (Don't Mak
11	Pam Russo, It Works For Me
12	Debbie Gibson, Foolish Beat
13	Dino, Summergirls
14	The Contours, Do You Love Me
15	George Michael, Monkey
16	Guns N' Roses, Sweet Child O' Mine
17	Stevie B, Spring Love (Come Back To M
18	Michael Jackson, Another Part Of Me
19	Whitney Houston, Love Will Save The D
20	New Edition, If It Isn't Love
21	The Cover Girls, Inside Outside
22	Cheap Trick, The Flame
23	Taylor Dayne, I'll Always Love You
24	Whitney Houston, Love Will Save The D
25	Chicago, I Don't Wanna Live Without Y
26	Huey Lewis & The News, Perfect World
27	The Jets, Make It Real
28	Van Halen, When It's Love
29	Rick Astley, It Would Take A Strong S
30	Michael Jackson, Another Part Of Me
31	Debbie Gibson, Staying Together
32	Rob Base & DJ E-Z Rock, It Takes Tw
33	Johnny Kemp, Just Got Paid
34	D.J. Jazzy Jeff & The Fresh Prince, A
35	Kylie Minogue, Locomotion
36	UB40, Red, Red Wine

BOSTON'S WZOU-94.5

Boston P.D.: Tom Jeffries

1	George Michael, Monkey
2	The Moody Blues, I Know You're Out Th
3	Chicago, I Don't Wanna Live Without Y
4	Terence Trent D'Arby, Sign Your Name
5	Gloria Estefan & Miami Sound Machine,
6	Tracy Chapman, Fast Car
7	Dennis Lopez, Sayin' Sorry (Don't Mak
8	Whitney Houston, Love Will Save The D
9	Huey Lewis & The News, Perfect World
10	Taylor Dayne, I'll Always Love You
11	Robert Palmer, Simply Irresistible
12	Van Halen, When It's Love
13	New Kids On The Block, Please Don't G
14	Guns N' Roses, Sweet Child O' Mine
15	REO Speedwagon, Here With Me
16	Whitney Houston, Love Will Save The D
17	Michael Jackson, Another Part Of Me
18	Peter Cetera, One Good Woman
19	Bobby McFerrin, Don't Worry, Be Happy
20	Denise Lopez, Sayin' Sorry (Don't Mak
21	Michael Jackson, Another Part Of Me
22	Crowded House, Better Be Home Soon
23	Bruce Hornsby & The Range, Look Out A
24	Poison, Fallen Angel
25	Cheap Trick, Don't Be Cruel
26	Rod Stewart, Forever Young
27	Joan Jett And The Blackhearts, I Hate
28	Midnight Oil, The Dead Heart
29	D.J. Jazzy Jeff & The Fresh Prince, A
30	Blue Zone U.K., Jackie
31	Def Leppard, Love Bites
32	Rick Astley, It Would Take A Strong S
33	Whitney Houston, Love Will Save The D
34	Eric Carmen, Make Me Lose Control
35	Four Tops, Indestructible
36	Toni Childs, Don't Walk Away
37	Vanessa Williams, The Right Stuff
38	Erasure, Chains Of Love
39	Al B. Sure!, Off On Your Own (Girl)
40	Holly Knight, Heart Don't Fail Me Now
41	Ziggy Marley, Tumbin' Down
42	Cinderella, Don't Know What You Got

WAVA

Washington P.D.: Lorrin Palagi

1	Stevie Winwood, Roll With It
2	Def Leppard, Pour Some Sugar On Me
3	Richard Marx, Hold On To The Nights
4	George Michael, Monkey
5	Eric Carmen, Make Me Lose Control
6	Gloria Estefan & Miami Sound Machine,
7	Johnny Kemp, Just Got Paid
8	Terence Trent D'Arby, Sign Your Name
9	Elton John, I Don't Wanna Go On With
10	Huey Lewis & The News, Perfect World
11	Chicago, I Don't Wanna Live Without Y
12	Kenny Loggins, Nobody's Fool (Theme F
13	Cheap Trick, The Flame
14	Tracy Chapman, Fast Car
15	Guns N' Roses, Sweet Child O' Mine
16	Breathe, Hands To Heaven
17	New Kids On The Block, Please Don't G
18	The Contours, Do You Love Me
19	New Edition, If It Isn't Love
20	Whitney Houston, Love Will Save The D
21	Michael Jackson, Another Part Of Me
22	Peter Cetera, One Good Woman
23	Rick Astley, It Would Take A Strong S
24	Debbie Gibson, Staying Together
25	Tracy Chapman, Fast Car
26	Denise Lopez, Sayin' Sorry (Don't Mak
27	Glenn Medeiros, Long And Lasting Lov
28	Cheap Trick, Don't Be Cruel
29	Poison, Fallen Angel
30	UB40, Red, Red Wine
31	Johnny Hates Jazz, I Don't Want To Be
32	Johnny Kemp, Just Got Paid
33	Whitney Houston, Love Will Save The D
34	Van Halen, When It's Love
35	Bobby McFerrin, Don't Worry, Be Happy
36	Information Society, What's On Your M

B96

Chicago P.D.: Buddy Scott

1	Breathe, Hands To Heaven
2	Stevie Winwood, Roll With It
3	Gloria Estefan & Miami Sound Machine,
4	George Michael, Monkey
5	Tracy Chapman, Fast Car
6	Terence Trent D'Arby, Sign Your Name
7	New Edition, If It Isn't Love
8	Johnny Kemp, Just Got Paid
9	Whitney Houston, Love Will Save The D
10	Denise Lopez, Sayin' Sorry (Don't Mak
11	Chicago, I Don't Wanna Live Without Y
12	Michael Jackson, Another Part Of Me
13	Rick Astley, It Would Take A Strong S
14	Bobby Brown, Don't Be Cruel
15	Huey Lewis & The News, Perfect World
16	Daryl Hall John Oates, Missed Opportu
17	Brenda K. Starr, What You See Is What
18	Elton John, I Don't Wanna Go On With
19	Jeffrey Osborne, She's On The Left
20	Bobby McFerrin, Don't Worry, Be Happy
21	Taylor Dayne, I'll Always Love You
22	Al B. Sure!, Off On Your Own (Girl)
23	Kool & The Gang, Rags To Riches
24	Peter Cetera, One Good Woman
25	Paula Abdul, Knocked Out
26	Four Tops, Indestructible
27	Glenn Frey, True Love
28	Def Leppard, Love Bites
29	INXS, Never Tear Us Apart
30	UB40, Red, Red Wine
31	Information Society, What's On Your M

Z107 WTL

Chicago P.D.: Brian Kelly

1	Breathe, Hands To Heaven
2	Stevie Winwood, Roll With It
3	D.J. Jazzy Jeff & The Fresh Prince, P
4	George Michael, Monkey
5	Gloria Estefan & Miami Sound Machine,
6	Chicago, I Don't Wanna Live Without Y
7	Robert Palmer, Simply Irresistible
8	Eric Carmen, Make Me Lose Control
9	Def Leppard, Pour Some Sugar On Me
10	Terence Trent D'Arby, Sign Your Name
11	Cheap Trick, The Flame
12	Guns N' Roses, Sweet Child O' Mine
13	Richard Marx, Hold On To The Nights
14	Whitney Houston, Love Will Save The D
15	Elton John, I Don't Wanna Go On With
16	Rebbie, Mercedes Boy
17	Aerosmith, Rag Doll
18	Huey Lewis & The News, Perfect World
19	Johnny Kemp, Just Got Paid
20	Van Halen, When It's Love
21	Kenny Loggins, Nobody's Fool (Theme F
22	Prince, When 2 R In Love
23	Tracy Chapman, Fast Car
24	Erasure, Chains Of Love
25	New Edition, If It Isn't Love
26	Peter Cetera, One Good Woman
27	D.J. Jazzy Jeff & The Fresh Prince, A
28	Blue Zone U.K., Jackie
29	Bobby McFerrin, Don't Worry, Be Happy
30	Kylie Minogue, Locomotion
31	Rod Stewart, Forever Young
32	Poison, Fallen Angel
33	Glenn Frey, True Love

KIISFM 102.7

Los Angeles P.D.: Steve Rivers

1	George Michael, Monkey
2	Tracy Chapman, Fast Car
3	Gloria Estefan & Miami Sound Machine,
4	Terence Trent D'Arby, Sign Your Name
5	Michael Jackson, Another Part Of Me
6	Elton John, I Don't Wanna Go On With
7	Eric Carmen, Make Me Lose Control
8	Stevie Winwood, Roll With It
9	Robert Palmer, Simply Irresistible
10	Guns N' Roses, Sweet Child O' Mine
11	New Edition, If It Isn't Love
12	Chicago, I Don't Wanna Live Without Y
13	Whitney Houston, Love Will Save The D
14	Van Halen, When It's Love
15	Dennis Lopez, Sayin' Sorry (Don't Mak
16	Huey Lewis & The News, Perfect World
17	Richard Marx, Hold On To The Nights
18	Bobby McFerrin, Don't Worry, Be Happy
19	Johnny Kemp, Just Got Paid
20	Rick Astley, It Would Take A Strong S
21	Stevie B, Spring Love (Come Back To M
22	Taylor Dayne, I'll Always Love You
23	Brenda K. Starr, What You See Is What
24	Def Leppard, Pour Some Sugar On Me
25	D.J. Jazzy Jeff & The Fresh Prince, A
26	Erasure, Chains Of Love
27	Daryl Hall John Oates, Missed Opportu
28	Richard Marx, Hold On To The Nights
29	Eric Carmen, Make Me Lose Control
30	Johnny Hates Jazz, I Don't Want To Be
31	Vanessa Williams, The Right Stuff
32	Aerosmith, Rag Doll
33	D.J. Jazzy Jeff & The Fresh Prince, P
34	Kenny Loggins, Nobody's Fool (Theme F
35	Def Leppard, Love Bites
36	Cheap Trick, Don't Be Cruel
37	Glenn Frey, True Love
38	New Kids On The Block, Please Don't G
39	Peter Cetera, One Good Woman
40	Jane Wiedlin, Inside A Dream
41	Jeffrey Osborne, She's On The Left
42	INXS, Never Tear Us Apart
43	Stevie Winwood, Don't You Know What Th
44	Information Society, What's On Your M
45	Four Tops, Indestructible
46	Kool & The Gang, Rags To Riches
47	Giant Steps, Another Lover
48	Rod Stewart, Forever Young

GOLD 96TIC-FM

Hartford P.D.: Dave Shakes

1	George Michael, Monkey
2	Gloria Estefan & Miami Sound Machine,
3	Guns N' Roses, Sweet Child O' Mine
4	Robert Palmer, Simply Irresistible
5	Tracy Chapman, Fast Car
6	Chicago, I Don't Wanna Live Without Y
7	Stevie Winwood, Roll With It
8	Whitney Houston, Love Will Save The D
9	New Edition, If It Isn't Love
10	Elton John, I Don't Wanna Go On With
11	Breathe, Hands To Heaven
12	The Fat Boys, The Twist
13	Michael Jackson, Another Part Of Me
14	Huey Lewis & The News, Perfect World
15	Taylor Dayne, I'll Always Love You
16	Richard Marx, Hold On To The Nights
17	Def Leppard, Pour Some Sugar On Me
18	Eric Carmen, Make Me Lose Control
19	Van Halen, When It's Love
20	Paula Abdul, Knocked Out
21	D.J. Jazzy Jeff & The Fresh Prince, A
22	Rick Astley, It Would Take A Strong S
23	Kenny Loggins, Nobody's Fool (Theme F
24	Terence Trent D'Arby, Sign Your Name
25	Johnny Hates Jazz, I Don't Want To Be
26	New Kids On The Block, Please Don't G
27	Midnight Oil, The Dead Heart
28	Def Leppard, Love Bites
29	New Kids On The Block, Please Don't G
30	Dino, Summergirls
31	Vanessa Williams, The Right Stuff
32	Blue Zone U.K., Jackie
33	Brenda K. Starr, What You See Is What
34	The Jets, Sendin' All My Love
35	Stevie Winwood, Don't You Know What Th
36	Glenn Frey, True Love
37	Al B. Sure!, Off On Your Own (Girl)
38	Information Society, What's On Your M
39	Giant Steps, Another Lover
40	Basia, Time And Tide

Power 94.5 B94 FM

Pittsburgh P.D.: Jim Richards

1	Eric Carmen, Make Me Lose Control
2	Robert Palmer, Simply Irresistible
3	Chicago, I Don't Wanna Live Without Y
4	Van Halen, When It's Love
5	Guns N' Roses, Sweet Child O' Mine
6	

all hit 97.1 KEGL The Eagle

Dallas P.D.: Joel Folger
1 2 Robert Palmer, Simply Irresistible
2 1 Steve Winwood, Roll With It

Dallas P.D.: Buzz Bennett
1 8 Def Leppard, Love Bites
2 7 UB40, Red Wine

Houston P.D.: Bill Richards
1 1 Erasure, Chains of Love
2 2 Guns N' Roses, Sweet Child O' Mine

Houston P.D.: Paul Christy
1 1 Breathe, Hands To Heaven
2 2 Chicago, I Don't Wanna Live Without You

10 10 Information Society, What's On Your M
11 11 New Kids On The Block, Please Don't G

San Francisco P.D.: Keith Naftaly
1 1 New Edition, If It Isn't Love
2 2 New Kids On The Block, Please Don't G

Providence P.D.: Mike Osborne
1 3 George Michael, Monkey
2 3 Elton John, I Don't Wanna Go On With

Baltimore P.D.: Chuck Morgan
1 1 Steve Winwood, Roll With It
2 3 Breathe, Hands To Heaven

15 19 Robert Palmer, Simply Irresistible
16 11 Johnny Kemp, Just Got Paid
17 17 Whitney Houston, Love Will Save The D

St. Louis P.D.: Kevin Young
1 1 Steve Winwood, Roll With It
2 3 Terence Trent D'Arby, Sign Your Name

Phoenix P.D.: Guy Zapoleon
1 2 Def Leppard, Pour Some Sugar On Me
2 1 UB40, Red Wine

Seattle P.D.: Gary Bryan
1 5 George Michael, Monkey
2 3 Huey Lewis & The News, Perfect World

1 5 George Michael, Monkey
2 3 Huey Lewis & The News, Perfect World
3 4 Chicago, I Don't Wanna Live Without You



Billboard's PD of the week

Ted Edwards KGB San Diego

IN A COUNTRY where media exposure can make smaller radio markets larger than life, San Diego has surpassed its No. 19 medium-market status to become a part of radio programming history.

For the past 16 years, KGB-FM has been the album station in San Diego. Posting the city's top numbers last spring (they're tied at 9.0 with top 40 KKLQ "Q106"), KGB has rarely been rated below the top five.

"A station must be well balanced to win. You can't depend on just one element or one person. We excel in promotions, programming, sales, and everything else, and the key to that is great teamwork.

The biggest mistake you can make, says Edwards, is to assume you know better than listeners. "They're there because we're meeting their needs..."

The backdrop for it all is the music. In an age where album rock is leaning backward in time rather than forward, Edwards takes great pride in the fact that he plays new as well as hard-edged rock'n'roll and wins.

In an average hour, KGB plays such currents as the Smithereens' "House We Used To Live In" and the Alarm's "Rescue Me,"

"We respect all the different eras of rock'n'roll," he says. "We play more current music than most album stations, and I think that's because people in Southern California feel mentally a lot younger than their peers in other parts of the country.

ods. That's because we want to find out, not assume, what the listener wants." But with new music, "you've got to gamble and take some chances. You don't win big if you don't put money on the table.

This is a prime area to cash in on the listener loyalty that runs so strong in the album format. Says Edwards: "We're album-oriented rock—we're supposed to be a format that doesn't wait for a record to be a single before we play it.

Which is why, says Edwards, he values bumper stickers when it comes to advertising. The station has done "some TV and a minimal amount of outdoor" acts, but a concerted effort is made to get bumper stickers on the streets.

And listeners certainly have a lot of bumperstickers to choose from in San Diego. Another logo prominently displayed all over town is that of Q106, which debuted with a 6.6 a year ago and was alone in the No. 1 slot for six months before sharing this book with KGB.

"Our philosophy is to act, not react. I think one of the main problems with radio today is a lemming mentality; everyone's more willing to follow each other over a cliff than to blaze their own trail.

Edwards started out at college radio station WGSU Genesee, N.Y., before doing rookie work at other upstate New York stations WXXI and WMJQ. He got his first MD gig at WCMF Rochester, N.Y., moving later to WCOZ Boston, where he became APD.

He left for two weeks in January 1986 to become PD at WIYY Baltimore. As that happened, Bruce decided to program KMET Los Angeles (now KTDW "The Wave"), and Edwards turned around, returning to San Diego as KGB's new program director.

"There was only one station in the country I would've possibly considered a move to after accepting the position at WIYY, and that was KGB. My heart was still there, so I took my body back to join it."

YVONNE OLSON

New Shows Come From The Land Down Under

BY PETER LUDWIG

NEW YORK In some ways, today's radio in Australia and New Zealand is like radio in the U.S. back in the '50s. FM radio has been operating in Australia for only the past seven years; in New Zealand, it has been in existence for only five years. In both countries, radio is poised for growth—much as our radio was 30 years ago.

Syndication in Australia and New Zealand is also starting to bud. U.S. syndication has been used in both countries for some time, but homegrown programming is only now being developed. One new program is being produced in Australia for North American consumption only; another comes from New Zealand and is intended for as broad a distribution as possible.

FEATURED PROGRAMMING

Described as New Zealand's first local syndication, "The Other Top 40" made its debut in February and is now on 17 stations at home. The Other Network, billed as "the company that has brought you absolutely nothing previously," produces this "nuclear-free countdown from Godzone" and hopes to syndicate the weekly three-hour program in the U.S.

"The Other Top 40" is more of a morning zoo than a countdown. Program host Kevin Black does a.m. drive on 1XA "Radio Hauraki," the top music station in Auckland, New Zealand's largest city. Black, who is most easily (although not precisely) described as "New Zealand's Rick Dees," co-writes each week's show with Hauraki's Tony Amos.

"Other" features an AC playlist that is brighter than its U.S. counterparts, and is fiercely dedicated to off-center comedy. Says its syndicator: "What 'Not The Nine O'Clock News' was to television, 'The Other Top 40' is to your average radio countdown." The show will probably be satellite delivered if enough North American stations can be lined up. North American stations can secure "The Other Top 40" demo from The Other Network, P.O. Box 47-148, Ponsonby, Auckland, New Zealand. The phone number is 09-773-034.

Meanwhile, Australia's Backyard Operations is currently setting up North American distribution of its "The Big Backyard." The weekly one-hour music, interview, and comedy show, which has been ready since February, is a refreshing travelog of new Australian and New Zealand rock. Features include in-depth artist interviews and a short comedy bit by the Slaven, an Australian satirist.

"The Big Backyard" is targeted

at progressive rockers and college stations. The host is veteran Australian album rock personality Mark Dodshon, who currently hosts a weekly show on similarly formatted 2JJJ-FM Sydney. Dodshon co-produces the program with New Zealand radio veteran Laurence Boswell, a well-known figure in both countries' rock scene.

Production for "The Big Backyard" will take place in Sidney, but pressing for the vinyl-disk-delivered show will be done in the U.S. The producers will deliver four disks each month. For more information, contact Suite 3, 115B Victoria St., Potts Point, NSW 2001, Australia. The telephone number is 02-358-2579.

The Progressive Music Network's first special-programming feature, "Wind Dance," hosted by Windham Hill artist Scott Cossu, now has 24 affiliates besides PMN's 15 current Breeze affiliates, according to OM Tom Pelissero. "Wind Dance" will be heard on all of PMN's 24-hour-a-day adult alternative affiliates as they join the network.

Cossu's weekly three-hour program, which made its debut May 1, stretches PMN's eclectic AC playlist only marginally. Despite Cossu's label connection, "Wind Dance" is not a Windham Hill sampler; in the last three weeks, for instance, Cossu has been looking at the great contemporary trumpet players. PMN hopes Cossu's popularity with new age listeners will make "Wind Dance" a strong potential competitor for Westwood One's "The Jazz Show With David Sanborn."

"Wind Dance" is satellite fed Sundays from 6-9 p.m., but it's also



Cracking Up The House Foundation. Keeping a straight face is difficult as Ray Stevens trades quips with Gerry House, host of James Paul Brown's "Countryline U.S.A." and WSIX-FM Nashville morning star. From left are Stevens, House, and Stevens' promotion director, Mike Shepherd.

available on cassette or reel-to-reel for stations that are not linked.

In other adult alternative news, Frank Forest will be making his 5-year-old two-hour "Musical Starstreams" available on DAT as of Oct. 1. "Starstreams" is currently on 55 stations in nine of the top 30 markets.

Forest says "Starstreams" became the first syndication to crack a then-nonannounced Wave-type format when KNUA Seattle picked it up earlier this year.

Forest also says that Satellite Music Network Wave outlet KAWV Tucson, Ariz., will begin airing "Starstreams" Sept. 4. Forest says Lee Roy Hansen, SMN's new Wave OM, is endorsing the show to all of SMN's Wave affiliates. With SMN's

shift to full announcers, Forest hopes to pick up all 11 SMN Wave affiliates.

PMN's Pelissero and Forest will both be on the new age panel at the upcoming National Assn. of Broadcasters convention, along with SMN VP/programming Robert Hall and consultants Gary Guthrie and Frank Cody.

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. 26-27, Taylor Dayne, On The Radio, On The Radio Broadcasting, one hour.

Aug. 26-28, Pebbles, Star Beat, MJI Broadcasting, one hour.

Aug. 26-28, Queensryche, Metalshop, MJI Broadcasting, one hour.

Aug. 26-28, the Oak Ridge Boys, Country Today, MJI Broadcasting, one hour.

Aug. 26-28, Motor City Remakes, Motor City Beat, United Stations, three hours.

Aug. 26-28, The Bruce Hornsby Story, Hot Rocks, United Stations, 90 minutes.

Aug. 27-28, Michael Jackson/Eric B. & Rakim, RadioScope, Lee Bailey Communications, one hour.

Aug. 28, Iggy Pop, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Aug. 28, Bruce Hornsby/Robert Plant/Cheap Trick, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Aug. 28, Glenn Frey, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Aug. 29, Huey Lewis, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Aug. 29-Sept. 4, David Sanborn, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Aug. 29-Sept. 4, Led Zeppelin, Part 1, Legends Of Rock, Westwood One Radio Networks, one hour.

Aug. 29-Sept. 4, Judas Priest, In Concert, Westwood One Radio Networks, 90 minutes.

Aug. 29-Sept. 4, the Rascals, Classic Cuts, MJI Broadcasting, one hour.

Aug. 29-Sept. 4, Crowded House, Rock Today, MJI Broadcasting, one hour.

Aug. 29-Sept. 4, Sting, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Aug. 29-Sept. 4, T. Graham Brown, Live From Gilley's, Westwood One Radio Networks, one hour.

Aug. 29-Sept. 4, Daryl Hall & John Oates, Part 2, Star Trak Profiles, Westwood One Radio Networks, one hour.

Aug. 29-Sept. 4, New Edition/Bobby Brown, Special Edition, Westwood One Radio Networks, one hour.

Aug. 29-Sept. 4, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

WIOQ Philly, KLTR Houston, KBLX Frisco Cash In On Cycling Boom As Olympics Approach, Stations Race To Bike Promos

BY PETER LUDWIG

NEW YORK Bicycling has been enjoying a surge in popularity over the past few years. The enormous success of the U.S. Olympic cycling team at the 1984 Summer Games in Los Angeles helped considerably; this year's team is expected to bring home the gold from Seoul, South Korea.

Movies like "Breaking Away" have helped, too, and America's

PROMOTIONS

pursuit of health has given the bicycle industry a shot in the arm. Bicycles are also a symbol of yuppiehood. There are an estimated 60 million active bicyclists in the U.S., half of whom are over 18. No wonder there has been a surge in bicycle-related radio promotions over the past few years.

Gold-formatted WIOQ Philadelphia has co-sponsored bike races since 1985. WIOQ promotions manager Hope Berschler, who has been with the station since 1985, says, "Bike races are usually community oriented and good family

events. Giving away bikes is also an all-age thing."

Until this year, WIOQ had co-sponsored the area's CoreStates U.S. Pro Cycling Championships every year since 1985. This year, after WIOQ's three-year involvement in helping to develop the event, the race organizers wanted WIOQ to pay for its sponsorship. Berschler says the station decided to pass but adds, "As luck would have it, the area Subaru dealers approached our sales department about their 1988 cycling championships, to be held later in Philadelphia's Rittenhouse Square.

"It was a success from a number of angles. We received a number of substantial buys from the area Subaru dealers, and because it was a closed course, we had far greater visibility." The CoreStates race is run on a 14.5-mile course through the city's neighborhoods; this year's two Subaru races were run on a one-mile course. As a result, viewers at the Subaru races—a 60-mile men's race and a 30-mile women's contest—were concentrated in a much smaller area, making WIOQ's new mobile studio far more prominent.

After a weeklong on-air promotion, WIOQ broadcast live from the event. For its bicycle giveaways, the station announced the location of the WIOQ mobile studio, handed out raffle tickets, and then chose a winner on the spot.

AC KLTR "K-Lite" Houston

just finished up its involvement with Olympic cycling as the flagship station of the four-day 1988 U.S. Olympic Track Cycling and National Championships there. The events drew 30,000 spectators to a closed course—the newly ren-

(Continued on page 18)



Face The Faith. WZGC "Z93" Atlanta recently gathered 6,000 listeners for a Keep The Faith rally. The station handed out George Michael masks, held Michael look-alike and banner contests, and filmed the entire event. Once Michael's management got the film, Michael did an about-face and made Atlanta a scheduled tour stop.

BILLBOARD RADIO:
A lot of news,
NOT a lot of gossip

VOX JOX

(Continued from page 10)

Robin Breedon joins mornings at crossover WPGC Washington, D.C. Breedon hosts two shows on Howard Univ.'s WHMM-TV and two on BET ... Mark Williams moves to n/t XETRA San Diego for a.m. drive from KFYI Phoenix, Ariz. ... Former WLAC Nashville OM Dave Nichols joins Film House Inc. as a marketing director.

Top 40 KAMZ El Paso, Texas, sends MD Rick Star to late nights; Dan Malvaez is acting MD ... Jeff McKee joins top 40 KBTS "B93" Austin, Texas, for middays/production ... After 12 years at top 40 WCIL-FM Carbondale, Ill., sales manager Dennis Lyle comes off the air, sending John Riley to mornings ... Adult alternative KGRX Phoenix GM Doug Tangeman is looking for a PD "to continue the creativity and innovation started with John Sebastian."

OBITUARIES ARE BY NATURE hard to write. They're even harder in this job; given the number of people you come in contact with, it seems like everyone you write about is at least an acquaintance. Howard "H.T." Thomas, PD of KMYX "K-Mix 106," Oxnard, Calif., was more than that. He was my boss on week-

ends for a while; he was a good friend for much longer. Thomas and his girlfriend died in a car crash in Los Angeles Aug. 14. He was 26.

When Thomas convinced his father, KMYX's GM, to take the station from easy listening to urban in 1984, he was just a club jock, and California's Gold Coast had never heard more than a few brokered hours of black music at a time. Three years later, despite signal problems, KMYX was tied for No. 1 with several bigger, better-financed stations.

Thomas was probably the most successfully self-taught programmer I have ever met. KMYX was never consulted. He hadn't worked anywhere else. But he learned enough radio theory in four years to make KMYX a well-programmed station

and to become a legitimate star in his market.

Thomas would have liked to prove that he could be PD somewhere else; one of the many tragedies here is that he won't get that chance. Never mind that. He trained a lot of jocks from the clubs or the streets (one is at KJLH Los Angeles now). He brought urban radio to a market that didn't know it liked black music and made a class-A FM No. 1 for a year. Those accomplishments will always be his.

A trust fund is being established for both Thomas' daughter and his girlfriend's child; call Marla Young at 805-988-1077.

Assistance in preparing this column was provided by Peter Ludwig.

URBAN PDS PONDER VOTER-OUTREACH PROGRAMS

(Continued from page 10)

as this. Sometimes the music overshadows a lot of the important issues."

Similarly, publisher Gibson calls black radio "very important. Sometimes I think they underestimate themselves. They could do more. There are a lot of stations that don't

want to get involved in anything political. I don't want to lay it on the DJs. It's management and their beliefs—ownership is very leery and I don't know what causes them to be frightened about politics."

Among the things that urban stations have done to spur registration, according to Gibson, are running trivia contests on the political process (using, for example, questions like "Who was the only black senator?") to stimulate interest. In other cases, DJs have gone to the polling places to run interference for uneasy registrants.

WRKS "Kiss-FM" New York PD Tony Gray—another conference attendee—also thinks his format "could have done a better job in spurring on voter registration [during the primaries]." Gray says that Kiss will begin mobilizing its listeners to register for the general election after the Republican convention.

But WTLC Indianapolis PD Jay Johnson—well known for his community-service campaigns—says that "at the moment, we're not doing anything on voter registration. We are in cahoots with the belief that registration should be automatic at age 18 upon issuance of a driver's license.

"I imagine that since Jesse's not running now, there's been some apathy," says Johnson. "We're watching the political candidates to see what they're going to do; so far I haven't seen much of a reach-out program to the black community.

During the primary season, Johnson says, "People were turning out like mad because they thought they were going to have a voice for once. Now the election is not as colorful for black people, so we're not jumping up and down." But Johnson also says, "We're open [to a registration drive] if a reason is shown."

"I'm quite sure there are more blacks registered now," says Gibson. "I'm sure that Jesse motivated a lot of people. Five of my friends who weren't even thinking about registering went to register, just because of Jesse's run.

"Black radio could still play a very important part [in the general election], but it's a schooling type of thing. You're really going to have to stay into them."



Radio programmers discuss the merits of various new releases.

ALBUM ROCK

KNAC Los Angeles PD Tom Marshall gives high hard-rockin' marks to Blue Oyster Cult's concept album "Imaginos" (Columbia), which he says will garner the gamut of demographics. Recommended tracks are "I'm The One You Warned Me Of" and "Les Invisibles." Marshall cites Circus Of Power's "Call Of The Wild" (RCA) for its "gritty edge and good attitude," and calls Suicidal Tendencies' "Trip At The Brain" (Epic) (gulp) "accessible. I'd hate to say they've gone mainstream. I'll say they've maintained their identity and do some real good playing on this record," says Marshall.

URBAN CONTEMPORARY

At WUSL "Power 99" Philadelphia, two of PD Dave Allan's adds were already played as album cuts. New Edition's "Not My Kind Of Girl" (MCA) was added because "the push to make them appeal to older people is working," and Sade's "Nothing Can Come Between Us" (Epic) was a "pretty easy bet. She's coming to town and she's hot with so many demos." Allan calls Midnight Star's "Don't Rock The Boat" (Solar) "real street oriented" and officially adds Denise Lopez's "Sayin' Sorry (Don't Make It Right)" (Vendetta/A&M) after many weeks because it's "starting to develop not just in the white and dance stores but in the black stores, too." The hottest record on Power 99, however, is one that it had to drop for several days. Cheryl "Pepsi" Riley's Full Force-produced ballad "Thanks For My Child" (Columbia) became WUSL's top request within two days of play, but then a cease-and-desist order arrived; it officially comes out Monday (22).

TOP 40

"A mass-appeal smash" is how WBBQ Augusta, Ga., PD Bruce Stevens describes "Waiting For A Star To Fall" (RCA), the return—after three years—of Boy Meets Girl. The duo that wrote Whitney Houston's "How Will I Know" and "I Wanna Dance With Somebody (Who Loves Me)" has a "can't-miss" hit with its new record, says Stevens. INXS' "Never Tear Us Apart" (Atlantic) has "definite mass appeal across the board" and is "a ballad, a change from INXS." Also added this week is UB40's "Red Red Wine" (A&M), which was "a hit for us four years ago," and "Fallen Angel" (Enigma/Capitol) from Poison, whose album has been top 10 in sales since its release. Last but not least is Bobby Brown's "Don't Be Cruel" (MCA), which Stevens predicts "will be one of the biggest crossover records of the year."

YVONNE OLSON

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	4	5	HATE TO LOSE YOUR LOVIN' WARNER BROS. LP CUT	LITTLE FEAT 2 weeks at No. One
2	2	7	11	FINISH WHAT YA STARTED WARNER BROS. LP CUT	VAN HALEN
3	4	5	8	CAN'T GET OVER YOU EPIC LP CUT/E.P.A.	GREGG ALLMAN
4	7	6	7	POWERFUL STUFF ELEKTRA 7-69384	THE FABULOUS THUNDERBIRDS
5	3	2	9	HOLDING ON VIRGIN LP CUT	STEVE WINWOOD
6	9	12	5	DON'T BE AFRAID OF THE DARK MERCURY LP CUT/POLYGRAM	ROBERT CRAY
7	5	1	9	SIMPLY IRRESISTIBLE EMI-MANHATTAN 50133	ROBERT PALMER
8	6	3	9	ALL FIRED UP CHRYSALIS 43268	PAT BENATAR
9	8	8	12	SWEET CHILD O' MINE GEPFEN 7-27963	GUNS N' ROSES
10	10	10	10	DANCE ON MY OWN ESPARANZA LP CUT/ATLANTIC	ROBERT PLANT
11	11	13	11	COMMON GROUND PASHA 4-07791/E.P.A.	RHYTHM CORPS
12	19	35	9	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	S. WINWOOD
13	17	22	4	I'M NOT YOUR MAN COLUMBIA LP CUT	TOMMY CONWELL/YOUNG RUMBLERS
14	14	21	4	DON'T BE CRUEL EPIC 34-07965/E.P.A.	CHEAP TRICK
15	16	19	5	ASTRONOMY COLUMBIA LP CUT	BLUE OYSTER CULT
16	21	23	4	SUPERSTITIOUS EPIC 34-07979/E.P.A.	EUROPE
17	23	37	3	LOVE BITES MERCURY 870 402-7/POLYGRAM	DEF LEPPARD
18	12	16	9	BELIEVE IN LOVE MERCURY 870 559-7/POLYGRAM	SCORPIONS
19	13	15	9	THE ONLY ONE GEPFEN LP CUT	JIMMY PAGE
20	30	41	3	NEVER TEAR US APART ATLANTIC 7-89038	INXS
21	25	26	6	BRING ME SOME WATER ISLAND 7-99287/ATLANTIC	MELISSA ETHERIDGE
22	26	29	5	TALKIN' BOUT A REVOLUTION ELEKTRA LP CUT	TRACY CHAPMAN
23	18	18	9	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
24	20	11	13	WHEN IT'S LOVE WARNER BROS. 7-27827	VAN HALEN
				★ ★ ★ POWER TRACK ★ ★ ★	
25	38	—	2	TRUE LOVE MCA 53363	GLENN FREY
26	28	32	5	BACK TO THE CAVE RCA 8640	LITA FORD
27	15	9	7	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
28	46	—	2	NO SMOKE WITHOUT A FIRE ATLANTIC LP CUT	BAD COMPANY
29	37	—	2	LET IT ROLL WARNER BROS. LP CUT	LITTLE FEAT
30	36	—	2	GOODBYE MARLON BRANDO MCA LP CUT	ELTON JOHN
31	22	14	13	THE DEAD HEART COLUMBIA 38-07964	MIDNIGHT OIL
32	29	34	6	GREEN-EYED LADY MCA LP CUT	DAVID DREW
33	24	20	8	GYPSY ROAD MERCURY LP CUT/POLYGRAM	CINDERELLA
34	31	28	15	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
35	47	48	3	HANDS ON THE RADIO EPIC LP CUT/E.P.A.	HENRY LEE SUMMER
36	35	36	7	LONG WAY TO LOVE COLUMBIA 38-07926	BRITNY FOX
37	42	—	2	FALLEN ANGEL ENIGMA 44191/CAPITOL	POISON
38	41	45	3	DRIVING WHEELS GEPFEN LP CUT	JIMMY BARNES
39	33	24	11	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	ELTON JOHN
40	48	—	2	GREEN, YELLOW, RED GEPFEN LP CUT	JOHN KILZER
41	NEW	—	1	DON'T GO LONDON 886 279-7/POLYGRAM	HOTHOUSE FLOWERS
42	34	31	6	NOBODY'S FOOL ("CADDYSHACK II") COLUMBIA 38-07971	KENNY LOGGINS
43	32	27	7	REPTILE ARISTA LP CUT	THE CHURCH
44	NEW	—	1	FOREVER YOUNG WARNER BROS. 7-27796	ROD STEWART
45	43	46	3	TUMBLIN' DOWN VIRGIN 7-99299	ZIGGY MARLEY & THE MELODY MAKERS
46	NEW	—	1	SMALL WORLD (PART I) CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
47	49	—	2	WALKING WITH THE KID CHRYSALIS LP CUT	HUEY LEWIS & THE NEWS
48	RE-ENTRY	—	—	DEFENDERS OF THE FLAG RCA LP CUT	BRUCE HORNSBY & THE RANGE
49	NEW	—	1	GOLD CAPITOL LP CUT	PETE BARDENS
50	50	49	3	DUMB THINGS A&M LP CUT	PAUL KELLY & THE MESSENGERS

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

newsline...

MALRITE COMMUNICATIONS GROUP has received an acquisition proposal via merger with a new company formed by members of Malrite management. The new firm is led by chairman/CEO Milton Maltz, who represents roughly 74% of Malrite's voting power. No cash value has been announced; the definitive merger agreement must take place by Sept. 14.

EMMIS BROADCASTING names three new VP/GMs for its soon-to-be-acquired NBC FM outlets. James Smith from KWSS San Jose, Calif., goes to KYUU San Francisco. Hillier, Newmark, Wechsler & Howard principal Chuck Hillier heads for WKQX Chicago. WENS Indianapolis GSM Mark Ranier goes to WJIB Boston. In addition, WLOL Minneapolis station manager Tom Gowan is named VP/corporate communications and KPWR Los Angeles PD Jeff Wyatt is now VP/regional programming. WAVA Washington, D.C., GM Alan Goodman and KPWR GM Phil Newmark assume regional duties in Boston and San Francisco, respectively.

ALL-PRO BROADCASTING has acquired KYOU Greeley, Colo., from Surrey Broadcasting. The purchase price was \$5.5 million.

JACK LEE, GM at Heritage's WEMP/WMYX Milwaukee, is leaving to pursue other interests, including acting. No replacement has been named.

CLASSICAL GOES MODERN

(Continued from page 10)

nouncer style; gone, for example, is the practiced accent announcers had customarily used when pronouncing titles and foreign composers' and conductors' names.

Another of Pei's complaints, is that WNCN "often plays two pieces in a row without any announcement in between, talking over the music before and after the selection." That practice is standard on formats with four-minute songs but is another example of the gulf between what core classical listeners expect and what listeners of other formats have become used to.

The ultimate fear for antimodernization forces is that the format will begin editing classical works—playing single, upbeat movements from symphonies. Some stations are already playing only one of Vivaldi's "Four Seasons," single scenes from ballets, and more overtures and fewer whole pieces as well as fading out symphonies into announcer breaks.

Even WCLV Cleveland, long considered a traditional classical station, has made adjustments. GM C.K. "Pat" Patrick says WCLV has "cut down on chatter and information. We give only the basic, interesting information and put the music on. But there's been no change in the playlist; we play the top 40 of classical and are adding more music. We've also repositioned some things: Sopranos are being shifted, and there are more pops pieces during drive times. People want to hear a complete piece while traveling."

Both WQXR and WNCN are profitable stations and have increased their listenership dramatically over the past four years, but both stations are under quiet pressure from their owners to increase their profitability. Newman says, "As station prices have gotten higher, previous classical format owners are finding the double pressures of limited audience and limited spot inventory are forcing them to reconsider their position."

WNCN GM Field echoes Newman and defends the station's changes by saying, "The young people are the future of the format, and if we don't get them now, we'll wake up one day and we won't be there. We are being relegated to left field by the feeding frenzy over station acquisitions. If we don't pull our weight, we could easily be bought out and pushed outside the mainstream formats. I want classical radio to be mainstream."

Newman says KING is watching WNCN's changes but has not gone as far in its direction. Newman says, "I think WNCN's premise is accurate; I just don't particularly care for the execution. If the past few books had shown a major erosion of WQXR's numbers, [WNCN] would be taken more seriously. I'm reticent about the style because I don't think it would work here."

"Outside of the music, most stations sound the same. If you discard your classical tone, it seems to me that that puts you up against the other two or three ACs in the market. Why sound like them when you don't have to and it doesn't help anyway? We don't want to look or sound like any other AC because they'll beat us at that."

FOR WEEK ENDING AUGUST 27, 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	3	3	8	MONKEY COLUMBIA 38-07941	GEORGE MICHAEL 1 week at No. One
2	1	2	9	IF IT ISN'T LOVE MCA 53264	NEW EDITION
3	2	4	10	1-2-3 EPIC 34-07921/E.P.A.	GLORIA ESTEFAN & MIAMI SOUND MACHINE
4	6	9	7	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
5	7	7	7	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
6	11	13	5	A NIGHTMARE ON... JIVE 1124/RCA	D.J. JAZZY JEFF/FRESH PRINCE
7	5	6	8	PLEASE DON'T GO GIRL COLUMBIA 38-07700	NEW KIDS ON THE BLOCK
8	8	8	7	DON'T BE CRUEL MCA 53327	BOBBY BROWN
9	9	5	7	OFF ON YOUR OWN (GIRL) WARNER BROS. 7-27870	AL B. SURE!
10	10	11	6	SPRING LOVE (COME BACK TO ME) LMR 74002	STEVIE B
11	12	16	5	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
12	4	1	12	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
13	14	15	6	MAKE IT LAST FOREVER WINTERTAINMENT 7-69386/ELEKTRA	KEITH SWEAT/JACCI MCGHEE
14	15	25	4	WHAT'S ON YOUR MIND TOMMY BOY 7-27826/REPRISE	INFORMATION SOCIETY
15	21	23	4	NICE 'N' SLOW CAPITOL 44171	FREDDIE JACKSON
16	13	19	9	THE RIGHT STUFF WING 887 386-7/POLYGRAM	VANESSA WILLIAMS
17	16	24	3	INSIDE OUTSIDE FEVER 1916/SUTRA	THE COVER GIRLS
18	20	17	6	SHAKE YOUR THANG NEXT PLATEAU 50077	SALT-N-PEPA FEATURING E.U.
19	18	14	11	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA 7200/A&M	DENISE LOPEZ
20	22	10	11	KNOCKED OUT VIRGIN 7-99329	PAULA ABDUL
21	17	20	7	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
22	19	18	11	SAY IT'S GONNA RAIN EPIC 34-07908/E.P.A.	WILL TO POWER
23	NEW	1	1	IT TAKES TWO PROFILE 5186	ROB BASE & D.J. E-Z ROCK
24	28	—	2	WHAT YOU SEE IS WHAT YOU GET MCA 53367	BRENDA K. STARR
25	27	—	2	SUMMERS GIRLS 4TH & B'WAY 7468	DINO
26	24	26	5	HANDS TO HEAVEN A&M 2991	BREATHE
27	23	12	9	THE TWIST TIN PAN APPLE 887 751-7/POLYGRAM	THE FAT BOYS
28	NEW	1	1	SHE'S ON THE LEFT A&M 1227	JEFFREY OSBORNE
29	NEW	1	1	GO FOR YOURS COLUMBIA 38-07982	LISA LISA & CULT JAM/FULL FORCE
30	NEW	1	1	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY

Products with the greatest airplay gains this week.

FOR WEEK ENDING AUGUST 27, 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	12	1-2-3 EPIC 34-07921/E.P.A.	★ ★ NO. 1 ★ ★ GLORIA ESTEFAN & MIAMI SOUND MACHINE 1 week at No. One
2	1	2	11	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 53345	E. JOHN
3	13	14	6	ONE GOOD WOMAN FULL MOON 7-27824/WARNER BROS.	PETER CETERA
4	3	1	12	ROLL WITH IT VIRGIN 7-99326	STEVE WINWOOD
5	6	8	12	I DON'T WANNA LIVE WITHOUT YOUR LOVE REPRISE 7-27855	CHICAGO
6	5	5	14	HOLD ON TO THE NIGHTS EMI-MANHATTAN 50106	RICHARD MARX
7	7	11	17	FAST CAR ELEKTRA 7-69412	TRACY CHAPMAN
8	11	13	6	PERFECT WORLD CHRYSALIS 43265	HUEY LEWIS & THE NEWS
9	4	4	24	HANDS TO HEAVEN A&M 2991	BREATHE
10	10	10	9	LOVE WILL SAVE THE DAY ARISTA 1-9720	WHITNEY HOUSTON
11	17	17	10	I'LL ALWAYS LOVE YOU ARISTA 1-9700	TAYLOR DAYNE
12	15	15	7	MISSED OPPORTUNITY ARISTA 1-9727	DARYL HALL JOHN OATES
13	8	6	14	MAKE ME LOSE CONTROL ARISTA 1-9686	ERIC CARMEN
14	9	7	13	THE COLOUR OF LOVE JIVE 1-9707/ARISTA	BILLY OCEAN
15	20	24	5	IT WOULD TAKE A STRONG STRONG MAN RCA 8663	RICK ASTLEY
16	16	16	8	BABY BOOM BABY COLUMBIA 38-07948	JAMES TAYLOR
17	19	21	8	HERE WITH ME EPIC 34-07901/E.P.A.	REO SPEEDWAGON
18	12	9	12	I KNOW YOU'RE OUT THERE SOMEWHERE POLYDOR 887 600-7/POLYGRAM	MOODY BLUES
19	14	12	13	LOVE CHANGES (EVERYTHING) CAPITOL 44137	CLIMIE FISHER
20	18	18	9	LOVE IS A BRIDGE MCA 53291	LITTLE RIVER BAND
21	21	25	10	SIGN YOUR NAME COLUMBIA 38-07911	TERENCE TRENT D'ARBY
22	22	23	5	LOOK OUT ANY WINDOW RCA 8678	BRUCE HORNSBY & THE RANGE
23	24	29	6	KOKOMO ELEKTRA 7-69385	THE BEACH BOYS
24	25	30	7	I DON'T WANT TO BE A HERO VIRGIN 7-99304	JOHNNY HATES JAZZ
25	36	42	3	DON'T WORRY, BE HAPPY EMI-MANHATTAN 50146	BOBBY MCFERRIN
26	30	32	7	BETTER BE HOME SOON CAPITOL 44164	CROWDED HOUSE
27	43	—	2	TRUE LOVE MCA 53363	★★★ POWER PICK ★★★ GLENN FREY
28	23	19	15	PARADISE EPIC 34-07904/E.P.A.	SADE
29	35	39	4	WHEN I FALL IN LOVE EMI-MANHATTAN 50138	NATALIE COLE
30	34	40	4	WHEN YOU PUT YOUR HEART IN IT REPRISE 7-27812	KENNY ROGERS
31	29	28	18	THE VALLEY ROAD RCA 7645	BRUCE HORNSBY & THE RANGE
32	27	26	17	HEART OF MINE COLUMBIA 38-07780	BOZ SCAGGS
33	26	22	18	MAKE IT REAL MCA 53311	THE JETS
34	31	20	15	FOOLISH BEAT ATLANTIC 7-89109	DEBBIE GIBSON
35	44	—	2	LOVIN' ARMS CRITIQUE LP C&W/ATLANTIC	LIVINGSTON TAYLOR
36	32	34	10	THE FLAME EPIC 34-07745/E.P.A.	CHEAP TRICK
37	33	31	9	DO YOU LOVE ME MOTOWN Y 448	THE CONTOURS
38	NEW	1	1	DON'T YOU KNOW WHAT THE NIGHT... VIRGIN 7-99290	★★★ HOT SHOT DEBUT ★★★ S. WINWOOD
39	28	27	9	I'M ON THE OUTSIDE LOOKING IN COLUMBIA 38-07797	JOHNNY MATHIS
40	45	—	2	WALK AWAY COLUMBIA 38-07983	MICHAEL BOLTON
41	50	—	2	THE RUMOUR MCA 53294	OLIVIA NEWTON-JOHN
42	40	43	5	THE KEY TO YOU GRP 3025	DAVID BENOIT
43	47	49	3	I SHOULD BE WITH YOU MCA 53347	STEVE WARINER
44	49	50	23	I DON'T WANT TO LIVE WITHOUT YOU ATLANTIC 7-89101	FOREIGNER
45	42	38	20	EVERYTHING YOUR HEART DESIRES ARISTA 1-9684	D. HALL J. OATES
46	46	—	2	ANOTHER PART OF ME EPIC 34-07962/E.P.A.	MICHAEL JACKSON
47	39	35	18	TOGETHER FOREVER RCA 8319	RICK ASTLEY
48	37	33	12	NITE AND DAY WARNER BROS. 7-28192	AL B. SURE!
49	48	44	24	PIANO IN THE DARK A&M 3003	BRENDA RUSSELL/JOE ESPOSITO
50	41	37	20	ONE MORE TRY COLUMBIA 38-07773	GEORGE MICHAEL

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

SOMETHING HOT IS GOING ON BETWEEN MICHAEL JACKSON AND WHITNEY HOUSTON.



No romantic scoop here.
We're talking about the man in the middle of
America's #1 countdown show.
Shadoe Stevens.

He's our new host to the forty biggest names
in pop and rock every week. He'll bring you
the inside stories about the stars and their
music, and announce our famous Long Distance
Dedications.

The show's American Top 40. The wildly
popular radio program that's an American
legend, celebrating its 18th anniversary. After
all its the only radio show with the exclusive

ABC RADIO NETWORKS



AMERICAN
★ TOP 40 ★
WITH SHADOE STEVENS

America's #1 Countdown Show



rights to the Billboard Charts.

Now, with the Shadoe factor, we have a star
who knows the stars. He's a fresh, dynamic
presence who's a regular on *Hollywood Squares*
and a national heartthrob.

However, his fame began in radio when
he won Billboard Magazine's Personality of
the Year Award. He also earned widespread
recognition at WRKO in Boston as well as
at KROQ, KMET, KRLA, and KHJ, all in
Los Angeles.

All of which means the hot is getting hotter.
Shadoe Stevens and American Top 40.

ABC Watermark

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Grease, Frankie Valli, RSO
2. Three Times A Lady, Commodores, MOTOWN
3. Miss You, Rolling Stones, ROLLING STONE
4. Boogie Oogie Oogie, A Taste Of Honey, CAPITOL
5. Hot Blooded, Foreigner, ATLANTIC
6. Love Will Find A Way, Pablo Cruise, A&M
7. Hopelessly Devoted To You, Olivia Newton-John, RSO
8. Magnet And Steel, Walter Egan, COLUMBIA
9. An Everlasting Love, Andy Gibb, RSO
10. Last Dance, Donna Summer, CASABLANCA

TOP SINGLES—20 Years Ago

1. People Got To Be Free, Rascals, ATLANTIC
2. Born To Be Wild, Steppenwolf, DUNHILL
3. Hello, I Love You, Doors, ELEKTRA
4. Light My Fire, Jose Feliciano, RCA
5. Classical Gas, Mason Williams, WARNER BROS.
6. Sunshine Of Your Love, Cream, ATCO
7. Turn Around, Look At Me, Vogues, REPRISE
8. Stoned Soul Picnic, 5th Dimension, SOUL CITY
9. I Can't Stop Dancing, Archie Bell & The Drells, ATLANTIC
10. Stay In My Corner, Dells, CADET

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. Sgt. Pepper's Lonely Hearts Club Band, Soundtrack, RSO
6. Worlds Away, Pablo Cruise, A&M
7. Stranger In Town, Bob Seger & The Silver Bullet Band, CAPITOL
8. But Seriously, Folks, Joe Walsh, ASYLUM
9. Saturday Night Fever, Soundtrack, RSO
10. Shadow Dancing, Andy Gibb, RSO

TOP ALBUMS—20 Years Ago

1. Wheels Of Fire, Cream, ATCO
2. Time Peace/Greatest Hits, Rascals, ATLANTIC
3. Aretha Now, Aretha Franklin, ATLANTIC
4. Waiting For The Sun, Doors, ELEKTRA
5. The Beat Of The Brass, Herb Alpert & The Tijuana Brass, A&M
6. Disraeli Gears, Cream, ATCO
7. The Graduate, Soundtrack, COLUMBIA
8. Realization, Johnny Rivers, IMPERIAL
9. Bookends, Simon & Garfunkel, COLUMBIA
10. Feliciano!, José Feliciano, RCA

COUNTRY SINGLES—10 Years Ago

1. Talking In Your Sleep, Crystal Gayle, UNITED ARTISTS
2. We Belong Together, Susie Allison, WARNER/CURB
3. When I Stop Leaving (I'll Be Gone), Charley Pride, RCA
4. Rake And Ramblin' Man, Don Williams, ABC
5. Rose Colored Glasses, John Conlee, ABC
6. Blue Skies, Willie Nelson, COLUMBIA
7. Boogie Grass Band, Conway Twitty, MCA
8. Love Me With All Your Heart, Johnny Rodriguez, MERCURY
9. I've Always Been Crazy, Waylon Jennings, RCA
10. Beautiful Woman, Charlie Rich, EPIC

SOUL SINGLES—10 Years Ago

1. Get Off, Foxy, DASH
2. Three Times A Lady, Commodores, MOTOWN
3. Holding On, L.T.D., A&M
4. Boogie Oogie Oogie, A Taste Of Honey, CAPITOL
5. Shake And Dance With Me, Con Funk Shun, MERCURY
6. Got To Get You Into My Life, Earth, Wind & Fire, COLUMBIA
7. You And I, Rick James, GORDY
8. Take Me I'm Yours, Michael Henderson, BUDDAH
9. What You Waitin' For, Stargard, MCA
10. You're All I Need To Get By, Johnny Mathis & Deniece Williams, COLUMBIA

SPRING '88 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Mondays-Sundays, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt.=adult alternative, adult std.=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, MOR=middle of the road, n/t=news/talk. Copyright 1988, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su	F	W	Sp	Call	Format	Su	F	W	Sp	Call	Format	Su	F	W	Sp	Call	Format	Su	F	W	Sp												
		'87	'87	'88	'88			'87	'87	'88	'88			'87	'87	'88	'88			'87	'87	'88	'88												
AUSTIN, TEXAS—(58)																																			
KASE	country	15.3	13.5	14.4	15.9	WNTQ	top 40	11.8	13.2	13.6	12.8	XETRA-FM	modern	4.0	4.4	3.2	4.8																		
KBTS	top 40	9.3	7.1	8.5	10.6	WSYR	AC	11.7	11.8	13.7	12.2	KKOS	top 40	4.7	4.3	4.7	4.3																		
KLBJ-FM	album	7.1	7.6	8.8	10.2	WAQX-AM-FM	album	8.4	7.2	6.1	9.3	KGMG-FM	cls rock	6.5	5.2	4.4	4.6																		
KKMJ	AC	11.1	10.5	10.5	10.0	WEZG	easy	7.5	7.2	8.2	6.5	KIFM	adult alt	3.7	1.9	3.9	4.3																		
KHFI	top 40	6.0	6.8	8.2	7.2	WSEN-AM-FM	oldies	5.3	3.9	5.7	5.8	KKLQ-AM-FM	top 40	2.9	3.9	4.9	3.6																		
KLBJ	n/t	6.6	4.7	4.6	5.1	WHEN	AC	4.5	4.0	3.5	5.6	KFSD	classical	3.0	4.3	2.3	3.6																		
KOKE	easy	3.5	2.7	2.9	4.2	WKFM	album	4.8	7.0	5.7	5.2	KNX	n/t	2.9	4.1	2.1	3.5																		
KVET	country	2.9	3.4	4.5	4.2	WSCP-AM-FM	country	1.8	1.8	1.4	3.3	KCBQ-AM-FM	oldies	2.0	2.5	3.0	3.3																		
KQFX	oldies	.8	4.3	3.9	4.0	WRHP	easy	6.2	5.7	5.8	2.9	KSON-FM	country	4.5	4.2	2.9	3.3																		
KPEZ	album	6.1	4.2	5.8	3.6	WNRD	country	2.4	1.7	1.6	2.2	KOWA	country	.5	1.4	1.9	2.5																		
KEYI-AM-FM	AC	6.7	5.8	4.5	3.3	WMHR	religious	.8	2.2	1.1	1.2	KGMG	big band	—	.8	1.3	2.5																		
KTXZ	Spanish	.8	.2	.5	2.7	WSGO-FM	AC	.5	.6	.3	1.0	KSDO	n/t	3.5	3.4	2.1	2.4																		
KAPT	AC	4.7	3.5	3.5	2.6	AKRON, OHIO—(63)																													
						WKDD	top 40	—	10.3	—	11.3	XETRA	oldies	1.4	.4	.8	1.7																		
						WMMS	top 40	—	7.1	—	8.6	KLOS	album	1.3	.5	1.3	1.5																		
						WAKR	AC	—	7.6	—	7.5	KBRT	religious	.6	.9	.7	1.4																		
						WONE-FM	album	—	6.2	—	6.8	KYXY	AC	1.9	3.6	4.2	1.4																		
						WNIR	n/t	—	4.3	—	6.7	KOWF	country	1.0	1.2	1.3	1.2																		
						WLTF	AC	—	5.1	—	4.7	KSWV	adult alt	2.3	.6	1.8	1.1																		
						WDOK	AC	—	3.3	—	4.4	KKYY	AC	1.9	1.7	2.3	1.1																		
						WWWE	n/t	—	3.2	—	3.4	KFI	AC	.3	.5	.5	1.1																		
						WDBN	easy	—	4.1	—	3.2	KMLO	n/t	.8	—	.6	1.0																		
						WGAR-FM	country	—	2.6	—	2.9	GREENVILLE/SPARTANBURG, S.C.—(67)																							
						WSLR	country	—	2.9	—	2.6	WESC-AM-FM	country	15.1	14.8	14.9	14.0																		
						WZAK	urban	—	5.6	—	2.4	WSSL-AM-FM	country	7.4	9.0	8.2	12.2																		
						WNCX	cls rock	—	1.6	—	2.3	WANS-FM	top 40	8.5	6.2	10.7	10.4																		
						WQAL	easy	—	2.6	—	2.3	WFBC-FM	AC	13.0	10.4	6.6	9.2																		
						WQAK	album	—	2.1	—	2.3	WLWZ	urban	1.3	1.1	9.1	8.0																		
						WQXK	country	—	2.1	—	2.0	WSPA-FM	easy	8.3	8.0	9.5	6.4																		
						WPHR	top 40	—	2.3	—	1.9	WCKZ	crossover	—	—	2.3	5.4																		
						WRMR	adult std	—	.6	—	1.8	WCKN	cls rock	6.0	4.2	5.0	5.0																		
						WHBS-FM	easy	—	2.1	—	1.2	WHYZ	urban	8.0	6.5	2.3	3.9																		
						WNWV	adult alt	—	1.6	—	1.2	WMYI	AC	3.3	6.8	5.4	3.6																		
						GRAND RAPIDS, MICH—(64)																													
						WKLQ	top 40	10.3	8.8	8.8	11.8	WSPA	AC	2.0	2.6	1.7	2.8																		
						WLHT	AC	6.3	8.3	8.9	9.0	WORD	AC	1.9	2.0	2.3	1.9																		
						WGRD	top 40	5.7	6.7	5.0	7.8	WASC	urban	2.5	2.4	1.0	1.5																		
						WLAV-FM	album	9.7	11.5	10.0	7.8	WFBC	n/t	1.6	1.5	1.2	1.5																		
						WOOD	AC	8.4	7.3	8.0	7.3	WBBS-FM	adult alt	—	—	.8	1.1																		
						WOOD-FM	easy	8.2	9.9	10.7	7.1	WKSF	top 40	1.4	1.2	.8	1.1																		
						WCUZ-FM	country	8.4	8.6	6.8	6.1	WMUU-FM	easy	1.9	2.0	1.7	1.1																		
						WSNX-FM	top 40	3.7	2.7	2.9	4.9	PROMOTIONS																							
						WMUS-FM	country	4.2	3.6	5.4	4.1	<i>(Continued from page 14)</i>																							
						WCUZ	country	4.6	3.6	4.5	3.6	ovated Alkek Velodrome.																							
						WJFM	AC	2.9	2.6	2.4	3.3	KLTR had both a van and a booth at the championships and devoted its weekly public-affairs show to interviewing Carl Leusen-																							
						WFUR-FM	religious	2.6	3.3	3.0	2.7	kamp, the events' technical director and a former cycling coach for the U.S. Olympic team.																							
						WLAV	n/t	1.3	1.3	.9	2.1	Adult alternative KBLX San Francisco centered its major spring/summer travel promotion on the biggest of the bicycling events, the Tour de France. When the world's top professional cyclists reached Paris on July 24, KBLX had 10 of its listeners cheering them on from the streets. The station gave away five pairs of tickets to the event, round-trip air fare, accommodations for a week, and a complete bicycle outfit.																							
						WYXX	AC	2.1	3.3	1.9	1.8	To launch the promotion, KBLX teamed with the Bay area's Any Mountain bike shops on print ads featuring bike racers in front of the Eiffel Tower. The ad also ran in the stores' 45,000 newsletters. Listeners were instructed to pick up entry forms at the bike stores, stop by the station, or send in post																							
						WHTC	AC	1.6	1.4	1.1	1.5	cards. Twenty semifinalists were given bike-lock keys at the promotion party—five of which worked.																							
						WKWM	urban	1.7	1.4	2.7	1.5	KBLX promotions director Judy Kaneko says this was one of those promotions that came together perfectly. "We did the whole thing for trade," she says. "The only thing we spent money on was the food for the reception." KBLX was able to trade with UTA French Airlines for the 10 tickets.																							
						TUCSON, ARIZ.—(65)																													
						KRQQ	top 40	11.2	15.8	19.3	20.5	"Hotel Nikko wanted to advertise, but because of the writers strike, they were stuck. So they turned to us and said, 'Get us on the air.'" Since Hotel Nikko has a hotel in Paris, KBLX was happy to oblige and convinced the hotel to throw a client party with closed-circuit coverage of the Tour de France's last leg.																							
						KIIM	country	11.3	8.5	10.4	11.2	TOLEDO, OHIO—(70)																							
						KJYK	easy	12.0	12.6	10.4	9.5	WKKO	country	8.5	10.0	9.5	14.4																		
						KJYK	easy	12.0	12.6	10.4	9.5	WLQR	easy	12.1	10.2	9.8	11.5																		
						KWFM	AC	11.2	9.5	9.2	9.0	WMHE	AC	13.3	15.3	15.4	11.0																		
						KLPX	album	7.6	9.2	8.7	7.6	WIOT	album	10.0	9.7	8.8	9.6																		
						KCUB	country	4.6	4.2	3.5	3.7	WVWM	AC	6.3	7.9	6.2	8.7																		
						KNST	n/t	4.3	4.0	3.6	3.7	WSPD	AC	7.6	6.5	8.3	6.2																		
						KUPD	album	4.0	3.0	3.0	2.8	WRQN	top 40	5.0	5.2	6.3	5.7																		
						KXEW	Spanish	1.9	1.8	2.1	2.5	WTOD	country	3.4	4.7	4.8	4.8																		

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	4
2	5	NICE 'N' SLOW	FREDDIE JACKSON	1
3	6	WATCHING YOU	LOOSE ENDS	2
4	1	MAMACITA	TROOP	12
5	8	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	3
6	10	HUSBAND	SHIRLEY MURDOCK	5
7	12	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	9
8	14	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	6
9	7	OFF THE HOOK (WITH YOUR LOVE)	R.J.'S LATEST ARRIVAL	18
10	13	FOLLOW THE LEADER	ERIC B. & RAKIM	16
11	4	OFF ON YOUR OWN (GIRL)	AL B. SURE!	14
12	11	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	7
13	19	ANOTHER PART OF ME	MICHAEL JACKSON	8
14	16	MONKEY	GEORGE MICHAEL	10
15	3	GROOVE ME	GUY	24
16	15	K.I.S.S.I.N.G.	SIEDAH GARRETT	17
17	17	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	11
18	20	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	27
19	9	SIGN YOUR NAME	TERENCE TRENT D'ARBY	33
20	21	TAKE YOUR TIME	PEBBLES	13
21	24	LET'S GO	KOOL MOE DEE	21
22	18	DON'T BE CRUEL	BOBBY BROWN	32
23	31	BORN NOT TO KNOW	TONY! TONI! TONE!	25
24	29	THAT'S THE TICKET	CASHFLOW	26
25	27	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	23
26	30	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	20
27	22	IF IT ISN'T LOVE	NEW EDITION	39
28	26	IT TAKES TWO	ROB BASE & D.J. E-Z ROCK	50
29	35	STATIC	JAMES BROWN	15
30	39	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	29
31	—	SHE'S ON THE LEFT	JEFFREY OSBORNE	22
32	23	MARY, MARY	RUN-D.M.C.	48
33	28	SHAKE YOUR BODY	SUAVE	49
34	37	YOU AND I	EARTH, WIND & FIRE	30
35	—	WHEN I FALL IN LOVE	NATALIE COLE	31
36	—	ADDICTED TO YOU	LEVERT	28
37	—	EVERY SHADE OF LOVE	JESSE JOHNSON	19
38	—	DON'T TURN AROUND	ASWAD	45
39	—	2 A.M.	TEDDY PENDERGRASS	34
40	25	THE COLOUR OF LOVE	BILLY OCEAN	70

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NICE 'N' SLOW	FREDDIE JACKSON	1
2	2	WATCHING YOU	LOOSE ENDS	2
3	4	MAKE IT LAST FOREVER	KEITH SWEAT (DUET WITH JACCI MCGHEE)	3
4	7	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	7
5	5	THAT GIRL WANTS TO DANCE WITH ME	GREGORY HINES	6
6	8	ANOTHER PART OF ME	MICHAEL JACKSON	8
7	6	HUSBAND	SHIRLEY MURDOCK	5
8	11	STATIC	JAMES BROWN	15
9	3	LOOSEY'S RAP	RICK JAMES FEATURING ROXANNE SHANTE	4
10	10	EVERY SHADE OF LOVE	JESSE JOHNSON	19
11	12	SHAKE YOUR THANG	SALT-N-PEPA FEATURING E.U.	9
12	20	SHE'S ON THE LEFT	JEFFREY OSBORNE	22
13	15	MONKEY	GEORGE MICHAEL	10
14	14	IN YOUR EYES	JAMES "D-TRAIN" WILLIAMS	11
15	16	TAKE YOUR TIME	PEBBLES	13
16	17	ONCE, TWICE, THREE TIMES	HOWARD HEWETT	20
17	22	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	23
18	27	ADDICTED TO YOU	LEVERT	28
19	24	BORN NOT TO KNOW	TONY! TONI! TONE!	25
20	23	THAT'S THE TICKET	CASHFLOW	26
21	28	LET'S GO	KOOL MOE DEE	21
22	33	HELLO BELOVED	ANGELA WINBUSH	35
23	30	GO FOR YOURS	LISA LISA & CULT JAM FEATURING FULL FORCE	29
24	32	TEASE ME	GARY TAYLOR	36
25	29	YOU AND I	EARTH, WIND & FIRE	30
26	34	HOLD ON TO WHAT YOU'VE GOT	EVELYN "CHAMPAGNE" KING	37
27	25	WHEN I FALL IN LOVE	NATALIE COLE	31
28	37	2 A.M.	TEDDY PENDERGRASS	34
29	35	SINGLE GIRLS	THE DAZZ BAND	38
30	21	K.I.S.S.I.N.G.	SIEDAH GARRETT	17
31	40	I'M IN LOVE	MELBA MOORE (DUET WITH KASHIF)	42
32	38	GRAVITY	BRENDA RUSSELL	43
33	9	OFF ON YOUR OWN (GIRL)	AL B. SURE!	14
34	—	GIVE ME A CHANCE	CHAPTER 8	44
35	—	RAGS TO RICHES	KOOL & THE GANG	46
36	36	STRAIGHT FROM THE HEART	THE GAP BAND	41
37	—	THE BEST OF ME	KIARA	47
38	—	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	40
39	—	DANCIN' WITH MYSELF	JOHNNY KEMP	53
40	—	DON'T BELIEVE THE HYPE	PUBLIC ENEMY	27

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
84	1-2-3	(Foreign Imported, BMI) CPP
86	1919 MAIN ST.	(Graham-o-tunes, BMI/Irving, BMI/Gema, BMI/Almo, ASCAP/Glasscap, ASCAP)
34	2 A.M.	(Ted-On, BMI/J.Carr, BMI)
28	ADDICTED TO YOU	(Ensign, BMI/Willesden, BMI/Trycep, BMI) CPP
72	AFTER THE PAIN	(Miami Spice, ASCAP)
8	ANOTHER PART OF ME	(Mijac, BMI/Warner-Tamerlane, BMI)
55	BACK UP	(Jobete, ASCAP/R.K.S., ASCAP/Stone Diamond, BMI/Lock Series II) CPP
47	THE BEST OF ME	(Kiara's Tuff Music, BMI/Trixie Lou, BMI)
25	BORN NOT TO KNOW	(Two Tuff-Enuff, BMI/PolyGram Songs, BMI)
96	CINDERELLA	(Hidden Pun, BMI/Blue Mountain, ASCAP)
70	THE COLOUR OF LOVE	(Zomba, ASCAP) HL
51	CRAZY	(Trycap, BMI/Willesden, BMI)
53	DANCIN' WITH MYSELF	(Mochrie, ASCAP/Bruce Purse, ASCAP)
68	DEEP CHECK	(Ackee, ASCAP/Guy Vaughn, ASCAP/Dasterd Deed, BMI)
32	DON'T BE CRUEL	(Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP
27	DON'T BELIEVE THE HYPE	(Def American, BMI)
80	DON'T GIVE UP (ON LOVE)	(Sports Kids, BMI/Rise-N-Glowing, BMI)
45	DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Additional Sunset, ASCAP)
19	EVERY SHADE OF LOVE	(Shockadella, ASCAP/Almo, ASCAP) CPP
16	FOLLOW THE LEADER	(SBK April, ASCAP/Eric B & Rakim, ASCAP)
44	GIVE ME A CHANCE	(Crystal Rose, BMI/Monteque, BMI)
56	GLAM SLAM	(Controversy, ASCAP)
29	GO FOR YOURS	(Forceful, BMI/Willesden, BMI/Warner-Tamerlane,
21	LET'S GO	(Willesden, BMI)
77	LET'S PLAY (FROM NOW ON)	(All Aboard, BMI/OP, BMI)
4	LOOSEY'S RAP	(Stone City, ASCAP/National League, ASCAP) CPP
71	LOVE IS A GAME	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)
7	LOVE WILL SAVE THE DAY	(House Of Fun, BMI) CPP
60	LOVING YOU ONLY	(Music Corp. Of America, BMI/Kashif, BMI/Irving, BMI/Pamalybo, BMI/Entertaining, BMI) CPP
3	MAKE IT LAST FOREVER	(WB, ASCAP/Zomba, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP/Donril, ASCAP)
12	MAMACITA	(Trycap, BMI/Willesden, BMI)
48	MARY, MARY	(Screen Gems-EMI, BMI)
87	MEN HAVE TO BE TAUGHT	(Interior, BMI/Two Tuff-Enuff, BMI)
76	MISSED OPPORTUNITY	(Hot-Cha, BMI/Careers, BMI) CPP
10	MONKEY	(Chappell, ASCAP/Morrison Leahy, ASCAP)
73	MY PREROGATIVE	(Cal-Gene, BMI/Bobby Brown, ASCAP/Unicity, ASCAP)
1	NICE 'N' SLOW	(Zomba, ASCAP)
40	A NIGHTMARE ON MY STREET	(Zomba, ASCAP)
58	NOTHING CAN COME BETWEEN US	(Angel Music Ltd./Silver Angel, ASCAP/Famous, ASCAP)
14	OFF ON YOUR OWN (GIRL)	(Across 110th Street, ASCAP/SBK April, ASCAP)
18	OFF THE HOOK (WITH YOUR LOVE)	(Arrival, BMI)
20	ONCE, TWICE, THREE TIMES	(Make It Big, ASCAP/WB, ASCAP/R.K.S., ASCAP/Jobete, ASCAP) CPP
97	PARENTS JUST DON'T UNDERSTAND	(Zomba, ASCAP)
94	PERSONALITY	(Najee, ASCAP/Public Eye, ASCAP/Zomba, ASCAP)
74	QUICKNESS	(Bee Germaine, BMI/Jay King IV, BMI)
46	RAGS TO RICHES	(Sun-In-Child, ASCAP)
91	THE RIGHT STUFF	(RaceR-ex, ASCAP/Kip Teez, ASCAP/PolyGram, ASCAP)
59	ROCK STEADY	(Springtime, BMI)
82	ROLL WITH IT	(F.S.Limited, PRS/Warner-Tamerlane, BMI/Willin' David, BMI/Blue Sky Rider, BMI)
67	ROSES ARE RED	(Kermy, BMI/Hip Trip, BMI) CPP
78	SALLY	(Tee Girl, BMI)
81	SENDIN' ALL MY LOVE	(Meow Baby, ASCAP/Black Lion, ASCAP)
49	SHAKE YOUR BOOY	(Colgems-EMI, ASCAP/Outrageous, ASCAP)
9	SHAKE YOUR THANG	(Triple Three, ASCAP/SBK Blackwood, BMI)
22	SHE'S ON THE LEFT	(Sac-Boy, ASCAP/MCA, ASCAP/Chances R, ASCAP/March 9, ASCAP/Almo, ASCAP/Haynestorm, ASCAP) CPP
33	SIGN YOUR NAME	(Virgin Songs, BMI/Young Terence, BMI) CPP
38	SINGLE GIRLS	(SBK April, ASCAP/Dazzberryjam, ASCAP/SBK Blackwood, BMI/Toyband, BMI)
88	SLAM	(Sunset Burgundy, ASCAP/MCA, ASCAP)
61	SLEEPLESS WEEKEND	(Forgorge, BMI/It's Mine/Golden Lady West, BMI)
66	SO EASY	(Mycenae, ASCAP)
85	SO FINE	(Eye Of Madley, ASCAP/Carolyn White, ASCAP/Keecho, ASCAP/Darwall, BMI/It's Mine/Little Buzz, BMI)
15	STATIC	(Forceful, BMI/Willesden, BMI)
64	STOMP	(Tracey Dee, BMI/Davien, BMI/Council Rock, BMI)
41	STRAIGHT FROM THE HEART	(Blackwell, ASCAP)
69	STUCK	(Kear, BMI/Hip Trip, BMI/Ceemac, BMI/Uno, BMI)
95	SUMMERTIME	(Shakin' Baker, BMI/Davy Be Right, BMI)
99	SUPERSONIC	(Beblica, ASCAP)
13	TAKE YOUR TIME	(No Pain No Gain, ASCAP/Honey-Look, ASCAP/Unicity, ASCAP)
36	TEASE ME	(Virgin Songs, BMI/Morning Crew, BMI) CPP
6	THAT GIRL WANTS TO DANCE WITH ME	(SBK April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
26	THAT'S THE TICKET	(Better Nights, ASCAP/PolyGram, ASCAP)
63	WALKAWAY	(Beach House, ASCAP/Tawanne Lamont, ASCAP)
98	WANNA MAKE IT UP TO YOU	(Bobby Sandstrom, ASCAP/Jobete, ASCAP/March Angel, ASCAP/Sam Cole, ASCAP)
2	WATCHING YOU	(Virgin, ASCAP/MCA, ASCAP/Brampton, ASCAP) CPP
54	THE WAY YOU LOVE ME	(Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
31	WHEN I FALL IN LOVE	(Chappell, ASCAP/Intersong, ASCAP)
79	WORK IT	(SBK April, ASCAP/Midnight Magnet, ASCAP/Te'Mas-Eliope, ASCAP)
30	YOU AND I	(MCA, ASCAP/Music Corp. Of America, BMI)

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (10)	12
Uni (1)	
Uptown (1)	
WARNER BROS. (6)	11
Paisley Park (2)	
Reprise (2)	
Qwest/Reprise (1)	
E.P.A. (6)	10
Epic (6)	
Scotti Bros. (2)	
Tabu (2)	
COLUMBIA (7)	8
Def Jam (1)	
ARISTA (6)	7
Jive (1)	
POLYGRAM	6
Wing (3)	
Mercury (2)	
Atlanta Artists (1)	
ATLANTIC (3)	5
Atco (1)	
Ruthless (1)	
CAPITOL	5
EMI-MANHATTAN	4
ELEKTRA (3)	4
Vintertainment (1)	
RCA (1)	4
Jive (3)	
VIRGIN	4
A&M	3
K-TEL	2
Crush (2)	
PROFILE	2
SLAM	2
Kru'-Cut (1)	
Tri-World (1)	
TOMMY BOY	2
CRIMINAL	1
FUTURE	1
ISLAND	1
Mango (1)	
NEXT PLATEAU	1
SLEEPING BAG	1
SUTRA	1
TOTAL EXPERIENCE	1
TRACK RECORD	1
VISION	1
MSB (1)	

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.

BOBBY BROWN LOVES GOING SOLO

(Continued from page 19)

ple say all this stuff?' But I realize folks are going to say whatever they want about you when you're an entertainer, good and bad," Brown says, grinning. "So now I think rumors are great because they definitely keep your name out there."

Brown's acceptance has been aided by his strong following among young females. "I feel the

same way any other 19-year-old guy would feel having the girls chase after me," he says of being a teen idol. "Although when you've got a whole shopping mall running after you, you learn to run real fast! I want to be able to go outside and be myself. But it can be scary sometimes. That's just the price you pay for being in the public eye."

Brown's future plans include a national tour, now in the works. He also plans to produce other young artists and "eventually to go into the movies, maybe with New Edition."

Stevie Wonder's N.J. concert reviewed ... see page 34

RHYTHM AND BLUES

(Continued from page 19)

a group of Washington, D.C., go-go musicians recording under the banner the Go-Go Posse. Among those on the record are **Chuck Brown**, **Sugar Bear of E.U.**, **Benny Harley of Little Benny & the Masters**, and **Andre Johnson of Rare Essence** ... If producer pedigrees guaranteed hits, then the Gylz's debut on Capitol would appear to be a sure success. The female trio's nine songs were produced by **Teddy Riley** as well as the team of **Kyle West & Al B. Sure!** ... One of the most popular African groups in Europe, the **Bhundu Boys**, have signed with Mango for U.S. distribution. The

band members are from Zimbabwe and have been recording together since 1980. Their U.S. debut is titled "True Jit" and refers to the new-style African music they perform ... Arista's budget for the **Four Tops'** "Indestructible" must have been large considering the top talent they enticed. The Tops sing with **Smokey Robinson** ("Indestructible") and **Aretha Franklin** ("If Ever A Love There Was"), have sax solos contributed by **Kenny G.**, and have tracks written and produced by **Phil Collins**, **Lamont Dozier**, **Huey Lewis & the News**, and **Narada Michael Walden**.

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FOR WEEK ENDING AUGUST 27, 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	2	11	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
2	3	3	7	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
3	2	1	15	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
4	4	4	36	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
5	5	8	7	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
6	8	10	6	PUBLIC ENEMY DEF JAM BFW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
7	6	6	14	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
8	12	17	3	FREDDIE JACKSON CAPITOL 48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
9	9	7	43	TERENCE TRENT D'ARBY ▲ COLUMBIA BFC 40964 (CD)	THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
10	7	5	14	JOHNNY KEMP COLUMBIA 40770 (CD)	SECRETS OF FLYING
11	11	12	17	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
12	15	16	7	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
13	10	9	13	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
14	13	11	13	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
15	35	—	2	ERIC B. & RAKIM UNI 3/MCA (8.98) (CD)	FOLLOW THE LEADER
16	19	19	6	RICK JAMES REPRISE 25659/WARNER BROS. (8.98) (CD)	WONDERFUL
17	17	21	7	GUY MCA 42176 (8.98) (CD)	GUY
18	14	14	39	GEORGE MICHAEL ▲ COLUMBIA OC 40867 (CD)	FAITH
19	20	24	7	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
20	18	15	10	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
21	16	13	13	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
22	30	—	2	SALT-N-PEPA NEXT PLATEAU 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
23	25	27	8	TROOP ATLANTIC 81851 (8.98) (CD)	TROOP
24	21	18	9	VANESSA WILLIAMS WING 835 694/POLYGRAM (CD)	THE RIGHT STUFF
25	23	26	7	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
26	26	29	5	J.J. FAD RUTHLESS 90959/ATLANTIC (8.98) (CD)	SUPERSONIC—THE ALBUM
27	22	22	8	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND
28	28	28	14	2 LIVE CREW LUKE SKYYWALKER 101 (8.98) (CD)	MOVE SOMETHIN'
29	29	43	5	STETSASONIC TOMMY BOY 1017 (8.98) (CD)	IN FULL GEAR
30	24	20	16	TONY! TONI! TONE! WING 835 549/POLYGRAM (CD)	WHO?
31	27	23	33	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
32	36	41	7	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
33	31	33	40	KOOL MOE DEE ● JIVE 1079/RCA (8.98) (CD)	HOW YA LIKE ME NOW
34	40	42	9	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	TRACY CHAPMAN
35	34	30	7	THE FAT BOYS TIN PAN APPLE 835 809/POLYGRAM (CD)	COMING BACK HARD AGAIN
36	37	39	62	WHITNEY HOUSTON ▲ ARISTA 8405 (9.98) (CD)	WHITNEY
37	33	32	23	BILLY OCEAN ▲ JIVE 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
38	38	34	49	MICHAEL JACKSON ▲ EPIC OE 40600/E.P.A. (CD)	BAD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	35	14	EVELYN "CHAMPAGNE" KING EMI-MANHATTAN 46968 (8.98) (CD)	FLIRT
40	47	51	6	DAVID SANBORN REPRISE 25715/WARNER BROS. (9.98) (CD)	CLOSE-UP
41	32	25	12	GREGORY ABBOTT COLUMBIA FC 44087 (CD)	I'LL PROVE IT TO YOU
42	45	46	8	R.J.'S LATEST ARRIVAL EMI-MANHATTAN 48090 (8.98) (CD)	TRULY YOURS
43	41	38	14	TYRONE DAVIS FUTURE 1003 (8.98)	FLASHIN' BACK
44	43	37	15	LONZO & WORLD CLASS WRECKIN KRU TECHNOCUT 1001/SLAM (8.98)	TURN OFF THE LIGHTS IN THE FAST LANE
45	50	48	23	BIZ MARKIE COLD CHILLIN' 25675/WARNER BROS. (8.98) (CD)	GOIN' OFF
46	52	55	4	M.C. SHY D LUKE SKYYWALKER 1005 (8.98) (CD)	COMIN' CORRECT IN '88
47	46	47	8	MELBA MOORE CAPITOL 46944 (8.98) (CD)	I'M IN LOVE
48	NEW	—	1	JEFFREY OSBORNE A&M 5205 (8.98) (CD)	ONE LOVE-ONE DREAM
49	39	31	14	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
50	56	52	18	HOWARD HEWETT ELEKTRA 60779 (8.98) (CD)	FOREVER AND EVER
51	51	74	3	JAMES "D-TRAIN" WILLIAMS COLUMBIA BFC 40914 (CD)	IN YOUR EYES
52	58	75	4	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
53	48	57	4	BY ALL MEANS ISLAND 90898/ATLANTIC (8.98) (CD)	BY ALL MEANS
54	49	40	21	BRENDA RUSSELL A&M 5178 (8.98) (CD)	GET HERE
55	44	36	20	TEENA MARIE EPIC FE 40872/E.P.A. (CD)	NAKED TO THE WORLD
56	61	68	4	SIEDAH GARRETT QWEST/REPRISE 25689/WARNER BROS. (8.98) (CD)	KISS OF LIFE
57	59	64	4	DEREK B PROFILE 1266 (8.98) (CD)	BULLET FROM A GUN
58	53	50	17	BOOGIE DOWN PRODUCTIONS JIVE 1097/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
59	60	62	4	GREGORY HINES EPIC OE 40671/E.P.A. (CD)	GREGORY HINES
60	63	54	6	TRUE LOVE CRITIQUE 90940/ATLANTIC (8.98)	I'M BUSTIN' OUT
61	64	—	3	N.W.A. AND THE POSSE MACOLA 1057 (8.98)	N.W.A.
62	55	49	59	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
63	62	60	18	JESSE JOHNSON A&M 5188 (8.98) (CD)	EVERY SHADE OF LOVE
64	54	44	28	DIANNE REEVES BLUE NOTE 46906/EMI-MANHATTAN (8.98) (CD)	DIANNE REEVES
65	69	59	17	BETTY WRIGHT MSB 3301/VISION (8.98) (CD)	MOTHER WIT
66	NEW	—	1	SCHOOLLY D JIVE 1101/RCA (8.98) (CD)	SMOKE SOME KILL
67	65	56	14	DARYL HALL JOHN OATES ● ARISTA 8539 (9.98) (CD)	OOH YEAH!
68	67	58	8	TRACIE SPENCER CAPITOL 48186 (8.98) (CD)	TRACIE SPENCER
69	57	45	15	SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)	COLORS
70	72	—	17	TAYLOR DAYNE ● ARISTA 8529 (8.98) (CD)	TELL IT TO MY HEART
71	74	—	7	SIR MIX-A-LOT NASTY MIX 70123 (8.98)	SWASS
72	73	67	19	SUAVE CAPITOL 48686 (8.98) (CD)	I'M YOUR PLAYMATE
73	70	70	8	PIECES OF A DREAM EMI-MANHATTAN 48740 (8.98) (CD)	MAKES YOU WANNA
74	68	72	4	DYNASTY SOLAR 72559 (8.98)	OUT OF CONTROL
75	66	61	7	BILLY PAUL ICHIBAN 1025 (8.98) (CD)	WIDE OPEN

○ 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.

Latin Notas



by Carlos Agudelo

"IT IS MY OPINION that many types of Latin music, like salsa, have substantial crossover appeal and deserve wider distribution than they currently have," writes Michael Crockett of Michael Crockett & Associates in Austin, Texas. "Part of the problem may be some resistance on the part of retailers who don't realize

Retailer Crockett calls for wider Latin distribution

the sales potential of the music or the fact that there is a good Latin customer base in almost every part of the country. But, my experience has been that many Latin labels and distributors make little effort to even make their product available to the mainstream marketplace. They often do not list themselves in the Billboard Buyer's Guide or don't respond to written inquiries and often refuse to work on anything but c.o.d. terms, which is not the norm of the mainstream record business. Again, I write this as an ally of the music and one who would like to see more than Julio Iglesias as the sole representative of Latin music in mainstream stores in the U.S. How about a Celia Cruz record outside of New York or Miami?" Amen. Crockett, who calls himself "a devoted salsa fan," is involved with retail and wholesale record sales. He is looking for Latin music distributors "that at least carry most of the domestic Latin labels and can be reached at 512-451-2936."

AFTER THREE YEARS, La Fiesta Musical Tide has

become one of the biggest corporate-sponsored events of the year in New York. According to the show's co-producer, Henry Cárdenas, of Cárdenas/Fernandez & Associates, the entire cost of the festival—some \$500,000—is being paid for by Procter & Gamble. The show, held Aug. 15 at Madison Square Garden, featured Juan Gabriel, Pimpinela, Angela Carrasco, Chayanne, and Ana Gabriel. Attendees received a \$5 discount by presenting proof of purchase on several P & G products. Sponsors included Chanel 41, Noticias del Mundo, and WKDM-AM New York. Cárdenas' firm also produced the gigantic Festival Panamericano, held at the Navy Pier in Chicago the weekend of Aug. 12. The show was sponsored by Coca-Cola, American Airlines, Illinois Bell, and Budweiser, all of which contributed, according to Cárdenas, \$150,000 to its cost. A total of 247,000 persons attended the three-day show, which featured a dozen acts comprising 173 persons in all.

THIS YEAR'S NEW YORK Salsa Festival, organized by salsa mogul Ralph Mercado, will reflect the current sensual trend established by Puerto Rican talent, with the predominance of voices over orchestras. The big night at Madison Square Garden Sept. 3 will include Tito Nieves, Gilberto Santarosa, Jose Alberto, Andy Montañez, Oscar D'Leon, Cheo Feliciano, Eddie Santiago, Lalo Rodriguez, and Celia Cruz, of course. Except for Cruz, each singer will be backed by his own band. No Gran Combo this year, and no Sonora Poncena. Eddie Palmieri, Tito Puente, Michael Camilo, Paquito D'Rivera, and the Fania All Stars 6, among others, will be featured in smaller shows.

HOW ABOUT THAT? New York Mayor Edward I. Koch declared Aug. 3 Polito Vega Day. The popular WKDM-AM DJ has been in the radio business for some 30 years. He currently hosts the morning drive show "Los Alegres Tres" on KDM. This new holiday must be the biggest day in Vega's life since he appeared in a New York Post photograph wearing a neck brace due to injuries he sustained on an Eastern Airlines flight that fell from 20,000 feet over the Bermuda Triangle.

Classical KEEPING SCORE



by Is Horowitz

A PUZZLING MOVE: Why would a successful hard rock label want to enter the classical arena? It was always Enigma's intention to add a classical wing in its quest for full-service status, says Thane Tierney, creative director. And so we have the introduction of Naxos, a licensed budget classical label, as a first step toward a more ambitious involvement that will encompass original recordings "within a year or two."

Enigma released its initial batch of nine Enigma/Naxos Classics CDs in late July, to be followed by a similar number this month, 16 in September, and regular monthly releases thereafter of 10 to 20 titles each. Some 300 titles are envisioned eventually, to be marketed as a core collection of classics on CD.

The Naxos catalog will consist of standard repertoire recorded digitally largely in Eastern Europe with artists little known in the West. It will be distributed by CEMA, and racks and large retail chains are expected to be the prime outlets. The basic dealer price is \$4.03 per CD, but a "perpetual discount of 4%" brings the cost to well below \$4.

"Rock'n'roll marketing techniques" will be used to promote the line, says Tierney. He describes this as largely tailoring advertising to the "casual listener." The CDs, manufactured by Nimbus, are packaged in slim-line boxes with blister pack.

Naxos recordings are produced by Pacific Music Ltd. of Hong Kong, whose top-of-the-line product under the name Marco Polo is distributed in the U.S. by Harmonia Mundi. Enigma's distribution franchise for Naxos covers the U.S. and Canada. Pacific Music's director, Klaus Heymann, is said to have about 150 Naxos titles in distribution elsewhere in the world but is producing new product at a rate that will enable

Enigma to reach its anticipated goal of 300 titles. Pacific Music, incidentally, is Enigma's distributor in Hong Kong.

PASSING NOTES: British audiophile label Chandos has digital audiotape on the way to market here. Distributor Harmonia Mundi USA will be marketing 25 R-DAT titles next month. Among the titles are several by Neeme Jarvi and the Scottish National Orchestra.

MCA Classics has acquired some tapes recorded by Johanna Harris Hegy, widow of the composer Roy Harris, two of which will be released in October... A current Philips promotion has the Boston Pops album "The American Dream" resericed to retail and radio to tie in with patriotic fervor stimulated by the presidential campaign. Special attention will be paid to the

Rocking Enigma gives birth to classical label Naxos

Boston area, says Philips' Susan Mann.

Bill Bolcom and Joan Morris are to perform with Richard Kapp and the Philharmonia Virtuosi in three New York concerts, not in a recording as reported in error here July 16. Meanwhile, product on Kapp's new label, Essay Records, will be distributed by Allegro Imports, Portland, Ore., after subscriber commitments are met. Subscribers get first crack at production runs, promising purchase before recording sessions are held.

WHOSE CANNON IS LOUDEST?: ProArte has laid down the gauntlet to Telarc, challenging reviewers to compare the sonic qualities of its new AudioPlus recording of Tchaikovsky's "1812 Overture" by Eduardo Mata and the Dallas Symphony with that of the best-selling 1979 Erich Kunzel/Cincinnati Symphony recording on Telarc. To dramatize the promotion, ProArte has sent out comparison kits containing both CDs plus a checklist to document reviewer perceptions.

FOR WEEK ENDING AUGUST 27, 1988

Billboard

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS AGO	WKS ON CHART	
				ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	43	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4/POLYGRAM
	2	3	15	CAMILO SESTO AMOR LIBRE GLOBO 7608-1
	3	2	21	EMMANUEL ENTRE LUNAS RCA 6955
	4	4	17	BRAULIO CON TODOS LOS SENTIDOS CBS 10534
	5	5	17	RAPHAEL LAS APARIENCIAS ENGANAN CBS 460892
	6	9	29	LOS BUKIS SI ME RECUERDAS LASER 3044
	7	6	39	JOSE JOSE SOY ASI ARIOLA 6786
	8	7	13	JUAN GABRIEL DEBO HACERLO ARIOLA 7619
	9	13	19	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
	10	8	7	JOSE JOSE 20 TRIUNFADORAS ARIOLA 6063
POP	11	10	21	DYANGO CAE LA NOCHE EMI 7609
	12	12	65	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	13	15	7	TITO RODRIGUEZ RECORDANDO A TITO RODRIGUEZ GLOBO 7642
	14	14	19	YURI AIRE EMI 7607
	15	11	11	JULIO IGLESIAS NON STOP COLUMBIA 40995
	16	21	3	RAPHAEL SUS 20 GRANDES EXITOS EMI 8345
	17	16	17	MIAMI SOUND MACHINE LET IT LOOSE EPIC 40769/E.P.A.
	18	—	1	EYDIE GORME DE CORAZON A CORAZON CBS 69305
	19	17	43	JOSE FELICIANO TU INMENSO AMOR EMI 6672
	20	24	47	WILKINS PARAISO PERDIDO WEA LATINA 54945/WARNER BROS.
	21	19	41	FRANCO DE VITA FANTASIA SONOTONE 1405
	22	18	7	CARIDAD CANELON EL HOMBRE QUE YO AMO SONOTONE 1415
	23	—	13	LISSETTE MANIQUI EMI 6793
	24	—	79	BRAULIO LO BELLO Y LO PROHIBIDO CBS 10452
	25	—	3	DANNY RIVERA EL DIA QUE ME QUIERAS DNA 338
TROPICAL/SALSA	1	1	17	LALO RODRIGUEZ UN NUEVO DESPERTAR TH-RODVEN 2517
	2	2	5	FRANKIE RUIZ EN VIVO Y A TODO COLOR TH-RODVEN 2531
	3	3	35	EDDIE SANTIAGO SIGUE ATREVIDO TH 2497
	4	4	9	ANDY MONTANEZ EL ETERNO ENAMORADO TH-RODVEN 2527
	5	6	7	LUIS ENRIQUE AMOR Y ALEGRIA CBS 10546
	6	5	17	EL GRAN COMBO ROMANTICO Y SABROSO COMBO 2054
	7	7	17	CONJUNTO CHANEY MAS QUE ATREVIDO HIT MAKERS 71
	8	8	25	WILLIE GONZALEZ EL ORIGINAL Y UNICO SONOTONE 1138
	9	9	15	SERGIO VARGAS Y LOS HIJOS DEL REY SERGIO VARGAS KAREN 110
	10	16	21	CANO ESTREMER SALVAJE CEG 001
	11	15	15	JOSE ALBERTO SUENO CONTIGO RMM 1664
	12	10	31	PAQUITO GUZMAN TU AMANTE ROMANTICO TH-RODVEN 2495
	13	11	9	FANIA ALL STARS BAMBOLEO FANIA 650
	14	14	9	JOCHY HERNANDEZ LA FIGURA CBS 10501
	15	18	7	TITO NIEVES THE CLASIC RMM 1666
	16	13	33	WILFRIDO VARGAS EL BAILE SONOTONE 1409
	17	12	5	SONORA PONCENA ON THE RIGHT TRACK INCA 8084
	18	21	11	RAPHY LEAVITT/ORQUESTA LA SELECTA BRONCO 146
	19	17	15	ROBERTO TORRES Y SIGO CRIOLLO SAR 1046
	20	23	91	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424
	21	—	1	LOS HIJOS DE PUERTO RICO LOS HIJOS DE PUERTO RICO TH-RODVEN 2463
	22	19	9	WILLIE ROSARIO THE SALSA LEYEND BRONCO 150
	23	24	21	ISMAEL MIRANDA POR EL BUEN CAMINO IM 001
	24	22	33	LA PATRULLA 15 CON FUERZA TTH 1923
	25	20	15	BOBBY VALENTIN BOBBY VALENTIN BRONCO 148
REGIONAL MEXICAN	1	2	19	LOS TIGRES DEL NORTE IDOLOS DEL PUEBLO FONOVISA 8800
	2	1	31	LOS BUKIS SI ME RECUERDAS LASER 3044
	3	4	31	BRONCO SUPERBRONCO ARIOLA 6618
	4	6	9	VICENTE FERNANDEZ EL CUATROERO CBS 2833
	5	3	35	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
	6	9	3	RAMON AYALA UN PUNO DE TIERRA FREDDIE 1430
	7	5	11	LOS HUMILDES QUE TRISTEZA FONOVISA 8802
	8	14	87	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	9	8	13	LOS CAMINANTES LOS IDOLOS DEL PUEBLO LUNA 1161
	10	10	35	GRUPO MAZZ BEYOND CBS 10495
	11	12	47	FITO OLIVARES LA GALLINA GIL 20001
	12	15	17	AGUA PRIETA A LA MODERNA SONOTONE 1123
	13	17	3	GRUPO PEGASO DEL POLLO ESTEBAN CDMY 087
	14	11	27	INDUSTRIA DEL AMOR MARCHATE RAMEX 1190
	15	—	1	FANDANGO USA THE PARTY IS HERE FREDDIE 1426
	16	16	23	GRUPO VENNUS ESCLAVO Y REY TESORO 202
	17	20	5	JOAN SEBASTIAN CON TAMBORA MUSART 90014
	18	—	1	GRUPO TOPAZ GRUPO TOPAZ DE REY FLOREZ TH-MEX 2515
	19	—	9	ELISEO ROBLES POBRE BOHEMIO RAMEX 1201
	20	—	1	RENACIMIENTO 74 MAS CARITAS RAMEX 1210
	21	—	1	LOS BRIOS PORQUE ESTAS ENAMORADA FONOVISA 8803
	22	—	11	LOS SOCIOS DEL RITMO LOS SOCIOS CON LOS SOCIOS ARIOLA 6650
	23	24	15	DAVID MARES SOLD OUT CBS 84347
	24	—	1	JUAN VALENTIN POR MI POBREZA CBS 10522
	25	—	19	BRONCO INDOMABLE ARIOLA 6243

(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.

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	11	★★ NO. 1 ★★ SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER 1 week at No. One
2	1	2	7	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
3	3	4	8	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
4	6	9	6	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
5	4	6	10	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
6	11	16	5	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
7	5	7	9	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
8	10	11	8	SO IMPORTANT FINE ART RNTW 70410/RHINO	◆ SPARKS
9	13	18	6	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
10	7	8	8	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
11	12	13	7	ANOTHER LOVER A&M SP-12274	GIANT STEPS
12	16	21	5	SPRING LOVE LMR 4002	◆ STEVIE B
13	18	19	5	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
14	17	23	5	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
15	19	31	4	SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA
16	21	20	13	SYMPTOMS OF TRUE LOVE CAPITOL V-15368	◆ TRACIE SPENCER
17	25	36	3	LOVE IS THE GUN MCA 23879	BLUE MERCEDES
18	22	29	5	MARY MARY PROFILE PRO-7211	◆ RUN-D.M.C.
19	24	33	5	I DON'T WANT TO BE A HERO VIRGIN 0-96635	◆ JOHNNY HATES JAZZ
20	29	43	3	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
21	27	37	4	WE GOT TO COME TOGETHER MINIMAL MIN-4/CRIMINAL	BROOKLYN FUNK ESSENTIALS
22	20	22	6	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
23	35	46	3	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
24	23	32	6	SIGN YOUR NAME COLUMBIA 44 07877	◆ TERENCE TRENT D'ARBY
25	26	34	6	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
26	8	1	11	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
27	9	3	10	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
28	31	42	4	CROSS MY BROKEN HEART ATLANTIC 0-86547	SINITTA
29	45	—	2	TELL THE TRUTH CAPITOL V-15389	SEQUAL
30	36	44	3	WHEN THE FINGERS POINT ISLAND 0-96638	◆ THE CHRISTIANS
31	42	—	2	PEEK-A-BOO GEFFEN 0-20977	SILOUSIE AND THE BANSHEES
32	39	—	2	POPCORN TOUCH CH-8804	M & H BAND
33	NEW	1	1	ARE YOU LOOKIN' FOR SOMEBODY NU ATLANTIC 0-86531	NU SHOOSZ
34	30	39	5	LUCRETIA MY REFLECTION ELEKTRA 0-66747	◆ SISTERS OF MERCY
35	32	41	13	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
36	NEW	1	1	HOLD ON TO WHAT YOU'VE GOT EMI-MANHATTAN V-56101	EVELYN "CHAMPAGNE" KING
37	NEW	1	1	SIYAYILANDA CAPITOL V-15415	JOHNNY CLEGG & SAVUKA
38	43	—	2	THIS HOUSE IS COLD WIDE ANGLE TTW 88149	EX-SAMPLE
39	14	10	8	WHEN WILL I BE FAMOUS? EPIC 49 07826/E.P.A.	◆ BROS
40	33	40	4	OFF THE HOOK (REMIX) EMI-MANHATTAN V-56094	R.J.'S LATEST ARRIVAL
41	44	47	3	SKIN DEEP GEFFEN 0-20937	CHER
42	47	—	2	DON'T BELIEVE THE HYPE DEF JAM 4W97846/COLUMBIA	PUBLIC ENEMY
43	15	12	9	GET LUCKY (REMIX) ARISTA ADI-9715	◆ JERMAINE STEWART
44	NEW	1	1	BOY, I'VE BEEN TOLD CUTTING 870 514-1/POLYGRAM	◆ SA-FIRE
45	NEW	1	1	ANOTHER PART OF ME EPIC 49 07855/E.P.A.	◆ MICHAEL JACKSON
46	NEW	1	1	BROKEN HEART SYNTHICIDE 71307-0	RED FLAG
47	46	50	3	HOUSEMAN/GERMANY CALLING OAK LAWN OLR-130	VOYOU
48	NEW	1	1	DEEP CHECK TOMMY BOY TB 914	FORCE M.D.'S
49	NEW	1	1	SENDIN' ALL MY LOVE MCA 23887	THE JETS
50	NEW	1	1	HIGH TIME MERCURY 870 561-1/POLYGRAM	NIA PEEPLES

BREAKOUTS

Titles with future chart potential, based on club play this week.

1. SHE'S ON THE LEFT JEFFREY OSBORNE A&M
2. NO CONDOM, NO SEX CRUISE CONTROL SIRE
3. BIG FUN INNERCITY VIRGIN
4. GOT A NEW LOVE GOOD QUESTION PAISLEY PARK
5. ME OR THE RUMOURS DEON ESTUS MIKA/POLYDOR
6. TIMES ARE CHANGIN' FRED FOWLER CHRYSALIS
7. IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA
8. GREATEST HITS & MORE (EP) KOOL & THE GANG MERCURY
9. THE GREATER REWARD SEVERED HEADS NETWORK
10. WHO'S GONNA EASE THE PRESSURE MAC THORNHILL VIRGIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	6	★★ NO. 1 ★★ SHAKE YOUR THANG NEXT PLATEAU NP50077	◆ SALT-N-PEPA 2 weeks at No. One
2	2	4	8	ROLL WITH IT VIRGIN 0-96648	◆ STEVE WINWOOD
3	4	6	11	SAY IT'S GONNA RAIN (REMIX) EPIC 49 07589/E.P.A.	WILL TO POWER
4	8	13	5	MONKEY (REMIX) COLUMBIA 44 07849	◆ GEORGE MICHAEL
5	6	10	7	FOLLOW THE LEADER UNI UNI-8001/MCA	◆ ERIC B. & RAKIM
6	9	9	7	SPRING LOVE LMR 4002	◆ STEVIE B
7	7	7	10	DON'T BE CRUEL MCA 23861	◆ BOBBY BROWN
8	3	2	11	WHAT'S ON YOUR MIND TOMMY BOY TB-911	◆ INFORMATION SOCIETY
9	5	1	9	K.I.S.S.I.N.G. (REMIX) QWEST 0-20912/WARNER BROS.	◆ SIEDAH GARRETT
10	10	11	8	OFF ON YOUR OWN GIRL WARNER BROS. 0-20952	◆ AL B. SURE!
11	12	12	10	IF IT ISN'T LOVE MCA 23830	◆ NEW EDITION
12	21	36	3	NEVER LET YOU GO ATCO 0-96636/ATLANTIC	SWEET SENSATION
13	18	25	4	WHEN I LOOK INTO YOUR EYES/NIGHTIME VIRGIN 0-96642	PRETTY POISON
14	13	5	12	THEME FROM S-EXPRESS CAPITOL V-15377	◆ S-EXPRESS
15	16	26	4	NO RESPECT/LET'S GO JIVE 1117-1-JD/RCA	◆ KOOL MOE DEE
16	14	14	9	PRETTY BOYS AND PRETTY GIRLS SIRE 0-20963/WARNER BROS.	BOOK OF LOVE
17	15	19	7	I DON'T WANNA GO ON WITH YOU LIKE THAT MCA 23870	◆ ELTON JOHN
18	11	3	12	THE RIGHT STUFF WING 887 386-1/POLYGRAM	◆ VANESSA WILLIAMS
19	17	18	10	GROOVE ME UPTOWN 23852/MCA	◆ GUY
20	28	41	3	CHAINS OF LOVE SIRE 0-20953/WARNER BROS.	◆ ERASURE
21	22	28	5	LOVE WILL SAVE THE DAY ARISTA ADI-9721	WHITNEY HOUSTON
22	27	32	5	INSIDE OUTSIDE FEVER SF 824/SUTRA	THE COVER GIRLS
23	20	16	11	DANCING ON THE FIRE WARNER BROS. 0-20871	INDIA
24	19	17	8	LOOSEY'S RAP REPRISE 0-20941/WARNER BROS.	◆ RICK JAMES FEATURING ROXANNE SHANTE
25	26	29	6	DOCTORIN' THE HOUSE COLUMBIA 44 07842	◆ COLDCUT FEAT. YAZZ & PLASTIC PEOPLE
26	23	23	7	MAMACITA ATLANTIC 0-86565	◆ TROOP
27	25	27	13	IT TAKES TWO PROFILE PRO-7186	◆ ROB BASE & D.J. E-Z ROCK
28	32	49	3	BOY, I'VE BEEN TOLD CUTTING/MERCURY 870 514-1/POLYGRAM	◆ SA-FIRE
29	31	34	7	WATCHING YOU (REMIX) MCA 23854	◆ LOOSE ENDS
30	24	15	10	ROSES ARE RED MCA 23791	◆ THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS
31	35	42	6	I WANT YOUR (HANDS ON ME) CHRYSALIS 4V9 43256	◆ SINEAD O'CONNOR
32	36	45	4	DON'T BELIEVE THE HYPE DEF JAM 4W97846	PUBLIC ENEMY
33	29	20	15	SAYIN' SORRY (DON'T MAKE IT RIGHT) VENETTA VE-7000	◆ DENISE LOPEZ
34	NEW	1	1	TIMES ARE CHANGIN' CHRYSALIS 4V9 43258	FRED FOWLER
35	50	—	2	STATIC SCOTTI BROS. 429 07863/E.P.A.	JAMES BROWN
36	48	—	2	NICE 'N' SLOW CAPITOL V-15383	◆ FREDDIE JACKSON
37	34	30	7	BOOM! THERE SHE WAS WARNER BROS. 0-20870	◆ SCRITTI POLITTI FEATURING ROGER
38	NEW	1	1	LOVE & DEVOTION VENETTA VE-7001	MICHAEL BOW
39	46	—	2	EAZY DOES IT RUTHLESS ZL9757/PRIORITY	EAZY E
40	NEW	1	1	BODYGUARD VENETTA VE-7004	TINA B.
41	38	31	9	BEAT DIS 4TH & B'WAY 462/ISLAND	◆ BOMB THE BASS
42	39	37	9	HOT STUFF VENETTA VE-7002	BOYS FROM BRAZIL
43	NEW	1	1	PEEK-A-BOO GEFFEN 0-20977	SILOUSIE AND THE BANSHEES
44	33	22	12	KNOCKED OUT VIRGIN 0-96661	◆ PAULA ABDUL
45	NEW	1	1	WALKAWAY SLEEPING BAG SLX 40136	JOYCE SIMS
46	45	38	10	BASS (HOW LOW CAN YOU GO?) LONDON 886 305-1/POLYGRAM	◆ SIMON HARRIS
47	47	48	5	BEDS ARE BURNING/THE DEAD HEART COLUMBIA 44 07852	◆ MIDNIGHT OIL
48	49	—	2	SUMMER GIRLS 4TH & B'WAY 468/ISLAND	DINO
49	40	46	4	CAN'T WAIT ON TOMORROW NEXT PLATEAU NP50081	SYBIL
50	30	21	8	JINGO (REMIX) CHRYSALIS 4V9-43206	◆ JELLYBEAN

BREAKOUTS

Titles with future chart potential, based on sales reported this week.

1. HOLD ON TO WHAT YOU'VE GOT EVELYN "CHAMPAGNE" KING EMI-MANHATTAN
2. SHE'S ON THE LEFT JEFFREY OSBORNE A&M
3. SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA
4. ANOTHER LOVER GIANT STEPS A&M
5. SENDIN' ALL MY LOVE THE JETS MCA
6. TAKE YOUR TIME PEBBLES MCA
7. GET AWAY STEPHANIE HEART BREAKER
8. HIGH TIME NIA PEEPLES MERCURY
9. IT WOULD TAKE A STRONG STRONG MAN RICK ASTLEY RCA

Shep Translates Thompson Twins Tune For '88

HIGH TIME: Arista has unleashed one of its hottest 12-inches in some time with "In The Name Of Love '88," a reinterpretation of the **Thompson Twins**' No. 1 club classic. Postproduced by **Shep Pettibone** and mixed by Pettibone and **Steve Peck**, the track pumps hard once again in its new versions. The "Railroad" mix and dub mask a **Ten City** "Right Back To You"-like bass line, while the "extended remix and dub" follow the basic riffs of the original with a highlighted rhythm section and new percussive elements. With this blast of new life, dance floors will welcome the new mixes, and pop and R&B radio should discover what they missed the first time around. We screamed when we heard the **First Choice** samples... Also back to form is **Nu Shooz**, with "Are You Lookin' For Somebody Nu" (Atlantic), a fave cut from the act's newest album project, "Told U So." This release is much more club oriented than the previous one, and the mixes by **Taavi Mote** pump real hard. Fast-paced and spacious instrumentation, accented by **Valerie Day's** sweet phrasing, makes for a potential monster... Don't miss the flip to "Nothing Can Come Between Us" (Epic) the latest from **Sade**. The outfit has outdone itself with "Make Some Room," a fierce, mostly instrumental, midtempo R&B track that pumps a smoking, acid-like bassline. The A side follows the album version quite closely, although the label claims an extended mix... **Fast Eddie** unfurls "Can U Still Dance" (D.J. International, 312-559-1845). The underground track exhibits a deadly track that pounds and a suitably wailing female vocal in five versions... Borrowing an "I Know You Got Soul" rhythmic base in its **Hank Shocklee, Eric Sadler & Bill Stephey** postproduction is "(He's Got) The Look" (Wing/PolyGram) from **Vanessa Williams**. Although not our choice as a follow-up to "The Right Stuff," this 12-inch's charm will probably generate a larger response at radio than at the club level.

BEATS & PIECES: In the rumor mill this week is that talented outfit **Blaze**, which has reportedly made the major label move to MCA... Our favorite "nasty girl," **Vanity**, has quite a bit to be happy about these days. She recently signed an album deal with Geffen (note: please hook her up with the *right* producers this time around), has inked a three-film deal with Atlantic Pictures, and is scheduled to appear in a new television series called "Deadline"... Technomeister act **Mo'ev** is set to release its first album in more than two years, "Yeah Whatever," on Canada's Nettwerk label. Also due is a new project from **Skinny Puppy**, titled "Visisect VI," to be released domestically through Capitol... Innovative rap act **De La Soul** is working on an answer record to **Boogie Down Productions'** "Jimmy," called "Jenny." Incidentally, the group's Tommy Boy label is sponsoring a "Plug Tunin'" contest. First, listen for the vocal sample after the words "naughty noise called Plug Tunin'" (used three times). Then identify the name of the sampled song, artist, and label and send your name, address, and

phone number to De La Soul—Name That Bite Contest, c/o Tommy Boy Records, 1747 First Ave., New York, N.Y. 10128. The prize is 500 green dollar bills, y'all. Good luck... **Fred Zarr** will be co-producing tracks on **Arthur Baker's** upcoming solo album... Pettibone has completed postproduction work on **Duran Duran's** upcoming single,



by Bill Coleman

"I Don't Want Your Love"... **Virgin** is the latest to jump on the dance-Compilation bandwagon, with "12-Inches Of Virgin." At a budget \$6.98 price, the package includes an international array of artists: **Well Red, Age Of Chance, Blow, Black Britain**, and fave **Annabouboula** (we're still waiting for the album). **Virgin** has also just released "Downtown NYC," which features the music of nine unsigned New York bands... **Tuta Aquino** has begun remix work on "Call Me" for the **Debbie Harry/Blondie** remix compilation from **Chrysalis** we told you about a few weeks back... Both classic X albums, "Los Angeles" and "Wild Gift," are available on one CD from **Slash** (213-937-4660)... "Give Me Hope Joanna" by **Eddy Grant** is being mixed by **Justin Strauss**... "Out Of The Blue" is the title of **Debbie Gibson's** four-song videoclip compilation, which also features interview footage... **Gail King** has been working on new mixes of **Jeffrey Osborne's** "One Love" and **Will Downing's** "Free," while **Paul Simpson** worked on the forthcoming **Rick James** single, "Wonderful."

LI'L MORE BODY ACTION: Ace keyboardist **David Cole** debuts as a solo artist with "You Take My Breath Away" (Epic), a gingerly paced, house-flavored selection from his forthcoming album. The single was co-produced by **Cole, Bruce Forest, and Frank Heller**; the beginning of the "Locked In The Vocal Booth" version should leave you in hysterics... Take special note of "Bad To The Heart" by **Loose Touch** (Ligosa, 212-979-0808), which adapts a spirited Latin street-pop element with the classic **Mark Liggett & Chris Barbosa** touch. A winning combination... **Select** (212-777-3130) has delivered the goods with **Travis Fludd** and "Have No Doubts." This R&B club track effectively bridges a **D-Train** and **Colonel Abrams** feel... Along similar lines is "I Really Like" (Virgin) by **Burrell**, a popular selection from the duo's current album.

Don't let "Rough House Vol. 1" (Minimal, 212-967-5465) fall through the promotional cracks. The package of new house-oriented club tracks compiled by **Junior Vasquez** has many gems to offer. Of particular interest should be "Work The House" by **Jumar & the Juju Beads**, "Took My Love Away" by **Ellis D.**, "Acid Chicago Style" by **R.T. & the Rockmen**, and **Brooklyn Funk Essentials'** "We Got To Come Together"... Also of interest

is "Sample This" (D.J. International) by **Boomer T**, "No More Words" (D.J. International) by **Joe Smooth**, and "Here We Go Again" (Bassment, 201-963-1560) by **Diaz Brothers**... On the "bass" music front comes "Give It All To Me" (JR/Joey Boy, 305-635-5588) by **Fresh Celeste & the M-4 Sers** and "Shake That Thang" (Joey Boy) by **Vicious Bass**.

SLAVE TO THE RHYTHM: The female who will give **Al B. Sure!** a run for his money is **CheyAnne**, who offers "I've Waited Too Long (For Your Love)" (Capitol). Produced by **Kyle West**, postproduced by **Charlie Diaz**, and "sweetened" by **Renee "Fingers" Rivera**, this Sure!-like R&B track pumps a meritorious, galloping groove and nice vocal. Note the "Extended" and "Heavenly Thunder" versions. Tasty edits... New from fave **Imagination** is the midtempo ballad "Hold Me In Your Arms" (RCA), which in its original version is prime for radio but shouldn't by any means be mistaken for a club record in either of the mixes, provided by **Dave Morales** and the **Extra Beat Boys**... The pop-inflected R&B of "Got A New Love" (Paisley Park) marks the debut of sibling duo **Good Question**... **Johnny Kemp's** "Dancin' With Myself" (Columbia) doesn't have the immediate impact of "Just Got Paid," though the simple funk groove carries the track as remixed by **Timmy Regisford**... Also out are new remixes of **Jesse Johnson's** R&B hit "Every Shade Of Love" (A&M).

LEFT OF CENTER: Icelandic outfit the **Sugarcubes** offer a new mix of "Coldsweat" (Elektra) from the fab album "Life's Too Good." If you've been groovin' to the album version, this faster-paced techno-version may come as a surprise. With less of a rock edge, the new interpretation comes off as a different song altogether. The flip includes the hit "Birthday" sung in the band's native tongue... The non-LP 12-inch flip to **INXS'** ballad "Never Tear Us Apart" (Atlantic), called "Different World," is worth unearthing... Albums not to be overlooked are "Blind" (Beggars Banquet/RCA) by the **Icicle Works** (their best in some time); "Tighten Up Vol. 88" (Columbia) by **Big Audio Dynamite**; "Strip-mine" (Sire) from the **Echo & the Bunnymen**-sounding act **James**; and "Wolf" (Virgin), the solo debut from **Stranglers** front man **Hugh Cornwell**.

For those dance-oriented rock clubs requiring a much harder edge, don't miss these 12-inches: "Trip At The Brain" (Epic), which marks the major-label debut of **Suicidal Tendencies**, and "I've Got A Feeling" (Ryko, 508-744-7678), a notable introduction to the **Screaming Tribesmen**.

STRICTLY FOR BUSINESS: **Ice-T** soars high (no pun intended) on "I'm Your Pusher" (Sire), taken from his forthcoming album. T is producing what **Grandmaster Flash & the Furious Five** were doing some time ago. Lifting a riff from **Curtis Mayfield's** "Pusherman," T gives a syncopated and consciousness-lifting delivery over a simple yet engrossing track; sure to become a favorite. The flip, "Girls

L.G.B.N.A.F.," is equally done with its deadly rhythm track... **Alliance** is certainly bustin' loose with "We Can Get Used To This" (First Priority). Sharper production values and hooks galore reign on this track as well as on our favorite, "Ready Set," on the flip... **EPMD** is pumping out the "I Shot The Sheriff" riff on its killer track "Strictly Business" (Fresh, 212-724-1440), which comes in four versions... Albums to note: "Straight Out The Jungle" (Idlers/Warlock, 212-979-0808) by **New York faves Jungle Brothers**; "Danger Zone" (Warlock) by **Tuff Zone**; "Running Thangs" (Strong City/Uni) by **Busy Bee** (fave cuts: "Murder," "Kickin' Flavor," and "Express"); "Bullet From A Gun" (Profile, 212-529-2600) by **U.K. rapper Derek B** (though his rapping is weak, try "Bad Young Brother" for a killer beat). Single picks that click this week include "This Is Called Hip Hop" (Capitol) from **QBC (Mantronik's** latest endeavor); "Let The Hustlers Play" (Jive/RCA) by **Steady B**; "Ain't Goin' Out Like That" (Zakia/Profile) by **Dr. Luv & Kev-Ski**; and "Five Times The Rhymer" (City Beats, 212-589-5667) by **Deuces Wild**.

ON THE SIDE: **Steinski & Mass Media** deliver "Let's Play It Cool" (4th & B'way, 212-995-7800), a sinister funk track accented by a host of interesting (!) samples... On import

this week comes "Turbo-Charged" (EMI/U.K.) by **Lizzie Tear**, produced and co-written by **Mark White & Martin Fry (ABC)**. This pounding and energetic techno-number really kicks in its "Minnie Mouse" version, mixed by **Pascal Gabriel**... Italian export **Sabrina** debuts stateside with "Boys (Summertime Love)" (Sire), a very hooky, hi-NRG-style track remixed by **Pete Hammond**... **Morales** is responsible for the '88 remix of "Hot, Hot, Hot," which appears on the flip to **Buster Poindexter's** "Cannibal" (RCA), which in turn was postproduced and mixed by **John Morales & Sergio Munzabai**... **Mark Berry** handled the postproduction and mix of **Jane Wiedlin's** cute technopop offering "Inside A Dream" (EMI-Manhattan)... **Debbie Gibson** really did work our nerves with "Staying Together" (Atlantic), which is unashamedly useless, up-tempo pop fodder all the way... Catching that rare-groove thang is **3 Man Island** with "Funkin' For The U.K." (Maxie Music/Chrysalis), which features **Carol Jiani** on vocal... Also out is a surprisingly workable technocover of "Sealed With A Kiss" (Curb/MCA) by the Polish Prince himself, **Bobby Vinton**.

Ear candy of the week: "The Flight" (Zebra/MCA) by **Perri**—jazz-inflected R&B from four sisters whose vocal arrangements and performance will knock you out.

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Strictly Business—EPMD
Out Of Control—On It
Dancing—Glamour Club
Gimme The Music—Dark Side
Popcorn—M + H Band
Here We Go—Diaz Bros.

Moody—ESG—Remix
I Want Your Love—Victor Romeo
It's House—Neil Howard
You'll Never—And More
Broken Promises—Joey Kid
Fantasy Girl—Johnny O
Promise Land—Anthony Thomas
The Party—Kraze
I Need Somebody—Debbie Jacobs
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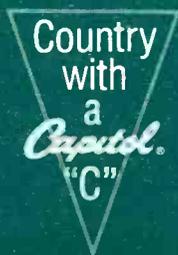
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Sugar Hill Celebrates 10 Years

Bluegrass Label Plans 18 New Releases

BY EDWARD MORRIS

NASHVILLE Sugar Hill Records, the Durham, N.C., bluegrass-plus label, is marking its 10th year of business with an unusually large volume of releases.

Since its establishment in August 1978, the indie has put an average of just under 10 new albums on the market annually. By the end of this year, however, the company will have released at least 18 titles, including two anthologies of repackaged material (priced at midline) and five volumes of a singer/songwriter series.

Additionally, Sugar Hill has just completed negotiations with the Welk Music Group in Nashville to pitch and administer its song catalogs.

Sugar Hill founder and owner Barry Poss says that of the nearly 100 titles the label has issued, all but "one or two" are still active. Poss established his company after having served a three-year apprenticeship at County Records. His idea, he says, was to tap that pool of young acts that have an authentic connection to country and bluegrass and are also influenced by rock and other contemporary forms of music.

The label's first star was Ricky Skaggs, whose "Sweet Temptation" album was released in 1979. "It pretty much put us on the map," Poss acknowledges. To date, the album has sold more than 100,000 copies. Poss lists among his other best-selling titles "Skaggs & Rice" by Skaggs & Tony Rice; "Old And In The Way" by Jerry Garcia, David Grisman, Vassar Clements, Peter Rowan, & John Kahn; "No Regrets" by Leon Redbone; "Bluegrass: The World's Greatest Show," a two-record compilation by various artists; and "Rock My Soul" by Doyle Lawson & Quicksilver.

"Rock My Soul," Poss says, "moved us into the gospel market." Sugar Hill now places its gospel product into Christian bookstores as well as the regular outlets. The company uses independent distributors and sells directly to some of the large retail chains, according to Poss.

After gaining rights to the 1975 cult favorite "Old And In The Way" and releasing it on LP and cassette, Sugar Hill licensed it to Rykodisc for CD, on which it has sold an additional "17,000 or 18,000 copies," Poss estimates.

Sugar Hill's biggest bonanza, though, has been its joint release

with Epic Records of Skaggs' "Don't Cheat In Our Hometown." Most of the songs on the record were cut while Skaggs was still on Sugar Hill. The album has sold nearly 750,000 copies since it bowed in 1983.

Album budgets at Sugar Hill "vary wildly," Poss says, noting that "excluding better-known artists," the acts will have \$5,000-\$10,000 allocated for each project.

'Unlike the majors, which survive with lots of big losses for one big gain, we want profits on each project'

all of which the company fronts the artist. "Within obvious limits," Poss contends, "I don't believe there is a direct correlation between the quality or innovation of the music and the budget."

He says that sales of 10,000 copies per title are still considered successes in the bluegrass field and that 5,000 pieces are "about the minimum" sales acceptable for a new Sugar Hill title. "Unlike the majors, which may survive through lots of big losses for one big gain," Poss explains, "we want to make each project profitable on its own."

Regional sales can add up, too, he says. Mike Cross, one of the acts in Sugar Hill's songwriter series, sold 50,000 copies of his third album in North Carolina, South
(Continued on next page)



Hobbs Hoedown. MTM's Becky Hobbs giggles with the audience at The Cannery during the taping of "New Country" for The Nashville Network. Pictured with Hobbs are guitarist Don London, center, and fiddler Rob Hagacos.

Ex-Combine Music Head Honored For Achievements

NEA Cites Bob Beckham's Master Touch

BECKHAM, THE MASTER PLUGGER: The possessor of Nashville's best ear for talent has won the Nashville Entertainment Assn.'s fifth Master Award. **Bob Beckham** joins **Grady Martin**, the **Jordanaires**, **Billy Sherrill**, and the late **Pete Drake** on the list of the award's winners; all were selected for their "outstanding contributions to the growth and promotion of Nashville's reputation as a music center."

Beckham is simply the best song man in this song town. Under his leadership, Combine Music became a creative catalyst that reshaped the directions and dimensions of Nashville music.

That's not what Beckham had in mind when he came to Nashville from Oklahoma in 1959 to pursue a singing career. Despite a vocal range somewhere between those of **Kris Kristofferson** and **Steve Popovich**, Beckham, produced by **Owen Bradley**, scored with some Decca pop hits. "Just As Much As Ever" reached No. 32 on Billboard's pop chart in 1959, and a year later "Crazy Arms" peaked at No. 36.

Tiring of the road, Beckham went to work as a song plugger for Lowery Music, then moved to **Shelby Singleton's** Raleigh Music in 1963. He started Combine with co-owner **Fred Foster** in 1966, and his keen ear for songs and sharp eye for talent soon had the pub humming with hits. Among the talents who bloomed in Beckham's house of hits are **Kristofferson**, **Billy Swan**, **Tony Joe White**, **Dolly Parton**, **Bob Morrison**, **Mark Germino**, **Bob DiPiero**, **Thomas Cain**, **John Scott Sherrill**, **Peanuts Wilson**, and **Dennis Linde**, who is now Beckham's son-in-law. Among the 10,000-plus songs in Combine's catalog are "Help Me Make It Through The Night," "Polk Salad Annie," "Me And Bobby McGee," "Rainy Night In Georgia," "Dreams Of The Everyday Housewife," "Burnin' Love," "Lookin' For Love," and "You Decorated My Life."

Fiercely loyal to his writers, Beckham has been known to drive a hard bargain in his business dealings. Back in the days of performing-rights advances, some of his business sessions with ASCAP and BMI were more like bloodlettings. Although the wheeling and dealing worked to Beckham's and Combine's advantage, the primary benefactor was always the writer, and that's the way Beckham wanted it.

In 1985 Combine was sold to The Entertainment Co., operating autonomously until it was absorbed into SBK Entertainment World this year. Beckham was never

comfortable with SBK's intense corporate control, and he eventually bid farewell to his coveted Combine catalog.

My prediction is Beckham will start building another house of hits, and he won't rest easy until the foundation is strong and the roof is finished. Beckham likes nothing better than hitting the streets with a hot new song, lingering over lunch in Maude's Courtyard, and winding down after 5 p.m. with old friends and new drinks—just another day in the life of Nashville's best song man.



by Gerry Wood

ture such entertainers as **Doc Watson**, **New Grass Revival**, **Jerry Douglas**, **Tony Rice**, **Peter Rowan**, and **Mark O'Connor**. The proceeds will be used to help offset medical and related expenses stemming from the collision between the band's bus and a truck. Bass player **Mark Hembry** was the most seriously injured and is recuperating at his Nashville home. While he recovers the band has resumed touring with a substitute bass player. Tickets to the benefit are \$12.50, available at Ticketmaster locations and at the door. Additionally, for friends and fans wishing to help, a trust fund has been set up. Contributions can be sent to Nashville Bluegrass Band Fund, Box 50793, Nashville, Tenn. 37205.

THE BILLBOARD patch-up award goes to **WWKA "K92FM"** Orlando, Fla. The station received this letter from a local listener: "My husband and I have been married 15 years. We thought the bad times outweighed the good, so we filed for divorce. We have one child—a daughter, Kelli, 5 years old. Two days ago my husband gave me a record he had purchased. He said, 'Just listen to it. It states what I can't put into words.' I listened to the song over and over. I've never cried so much in my entire life. Suddenly the good times seemed to outweigh the bad. The bad times—I can't seem to remember what they were. Our divorce would have been final July 29. Needless to say, the divorce is off! My husband heard the song on K92FM. Thanks for playing that song at just the right moment. Here's to another 15 years! The song: 'Don't Give Candy To A Stranger' (by Larry Boone on Mercury Records)."

NEWSNOTES: A benefit concert to assist members of the **Nashville Bluegrass Band**, who were recently involved in a serious bus accident near Roanoke, Va., will be held Aug. 29, at the Vanderbilt Plaza Hotel in Nashville. **John Hartford** will host the benefit, which will fea-

FOR WEEK ENDING AUGUST 27, 1988

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 61 REPORTERS	BRONZE/ SECONDARY ADDS 61 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
RUNAWAY TRAIN ROSANNE CASH COLUMBIA	5	17	12	34	102
YOU CAN'T FALL IN LOVE... LEE GREENWOOD MCA	1	12	19	32	49
I WISH THAT I COULD FALL... BARBARA MANDRELL CAPITOL	0	13	16	29	45
THAT'S THAT MICHAEL JOHNSON RCA	0	12	16	28	28
DESPERATELY DON WILLIAMS CAPITOL	2	10	15	27	71
BOOGIE WOOGIE FIDDLE... CHARLIE DANIELS BAND EPIC	2	7	18	27	67
ALIVE AND WELL GATLIN BROTHERS COLUMBIA	1	7	18	26	53
IT KEEPS RIGHT ON HURTIN' BILLY JOE ROYAL AT&M	4	13	9	26	27
CHISELED IN STONE VERN GOSDIN COLUMBIA	1	12	11	24	24
NOBODY'S ANGEL CRYSTAL GAYLE WARNER BROS.	3	8	13	24	24

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.

CMA-NARM Fall Promo Spotlighting Lucky 13 Acts

NASHVILLE Seventy music retail companies, including the 625-store Musicland chain, have ordered display material for the Country Music Assn./National Assn. Of Record Merchanders' fall country music campaign. Ray Gianchetti, NARM's director of

special projects, reports that the orders amount to more than 450,000 pieces, for which the stores pay only shipping and handling costs.

This is the sixth consecutive year for the joint effort. The theme is again Bring Home Coun-

try's Brightest Stars. The \$62,500 cost of the campaign is being underwritten by the CMA, NARM, and the seven labels whose artists' pictures appear on the material.

Six merchandising pieces were designed for the promotion, including flats with graphics on both

sides, bin cards that double as tent cards, dividers, shelf talkers, banners, and posters.

Thirteen acts are featured in the promotion, and most of the material carries their pictures. To be eligible for inclusion, an act had to have had an album in the top 15 on the charts between May 1, 1987, and April 30, 1988.

Featured this year are Billy Joe Royal (Atlantic America), Dan Seals and Tanya Tucker (Capitol), Rosanne Cash and Merle Haggard (CBS), George Strait and Reba McEntire (MCA), the Statler

Brothers and Kathy Mattea (Mercury), the Judds and Restless Heart (RCA), and Hank Williams Jr. and Dwight Yoakam (Warner Bros.).

Label reps will monitor the use of the promotional material.

For the fourth straight year, the promotion will include display contests for participating retailers and rackjobbers. The prizes total \$4,000. Judging will be in November. Entry forms for the contest were included with the material. The deadline for entries is Oct. 30.

EDWARD MORRIS

Keeling To Manage Copyright, Catalog Of Hungate's Pub Co.

NASHVILLE Keeling & Co. has announced the signing of publisher Brownie Music for exclusive copyright/catalog management. Brownie is the publishing company of music industry talent David Hungate, a veteran songwriter, producer, artist, and musician.

Currently residing in Nashville,

Hungate played on studio sessions for such artists as Alice Cooper, the Pointer Sisters, Lee Ritenour, Barbra Streisand, Diana Ross, Neil Diamond, Dolly Parton, Hank Williams Jr., Ronnie Milsap, Rosanne Cash, Lee Greenwood, and Amy Grant.

While living in Los Angeles, he was a founding member of the

group Toto, for which he played, produced, and wrote. Since moving to Nashville he has worked as a writer and/or producer for Chet Atkins, Brenda Lee, and Atlanta, and he is currently working with songwriter Randy Goodrum on a contemporary jazz album.

DEBBIE HOLLEY

IBMA Show Fit As A Fiddle 29 Acts Sign For Bluegrass Event

NASHVILLE Nearly 30 acts are confirmed for this year's World Of Bluegrass showcases Sept. 21-23 in Owensboro, Ky. The event is sponsored by the International Bluegrass Music Assn., headquartered in Owensboro, and is part of a series of concerts and trade discussions. The showcases will be held at the Executive Inn Rivermont.

Acts booked so far include the Bluegrass Cardinals, Southern Blend, Cathy Fink & Marcy Marxer, the Warrior River Boys, High Country, Allison Krauss & Union Station, Weary Hearts, the Sally Mountain Show, Clear Fork, Larry Sparks, Shady Grove, and the Lone-

some River Band.

Also confirmed are Doyle Lawson & Quicksilver, Walt Michael & Company, the Hotfoot Quartet, Del McCoury, the New Coon Creek Girls, Eddie Adcock & Talk Of The Town, Appalachian Express, Tony Trischka & Skyline, the Short Crick Flatpickers, Buddy Spicher's Texas Dance Band, Roni Stoneman & Formal Bluegrass, Northern Lights, Dana Cupp & the Detroit Bluegrass Band, the Nashville Bluegrass Band, Gary Brewer & the Kentucky Ramblers, Radio Flyer, and the Lynn Morris Band.

Additional information is available at 919-542-3997.

SUGAR HILL MARKS 10 YEARS

(Continued from preceding page)

Carolina, and Virginia. Other artists in the series are Guy Clark, Townes Van Zandt, Jesse Winchester, and Robert Earl Keen.

Vinyl and cassette sales are running even for most of Sugar Hill products, Poss reports. CDs are becoming more common, and some old titles are being redone in that format. Still, Poss says, CDs are done on a case-by-case basis rather than automatically.

Most albums are artist produced. Some acts are signed for three-album deals, others album

by album.

Sugar Hill has a six-person office staff. It does not handle its own storage and warehousing.

Bluegrass Group Publishes Talent Buyer Roster

NASHVILLE The International Bluegrass Music Assn. has published its first Talent Buyer Roster. It contains more than 950 listings of promoters, clubs, parks, bookers, talent packagers, and others who use bluegrass, folk, and other acoustic acts.

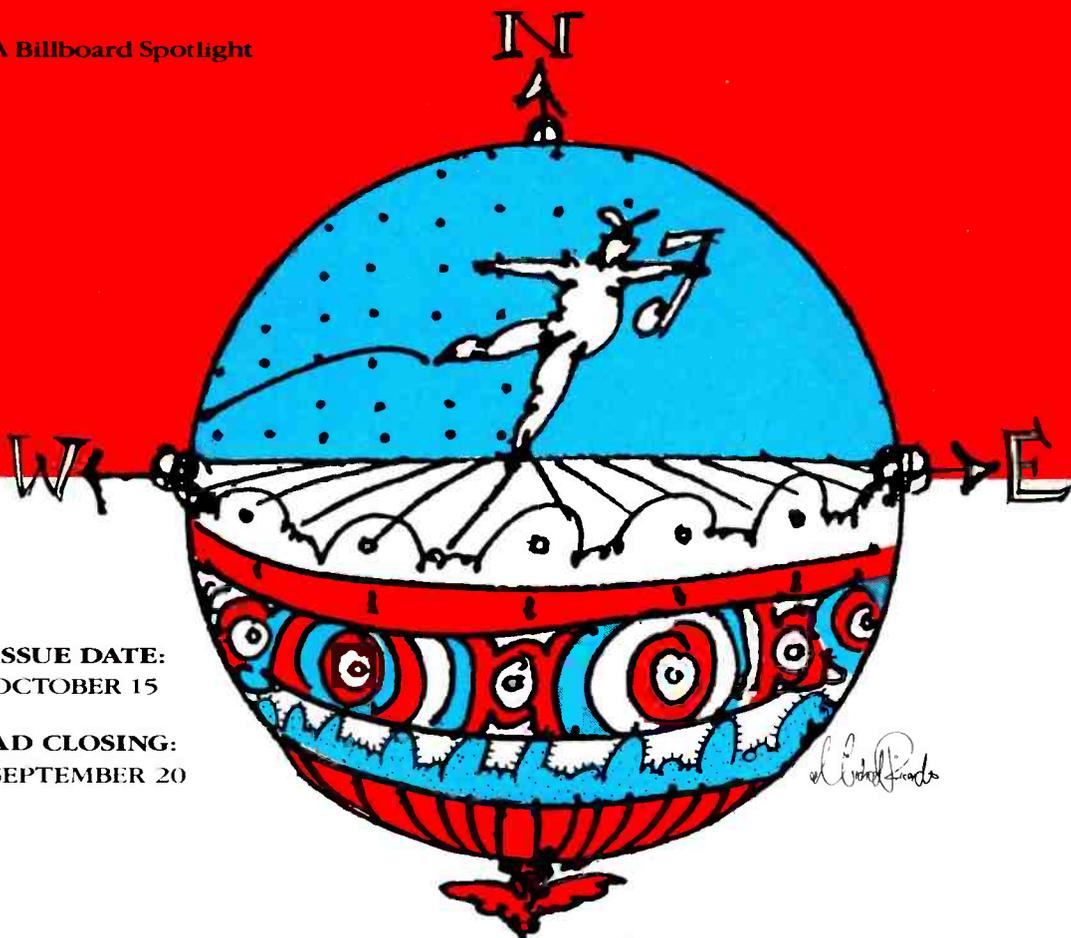
A printout form of the list is free to all IBMA members. Mailing versions are available to IBMA patrons and individual members for \$50 and to organizational members for \$15.

For additional information, call IBMA executive director Art Menius at 919-542-3997.



Clower Power. Bruce Hinton, executive VP/GM, MCA Records/Nashville, right, presents country comic Jerry Clower with a plaque from the Nashville branch of MCA Special Markets commemorating his 17 years with MCA and sales in excess of 3.6 million units. His latest release, "Classic Clower," shipped in July as part of MCA's Comedy Month releases.

A Billboard Spotlight



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- Alternative marketing of Country Music
- Big sales—a year of gold and platinum
- Increased activity in repackaging, remakes, compilations
- Super star profiles
- The CD and Video scenes
- A wealth of new talent
- Producers, managers, touring, radio
- The year in review

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	THE WANDERER R.LANDIS (E.MARESCA)	★ ★ No. 1 ★ ★ 1 week at No. One ◆ EDDIE RABBITT RCA 8306-7
2	3	4	12	GIVE A LITTLE LOVE B.MAHER (P.KENNERLEY)	◆ THE JUDDS (WYNONNA & NAOMI) RCA/CURB 8300-7/RCA
3	4	5	12	I COULDN'T LEAVE YOU IF I TRIED T.BROWN/R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL COLUMBIA 38-07918/CBS RECORDS
4	5	6	13	A LITTLE BIT IN LOVE E.GORDY, JR., T.BROWN (S.EARLE)	PATTY LOVELESS MCA 53333
5	6	7	11	(DO YOU LOVE ME) JUST SAY YES P.WORLEY, E.SEAY (B.DIPIERO, J.S.SHERILL, D.ROBBINS)	HIGHWAY 101 WARNER BROS. 7-27867
6	8	10	11	JOE KNOWS HOW TO LIVE B.BECKETT (G.LYLE, T.SEALS, M.D.BARNES)	EDDY RAVEN RCA 8303
7	10	13	12	THE GIFT P.WORLEY, E.SEAY (N.MONTGOMERY)	THE MCCARTERS WARNER BROS. 7-27868
8	9	11	10	IF THE SOUTH WOULD WON B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-27862/WARNER BROS.
9	12	14	11	I SHOULD BE WITH YOU J.BOWEN, S.WARINER (S.WARINER)	◆ STEVE WARINER MCA 53347
10	7	8	14	I HAVE YOU J.BOWEN, G.CAMPBELL (G.NELSON, P.NELSON)	GLEN CAMPBELL MCA 53218
11	13	15	11	ADDICTED K.LEHNING (C.WHEELER)	DAN SEALS CAPITOL 44130
12	14	16	10	THAT'S WHAT YOUR LOVE DOES TO ME H.DUNN, C.WATERS, W.PETERSON (C.RAINS, B.CASWELL)	HOLLY DUNN MTM 72108
13	15	18	9	WE BELIEVE IN HAPPY ENDINGS E.GORDY, JR., R.L.SCRUGGS (B.MCDILL)	EARL THOMAS CONLEY WITH EMMYLOU HARRIS RCA 6632-7
14	18	20	7	STREETS OF BAKERSFIELD P.ANDERSON (H.JOY)	◆ DWIGHT YOAKAM & BUCK OWENS REPRISE 7-27964/WARNER BROS.
15	19	21	10	LETTER HOME W.WALDMAN (W.WALDMAN)	THE FORESTER SISTERS WARNER BROS. 7-27839
16	1	2	15	BLUEST EYES IN TEXAS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.ROBBINS, V.STEPHENSON, T.DUBOIS)	◆ RESTLESS HEART RCA 8338-7
17	20	22	11	DON'T GIVE CANDY TO A STRANGER R.BAKER (L.BOONE, J.HINSON, D.GIBSON)	LARRY BOONE MERCURY 870 454
18	22	27	5	HONKY TONK MOON K.LEHNING (D.O'ROURKE)	RANDY TRAVIS WARNER BROS. 7-27833
19	21	24	8	UNTOLD STORIES A.REYNOLDS (T.O'BRIEN)	KATHY MATTEA MERCURY 870 476-7
20	23	25	8	MONEY H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 8388-7
21	24	29	7	STRONG ENOUGH TO BEND J.CRUTCHFIELD (B.NIELSEN-CHAPMAN, D.SCHLITZ)	◆ TANYA TUCKER CAPITOL 44188
22	26	30	10	I DON'T HAVE FAR TO FALL J.BOWEN, S.ewing (S.ewing, D.SAMPSON)	◆ SKIP EWING MCA 53353
23	28	31	6	BUTTON OFF MY SHIRT R.MILSAP, R.GALBRAITH, K.LEHNING (G.LYLE, B.LIVSEY)	RONNIE MILSAP RCA 8389-7
24	30	32	8	BLUE LOVE J.O'HARA, K.KANE (K.KANE, J.O'HARA)	THE O'KANES COLUMBIA 38-07943/CBS RECORDS
25	32	35	7	TEAR STAINED LETTER R.BENNETT, B.HALVERSON (R.THOMPSON)	◆ JO-EL SONNIER RCA 8304-7
26	11	9	16	REAL GOOD FEEL GOOD SONG J.KENNEDY (R.FAGAN, L.ALDERMAN)	◆ MEL MCDANIEL CAPITOL 44158
27	34	39	5	◆ ◆ ◆ POWER PICK/AIRPLAY ◆ ◆ ◆ GONNA TAKE A LOT OF RIVER J.BOWEN, J.KURHAJETZ, M.HENLEY	◆ THE OAK RIDGE BOYS MCA 53381
28	33	36	8	WE NEVER TOUCH AT ALL K.SUESOV, M.HAGGARD (H.COCHRAN)	MERLE HAGGARD EPIC 34-07944/CBS RECORDS
29	35	41	5	DARLENE R.CHANCEY (GEIGER, MULLIS, RECTOR)	T. GRAHAM BROWN CAPITOL 44205
30	31	33	10	THE OTHER GUY R.L.SCRUGGS (GOBLE)	DAVID SLATER CAPITOL 44184
31	27	28	12	AM I CRAZY? J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 870 442-7
32	36	43	5	SUMMER WIND P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	◆ THE DESERT ROSE BAND MCA/CURB 53354/MCA
33	16	1	18	DON'T CLOSE YOUR EYES G.FUNDIS, K.WHITLEY (B.MCDILL)	◆ KEITH WHITLEY RCA 6901-7
34	40	42	7	SUSPICION R.MCDOWELL, RHYTHM KINGS (D.POMUS, M.SHUMAN)	RONNIE MCDOWELL CURB 10508
35	37	38	8	IF IT AIN'T BROKE DON'T FIX IT J.BOWEN, J.ANDERSON (J.D.ANDERSON, T.STAMPLEY)	JOHN ANDERSON MCA 53366
36	17	17	12	THANKS AGAIN NOT LISTED (J.RUSHING)	◆ RICKY SKAGGS EPIC 34-07924/CBS RECORDS
37	42	49	4	BLUE TO THE BONE S.BUCKINGHAM (M.GARVIN, B.JONES)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07985/CBS RECORDS
38	44	56	4	NEW SHADE OF BLUE SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, A.PESSIS)	SOUTHERN PACIFIC WARNER BROS. 7-27790
39	29	12	15	BABY BLUE J.BOWEN, G.STRAIT (A.BARKER)	GEORGE STRAIT MCA 53340
40	45	51	4	SATURDAY NIGHT SPECIAL J.BOWEN, C.TWITTY, D.HENRY (D.BLACKWELL, L.BASTIAN)	CONWAY TWITTY MCA 53373
41	46	52	4	WHAT DO YOU WANT FROM ME THIS TIME B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 8633-7
42	50	61	3	RUNAWAY TRAIN R.CROWELL (J.STEWART)	◆ ROSANNE CASH COLUMBIA 38-07988/CBS RECORDS
43	25	23	15	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS D.JOHNSON (H.COLEMAN, K.GIBBONS)	BURCH SISTERS MERCURY 870 362-7
44	47	53	5	UNDER THE BOARDWALK N.LARKIN (K.YOUNG, A.RESNICK)	LYNN ANDERSON MERCURY 870 528-7
45	43	46	8	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN' R.BENNETT (B.HOBBS)	BECKY HOBBS MTM 72109
46	52	59	5	THE ROGUE R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 870 525-7
47	38	19	17	I'LL GIVE YOU ALL MY LOVE TONIGHT E.GORDY, JR. (D.BELLAMY, W.DENTZ, B.CRAIN)	THE BELLAMY BROTHERS MCA/CURB 53310/MCA
48	58	80	3	DESPERATELY D.WILLIAMS, G.FUNDIS (J.O'HARA, K.WELCH)	DON WILLIAMS CAPITOL 44216
49	51	58	6	BETTY JEAN R.SMITH (R.SMITH, L.SILVER)	RUSSELL SMITH EPIC 34-07972/CBS RECORDS
50	39	26	17	DON'T WE ALL HAVE THE RIGHT S.BUCKINGHAM (R.MILLER)	RICKY VAN SHELTON COLUMBIA 38-07798/CBS RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	61	—	2	BOOGIE WOOGIE FIDDLE COUNTRY BLUES J.STROUD (C.DANIELS, T.DIGREGARIO, T.CRAIN, C.HAYWARD, J.GAVIN)	THE CHARLIE DANIELS BAND EPIC 34-08002/CBS RECORDS
52	49	54	7	I'M YOUR PUPPET L.BUTLER (D.PENN, L.LOLDHAM)	MICKEY GILLEY AIRBORNE 10002
53	41	47	7	I WANTA WAKE UP WITH YOU T.COLLINS (B.PETERS)	JOHNNY RODRIGUEZ CAPITOL 44204
54	60	72	3	WHEN YOU PUT YOUR HEART IN IT E.NORMAN (J.P.DUNNE, A.ROBERTS)	KENNY ROGERS REPRISE 7-27812/WARNER BROS.
55	67	86	3	ALIVE AND WELL C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07998/CBS RECORDS
56	59	68	5	CRY BABY J.MORRIS (J.FOSTER, J.MORRIS, R.LAVOIE)	JOE STAMPLEY EVERGREEN 1075
57	74	—	2	YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN' J.BOWEN, L.GREENWOOD (L.GREENWOOD)	LEE GREENWOOD MCA 53386
58	66	84	3	I CAN LOVE YOU G.FUNDIS (G.SCRUGGS)	JUDY RODMAN MTM 72112
59	75	—	2	I WISH THAT I COULD FALL IN LOVE TODAY T.COLLINS, F.FOSTER (H.HOWARD)	BARBARA MANDRELL CAPITOL 44220
60	53	44	19	SHE DOESN'T CRY ANYMORE R.HALL, R.BYRNE (R.BYRNE, W.ROBINSON)	SHEENANDOAH COLUMBIA 38-07779/CBS RECORDS
61	68	—	2	YOU GO, YOU'RE GONE M.WRIGHT, B.CHANNEL (D.BALL, F.DYCUS, M.WRIGHT)	DAVID BALL RCA 8636-7
62	64	76	4	DANGEROUS ROAD B.LOGAN (R.M.BOURKE, M.REID)	MASON DIXON CAPITOL 44189
63	88	—	2	OH JENNY P.WORLEY, E.SEAY (N.MONTGOMERY, M.MORGAN, V.DANT)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-27809
64	69	78	4	BADLAND PREACHER COCHISE PROD. (D.FEATHERSTONE)	CARLY HARRINGTON OAK 1055
65	95	—	2	SWEET LIFE P.WORLEY, E.SEAY (P.DAVIS, S.COLLINS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 44215/CAPITOL
66	NEW ▶	1	1	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ IT KEEPS RIGHT ON HURTIN' N.LARKIN (J.TILOTONSON)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99295/ATLANTIC
67	82	—	2	SOMETIMES SHE FEELS LIKE A MAN W.MASSEY, J.COTTON (R.BOWLES, P.HARRISON)	CHARLY MCCLAIN MERCURY 870 508-7
68	57	40	17	I'M GONNA LOVE HER ON THE RADIO NOT LISTED (T.BRASFIELD, M.MCANALLY)	CHARLEY PRIDE 16TH AVENUE 70414
69	54	37	16	I'M DOWN TO MY LAST CIGARETTE O.BRADLEY (H.HOWARD, B.WALKER)	K.D. LANG SIRE 7-27919/WARNER BROS.
70	73	83	3	SOMEDAY, SOMENIGHT N.WILSON, J.MALLOY (A.ESTES, C.HILL)	TRINITY LANE CURB 1051.1
71	63	48	21	SET 'EM UP JOE B.MONTGOMERY (H.COCHRAN, V.GOSDIN, D.DILLON, B.CANNON)	VERN GOSDIN COLUMBIA 38-07762/CBS RECORDS
72	NEW ▶	1	1	THAT'S THAT B.MAHER (H.PRESTWOOD)	◆ MICHAEL JOHNSON RCA 8650-7
73	NEW ▶	1	1	NOBODY'S ANGEL E.PRESTIDGE, J.E.NORMAN (K.BROOKS, R.SHARP)	CRYSTAL GAYLE WARNER BROS. 7-27811
74	NEW ▶	1	1	CHISELED IN STONE B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-08003/CBS RECORDS
75	81	—	2	SHINE A LIGHT ON A LIE N.LARKIN (R.HOWARD, N.LARKIN, D.GOODMAN)	◆ ROBIN LEE ATLANTIC AMERICA 7-99307/ATLANTIC
76	91	—	2	YOU DIDN'T HAVE TO JUMP THE FENCE B.REED (B.D.REED)	LISA CHILDRESS TRUE 91
77	94	—	2	(SPEED OF) THE SOUND OF LONELINESS J.BOWEN, K.CARNES (J.PRINE)	KIM CARNES MCA 53387
78	79	—	2	LET IT GO F.MORRIS (K.PENNING)	DON JUAN MAXX 827
79	56	45	19	GIVERS AND TAKERS J.STROUD (C.BICKHARDT)	◆ SCHUYLER, KNOBLOCH AND BICKHARDT MTM 72099
80	48	34	16	SUNDAY KIND OF LOVE J.BOWEN, R.MCINTIRE (B.BELLE, L.PRIMA, A.LEONARD, S.RHODES)	◆ REBA MCINTIRE MCA 53315
81	85	—	2	WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN T.COLLINS (R.VANWARMER, R.MURRAH)	RANDY VANWARMER 16TH AVENUE 70418
82	55	57	6	WALK ON BY R.BENSON (K.HAYES)	ASLEEP AT THE WHEEL EPIC 34-07966/CBS RECORDS
83	NEW ▶	1	1	CAJUN BABY D.KERSHAW, B.VERNON (H.WILLIAMS, H.WILLIAMS, JR.)	DOUG KERSHAW WITH HANK WILLIAMS, JR. BGM 81588
84	100	—	2	IF HEARTS COULD TALK H.BRADLEY (A.SMITH, B.NASH)	BOBBI LACE SIX-ONE-FIVE 1012
85	93	—	2	YOU FIT RIGHT INTO MY HEART S.ROBERTS (T.SCHUYLER, F.KNOBLOCH, P.OVERSTREET)	THE SANDERS AIRBORNE 10001
86	97	—	2	GRASS IS GREENER COCHISE PROD. (T.SPENCER)	TEDDY SPENCER OAK 1052
87	72	60	22	IF YOU CHANGE YOUR MIND R.CROWELL (R.CASH, H.DEVITO)	ROSANNE CASH COLUMBIA 38-07746/CBS RECORDS
88	98	—	2	AFTER THE PASSION LEAVES C.FIELDS (B.J.SOLLENBERGER)	NINA WYATT CHARTA 210
89	87	73	22	I WILL WHISPER YOUR NAME B.MAHER (R.VANWARMER)	MICHAEL JOHNSON RCA 6833-7
90	71	50	18	I STILL BELIEVE J.BOWEN, L.GREENWOOD (D.JOHNSON)	LEE GREENWOOD MCA 53312
91	92	70	9	THE NEW NEVER WORE OFF MY SWEET BABY R.L.SCRUGGS (D.DILLON, D.YCUS, M.WEISS)	◆ DEAN DILLON CAPITOL 44179
92	NEW ▶	1	1	CROCODILE MAN FROM WALK-ABOUT CREEK B.J.BURNETTE, S.MESSER (T.KELLY)	LEGARDE TWINS BEAR 194
93	NEW ▶	1	1	WHITE FREIGHT LINER BLUES J.ELY (T.VAN ZANDT)	JIMMIE DALE GILMORE HIGHTONE 504
94	NEW ▶	1	1	SOUTHERN ACCENT B.JOHNSTON, A.JOHNSTON (R.J.ALLEY, P.FLORES)	THE 'BAMA BAND MERCURY 870 603-7
95	NEW ▶	1	1	TOGETHER ALONE E.WINFREY (B.BRADDOCK)	OGDEN HARLESS MSC 188
96	NEW ▶	1	1	THAT'S HOW MUCH I LOVE YOU B.GALLIMORE (B.SPRINGFIELD)	NEAL MCGOY 16TH AVENUE 70417
97	78	63	20	TALKIN' TO THE WRONG MAN S.GIBSON, J.E.NORMAN (M.MURPHEY)	MICHAEL MARTIN MURPHEY (WITH RYAN MURPHEY) WARNER BROS. 7-27947
98	96	92	10	ASHES IN THE WIND J.KENNEDY (H.COCHRAN, J.TWEEL)	MOE BANDY CURB 10510
99	NEW ▶	1	1	THE WAY YOU GOT OVER ME J.SLATE (M.JOHN)	BILL NUNLEY CANNERY 00525
100	62	62	5	LONESOME FOR YOU G.BROWN (L.CORDLE, L.SHELL)	CHRIS AUSTIN WARNER BROS. 7-27815

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

"THE PHONES STARTED LIGHTING UP the very first time we played it," says MD Jeff Scott, KLLL Lubbock, Texas, of Conway Twitty's "Saturday Night Special" (MCA), charted this week at No. 40. "It's really moving well for us."

"The current controversy over gun control laws in the state of Florida makes Conway's new single particularly fitting for our market," adds PD Rick Braswell, WPAP Panama City, Fla. "It's one of the best message songs I've heard in a long time."

Also good in Panama City, says Braswell, is Mason Dixon's "Dangerous Road" (Capitol), charted at No. 62. "This is the group's first release on a major label and we went on it right out of the box. I don't feel like I'm sticking my neck out, though, because we've played a lot of Mason Dixon on independent labels in the past and the boys already have quite a following here."

"MERLE HAGGARD has the hottest new record we've got going," says MD Bob Yarbrough of Nashville's WSM. "It's Merle getting back to the old Merle basics of his '70s releases, and it sounds great." "We Never Touch At All" (Epic) is on the Hot Country Singles chart at No. 28.

"Merle tested 95% positive for us," says MD Tom Carr, WMIL Milwaukee, "and we've just added it. With a high test score like that, it's bound to be a hit."

"The most exciting thing we're putting on," adds Carr, "is Jo-El Sonnier's 'Tear Stained Letter' (RCA). It's already looking strong." Sonnier is charted at No. 25.

"IT'S A SMASH," says MD Ted Cramer, WKY Oklahoma City, of Larry Boone's "Don't Give Candy To A Stranger" (Mercury). "It's already in our top five. We're picking up a lot of retail sales action on it as well as heavy phones."

"We added it early for us," says MD Sharon Foster, WWWW Detroit, "and our audience caught on to it very quickly. They love it." Boone is charted at No. 17.

Also rated highly on WWWW is Billy Montana & the Long Shots' "Oh Jenny" (Warner Bros.). "We put it in our Hit Or Miss feature and it pulled a lot of phones," says Foster. "It has the appeal that could easily fit into the guidelines of both contemporary and traditional country music." "Oh Jenny" jumps 25 places on the Hot Country Singles chart this week, landing at No. 63.

FOR WEEK ENDING AUGUST 27, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	I COULDN'T LEAVE YOU IF I TRIED	RODNEY CROWELL	3
2	2	BLUEST EYES IN TEXAS	RESTLESS HEART	16
3	3	THE WANDERER	EDDIE RABBITT	1
4	4	GIVE A LITTLE LOVE	THE JUDDS (WYNONNA & NAOMI)	2
5	5	IF THE SOUTH WOULD'VE WON	HANK WILLIAMS, JR.	8
6	9	(DO YOU LOVE ME) JUST SAY YES	HIGHWAY 101	5
7	10	JOE KNOWS HOW TO LIVE	EDDY RAVEN	6
8	7	DON'T CLOSE YOUR EYES	KEITH WHITLEY	33
9	16	STREETS OF BAKERSFIELD	DWIGHT YOAKAM & BUCK OWENS	14
10	15	THAT'S WHAT YOUR LOVE DOES TO ME	HOLLY DUNN	12
11	12	A LITTLE BIT IN LOVE	PATTY LOVELESS	4
12	6	BABY BLUE	GEORGE STRAIT	39
13	13	THANKS AGAIN	RICKY SKAGGS	36
14	14	WE BELIEVE IN HAPPY... EARL THOMAS CONLEY/EMMYLOU HARRIS		13
15	20	HONKY TONK MOON	RANDY TRAVIS	18
16	11	I'M GONNA LOVE HER ON THE RADIO	CHARLEY PRIDE	68
17	8	DON'T WE ALL HAVE THE RIGHT	RICKY VAN SHELTON	50
18	22	THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	BECKY HOBBS	45
19	21	I SHOULD BE WITH YOU	STEVE WARINER	9
20	26	MONEY	K.T. OSLIN	20
21	23	BLUE LOVE	THE O'KANES	24
22	—	THE GIFT	THE MCCARTERS	7
23	24	WE NEVER TOUCH AT ALL	MERLE HAGGARD	28
24	18	REAL GOOD FEEL GOOD SONG	MEL MCDANIEL	26
25	17	SUNDAY KIND OF LOVE	REBA MCENTIRE	80
26	30	ADDICTED	DAN SEALS	11
27	27	UNTOLD STORIES	KATHY MATTEA	19
28	—	EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	BURCH SISTERS	43
29	28	I HAVE YOU	GLEN CAMPBELL	10
30	—	DON'T GIVE CANDY TO A STRANGER	LARRY BOONE	17

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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	15
Columbia (10)	
Epic (5)	
MCA (12)	14
MCA/Curb (2)	
RCA (12)	13
RCA/Curb (1)	
WARNER BROS. (9)	13
Reprise (2)	
Sire (1)	
Warner/Curb (1)	
CAPITOL (10)	11
Capitol/Curb (1)	
MERCURY	8
MTM	4
16TH AVENUE	3
CURB	3
AIRBORNE	2
ATLANTIC	2
Atlantic America (2)	
OAK	2
BGM	1
BEAR	1
CANNERY	1
CHARTA	1
EVERGREEN	1
HIGHTONE	1
MSC	1
MAXX	1
SIX-ONE-FIVE	1
TRUE	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
11 ADDICTED	(Blue Gate, ASCAP/C. Wheeler, ASCAP/Bughouse, ASCAP/Bug Music) CPP	
88 AFTER THE PASSION LEAVES	(Jason Dee, BMI)	
55 ALIVE AND WELL	(Kristoshua, BMI)	
31 AM I CRAZY?	(Stalder Brothers, BMI) CPP	
98 ASHES IN THE WIND	(Tree, BMI) HL	
39 BABY BLUE	(Muy Bueno, BMI/Bill Butler, BMI)	
64 BADLAND PREACHER	(Calente, ASCAP/Kenco, ASCAP)	
49 BETTY JEAN	(MCA, ASCAP) HL	
24 BLUE LOVE	(Cross Keys, ASCAP) HL	
37 BLUE TO THE BONE	(Cross Keys, ASCAP/Jack & Bill, ASCAP/Mc Bac, ASCAP) HL	
16 BLUEST EYES IN TEXAS	(WB, ASCAP/Uncle Beave, ASCAP/Warner-Tamerlane, BMI/Bunch Of Guys, BMI) WBM	
51 BOOGIE WOOGIE FIDDLE COUNTRY BLUES	(Miss Hazel, BMI)	
23 BUTTON OFF MY SHIRT	(Almo, ASCAP/Quince Music/Chappell, ASCAP/Rondor Music/Good Single Ltd., PRS) HL/CPP	
83 CAJUN BABY	(Acuff-Rose, BMI)	
74 CHISELED IN STONE	(Hookem, ASCAP/Hidden Lake, BMI)	
92 CROCODILE MAN FROM WALK-ABOUT CREEK	(Gum Tree, BMI)	
56 CRY BABY	(Jerry Foster, ASCAP/Johnny Morris, BMI/Jerry & Bill, ASCAP)	
62 DANGEROUS ROAD	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) HL/CPP	
29 DARLENE	(Acuff-Rose, BMI/Milene, ASCAP/It's On Hold, ASCAP) CPP	
48 DESPERATELY	(Cross Keys, ASCAP) HL	
5 (DO YOU LOVE ME) JUST SAY YES	(Little Big Town, BMI/American Made, BMI/Old Wolf, BMI/Corey Rock, ASCAP/Wee B, ASCAP)	
33 DON'T CLOSE YOUR EYES	(Jack & Bill, ASCAP) HL	
17 DON'T GIVE CANDY TO A STRANGER	(Uncle Artie, ASCAP/Goldline, ASCAP/Silverline, BMI) CPP	
50 DON'T WE ALL HAVE THE RIGHT	(Tree, BMI) HL	
43 EVERYTIME YOU GO OUTSIDE I HOPE IT RAINS	(Lowery, BMI/Brother Bill's, ASCAP) CPP	
7 THE GIFT	(Diamond Dog, ASCAP/Love This Town, ASCAP)	
2 GIVE A LITTLE LOVE	(Irving, BMI) CPP	
79 GIVERS AND TAKERS	(Colgems-EMI, ASCAP) WBM	
27 GONNA TAKE A LOT OF RIVER	(Reynsong, BMI/Wrensong, ASCAP)	
86 GRASS IS GREENER	(Calente, ASCAP)	
18 HONKY TONK MOON	(Hannah Rhodes, BMI)	
58 I CAN LOVE YOU	(Irving, BMI) CPP	
3 I COULDN'T LEAVE YOU IF I TRIED	(Coolwell, ASCAP) HL	
22 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)	
9 I SHOULD BE WITH YOU	(Steve Wariner, BMI)	
90 I STILL BELIEVE	(WB, ASCAP/Brother Bill's, ASCAP) CPP/WBM	
53 I WANTA WAKE UP WITH YOU	(Ben Peters, BMI)	
89 I WILL WHISPER YOUR NAME	(Song Pantry, ASCAP/VanWarmer, ASCAP) CPP	
59 I WISH THAT I COULD FALL IN LOVE TODAY	(Beechwood, BMI)	
84 IF HEARTS COULD TALK	(Combine, BMI/Music City, ASCAP)	
35 IF IT AIN'T BROKE DON'T FIX IT	(Rural Hip, ASCAP/West Express, BMI)	
8 IF THE SOUTH WOULD'VE WON	(Bocephus, BMI) CPP	
87 IF YOU CHANGE YOUR MIND	(Chelait, BMI/Almo, ASCAP/Little Almo, ASCAP/Bug, BMI) CPP	
47 I'LL GIVE YOU ALL MY LOVE TONIGHT	(Bellamy Bros., ASCAP)	
69 I'M DOWN TO MY LAST CIGARETTE	(Central Songs, BMI) WBM	
68 I'M GONNA LOVE HER ON THE RADIO	(Rick Hall, ASCAP/Beginner, ASCAP) WBM	
52 I'M YOUR PUPPET	(Fame, BMI)	
66 IT KEEPS RIGHT ON HURTIN'	(Ridge, BMI)	
6 JOE KNOWS HOW TO LIVE	(Good Single, BMI/Irving, BMI/WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL/CPP	
78 LET IT GO	(Karlamar, BMI)	
15 LETTER HOME	(Moon & Stars, BMI/Screen Gems-EMI, BMI)	
4 A LITTLE BIT IN LOVE	(Goldline, ASCAP)	
100 LONESOME FOR YOU	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP/Millhouse, BMI) HL	
20 MONEY	(Wooden Wonder, SESAC) HL	
91 THE NEW NEVER WORE OFF MY SWEET BABY	(Tree, BMI/Musicor, SESAC/Fast Ball/Gid, ASCAP) HL/CPP	
38 NEW SHADE OF BLUE	(Long Tooth, BMI/Endless Frogs, ASCAP)	
73 NOBODY'S ANGEL	(Warner-Tamerlane, BMI/Babbling Brook, BMI/Rumble Seat, BMI)	
63 OH JENNY	(Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP/Shedhouse, ASCAP)	
30 THE OTHER GUY	(American Ragtime, BMI)	
26 REAL GOOD FEEL GOOD SONG	(Of Music, ASCAP/King Coal, ASCAP/Jack & Bill, ASCAP/Rebel Heart, ASCAP) HL	
46 THE ROGUE	(Mighty Nice, BMI/Hat Band, BMI)	
42 RUNAWAY TRAIN	(Bugle, BMI/Bug, BMI)	
40 SATURDAY NIGHT SPECIAL	(Jobete, ASCAP/Major Bob, BMI) CPP	
71 SET 'EM UP JOE	(Tree, BMI/Sabal, ASCAP/Larry Butler, BMI/SBK Blackwood, BMI/Hookem, ASCAP) HL	
60 SHE DOESN'T CRY ANYMORE	(Rick Hall, ASCAP/Alabama Band, ASCAP) WBM	
75 SHINE A LIGHT ON A LIE	(Famous, ASCAP/Blue Moon, ASCAP/Randy Howard, ASCAP/Bull's Creek, BMI)	
70 SOMEDAY, SOMENIGHT	(Southern Grand Alliance, ASCAP)	
67 SOMETIMES SHE FEELS LIKE A MAN	(Wildcountry, BMI/Lawyer's Daughter, BMI)	
94 SOUTHERN ACCENT	(Dennis Morgan, BMI)	
77 (SPEED OF) THE SOUND OF LONELINESS	(Big Ears, ASCAP/Bruised Orange, ASCAP/Bughouse, ASCAP)	
14 STREETS OF BAKERSFIELD	(Tree, BMI) HL	
21 STRONG ENOUGH TO BEND	(Uncle Artie, ASCAP/Don Schiltz, ASCAP) HL/CPP	
32 SUMMER WIND	(Bar None, BMI/Bug, BMI)	
80 SUNDAY KIND OF LOVE	(MCA Music) HL	
34 SUSPICION	(Elvis Presley, BMI/Rightsong, BMI) HL	
65 SWEET LIFE	(Web IV, BMI/Paul & Jonathan, BMI/Chappell, ASCAP/Tanta, ASCAP)	
97 TALKIN' TO THE WRONG MAN	(Timberwolf, BMI)	
25 TEAR STAINED LETTER	(Island, BMI)	
36 THANKS AGAIN	(Jack & Bill, ASCAP/Amanda-Lin, ASCAP) HL	
96 THAT'S HOW MUCH I LOVE YOU	(Warner House of Music, BMI)	
72 THAT'S THAT	(Lawyer's Daughter, BMI)	
12 THAT'S WHAT YOUR LOVE DOES TO ME	(Terrace, ASCAP/Cross Keys, ASCAP/Tree, BMI) HL/CPP	
45 THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVIN'	(Lawyer's Daughter, BMI/Beckaroo, BMI) CPP	
95 TOGETHER ALONE	(Tree, BMI)	
44 UNDER THE BOARDWALK	(Alley, BMI/Trio, BMI) HL	
19 UNTOLD STORIES	(White Sheep, ASCAP/Colgems-EMI, ASCAP)	
82 WALK ON BY	(Lowery, BMI) CPP	
1 THE WANDERER	(Mijac, BMI)	
99 THE WAY YOU GOT OVER ME	(Slaymor, SESAC/MJC, SESAC)	
13 WE BELIEVE IN HAPPY ENDINGS	(Jack & Bill, ASCAP) HL	
28 WE NEVER TOUCH AT ALL	(Tree, BMI) HL	
41 WHAT DO YOU WANT FROM ME THIS TIME	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
54 WHEN YOU PUT YOUR HEART IN IT	(Lawley, BMI/Scramblers Knob, ASCAP/WB, ASCAP)	
81 WHERE THE ROCKY MOUNTAINS TOUCH THE MORNING SUN	(Song Pantry, ASCAP/VanWarmer, ASCAP/Tom Collins, BMI)	
93 WHITE FREIGHT LINER BLUES	(Columbia, ASCAP)	
57 YOU CAN'T FALL IN LOVE WHEN YOUR CRYIN'	(Duchess, BMI/Hall-Clement, BMI)	
76 YOU DIDN'T HAVE TO JUMP THE FENCE	(Bent Cent, BMI)	
85 YOU FIT RIGHT INTO MY HEART	(Screen Gems-EMI, BMI/Bethlehem, BMI/Scarlet Moon, BMI/Colgems-EMI, ASCAP)	
61 YOU GO, YOU'RE GONE	(Hayes Court, BMI/Low Country, BMI/Wrightchild, BMI/Musicor, SESAC/Fast Ball)	

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.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1987
- Top Ten Country Singles, 1948-1987
- Top Country Singles Of The Year, 1946-1987
- Number One Country Albums, 1964-1987
- Top Ten Country Albums, 1964-1987
- Top Country Albums Of The Year, 1965-1987

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York, NY 10036

FOR WEEK ENDING AUGUST 27, 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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	2	6	4	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	1 week at No. One OLD 8 X 10
2	1	1	7	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
3	3	2	15	REBA MCENTIRE MCA 42134 (8.98) (CD)	REBA
4	5	3	77	RICKY VAN SHELTON ● COLUMBIA 40602/CBS RECORDS (CD)	WILD EYED DREAM
5	4	5	22	GEORGE STRAIT ● MCA 42114 (8.98) (CD)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'
6	7	7	66	RANDY TRAVIS ▲ ² WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
7	6	4	11	ALABAMA ● RCA 6825-R (9.98) (CD)	ALABAMA LIVE
8	8	8	10	KEITH WHITLEY RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
9	10	10	15	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
10	9	9	57	ROSANNE CASH COLUMBIA 40777/CBS RECORDS (CD)	KING'S RECORD SHOP
11	12	22	4	DAN SEALS CAPITOL 46976 (8.98) (CD)	RAGE ON
12	11	11	29	VERN GOSDIN COLUMBIA 40982/CBS RECORDS (CD)	CHISELED IN STONE
13	13	16	17	RODNEY CROWELL COLUMBIA 44076/CBS RECORDS (CD)	DIAMONDS & DIRT
14	NEW ►		1	THE JUDDS RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
15	17	14	56	K.T. OSLIN ● RCA 5924-1 (8.98) (CD)	80'S LADIES
16	NEW ►		1	DWIGHT YOAKAM REPRIS 25749/WARNER BROS. (8.98) (CD)	BUENAS NOCHES FROM A LONELY ROOM
17	15	15	48	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
18	14	12	43	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) (CD)	THE ROYAL TREATMENT
19	16	17	14	SWEETHEARTS OF THE RODEO COLUMBIA 40614/CBS RECORDS (CD)	ONE TIME, ONE NIGHT
20	20	19	114	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	19	18	57	HANK WILLIAMS, JR. ▲ WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
22	18	13	21	MICHAEL MARTIN MURPHEY WARNER BROS. 25644 (8.98) (CD)	RIVER OF TIME
23	22	23	20	RICKY SKAGGS EPIC 40623/CBS RECORDS (CD)	COMIN' HOME TO STAY
24	21	21	20	STEVE WARINER MCA 42130 (8.98) (CD)	I SHOULD BE WITH YOU
25	25	28	11	BECKY HOBBS MTM D1 71067 (8.98) (CD)	ALL KEYED UP
26	23	20	40	KATHY MATTEA MERCURY 832 793-1 (CD)	UNTASTED HONEY
27	27	26	68	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
28	28	36	7	SOUTHERN PACIFIC WARNER BROS. 25609 (8.98) (CD)	ZUMA
29	26	35	4	HOLLY DUNN MTM 71070 (8.98) (CD)	ACROSS THE RIO GRANDE
30	31	29	30	LYLE LOVETT MCA/CURB 42028/MCA (CD)	PONTIAC
31	29	31	5	MARIE OSMOND CAPITOL/CURB 48968/CAPITOL (8.98) (CD)	ALL IN LOVE
32	24	25	37	MERLE HAGGARD EPIC 40986/CBS RECORDS (CD)	CHILL FACTOR
33	30	27	11	LEE GREENWOOD MCA 42167 (8.98) (CD)	THIS IS MY COUNTRY
34	39	50	3	THE FORESTER SISTERS WARNER BROS. 25746 (8.98) (CD)	SINCERELY
35	38	32	79	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
36	37	40	30	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
37	33	33	131	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
38	35	34	19	THE O'KANES COLUMBIA 44066/CBS RECORDS (CD)	TIRED OF THE RUNNIN'

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	41	90	RESTLESS HEART ● RCA 5648 (8.98) (CD)	WHEELS
40	32	24	68	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
41	34	30	58	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
42	36	46	7	THE MCCARTERS WARNER BROS. 25737 (8.98) (CD)	THE GIFT
43	40	39	23	MOE BANDY CURB 10600	NO REGRETS
44	48	48	18	EDDIE RABBITT RCA 6373 (8.98) (CD)	I WANNA DANCE WITH YOU
45	41	38	54	THE STATLER BROTHERS MERCURY 832 404-1 (CD)	MAPLE STREET MEMORIES
46	53	49	145	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
47	42	43	45	ALABAMA ▲ RCA 6495-1 (8.98) (CD)	JUST US
48	46	42	20	DAVID SLATER CAPITOL 48307 (8.98)	EXCHANGE OF HEARTS
49	NEW ►		1	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
50	43	44	22	CHARLEY PRIDE 16TH AVENUE 70551 (8.98)	I'M GONNA LOVE HER ON THE RADIO
51	49	47	75	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
52	56	—	2	RAY STEVENS MCA 42172 (8.98)	I NEVER MADE A RECORD I DIDN'T LIKE
53	45	37	21	CONWAY TWITTY MCA 42115 (8.98) (CD)	STILL IN YOUR DREAMS
54	58	55	81	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
55	61	60	198	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	47	53	63	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
57	52	54	5	MEL MCDANIEL CAPITOL 48058 (8.98) (CD)	NOW YOU'RE TALKIN'
58	51	56	14	SKIP EWING MCA 42128 (8.98) (CD)	THE COAST OF COLORADO
59	55	45	7	RONNIE MCDOWELL CURB 10602/MCA (8.98) (CD)	I'M STILL MISSING YOU
60	50	51	48	REBA MCENTIRE ● MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
61	57	57	24	EDDY RAVEN RCA 6815-1 (8.98) (CD)	BEST OF EDDY RAVEN
62	NEW ►		1	KIM CARNES MCA 42200 (8.98) (CD)	VIEW FROM THE HOUSE
63	54	52	9	CANYON 16TH AVENUE 70552 (8.98)	I GUESS I JUST MISSED YOU
64	67	64	153	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
65	63	75	522	WILLIE NELSON ▲ ³ COLUMBIA FC 35305/CBS RECORDS (CD)	STARDUST
66	RE-ENTRY			DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
67	59	61	81	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
68	62	59	51	GLEN CAMPBELL MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
69	64	—	121	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
70	71	68	25	NANCI GRIFFITH MCA 42102 (CD)	LITTLE LOVE AFFAIRS
71	74	65	22	JO-EL SONNIER RCA 6374-1 (8.98) (CD)	COME ON JOE
72	66	67	12	PATSY CLINE MCA 42142 (8.98) (CD)	LIVE AT THE OPRY
73	60	58	47	DAVID LYNN JONES MERCURY 832 518-1	HARD TIMES ON EASY STREET
74	73	72	45	EXILE EPIC 40901/CBS RECORDS (CD)	SHELTER FROM THE NIGHT
75	75	70	11	LARRY BOONE MERCURY 834 377-1/POLYGRAM (CD)	LARRY BOONE

○ 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.

Winwood On A 'Roll' With New Disk Virgin Let The Music Do The Talking

BY CHRIS MORRIS

LOS ANGELES The rapid success of Steve Winwood's debut Virgin album, "Roll With It," which reached No. 1 on the Top Pop Albums chart and spawned the No. 1 single of the same name mere weeks after its release, is summed up succinctly by Virgin co-managing director Jeff Ayeroff: "Steve took care of us; we didn't have to take care of him."

Winwood's album—the first No. 1 hit in his 25-year career—shot to the top with a minimum of the standard industry glitz that usually launches superstar product. Ayeroff views its immediate acceptance as a case in which the music did most of the talking.

"When I was at A&M, I remember hearing the Supertramp album ['Breakfast In America'] and [the Police's] 'Every Breath You Take'—you hear these songs, and you know they're No. 1 records," Ayeroff says. "We heard 'Roll With It,' and that's how we felt about it."

Virgin senior VP of promotion Phil Quartararo concurs.

"We used the music as the primary thrust," Quartararo says. "We heard that song, and we knew that he had hit a chord. We knew nothing sells this artist better than this song."

Quartararo attributes the instantaneous success of the album to cross-format radio acceptance: "At top 40, adult contemporary, and album rock, it blew out."

Certainly, there was not an absolute absence of fanfare for the album. Says Ayeroff, "We did all the accouterments for an artist of Steve's stature."

Virgin produced a promo-only CD on the "Roll With It" single, accompanied in the mail by a pair of round dice. Trade advertising was commensurate with expectations for the project.

Ayeroff credits David Fincher's video for the single with accelerating the song's takeoff. "David created a brilliant video—the best video of the year so far."

Winwood is also visible on the road: He is currently in the middle of a two-month, 42-date, 33-city U.S. tour.

"The single, the video, the tour—everything worked," Ayeroff says.

Virgin's choice for the second single from "Roll With It" may arouse controversy in some circles. It is "Don't You Know What The Night Can Do?," which Winwood performs in a current national TV spot for Michelob beer, the sponsor of the singer's tour. Winwood reportedly penned the song (co-authored by Will Jennings) specifically for the TV campaign.

Ayeroff, who says that objections to the song are being lodged by "reviewers and the Neil Youngs of the industry," notes that music and advertising have historically been intertwined, and he sees little adverse impact on the sales of the single.

"It didn't hurt Eric Clapton, it never hurt Phil Collins," Ayeroff says. "In Japan, where this is a practice for the last 20 years, everybody from David Byrne to Sting to Sylvester Stallone to Kirk Douglas to Bono does commercials."

"Does the public care? I don't think so, because the public isn't as harsh a critic."

Quartararo sees the song's use in the ad as a commercial plus: "Radio in 1988 runs on familiarity. When a company like Michelob buys \$10 million in commercial time, that's \$10 million in familiarity."

Whatever the fate of the single (which Ayeroff says may be followed by four or five more from the album), "Roll With It" has already paid off instantly and handsomely for Virgin, which scored its first simultaneous No. 1 album and single. The company.

(Continued on page 36)



Simply Successful. Following a recent sold-out concert at New York's Radio City Music Hall, Robert Palmer, center, was greeted backstage by EMI-Manhattan Records president/chief executive officer Sal Licata, left, and EMI Music Worldwide president/CEO Jim Fifield.

Jersey Boys: Bon Jovi's Latest A Smash; Springsteen 'Chimes' In With Benefit EP

BOYS ARE BACK: Will Bon Jovi repeat the multi-platinum success of 1986's "Slippery When Wet" album with its upcoming Mercury/PolyGram release, "New Jersey"? You bet.

Due in stores Sept. 19, the new album has S-M-A-S-H written all over it, boasting all the key ingredients to satisfy top 40 listeners as well as the group's harder, metal-edged audience.

Following an atmospheric, rhythmic intro passage, "New Jersey" kicks off with "Lay Your Hands On Me," a hard-driving rocker that would make a perfect set opener for the band's upcoming live dates. Track two is the album's leadoff single, "Bad Medicine," which boogies with hints of ZZ Top and Dire Straits' "Money For Nothing." Guitarist Richie Sambora contributes hot licks, as indeed he does throughout the entire album.

Next up is "Born To Be My Baby," an obvious contender for follow-up single release that could easily top the Hot 100 chart. Though very much in the commercial vein of "Slippery" hits like "Living On A Prayer" and "You Give Love A Bad Name," the song is by no means a cheap copy of either of those. Suffice it to say, the moment you hear it, you know it's Bon Jovi.

The pace slows for the power ballad "Living In Sin" (minor hints of George Michael's "Father Figure" here and there), but we're rockin' and a-rollin' again on the six-minute-plus "Blood On Blood." Unquestionably the album's standout number, "Blood" has the dynamics of—dare it be said?—a Bruce Springsteen epic. Check this one out ASAP.

For LP and cassette buyers, side two kicks off with "Home Bound Train," a dirty, gutsy, ballsy little rocker that features Jon Bon Jovi on harmonica solo.

Another likely candidate for future single release is the five-minute "Wild Is The Wind." This is followed by "Ride Cowboy Ride," a short'n'sweet little ditty that bears the sound of an old, scratched-up 78 rpm platter. "Ride" sets the Wild West/"Wanted Dead Or Alive" tone that continues on "Stick To Your Guns," arguably the album's weakest cut. To be blunt, one could live without the whole cowboy trip.

Bon Jovi scores, though, with the slower "I'll Be There For You," which also has hit-single potential. JBJ and his Garden State gang rock out in style on "99 In The Shade" before closing the album with the slightly offbeat, tongue-in-cheek "Love For Sale."

Advance copies of "New Jersey" are being kept under wraps, though a number of industryites were scheduled to hear a playback of the album during PolyGram's Aug. 18 satellite press conference. Judge for yourself, but The Beat's verdict on this one is a definite two

thumbs up.

BOSS SOUND: As Bruce Springsteen gears up for the Sept. 2 start of Amnesty International's six-week Human Rights Now! world tour, he's decided to release a live four-song EP, "Chimes Of Freedom," with all proceeds to benefit AI.

The title track, Bob Dylan's "Chimes Of Freedom," was recorded during a concert in Stockholm, Sweden, July 3, when the Boss officially announced that he would be joining Sting, Peter Gabriel, Tracy Chapman, and Youssou N'Dour on the AI tour. The other three cuts on the EP—"Tougher Than The Rest," "Be True," and an acoustic version of "Born To Run"—were recorded in April at the Los Angeles Sports Arena.

Plans call for Columbia to have the EP in stores by early September.

SHORT TAKES I: The Church returned to the U.S. concert circuit Aug. 11 in Ventura, Calif. Accompanied by special guests Peter Murphy and Tom Verlaine, the Arista act will continue touring here through September... Jellybean is the latest addition to the ever-expanding Lippman-Kahane management stable... Motley Crue is writing and rehearsing material for its next Elektra album. Recording is set to begin in October, and the album should be out during the first quarter of 1989... Los Lobos' upcoming Slash/Warner album, "La Pistola Y El Corazon (The Pistol And The Heart)," boasts seven of the group's best-loved folk classics as well as two new original acoustic tracks... The recent 24-city Herbie Hancock/Chick Corea tour, sponsored by Benson & Hedges, raised approximately \$150,000 for the National Coalition for the Homeless.

KISSTORY KLASS: Kiss delighted its most hardcore New York fans Aug. 12-13 with two sellout shows at the Ritz club. In addition to playing songs from its more recent (nonmakeup) albums, the group delved back into its very first album to deliver fan favorites like "Deuce," "Black Diamond," "Firehouse," and "Strutter."

SHORT TAKES II: John Hiatt's new A&M album, "Slow Turning," is due in stores Aug. 30. Produced by Glyn Johns, the project was recorded in Nashville... Westwood One has teamed with Coca-Cola to sponsor three dates on Bryan Ferry's North American tour: Aug. 27-28 at Chicago's Arie Crown Theatre and Aug. 30 in Minneapolis... Two ex-members of the Babys, John Waite and Jonathan Cain, have been collaborating on new material in San Francisco.



Australia's Minogue Is Just That Lucky

BY STEVE GETT

NEW YORK All new artists should be as lucky as Kylie Minogue. The 20-year-old Australian actress/singer's debut international single, "I Should Be So Lucky," sold more than 1.5 million copies in the U.K. and Europe and topped the charts in Britain, Germany, Holland, Sweden, the Netherlands, Denmark, Finland, Greece, Switzerland, and Norway. Additionally, the song went to No. 1 in Australia, New Zealand, and Israel.

Minogue enjoyed similar worldwide chart success with her second international single, "Got To Be Certain." And when her debut album, "Kylie," surfaced in Britain at the beginning of July, it immediately rocketed up the U.K. charts.

Conquering the U.S. is the next logical step for Minogue. Though "I Should Be So Lucky" recently peaked at No. 28 on the Hot 100 Singles chart here, Geffen is optimistic that Minogue's overseas success will soon be repeated here now that "Kylie" has been released and her second U.S. single, a remake of "The Locomotion," is beginning to take off.

Minogue's recording career started in early 1987 when she cut her first

(Continued on page 36)



Hot, Hot, Hot. Vocalist Marti Pellow leads Wet Wet Wet through its debut Manhattan appearance at a jam-packed Cat Club. The Scottish band played songs from its debut Uni album, "Popped In, Souled Out." (Photo: Chuck Pulin)

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ARTIST DEVELOPMENTS

STRAIGHT TALK

Although Shona Laing has been a star in her native New Zealand for nearly 15 years, she only recently completed her first tour in the U.S., supporting her first album release here, "South," onTVT Records.

But to hear Laing talk, she was never in any great rush to tour the U.S.

"I don't have to come here to know about America," Laing says. "America is global... I am American because I'm from New Zealand."

The singer says she was "blown away" by her grueling U.S. road trip, during which she and her band covered about 6,000 miles by van, playing opening dates for Erasur and a handful of club shows.

Laing declares some dissatisfaction with her opening-act status: "I will never do another support tour... [Audiences are] not even prepared to try to listen. They're bored."

The outspoken singer also chafes somewhat when asked about the highly political nature of "South," which includes the antinuclear song "Soviet Winter," a popular college radio item.

"I'm not a politician," she says. "I write songs because I feel things. The only reason it's attracting so much attention is because everybody's thinking about it. I've been doing this for 20 years because that's the way I feel."

Still, she says she does understand the response her music has won here: "America wants an anti-nuclear commentary. They want a peaceful attitude and they can't get it from within."

WINGER ROCKS

Winger's the name, hard rock's the game. That's Winger as in Kip Winger, lead vocalist/bassist of the

new Atlantic act that bears his name.

Formerly with Alice Cooper, Winger and band mates—guitarist Reb Beach (Howard Jones), drummer Rod Morgenstein (Dixie Dregs), and keyboardist Paul Taylor (Cooper)—are a bunch of hardened rock'n'roll veterans with a new project, new hopes, and new dreams.

"Everybody's had separate lives before this," Winger says. "Now we're putting aside other gigs and sessions. There's a real bond between this band [that listeners] can hear when they put the record on. Even though we didn't grow up together or anything, we're committed to it all the way."

Winger's goal is to break the familiar molds that bind hard rock in the '80s.

"We were hoping for some hints of stretching out the edges," he says of the project, a concept which extends to the album cover's futuristic artwork. "We have this sound that we want to develop, not do three albums that sound exactly the same."

Beau Hill, an old friend of Winger's and the man behind the big glossy sound of Ratt, produced Winger's self-titled debut album, who's leadoff single is "Madalaine." The album also boasts a remake of Jimi Hendrix's "Purple Haze," featuring a guitar jam between Beach and Dweezil Zappa.

SEATTLE SPLASH

An impressive lineup of international, national, and regional talent has been assembled for Bumbershoot 1988, the 18th annual Seattle Arts Festival, to be held Sept. 2-5 at the 75-acre Seattle Center.

Among those scheduled to perform at the event are Los Lobos, Devo, Robyn Hitchcock, Bonnie Raitt, Michael McDonald, Richard Marx, Chaka Khan, Little Feat, Randy Newman, Karla Bonoff, Sweathearts Of The Rodeo, Miriam Makeba and Hugh Masekela, and

Soviet rock stars Alla Pugachova and Vladimir Presniakov (making their debut U.S. appearance).

Another feature of the festival will be a nonstop blues stage, offering performances by a galaxy of players, including Albert Collins, Koko Taylor, Johnny Copeland, and Etta James. Additionally, there will be an international drum fest featuring Zakir Hussain, Alla Rakha, Billy Cobham, Samul Nori, Oyelami, and Tito Puente.

LET'S SING

You hear the baritone voice on the radio, bending and twisting the tones with an inflection that's instantly recognizable as David—but the singer's last name is Drew, not Bowie.

Despite the Bowie-esque vocal style on his MCA debut, "Safety Love," the New York-bred David Drew also cites vocal influences by Jim Morrison, Robert Plant, and, especially, Billy Idol. The last-mentioned artist is not surprising, since Drew worked on his debut album with producer Michael Frondelli (Idol, Crowded House, Henry Lee Summer) and former Idol drummer Tommy Price. Completing the album cast are bassist Kasim Sultan (Todd Rundgren, Joan Jett) and guitarist Tommy Mandel (Bryan Adams, Dire Straits), all friends from Drew's New York hangouts.

Formerly with New York critical favorites Those Dirty Rings and New Jersey-based top 40 act the Passions, Drew wrote and arranged his debut album, aiming for a "clean guitar sound with an edge."

The first single, a remake of "Green-Eyed Lady," is making waves at album rock radio. A few club dates and several opening slots for Pat Benatar are on tap for Drew's immediate future.

Artist Developments is edited by Steve Gett. Reporters: Bruce Haring (New York) and Chris Morris (Los Angeles).

TALENT IN ACTION

THE MEKONS Club Lingerie Hollywood, Calif.

THE SPARSE ATTENDANCE at this July 22 show proved that the Mekons are still a cult love object in the U.S., but the energy and imagination of the Twin/Tone Records act led more than one observer to compare the band to current alternative music faves the Pogues.

Formed in Leeds, England, in 1977, the Mekons have evolved from an abrasive punk rock band to a sodden and rough-edged yet daring outfit that blends American country, blues, and Cajun sounds into its hard-charging rock'n'roll.

On their latest U.S. tour, the Mekons have brought a stripped-down, six-piece version of the 10-piece band heard on the recent U.S. release "So Good It Hurts." The absence of Rico Tee's accordion was apparent, but Susie Honeyman's backwoods violin style still worked some novel wrinkles into the band's sound.

Displaying a focused enthusiasm

that was lacking in its show here last year, the sextet, fronted by raw-throated guitarists Jon Langford and Tom Greenhalgh, stomped through a loose-jointed, high-velocity set that ranged through 10 years of original material, from its explosive punk single "Where Were You" to such fine recent numbers as "Keep On Hop-pin'" and "(Sometimes I Feel Like) Fletcher Christian."

Covers proved to be the Mekons' strongest suit of the evening: Ex-Rumour drummer Stephen Goulding powered the band through a heated workout on the Band's "The Shape I'm In," while singer Sally Timms stopped the show with a compelling version of the Rolling Stones' "Heart Of Stone."

THE RAMONES

The Roxy, West Hollywood, Calif.

AFTER MORE THAN a decade, the Ramones' music remains as unchanged and as unchanging as Gibraltar. However, the fans still crave the quartet's immutable sound, as a

full house at the first of two sellout July 18 shows here demonstrated. (The band also sold out local dates at the Palladium and the John Anson Ford Theatre.)

Really, one can't expect Joey, Johnny, Dee Dee, and Marky to essay 20-minute suites adapted from the classical repertoire; high-energy blitzkrieg pop is their stock in trade, and they still play their loud, funny, cartoon-simple brand of punk rock with near-barbaric brio.

As ever, the audience responds with lathering delirium—the frenzied slam dancing witnessed at the Roxy is seldom seen anywhere except at a Ramones show these days.

The set list was an entertaining retrospective drawn largely from the group's current Sire greatest-hits collection, "Ramones Mania." With scarcely a pause for a yelled "one-two-three-four," the Ramones rampled through a no-frills assault on some two dozen favorites.

The formal 50-minute set ended predictably and happily with Joey Ra-
(Continued on page 36)

ALB		BOXSCORE TOP CONCERT GROSSES			
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AEROSMITH GUNS N' ROSES	Pine Knob Music Theatre Clarkston, Mich.	Aug. 11-13	\$790,165 \$20/\$15	44,153 sellout	Nederlander Organization
GEORGE MICHAEL DEON ESTUS	Spectrum Philadelphia, Pa.	Aug. 9-10	\$611,612 \$20/\$18.50	31,725 sellout	Concert Company Presents Stephen Starr Presents
GEORGE MICHAEL DEON ESTUS	Capitol Centre Landover, Md.	Aug. 6-7	\$586,620 \$20	29,331 sellout	I.M.P.
INDS ZIGGY MARLEY & THE MELODY MAKERS	Exhibition Stadium Toronto, Ontario	Aug. 8	\$457,975 \$24.75/\$20.25	22,426 sellout	Concert Prods. International
GLORIA ESTEFAN & MIAMI SOUND MACHINE SRINAD	Greek Theatre Los Angeles, Calif.	Aug. 10-13	\$449,156 \$19.50/\$18.50 \$12	24,700 sellout	Nederlander Organization
STEVE WOODWARD COLIN JAMES	Jones Beach Theatre Wantagh, N.Y.	Aug. 12-13	\$400,000 \$20	20,000 sellout	Ron Delsener Enterprises
INDS ZIGGY MARLEY & THE MELODY MAKERS	Arena, Madison Square Garden New York, N.Y.	Aug. 12	\$350,000 \$20/\$18.50	17,964 sellout	Ron Delsener Enterprises
CROSBY, STILLS & NASH	Mann Music Theatre Philadelphia, Pa.	Aug. 10-11	\$347,762 \$20/\$17.50/ \$15.50/\$11	26,590 sellout	Electric Factory Concerts
GLADYS KNIGHT & THE PIPS FREDDIE JACKSON THE O'JAYS MURKI HOWARD THE WHISPERS	Spectrum Philadelphia, Pa.	Aug. 6	\$330,262 \$23/\$21.50	15,413 17,961	A.H. Enterprises
STING	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 13	\$311,660 \$20	15,583 sellout	Cellar Door Prods.
SLAMMIN' 88: SALT-N-PEPA KEITH SWEAT ROB BASE & D.J. E-Z ROCK D.J. JAZZY JEFF & THE FRESH PRINCE HEAVY D & THE BOYZ	Spectrum Philadelphia, Pa.	Aug. 14	\$275,390 \$16	18,282 sellout	G Street Express C.W. & Associates
SLAMMIN' 88: SALT-N-PEPA EU KEITH SWEAT ROB BASE & D.J. E-Z ROCK HEAVY D & THE BOYZ LITTLE BENNY & THE MASTERS	Capital Centre Landover, Md.	Aug. 13	\$267,465 \$15	18,484 sellout	G Street Express
CROSBY, STILLS & NASH	Jones Beach Theatre Wantagh, N.Y.	Aug. 6	\$225,000 \$22.50	10,000 sellout	Ron Delsener Enterprises
DAVID LEE ROTH POISON	Palace of Auburn Hills Auburn Hills, Mich.	Aug. 14	\$223,755 \$17.50	12,786 14,584	Cellar Door Prods.
BARRY MANILOW	Riverbend Music Center Cincinnati, Ohio	Aug. 5-6	\$201,909 \$22.50/\$20/ \$18/\$12.50	11,988 21,580	Nederlander Organization
AC/DC WHITE LION	Omaha Civic Auditorium Omaha, Neb.	July 29	\$201,765 \$17.75/\$16.75	12,000 sellout	Contemporary Presentations
ERASURE SHONA LAING	Park West Park City, Utah	July 30	\$201,076 \$16/\$14	13,835 sellout	United Concerts
MOODY BLUES	Jones Beach Theatre Wantagh, N.Y.	Aug. 7	\$200,000 \$20	10,000 sellout	Ron Delsener Enterprises
AC/DC WHITE LION	Pensacola Bayfront Civic Center Pensacola, Fla.	Aug. 8	\$197,365 \$16.50	12,000 sellout	Beaver Prods.
RUN-DM.C. PUBLIC ENEMY D.J. JAZZY JEFF & THE FRESH PRINCE EPMD CHRIS THOMAS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Aug. 12	\$185,605 \$17/\$15	11,717 16,000	G Street Express
AC/DC WHITE LION	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Aug. 13	\$183,216 \$16	11,451 sellout	Cellar Door Prods.
AC/DC WHITE LION	Orange County Convention/Civic Center Orlando, Fla.	Aug. 12	\$180,368 \$16	11,273 sellout	Cellar Door Prods.
ROD STEWART	Shoreline Amphitheatre Mountain View, Calif.	Aug. 14	\$170,628 \$18.50/\$16.50	9,436 15,000	Bill Graham Presents
AC/DC WHITE LION	Sportatorium Hollywood, Fla.	Aug. 10	\$157,664 \$16	9,979 10,900	Cellar Door Prods.
BEACH BOYS SOUTHERN PACIFIC	Sandstone Amphitheatre Bonner Springs, Kan.	Aug. 12	\$156,945 \$18/\$17/\$15	10,463 16,000	in-house
AC/DC WHITE LION	Kemper Arena Kansas City, Mo.	July 30	\$155,943 \$17.50	9,215 11,900	Contemporary Prods. New West Prods.

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Anne Murray

ON TOUR

AUGUST

- 19-21 WARWICK, RI
Warwick Music Theatre
- 23 & 24 WALLINGFORD, CT
Dakdale Musical Theatre
- 26 LATHAM, NY
Scarlight Music Theatre
- 27 KITCHENER, ON
Centre In The Square
- 30 & 31 NORTH TONAWANDA, NY
Melody Fair

SEPTEMBER

- 2 & 3 COHASSET, MA
South Shore Music Circus
- 4 WESTBURY, NY
Westbury Music Fair
- 5 HYANNIS, MA
Cape Cod Melody Fair
- 22 PHOENIX, AZ
Suncom Center for the Performing Arts
- 23 SAN DIEGO, CA
Nautilus Amphitheatre
- 24 LAGUNA HILLS, CA
Irvine Meadows Amphitheatre
- 25 LOS ANGELES, CA
Greek Theatre
- 26 CONCORD, CA
Concord Pavilion
- 28 SPOKANE, WA
Opera House
- 29 SEATTLE, WA
Paramount Theatre
- 30 EUGENE, OR
Hult Center for Performing Arts



OCTOBER

- PORTLAND, OR 1
Schritzer Auditorium
- YAKIMA, WA 2
Central Washington Fair Grandstand
- LOUISVILLE, KY 20
Louisville Gardens
- ST. LOUIS, MO 21-23
The Fox Theatre
- OWENSBORO, KY 25
Executive Inn
- COLUMBUS, OH 26
Palace Theatre
- MUSKEGON, MI 27
Walker Arena
- MERRILLVILLE, IN 28 & 29
Holiday Star Theatre
- TORONTO, ON 30
Metro Convention Centre (private)

NOVEMBER

- ATLANTA, GA 15
Fox Theatre
- NASHVILLE, TN 16
Grand Ole Opry
- FT. LAUDERDALE, FL. 18 & 19
Sunrise Theatre
- SARASOTA, FL 20
Van Wezel Performing Arts Hall
- CLEARWATER, FL 21 & 22
Ruth Eckerd Hall
- TBA 23
- NEW ORLEANS, LA 25
Lakefront Arena
- TBA 26
- TBA 27

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Monarch Marches Into Act Management

N.J. Concert Promoter Adds More Artists To Roster

BY BRUCE HARING

NEW YORK Monarch Entertainment Bureau of Montclair, N.J., the nation's highest-grossing concert producer, has new resolve to lift its artist management division to similarly lofty levels.

The Monarch management roster is headed by the Art of Noise and Dave Edmunds, with producer Peter Solley and Lisa Herman's Long House as the newest additions.

Outlining the management division's philosophy, newly appointed director Rob Kos says, "We're not looking to build something for 10 minutes. We want to sign things that develop into comfortable and productive working relationships."

Adds Monarch Entertainment chief John Scher, "We're looking to sign the right one or two rock bands and maybe one other songwriter. We don't want to create an assembly line. We still want to have a boutique outlet on management."

During the late '70s and early '80s, Monarch's management clients included the Stanky Brown Group, Renaissance, Pierce Arrow, Dreams, Jack Bruce, and the Allman Brothers Band. The firm entered a period of inactivity on the signing front early in this decade because of the many barriers to breaking new artists.

"We started to feel that managing new artists and discovering new talent was a tremendous heart-break," Scher says. "The odds were so stacked against you." That, added to the success of Monarch's concert promotions and video branch, saw the firm concentrate on its existing clients.

But with the advent of MTV, acts started breaking from the road more often, renewing Monarch's enthusiasm to get into the management business in a big way.

The firm had not signed an artist in five years until this spring, but Kos has adopted an aggressive posture since taking office, sending word out to his industry contacts that Monarch is looking for new blood to augment its roster.

For Kos, the result is a listening schedule that includes scouting trips and listening to an average of about 25 tapes a week.

"The management division now represents the biggest growth aspect of Monarch," Kos says. "Being multifaceted is essential to give the artist the edge. Because of our concert promotions, excellent relations with acts, agencies, promoters, and record companies, we have a variety of resources to draw upon."

Kos also notes the strong role of Performance Video, the Monarch production arm that has done broadcast and cable TV music programs as well as music videos, in the overall management scheme.

Kos and Bridgett Nolan, who is associate manager of the talent division, are the bulwarks of the management division, which is part of the overall 35-employee Monarch staff.

Internationally, Monarch is partnered with Dai Davies, a U.K.-based manager and publisher. "That gives us immediate worldwide representation," Kos says. "Dai just signed Gail Ann Dorsey, who's signed to WEA. We'll represent her in North America." Dorsey's album will be released in Europe this fall, with a U.S. release expected in early 1989. Also repped in the U.K. by Davies is producer Roger Bechirian, who has worked with Graham Parker, Elvis Costello, and Squeeze.

For the time being, Minogue plans to continue supporting her album



East Meets West. Jon Bon Jovi, far right, connected with members of the Soviet rock act Gorky Park during a July 31 party in New Jersey to celebrate the launch of the Make A Difference Foundation, a charity organization set up by Bon Jovi manager Doc McGhee. Bon Jovi and Gorky Park are contributing tracks to an upcoming MADF hard rock benefit album. (Photo: Mark Weiss/MWA)

AUSTRALIA'S KYLIE MINOGUE SET FOR LUCKY BREAK IN U.S.

(Continued from page 34)

version of the Gerry Goffin/Carole King classic "The Loco-motion," for Australia's Mushroom label. (A different version appears on "Kylie.") At that juncture, Minogue was already a household name Down Under because of her starring role in the daily soap opera "Neighbours."

After "The Loco-motion" went to No. 1 on the Aussie charts for seven weeks, Minogue decided to go ahead and record an album. In October, she flew to London and connected with the phenomenally successful U.K. writing/production team of Mike Stock, Matt Aitken, & Pete Waterman (Rick Astley, Bananarama, and others).

"We recorded for 10 days in London and then cut two tracks in Australia. So it was really quick," says Minogue, who was still a regular member of the "Neighbours" cast at the time. "People would say, 'Just get time off from work—take a break.' I had to tell them how hard it was to get two weeks off, let alone zip off for a month or so. I flew to London, recorded, and then flew straight back to go onto the set."

As for working with the Stock, Aitken & Waterman team, Minogue says, "Everyone wants to know what it's like because they hear they're just real pains and just tell you what to do. But that wasn't the case at all. They said, 'Here's the songs, this is what we want to do.' If there had been something I didn't like, I would have said so. But I liked everything."

"Besides, who am I to argue with them? I'm very new to this area, and you only have to look at their track record to see they know what they're doing."

Quite content to place herself in the capable hands of the SA&W team, Minogue adds, "At the moment I don't profess to being anything more than a singer. If you're a singer, you don't have to write songs, pro-

duce, and play the instruments. And if [SA&W] has a talent to take something and bring it across in a way that people enjoy, then fine."

Does Minogue plan to start writing any of her own material? "I will try to write—I'm actually planning on getting together with a few people and seeing what I can do," she says.

For the time being, Minogue plans to continue supporting her album

with a hectic schedule of international promo activity. She has had to leave "Neighbours" because of her musical career, but Minogue still hopes to act in films.

"It's just a question of time, though," she says. "My character wasn't killed off in 'Neighbours,' so I could go back to that at some point. But right now I've decided to devote myself to music."

TALENT IN ACTION

(Continued from page 34)

mone holding his "Gabba Gabba Hey" sign aloft as Zippy the Pinhead cavorted at his side during "Pinhead." Two crash-and-burn encores followed; the dance floor roiled with flying bodies during a cover of "California Sun."

Some would indict the Ramones for clinging to their throwback punk style in the late '80s, but the group's hardcore fans continue to respond to the group's manic music with a hearty "Hey Ho Let's Go." C.M.

STEVIE WONDER

Garden State Arts Center, Holmdel, N.J.

THERE WAS something for everyone during Stevie Wonder's recent two-hour-plus show here, as both his Little Stevie and mature Steveland Morris personas contributed to the mix of music from three decades.

From Little Stevie, there was the childlike glee that made "Sir Duke" and "I Wish" sparkle with life, the kind of energy that inspired an entire crowd to sing along on "That Girl" for a good 20 minutes.

But balancing the show was the political activist who dedicated "I Just Called To Say I Love You" to Nelson Mandela, a warm, mature vocalist who engaged the ear with a smooth "Ribbon In The Sky," propelling the ballad by sheer vocal power.

A percussive brew of seven musicians, four backup singers, and four dancers swirled around Wonder, who spent most of his time seated at a keyboard in the center of the stage. The mix at times overpowered the sound system, keeping the mostly over-25 crowd more enamored of the lighter fare than the dance tracks Wonder kept pounding out. The show didn't really take wing until a bubbling "Higher Ground" broke through on the fifth song.

Wonder, always on the cutting edge of technology, showed a new love of computer sampling, offering snips of Prince's "Housequake" and his own voice twisted into the peculiar rhythms endemic to his work.

"Skeletons" closed the regular show, with a dance troupe performing an acrobatic finale. BRUCE HARING

JUDAS PRIEST CINDERELLA

Brendan Byrne Arena, East Rutherford, N.J.

THERE ARE NO HIDDEN messages in Judas Priest's music. The original leather-and-studs bad boys are out on the national concert circuit in support of the aptly named "Ram It Down," the group's latest Columbia offering, which lives up to the

ballooned-fist imagery of the title. The live show hits just as hard, powered by Rob Halford's screaming vocals and the twin guitar attack of K.K. Downing and Glen Tipton.

Even though the upper decks of the Meadowlands Arena at this July 29 show were as bare as a newborn's bottom, Priest piled on the energy, presenting a lean, mean, stripped-of-gloss show that leaned heavily on back catalog. From the muscle of "Breaking The Law" through new cuts "Come And Get It" and "I'm A Rocker," the band smacked out a fresh sound that featured Halford at his whip-cracking best.

The Cro-Magnon-type crowd roared its approval for back-to-back renditions of "Heads Are Gonna Roll" and "Turbo Lover" and exploded for the encore of "You Got Another Thing Comin'," Priest's signature song.

On the other hand, opening act Cinderella delivered a long, cold set in support of its latest on Mercury/PolyGram, "Long Cold Winter." The sound of one hand clapping as the band left the stage tells you all you need to know about its set.

B. H.

NEW ON THE CHARTS

Giant Steps, composed of vocalist Campsie and multi-instrumentalist George McFarlane, have entered the Hot 100 Singles chart



GIANT STEPS: Campsie and George McFarlane.

with "Another Lover," the lead-off single from the U.K. duo's debut A&M album, "The Book Of Pride." The song is also making waves on the club scene.

Campsie and McFarlane initially worked together during the late '70s as members of the Brit band Grand Hotel. Though the group was dropped by CBS Records/U.K. after one album, Campsie and McFarlane were retained by the label to work as a duo.

By 1981, the two musicians were going by the name the Quick, under which they released two albums. The first, "Fascinating Rhythm," featured the dance

hit "Zulu." In 1984, the Quick left CBS and concentrated on producing. (A recent production credit for the duo was on the Mika Records debut album by George Michael bassist Deon Estus.)

In the fall of 1986, the Quick gave recording another stab: The result was an A&M album, "Wah Wah," which included the mid-charted hit "Down The Wire."

For their debut as Giant Steps, Campsie and McFarlane worked with Bryan Loren (Sting, Shanice Wilson) on five tracks and with Gardner Cole (Madonna, Brenda Russell) on five tracks, including "Another Lover." STUART MEYER

WINDWOOD ON A 'ROLL'

(Continued from page 33)

ny's \$12 million multi-album signing of Winwood was originally viewed in some quarters as a gamble, despite the multiplatinum dividends reaped by the star's last Island album, "Back In The High Life."

Says Ayeroff, with the laugh of a craps shooter who has rolled a winner, "I think the whole record business is a gamble. I think the odds on Steve Winwood were pretty good."

Distributor Profiting From Success Of Indie Acts Select-O-Hit Trade Show A Hit

BY EDWARD MORRIS

MEMPHIS, Tenn. Select-O-Hits hosted and entertained more than 300 label, retail, and manufacturer reps at its first annual Showcase Of The Stars trade show here Aug. 12-13. A spokesman for the event estimated that 50 independent labels were represented.

John Phillips, who co-owns the

28-year-old independent distributor with his brother, Sam, says 1988 has been one of the company's best years, with sales increasing "probably 20%" over those of 1987. "Since 1977," he adds, "we have had a 10%-15% jump every year."

Phillips credits records from such hot indie acts as Salt-N-Pepa, Run-D.M.C., and EPMD with spur-

ring this year's unusually high jump. Fat catalogs from the likes of Fantasy and Malaco helped a lot too, he adds. He says he likes to approach business as if the indie labels are collectively "the seventh major."

Generally, the health of indies is good, Phillips maintains, especially those that have built up catalogs. He cited Alligator and High Tone as among the labels that are building valuable collections.

Anticipating further growth for Select-O-Hits, Phillips says the company is renovating another building, considering the addition of a third salesman, and adding to its six WATS lines. Although the operation put in computers last year, it is only now getting its program into shape. "We'll be completely computerized by the end of the year," Phillips vows.

"My main problem is that some of the smaller indies are not quite together," he says, noting that some do not make their LPs, cassettes, and CDs available simultaneously. Many also don't use bar codes for their product, he continues, which keeps such product out of larger record chains.

Besides acting as a one-stop, supplying small stores with both indie and major-label records, the company counts among its customers for indie product such large distributors as Camelot, Wax-Works, Central South, Music City Record Distributors, Be Bop, Nova, and Justin Enterprises. Phillips estimates that "we can cover about 300 retail stores, including [those in] the chains."

Select-O-Hits gets plenty of product requests from European record dealers, Phillips says. He notes that in some cases, "a little indie can sell 400 or 500 copies overseas of a record that won't sell here."

Domestically, says Phillips, cassettes represent about 70% of his sales.

Select-O-Hits is gearing up for year-end holiday sales by offering accessory prepacs to customers. No payment will be due for them until after Christmas. The packs will feature such items as blank tapes, carrying cases, and head cleaners. A few accessory companies were on hand to display items.

Several labels trotted out acts for the show. Actor/singer Philip Michael Thomas autographed copies of his new Spaceship/Atlantic album, "Somebody." Nashville's Airborne Records showcased the Sanders, Rosey Carter, and Bob Bailey. Also performing were Allen T.D. Wiggins, Command Records; Lanier & Co., Waylo Records; and Lou's Blues Revue, Wilbe Records.

Select-O-Hits is located on the site that once housed the warehouse of now-defunct Sun Records, the legendary independent label that gave birth to the careers of Elvis Presley, Johnny Cash, and Carl Perkins. Sun was founded by Rock and Roll Hall of Fame inductee Sam Phillips, the uncle of Select-O-Hits' John and Sam Phillips.

BMG Eyes Local Acts In Greece

BY JOHN CARR

ATHENS, Greece BMG, whose arrival in the Greek market 10 months ago has reportedly caused shivers of apprehension among rival companies, plans to put together its own domestic talent roster, according to managing director Miltos Karadsas.

Karadsas, formerly with CBS Greece, claims the company has achieved a "decent" market share already. But having local repertoire is widely seen as a basic requirement of a local music company, a lesson learned in previous years by CBS and WEA, which like BMG started out here merely as distributors of foreign-catalog material.

BMG's first pop signings here

include Yannis Zouganelis, previously with the Lyra label, and Kostas Haritodipomenos. It hopes to sign Lambros Karelis, former lead vocalist of the Boys Of Patras.

At the same time, Chrysalis has switched from PolyGram Greece to BMG. The move was not unexpected.

Also, BMG has hired experienced executive talent to assist in its push, including longtime Chappell/Intersong representative Kostas Zougris, whom Karadsas describes as the best publisher in Greece, and former CBS staffer Stelios Elliniadis, who has been given responsibility for the burgeoning domestic A&R department.

New Walt Disney Stores Set To Sell Audio, Video, Toon Toys, And More

BY KEN TERRY

LAS VEGAS The Walt Disney entertainment conglomerate is diving into retailing in a big way. Within the next four years the company expects to open at least 100 Disney Stores across the nation, offering a wide range of consumer products related to Disney characters.



Among those products will be videocassettes, children's records, clothing, kitchen items, bed and bath accessories, jewelry, toys, games, books, stuffed animals, and other gift items.

The first Disney Store was opened in Glendale, Calif., in the spring of 1987. Since then, three others have been added in Costa Mesa, Calif., San Francisco, and Bridgewater, N.J. The next store openings are planned for Aug. 20 in Torrance, Calif., and Aug. 27 in Paramus, N.J. All of these outlets are in malls.

According to Melinda Jenkins, manager of marketing and promotion for the Disney Stores, which are part of Disney's consumer products division, all of

the available Disney videos are sold by the retail chain and 23 of the titles, including "Cinderella," will be available through a forthcoming mail-order catalog.

None of the video titles from Touchstone Video, Disney's adult-themed video subsidiary, will be sold in the Disney Stores, Jenkins says.

On the record end, she says, "We have tons of records in the stores and also in the catalog." Among them are read-along tape-and-book packages and such CDs as "Fantasia."

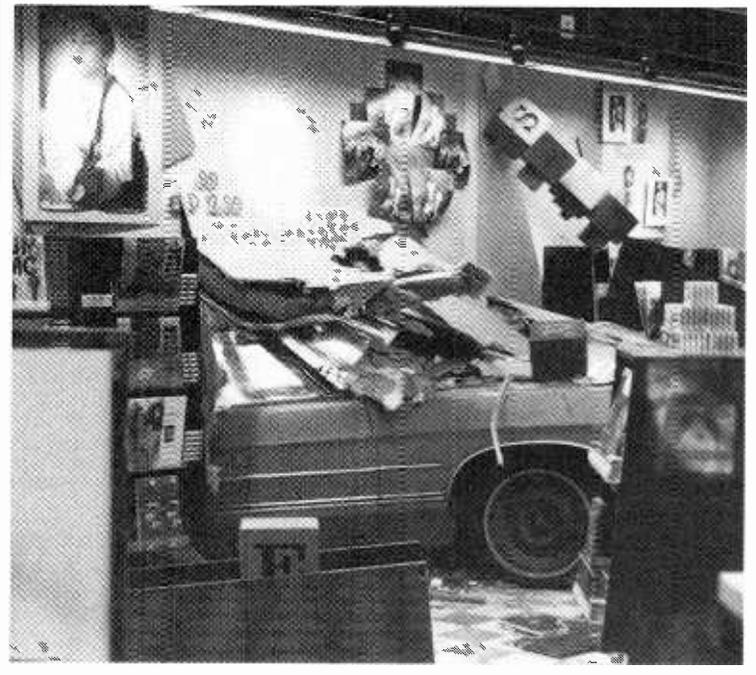
Entertainment software is merchandised separately from the other Disney products, Jenkins notes. "It's like a little department store with separate sections for video and records."

The prices of the videos sold in the Disney Stores range from \$14.95-\$29.95, notes Jenkins.

Asked why Disney decided to get into retail, she replies, "It's bringing a little bit of Disneyland to people around the country." Like various sections of Disney's theme parks, Jenkins adds, each store has its own theme, from '50s cartoons to an old-fashioned movie theater. Portions of videocassettes are shown on TV screens in the retail outlets.



Drive-In Records. At about 11 p.m. on July 21, as clerks were leaving The Record Bar's new Columbia, S.C., Tracks store, a 1967 green Ford Galaxy traveling about 60 mph drove into the side of the store. The driver, who was uninjured, climbed through the front window and ran away. Craig Boyd, regional sales manager for The Record Bar, spent the night in the store to prevent theft. The car was removed the next morning. The store awaits repair; the driver remains at large.



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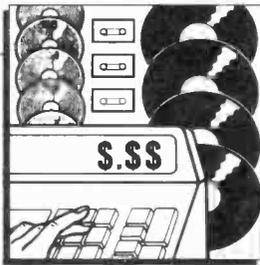
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RETAIL TRACK



by Earl Paige

WHOLESALE WELCOME INDIES: At this year's National Assn. of Recording Merchandisers Wholesalers Conference, set for Oct. 24-27 in Palm Springs, Calif., representatives from independent labels will arrive first; in previous years, they did not arrive until near the end of the convention. That's the word from Sam Ginsburg, manager at City-1 Stop, Los Angeles, who commented on some of the changes planned for this year's NARM wholesalers meet while visiting the Video Software Dealers Assn. confab Aug. 7-11 in Las Vegas. The NARM conference allows vendors the opportunity to interact with three NARM segments: rackjobbers, independent distributors, and one-stops.

In 1986, NARM brought independent labels into the conference, discontinuing what had been another NARM event—an all-indie gathering in Florida. At the same time, more and more home video suppliers started attending. In fact, NARM had to scramble for more hotel space last year, when the conference was moved to Palm Springs from Phoenix, Ariz., because of problems caused by Arizona's refusal to recognize Martin Luther King Jr.'s birthday as a holiday. "The indies want to meet with the racks and one-stops, so the schedule has been switched around," said Ginsburg. Commenting on other changes, he said, "Music video is becoming more important for one-stops. What makes more sense than the people at our sales desk selling a store buyer the audio and the video at the same time?"

Rack involvement burgeoned at last year's wholesalers event, which drew 21 video suppliers, including

CBS/Fox Video, Coliseum Video, Fox Hills Video, Goodtimes/Kids Classics Distribution Corp., HBO Video, Hi-Tops Video, International Video Entertainment, Lorimar Home Video, MCA Home Video, Media Home Entertainment, MGM/UA Home Video, Paramount Home Video, Prism Entertainment, RCA/Columbia Pictures Home Video, Sony Video Software, Sports Legends Video, Video Treasures, and Warner Home Video.

MUSIC VIDEO AND ONE-STOPS: Delivering the second-night keynote for NARM wholesalers and vendors in Palm Springs will be Steve Harkins, national director of audio, Baker & Taylor. Although Harkin's company is primarily a video specialty wholesale firm, two of its 12 branches are aggressively involved in audio—the flagship branch in Chicago and one in Denver. In January, Baker & Taylor's audio arm in Chicago began to push music video with a telemarketing effort that caught the attention of NARM one-stop members and led to the keynote invite.

Harkins says, "I realize I may be cutting off my face a little in that I'm tipping off other one-stops to how much potential there is in music video. But competition is healthy, too."

MEMORY LANE: Saying hello to his industry acquaintances is Leo Diamond, who was a retailer from 1957-72 with Mr. Music stores in West Los Angeles and Holly Park, Calif. And where's Diamond these days? At Palace Station in Las Vegas, just west of the Hilton. Diamond makes arrangements for the annual Music Plus industry party, which the chain holds for its managers during VSDA.

VIEW FROM THE STREET: John Unger is watching retail as an analyst these days with American Pacific Securities in L.A. after 12 years in Chicago at the Laury's Records chain, which was taken over by Rose Records. Unger also spent nearly two years in the Windy City at Yorktown Music Shops... At the

(Continued on page 42)

FOR WEEK ENDING AUGUST 27, 1988

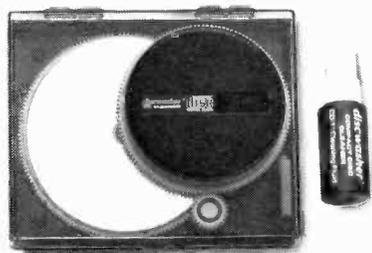
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TOP COMPACT DISKS™

					POP™	
Compiled from a national sample of retail sales reports.						
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
				★ ★ NO. 1 ★ ★		
1	1	1	16	TRACY CHAPMAN TRACY CHAPMAN	ELEKTRA 2-60774	
2	2	2	8	STEVE WINWOOD ROLL WITH IT	VIRGIN 2-90946	
3	3	3	25	GUNS N' ROSES APPETITE FOR DESTRUCTION	Geffen 2-24148	
4	4	5	51	DEF LEPPARD HYSTERIA	Mercury 830 675 2/POLYGRAM	
5	6	9	7	ROBERT PALMER HEAVY NOVA	EMI-MANHATTAN E2-48057	
6	5	6	8	ELTON JOHN REG STRIKES BACK	MCA MCAD 6240	
7	10	—	2	HUEY LEWIS & THE NEWS SMALL WORLD	Chrysalis VK 41622	
8	11	10	41	GEORGE MICHAEL FAITH	Columbia CK 40867	
9	16	—	2	LITTLE FEAT LET IT ROLL	Warner Bros. 2-25750	
10	7	4	13	SADE STRONGER THAN PRIDE	Epic EK 44210/E.P.A.	
11	9	8	12	VAN HALEN OU812	Warner Bros. 2-25732	
12	8	7	15	BRUCE HORNSBY & THE RANGE SCENES FROM THE SOUTHSIDE	RCA 6686-2-R	
13	12	11	49	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R	
14	13	17	19	GLORIA ESTEFAN/MIAMI SOUND LET IT LOOSE	Epic EK 40769/E.P.A.	
15	15	12	6	CINDERELLA LONG COLD WINTER	Mercury 834 612 2/POLYGRAM	
16	25	30	3	JETHRO TULL 20 YEARS OF JETHRO TULL	Chrysalis V3K 41653	
17	18	24	19	MIDNIGHT OIL DIESEL & DUST	Columbia CK 40967	
18	17	23	41	INXS KICK	Atlantic 2-81796	
19	14	15	25	TERENCE TRENT D'ARBY THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY	Columbia CK 40964	
20	20	13	5	BRIAN WILSON BRIAN WILSON	Sire 2-25669/REPRISE	
21	NEW	▶	1	ROBERT CRAY DON'T BE AFRAID OF THE DARK	Mercury 834 923 2/POLYGRAM	
22	NEW	▶	1	UB40 UB40	A&M CD 5213	
23	22	18	7	JIMMY BUFFETT HOT WATER	MCA MCAD 42093	
24	19	21	6	CROWDED HOUSE TEMPLE OF LOW MEN	Capitol C2-48763	
25	27	19	6	RICHARD MARX RICHARD MARX	EMI-MANHATTAN E2-46760	
26	26	26	17	10,000 MANIACS IN MY TRIBE	Elektra 2-60738	
27	23	16	25	ROBERT PLANT NOW AND ZEN	Esperanza 2-90863/ATLANTIC	
28	29	22	5	PATTI SMITH DREAM OF LIFE	Arista ARCD 8453	
29	NEW	▶	1	EUROPE OUT OF THIS WORLD	Epic EK 44185/E.P.A.	
30	28	29	4	VAN MORRISON/CHIEFTAINS IRISH HEARTBEAT	Mercury 834 496 2/POLYGRAM	

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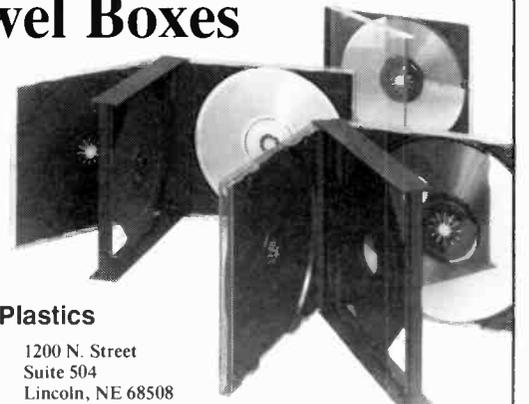


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Rough Trade's U.S.-Label HQs Moving To N.Y.

BY JEAN ROSENBLUTH

SMOOTH SAILING for Rough Trade: Big changes are in store for Rough Trade. The U.K.-based company is moving the headquarters of its U.S. label to New York from San Francisco, though the wholesale, retail, and distribution operations will



remain on the West Coast.

"San Francisco will be very much as it is now with the exception of the record company," says Rough Trade Inc. managing director Robin Hurley. Pitch-A-Tent and the other California-based labels that Rough Trade distributes will still be "managed" out of the Bay-area office, he adds. That includes the new Heyday label, which is based in San Francisco. The first product on the logo, with which Rough Trade has a P&D deal, is set to come out Sept. 1: Pat Thomas' all-acoustic "It's A Long, Long Way To Omaha, Nebraska . . . It's A Long, Long Way To Your Heart," Barbara Manning's "Scissors," and Steven Roback & Viva Saturn's as-yet-untitled debut effort, featuring members of Rain Parade.

"This is just a progression of our expansion plans; we always knew we'd end up with an office on the East Coast," says Hurley of the label's move. "It was just a matter of time."

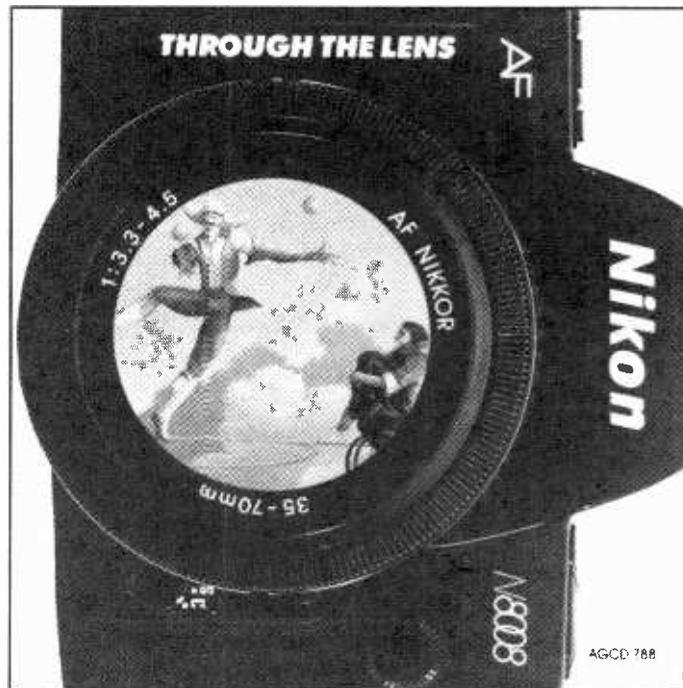
Rough Trade opened a small New York office in January; Hurley says it will have about 30 employees by March, up considerably from its current two full-timers. Only a few of the San Francisco staffers will be making the move with Hurley to the Big Apple, with the rest of the growth coming from new hires. The label plans to move into a bigger space in the building it now occupies, 611 Broadway, by January.

Once the label is established in New York, Rough Trade will set up distribution and warehousing services there as well. In other expansion plans, the company recently added a sales representative in Los Angeles (Lisa Mraz, 213-380-9096)—similar hires are in the works for Chicago and New York—and will eventually open a small office there.

Growth isn't the only thing going on at Rough Trade. Label act **Miracle Legion** is currently on tour opening up for Elektra act the Sugarcubes, and Rough Trade is gearing up for one of its biggest releases of the year, "69" by A.R. Kane. The record, due Aug. 19, features members of the crew that put together "Pump Up The Volume." It spent several weeks at No. 1 on the British independent charts.

EVERYBODY'S DOING IT: Dunhill Compact Classics is the second CD-only label we're aware of to which that description no longer applies. (Continued on next page)

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CHECKFIELD'S "THROUGH THE LENS"

"Through the Lens" (AG788) is Checkfield's third release on American Gramophone. Every track adds to the "breakout" potential of this album and will stimulate sales for the group's two other releases: "Water, Wind, and Stone" (AG700) and "Distant Thunder" (AG787). Available on LP, CD and cassette.

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ALBUM RELEASES

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

JAZZ/NEW AGE

THE HOWARD ALDEN/DAN BARRETT QUINTET Swing Street

◆ LP Concord Jazz CJ-349/NA
CA CJ-349-C/NA

COUNT BASIE Basie & Friends

LP Pablo 2310-925/NA

COUNT BASIE BIG BAND Best Of Count Basie Big Band

LP Pablo 2405-422/NA

GENE BERTONCINI & MICHAEL MOORE The Art Of The Duo

◆ CD Stash ST-CD-6/\$14.98

TUTTI CAMARATA Tutti's Trumpets

◆ LP Bainbridge BT-6248/\$8.98
CA BTC-6248/\$8.98

TUTTI CAMARATA Tutti's Trombones

◆ LP Bainbridge BT-6249/\$8.98
CA BTC-6249/\$8.98

BILLY CHILDS Take For Example This ...

◆ LP Hip-Pocket/Windham Hill WH-0113/NA
CA WD-0113/NA

ELLA FITZGERALD Best Of Ella Fitzgerald

LP Pablo 2405-521/NA

PANAMA FRANCIS & THE SAVOY SULTANS

Get Up And Dance!

◆ CD Stash ST-CD-5/\$14.98

JOHNNY GRIFFIN Blowing Session

◆ LP Blue Note B1-81559/NA
CA B4-81559/NA

KHAN JAMAL Infinity

LP Stash ST-278/\$9.98
CA ST-C-278/\$9.98

AL JARREAU 1965

◆ LP Bainbridge BT-6237/\$8.98
CA BTC-6237/\$8.98

KAMAL & THE BROTHERS Dance!

LP Stash ST-279/\$9.98
CA ST-C-279/\$9.98

YUSEF LATEEF Concerto For Yusef Lateef

◆ LP Atlantic 81863-1/NA
CA 81863-4/NA

MARK LEVINE Smiley & Me

LP Concord Jazz CJ-352/NA
CA CJ-352-C/NA

MERCURY MAX Himalayan Garden

CA Planet L PL-288/\$9.98

THE MICROSCOPIC SEPTET Beauty Based On Science

◆ LP Stash ST-276/\$9.98
CA ST-C-276/\$9.98

GROVER MITCHELL & HIS ORCHESTRA Truckin' With Grover Mitchell

LP Stash ST-277/\$9.98
CA ST-C-277/\$9.98

MARK O'CONNOR Elysian Forest

◆ LP Warner Bros. 1-25736/NA
CA 4-25736/NA

TITO PUENTE (WITH PHIL WOODS) Salsa Meets Jazz

◆ LP Concord Jazz CJP-354/NA
CA CJP-354-C/NA

EMILY REMLER East To Wes

◆ LP Concord Jazz CJ-356/NA
CA CJ-356-C/NA

MARK SLONIKER True Nature

◆ LP Sandstone Music SSL-601/\$8.98
CA SSC-601/\$8.98

MAXINE SULLIVAN/SCOTT HAMILTON QUINTET Swingin' Street

◆ CD Concord Jazz CCD-4351/NA

TOOTS THIELEMANS Only Trust Your Heart

◆ LP Concord Jazz CJ-355/NA
CA CJ-355-C/NA

MEL TORMÉ Round Midnight: A Retrospective

◆ CD Stash ST-CD-4/\$14.98

STEVE TURRE Fire And Ice

◆ LP Stash ST-275/\$9.98
CA ST-C-275/\$9.98

MICHAEL URBANIAK Jazz Tunes, & Others ...

◆ LP Antilles/New Directions 90912-1/NA
CA 90912-4/NA

VARIOUS ARTISTS Jazz Sampler, Vol. V

◆ LP Columbia CJ-44380/NA
CA CJ-44380/NA

VARIOUS ARTISTS Swing's The Thing

◆ CD Capitol C2-90591/NA

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

GRASS ROUTE

(Continued from page 39)

plies. On the heels of Rykodisc's move into analog, Dunhill has announced that it will begin issuing LPs and cassettes. "We really missed the boat on the demand for LP and cassette with our Ray Charles greatest hits volumes one and two," says Dunhill national sales manager Greg Reed. "We didn't want that to happen with our next three Ray Charles releases."

Those albums, "Ray Charles And Betty Carter," "Genius + Soul = Jazz," and "Greatest Country & Western Hits," are available in all three formats, though not all of the label's releases will be. "It will just be selected titles that we feel we can do something with," says Reed. Among those is a just-released album by Mark Sloniker, the first product from Dunhill's new light fusion/new age division, called Sandstone.

SEEDS & SPROUTS: 4AD, one of

the biggest U.K. independent labels, has opened up an office in New York, its first U.S. outpost. Sheri Hood will be handling radio, press, and video promotion as well as working directly with 4AD bands that are licensed to U.S. labels. She can be reached at 212-353-3773 ... Glen Matlock, the Beatle-loving Sex Pistol, has formed a new band, C.B.I., which stands for Concrete Bulletproof Invisible. The other members of C.B.I. were all in the group Doll By Doll. The new outfit's debut EP is scheduled to come out Oct. 7 on Dimension Records (818-981-9050) ... Maxwell Records (716-885-7420) is readying a compilation album of Buffalo, N.Y.-area bands, descriptively titled "We Killed McKinley." Artists appearing on the record include the Rain, the Splat-Cats, Goo Goo Dolls, and the Pin-heads. Look for a Sept. 1 release ... Also be on the lookout for the debut album from the Headlights, who

have just been picked up by the Nashville-based Airborne label. We heard a demo tape of the Tampa, Fla., pop-rock band about a year ago, and the song "Summer Of Love" is still running through our head. Airborne co-founder John Lomax III says the record has a tentative release date of January, but it may be held up by problems the Headlights are having with the Immigration and Naturalization Service; two of the band's members are from England ... USA Today reported that one of the bands playing around town during the Republican National Convention in New Orleans Aug. 15-18 was the Dick Nixons. Their most popular song is "Walk Like A Dick Nixon," to which dancers "go bomp, bomp, bomp and hold up two fingers, just like Nixon used to," according to one of the group's members ... In an attention-getting move for an unsigned act, Pharoah has released a picture-disk 12-inch single—and the band is certainly something to behold. Contact 212-408-1768.

Jasco Bows Phones

New from Jasco Products is the Model HE 474 lightweight digital stereo headphone. It features 23mm mylar transducers for sound reproduction for compact disk players.

Included also are a gold-plated 1/4-inch stereo adapter and a 6-foot cord equipped with a gold-plated 3.5mm stereo plug. The suggested retail price is \$18.19. For more information, call 405-752-0710.

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Billboard

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TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	104	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	★ ★ NO. 1 ★ ★ 41 weeks at No. One LED ZEPPELIN IV
2	2	252	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
3	3	260	ELTON JOHN MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
4	5	96	AC/DC ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
5	4	92	THE EAGLES ASYLUM 6E-105/ELEKTRA (1976) (CD)	GREATEST HITS 1971-1975
6	7	80	PATSY CLINE MCA 12 (1973) (CD)	PATSY CLINE'S GREATEST HITS
7	8	80	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
8	6	84	JAMES TAYLOR WARNER BROS. BSK-3113 (1976) (CD)	GREATEST HITS
9	9	128	STEVE MILLER BAND CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
10	13	61	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
11	12	76	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
12	17	104	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
13	11	57	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
14	10	258	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
15	27	5	ERIC CLAPTON RSO 3099/POLYGRAM (1982)	TIME PIECES/THE BEST OF ERIC CLAPTON
16	16	13	AC/DC ATLANTIC 81650 (1986) (CD)	WHO MADE WHO
17	14	57	SEX PISTOLS WARNER BROS. 3147 (1977) (CD)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
18	20	37	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2 (1976) (CD)	CHRONICLE (THE 20 GREATEST HITS)
19	23	17	METALLICA ELEKTRA 60757 (1987) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
20	15	61	WHITESNAKE Geffen GHS 4018 (1984) (CD)	SLIDE IT IN
21	21	45	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
22	18	53	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
23	32	132	MEATLOAF EPIC PE-34974/E.P.A. (1977) (CD)	BAT OUT OF HELL
24	22	41	INXS ATCO 81277-1/ATLANTIC (1985) (CD)	LISTEN LIKE THIEVES
25	26	72	YAZ SIRE 23737/WARNER BROS. (1982) (CD)	UPSTAIRS AT ERIC'S
26	30	57	GRATEFUL DEAD WARNER BROS. 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
27	19	13	JIMI HENDRIX REPRISE 2025 (1969) (CD)	SMASH HITS
28	37	13	BOSTON EPIC 35050/E.P.A. (1978) (CD)	DON'T LOOK BACK
29	34	104	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
30	31	37	CREAM RSO 811639-11/POLYGRAM (1983) (CD)	STRANGE BREW (THE VERY BEST OF CREAM)
31	24	266	STEELY DAN ABC 1006 (1977) (CD)	AJA
32	28	61	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
33	36	256	THE WHO DECCA 79182/MCA (1971) (CD)	WHO'S NEXT
34	RE-ENTRY		STEPPENWOLF DUNHILL 50135/MCA (1973) (CD)	16 GREATEST HITS
35	RE-ENTRY		CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
36	NEW ▶		MIAMI SOUND MACHINE EPIC BFE 40131/E.P.A. (1985) (CD)	PRIMITIVE LOVE
37	29	190	THE GUESS WHO RCA 1004 (1971) (CD)	THE BEST OF THE GUESS WHO
38	33	72	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
39	NEW ▶		SAM COOKE RCA 2625 (1962)	THE BEST OF SAM COOKE
40	NEW ▶		THE EAGLES ASYLUM 1084 (1976)	HOTEL CALIFORNIA

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Blockbuster VP: Big Webs No Big Threat To Indies

BY EARL PAIGE

LAS VEGAS Although Blockbuster Entertainment is seeking to boost its store total to 386 by the end of the year, the industry pacer and other stores like it are no dire threat to independent video stores, according to



the company's chief marketing officer. Blockbuster senior VP Thomas Gruber, addressing the Video Software Dealers Assn. meet at the Las Vegas Hilton Aug. 9, made extensive use of visuals in describing how his Fort Lauderdale, Fla.-based web is patterning its marketing campaigns after those of the giant fast-food chain McDonald's, for which Gruber worked for 18 years.

Gruber recalled that when McDonald's was first making a name for itself, many in the restaurant business predicted the chain would bring about "the end of the small entrepreneurial restaurant." Said Gruber: "Sure, there was a shake-

up and a shakeout, and to some degree it's still being felt 33 years later, but not for those restaurants committed to excellence, to doing it right."

He said McDonald's and other fast-food giants created "a whole new customer group, whole new patterns of eating out."

Gruber said, "It was inevitable that the big guys would come on the scene, but they have to earn their position—and maintain it." There are plenty of opportunities for those independent and small chains "committed to being absolutely serious about video retailing and the excellence in customer service, selection, shopping atmosphere, and community involvement," he added.

Gruber served as director of marketing and VP of international marketing for McDonald's. Two months ago, Blockbuster appointed another McDonald's veteran—Luigi Salvaneschi—president/chief executive officer. Salvaneschi spent 23 years at the fast-food chain, rising from store clerk to corporate VP.

Noting Blockbuster's present growth pace, Gruber said there are

250 stores that will rent \$62 million worth of tapes this year and that Blockbuster hopes to boost the number of company-owned stores from 150 to 300 next year.

Blockbuster's growth has been spurred by the announcement in April that it will merge with the Las Vegas-based Major Video Corp., which operates 27 company-owned and 100 franchise stores, a move since contested by a suit brought by six franchisees (Billboard, July 23).

Much of Gruber's speech also focused on the issue of minors obtaining R-rated releases "and movies not rated at all that feature violence and mayhem. The kids call them 'slasher' and 'splatter' movies and hold gross-out parties to see who will last the longest before covering their eyes."

He described Youth Restricted Viewing, a Blockbuster program launched in May (Billboard, May 21), as "only the base of putting our corporate philosophy right out in front." One element of the program involved 3 1/2 months of analyzing "60% of our unrated inventory," he said; as a result of the analysis, a

seal that says "17 plus" is now placed on questionable movies.

Also in his speech, Gruber stressed the importance of having a "consistent and visual image." As an example, he pointed to the famed golden arches of McDonald's. He said Blockbuster wants to establish its characteristic outline of a movie-ticket stub as a logo that Gruber said should be "intrusive, legible, and highly visible."

Gruber also had high praise for advertising slogans that have been used by McDonald's, including "You deserve a break today" and "We do it all for you." Blockbust-

er's current slogan is "Wow! What a difference" (Billboard, June 25).

In a veiled challenge to vendors, Gruber noted that Blockbuster aims to maximize co-op advertising opportunities but is sensitive to "demand peaks close to street date," and he warned that "those suppliers who are not listening should know we are pressing on this."

Gruber's closing visual was the scene from the original "King Kong" in which the giant ape falls to its death. Said Gruber: "Being big is not necessarily being successful."

FOR WEEK ENDING AUGUST 27, 1988



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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	10	★ ★ NO. 1 ★ ★ MICKEY COMMEMORATIVE EDITION Walt Disney Home Video 690	1988	14.95
2	2	45	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
3	5	96	SLEEPING BEAUTY ♦ Walt Disney Home Video 476	1959	29.95
4	4	10	DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 694	1988	14.95
5	3	10	MICKEY AND THE BEANSTALK Walt Disney Home Video 691	1988	14.95
6	6	49	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
7	7	10	DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 662	1988	14.95
8	8	10	DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 693	1988	14.95
9	10	115	ALICE IN WONDERLAND ▲ ♦ Walt Disney Home Video 36	1951	29.95
10	9	152	PINOCCHIO ♦ Walt Disney Home Video 239	1940	29.95
11	11	23	BUGS! MGM/UA Home Video M201233	1988	14.95
12	12	10	DONALD IN MATHMAGIC LAND Walt Disney Home Video 692	1988	14.95
13	13	64	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
14	15	10	DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 695	1988	14.95
15	17	43	MICKEY & MINNIE Walt Disney Home Video 576	1987	14.95
16	14	66	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ◊ Walt Disney Home Video 480	1986	14.95
17	16	115	WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
18	18	41	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
19	22	152	DUMBO ▲ ♦ Walt Disney Home Video 24	1941	29.95
20	19	103	WINNIE THE POOH AND THE HONEY TREE ♦ Walt Disney Home Video 49	1965	14.95
21	21	63	HERE'S MICKEY! Walt Disney Home Video 526	1987	14.95
22	25	113	WINNIE THE POOH AND THE BLUSTERY DAY ♦ Walt Disney Home Video 63	1968	14.95
23	20	2	PEE WEE'S PLAYHOUSE, VOL. 5 RESTAURANT Hi-Tops Video HT-0126	1988	14.95
24	NEW ▶		MORE BABYSONGS Hi-Tops Video HT-0028	1988	14.95
25	23	3	PEE WEE'S PLAYHOUSE, VOL. 4 BEAUTY MAKEOVER Hi-Tops Video HT-0125	1988	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 250,000 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.

AVA, Rona Barrett Team In Production Co. Group Members To Get Exclusive 1st Shot At Titles

LAS VEGAS In one of the more unusual marketing developments at the Video Software Dealers Assn. meet here, the American Video Assn. announced that it is joining forces with legendary gossip columnist Rona Barrett to bankroll the production of prerecorded software that will be offered exclusively at first to AVA-member dealers.

The mostly mom-and-pop AVA and Barrett announced at the Aug. 7-11 confab that they are forming a company called First Video Features Inc. The principals are hoping that Barrett's name will pack enough clout to open Hollywood producers' doors.

The announcement comes at a time of turmoil in the home video industry, much of it surrounding the issue of studios and retailers becoming cozy partners through shared-revenue plans. The formation of First Video is timed to benefit from the furor over pay-per-transaction, says John Power, president and chief executive officer of the new company. "It's almost exactly the opposite kind of idea but offers dealers many of the advantages sought with PPT," he says.

Under the First Video plan, each AVA dealer member will contribute a 100%-refundable deposit of \$800. If 3,000 members participate—a number termed conservative by First Video VP of marketing Robert Rosser—the fund would total \$2.4 million. The cost of the videos will be slightly less than what is charged for most video product.

AVA's fling is not the first time that retailers have been invited to fund a video production. At last year's VSDA convention, Chicago-based distributor Chicago Tape

Authority, which specializes in B titles, attempted to raise funds to shoot a western theatrical title, with the ultimate goal of releasing the film on video after it completed its run in theaters.

Rosser, a veteran store operator, says the First Video plan offers a "fifth window"; actually, it's a first window in the sense that dealers signed to First Video Features will have the product exclusively for 90 days. After that, the product will become available to theaters, cable, pay-per-view, and other home video stores.

First Video plans to release the product first at a rental price, then at sell-through.

"Retailers are the ones that end up purchasing everything that is released anyway," says William Trowbridge, a fourth partner in First Video. Trowbridge, chairman of the Los Angeles-based Levine/Trowbridge Productions, has been married to Barrett since 1973.

The story behind Power and Rosser's hookup with Barrett and Trowbridge sounds like a movie plot itself. After bowing out of two retail operations over an eight-year period, Rosser was chauffeuring Barrett on book tours. "Bill and I would sit around talking," says Rosser. This was two years ago.

Barrett, meanwhile, as president/chief executive officer of Rona Barrett Productions, was looking for opportunities. She says she was becoming frustrated with the "bureaucracy" at such large entertainment conglomerates as General Electric and Capital Cities. "Show business is not just bot-

tom line," she says.

Two months ago, First Video discovered a missing link when Rosser brought in Power, founder and head of the Mesa, Ariz.-based AVA, which represents about 5,000 stores.

The new enterprise has become a source of uneasiness for some AVA members. "There is some surprise that John [Power] became a salaried officer in First Video," says Frank Curreri, operator of Video Entertainment Centers in Dedham, Mass., and a board member of AVA Plus, the newly structured group that owns AVA.

"None of the officers are taking a salary," says Rosser of First Video. All four principals contributed equally to an investment fund that Rosser says "is under \$1 million."

While it appears that AVA members do not have a problem with the \$800 contribution, some seem leery of the requirement that each participating store carry at least seven titles from the series.

Some are also concerned about how easily and quickly Barrett and Trowbridge can line up products, which they say could range from feature films of all genres to special-interest titles to music videos. Barrett says that partly because of the recent settlement of the screenwriters' strike, she received "four or five phone calls" during VSDA. "The timing is perfect," she says.

For Barrett, attending the VSDA confab was dramatic: She spent one afternoon signing 800 photographs on the exhibit floor. "I had to ice down my arm like a baseball pitcher," she says.

EARL PAIGE



VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Suggested list price, prebook cutoff, and street date are given when available.

ABSOLUTION
Richard Burton
♠♥ Trans World/\$79.95
Prebook cutoff: 8/26/88; Street: 9/15/88

APPOINTMENT WITH DEATH
Peter Ustinov, Lauren Bacall
♠♥ Warner/\$89.95
Prebook cutoff: 8/29/88; Street: 9/13/88

ARIA
Buck Henry, Anita Morris, John Hurt, Theresa Russell
♠♥ Academy/\$89.95
Prebook cutoff: 10/3/88; Street: 10/26/88

BLOOD FEAST
Connie Mason
♠♥ New Star/\$29.98
Prebook cutoff: 8/24/88; Street: 9/7/88

CINDERELLA
Animated
♠♥ Disney/\$26.99
Prebook cutoff: 8/29/88; Street: 10/4/88

DUCKTALES: MASKED MARAUDERS
Animated
♠♥ Disney/\$14.95
Prebook cutoff: 8/29/88; Street: 10/4/88

A FLAME TO THE PHOENIX
Paul Geoffrey, Ann Firbank
♠♥ Western World/\$79.95
Prebook cutoff: 8/31/88; Street: 9/15/88

FOUR DAYS IN NOVEMBER
Documentary
♠♥ MGM/UA/\$29.95
Prebook cutoff: 8/25/88; Street: 9/13/88

FRANTIC
Harrison Ford, Betty Buckley
♠♥ Warner/\$89.95
Prebook cutoff: 8/22/88; Street: 9/7/88

GREAT WHITE VIDEOS
Great White
♠♥ IVE/Radio Vision/\$14.95
Prebook cutoff: 8/24/88; Street: 9/15/88

LADY IN WHITE
Luke Haas, Len Cariou, Alex Rocco
♠♥ Virgin Vision/\$89.95
Prebook cutoff: 8/30/88; Street: 9/14/88

LONG GONE
Virginia Madsen, Dermot Mulroney, Larry Riley
♠♥ Lorimar/\$89.95
Prebook cutoff: 8/25/88; Street: 9/14/88

SCAVENGERS
Kenneth Gilman, Brenda Bakke
♠♥ Academy/\$79.95
Prebook cutoff: 8/22/88; Street: 9/14/88

SEARCH AND DESTROY
Stuart Garrison Day, John Christian, Kosmo Vinyl
♠♥ Forum/\$79.98
Prebook cutoff: 8/31/88; Street: 9/14/88

SHY PEOPLE
Barbara Hershey, Jill Clayburgh
♠♥ Warner/\$89.95
Prebook cutoff: 8/22/88; Street: 9/7/88

TEEN STEAM
Exercise
♠♥ J2/\$19.95
Prebook cutoff: 8/23/88; Street: 9/8/88

THE THREE CABALLEROS
Animated
♠♥ Disney/\$29.95
Prebook cutoff: 8/29/88; Street: 10/4/88

TOUGH STUFF WORKOUT
Exercise
♠♥ J2/\$19.95
Prebook cutoff: 8/23/88; Street: 9/8/88

TRUE COLORS
Noni Hazelhurst, John Waters
♠♥ Academy/\$79.95
Prebook cutoff: 8/25/88; Street: 9/14/88

2,000 MANIACS
Connie Mason
♠♥ New Star/\$29.98
Prebook cutoff: 8/24/88; Street: 9/7/88

THE WIND IN THE WILLOWS
Animated
♠♥ Disney/\$14.95
Prebook cutoff: 8/29/88; Street: 10/4/88

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Pfanstiehl Plugs 2 New S-VHS Cables Super Vid Connections

Super-VHS cables are the newest video accessories from Pfanstiehl. Now available: 6 1/2-foot and 16-foot cables with S-VHS plugs at each end. These cables also have 24-karat-gold-plated connectors that are made from oxygen-free copper. Such copper is significant, Pfanstiehl says, because in stan-

dard copper some of the electrons that form the signal can be "soaked up" by the oxygen molecules, a process that causes a slight loss in signal strength. Suggested retail prices are \$33.79 for the shorter length and \$48.79 for the longer. Contact: 312-623-1360.

RETAIL TRACK

(Continued from page 38)

VSDA meet, Retail Track found John Quinn, former director of operations at Sound Warehouse. Quinn replaced Dave Mount at Warner Home Video when Mount left for a position at International Video Entertainment.

FORE! It's probably not too surprising that avid golfers Huey Lewis & the News took time from their concert tour to hit the links with the crew from Camelot Music. In northeast Ohio to play Aug. 10-11 dates at Cleveland/Akron-area outdoor venue Blossom Music Center, Lewis and company took on Firestone Country Club, the awesome

championship course that's less than a 30-minute drive from Camelot headquarters. Joining the band on the greens were Jim Bonk, Camelot's executive VP and chief executive officer; Larry Mundorf, senior Camelot VP; and CBS Records Cleveland-branch brass Jim Hawn, branch manager, and Pete Anderson, sales manager.

Have you recently stepped out of retail? Chances are your industry friends will want to know what you're up to. To reach Retail Track, call Earl Paige at 213-273-7040.

FOR WEEK ENDING AUGUST 27, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	5	WALL STREET ◊	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R
2	10	3	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R
3	2	7	FULL METAL JACKET	Warner Bros. Inc. Warner Home Video 11760	Matthew Modine Adam Baldwin	1987	R
4	3	10	FATAL ATTRACTION ◊	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R
5	6	4	ACTION JACKSON	Lorimar Film Entertainment Lorimar Home Video 816	Carl Weathers Vanity	1988	R
6	4	4	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R
7	9	3	D.O.A.	Touchstone Pictures Touchstone Home Video 698	Dennis Quaid Meg Ryan	1988	R
8	20	2	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 680	Robin Williams		R
9	8	8	NUTS	Warner Bros. Inc. Warner Home Video 11756	Barbra Streisand Richard Dreyfuss	1987	R
10	5	9	OVERBOARD ◊	CBS-Fox Video 4746	Goldie Hawn Kurt Russell	1987	PG
11	7	11	THROW MOMMA FROM THE TRAIN ◊	Orion Pictures Orion Home Video 8719	Danny DeVito Billy Crystal	1987	PG-13
12	11	8	LIKE FATHER LIKE SON	Tri-Star Pictures RCA/Columbia Home Video 6-27001	Dudley Moore Kirk Cameron	1987	PG-13
13	13	7	HELLO AGAIN	Touchstone Pictures Touchstone Home Video 656	Shelley Long	1987	PG
14	12	13	BABY BOOM ◊	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG
15	23	2	BRADDOCK: MISSING IN ACTION III ◊	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R
16	18	4	MOVING	Warner Bros. Inc. Warner Home Video 11789	Richard Pryor	1988	R
17	16	15	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R
18	14	16	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R
19	19	7	IRONWEED	Tri-Star Pictures Vestron Video 6022	Jack Nicholson Meryl Streep	1987	R
20	17	4	PRINCE OF DARKNESS	Universal City Studios MCA Home Video 80761	Donald Pleasence Alice Cooper	1987	R
21	15	7	THE COUCH TRIP	Orion Pictures Orion Home Video 8713	Dan Aykroyd Walter Matthau	1987	R
22	27	2	THE MANCHURIAN CANDIDATE	MGM/UA Home Video M801369	Frank Sinatra Laurence Harvey	1962	NR
23	21	11	THE PRINCIPAL	Tri-Star Pictures Tri-Star Video 6-27000	James Belushi Louis Gossett Jr.	1987	R
24	22	12	CAN'T BUY ME LOVE	Touchstone Pictures Touchstone Home Video 597	Patrick Dempsey Amanda Peterson	1987	PG-13
25	28	15	SOMEONE TO WATCH OVER ME	RCA/Columbia Pictures Home Video 6-20877	Tom Berenger Mimi Rogers	1987	R
26	24	13	THE RUNNING MAN	Tri-Star Pictures Vestron Video 6021	A. Schwarzenegger	1987	R
27	25	10	HOPE AND GLORY	Nelson Home Entertainment 7713	Sarah Miles David Hayman	1987	PG-13
28	33	11	FATAL BEAUTY	MGM/UA Home Video 901134	Whoopi Goldberg Sam Elliott	1987	R
29	34	19	THE PRINCESS BRIDE	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Ewes Robin Wright	1987	PG
30	26	17	ADVENTURES IN BABYSITTING	Touchstone Pictures Touchstone Home Video 595	Elisabeth Shue	1987	PG-13
31	37	31	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
32	NEW ▶		SATISFACTION	CBS-Fox Video 1655	Justine Bateman	1988	PG-13
33	NEW ▶		A NIGHT IN THE LIFE OF JIMMY REARDON	Island Pictures CBS-Fox Video 3855	River Phoenix	1987	R
34	31	8	CRY FREEDOM	Universal City Studios MCA Home Video 80763	Kevin Kline Denzel Washington	1987	PG
35	30	12	HOUSE OF GAMES	Orion Pictures HBO Video 0063	Joe Mantegna Lindsay Crouse	1987	R
36	32	11	BARFLY	Cannon Films Inc. Warner Home Video 37212	Mickey Rourke Faye Dunaway	1987	R
37	NEW ▶		SEPTEMBER	Orion Pictures Orion Home Video 8718	Mia Farrow	1987	PG
38	29	2	YOU CAN'T HURRY LOVE	Lightning Pictures Inc. Vestron Video 5233	David Packer Scott McGinnes	1988	R
39	35	7	TEEN WOLF TOO	Atlantic Releasing Corp. Paramount Home Video 12630	Jason Bateman	1987	PG
40	38	21	STAKEOUT	Touchstone Pictures Touchstone Home Video 599	Richard Dreyfuss Emilio Estevez	1987	R

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KELLY MCGILLIS JEFF DANIELS A PETER YATES FILM

THE HOUSE ON CARROLL STREET JESSICA TANDY

AND MANDY PATINKIN MUSIC BY GEORGES DELERUE PRODUCTION DESIGNER STUART WURTZEL

DIRECTOR OF PHOTOGRAPHY MICHAEL BALLHAUS, A.S.C. EXECUTIVE PRODUCERS ARLENE DONOVAN ROBERT BENTON

PRODUCED BY ROBERT F. COLESBERRY WRITTEN BY WALTER BERNSTEIN PRODUCED AND DIRECTED BY PETER YATES

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VIDEO

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE	IN THIS SECTION	AD DEADLINE
HORROR VIDEO Sept 10 Sept 17 Sept 24	<ul style="list-style-type: none"> • Retailing Tips • Programming Trends • New Product • Special Promotions 	Aug 26 Sept 1 Sept 9
CD Sept 24	<ul style="list-style-type: none"> • State of CD • Production • Labels & Software • Packaging • New Directions • Retailing • Accessories • International 	Aug 30
THE WORLD OF GOSPEL MUSIC Oct 8	<ul style="list-style-type: none"> • Gospel Today • Majors & Indies • Black Gospel • Rock Gospel • Talent • Radio • Video 	Sept 13
THE WORLD OF COUNTRY MUSIC Oct 15	<ul style="list-style-type: none"> • Country '88 • Talent • Radio & Video • Concerts & Touring • Alternative Marketing • Publishing • Charts 	Sept 20

WHY THEY ARE SPECIAL:

- **SEPTEMBER IS 'HORROR VIDEO MONTH,'** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it's not meant to frighten, it will enlighten all dedicated merchants of mayhem.
- **THE COMPACT DISK STORY** is the saga of an industry rediscovering its wealth by embracing its future. No source has so thoroughly covered CD from its technological beginnings than Billboard, and this year's issue will again pinpoint CD's progress with laser precision, depth and detail.
- **GOSPEL MUSIC** continues to make steady inroads into major music markets, though applying the crossover yardstick does not take full measure of gospel's surging popularity within its own category borders. Crossover continues to be elusive except for a few, but business is again picking up across the board as Billboard's annual spotlight takes aim at gospel's "big guns" on the road to Christmas '88.
- **COUNTRY MUSIC '88** looks behind the scenes at the onrush of new talent and the changes sweeping country into a new era where video music, CDs, and freshly wired crossover connections are making everything country new again.
- **COMING ATTRACTIONS:** WEST GERMANY, NEW AGE MUSIC, AES, SPECIAL INTEREST VIDEO & VIDEO MUSIC (AMERICAN VIDEO CONFERENCE SPECIAL EDITION).

FOR AD DETAILS CONTACT YOUR BILLBOARD SALES REPRESENTATIVE or CALL ANY BILLBOARD OFFICE WORLDWIDE.

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LOS ANGELES: Christine Matuchek, Arty Simon, Anne Rehman, Marv Fisher, Emily Vaughn. (213) 273-7040.
NASHVILLE: Lynda Emon, Carole Edwards. (615) 321-4290.
LONDON: Tony Evans 439-9411.

*****RESERVE SPACE TODAY!*****

Author Gives Tips To VSDA Conventioneers 'Guerrilla Marketers' Capture Sales

BY BRUCE HARING

LAS VEGAS "Textbook marketing is based on art, but marketing is a science," declared Jay Conrad Levinson. Using the methodology of science, he outlined 100 steps retailers can take to better their "guerrilla marketing" skills during a seminar here at the Video Software Dealers Assn. convention.



Levinson, author of "Guerrilla Marketing," a retail-strategy text now in its fifth printing, told a packed seminar room that "marketing is like flossing to a small business: It's a pain, but you're in deep trouble if you don't do it."

Speaking briskly, he punched out an information-packed speech, noting that retailer apathy after the sale is the biggest enemy of successful marketing. Of the 100 guerrilla marketing points outlined during the seminar, an "average guerrilla" will accomplish 60, Levinson said. Most of the ideas cost nothing and rely only on human interaction and common sense.

Levinson suggested that each retailer create a marketing calendar divided into five categories: week; thrust (the marketing goal); media (radio, print, etc.); cost; and results. The calendar codifies the goals and results of each marketing strategy, Levinson said.

Other key points made by Levinson, some admittedly obvious but crucial to guerrilla marketing:

- Maintain a range of store hours that makes it easy for the public to do business with the store.
- Train employees in phone demeanor. Levinson recounted how a

muffler service increased its business dramatically with skillful employees whose duties included answering the telephone in a helpful manner.

- Neatness counts. Levinson pointed out that the general appearance of stores and employees creates the most lasting impression of

the quality of service available. "You're judged by your worst-dressed employee," Levinson said.

- Inserts and preprints are the equivalent of an eight-page brochure. One-third of the direct-mail recipients in a zip code area will save and use the insert, Levinson claimed. By including a returnable coupon you can ensure a strong response. The cost is less than most advertising, he added.

- Use contests to get people into the store. Also offer refreshments, gum, or other incentives to lure the customer back.

- Offer to write your own newspaper article for the local press. It's not a vehicle for selling your products, but it will increase your visibility, Levinson said.

- Offer gift baskets and gift certificates, an attractive alternative for those seeking something novel.

- Tie-ins with other businesses can increase your visibility at a low cost. The process is called "fusion marketing" in Japan.

- Rent a searchlight and create a special event out of nothing, Levinson said. Some retailers have found the promotion so effective that they've purchased their own light.

- How you say hello and goodbye costs nothing and can increase business. If you don't know a customer's name when you say hello, said Levinson, make sure you know it when you say goodbye.

- Matchbook advertisements are a long-lasting and effective tool. One driving school reported 800,000 responses from such an ad, Levinson said.

- Make sure your store has a "designated guerrilla" in charge of implementing your planned marketing activities, Levinson emphasized.

Levinson Offer: 100 Guerrilla Marketing Tips

LAS VEGAS Levinson's 100 guerrilla marketing tips are available free of charge by calling 1-800-621-0841, extension 140. Callers can also obtain a brochure outlining Levinson's monthly guerrilla marketing newsletter. VSDA members will receive a \$100 discount off the regular \$195 price by mentioning the trade organization. Levinson will refund the subscription price plus \$5 if the newsletter is not to your satisfaction.



Also available for free is a brochure outlining Marketing On Hold, a phone program that replaces the telephone "hold" music with store information. Call 408-980-8282.

Also, retailers can obtain a free brochure on "take one" boxes by calling 415-892-2728.

Underhill Puts Spotlight On Design Flubs

BY EARL PAIGE

LAS VEGAS Peppering his commentary on store design and traffic patterns with such phrases as "ass-brush factor," consultant Paco Underhill urged video retailers to rethink both store exteriors and interiors during the Video Software Dealers Assn. here, Aug. 7-11 at the Las Vegas Convention Center.

Underhill, who heads New York-based Environmental Analysis and Planning Consultants, spoke first to a general audience Aug. 11 and then at two detailed workshops the same day.

Among the numerous concepts stressed by Underhill, a former

(Continued on next page)



Laughing Matter. Dennis Miller, right, comedian and star of NBC's "Saturday Night Live," plugged his Vestron Video release with a stand-up routine during the manufacturer's product presentation convention and an autograph stint at Vestron's booth during the Video Software Dealers Assn. Here he signs a photo for Barb Robinson from a Sounds Easy Video store in Lima, Ohio. (Photo: Dean Davidson)

UNDERHILL SPOTS FLUBS

(Continued from preceding page)

college professor, was that store aisles are often too narrow and cause people to brush by others who are browsing, which can lead to excessive walkouts and less time spent shopping, an effect he calls the "ass-brush factor."

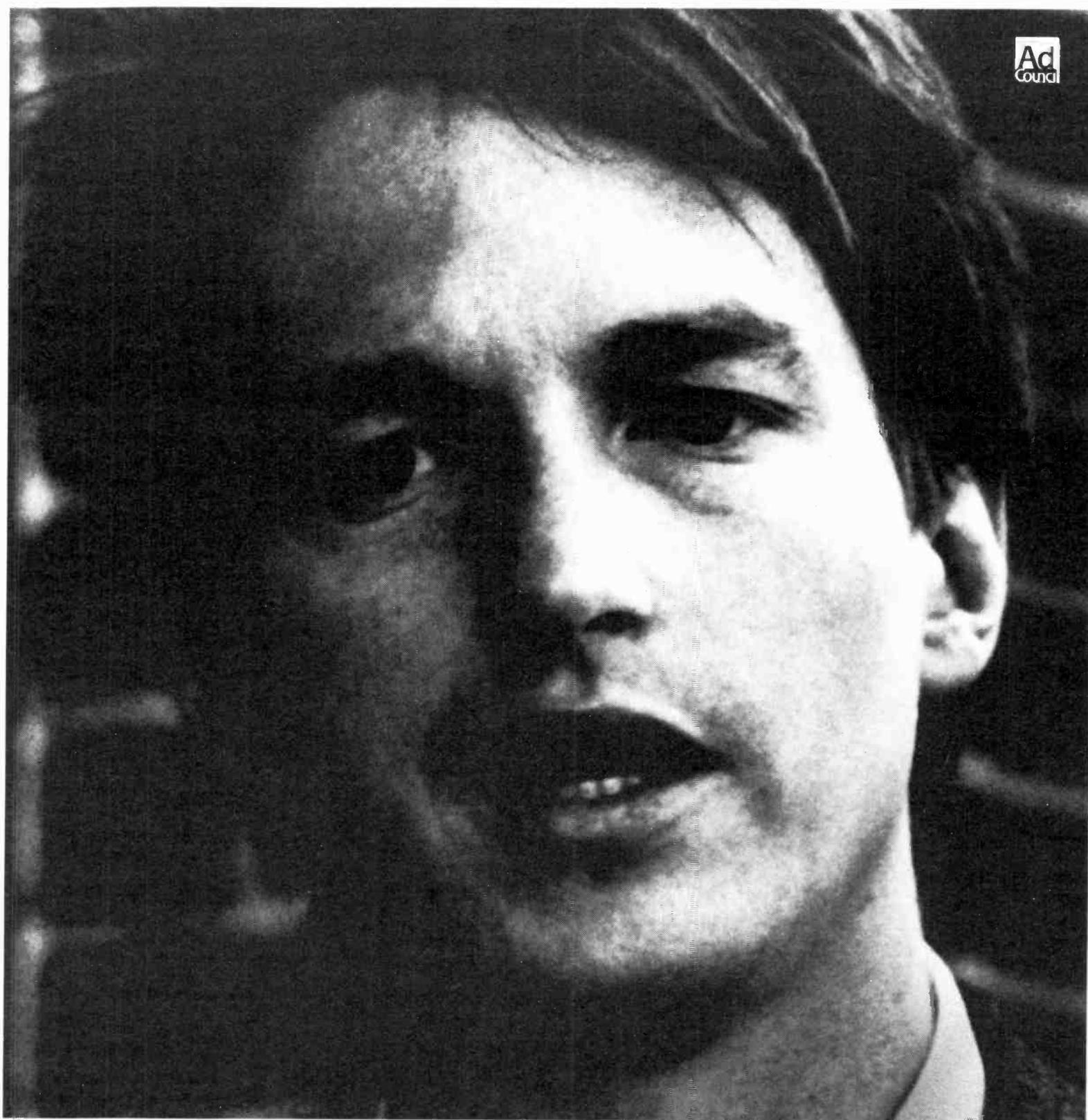
To illustrate his point, Underhill photographed activity at four video stores selected by the VSDA—a West Coast Video in Philadelphia; a Kansas City, Mo., Applause Video; Major Video's large unit in the Los Angeles suburb of Torrance; and Video Library, Livingston, N.J.—using time-lapse cameras for as long as an entire day, then edited the footage down to minutes. The footage showed that certain aisles were jammed for long periods while nearby aisles enjoyed little traffic.

"You can steal an inch here and an inch there" by making some aisles narrower and enlarging others where more room is desired, Underhill said.

Another store characteristic described by Underhill was how stores handle traffic at the cash wrap area. A logjam usually occurs when customers enter a store and stop to browse and ask questions about just-returned videocassettes that may be stacked behind the counter. At the same time, other customers await checkout.

Underhill presented key statistics that focused on walkouts and found that they vary by store size and time of day. Compared with those at other destination-type stores where customers come with a single shopping purpose, Underhill stated, video-specialty-store walkouts are "considered very high. Walkouts vary from 10% on Saturday morning to 30% that night."

Exteriors came in for discussion, too. According to Underhill, placing posters in windows is often ineffective. "They are designed for pedestrians entering a movie theater," he said, and are therefore too small to pull pedestrians or those passing by in cars into a strip center.



"Please, my little girl needs blood!"

Blood saves lives. And your company can make a major contribution to the constant need for blood in your community. Please contact your local Red Cross Chapter to see how easy it is to hold a blood drive at your company.

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This Year's Theme: Hi-Tech In Music Frisco Site Of NARAS Fair

NEW YORK Designers, manufacturers, dealers, and users of hi-tech advanced-music-making systems will converge on San Francisco Sept. 10-11 for the third annual San Francisco Music Fair, presented by that city's chapter of the National Academy of Recording Arts & Sciences.

This year's theme is "High Technology In Music"; accordingly, companies set to exhibit at the fair include Meyer Sound, Panasonic, DOD, Peavey, WaveFrame Corp., E-mu Systems, Yamaha, Audio Images Corp., Ampex, and Personics.

Lolly Lewis, president of the San Francisco NARAS chapter, notes that last year's fair drew 6,000 attendees to its workshops, panels, concerts, and master-class

workshops.

This year's fair will feature a "storytelling" series, in which 14 music industry veterans will share some of their experiences. Set to participate are Merl Saunders, engineer Carson Taylor, jazz producer Orrin Keepnews, and promoter Augie Bloom.

The engineering master class this year will be led by Fred Catero, who has worked with Herbie Hancock, Bob Dylan, and Santana. Also, journalist/musician/educator Craig Anderton will be on hand to lead a master class on MIDI and computer music software.

General admission to the fair is \$10. The venue is the San Francisco State Univ. Creative Arts Building. For tickets and other information, call 415-681-1170.

SPARS Focus: Managing Personnel Two-Day Business Confab Set For N.Y.

NEW YORK Recording studio owners and managers will discuss techniques for dealing effectively with their personnel at the upcoming Society of Professional Audio Recording Studios' East Coast Business Conference Sept. 17-18 at New York Univ.

The conference, titled "Personnel: Managing Your Most Potent Resource," will be broken down into seven presentations covering various areas. Also included in the two days of activities are two breakfasts, two luncheons, and a cocktail reception.

On Sept. 17, following an opening address by SPARS' first VP, Bruce Merley, who is scheduled to assume the presidency in 1989 and is co-owner of Clinton Recording Studios in New York, a presentation called "Management Style:

Hiring, Firing, And Dealing Effectively With People" will be given by Burton Hall of Burton Hall Associates.

Seven sessions are on tap for the Sept. 17-18 meet

Next up will be a discussion of "Employee Benefits: What They Are And How To Use Them" featuring Henri van Dam of Lowenfeld/Kalayjian, Arthur H. Goldstein of Press Fishman Rappaport, and Howard Elias of the Executive Compensation Group Inc.

The final presentation of the opening day will be "Employee Education: What Can We Expect And What Must We Provide?" A panel of industry representatives will examine issues regarding employee education, including post-hiring education and the minimum prerequisites of hiring.

The second day is scheduled to kick off with "Employer, Employee, And The Law," in which a representative of the U.S. Department of Labor will present an overview of current federal law as

it pertains to business managers. Included will be discussions of the Occupational Safety and Health Administration functions as well as pending labor legislation, including the proposal to upgrade the current minimum-wage package.

Next will be "Handbook Or Handcuff: Using Written Documentation As A Tool For Effective Personnel Management." Clinton Studios co-owner Merley will lead a panel discussion covering the dos and don'ts of job descriptions, employee handbooks, policy manuals, and operating procedure manuals.

Closing the conference will be a workshop session titled "Putting It All Together," in which case studies will be discussed, and a general wrap-up that will allow conference attendees to raise questions in specific areas.

Registration is limited to 75 participants, and a variable rate schedule is in effect for the East Coast Business Conference. SPARS members registering prior to Sept. 5 pay \$175; the fee for nonmembers is \$250. After Sept. 5, the cost is \$225 for members and \$300 for nonmembers. Contact SPARS at 407-641-6648 for details.

NEW PRODUCTS AND SERVICES

ONE MORE FOR THE ROAD: L.E. Wynne, sound engineer for John Cougar Mellencamp, is the latest road engineer to endorse the Electro-Voice N/DYM microphone series. Artists who speak enthusiastically about the series are Aerosmith, Def Leppard, Ricky Scaggs, Great White, and the Judds.

IN ONE OF those rare examples of U.S.-made technology being exported to Japan, three leading Japanese companies have made major purchases of the new Lynx Post Production system, manufactured by TimeLine Inc. in New York.

The sales were made to Laser-Disc Co. Ltd., Pioneer's optical disk subsidiary, and Azabu Plaza and Toei Kagaku Akasaka Video Center, two of Japan's leading video facilities.

Included in the three sales were the first Lynx Keyboard Control units sold in Japan as well as a total of 21 Lynx Video System Interface modules. Contact TimeLine at 212-431-0330.

SUCH A DEAL: Video Copy Services of Atlanta is offering a special deal to introduce new customers to its facilities. From now until Sept. 30, VCS is giving away up to 40 free hours of 3/4-inch A/B roll editing on projects that will "result in a minimum order of 500-1,000 copies to be duplicated by VCS."

The company says that in addition to free editing, special duplication prices are being offered as part of the promotion. Contact VCS at 404-321-6933.

GUITARIST NEAL SCHON'S home studio setup, also known as Gush Studios, now includes a 36-input Soundcraft TS12 console he recently purchased. The Journey man has been using the board to mix and record his new solo album, featuring Randy Jackson on bass

and Omar Hakim on drums. The console was sold through Audio Images Corp. in San Francisco.

SOMEBODY AT YAMAHA was a bit overzealous in his p.r. duties: It seems that Peter Chaikin, whom

we referred to as a Grammy Award winner in a recent column, was actually a Grammy Award nominee. Still, there's always next year . . . Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

JOHN LUONGO WAS in at Electric Lady mixing Andy Leek's Atlantic single. George Martin produced the tracks with Gary Hellman engineering. Bridgette Daly assisted.

Luongo was also in at Sound-track working on additional production for Natasha's Brother, debuting on Atlantic. Phil Ashley worked out keyboard tracks with Hellman at the board.

Dunn Pearson Jr. and Joseph Michael Porrello were in Manhattan's Hip Pocket Studio producing Pearson's debut album. Butch Jones was at the controls.

Music For Media's Robert Kessler and Ethan Neuberg cut the soundtrack for "Bum Rap" (a Millennium film production) with Lance McVickar at Evergreen.

Ray, Goodman & Brown were in at 39th Street tracking their upcoming EMI-Manhattan release. Richard Kaye was at the controls, assisted by Edward Douglas and Gregge Tupper.

Brimstone Records group Secret Agent was in at the Brooklyn Music Factory working on cuts for an album project. Joe Brimstone produced with Bobby De Riso seated at the desk.

LOS ANGELES

PRODUCER/ENGINEER Daniel Lazerus of Strada Songs Ltd., London, was in at Master Control working on album tracks with Planet 10. Ted Pattison was second engineer on the sessions.

Chaka Khan cut vocal tracks for her new project with producer Russ Titleman on Summa's SSL G Series in Studio A. Also, Prince-produced Sheena Easton cuts were mixed by Csaba "Chubba" Petocz. And, Herb Alpert's new 12-inch single was mixed by John Potoker.

Tony Peluso landed at the Enterprise to mix Animotion's new PolyGram album. Martin Horenberg assisted. Also, Fred Maher produced tracks for CBS International group Bros. The project involved Studio D's NED Direct-to-Disk.

Taavi Mote was in at Larrabee producing and engineering Stacy Lattisaw's "Call Me" for Motown. Jeff Lorber handled overdubs.

Barbra Streisand was in at Conway Recording tracking and mixing with producers Burt Bacharach and Carole Bayer Sager in Studio A and with Phil Ramone and Denny Diante in Studio B. Mick Guzauski engineered and mixed in A, while Frank Wolf and John Arrias were at the desk in B. Bacharach and Sager also tracked vocals with Patti LaBelle and June Pointer. Guzauski was at the controls. And, producer Richard Perry worked on "The Fifties Project," which includes a variety of artists, including Elton John, Rick James, the Pointer Sisters, and Howard Hewett, performing hits of the '50s.

Michael Covertino was responsible for the score of the film "Bull Durham," which he worked on at Westlake's Studio C with engineer Paul Brown. Brown and John Stanley remixed the 12-inch single of Rod Stewart's "Forever Young" for Warner Bros. And, Wendy & Lisa mixed their new album for CBS on the fully automated Harri-

son Series X. Susan Rogers engineered; Darryl Dobson assisted.

NASHVILLE

WARNER BROS. WAS BOOKED at Digital Recorders with k.d. lang and Take 6 to work on the soundtrack for "Shag." Andy Payle produced with Mark Linett engineering. Also, Steve Camp cut tracks and overdubs for his new self-produced Sparrow album. Dave Schober ran the board. And, Shane Keister worked on a Christmas album for RCA. Keister produced with Willie Pevear and Tom Harding engineering.

Activity at AMR Studios included Warner Bros.' Take 6 putting background vocals on Kenny Rogers' new Warner album. Jim Ed Norman produced with Eric Prestidge at the board. Daniel Johnston and Val assisted.

The Chuck Wagon Gang was in at the Music Mill with producer Jack Eubanks working on vocal overdubs on a new single. Paul Goldberg engineered the Copperfield Records project. Also, Butch Baker and producer Harold Shedd worked on album overdubs for PolyGram. Joe Scaife engineered.

Norbert Putnam mixed tracks on the Richard Smallwood singers at Digital. The Word project was produced by Putnam and Smallwood. Also, Larry Byrom and Randy McCormick cut tracks for their instrumental album projects. Jo-Ei Sonnier did radio spots for RCA with Ted Wagner producing.

OTHER CITIES

MELIAH RAGE WORKED on its

debut album for CBS at Normandy Sound, Warren, R.I. Tom Soares was behind the board with Jamie Locke assisting.

Island Media in West Babylon, N.Y., recently completed contracts to handle all television and radio commercials and the score for the "Nitelif" weekly cable show. Henry Haid and Steve Young are responsible for writing and programming, with Young producing and Haid engineering.

At Acme Studios, Mamaroneck, N.Y., the SOS All Stars worked on their second album, "Greetings From New York," for SOS/Chase Records. Joe Ferry, the group's leader/guitarist, is producing; Dave Weckl of the Chick Corea Elekrik Band is on electronic and acoustic drums; Will Lee of NBC's "Late Night With David Letterman" is on bass; Richard Tee is on piano; and Steve Khan is on guitar. Appearances are made by Al Orlo, Chris Botti, Fed Vigdor, Bob Franceschini, Paul Adamy, Joe Bonadio, and Rob Mathes. Vocalists include Tommy McDonnell and Sarah Brooks. Peter Denenberg, Rory Young, Andrew Bloch, and James McEwen Brown engineered the tracks.

Producer/engineer David Norman mixed tracks for the funk group AC Black at Maconga Studio, Macon, Ga. Norman also put down tracks for Diva.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

MuchMusic Gets Much Stronger Channel Beefs Up For Basic Cable Bow

BY KIRK LaPOINTE

OTTAWA The MuchMusic Network, primed to reach a much wider audience now that several cable firms have moved it to basic service, has revamped its programming schedule for the coming year.

Music-oriented movies have been added, block programming has been beefed up, and a more ambitious Sunday lineup has been put in place, among other things.

John Martin, director of music programming for the Canadian-based music video service, says the programming changes are being implemented to broaden the channel's appeal to the substantially larger audience now gaining access to MuchMusic.

After months of debate, a federal regulatory decision has now given the go-ahead for the network to be moved from pay-TV scrambled service to unscrambled, basic cable.

Many cable firms are delaying the move by up to a year, but several—including the country's pre-eminent Rogers cable system—start MuchMusic on basic cable Sept. 1.

"As far as I'm concerned, it's a totally new audience," says Martin. "Where in the past we might have had one set in the house tuned to us, now the TV in the basement is there, too."

A significant change will also be the boost in the amount of Canadian video that MuchMusic must play—30% instead of the current 20% mandate. But the major change will be a move to block programming in the late-afternoon and early-evening hours in the heavily populated Eastern time zones.

MuchMusic programs eight hours a day and repeats the programming twice more to form a 24-hour-a-day service. And while it has blocked some programming aside throughout its schedule, this September marks the most aggressive attempt by the network to compete head-on as a programmer in conventional broadcasting terms.

At 4 p.m. Eastern time each day, MuchMusic will present a block-programming show. On Mondays, this will be a two-hour movie. At 6 p.m. weekdays the channel will present a half-hour artist spotlight; at 6:30 p.m. a reprise of the day's entertainment news; and at 7:30 p.m. a half-hour show from its Vancouver, British Columbia studios with Terry David Mulligan (previously seen only in an hourlong block weekly).

Block programming will essentially remain the same, Martin indicates. But he says it will now be "more promotable."

The most popular of the shows is "The Power Hour," a twice-weekly

heavy-metal show that Martin says will be upgraded this year to become a "metal magazine" with features on fashion and other metal news. The Tuesday and Thursday show will get two new hosts who have yet to be named.

"Hostess Sneak Previews," featuring new videos, will continue on Wednesdays; the "Coca-Cola Countdown" chart show remains on Fridays. "Soul In The City," a black music show, will stay in its Saturday slot, but "The Big Ticket," a concert show, will now be shown twice.

On Sundays the "City Limits" feature will be upgraded to a four-hour package including independent productions, offbeat videos, and a yet-to-be-announced block program that Martin promises to identify in mid-September.

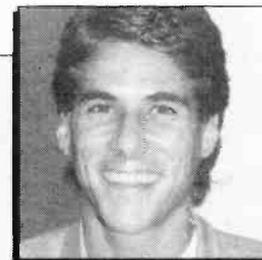
Gone, apparently, is "R.S.V.P.," a request-style show.

One thing the changes will entail is a reduction in the number of so-called flow hours of wall-to-wall videos. "What will happen is that we'll lose a few videos," Martin says.

That is likely to prompt some tinkering with the network's rotation system to prevent reduced exposure of material, Martin says.

He says that Canadian artists are only now starting to realize that they will have much greater access to the
(Continued on next page)

THE EYE



by Steven Dupler

THE TEMPEST-IN-A-teapot award this week has to go to the furor surrounding Julien Temple's video for Neil Young's "This Note's For You." For weeks, we have been shivering on the edge of our seat, reading all about it in the daily newspapers: Will MTV play the video? Would the channel's sponsors actually sue if MTV did play it (although we were never sure of on what grounds)? Would Young's label really pay MTV's legal fees in the event of such suits? Will MTV's programming executives ever recover from the shattering ignominy of being dubbed "spineless twerps" in the national media by Young?

The answers to these and other intriguing questions engendered by MTV's refusal to play "This Note's For You" on the grounds that it is in violation of the channel's longstanding prohibition of repeated references to brand-name products in videos will now likely never see the light of day.

Why? Because MTV finally agreed to air the controversial video during three segments of "The Week In Rock" music-news show the weekend of Aug. 20.

The catch is the clip was to air only in the context of a news story centering around an interview with Young in which the artist discourses on corporate sponsorship and exploitation of artists and featuring pieces of other clips that have been denied airplay for similar reasons.

Does the story end here? We're not sure. In fact, the only thing we can say with some certainty is that Warner/Reprise and Young could not possibly have bought the amount of publicity MTV's actions have brought to both the song and video.

Says David Rheins, editor of Marketing Through Music, a trade publication covering corporate sponsorship: "Young received much more publicity from MTV's rejection of the video than his album or tour warranted. He's probably sincere, but since his management offered to re-edit the video minus the commercial references, that doesn't argue the purist point of view."

OBVIOUSLY WE TOUCHED a raw nerve a while back because we're still getting letters commenting on the question raised in this column several weeks ago about why major rock music specials have problems competing in the prime-time network-television ratings game. The most recent response comes from Marcus Peterzell, VP of product development for TVT Records, who has been involved on the production side with music-TV series and specials.

He notes: "Although this might sound obvious, what this issue really boils down to is choosing the

right time slot for the special, depending upon the presentation. If the time slots for 'Don Kirshner's Rock Concert' (late night) and 'The Monkees' (prime time) had been switched, neither show would have made it past one season.

"Although David Bowie's recent network special [The Glass Spider tour on ABC] may have had a prime-time name and price tag, an in-concert setting—regardless of the bells and whistles—will not pull numbers against sitcoms, movies, and the like. In the case of any concert broadcast, the presentation (say, an outdoor shoot in a stadium vs. an intimate Barbra Streisand 'One Voice'-type show) dictates the entire 'feel' of the show and can give the audience at home the feel of being right on stage or a mile away. The best evidence of this is 'Showtime At The Apollo,' where the music and the 'variety' presentation are more mainstream and the Nielsen meters click right in.

"A number of 'music industry experts' have responded to this subject by citing production and creative elements as the problem, saying the shows aren't visually exciting enough. I totally disagree. A six-camera Madonna or George Michael concert with a B director will attract more viewers than a 10-camera Skycam shoot with an A director featuring Huey Lewis. I believe rock'n'roll does have a life on broadcast TV. However, the formula for success is a late-night time slot, the right talent, a reasonable budget, and cross promotion with radio so that the target audience knows the show is on the air."

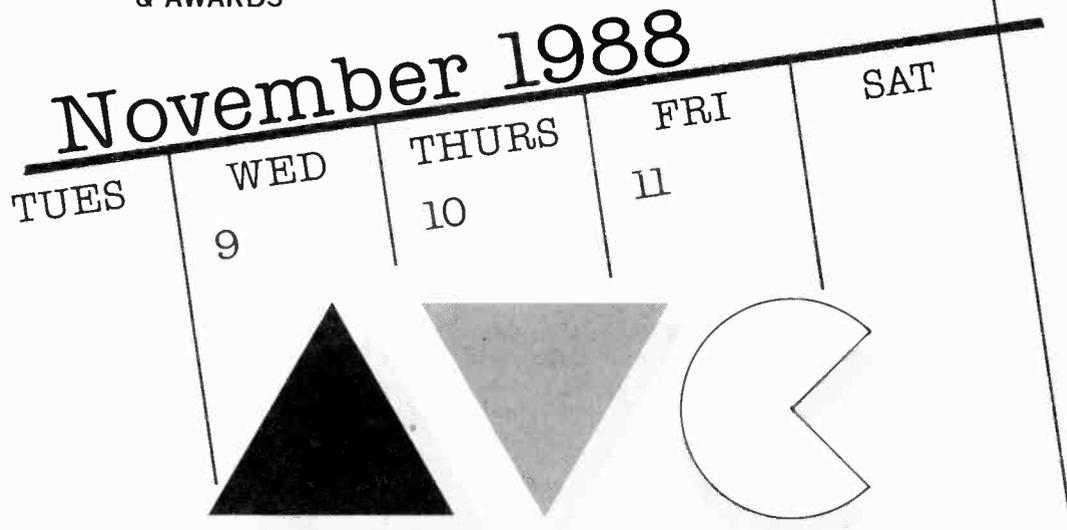
THE THIRD ANNUAL Black American Music Video Awards television showcase will take place at 8 p.m. Sept. 1 in Minneapolis in a special presentation by Satban Music Television, the local cable music service seen in that city and in St. Paul.

The show will be taped by Satban, which is negotiating to place a nationally syndicated version of the program by the summer of 1989.

Awards in 10 categories will be presented. Five will be special presentations: the BAMVA Award, best local video, video artist of the year, video of the year, and the Hall of Fame Award. The other five: best new video group, best new video choreography by a group, best new video male artist and female artist, and best group video.

The nominees include artists Prince, Alexander O'Neal, Cherrill the Jets, Morris Day, Jesse Johnson, Brownmark, Andre Cymone, Mazarati, George Pettus, St. Paul (Paul Peterson), and Taja Seville. Call 612-989-2987 for ticket information. For details on the show, call Satban's Rashad Hasan at 612-521-4155.

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ADDS

Tommy Conwell/Young Rumlbers, I'm Not Your Man
Depeche Mode, Strangelove '88
The Fat Boys, Are You Ready For Freddy
Glenn Frey, True Love
Debbie Gibson, Staying Together
Hurricane, I'm On To You
Colin James, Voodoo Thing
Rhythm Corps, Common Ground
Boz Scaggs, Cool Running
Siouxsie & The Banshees, Peek-A-Boo
The Sugarbubs, Cold Sweat
Transvision Vamp, Tell That Girl To Shut Up
UB40, Red, Red Wine
Winger, Madalaine

BUZZ BIN

Erasure, Chains Of Love
Patti Smith, People Have The Power

BREAKTHROUGH

Pete Dardens, Gold

SNEAK PREVIEW

Cheap Trick, Don't Be Cruel
Def Leppard, Love Bites
The Escape Club, Wild, Wild West
INXS, Never Tear Us Apart
Rod Stewart, Forever Young
Van Halen, When It's Love
Steve Winwood, Don't You Know What...

HEAVY

Aerosmith, Rag Doll
Pat Benatar, All Fired Up
Tracy Chapman, Fast Car
Cinderella, Gypsy Road
Terence Trent D'Arby, Sign Your Name
Europe, Superstitious
Guns N' Roses, Sweet Child O' Mine
Daryl Hall John Oates, Missed Opportunity
Joan Jett/Blackhearts, I Hate Myself For Loving You
Elton John, I Don't Wanna Go On With You Like That
Huey Lewis & The News, Perfect World
Kenny Loggins, Nobody's Fool
Richard Marx, Hold On To The Nights
George Michael, Monkey
Robert Palmer, Simply Irresistible
Poison, Fallen Angel
Scorpions, Believe In Love
White Lion, Tell Me

ACTIVE

Crowded House, Better Be Home Soon
The Fabulous Thunderbirds, Powerful Stuff
Bruce Hornsby & The Range, Look Out Any Window
Information Society, What's On Your Mind
Midnight Oil, The Dead Heart
Jimmy Page, Wasting My Time
Robert Plant, Ship Of Fools
REO Speedwagon, Here With Me

MEDIUM

Rick Astley, It Would Take A Strong Strong Man
Britny Fox, Long Way To Love
Belinda Carlisle, I Feel Free
Peter Cetera, One Good Woman
The Church, Reptile
Femme Fatale, Waiting For The Big One
Lita Ford, Back To The Cave
Foreigner, Heart Turns To Stone
Johnny Hates Jazz, I Don't Want To Be A Hero
Ziggy Marley & The Melody Makers, Tumblin' Down
Bobby McFerrin, Don't Worry, Be Happy
Run-D.M.C., Mary Mary
Joe Satriani, Always With Me, Always With You
Stryper, Always There For You
Talking Heads, Blind
Then Jerico, The Motive

BREAKOUTS

Paula Abdul, Knocked Out
Camper Van Beethoven, Eye Of Fatima, Part I
Robert Cray, Don't Be Afraid Of The Dark
Joanna Dean, Ready For Saturday Night
David Drew, Green Eyed Lady
Gentleman Without Weapons, Unconditional Love
Debbie Harry, Liar Liar
Hothouse Flowers, Don't Go
Paul Kelly & The Messengers, Dumb Things



13 Hours Weekly
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CURRENT

K.T. Oslin, I'll Always Come Back
Johnny Cash, Let Him Roll
Glen Campbell, Love Always, Letter To Home
Ray Stevens, Surfin' U.S.S.R.
Tom Kimmel Heroes
Los Lobos, La Bamba
Reba McEntire, Sunday Kind Of Love
Restless Heart, Bluest Eyes In Texas
Eddie Rabbitt, The Wanderer
Judy Rodman, Goin' To Work
The Wagoners, I Wanna Know Her Again
Canyon, I Guess I Just Missed You
Skip Ewing, I Don't Have Far To Fall
The Statler Bros., Maple Street Mem'ries
Tanya Tucker, Strong Enough To Bend
Dean Dillon, The New Never Wore Off My Sweet Baby
Randy Van Warmer, Where The Rocky Mountains...



Continuous programming
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ADDS

Toni Childs, Don't Walk Away

NOUVEAUX

Boz Scaggs, Cool Running

POWER

Peter Cetera, One Good Woman
Tracy Chapman, Fast Car
Taylor Dayne, I'll Always Love You
Elton John, I Don't Wanna Go On With You Like That
Bobby McFerrin, Don't Worry, Be Happy

HEAVY

Rick Astley, It Would Take A Strong Strong Man
Breathe, Hands To Heaven
Eric Carmen, Make Me Lose Control
The Contours, Do You Love Me
Glenn Frey, True Love
Daryl Hall John Oates, Missed Opportunity
Bruce Hornsby & The Range, Look Out Any Window
Johnny Hates Jazz, I Don't Want To Be A Hero
Kenny Loggins, Nobody's Fool

MEDIUM

Basia, Time And Tide
The Beach Boys, Kokomo
Breathe, How Can I Fall
Robert Cray, Don't Be Afraid Of The Dark
Giant Steps, Another Lover
Huey Lewis & The News, Perfect World
Little River Band, Love Is A Bridge
Kylie Minogue, The Loco-Motion
Olivia Newton-John, The Rumour
Carly Simon, Do The Walls Come Down
James Taylor, Baby Boom Baby
UB40, Red, Red Wine



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Times Two, Cecilia
Sparks, So Important
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The Escape Club, Wild Wild West
Robert Palmer, Simply Irresistible
The Church, Reptile
Belinda Carlisle, I Feel Free
Bruce Hornsby & The Range, Look Out Any Window
Marti Jones, The Real One
Paul Kelly & The Messengers, Dumb Things
Pat Benatar, All Fired Up
Scritti Politti, Boom! There She Was
New Edition, If It Isn't Love
A.I.B. Sure!, Off On Your Own (Girl)
Run-D.M.C., Mary Mary
Bobby McFerrin, Don't Worry, Be Happy
Guy, Groove Me
New Edition, Candy Girl
Jimmy Cliff, Hanging Fire
Devo, Disco Dancer
Devo, Are You Experienced
Tony! Toni! Tone!, Born Not To Know



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

ADDS

Debbie Gibson, Staying Together
Robert Plant, Ship Of Fools
Poison, Fallen Angel
Huey Lewis & The News, Perfect World
Bob Dylan, Tangled Up In Blue
Cheap Trick, Don't Be Cruel
Michael Jackson, Rock With You
Michael Jackson, The Way You Make Me Feel (Long)
Michael Jackson, Blame It On The Boogie
Kylie Minogue, The Loco-Motion
Glenn Frey, True Love
Transvision Vamp, Tell That Girl To Shut Up
L.A. Guns, Electric Gypsy
Rod Stewart, Forever Young

HEAVY

Eric Carmen, Make Me Lose Control
Taylor Dayne, I'll Always Love You
George Michael, Monkey
Terence Trent D'Arby, Sign Your Name
Kenny Loggins, Nobody's Fool
Tracy Chapman, Fast Car
Robert Palmer, Simply Irresistible
Michael Jackson, Another Part Of Me
G. Estefan/MSM, 1-2-3
Joan Jett/Blackhearts, I Hate Myself For Loving You
Guns N' Roses, Sweet Child O' Mine



Black Entertainment Television

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4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Teddy Pendergrass, 2 A.M.
New Edition, You're Not My Kind Of Girl
Sade, Nothing Can Come Between Us
Tracie Spencer, Hide And Seek
Wet Wet Wet, Sweet Little Mystery
Big Daddy Kane, No Half Steppin'
Ohio Players, Let's Play Again
Lavine Hudson, Intervention
EPMD, Strictly Business

HEAVY

Freddie Jackson, Nice 'N' Slow
Loose Ends, Watching You
Gregory Hines, That Girl Wants To Dance With Me
George Michael, Monkey
Siedah Garrett, K.I.S.S.I.N.G.
A.I.B. Sure!, Off On Your Own (Girl)
Ca\$flow, That's The Ticket
Tony! Toni! Tone!, Born Not To Know
Salt-N-Pepa Featuring E.U., Shake Your Thang
Evelyn "Champagne" King, Hold On
Kool Moe Dee, No Respect
Jeffrey Osborne, She's On The Left

MEDIUM

Bobby McFerrin, Don't Worry, Be Happy
Aswad, Don't Turn Around
Brenda Russell, Gravity
Guy, Groove Me
Prince, Glam Slam
Eric B. & Rakim, Follow The Leader
Troop, Mamacita
Club Nouveau, For The Love Of Francis
Good Question, Got A New Love
Elton John, I Don't Wanna Go On With You Like That
Robert Cray, Don't Be Afraid Of The Dark
Deon Estus, Me Or The Rumours



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ADDS

Glenn Frey, True Love
Kylie Minogue, The Loco-Motion
Olivia Newton-John, The Rumour
Little River Band, Love Is A Bridge
Psychedelic Furs, All That Money Wants
The Reddings, Call The Law
Hothouse Flowers, Don't Go

POWER

George Michael, Monkey
Elton John, I Don't Wanna Go On With You Like That
Terence Trent D'Arby, Sign Your Name
G. Estefan/MSM, 1-2-3
Tracy Chapman, Fast Car
Kenny Loggins, Nobody's Fool
Rick Astley, It Would Take A Strong Strong Man
Robert Palmer, Simply Irresistible
REO Speedwagon, Here With Me
Steve Winwood, Roll With It
Taylor Dayne, I'll Always Love You
Richard Marx, Hold On To The Nights
New Edition, If It Isn't Love

HEAVY

D. Yoakam/B. Owens, Streets Of Bakersfield
Restless Heart, Bluest Eyes In Texas
Skip Ewing, I Don't Have Far To Fall
Steve Wariner, I Should Be With You
Eddie Rabbitt, The Wanderer
Mel McDaniel, Real Good Feel Good Song
Rodney Crowell, I Couldn't Leave You If I Tried
Rosanne Cash, Runaway Train
Ricky Skaggs, Thanks Again
The Judds, Give A Little Love
Keith Whitley, Don't Close Your Eyes
Reba McEntire, Sunday Kind Of Love
Tanya Tucker, Strong Enough To Bend
Randy Travis, I Told You So
The Oak Ridge Boys, Gonna Take A Lot Of River
Desert Rose Band, Summer Wind
Robin Lee, Shine A Light On A Lie
Jo-Ei Sonnier, Tear-Stained Letter



LaToya In The Afternoon. LaToya Jackson struts for the crowds in lower Manhattan, N.Y., during the shoot for her clip for "You're Gonna Get Rocked." The director was Greg Gold; Jay Rowe produced. Full Force wrote and produced the track. (Photos: Chuck Pulin)



SCORPIONS Believe In Love
Savage Amusement/Mercury
Fiona O'Mahoney, Marty Callner, John House
Nick Morris, Marty Callner

MICHELLE SHOCKED Anchorage
Short Sharp Shocked/Mercury
Eric Andersen, Len Eppard, Craig Fanning
Eric Andersen, Len Eppard

SISTERS OF MERCY Lucretia My Reflection
Floodland/Elektra
Adam Whittaker
Peter Sinclair

STEVIE B. Spring Love (Come Back To Me)
Party Your Body/LMR
Stevie B.
David Fasano

WRECKS-N-EFFECT Let's Do It Again
Wrecks-N-Effect/Atlantic
Kenneth Matthew/Atlantic Productions Inc.
Rolando Hudson

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.

JOANNA DEAN Ready For Saturday Night
Misbehavin'/Polydor
Louise Feldman
Adam Bernstein

D'MOLLS 777
D'Molls/Atlantic
Mike Riffle/Eyeballs Inc.
Jeff Stein

DEON ESTUS Me Or The Rumors
Spell/Mika/Polydor
Aubrey Powell Productions
Peter Christopherson

THE FAT BOYS Are You Ready For Freddy?
Comin' Back Hard Again/Tin Pan Apple
Lynda West, Allan Wachs/Peter Nydrle
Harvey Keith

FREHLEY'S COMET It's Over Now
Second Sighting/Megaforce Worldwide/Atlantic
Charlotte Metcalf/Metcalf And Mills
John Mills

JULIO IGLESIAS Ae, Ao
Non Stop/CBS International
Jon Small/Picture Vision
Peter Israelson

KING'S X Shot Of Love
Out Of The Silent Planet/Megaforce Worldwide/Atlantic
Wilde Silas Tomkyn/Imagefilms
Sam Taylor

ANDY LEEK Please Please
Say Something/Atlantic
Elizabeth Flowers
Julian Doyle

MARILYN MARTIN & DAVID FOSTER And When She Danced
Stealing Home Film Soundtrack/Atlantic
Tammara Wells/Colony Films
Steve Purcell

TEDDY PENDERGRASS 2 A.M.
Joy/Elektra
Siri Aarons
D.J. Webster

ROBERT PLANT Ship Of Fools
Now And Zen/Es Paranza/Atlantic
Nancy Bernstein/Greenberg Associates Inc.
Randy Acres

RAHEEM Dancelfloor
The Vigilante/A&M
Jon Small/Picture Vision
Michael Holman

MUCHMUSIC BEEFS UP

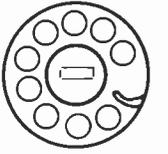
(Continued from preceding page)

network. Although MuchMusic has always exceeded its mandated Canadian content levels, it hasn't ever been able to play 30% Canadian content. Now it will have to, because federal regulations stipulate that conventional broadcasters (of which MuchMusic now is one) must play at least 30% Canadian content.

Unfortunately, Martin observes, many Canadian artists are disqualifying their videos from being deemed Canadian by filming them abroad with foreign crews. The music and production in a video must be Canadian for the federal regulatory agency to declare it Canadian content.

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Celebrity HOME



Fast-breaking Story. Three members of the world champion Los Angeles Lakers, Byron Scott, left; Kurt Rambis, center; and Michael Cooper, help raise the image of Celebrity Home Entertainment during the press conference to announce the release of "Fast Break: The Fundamentals Of Championship Basketball." The dual-cassette instructional package features a number of Lakers players demonstrating various aspects of the game. The tapes will be available from Celebrity in October. No list price has been set as yet.

VIDEO REVIEWS

Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

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

"Debbie Gibson: Out Of The Blue," Atlantic Video, 28 minutes, \$16.98. Fans of talented teen singer/songwriter/producer Debbie Gibson will be gratified by this pack- (Continued on page 54)

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.

Robert DeLellis is promoted to president of CBS/Fox Home Video's North American operations. DeLellis, who joined the company in 1984, most recently served as senior VP, sales and marketing. Prior to that, he was group VP, consumer products division.



DELELLIS

RCA/Columbia Pictures Home Video names John Scott director of sales and promotes Lynn Temenski to director of sales administration. Previously, Scott was director of sales at Nelson Entertainment and Temenski was manager of sales administration for RCA/Columbia.



ALIBER

Vestron Video makes the following announcements: Don Gold is promoted to national field sales manager for Vestron Video; Kevin Kasha is upped to regional sales manager, Northeast territory; and Karen Keasler is promoted to director, sales administration. Previously, Gold, who was a field sales representative for Walt Disney Home Video before joining Vestron in 1984, served as regional sales director; Kasha was a regional sales manager; and Keasler was manager, sales administration.

Patrick Donahue joins Metro Video Distributors as Minneapolis sales manager. Previously, he was Midwest district sales manager for Walt Disney Home Video.

GoodTimes/Kids Klassics Distribution Corp. makes the following announcements: Susan W. Gray becomes director of marketing; Mark Carothers becomes Western regional sales manager; John D. Makela is named Midwestern regional sales manager; Bruce Perlstein is named Southwestern regional sales manager; and Paul Porrata is named Eastern regional sales manager.

Joanne Aliber is named video product manager for BASF Corp. Previously, she was an account supervisor at Cone Communications, a marketing firm.

Vestron Dealers Get An 'Advantage' Supplier Upgrading Merchandising Aids

BY KEN TERRY

LAS VEGAS In keeping with Vestron Video's position that retailers' most pressing need is for more and better merchandising materials, the supplier will expand its "advantage distributor" program to include retailers.

VSDA REPORT

During a company-sponsored luncheon here at the Video Software Dealers Assn. convention, Vestron officials said the program, designed to eliminate returns, will be offered to retailers beginning in the fourth quarter of this year.

According to Bill Perrault, Vestron's national marketing manager, "advantage retailers" will receive better point-of-purchase materials and more timely solicitation materials than they are getting now. He added that the merchandising aids will continue to be funneled through the company's distributors.

Perrault states that "any bona fide video retailer will be able to become an advantage retailer . . . It will hit all classes of the trade, including mom-and-pop stores, mass merchandisers, and grocery stores."

The distributors will have input into which dealers will be considered "bona fide," since they will help Vestron update its mailing list. "We want to identify the current retail base, and the program

we're embarking on with our distributors will enable us to do that," states Perrault. "We'll have a better and more manageable list of retailers in the country."

All of Vestron's remaining distributors participate in the advantage program, which was launched in January following the supplier's decision to eliminate a portion of its distribution network. Essentially, the program eliminates returns privileges and gives distributors quarterly purchase credits, which are supposed to be used to improve the merchandising of Vestron product.

In practice, however, the distributors seem to regard the credits as a discount on Vestron's regular wholesale prices. Ingram president John Taylor says: "We use the credits to reduce the cost of our inventory and to pass on those reductions to our customers." While this doesn't directly boost Ingram's margin, Taylor adds, "it increases sales, which increases our bottom line."

Jamie Draluck, of Sacramento, Calif.-based Video Products Distributing, also likes the advantage program. "We've noticed a significant increase in sales, and the popularity of Vestron at my company has been heightened," he says. "It's a more profitable line for us now."

In addition, he points out, VPD has been getting more co-op advertising and promotional materials from Vestron under the advantage program.

Regarding the no-returns fea-

ture, he comments, "We just buy Vestron product tighter" than before, and the company doesn't push VPD to buy more stock than the distributor thinks it can handle. He adds that while VPD will take back some product from its accounts, it's not sitting on any more Vestron cassettes than it was before the program began.

Similarly, Ingram's Taylor says, "The [advantage] program works because we manage our inventory better and get larger credits [from Vestron]." He hasn't experienced problems with the returns policy.

"We have found that distributors have become very good managers of their inventory, at least in respect to our line," says Perrault. "They get more involved with their [Vestron] inventory under this program."

He adds, "The idea of the advantage program was to make Vestron a more profitable line for each of these distributors and to get better results from them." So far, he says, the supplier has been able to meet or surpass sales projections as a result of the program. In addition, he says, cooperation between Vestron and its distributors has improved.

AVA, Rona Barrett are teaming up to produce videos . . . see page 41

FOR WEEK ENDING AUGUST 27, 1988

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9	THE UNTOUCHABLES	Paramount Pictures Paramount Home Video 1886	Kevin Costner Sean Connery	1987	R	34.95
2	3	7	THE WITCHES OF EASTWICK	Warner Bros. Inc. Warner Home Video 11741	Jack Nicholson Cher	1987	R	34.95
3	5	23	ROBOCOP	Orion Pictures Orion Home Video 0040	Peter Weller Nancy Allen	1987	R	39.95
4	2	11	THE PRINCESS BRIDE	Twentieth Century Fox Image Entertainment CC110L	Cary Ewes Robin Wright	1987	PG	34.95
5	4	27	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	39.95
6	10	25	PLATOON	Hemdale Film Corp. HBO Video 0040	Tom Berenger Charlie Sheen	1986	R	39.95
7	6	15	BEVERLY HILLS COP II	Paramount Pictures Paramount Home Video 1860	Eddie Murphy	1987	R	34.95
8	9	3	INNERSPACE	Amblin Entertainment Warner Home Video 11754	Dennis Quaid Martin Short	1987	PG	34.95
9	8	5	THROW MOMMA FROM THE TRAIN ◇	Orion Pictures Image Entertainment 5231	Danny DeVito Billy Crystal	1987	PG-13	36.95
10	NEW ▶		BABY BOOM ◆	CBS-Fox Video 4744	Diane Keaton Sam Shepard	1987	PG	39.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 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.

Dealers, Creators, Suppliers Told Of Obligation Panel Stresses Kid Vid Quality

BY JIM McCULLAUGH

LAS VEGAS Although children's video remains one of the more potent home video genres, there's still a world of difference between quality and run-of-the-mill kid vid programming. At a seminar on children's video at the recent Video Software Dealers Assn. convention here, panelists stressed that creators, manufacturers, and retailers have an obligation to maintain the highest quality at all levels of the market.

Speaking from the originators' point of view, Shari Lewis, the creator of the puppet Lamb Chop, said she has watched hundreds of children's videos, many of which have subpar production values. Often, she said, directors look at kid vid as a stepping stone to what they consider more serious productions and don't treat children's video seriously enough. Poor production, she added, also translates into dull simplicity of picture, lack of visual detailing, and unsophistication. All of that robs children's product, she said, of the vital elements of repeatability, encouragement, and motivation, thereby bringing the whole industry down.

Lewis conceded, however, that budget restrictions are a fact of life for kid vid makers, who must often settle for less than they had hoped for in terms of production. But she offered the following suggestions to the creative community to help increase the quality of kid vid:

- Make back-end deals in which the creators forfeit all or most of the advance money in exchange for profit participation. Giving away part of the back end, she said, results in more money being available for production costs and enhances pre- and postproduction elements.
- Seek sponsorships, not just with single companies but with entire industries as well. She noted, for example, that she has a relationship with the Florida Citrus Growers. That type of tie-in may be more palatable to some producers, she said, than linking with a candy or toy company.
- Use book and audiocassette tie-ins. These associations, she noted, can offset costs and produce unexpected financial rewards. Her recent Random House tape offering 101 things for kids to do was actually spun off into a book that "has an independent life apart from the video," she said.

Commenting on basic programming principles, Lewis said she favors "participatory" children's videos, which encourage interaction. She cited the new sing-along series she is developing for Fries Home Video as an example.

"Kids should not sit and view," she said. "It's deadly. Kids have to get up and do."

Speaking from the manufacturers' point of view, Ann Daly Walt

Disney Home Video reminded retailers that there are elements to maintaining a quality children's video market in addition to top-drawer programming.

That is evidenced, she said, by Disney policies of never placing commercials on children's product; quality duplicating and packaging; and tasteful merchandising programs designed to encourage multiple sales.

Price, said Daly, should not be the overriding consideration in touting video product. She also encouraged retailers to maintain a quality kid vid section in their stores.

Retailers, she added, should also seed kid vid sales through rentals, promote advance sales, and keep track of customer habits and desires on card files or computers.

Joanne Singer of New Video in New York offered retailers a successful case study on how to maintain a quality children's section inside a video specialty store. She said New Video's store on the Upper West Side of Manhattan recently developed a highly popular and profitable 400-square-foot kid vid section under her direction.

After deciding not to carry violent programs or licensed characters, Singer said, she sought out a collection of quality videos, includ-

ing titles from Children's Circle, Scholastic, Random House, and other acknowledged distributors of higher-quality kid vid product.

She said that while some high-quality videos can be difficult to find and sometimes come at slightly higher price points, many such titles are available if retailers take the time to find them. She noted that her kid vid section even stocks kid vids on opera and ballet as well as material from Vestron's National Geographic series.

Books are also added to the mix, she said, which has the positive retail effect of creating a selling mentality. Cassettes are coded by dot to let parents know the age parameters of the programming.

Most of all, said Singer, the section is designed with kids in mind and encourages their active participation. For example, the counter fronting the kid vid cassettes is designed to make kids feel more involved.

Commenting on ways in which her store has encouraged children to participate, she said the walls of the kid vid section feature posters that were made by children and list their personal video favorites. Also, she said, the store sets aside one hour a week for parents and children to come by and preview new titles.



Storybook Beginning. Representatives from four companies, including Sony Video Software, gathered recently in New York to herald a unique joint venture in children's entertainment. A collection of classic stories narrated by such celebrities as Glenn Close, Meryl Streep, and Robin Williams, titled The Storybook Classics series, is being marketed in a different media by each of the four firms: Sony is marketing the videos; Windham Hill is releasing the soundtracks; Picture Book Studio is publishing the books; and Showtime is airing the programs on its pay-TV service. Pictured, from left, are Rob Saunders, president of Picture Book Studios; Mark Sottnick, creator/director of Storybook Classics; Michael Rudich, marketing manager, Sony Video Software; and Lori Kahn, manager of acquisitions for Showtime.

newsline...

THIS BUD'S GOT SEOUL: Two NBC-produced tapes focusing on the Summer Olympic Games in Seoul, Korea, will include commercials for Budweiser beer. The titles—a preview package called "Going For The Gold" and an as-yet-untitled highlight tape—will be promoted through point-of-purchase material used in stores where Bud is sold. The preview tape is priced at \$9.95; the highlight tape has a suggested list of \$29.95 but will be made available at a \$10 discount through a forthcoming consumer promotion. The videotapes will be distributed by Wood Knapp Video.

NO RETURNS: Virgin Vision has adopted a policy that will eliminate returns to the company in exchange for unspecified credit to distributors. The plan, which closely parallels Vestron's Advantage Program (see related story, page 50) is designed to cut down on shipping costs while keeping more product in the pipeline.

CHARTER ENTERTAINMENT has added five titles to its Prime Movers sell-through push. The titles, which will be reduced to a list price of \$19.98 beginning Oct. 12, are "Working Girls," "Burke And Wills," "Danger Zone," "Red Headed Stranger," and "Toby McTeague." The prebook cutoff is Sept. 26.

WORLD VISION'S NEW HANNA BARBERA Home Video label will feature four major promotions at sell-through price points. According to Thomas Devlin, VP of World Vision, the company will attempt to establish an identity for Hanna Barbera. "We will be creating a distinctive Hanna Barbera catalog, expanding our sales and marketing staff, and launching large-scale publicity and promotion campaigns specifically designed to support the Hanna Barbera Home Video releases," he says.

MAGNUM ENTERTAINMENT is urging dealers to capitalize on the recently concluded screenwriters' strike by offering them a buy-three-get-one-free deal. Dealers who buy any three of the six titles in the promotion—"Success Is The Best Revenge," "Confidential," "Goodnight, God Bless," "City Of Blood," and "The Hills Have Eyes"—can select an additional title at no extra charge. According to Jim Brown, VP of sales for Magnum, the writers' strike "will have a major impact on home video. People will be renting more tapes, and the retailer should be preparing now for that eventuality by buying a broader selection of titles." All of the titles in the promotion, which runs through Sept. 30, are priced at \$79.98 except "The Hill Have Eyes," which has a list price of \$59.98. Magnum has also slashed the price on tapes sold in the Beta format to \$29.98.

MGM/UA HOME VIDEO is set to release a 75-minute documentary on President Ronald Reagan's life. The tape, which includes historic footage of the assassination attempt made against him, is scheduled for release from MGM/UA Home Video Oct. 18 for a suggested list price of \$29.95.

AL STEWART

Film-TV-Video—World Wide INVESTMENT/PARTNERSHIP

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	18	2	GOOD MORNING VIETNAM	Touchstone Pictures Touchstone Home Video 660	Robin Williams	1987	R	29.95
2	1	84	CALLANETICS ▲ ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
3	2	23	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	Jane Fonda	1988	NR	19.95
4	5	45	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
5	4	97	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	3	11	MADONNA CIAO ITALIA: LIVE FROM ITALY	Sire Records Warner Reprise Video 38141-3	Madonna	1988	NR	29.98
7	7	4	DEF LEPPARD: HISTORIA	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	NR	24.95
8	6	10	MICKEY COMMEMORATIVE EDITION	Walt Disney Home Video 690	Animated	1988	NR	14.95
9	10	45	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
10	8	36	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Bob Geldorf	1982	R	19.95
11	12	75	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
12	11	147	JANE FONDA'S NEW WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
13	21	31	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
14	19	44	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
15	22	160	THE SOUND OF MUSIC ▲ ◇	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	14	50	AN AMERICAN TAIL ◇	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
17	27	10	FATAL ATTRACTION	Paramount Pictures Paramount Home Video 1762	Michael Douglas Glenn Close	1987	R	89.95
18	16	73	THE WIZARD OF OZ ▲ ◇	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
19	13	10	DUCKTALES: DAREDEVIL DUCKS	Walt Disney Home Video 694	Animated	1988	NR	14.95
20	9	13	PLAYBOY'S 1988 PLAYMATE OF THE YEAR	HBO Video 0078	India Allen	1988	NR	14.99
21	15	8	MICKEY AND THE BEANSTALK	Walt Disney Home Video 691	Animated	1988	NR	14.95
22	34	95	SLEEPING BEAUTY ◇	Walt Disney Home Video 476	Animated	1959	G	29.95
23	31	166	JANE FONDA'S EASY GOING WORKOUT ▲ ◇	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
24	24	5	DUCKTALES: FEARLESS FORTUNE HUNTER	Walt Disney Home Video 693	Animated	1988	NR	14.95
25	26	49	DORF ON GOLF ◇	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
26	25	4	EDDIE MURPHY RAW	Paramount Pictures Paramount Home Video 32037	Eddie Murphy	1987	R	89.95
27	29	2	BRADDOCK: MISSING IN ACTION III ◇	Cannon Films Inc. Media Home Entertainment M 942	Chuck Norris	1988	R	89.95
28	32	141	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
29	23	28	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith	1987	NR	19.95
30	20	114	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
31	38	5	WALL STREET ◇	CBS-Fox Video 1653	Michael Douglas Charlie Sheen	1987	R	89.98
32	37	46	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
33	39	3	SUSPECT	Tri-Star Pictures RCA/Columbia Home Video 6-27002	Cher Dennis Quaid	1987	R	89.95
34	33	14	SIGN O' THE TIMES	Purple Films Company MCA Home Video 80797	Prince	1987	PG-13	29.95
35	35	93	SCARFACE ▲ ◇	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
36	40	115	MARY POPPINS ● ◇	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
37	28	30	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
38	36	36	ANIMAL HOUSE ◇	Universal City Studios MCA Home Video 66000	John Belushi Tom Hulce	1976	R	19.95
39	30	91	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
40	17	8	DISNEY SING ALONG SONGS: YOU CAN FLY!	Walt Disney Home Video 662	Animated	1988	NR	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 250,000 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.

HOME VIDEO

Vid World Visits Vegas

LAS VEGAS For the 13,516 showgoers who braved the heat Aug. 7-11 here, the seventh annual Video Software Dealers Assn. convention provided a fair amount of stargazing. Of course there was also serious business to attend to. Debates over pay-per-transaction and concern over pay-per-view permeated the show, and suppliers rolled out their fourth-quarter sell-through promotions. Through it all, though, the show was marked by a carnivalslike atmosphere, as evidenced by many of these photos and an additional VSDA photo spread on page 62.



Dee Wallace-Stone, left, who stars as the mother in "E.T.—The Extra-Terrestrial," yucks it up with showgoers at the MCA Home Video booth.



Shari Belafonte-Harper, the star of "Message For Health," chats with a convention attendee at the Healing Arts booth.



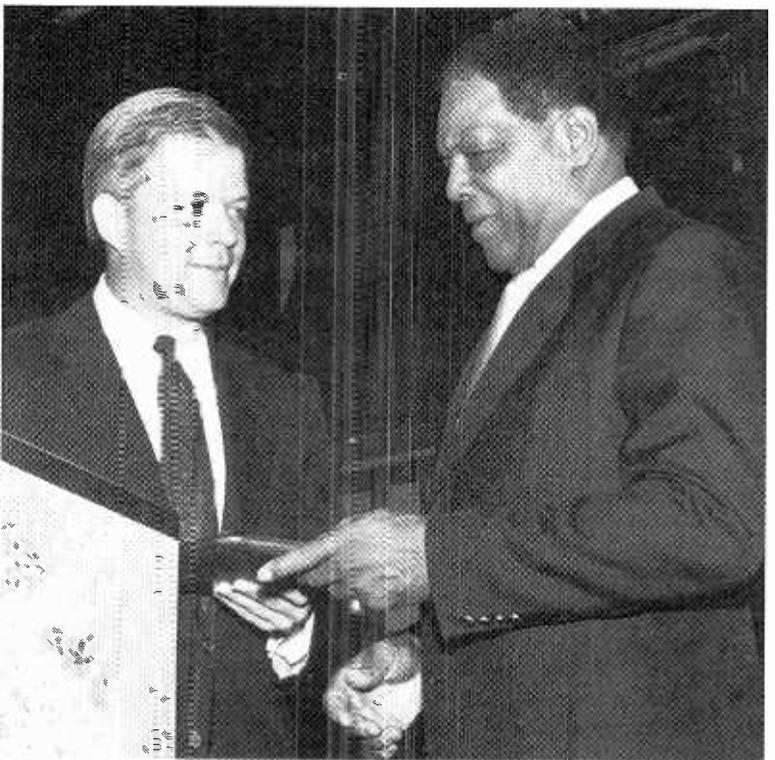
Veteran song and dance man Gene Kelly, second from left, accepts an award from the VSDA for his accomplishments as an entertainer. With him are, from left, Bud O'Shea, president of MGM/UA Home Video; Herb Fischer, the company's senior VP of domestic sales and marketing; and Arthur Morowitz, president of Metro Distributors and the outgoing president of VSDA.



Funnyman Jay Leno, one of the comics who appears in HBO Video's comedy series, entertains at the HBO breakfast, above. Basketball superstar Michael Jordan signs autographs at the CBS/Fox booth, right.



"E.T." meets "E.T.": Leonard Maltin, a correspondent for the syndicated TV show "Entertainment Tonight," stands in front of an MCA Home Video display designed to promote the long-awaited "E.T." video.



Baseball great Willie Mays, right, receives a plaque from Curt Viebranz, president of HBO Video. The slugger was the speaker at a breakfast to promote HBO's Sports Illustrated video series. (Photos: Dean Davidson)

FOR WEEK ENDING AUGUST 27, 1988

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	1	85	CALLANETICS ◇	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	85	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
3	3	23	START UP WITH JANE FONDA	Lorimar/LightYear Ent. Lorimar Home Video 077	This 25-minute video is more than a warm-up and less than a full workout.	19.95
4	4	85	JANE FONDA'S NEW WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
5	7	27	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	Kathy Smith's easy-to-do workout for beginners.	19.95
6	5	85	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
7	6	85	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
8	9	85	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
9	10	71	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
10	8	85	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
11	11	47	KATHY SMITH'S WINNING WORKOUT ◇	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
12	19	79	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
13	RE-ENTRY		JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
14	12	81	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
15	18	85	JANE FONDA'S EASY GOING WORKOUT ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
16	RE-ENTRY		JUDI SHEPPARD MISSETT'S FITNESS FORMULA	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
17	13	39	JAZZERCISE ◇	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
18	16	79	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
19	14	7	JUMP TO IT!	JCI Video Inc. JCI Video 8113	Use of mini-trampoline to build strength & agility without stress to joints.	19.99
20	17	85	DONNA MILLS: THE EYES HAVE IT ◇	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	1	85	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
2	2	81	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	5	81	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
4	9	53	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
5	3	73	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
6	10	9	HELLO WORDSTAR	Gregory A. Howard Morris Video 3103	The handy WORDSTAR program gives professional executive-style documents.	29.95
7	8	49	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
8	12	47	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
9	7	83	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
10	RE-ENTRY		HOW TO MAKE A SPEECH	McGraw-Hill Video Productions	Steve Allen shares all the tips and tricks that every public speaker should know.	29.95
11	4	47	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
12	6	23	HELLO PC	Gregory A. Howard Morris Video 3102	Video eases you through every basic function right up to using the printer.	29.95
13	11	83	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
14	13	25	INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS	Lorimar Home Video 081	Topics include getting the idea, finding investors and making the deals.	29.95
15	15	59	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95

◆ 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 250,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

JCI Jumps On Sponsorship Opportunities For Vids

LOS ANGELES JCI Video, the major independent supplier that launched the video career of Kathy Smith, has significantly stepped up its promotional sponsorship involvement with major consumer goods companies.

According to president Jerome Bowie, the company has just made a national promotional link with Coors beer in connection with "Coors Action Sports Videos," six new 30-minute sports compilations listing for \$9.95 each.

Bowie says the campaign will include about 1,500-2,000 video display bins and counter cards as well as a Coors "tag" on the sale of the video series through their national print advertising.

In addition, JCI has linked with Lincoln-Mercury and Jazzercise Inc. for a Aug. 15-Oct. 15 joint pro-

motion called The Shape You Want To Be In. The Mercury Tracer and the JCI/Jazzercise video "Fitness Formula" will be featured on thousands of brochures and promotional materials, including sweat-shirts, T-shirts, and wrist sweatbands.

This promotion, says Bowie, will include about 100 mall displays throughout the U.S., each of which will display a new Mercury Tracer, a monitor playing the "Fitness Formula" videocassette, and a live Jazzercise demonstration along with posters and brochures. Participating consumers will be eligible to win one of three Mercury Tracers at the end of the promotion, which is designed to increase the Mercury brand awareness among women.

Another JCI joint venture in-

cludes the Aug. 15 release of two True North-produced cassettes—"It's OK To Say No To Drugs!" and "Kids Have Rights, Too!"—both hosted by former "Laugh In" star Arte Johnson. Both titles are

JCI's philosophy will be to market select tapes

based on the best-selling child protection and awareness Playmore book series *It's OK To Say No!*

Last year, JCI and True North Film and Video Productions Inc., a Vancouver, British Columbia, company, entered into a co-distribution arrangement which involves a number of co-ventured produc-

tions. A number of JCI's titles are produced by True North.

Both these cassettes involve a national tie-in with Coca-Cola Foods' Minute Maid In The Box. The promo will feature a free copy of one of the three educational booklets from the series with each nine-pack of Minute Maid In The Box along with in-store displays.

Coca-Cola Foods has committed to a full-page free-standing newspaper insert for Aug. 28, says Bowie, expected to reach 40 million families, with a 20-cent coupon for Minute Maid In The Box products and a mail-in offer for a \$5 rebate/refund on either video with any Minute Maid In The Box purchase. Both tapes are listed at \$19.95 each. A portion of the proceeds will also be donated to Big Brothers/Big Sisters of America.

Coca-Cola Foods' marketing support will also include on-pack coupons carried on 4 million Minute Maid In The Box packages. In addition to extensive media advertising, there will be a heavy focus on in-store point-of-sale displays in up to 38,000 supermarkets and convenience stores nationwide. Bowie estimates that the entire campaign could conceivably result in sales of 1 million cassettes.

The *It's OK To Say No!* book series has sold more than 10 million copies.

Agoura, Calif.-based JCI is also a major distributor of record product but now has a video catalog that is approaching 20 titles.

Among other video titles are "Final Four: The Movie," the story of college basketball's yearly showdown; Judi Sheppard's "Fitness Formula," which was recently certified gold by the RIAA; "The Legend Of Big Daddy Don Garlits"; "Yes, You Can Microwave!" which has been a No. 1 title on Billboard's Hobbies And

Crafts Special Interest videocassette chart; "Sport Cycling"; "Winning At Blackjack"; "Handgun Safety"; and "Rifle & Shotgun Safety."

Newer titles include "The History Of The Indianapolis 500"; "The Folk Music Reunion: A Musical Milestone," hosted by the Kingston Trio; and "Karate For Kids."

Sales of JCI's first three Smith tapes—"Ultimate Video Workout," "Body Basics," and "Tone Up"—are believed to be collectively at the 700,000-unit stage. At the Video Software Dealers Assn. meet, JCI cut the prices of those tapes to \$14.95 each.

Bowie says the company's future philosophy will be to market a select number of special-interest tapes, preferring to hit 20,000-30,000-sales plateaus initially from carefully orchestrated campaigns and then allowing that product to become evergreen rather than put out a lot of product "that can't be worked properly."

Bowie says he is finding consumer goods companies increasingly more responsive to cross-promotional campaigns with home video companies.

Forging such deals, he says, can mean moving eight to 10 times the number of specialty titles, while the upside for the sponsorship company is the chance to reach an increasingly larger home video audience with their message.

Bowie says he prefers the expansive cross-promotional campaign, feeling that is more effective for all parties involved, rather than a straight commercial-on-tape arrangement.

One other tie-in JCI was set to tout at VSDA is with Southern Comfort for "A Guide To Entertaining With Beverly Sassoon."

JIM McCULLAUGH

A Billboard Spotlight

SOARING INTO NEW MARKETS... MOVING ONTO THE CHARTS... GOSPEL MUSIC IS INSPIRED!

Gospel Music can sing its own praises this year. From Praise and Worship Music to Black Gospel and Inspirational to Christian Heavy Metal—there's an across the board increase in sales and activity. Profits are high, labels are picking up, the market is broadening—far beyond just the Christian bookstore.

IN THIS ISSUE:

- Gospel labels: A year of big sales
- Independent labels: Their role in the expanding market
- Major labels: The crossover connection
- Black Gospel: Still a powerful force
- Christian Rock: Increasing success stories
- Religious merchandising: From t-shirts to video
- Talent and management: An inside look

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(615) 321-4240

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(615) 321-4240

VIDEO REVIEWS

(Continued from page 50)

age, which features personal revelations by the 16-year-old artist about her career, her family, her song-writing habits, her band members, and the making of her videos. Inter-

ments are videotaped for the artist's four top 10 hits—"Only In My Dreams," "Shake Your Love," "Out Of The Blue," and "Foolish Heart"—all from her Atlantic debut album.

Gibson's star is definitely rising. Fortunately, she avoids superstar posturing and projects a down-to-earth image that assures viewers that she is a typical (albeit lucky) American teenager. Gibson's videos are standard MTV fare; as a video hostess she is natural and unself-conscious, never grabbing the opportunity to ham it up or plug her double-platinum-selling album. Taped in May 1988 at her home in Merrick, N.Y., this program has immediate appeal and strong sell-through potential. J.C. McADAMS

"Dr. Heimlich's Home First-Aid Video," MCA Home Video, 36 minutes, \$19.95.

Dr. Henry Heimlich is no slouch

when it comes to credentials; his Heimlich Maneuver for choking victims has saved thousands of lives. So when Heimlich offers tips on "lifesaving procedures for common household emergencies," as he does here—a lot of people are going to want to listen.

This tape is chock-full of useful information on how to treat victims of choking, accidental poisoning, burns, and bleeding. In addition, "quick tips" are offered on bee stings, animal bites, splinters, and much more. Many deal specifically with children.

The bad news is the program sometimes drags; Heimlich's a man of many accomplishments, but stage presence isn't one of them. And the actors' simulations can border on ludicrous: In one scene on poisoning, a young girl lies unconscious beside an empty bottle as her mother tries to shake her to life.

Still, the program is practical, informative, and valuable—especially for households with children. And the price is right for sell-through.

DAVID BUSHMAN

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Vickie Winans. Her debut release on Light Records, "Be Encouraged," shot to No. 1 on Billboard's Top Spiritual Albums chart and was unseated only by the Winans' latest album, "Decisions," which features her husband, Marvin Winans.

VICKIE WINANS SAYS that her husband wanted to produce her debut album five years ago. When he had assembled enough material, he took the proposal to Light Records—which quickly gave him the go-ahead to produce it with his wife. Alan Abrahams, Light's A&R man, predicted it would go to No. 1 after he heard the rough mixes. He was right.

"There is one problem with getting your husband to produce you," Winans says with a giggle. "He's so good, I don't want anybody else!"

"We work well together, both in the studio and on stage. We recently did [a show at] Six Flags near Chicago along with BeBe & CeCe. Six Flags will never be the same—the Lord really blessed that night!"

"Sure, having two separate careers has meant that we've had our problems. But the Lord has molded us and made us how he wants us to be. Right now we know we have separate ministries. Maybe some day he'll be a pastor and I'll be a pastor's wife. It'll work like clockwork. For the moment, the weight of it is on me as mother and wife and career woman. I try to keep them all under by belt, and the Lord has blessed me to be able to accomplish them all."

Like her in-laws, Winans is booked through the new year. She travels with a five-piece band and backup singers and occasionally uses tracks, especially on songs like

"We Shall Behold Him."

The new album is tentatively titled "You're Forgiven." Winans says that title applies to everybody.

"I tell everybody they're forgiven," she says. "Jimmy Swaggart? You're forgiven. Jim Bakker? You're forgiven! Jiminy Cricket? You're forgiven, too! That's one of our biggest problems as Christians. The devil wishes he could keep us in the dark; he wants to tell us no one can forgive us what we've done. I say, 'Satan, you can't tell us nothing.' I wish I could give this song to Jimmy Swaggart."

Winans says she doesn't understand the difference between traditional and contemporary black gospel.

"I want to be whatever I am now," she says. "We're all talking about one man and one spirit, right? I don't understand why people call the music things like 'Hispanic gospel.' However my first album came out, people labeled it traditional black gospel. I didn't call it anything. I sing everything. I can sing jazz, contemporary gospel, whatever. All I'm concerned about is if it is being

Forgiveness is the theme of Vickie Winans' next album

annointed. The anointing is what breaks the yoke of oppression.

"Take the Grammys, for instance. How can you categorize people like Deniece Williams, Debby McClendon, and myself as the same thing? People categorize music, not God. Let the people do that. I sing for the Lord, about his power to bless and heal—that's what I'm talking about," says Winans.

IN OTHER NEWS: Frontline Records, which recently opened a Nashville office, has seen a number of mainstream radio stations—including powerhouse KLOS Los Angeles—jump on the debut release by Shout. Shout is composed of Ken Tamplin (formerly with Joshua and a cousin of Sammy Hagar) and Chuck King (formerly with Idle Cure). Call Frontline at 714-751-2242.

national distribution through CEMA that parent Enigma does. When the distrib deal was cemented roughly two years ago, another good thing happened to Intima: its style of music came into vogue—whatever that style might be, that is. "I think if the compositions are there and the treatments are good and the musicianship and soloing are good, the fact that it's instrumental and it's somewhat free-form, and that there's improvisation, to me makes it jazz," says Intima's Martone.

Intima as a label "enjoys the impression in the marketplace that the Spyro Gyras of the world have made," he adds. "And because of that, there are more avenues of promotion open to reach wider audiences." Sue Barbato, Intima general manager, agrees, adding that radio's growing acceptance of the contemporary jazz of Spyro Gyra or Kenny G—the so-called adult alternative format pioneered by KTWW "the Wave" Los Angeles—has largely sparked the genre's sales to their current

Contemporary artists, labels rival traditional on charts

high. "Radio has helped us all," Barbato says. "I don't think there's any jazz label that wouldn't say that."

With all this talk of jazz's commercial rebirth, one might get the impression that the music form hasn't had it this good in ages. But there's a problem, and it's the same one that's been around for years: If the jazz recordings don't cross over onto such Wave-type stations—and aren't even intended to—then they simply aren't in the same league and don't merit the same financial consideration. "I could see us putting out straight-ahead stuff, but it would be promoted as such, and not as contemporary jazz," says Martone.

So the two jazz charts remain as an accurate reflection of a schism that grows even more pronounced as contemporary jazz prospers. Intima, like several other up-and-coming labels, stands to prosper rapidly as it establishes a sales base and fills the needs of a growing radio format at the same time.

Jazz BLUE NOTES



This week's column was written by Los Angeles bureau chief Dave DiMartino.

ONE GENERAL TRUISM of Billboard's two biweekly jazz charts, some have suggested, is that five years ago, nobody had heard of the artists on the Top Contemporary Jazz Albums chart—which, truly enough, has recently listed top-selling efforts by such artists as George Howard, David Benoit, Najee, Tim Heintz, the Rippingtons, Frank Potenza, Kirk Whalum, and Richard Elliot, all names that have surfaced only within the last three or four years. If one wants "real" jazz, they say, and "real" jazz artists, then one must look at the Top Jazz Albums chart—where familiar names like Ella Fitzgerald, Betty Carter, Dizzy Gillespie, Ornette Coleman, and even the Marsalis brothers (Branford and Wynton) reside.

A related point that is rarely mentioned is that though major labels dominate the "straight jazz" chart, rapidly growing indie labels have much more presence on the contemporary chart. Labels such as GRP, TBA, and Optimism have established themselves as surprisingly viable moneymakers that can easily go head to head against the majors and many times win.

One label that is winning in this manner is Intima Records, a division of the Culver City, Calif.-based Enigma Entertainment Corp. Started two years ago by label president Jim Martone, Intima currently rides high on the charts with saxophonist Richard Elliot's "The Power Of Suggestion" and will probably do the same with the latest set from Fattburger, due out Wednesday (24). Others on its roster include pianist Bob Thompson, bassist Brian Bromberg, and a trumpeter most people did know five years ago, Maynard Ferguson.

Though an indie label, Intima enjoys the same strong

FOR WEEK ENDING AUGUST 27, 1988

Billboard

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	3	5	AMY GRANT MYRRH 7016871061	1 week at No. One LEAD ME ON
2	2	21	CARMEN BENSON R2463	RADICALLY SAVED
3	1	21	SANDI PATTI WORD 7019064108	MAKE HIS PRAISE GLORIOUS
4	4	9	STEVE GREEN SPARROW SPC-1164	FIND US FAITHFUL
5	11	5	STRYPHER ENIGMA R02449	IN GOD WE TRUST
6	6	9	MICHAEL CARD SPARROW SPR-1155	PRESENT REALITY
7	7	105	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
8	5	33	RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
9	14	5	DALLAS HOLM DAYSPRING 701-417101-1/WORD	BEYOND THE CURTAIN
10	8	53	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
11	9	17	GLAD BENSON R02445	THE ACAPELLA PROJECT
12	12	33	FIRST CALL DAYSPRING 7014161016/WORD	SOMETHING TAKES OVER
13	15	13	TAKE 6 REUNION 7010032-726	TAKE SIX
14	16	125	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
15	10	145	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
16	NEW ▶		THE MARANATHA SINGERS MARANATHA 7-10-024082-4	PRAISE TEN
17	19	5	MARK FARNER FRONTLINE R09033	JUST ANOTHER INJUSTICE
18	NEW ▶		MARGARET BECKER SPARROW SPC 1161	THE RECKONING
19	NEW ▶		STEVEN CURTIS CHAPMAN SPARROW SPC 1160	REAL LIFE CONVERSATION
20	13	17	MYLON LEFEVRE AND BROKEN HEART STARSONG SSR8099	FACE THE MUSIC
21	18	53	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINAN
22	24	41	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
23	21	5	PHIL DRISCOLL BENSON R02467	CLASSICAL HYMNS VOLUME ONE
24	NEW ▶		TIM MINER SPARROW SPC 1162	I KNOW YOU THINK YOU KNOW
25	20	5	GREG VOLZ MYRRH 7016865061	COME OUT FIGHTING
26	17	13	JON GIBSON FRONTLINE R09015	CHANGE OF HEART
27	RE-ENTRY		TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
28	27	41	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
29	RE-ENTRY		CARMAN WORD WR 8321/A&M	THE CHAMPION
30	NEW ▶		BLOOD GOOD BENSON R09036	ROCK IN A HARD PLACE
31	26	9	GARY CHAPMAN REUNION 7010028125	EVERYDAY MAN
32	28	153	CHRISTY LANE ARRIVAL 9644/K-TEL	ONE DAY AT A TIME
33	RE-ENTRY		BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
34	33	21	VANESSA BELL ARMSTRONG JIVE 0006887902	VANESSA BELL ARMSTRONG
35	RE-ENTRY		WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
36	40	33	STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
37	23	49	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
38	22	21	KIM BOYCE WORD 7016861066	TIME AND AGAIN
39	NEW ▶		DEGARMO & KEY POWERDISC PWC01095	ROCK SOLID: ABSOLUTELY LIVE
40	RE-ENTRY		DENIECE WILLIAMS SPARROW ST1039/CAPITOL	SO GLAD I KNOW

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Read about the continuing German, Austrian and Swiss success stories in Billboard's Spotlight on GAS.

GEMA Head Downplays MPA-STEMRA Accord

BY NIGEL HUNTER

LONDON The accord reached between the U.K. Music Publishers' Assn. and STEMRA, the Dutch mechanical copyright society (Billboard, July 16), has been criticized by Erich Schulze, president and general manager of GEMA, the West German copyright organization.

The accord provides for payment to be made in the country of sale for those audio sound carriers that are manufactured outside the country of sale and that are sold outside the country of manufacture. It was finalized after six months of negotiations and was specifically prompted by the relationship between STEMRA and PolyGram (Billboard, July 9).

Schulze refutes the notion that the accord will be a blueprint for the licensing of mechanical royalties in the single European market

projected for 1992.

"This is not a model for the single European market," he asserts. "It rather represents a specifically English formula which will only last as long as the statutory license subsists in the U.K."

The statutory license will be abolished when the forthcoming U.K. copyright bill is passed and becomes law.

Schulze also rejects claims by MPA president Tony Pool and working party chairman Peter Smits that the agreement will expedite accountings and reduce commission rates or indeed that it is a central licensing rather than a central accounting system.

"The complicated procedure will neither expedite accountings or reduce commission rates. The administrative workload is increasing regardless of whether audits or declarations of rights owners and their financial interests are involved.

"Even if BIEM should succeed in establishing a system of inter-

national audits," Schulze continues, "costs would not be reduced, since the data would still have to be furnished by the national collection societies."

He predicts that recourse claims amounting to millions of dollars if PolyGram is permitted royalty-free exports to the U.S. Collection

'This is not a model for Europe'

of import royalties by the Harry Fox Agency means very little, he says, since the repertoire administered by the agency is "very modest" compared with the total volume of Anglo-American material.

Schulze refers to his speech during the GEMA general meeting this summer, in which he confirmed that GEMA had terminated its reciprocal agreement with STEMRA "with good cause and without notice" due to STEMRA's entrance into a central-licensing pact with Po-

lyGram under which all records exported from the country of manufacture into any other country are treated as custom pressings by PolyGram Holland.

He outlined two other points at the meeting: First, a standard mechanical rights agreement equally binding on all authors' societies in the Common Market must be speedily negotiated. Any special national arrangements must therefore be excluded.

Second, no authors' society can agree on any system of transfrontier licensing without having agreed bilaterally with other authors' societies on the conditions that would apply to the services connected with such arrangements. This involves agreements on commission rates, accounting methods, and distribution.

"These are my guiding principles for the negotiations, which are forthcoming or already in progress," Schulze declares. "They also apply to discussions with STEMRA and PolyGram,

which have been initiated."

He also pointed out in the speech that for the final settlement of the remuneration system in the Common Market, the decisions due to be handed down by the European Court of Justice in the near future will be of great significance.

French courts have submitted a number of questions to the European Court of Justice for its decision, which may be fundamental for the assessment of the reciprocal agreements existing between authors' societies.

Prerecorded Music Prices Up In Nigeria

BY DEAN DISI

LAGOS, Nigeria A new round of price hikes has been introduced by international record companies operating here. Since Aug. 1, LPs have been retailing at a recommended price of \$3.50, with cassettes pegged at \$1.65. Following a 50% price hike to \$3 last year, LP sales fell by at least 60%.

Overall industry grosses peaked at around \$200 million in 1975. In 1985, they slumped to a low of \$41 million, and this year is expected to be almost as bad.

Faced with drastic downturns in sales, Nigerian retailers have become resistant to any further price increases, and the latest round could spark a total product boycott.

Nigeria's problems stem from two main sources: piracy and a national austerity squeeze known as the Structural Adjustment Program. The appetite for music in this nation of more than 100 million inhabitants was recognized and serviced by pirate operators until a few years ago. The pirates enjoyed an unchallenged monopoly of cassette sales, with their tapes being sold openly in conventional retail outlets.

Since 1984, record companies have begun to market legitimate cassette product here, while the International Federation of Phonogram & Videogram Producers has waged an intensifying war against piracy. Backed by the Nigerian police, raids on pirates are frequent, and offenders are sued for damages.

The absence of any adequate copyright legislation, a major stumbling block in the antipiracy campaign, is soon to be rectified with a new copyright law expected to provide deterrent penalties for convicted pirates, and local IFPI chairwoman Keji Okunowo, also managing director of CBS Nigeria, says the raids will continue until the pirates are driven completely underground.

The level of record and tape prices, recognized as being ridiculously low, has been constrained (Continued on next page)

PolyGram Int'l Mulls Move Into Indonesia

BY CHRISTIE LEO

SINGAPORE PolyGram International is considering expanding its Far Eastern base to include the Indonesian market, where the impending passage of new copyright legislation protecting foreign works is expected to spur sales dramatically.

This was confirmed during a video presentation of upcoming product here by PolyGram's Dutch-based international exploitation chief, Ton van den Bremer. He says that the company has taken steps in recent years to internationalize its already diverse product range in a move to cater effectively to worldwide markets and provide equal opportunities for all PolyGram artists.

Bremer's main role is to act as liaison between the company's headquarters and its local affiliates worldwide. Yearly visits to Latin America, Africa, and Asia (excluding Japan) provide local representatives with enough ammunition in the form of marketing ideas, promotional plans, product information, videos, and merchandising elements to enable them to break artists aggressively, he says. "It's my job to understand the needs of these markets and see they are provided with suitable product for exploitation."

Of the Far East, Bremer says: "In recent times, the area has shown growth possibilities, especially with new copyright laws being passed in previously pirate-infested countries."

Moving tonnage is only a short-term goal, he adds; the longer-term objective is to establish a firm market base for PolyGram product.

(Continued on next page)

PolyGram U.K. Pacts For TV Production Co. Working Title Joins Burgeoning Indie-TV Market

BY EDWIN RIDDELL

LONDON PolyGram is increasing its interest in other media. The company has formed a joint venture with a leading British independent film producer to make programs for television. The partnership will be known as Working Title Television.

Although PolyGram's initial investment of \$850,000 is relatively modest, the move into TV production is seen as a significant step to broaden the company's base outside the music industry. PolyGram already has a stake in Propaganda Films, a Los Angeles music video and film company. PolyGram also owns L.A.-based American Interactive Media, a full-fledged interactive CD production company that handles a wide range of programming besides music.

Michael Kuhn, head of new business at PolyGram, says: "WTTV is exactly the sort of project for PolyGram to be involved with at present. Working Title has a proven track record, so what we're doing is backing their creative talent with capital and our all-around expertise in media."

Working Title is known in the U.K. as the producer of some of the most successful British films of recent years. Credits include such comedies as "Personal Services" and "My Beautiful Laundrette" as well as such art films as "Caravaggio."

The new company will seek to gain a foothold in the rapidly growing independent production sector in the U.K. TV industry. The government here has decreed that all four existing national TV channels must buy 25% of their programming from independents. The result is a mushrooming of new companies vying for a slice of the action.

Inevitably, say insiders, the lion's share of commissions will go to companies with a proven track record and a sufficient corporate base to ride out

the ups and downs of the market.

PolyGram's move follows a path pioneered by Virgin and Chrysalis in the U.K. Though both of those companies have said they will return to private status, their commitment to media expansion remains solid. Virgin has recently made a serious entry into U.K. commercial radio by providing an overnight sustaining service to about one-third of the network's affiliates. It has also increased its holding in the Super Channel English-language satellite TV service in Europe. Virgin now has a 35% slice of Super Channel.

Chrysalis has interests in TV facilities and owns Air TV, which provides postproduction and transmission for both MTV Europe and the ScanSat commercial TV service beamed throughout Scandinavia. Chrysalis pulled off a surprise deal recently by securing the contract to provide a package of soccer highlights from the U.K. for worldwide distribution.

For the moment, PolyGram is committed to the creative rather than the

industrial side of TV. Says Tim Read, managing director of new business: "In a variety of ways we're expanding in terms of both audiovisual carriers and into programming itself." Through PolyGram Music Video, the company is active in music video, including its links with Philips in CD Video.

Read sees no contradiction in the fact that Working Title will concentrate on fiction rather than music programming: "On the face of it, music and TV drama are very different animals. But in terms of managing a business, they've got more in common than meets the eye."

The partnership between PolyGram and Working Title is based in the U.K., but will be active internationally. The "inexorable trend" toward deregulation and proliferation of new cable and satellite media in Europe offers opportunities for expansion, says Read. Although PolyGram has no news of further acquisitions, Read says the new move is "not the end of the trail."

Cassette Single Format Scores Big In Singapore

BY CHRISTIE LEO

SINGAPORE With at least two major labels here now actively involved in cassette singles releases, the format has passed beyond the novelty stage and become a genuine substitute for conventional vinyl singles, according to industry executives.

"When we released singles by the Housemartins and Art Of Noise, we were simply trying to gauge market reaction," says Gary See, senior product assistant at Pacific Music. "But the over-

whelming response not only helped us to establish two unknown commodities but also to achieve sizable sales when we released the acts' full-length cassette albums."

Where release timing permits, cassette singles are increasingly being used to assess artists' potential. "If a hit single is released way ahead of the album," says See, "there's a very good chance we will test-market the single and the artist first." Several new and untried artists have been introduced (Continued on next page)

CASSETTE SINGLES SELL WELL IN SINGAPORE

(Continued from preceding page)

here in this way, including Erasure, Depeche Mode, and Billy Ocean.

At EMI, marketing manager Betty Eng says: "The majority of our consumers are teenagers who are more interested in hit singles than anything else, and the variety of acts we promote through cassette single releases, from Iron Maiden to Brother Beyond, shows that so long as a song is popular it will sell in the format."

CBS label chief Ian Ng supports Eng's analysis. "The song is the main criterion in selecting cassette singles. They must have been a hit and the potential to be a hit."

CBS' cassette single releases include George Michael's "A Different Corner" and Ferry Aid's "Let It Be," but the company sees them primarily as an opportunity to improve sales prospects for forth-

coming album product.

Average retail prices are about \$2.50, compared with \$4.50 for albums on tape. Average sales are in the region of 2,000 units, though Pet Shop Boys' "Always On My Mind," unavailable in the conventional vinyl single format, sold an unprecedented 20,000 copies for EMI.

Feedback from retailers has been positive, says Pacific Music's See, and dealers recognize that cassette singles do not affect regular releases, but rather can help to extend their lifespan.

"We have put out cassette singles from top acts like Stevie Wonder, Lionel Richie, and Whitney Houston," says See, "and have found they expand sales rather than restrict them. In some ways, they actually create demand for the full-length tapes."

POLYGRAM MULLS MOVE INTO INDONESIA

(Continued from preceding page)

"A large part of this endeavor is to get foreign artists to tour Far Eastern countries," Bremer says. "It's not always easy persuading acts to work here. There are many cultural nuances they don't understand, and I help interpret these for them."

"Also, touring here is expensive for most acts and not always prof-

itable. A lot of times, artists don't know what to expect. We fill in the gaps and provide them with as much background information as possible because we want them to be successful not just in major markets like North America, Europe, and Japan, but in other potentially important markets as well."

NIGERIAN MUSIC PRICES HIKED

(Continued from preceding page)

by a national economic downturn that has depleted purchasing power to the point where prerecorded music is regarded as an overpriced luxury, while the government's austerity program, designed to shore up the economy, has intensified the cash squeeze.

Faced with escalating production costs, record companies are forced to operate on the narrowest of margins.

Thus, an LP that now sells at \$3.50 has cost \$1.50 to press and \$3 at wholesale, while for \$1.65-priced cassettes, the equivalent figures are 75 cents and \$1.12, respectively. Unsurprisingly, consumer spending has shifted more and more to the lower-priced tape product.

Despite an unpopular import restriction in Nigeria's economic boom years that made no distinction between musical instruments and hi-fi equipment, there are some 20 million radio/cassette players in use here, along with 5 million record decks and 2 million VCRs.

The market is serviced by four international companies—PolyGram, CBS, EMI, and Afrodicia (formerly Decca)—and about 25 local labels. There are eight pressing plants with a combined capacity of some 16 million albums annually, 10 professional 24-track studios, five digital preproduction studios, 30 television stations, 25 radio stations, and some 1,500 specialist retail outlets.

Many styles of music are accepted, including jazz, country, and gospel. Popular music is divid-

ed into indigenous and contemporary categories, the former deriving directly from tribal culture and including juju, highlife, and folk music.

Until the advent of soul and disco, indigenous pop was the mainstay of the industry, but now R&B and other styles of international pop account for more than 80% of the Nigerian market.

The arrival of discos and video, coupled with a 1975 government ban on musical instruments, triggered a dramatic decline in live music performances, and today the scene is kept alive only by occasional major concerts by such artists as Fela Kuti, Sonny Okosuns, and King Sunny Adé. The lack of instruments for live performances has inhibited both market growth and the development of local music to acceptable international standards.

However, CBS is now planning to launch a live music circuit in association with promoter/equipment-rental firm Aibtonia. Designed for up-and-coming groups, the plan will see CBS' local signings performing year round at designated venues throughout the country.

The Nigerian music industry remains a case study in declining fortunes fueled by ignorance, apathy, and lack of unity of purpose among industry operators. But it is widely believed here that with proper development, the market has good prospects and the potential to emerge as one of the world's top 10 for prerecorded music sales.

Rules Proposed For Radio Call-Ins
Public Complaints Stir CRTC Action

BY KIRK LaPOINTE

HULL, Quebec Guidelines have been proposed by the federal broadcast regulator for all open-line radio shows following publicly raised complaints that some of these programs can be abusive, one-sided, sensationalistic, or simply inaccurate.

The Canadian Radio-television and Telecommunications Commission has proposed a series of guidelines to curb abusive comments and ensure that the programs are balanced and of high standards. The guidelines would compel broadcasters to work hard to ensure that open-line programming doesn't become a free-wheeling forum for ill-informed or outrageous commentary. Once public comments are received (the CRTC has set a Sept. 6 deadline) and the final guidelines are published, there will be no backing away from the rules. The CRTC says it will consider changes only if broadcasters propose even tougher rules for their own stations.

At press time, broadcasters were studying the proposals and declined to comment on them. But the guidelines could touch off charges from broadcasters' that they impinge on freedom of expression.

Among the proposed guidelines

are the following:

- Incoming calls should be pre-screened and a tape-delay system in place to ensure that all comments contravening broadcast regulations are deleted.

The shows have been called abusive, unfair, and sensational

- Broadcasters should take "appropriate steps to ensure that in choosing guests they minimize the possibility of abusive comments." These steps include asking guests about their intentions, familiarizing them with broadcast rules, and gaining "prior assurance" that they will respect the regulations.

- Similar precautions should be taken with incoming callers, who should be notified of the rules both at the start of the program and several times during the course of the show.

- One-sided programs should not be allowed. To this end, broadcasters should strive to ensure that "various perspectives" are provided on issues

and should not be more critical or challenging of one viewpoint than they are of another another and should be careful not to screen out viewpoints.

- Care should be taken to protect shows "from being taken over by organized groups of callers such that the program becomes a vehicle for the organized presentation of one point of view."

- Program participants "should not be subject to badgering, insult, or ridicule by the program moderator" and should be treated "fairly and with appropriate courtesy."

- Hosts should "avoid sensationalism and the use of programs to conduct personal attacks."

- Moderators should avoid any controversial topic in which they or their guests have a personal interest. However, when coverage of such a topic is unavoidable, those conflicts of interest should be identified and a balancing viewpoint should be sought.

The commission, which will ask broadcasters at their next license renewal hearings how they are complying with the rules, is also warning hosts and guests not to be know-it-alls. They "must be aware of the limits of their competence and not dispense advice in areas beyond their expertise."

KIRK LaPOINTE

Decision Bucks Trend Away From Chain Ownership
CRTC Bans Takeover Of Ontario Stations

HULL, Quebec The federal agency that regulates broadcasters has prohibited the takeover of two Hamilton, Ontario, radio stations by a company headed by their general manager.

Hometown Radio Inc., owned 75% by Don Luzzi, was seeking to buy CHML-AM and CKDS-FM from Westcom Radio Group Ltd. of Vancouver, British Columbia for \$7.1 million Canadian. But the Canadian Radio-television and Telecommunications Commission, in its Aug. 10 ruling, said that Luzzi's financial projections were too optimistic.

Although it supports locally owned stations, the commission is worried that the creation of an independent radio firm in this case might result in a worsening of service.

Its support of chain ownership was ostensibly peculiar, given the CRTC's fervent desire to see a widening of radio ownership in Canada. Westcom owns nine radio stations, including two in the Toronto area, near Hamilton.

But the commission also expressed reservations about the financing of the proposed deal, saying it depended too heavily on borrowing. The commission noted that the purchase of the Hamilton outlets was largely going to be financed by a \$3.5 million bank loan and by \$3.45 million in debentures from a steel company.

The two stations have been market leaders, but the commission said that during the past three years, while Luzzi was in charge

of operations, "revenues have declined gradually but steadily, as the following figures demonstrate: 9% for the broadcast year ending Aug. 31, 1985, 2.8% (1986), and 2.1% (1987)."

At a public hearing on the proposed takeover, Luzzi projected what the commission called "a complete and sudden turnaround in year one with further increases in years two through four." The

CRTC said those increases were going to be higher than industry averages, including those in the lucrative and successful Ontario market.

Expenses would virtually freeze this year and increase only about 5% in subsequent years, Luzzi said. According to the CRTC, the 1988 expenses would actually be 13% less than those in 1983.

KIRK LaPOINTE

CAB Stumps For Radio

OTTAWA The Canadian Assn. of Broadcasters, has criticized proposed broadcasting legislation for virtually ignoring radio in its time of need.

"In 1986, the average private radio station earned a pretax profit of \$63,242.74, less than the salary and allowance of a member of Parliament," the association told a House of Commons committee studying the bill.

"Radio is in trouble and radio is important," the CAB said. But Bill C-136, which would overhaul broadcast legislation for the first time in two decades, "all but ignores radio," the CAB said.

The association, which represents 71% of the private radio stations in Canada—more would like to join the CAB but can't afford to, the association says—is urging government policy makers to work with the industry and the

federal broadcast regulator on a national strategy "for the revitalization of radio."

The CAB is planning a major analysis of private radio in coming months, but it wants the government to initiate its own plan.

The bill was introduced this spring and seems likely to receive final reading and passage before an election call. But it contains only scant references to radio, focusing instead on broadcast and cable TV.

The commission also said at the Aug. 10 hearing that the proposed powers of the federal Cabinet over the broadcast regulatory agency are excessive. It wants those powers curtailed.

The committee is likely to report its findings back to the Commons shortly with some proposed amendments.

KIRK LaPOINTE

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 8/20/88

This Week	Last Week	SINGLES
1	1	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
2	2	THE LOCO-MOTION KYLIE MINOGUE PWL
3	4	I NEED YOU B.V.S.M.P. DEBUT/PASSION
4	3	YOU CAME KIM WILDE MCA
5	6	THE EVIL THAT MEN DO IRON MAIDEN EMI
6	17	HANDS TO HEAVEN BREATHE SIREN/VIRGIN
7	8	FIND MY LOVE FAIRGROUND ATTRACTION RCA
8	24	THE HARDER I TRY BROTHER BEYOND PARLOPHONE
9	5	SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
10	15	MARTHA'S HARBOUR ALL ABOUT EVE MERCURY/PHONOGRAM
11	11	REACH OUT, I'LL BE THERE THE FOUR TOPS MOTOWN
12	7	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS LONDON
13	13	HUSTLE! (TO THE MUSIC...) THE FUNKY WORM FON/WEA
14	10	I WANT YOUR LOVE TRANSVISION VAMP MCA
15	23	GOOD TRADITION TANITA TIKARAM WEA
16	9	PUSH IT/TRAMP SALT-N-PEPA LONDON/CHAMPION
17	33	MY LOVE JULIO IGLESIAS FEATURING STEVIE WONDER CBS
18	14	ROSES ARE RED MAC BAND/THE McCAMPBELL BROTHERS MCA
19	36	ON THE BEACH SUMMER '88 CHRIS REA WEA
20	12	I DON'T WANT TO TALK ABOUT IT EVERYTHING BUT THE GIRL BLANCO Y NEGRO/WEA
21	19	FOOLISH BEAT DEBBIE GIBSON ATLANTIC
22	35	SOMEWHERE DOWN THE CRAZY RIVER ROBBIE ROBERTSON GEFREN
23	22	I SAY NOTHING VOICE OF THE BEEHIVE LONDON
24	NEW	KING OF EMOTION BIG COUNTRY MERCURY/PHONOGRAM
25	18	PEEK A BOO SIOUXS & THE BANSHIES WONDERLAND/POLYDOR
26	20	ALL FIRED UP PAT BENATAR CHRYSALIS
27	16	DIRTY DIANA MICHAEL JACKSON EPIC
28	38	WHEN IT'S LOVE VAN HALEN WARNER BROS.
29	26	LIKE DREAMERS DO MICA PARIS/COURTNEY PINE 4TH & B'WAY/ISLAND
30	NEW	RUNNING ALL OVER THE WORLD STATUS QUO VERTIGO/PHONOGRAM
31	34	WORKING IN A GOLDMINE AZTEC CAMERA WEA
32	27	HAPPY EVER AFTER JULIA FORDHAM CIRCA/VIRGIN
33	21	LOVE BITES DEF LEPPARD BLUDGEON RIFF/PONOGRAM
34	NEW	ANYTHING FOR YOU GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
35	NEW	SWEET CHILD O' MINE GUNS N' ROSES GEFREN
36	25	DON'T BLAME IT ON THE GIRL/WAP-BAM-BOOGIE MATT BIANCO WEA
37	NEW	TEARDROPS WOMACK & WOMACK 4TH & B'WAY/ISLAND
38	NEW	RUSH HOUR JANE WIEDLIN MANHATTAN/EMI
39	NEW	YEKE YEKE MORY KANTE LONDON
40	28	ROCK MY WORLD FIVE STAR TENT/RCA
		ALBUMS
1	1	VARIOUS NOW! 12 EMI/VIRGIN/POLYGRAM
2	2	KYLIE MINOGUE KYLIE—THE ALBUM PWL
3	7	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA
4	4	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
5	3	VARIOUS HITS 8 CBS/WEA/BMG
6	5	MICHAEL JACKSON BAD EPIC
7	6	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
8	9	VARIOUS THE GREATEST EVER ROCK 'N' ROLL STYLUS
9	10	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
10	29	EAGLES BEST OF EAGLES ASYLUM
11	8	BROS PUSH CBS
12	NEW	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
13	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
14	15	INXS KICK MERCURY/PHONOGRAM
15	27	DEF LEPPARD HYSTERIA BLUDGEON RIFF/PONOGRAM
16	14	DEACON BLUE RAIN TOWN CBS
17	12	BARRY WHITE THE COLLECTION MERCURY/PHONOGRAM
18	23	AZTEC CAMERA LOVE WARNER BROS.
19	13	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
20	16	PAT BENATAR WIDE AWAKE IN DREAMLAND CHRYSALIS
21	19	SALT-N-PEPA A SALT WITH A DEADLY PEPA LONDON
22	18	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
23	20	WHITNEY HOUSTON WHITNEY ARISTA
24	28	ALEXANDER O'NEAL HEARSAY TABU
25	26	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
26	21	EVERYTHING BUT THE GIRL IDLEWILD BLANCO Y NEGRO/WEA
27	35	VOICE OF THE BEEHIVE LET IT BEE LONDON
28	17	PRINCE LOVESEXY PAISLEY PARK
29	33	STEVE WINWOOD ROLL WITH IT VIRGIN
30	22	PUBLIC ENEMY IT TAKES A NATION OF MILLIONS... DEF JAM/CBS
31	NEW	ALL ABOUT EVE ALL ABOUT EVE MERCURY/PHONOGRAM
32	25	MICHAEL JACKSON THRILLER EPIC
33	24	ORIGINAL SOUNDTRACK MORE DIRTY DANCING RCA
34	32	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC
35	36	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
36	38	UB40 UB40 DEP INTERNATIONAL/VIRGIN
37	34	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
38	30	HOTHOUSE FLOWERS PEOPLE LONDON
39	31	GEORGE MICHAEL FAITH EPIC
40	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI

CANADA (Courtesy The Record) As of 8/22/88

		SINGLES
1	1	ROLL WITH IT STEVE WINWOOD VIRGIN/A&M
2	6	I DON'T WANNA GO ON WITH YOU LIKE THAT ELTON JOHN MCA/MCA
3	2	LOST IN YOU ROD STEWART WARNER BROS./WEA
4	5	POUR SOME SUGAR ON ME DEF LEPPARD BLUDGEON RIFFOLA/VERTIGO/POLYGRAM
5	3	THE FLAME CHEAP TRICK EPIC/CBS
6	12	MAKE ME LOSE CONTROL ERIC CARMEN ARISTA/BMG
7	9	SIMPLY IRRESISTIBLE ROBERT PALMER EMI-MANHATTAN/CAPITOL
8	4	FOOLISH BEAT DEBBIE GIBSON ATLANTIC/WEA
9	10	FAST CAR TRACY CHAPMAN ELEKTRA/WEA
10	8	NEW SENSATION INXS ATLANTIC/WEA
11	7	IN YOUR SOUL COREY HART AQUARIUS/CAPITOL
12	16	HANDS TO HEAVEN BREATHE VIRGIN/A&M
13	14	RUSH HOUR JANE WIEDLIN EMI-MANHATTAN/CAPITOL
14	15	COLOR OF LOVE BILLY OCEAN JIVE/BMG
15	18	SIGN YOUR NAME TERENCE TRENT D'ARBY COLUMBIA/CBS
16	20	LOVE CHANGES (EVERYTHING) CLIMIE FISHER CAPITOL/CAPITOL
17	13	BEDS ARE BURNING MIDNIGHT OIL COLUMBIA/CBS
18	NEW	PERFECT WORLD HUEY LEWIS & THE NEWS CHRYSALIS/MCA
19	19	DO YOU LOVE ME CONTOURS MOTOWN/MCA
20	NEW	DIAMOND SUN GLASS TIGER CAPITOL/CAPITOL
		ALBUMS
1	1	TRACY CHAPMAN ELEKTRA ASYLUM/WEA
2	2	INXS KICK ATLANTIC/WEA
3	6	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
4	3	MIDNIGHT OIL DIESEL AND DUST COLUMBIA/CBS
5	4	STEVE WINWOOD ROLL WITH IT VIRGIN/A&M
6	5	GEORGE MICHAEL FAITH COLUMBIA/CBS
7	7	ROBERT PALMER HEAVY NOVA EMI-MANHATTAN/CAPITOL
8	10	ROD STEWART OUT OF ORDER WARNER BROS./WEA
9	12	ELTON JOHN REG STRIKES BACK MCA/MCA
10	8	RICK ASTLEY WHENEVER YOU NEED SOMEONE ARISTA/BMG
11	9	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
12	20	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS/MCA
13	11	VARIOUS ARTISTS MORE DIRTY DANCING RCA/BMG
14	16	SADE STRONGER THAN PRIDE EPIC/CBS
15	13	VAN HALEN OUB12 WARNER BROS./WEA
16	NEW	DEBBIE GIBSON OUT OF THE BLUE ATLANTIC/WEA
17	14	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO COLUMBIA/CBS
18	NEW	CINDERELLA LONG COLD WINTER MERCURY/POLYGRAM
19	19	ZIGGY MARLEY & THE MELODY MAKERS CONSCIOUS PARTY VIRGIN/A&M
20	15	RANDY TRAVIS OLD 8 X 10 WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/15/88

		SINGLES
1	2	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER POLYDOR/DGG
2	1	IM NIN 'ALU OFRA HAZA TELDEC
3	3	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA
4	4	DIRTY DIANA MICHAEL JACKSON EPIC
5	6	THE BEST OF JOINT MIX' TOLGA FLIM FLAM BALKAN ITALO HEAT
6	NEW	THE LOCO-MOTION KYLIE MINOGUE PWL
7	5	YEKE YEKE MORY KANTE BARCLAY/METRONOME
8	7	GIMME HOPE JO'ANNA EDDY GRANT PARLOPHONE
9	11	PUSH IT SALT-N-PEPA METRONOME
10	16	YOU CAME KIM WILDE MCA
11	15	MACHO MACHO RAINHARD FENDRICH ARIOLA
12	10	MY BED IS TOO BIG BLUE SYSTEM HANSA
13	9	GET LUCKY JERMAINE STEWART VIRGIN
14	8	PERFECT FAIRGROUND ATTRACTION RCA
15	12	HEAVEN CAN WAIT SANDRA VIRGIN
16	18	ALL OF ME (BOY OH BOY) SABRINA SHERMAN/METRONOME
17	19	CROSS MY HEART EIGHTH WONDER CBS
18	14	I OWE YOU NOTHING BROS CBS
19	NEW	BE GENTLE B.V.S.M.P. BCM
20	NEW	BAMBOL'EO CHICO CHICO JUPITER/DGG
		ALBUMS
1	1	MICHAEL JACKSON BAD EPIC
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	3	HERBERT GROENEMEYER OE EMI
4	4	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
5	5	EROS RAMAZZOTTI MUSICA E' DDD
6	6	MICHAEL JACKSON THRILLER EPIC
7	NEW	OFRA HAZA SHADAY TELDEC
8	7	UDO LINDENBERG GAENSEHAUT POLYSTAR
9	8	SOUNDTRACK MORE DIRTY DANCING RCA
10	10	SADE STRONGER THAN PRIDE EPIC
11	11	KYLIE MINOGUE KYLIE—THE ALBUM PWL
12	12	STING ... NOTHING LIKE THE SUN A&M
13	15	STEVE WINWOOD ROLL WITH IT VIRGIN
14	17	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
15	NEW	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
16	13	SCORPIONS SAVAGE AMUSEMENT HARVEST
17	16	ROD STEWART OUT OF ORDER WARNER BROS.
18	18	PRINCE LOVESEXY PAISLEY PARK
19	20	FAT BOYS COMING BACK HARD AGAIN POLYDOR/DGG
20	14	FRANCE GALL BABACAR WEA

JAPAN (Courtesy Music Labo) As of 8/15/88

		SINGLES
1	1	ANGEL KYOSUKE HIMURO TOSHIBA/EMI/YUI ONGAKU
2	2	MERMAID MIHO NAKAYAMA KING/VARNING/PK
3	5	SEVEN DAYS WAR TM NETWORK EPIC/SONY/JK
4	3	19 THE ALFEE PONY/CANYON/TANABE/FUJI/PACIFIC
5	8	WHAT'S YOUR NAME? SHONENTA! WARNER/PIONEER/JOHNNYS
6	4	DIAMOND HURRICANE HIKARU GENJI PONY/CANYON/JOHNNYS/FUJI/PACIFIC/YAMAHA
7	6	DEAR YOKO OGINOME JCM/RISING/NICHION
8	NEW	AB COMPLEX ERI AIKAWA TOSHIBA/EMI/NICHION
9	10	NAGISA NO SUBETE KIYOTAKA SUGIYAMA VAP/VAMUDA/NTV M
10	NEW	DAITEAGERU MINAYO WATANABE CBS/SONY/VARNING P
		ALBUMS
1	1	HIKARU GENJI HI PONY/CANYON
2	NEW	AKINA NAKAMORI FEMME FATALE WARNER/PIONEER
3	NEW	REBECCA OLIVE CBS/SONY
4	2	KEISUKE KUWATA KEISUKE KUWATA VICTOR
5	4	THE CHECKERS SCREW PONY/CANYON
6	3	EIKICHI YAZAWA KYOHANSHA TOSHIBA/EMI
7	5	SHIZUKA KUDO SHIZUKA PONY/CANYON
8	9	TAKAKO OKAMURA SOLEIL FUN HOUSE
9	NEW	TETSUYA KOMURO SEVEN DAYS WAR EPIC/SONY
10	6	SENRI OE 1234 EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 8/20/88

		HOT 100 SINGLES
1	1	IM NIN 'ALU OFRA HAZA HED ARZI/GLOBESTYLE
2	3	THE TWIST (YO, TWIST!) FAT BOYS & CHUBBY CHECKER TIN PAN APPLE/URBAN
3	5	YOU CAME KIM WILDE MCA
4	8	THE LOCO-MOTION KYLIE MINOGUE PWL
5	2	DIRTY DIANA MICHAEL JACKSON EPIC
6	4	NUIT DE FOLIE DEBUT DE SOIREE CBS
7	7	THE ONLY WAY IS UP YAZZ & THE PLASTIC POPULATION BIG LIFE
8	10	UN ROMAN D'AMITIE GLENN MEDEIROS & ELSA AMHERST/MERCURY
9	9	YEKE YEKE MORY KANTE BARCLAY
10	6	PUSH IT SALT-N-PEPA FFRR/LONDON
11	11	J'AI FAIM DE TOI SANDY STEVENS CARRERE
12	13	SUPERFLY GUY S-EXPRESS RHYTHM KING/MUTE
13	NEW	I NEED YOU B.V.S.M.P. BCM
14	14	EST-CE QUE TU VIENS POUR LE VACANCES? DAVID & JONATHAN PATHE MARCONI
15	16	GIRL YOU KNOW IT'S TRUE MILLI VANILLI HANSA/ARIOLA/BMG
16	15	GIMME HOPE JO'ANNA EDDY GRANT ICE
17	17	ONE MORE TRY GEORGE MICHAEL EPIC
18	NEW	JOINT MIX TOLGA FLIM FLAM BALKAN FLIM FLAM RECORDS
19	NEW	PUISQUE TU PARS JEAN JACQUES GOLDMAN EPIC
20	NEW	THE EVIL THAT ME DO IRON MAIDEN EMI/ZOMBA
		HOT 100 ALBUMS
1	1	MICHAEL JACKSON BAD EPIC
2	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
3	6	KYLIE MINOGUE KYLIE—THE ALBUM PWL
4	4	SOUNDTRACK DIRTY DANCING RCA
5	5	PRINCE LOVESEXY PAISLEY PARK
6	3	SADE STRONGER THAN PRIDE CBS
7	9	BILLY IDOL IDOL SONGS—11 OF THE BEST CHRYSALIS
8	7	STING ... NOTHING LIKE THE SUN A&M
9	10	EROS RAMAZZOTTI MUSICA E' DDD
10	20	JOHNNY CLEGG & SAVUKA SHADOW MAN EMI
11	8	MICHAEL JACKSON THRILLER EPIC
12	13	INXS KICK MERCURY
13	12	BROS PUSH CBS
14	NEW	HUEY LEWIS & THE NEWS SMALL WORLD CHRYSALIS
15	15	GEORGE MICHAEL FAITH EPIC
16	14	HERBERT GROENEMEYER OE EMI
17	17	STEVE WINWOOD ROLL WITH IT VIRGIN
18	18	SOUNDTRACK MORE DIRTY DANCING RCA
19	NEW	FAIRGROUND ATTRACTION THE FIRST OF A MILLION KISSES RCA/BMG
20	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.

AUSTRALIA (Courtesy Australian Music Report) As of 8/22/88

		SINGLES
1	2	PERFECT FAIRGROUND ATTRACTION RCA
2	1	AGE OF REASON JOHN FARNHAM WHEATLEY
3	3	SIMPLY IRRESISTIBLE ROBERT PALMER EMI
4	5	BETTER BE HOME SOON CROWDED HOUSE CAPITOL
5	4	GOT TO BE CERTAIN KYLIE MINOGUE MUSHROOM
6	7	I OWE YOU NOTHING BROS CBS
7	16	DOCTORIN' THE TARDIS THE TIMELORDS POSSUM
8	6	MOTOR'S TOO FAST JAMES REYNE CAPITOL
9	8	DON'T BE CRUEL CHEAP TRICK EPIC
10	9	WANNA BE UP THE CHANTOOZIES MUSHROOM
11	12	FAT "WIRED AL" YANKOVIC SCOTTI BROS.
12	10	UNDERNEATH THE RADAR UNDERWORLD SIRE
13	15	WILD WORLD MAXI PRIEST VIRGIN
14	19	THE PERFECT DAY FISCHER Z RCA
15	11	FAST CAR TRACY CHAPMAN ELEKTRA
16	14	WHAT A WONDERFUL WORLD LOUIS ARMSTRONG A&M
17	NEW	MONKEY GEORGE MICHAEL EPIC
18	NEW	NOTHIN' BUT A GOOD TIME POISON LIBERATION
19	13	DROP THE BOY BROS CBS
20	NEW	HOLE IN MY HEART CYNDI LAUPER EPIC
		ALBUMS
1	1	JOHN FARNHAM AGE OF REASON WHEATLEY
2	3	CROWDED HOUSE TEMPLE OF LOW MEN CAPITOL
3	2	KYLIE MINOGUE KYLIE—THE ALBUM MUSHROOM
4	4	BROS PUSH CBS
5	5	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA
6	6	CLIFF RICHARD REMEMBER ME EMI
7	NEW	SOUNDTRACK TOUR OF DUTY 2 CBS
8	7	BANANARAMA WOW! LIBERATION
9	13	SOUNDTRACK TOUR OF DUTY CBS
10	16	ROBERT PALMER HEAVY NOVA EMI
11	8	ORIGINAL MOTION PICTURE SOUNDTRACK GOOD MORNING VIETNAM A&M
12	12	ELTON JOHN REG STRIKES BACK ROCKET
13	9	VARIOUS '88 KIX ON POLYSTAR
14	10	RICHARD MARX RICHARD MARX MANHATTAN
15	17	PIG BIG BONK WHITE
16	14	JOE JACKSON LIVE 80/86 A&M
17	15	JOHN FARNHAM WHISPERING JACK WHEATLEY
18	18	POISON OPEN UP AND SAY AHH! LIBERATION
19	NEW	VARIOUS VIDEO HITS 1 CBS
20	NEW	INXS KICK WEA

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/12/88

		SINGLES
1	1	TRIBUTE THE PASADENAS CBS
2	2	PUSH IT SALT-N-PEPA HIGH FASHION
3	8	EENMAAL KOM JIJ TERUG KOOS ALBERTS CNR
4	4	I OWE YOU NOTHING BROS CBS
5	9	STOP SAM BROWN A&M
6	3	THE TWIST FAT BOYS & CHUBBY CHECKER URBAN
7	7	NEVER TEAR US APART INXS MERCURY
8	6	MONKEY GEORGE MICHAEL EPIC
9	5	BREAKFAST IN BED UB40 & CHRISSE HYNDE DEP INTERNATIONAL
10	NEW	ANOTHER PART OF ME MICHAEL JACKSON EPIC
		ALBUMS
1	1	TRACY CHAPMAN TRACY CHAPMAN WARNER BROS.
2	2	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
3	7	KOOS ALBERTS HET LEVEN GAAT DOOR CNR
4	3	TOTO THE SEVENTH ONE CBS
5	5	INXS KICK MERCURY
6	4	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
7	6	VARIOUS SUNSHINE REGGAE ARCADE
8	9	UB40 UB40 VIRGIN
9	8	STING ... NOTHING LIKE THE SUN POLYDOR
10	NEW	VARIOUS DANCE CLASSICS LP 3 ARCADE

The Stars Shine At VSDA

Video Suppliers, Dealers Gather At Las Vegas Hilton, Aug. 7-11

Photos By Attila Csupo



Denise Austin, star of "Complete Workout," does some muscle-flexing with Tom Vellios, merchandising manager for Caldor, at the Parade Video booth.



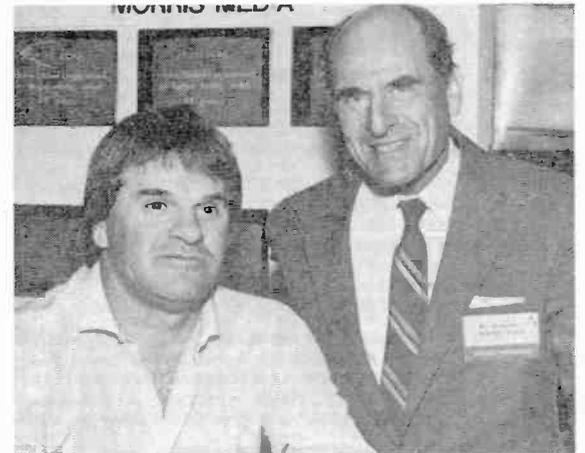
Alyssa Milano, star of the TV show "Who's The Boss?," poses with Jim Jimirro, president of J2 Communications, to promote "Teen Steam," due out Sept. 8 for a list price of \$19.95.



Dom DeLuise visits the Healing Arts Home Video booth to promote the new cooking instructional "Eat This—The Video."



Randall Chambers, MGM/UA Home Video's East Coast director of sales, left, visits his company's booth with Ron Castell, VP of advertising for the Erol's chain.



Baseball great Pete Rose, who appears in a motivational tape, meets Dr. Henry Heimlich, who is featured in the MCA Home Video release "Dr. Heimlich's Home First-Aid Video." Rose's tape, "Reach For The Sky," is set for release Sept. 28 for a \$29.95 list from Morris Video.



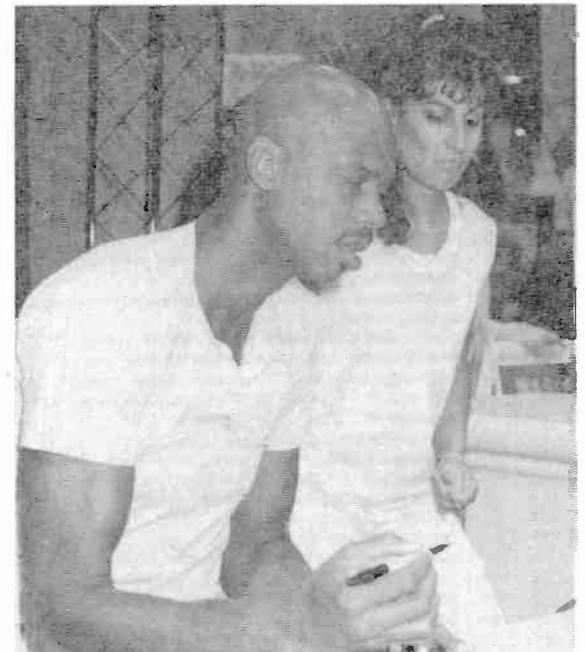
Shirley MacLaine, who appears in a forthcoming video on relaxation techniques, chats with Vestron Video's senior VP of marketing, Al Reuben, right, while Jeff Peisch, director of nontheatrical programming, looks on.



Film star Kathryn Grayson signs autographs at the MGM/UA Home Video exhibit.



Dennis Hedlund, president of Kultur Video, right, listens to the violin playing of Robert Forry, on hand to call attention to Kultur's performing-arts videos.



Basketball great Kareem Abdul-Jabbar greets showgoers at the CBS/Fox Home Video booth. He was on hand to promote "Back To Back," the story of the L.A. Lakers' two straight championships.

Will Florida Chain Follow Blockbuster's Lead? Video Superstores Courts Investors

BY EARL PAIGE

LOS ANGELES With Blockbuster Entertainment making believers out of many Wall Street investors, other video specialty superstore chains are looking to cash in.

One relatively new firm still trading modestly on the pink sheets is Video Superstores of America, which is based in Hollywood, Fla.—virtually next door to Blockbuster's national headquarters in Fort Lauderdale.

Video Superstores boasts some attractive recent numbers on its one dozen Florida units as well as its two new outlets, in Anderson and Evansville, Ind. Profits are up 168% on revenue of \$1.5 million for the third quarter ended March 31.

Following a merger last October, Video Superstars was created out of Vibrant Video Inc., which was formed in April 1985 and two months later acquired 20-year Florida franchise rights from Major Video, the national chain that is now merging with Blockbuster.

In one of the first legal skirmishes of the 1987 merger, according to the Video Superstores' 10Q statement for the quarter ended

March 31, Blockbuster went as far as proffering a \$275,000 letter of intent for an earnest money deposit toward the purchase of an 85% interest in Vibrant. Negotiations broke off, however, and a suit and countersuit action filed last August are still in the discovery

The web promises investors an interesting ride as it looks to develop rights it acquired from Major

stage.

Whether or not Video Superstores is eventually acquired by Blockbuster, the small web promises investors an interesting ride; it is now looking beyond Florida toward developing other rights it acquired from Major.

An investment report prepared by New York firm L.G. Zangani Inc. indicates imminent store open-

ings in New York. The 10Q notes the formation of subsidiaries last October in Indiana and Michigan but says the Michigan unit is inactive.

The 10Q also mentions some long-term debt involving extended credit from wholesale firm Commtron.

Video Superstores is headed by Ben Derrickson, 60, who was president of Vibrant from its inception. From 1980-82, Derrickson was VP of King of Video, the Las Vegas firm headed by Hank Cartwright prior to his founding Major Video.

Derrickson's widely diverse interests include ownership of a family planning firm, Southwestern Medical Clinics. Since 1983, he has also owned and headed Seminary Enterprises, which operates two motion picture theaters in Michigan (from 1971-83, he headed Kimber Corp., an operator of 15 theaters nationally). From 1959-71, he headed United Industries of Baltimore, a \$40-million-annual, 16-subsiary, diversified hi-tech firm he founded after serving eight years with Bendix Field Engineering.

Video Superstores grew out of the formation of Thalia Inc., a blind pool formed in August 1986. A year ago, Thalia floated 30 million shares at 1 cent each, with net proceeds amounting to \$252,000.

In October, Thalia, in exchange for 500 million of its no-par value shares, acquired 100% of the issued and outstanding shares of Vibrant. In what the 10Q terms similar to a reverse purchase "recapitalization" of Vibrant, Thalia Inc. changed its name to Video Superstores of America.

Thalia's Oct. 19 proxy identifies Derrickson's stake following the merger as 500 million shares and states he receives no salary.

The Zangani report for Video Superstores says there are 550.2 million shares outstanding, with a float of 30 million for the fiscal year ended June 30. The recent stock price is 3-5 cents, with 161.6 million warrants outstanding that permit purchase of one share at 2 cents until Jan. 26.

A speculative schedule for warrant exercise states a possible \$3.2 million capitalization on a 100% exercise. The firm is also pursuing a \$5.5 million line of credit that if obtained could possibly mean the opening of "in excess of 60 stores by 1991."

Blockbuster VP Thomas Gruber says vid dealers can learn a lot about marketing from McDonald's ... see page 41

Musicland Sale To Be Or Not To Be? Vote By Shareholders Will Decide

BY BRUCE HARING

NEW YORK The financial future of the Musicland Group Inc. will be decided at a special meeting in New York Thursday (25) when stockholders vote on a proposed sale of the company.

The Musicland Group Inc. and Primerica Corp., which holds 81% of Musicland's common stock, announced an agreement in April to sell the company to a group led by the investment firm of Donaldson, Lufkin & Jenrette and senior members of Musicland management (Billboard, April 16).

If the proposed sale is approved during Thursday's stockholder vote, each Musicland common stockholder would be entitled to \$36 in cash for each common-stock share owned. The cash value of the planned transaction is \$410 million.

At press time, the group involved in the buyout was trying to sell \$110 million in senior subordinated debentures. According to Jack Eugster, chairman and chief executive officer of the Musicland Group, the sale of the bonds would complete the financing of the purchase but is not required to close the deal. Bridge loans would provide the capital required to make up the difference, he says, unless the debentures are sold before the closing.

Musicland operates in 47 states under the names Musicland, Sam Goody, and Discount Records. The Musicland Group Inc. is the

largest specialty retailer of entertainment software in the U.S., operating 630 stores.

Musicland is the second major publicly held music/video retail chain to attempt to go private in the past few months. Late last year, Wherehouse Entertainment agreed to a \$14-a-share leveraged buyout by a New York

At stake is a \$410 million bid to take the giant retail web private

investment firm after Roy Disney's Los Angeles-based Shamrock Holdings launched an unsuccessful takeover attempt of the 202-store Torrance, Calif.-based chain.

The Musicland buyout would return the company to private ownership only a year after 17% of the chain was spun off in an initial public offering (Billboard, Feb. 21, 1987).

Primerica, formerly American Can, would receive about \$330 million for its 81% stake, of which \$130 million would represent an aftertax gain. Primerica plans to use that \$130 million to reduce debt incurred in last year's \$750 million purchase of the Smith Barney Inc. brokerage house.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 8/9	Close 8/15	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	279.1	162 3/4	158	-4 3/4
Cannon Group	113.6	3 1/4	3 3/4	+1/4
Capital Cities Communications	186.7	319 3/4	312	-7 3/4
Coca-Cola	3027.1	38 3/4	37 3/4	-1 3/4
Walt Disney	1316.8	63 3/4	62	-1 3/4
Eastman Kodak	4078.6	44 3/4	42 1/4	-2 3/4
Gulf & Western	960.1	43 3/4	41 1/4	-2 3/4
Handleman	354.1	31 3/4	30 3/4	-1 3/4
MCA Inc.	1965.8	42 3/4	42	-3/4
MGM/UA	76.1	13	12 1/4	-1/4
Musicland	20.7	35 1/2	35 3/4	+1/4
Orion Pictures Corp.	77.5	15 1/2	14 1/2	-1
Primerica	3981.4	27	26 3/4	-1/4
Sony Corp.	547.6	50 3/4	53	+2 3/4
TDK	16.2	76	78 1/2	+2 1/2
Vestron Inc.	63.7	4 3/4	4 3/4	0
Warner Communications Inc.	1804.7	35 1/4	33	-2 1/4
Westinghouse	1699.5	52 1/4	50 3/4	-1 3/4
AMERICAN STOCK EXCHANGE				
Commtron	15.5	4 3/4	4 3/4	0
Electrosound Group Inc.	20	4 3/4	4 3/4	0
Lorimar/Telepictures	519.2	13 3/4	12 3/4	-1
New World Pictures	53.3	2 3/4	2 3/4	0
Price Communications	103.5	9 3/4	9	-3/4
Prism Entertainment	3.9	3	2 3/4	-3/4
Turner Broadcasting System				
Unitel Video	14.2	9 3/4	9 3/4	0
Wherehouse Entertainment				
OVER THE COUNTER				
Acclaim Entertainment		2 3/4	2 3/4	0
Dick Clark Productions		4	4	0
Infinity Broadcasting		29 3/4	29 3/4	0
LIN Broadcasting		57 3/4	56 3/4	-1
Malrite Communications Group		9 3/4	9 3/4	0
Recoton Corp.		5 3/4	5 3/4	0
Reeves Communications		6 3/4	6 3/4	0
Satellite Music Network, Inc.		4 3/4	4 3/4	0
Scripps Howard Broadcasting		81	81	0
Shorewood Packaging		15	14 1/2	-1/2
Sound Warehouse		10 1/2	10 1/2	0
Specs Music		6	6	0
Stars To Go Video				
Starstream Communications Group, Inc.		3 3/4	3 3/4	0
Trans World Music		22	22	0
Tri-Star Pictures				
Wall To Wall Sound And Video		3 3/4	3 3/4	0
Westwood One		11	11	0
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	116	115	115	-1
Pickwick	253	248	248	-5
Really Useful Group	575	577	577	+2
Thorn EMI	667	654	654	-13
Virgin	131	126	126	-5

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POP

PICKS

GLENN FREY
Soul Searchin'
PRODUCERS: Elliot Scheiner, Glenn Frey
MCA 6239

Title refers not so much to any sort of spiritual reflection as to Frey's obvious effort to pay tribute to all sorts of soul music, from Al Green (the single, "True Love") to Philly Soul ("Let's Pretend We're In Love"). Eminently likable results are sweetest on aforementioned cuts and the ballad "Some Kind Of Blue"; harder-rocking outlets should jump on anthemic "Working Man."

OLIVIA NEWTON-JOHN
The Rumour
PRODUCER: Davitt Sigerson, others
MCA 6245

The woman who once revived her career with a double-entendre invitation to "get physical" now asks "Can't We Talk It Over In Bed"; project doesn't rely solely on flirtation, however. Ever-changing Newton-John has a sound perfectly packaged for the late '80s; leadoff title single, featuring Elton John, is off to a nice start.

RECOMMENDED

FEMME FATALE
PRODUCERS: Jim Faraci, David Cole
MCA 42155

MCA is giving L.A.-based soda-pop-metal quintet everything it's got, and the push may pay off. Label is obviously banking on up-front sex appeal of metal mama Lorraine Lewis to sell the band, which is lamentably short in the chops and songwriting department. But Lewis' come-hither looks should fog more than one teen's glasses, and that may be all it takes to put over lightweight tracks like "Falling In & Out Of Love."

MICHELLE SHOCKED
Short Sharp Shocked
PRODUCER: Pete Anderson
Mercury 834 924

Singer whose nearly homemade "Texas Campfire Tapes" attracted attention here and abroad signs on with first studio album, produced by Anderson (Dwight Yoakam) with his usual elegance. First single, "Anchorage," is an appealingly bittersweet Dylan-esque leadoff; other material runs gamut from the comic ("When I Grow Up") to the stinging ("Graffiti Limbo"). Superb.

BAD COMPANY
Dangerous Age
PRODUCER: Terry Thomas
Atlantic 81884

It's tempting to dismiss the current incarnation of Bad Company as just another group of warhorses flogging a once-famous name for all it's worth—tempting but unjust, for even without the distinctive vocals of Paul Rodgers, Bad Company delivers memorable, Foreigner-style rock. Best: "Shake It Up" and "Bad Man."

PAUL CARRACK
The Carrack Collection
PRODUCERS: Various
Chrysalis 6V-41663

\$6.98-list half-hour of music is a nice introduction to the fine music Carrack was making before he hit it moderately big earlier this year with "One Good Reason." Included: Ace's "How Long," Squeeze's "Tempted," and Mike & the Mechanics' "Silent Running," all of which he sang lead on, as well as some cheerful solo pub-rock. A similar, more complete collection has been available on import.

D'MOLLS
PRODUCER: Michael B. D'Molls
Atlantic 81791

Riff-heavy rogga roll with bare-bones production is fresh and exciting. Band could be next big noise from L.A. "777" and "Supersonic" stand out.

SWIMMING WITH SHARKS
PRODUCER: Armand Volker
Atlantic 81879

German sister duo of Inga and Anete Humpe offers occasionally enticing synth-pop (sung in English) on U.S. debut. Group manages to vault the inherent limitations of a spare style with such attractive tunes as "No Longer Friends" and "Sweet Sadness," sung with proper teutonic cool.

MAGNUM
Wings Of Heaven
PRODUCERS: Albert Boekholt, others
Polydor 422 835 856

Album cover screams out U2, but ambitious music doesn't rise to that level. Still, competent album rock, capped by 10-minute "Don't Wake The Lion," is worthy of further attention.

THE BREIT BROS.
PRODUCER: Tom Treumuth
RCA 8410-R

Appealing, subtly sexy vocals of brother Gary give charm to otherwise rather faceless rock reminiscent of the '70s and Jackson Browne, the Eagles, et al. Best: "Going Down," "You'll Never Be Without Me," "One Man's Climate."

PALACE
Brave New World
PRODUCERS: Stephan Galfas, James Palace
Atlantic 81873

Instrumentalist/songwriter Palace teams up with vocalist David Taggart for an album's worth of melodies that fit comfortably and competently within well-worn pop formulas. Best tracks include "Can You Feel It," the upbeat title song, the acoustic-flavored "On A Wing And A Prayer," and the harder-rocking "Control."

VARIOUS ARTISTS
Spuds MacKenzie's Party Favos
PRODUCERS: Various
Capitol C 48993

Popular canine beer booster's picture on the cover may attract buyers to this collection of golden oldies over countless similar ones already available. Featured by the original hit artists: "Louie, Louie," "Nobody But Me," "La Bamba," "Time Won't Let Me," etc.

THE ALAN PARSONS PROJECT
The Instrumental Works
PRODUCER: Alan Parsons
Arista 8487

Wordless tracks from Parsons' previous albums date back as much as 11 years, but with influx of new age stations, the climate—and timing—seems right for this package of instrumental odds and ends.

ECOTEUR
Decorated Life
PRODUCERS: Victor DeLorenzo, Todd Rusch
Dali/Capitol D2-74752

Barely there arrangements and will-o'-the-wisp vocals complement each other, resulting in an enticing, expressive mix of music that brings to mind DeLorenzo's Violent Femmes and early R.E.M. "Actors In The Corridors," "Definite Maybe," and the title track would sweeten college airwaves.

PHILIP WALKER
Blues
PRODUCERS: Bruce Bromberg, Dennis Walker
HighTone HT 8013

Walker isn't one of the blues' most distinguished vocalists, but his velvety guitar tone and imaginative playing offer plenty for the aficionado. Among superior compositions by the Bromberg-Walker

production/writing team here is "Don't Be Afraid Of The Dark," also the first single from Robert Cray's new album.

SKEETERS
Wine, Women And Walleye
PRODUCER: Tim Lee
DB Recs 89

Trio is not always in harmony—of any kind—but such insouciance is a large part of its considerable appeal. Styles range from the Neil Young-ish "7 Mile Creek" to the grunge-rock "Slummin'" to everything in between. Windbreaker Lee indulges his penchant for pop occasionally but lets the Skeeters' rougher-hewn ways dominate.

BLACK

PICKS

THE GAP BAND
Straight From The Heart
PRODUCER: Ronnie Wilson
Total Experience 2710-T

Good old-fashioned funk rules here, especially on album's two best cuts, "Come & Dance" and "Straight From The Heart." Independent distribution should prove no impediment to veteran brothers' chart progress.

101 NORTH
PRODUCER: George Duke
Capitol C-90911

Although keyboardist/producer Duke is still signed to Elektra, this reads like his own project—he contributes all tunes and fills the synth role in the band. Group effectively straddles black, jazz, and new age boundaries; "So Easy" is the currently rising black single. Definitely Duke's most commercially palatable effort in some time.

DEON ESTUS
Spell
PRODUCERS: Various
Mika/Polydor 835 713

Wham! sideman has a fluid, versatile voice and, more important, a sharp sense of what goes over on the pop side. Collaborators here include George Michael (who remixed "Me Or The Rumours" and co-wrote the delectable "Heaven Help Me"), Simon Climie (co-author of "Solid Ground"), and Jellybean Benitez (mixer of an alternate "Rumours"). Look for this suave fellow to break big.

RECOMMENDED

PERRI
The Flight
PRODUCERS: Jeffrey Weber, Michael J. Powell & Sir Gant, Howie Rice
Zebra/MCA ZEB-42017

Having honed their exceptional vocal talents working with the likes of Anita Baker and Pat Metheny, four sisters dish up their own stellar collection. Nearly all the cuts radiate, from the down-tempo-grooved "I'm The One" to the freewheeling, jazzy "Fall In Love." Only mistake is releasing cover of the Emotions' "I Don't Wanna Lose Your Love" as first single; R&B, contemporary jazz, and AC outlets should hook onto "No Place To Go" instead.

ROY AYERS
Drive
PRODUCER: Roy Ayers
Ichiban 1028

Production values are a tad raw, probably due to the fact that this was recorded some five years ago. That cautionary note aside, the music here is certainly viable, with grooves that will play well at urban stations and others that could find a home at jazz outlets.

COUNTRY

RECOMMENDED

DOYLE LAWSON & QUICKSILVER
I'll Wander Back Someday
PRODUCER: Doyle Lawson
Sugar Hill SH-3769

Clean, sparkling bluegrass from an acknowledged master of the form. Although band does a lot of gospel, this is a secular album. Best cuts: "White Rose," "Dreaming," "Our Last Goodbye," and the title cut.

EDDIE ADCOCK
Eddie Adcock & His Guitar
PRODUCER: Billy Troy
CMH 6265

A treasury of acoustic-guitar finger-picking from one of the bluegrass circuit's top acts. Adcock packages in a little bit of everything worth hearing, from "Love Is Blue" to "Theme From Exodus" to "Sugarfoot Rag."

GARY P. NUNN
Border States
PRODUCER: Grady Trimble
Big Records

A collection of new material from the man who gave us "The Last Thing I Needed The First Thing This Morning" and "London Homesick Blues." Well sung and tastefully arranged, the best of the lot here includes "I Taught Her Everything She Knows" and "Lesson To Be Learned From Love." Contact: 612 Walnut St., Little Rock, Ark. 72205.

DANCE

PICKS

SA-FIRE
PRODUCERS: Various
Cutting Records/Mercury 422 834 922

All the pieces come together on Latin hip-hop queen's album debut, perhaps a little too perfectly—accomplished, well-produced cuts are mighty predictable. For the genre, though, she's ace, as are "Boy, I've Been Told" and slower "Thinking Of You."

JAZZ

RECOMMENDED

THE GADD GANG
Here & Now
PRODUCERS: Steve Gadd, Kiyoshi Itoh
Columbia 44327

Second album from this quintet, an updated incarnation of late-'70s all-star rhythm section Stuff, straddles the line somewhere between Booker T. & the MGs' funk and big band sensibilities. Fun romp—loaded with covers of classic oldies—deserves a listen from diverse camp of radio formats.

FLIM & THE BB'S
The Further Adventures Of Flim & The BB's
PRODUCERS: Flim & the BB's, Tom Jung
DMP 462

Quartet sounds as nimble as ever, able to leap fusion, new age, and even mainstream jazz formats in a single bound. Band's chops and its always-clean sonics have built a loyal and avid cult; this episode can only add to that momentum, and the CD-only label's clout at radio is stronger than ever.

JEFF GOLUB
Unspoken Words
PRODUCER: Jeff Golub
Gaia/PolyGram 9008

Heartfelt debut solo album of jazzy instrumental tracks from Billy Squier's former guitarist. Best track

is the bluesy "Talk Is Cheap"; other standouts include the upbeat and catchy "North Shore Drive" and "Mo' Rocko."

BILL HOLMAN BAND
PRODUCER: Akira Taguchi
JVC/GRP 3308

Like too many jazz greats, Holman is underappreciated. Depending on GRP's push, this finely crafted big band album could grab him some of the acclaim he deserves. Especially tasty: innovative, back-to-back charts of standards by Rollins, Monk, and Mingus. Not available on LP.

NEW AGE

PICKS

MAX LÄSSER'S ARK
Earthwalk
PRODUCER: Max Lässer
CBS 44520

For those who think new age music is too wimpy or one-dimensional, here's a pleasant exception from the guitarist who was featured in Andreas Vollenweider's band. Label debut is a vast improvement over the Ark's previous U.S. release. Textures are rich and varied, and Lässer's exceptional tone is captured in startling detail.

CLASSICAL

RECOMMENDED

MAHLER: SYMPHONY NO. 4
Wittek, Concertgebouw Orchestra, Bernstein
Deutsche Grammophon 423 607

A remarkably free reading, with the orchestra responsive to Bernstein's every interpretive mood. It all sounds natural and inevitable; nothing is forced. Use of a boy soprano in the final movement adds piquancy, but also the production's only moments of uncertainty.

TCHAIKOVSKY: 1812 OVERTURE; ROMEO & JULIET OVERTURE; MARCHE SLAV
Dallas Symphony, Mata
ProArte CDD 409

Touted by the label as a super-fidelity CD, disk indeed offers finely balanced sound, effectively processed and impressively gut-thumping when an 8-inch cannon lets loose. Ballyhoo aside, these are musical performances; program is generous.

GOSSEC: REQUIEM
Soloists, Maastricht Kammerchor, Musica Polyphonica, Devos
Erato ECD 75359

A fascinating score, historically important for its apparent influence on more prestigious Gossec contemporaries and rewarding for its own considerable merits. The recording is good, resonating attractively in a flattering acoustical setting. Soloists are little more than adequate, but they do the experience little harm. A catalog rarity.

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.

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RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

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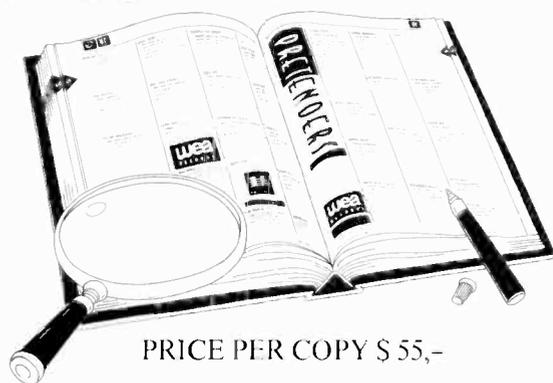
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HOT 100 SINGLES SPOTLIGHT

Michael Ellis is on vacation. This week's column was written by associate publisher/director of charts Tom Noonan.

GEORGE MICHAEL'S "Monkey" (Columbia) blasts into the top spot this week with an impressive 13% gain in points. It gives all appearances of staying at No. 1 for more than a week, as it is No. 1 in sales and airplay by a wide margin and its closest bulleted competitor is almost 2,000 points behind. Michael is currently selling out concert dates throughout the East.

THE RECORD THAT PULLED the most adds (52) on the Hot 100 chart this week is **Glenn Frey's** "True Love" (MCA), after debuting at No. 63 last week. It moves to No. 49 with a bullet and easily cops the Power Pick/Airplay Award. Runners-up are UB40's "Red Red Wine" (A&M), **Def Leppard's** "Love Bites" (Mercury), and **Bobby McFerrin's** "Don't Worry, Be Happy" (EMI-Manhattan). Close behind is **Steve Winwood's** "Don't You Know What The Night Can Do?" (Virgin). McFerrin runs away with the Power Pick/Sales Award. His record moves from No. 35 to No. 25 with a bullet and leads the pack after the fewest number of weeks among the competition in that area of the chart.

ONLY FOUR RECORDS debut this week. Australian **Kylie Minogue** leads the way with "The Loco-motion" (Geffen), followed by **Robert Plant's** "Ship Of Fools" (EsPeranza/Atlantic), the **Fabulous Thunderbirds'** "Powerful Stuff" (Elektra), and **Natalie Cole's** "When I Fall In Love" (EMI-Manhattan).

UB40'S CURRENT SINGLE, "Red Red Wine," received the second highest number of adds this week (43) in its second go-round. Don't be fooled by its number of weeks on the chart (18); it appeared for 15 weeks approximately four years ago. The cut is included on the group's 1983 album, "Labour Of Love," which looks set to debut again on the Top Pop Albums chart next week. UB40's current, self-titled album is at No. 97 with a bullet in only its second week on the chart. A case of tasting a wine before its time?

QUICK CUTS: We hope everybody is finding the singles configurations being listed weekly for each record on the Hot 100 to be useful. Word reaches us that some retail chains are no longer stocking vinyl singles at all. Could we be nearing the end of the end for vinyl 45s?

CD SINGLES are being released commercially by some labels but have had no great impact on the market yet; sales for the configuration are about 3% of the total for singles. But we'll see what happens once all the major labels get on board and more and more singles are released on CD.

FOR WEEK ENDING AUGUST 27, 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 158 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
TRUE LOVE GLENN FREY MCA	6	9	37	52	159
RED, RED WINE UB40 A&M	4	15	24	43	95
DON'T YOU KNOW WHAT... STEVE WINWOOD VIRGIN	2	9	30	41	150
WHAT'S ON YOUR MIND INFO. SOCIETY TOMMY BOY	4	6	29	39	125
INDESTRUCTIBLE FOUR TOPS ARISTA	1	8	28	37	75
THE LOCO-MOTION KYLIE MINOGUE GEFGEN	3	3	30	36	56
WILD, WILD WEST THE ESCAPE CLUB ATLANTIC	2	4	26	32	71
NEVER TEAR US APART INXS ATLANTIC	3	7	19	29	115
DON'T KNOW WHAT YOU... CINDERELLA MERCURY	2	5	22	29	29
LOVE BITES DEF LEPPARD MERCURY	3	6	18	27	187

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.

RECKLESS SLEEPERS

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	5	MONKEY	GEORGE MICHAEL	1
2	2	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	2
3	8	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	3
4	10	SWEET CHILD O' MINE	GUNS N' ROSES	4
5	9	FAST CAR	TRACY CHAPMAN	6
6	11	SIMPLY IRRESISTIBLE	ROBERT PALMER	5
7	1	MAKE ME LOSE CONTROL	ERIC CARMEN	11
8	12	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	9
9	3	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	10
10	4	ROLL WITH IT	STEVE WINWOOD	7
11	14	IF IT ISN'T LOVE	NEW EDITION	15
12	17	PERFECT WORLD	HUEY LEWIS & THE NEWS	8
13	7	HANDS TO HEAVEN	BREATHE	12
14	21	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	16
15	19	ALL FIRED UP	PAT BENATAR	19
16	6	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
17	18	WHEN IT'S LOVE	VAN HALEN	13
18	23	ANOTHER PART OF ME	MICHAEL JACKSON	17
19	15	RAG DOLL	AEROSMITH	23
20	29	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	18
21	28	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	20
22	25	SAYIN' SORRY (DON'T MAKE IT RIGHT)	DENISE LOPEZ	33
23	16	THE TWIST	THE FAT BOYS	37
24	13	JUST GOT PAID	JOHNNY KEMP	27
25	26	DON'T BE CRUEL	BOBBY BROWN	36
26	31	ONE GOOD WOMAN	PETER CETERA	22
27	22	PARENTS JUST DON'T...	D.J. JAZZY JEFF/FRESH PRINCE	43
28	38	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	26
29	33	MISSED OPPORTUNITY	DARYL HALL JOHN OATES	29
30	24	HOLD ON TO THE NIGHTS	RICHARD MARX	21
31	—	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	25
32	34	THE RIGHT STUFF	VANESSA WILLIAMS	44
33	36	HERE WITH ME	REO SPEEDWAGON	24
34	35	SPRING LOVE (COME BACK TO ME)	STEVIE B	46
35	30	THE FLAME	CHEAP TRICK	45
36	27	POUR SOME SUGAR ON ME	DEF LEPPARD	35
37	—	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	28
38	20	DO YOU LOVE ME	THE CONTOURS	41
39	32	BETTER BE HOME SOON	CROWDED HOUSE	54
40	—	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	31

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	MONKEY	GEORGE MICHAEL	1
2	3	I DON'T WANNA LIVE WITHOUT YOUR LOVE	CHICAGO	3
3	7	I DON'T WANNA GO ON WITH YOU LIKE THAT	ELTON JOHN	2
4	10	SWEET CHILD O' MINE	GUNS N' ROSES	4
5	11	PERFECT WORLD	HUEY LEWIS & THE NEWS	8
6	1	ROLL WITH IT	STEVE WINWOOD	7
7	14	SIMPLY IRRESISTIBLE	ROBERT PALMER	5
8	13	FAST CAR	TRACY CHAPMAN	6
9	12	LOVE WILL SAVE THE DAY	WHITNEY HOUSTON	9
10	5	1-2-3	GLORIA ESTEFAN & MIAMI SOUND MACHINE	10
11	4	HANDS TO HEAVEN	BREATHE	12
12	15	WHEN IT'S LOVE	VAN HALEN	13
13	6	SIGN YOUR NAME	TERENCE TRENT D'ARBY	14
14	16	NOBODY'S FOOL (THEME FROM "CADDYSHACK II")	KENNY LOGGINS	18
15	9	HOLD ON TO THE NIGHTS	RICHARD MARX	21
16	17	ANOTHER PART OF ME	MICHAEL JACKSON	17
17	8	MAKE ME LOSE CONTROL	ERIC CARMEN	11
18	18	I'LL ALWAYS LOVE YOU	TAYLOR DAYNE	16
19	19	IT WOULD TAKE A STRONG STRONG MAN	RICK ASTLEY	20
20	22	ONE GOOD WOMAN	PETER CETERA	22
21	24	HERE WITH ME	REO SPEEDWAGON	24
22	25	IF IT ISN'T LOVE	NEW EDITION	15
23	28	DON'T WORRY, BE HAPPY	BOBBY MCFERRIN	25
24	33	LOVE BITES	DEF LEPPARD	30
25	27	PLEASE DON'T GO GIRL	NEW KIDS ON THE BLOCK	28
26	32	I HATE MYSELF FOR LOVING YOU	JOAN JETT AND THE BLACKHEARTS	26
27	34	DON'T BE CRUEL	CHEAP TRICK	32
28	31	I DON'T WANT TO BE A HERO	JOHNNY HATES JAZZ	31
29	36	A NIGHTMARE ON MY STREET	D.J. JAZZY JEFF & THE FRESH PRINCE	34
30	30	ALL FIRED UP	PAT BENATAR	19
31	29	MISSED OPPORTUNITY	DARYL HALL JOHN OATES	29
32	21	POUR SOME SUGAR ON ME	DEF LEPPARD	35
33	23	RAG DOLL	AEROSMITH	23
34	20	JUST GOT PAID	JOHNNY KEMP	27
35	39	FALLEN ANGEL	POISON	38
36	40	STAYING TOGETHER	DEBBIE GIBSON	42
37	—	WHAT'S ON YOUR MIND (PURE ENERGY)	INFORMATION SOCIETY	40
38	38	LOOK OUT ANY WINDOW	BRUCE HORNSBY & THE RANGE	39
39	—	FOREVER YOUNG	ROD STEWART	48
40	—	TRUE LOVE	GLENN FREY	49

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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. Epic (9) Blackheart (1)	10
MCA	10
ATLANTIC (7) EsParanza (1) Ruthless (1)	9
ARISTA (6) Jive (1)	7
COLUMBIA	7
WARNER BROS. (6) Full Moon (1)	7
A&M (5) Vendetta (1)	6
RCA (3) Jive (3)	6
CAPITOL (3) Enigma (2)	5
EMI-MANHATTAN	5
POLYGRAM Mercury (2) Polydor (1) Tin Pan Apple (1) Wing (1)	5
VIRGIN	4
ELEKTRA (2) Vintertainment (1)	3
GEFFEN	3
REPRISE (1) Sire (1) Tommy Boy (1)	3
CHRYSALIS	2
PROFILE	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
LMR	1
MOTOWN	1
SUTRA	1
Fever (1)	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	12	18	24	30	36	42	48	54	60	66	72	78	84	90	96
1-2-3 (Foreign Imported, BMI) CPP	HANDS TO HEAVEN (Virgin, ASCAP) CPP	LONG AND LASTING LOVE (ONCE IN A LIFETIME) (Prince Street, ASCAP/Screen Gems-EMI, BMI) WBM	HERE WITH ME (Fate, ASCAP/Roliram, BMI) WBM	LOVE BITES (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	POUR SOME SUGAR ON ME (Rare Blue, ASCAP/Almo, ASCAP/Little Shop Of Morgansongs, BMI) CLM/CPP	PLEASE DON'T GO GIRL (House Of Fun, BMI) CPP	PLEASE DON'T GO GIRL (Maurice Starr, ASCAP) HL	PLEASE DON'T GO GIRL (Red Cloud, ASCAP/Night River, ASCAP) WBM	PLEASE DON'T GO GIRL (Across 110th Street, ASCAP/SBK April, ASCAP) HL	PLEASE DON'T GO GIRL (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	PLEASE DON'T GO GIRL (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	PLEASE DON'T GO GIRL (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	PLEASE DON'T GO GIRL (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	PLEASE DON'T GO GIRL (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	PLEASE DON'T GO GIRL (Tallyrand, ASCAP) HL
ALL FIRED UP (Chrysalis, ASCAP/Big Tooth, ASCAP/Rare Blue, ASCAP) CLM	HEART TURNS TO STONE (Heavy Petal, ASCAP/Intersong-USA, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) HL/WBM	LOOK OUT ANY WINDOW (Zappo, ASCAP/Basically Gasp, ASCAP) CLM	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
ALWAYS THERE FOR YOU (Stryper, BMI) HL	HOLE IN MY HEART (ALL THE WAY TO CHINA) (Djo, BMI) HL	MISSED OPPORTUNITY (Hot-Cha, BMI/Careers, BMI) CPP	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
ANOTHER LOVER (Almo, ASCAP/Warner-Tamerlane, BMI/Sizzling Blue, BMI) CPP/WBM	I DON'T WANT TO BE A HERO (Virgin, ASCAP)	MONKEY (Chappell, ASCAP/Morrison Leahy, ASCAP) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
ANOTHER PART OF ME (Mijac, BMI/Warner-Tamerlane, BMI) WBM	I HATE MYSELF FOR LOVING YOU (Lagunatic, BMI/Desmoblie, ASCAP/SBK April, ASCAP/Virgin Songs, BMI) HL/CPP	NAUGHTY GIRLS (NEED LOVE TOO) (Forceful, BMI/Willesden, BMI)	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
BEDS ARE BURNING (Sprint, APRA/Warner-Tamerlane, BMI) WBM	I KNOW YOU'RE OUT THERE SOMEWHERE (Bright, ASCAP/WB, ASCAP) WBM	NEVER TEAR US APART (Tof Muziek Music/MCA, ASCAP) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
BETTER BE HOME SOON (Roundhead, BMI) CLM	I STILL BELIEVE (Anta, ASCAP/Rare Blue, ASCAP/Colgems-EMI, ASCAP) CLM/WBM	NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
BOOM! THERE SHE WAS (Jouissance, ASCAP/Gamson, ASCAP/WB, ASCAP) WBM	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
CHAINS OF LOVE (Sonet, PRS/Emile, ASCAP)	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOBODY'S FOOL (THEME FROM "CADDYSHACK II") (WB, ASCAP/Milk Money, ASCAP/Warner-Tamerlane, BMI/Tiger Bay, BMI) WBM	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
THE COLOUR OF LOVE (Zomba, ASCAP) HL	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
THE DEAD HEART (Sprint, APRA/Warner-Tamerlane, BMI) WBM	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
DO YOU LOVE ME (Jobete, ASCAP) CPP	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
DON'T BE CRUEL (Elvis Presley, BMI/Unichappell, BMI) HL	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	LOVE WILL SAVE THE DAY (Walt Disney, ASCAP/Cross Keys, ASCAP/Cross Under, ASCAP/Colgems-EMI, ASCAP)	LOVE WILL SAVE THE DAY (WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP) WBM	LOVE WILL SAVE THE DAY (Aero Dynamics, BMI/Calypto Toonz, BMI/Irving, BMI/Makiki, ASCAP/Knighty-Knight, ASCAP/BMG Songs, ASCAP) CPP/WBM	LOVE WILL SAVE THE DAY (Meow Baby, ASCAP/Rick Kelly, BMI/Demerie, ASCAP) HL	LOVE WILL SAVE THE DAY (Tallyrand, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM
DON'T BE CRUEL (Hip Trip, BMI/Kear, BMI/Wil-He, BMI) CPP	IF IT ISN'T LOVE (Flyte Tyme, ASCAP) WBM	NOTHING BUT A GOOD TIME (Sweet Cyanide, BMI/Willesden, BMI) HL	HOLD ON TO THE NIGHTS (Chi-Boy, ASCAP) CLM	LOVE WILL SAVE THE DAY (ASCAP/R.Stewart, ASCAP) HL	LOVE WILL SAVE THE DAY (MCA, ASCAP/Unicity, ASCAP/Jenn-A-Bug, ASCAP) HL	LOVE WILL SAVE THE DAY (Maurice Starr, ASCAP) HL	LOVE WILL SAVE THE DAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	LOVE WILL SAVE THE DAY (Across 110th Street, ASCAP/SBK April, ASCAP) HL	LOVE WILL SAVE THE DAY (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL						

LIFELINES

BIRTHS

Girl, Katharine Jane Nicole, to **Jesse Lee Kincaid** and **Linda Longstreet**, July 2 in Mill Valley, Calif. He is an events coordinator for Bread & Roses and president of El Maestro Records.

Boy, James Lafayette, to **J.P. and Susie Pennington**, July 20 in Lexington, Ky. He is a member of the group Exile.

Boy, Connor Gunn, to **Walt and Lori Quinn**, July 22 in Nashville. He is a principal partner in and co-owner of the Avant Garde public relations and management firm.

Girl, Jennifer Anne, to **Brendan and Maggie O'Neill**, July 27 in London. He is the drummer for the Rory Gallagher band.

Girl, Kerry Jillann, to **Terry Adkins** and **Kathy Forester**, Aug. 3 in Lookout Mountain, Ga. She is a member of the Forester Sisters.

Boy, Alexander Ryan, to **Tracy and Cindi Johnson**, Aug. 6 in Kansas City, Mo. He is assistant program director at KCPW-FM there.

Boy, Trevor Miles, to **Stephen Cunnion** and **Aprile Morgan**, Aug. 8 in Philadelphia. He is senior sales representative for Disk-makers Inc.

Boy, Ian Edwards, to **Dave and Maryellen Morrell**, Aug. 9 in Ridgewood, N.J. He is Capitol Records' local promotion manager in New York.

MARRIAGES

Jay Beau Jones to **Susan Beauchamp**, July 23 in Philadelphia. He is a DJ at WEGX-FM there.

Curtiss Johnson to **Lisa Humphreys**, Aug. 8 in Las Vegas. He is program director at 98-KUPD Phoenix, Ariz.

DEATHS

Diana Shyhatska, 85, July 21 in Philadelphia. The former opera singer, who coached the popular female trio the Nightingales in the '60s, performed throughout Europe during the '30s and '40s. She is survived by a son and two grandchildren.

Howard Thomas, 26, in an automobile accident, Aug. 14 in Los Angeles. He was program director at KMYX-FM Oxnard, Calif. Thomas is survived by his father, a sister, and a daughter. A trust fund has been established for his daughter. For details, call 805-988-1077. (See Vox Jox, page 10.)

Jerry Fischer, 73, of a heart at-

tack, Aug. 15 in Los Angeles. He was a controller at Carman Productions and a former controller for MCA-Uni Records and Far Out Productions. Fischer began his record industry career as a principal in Mercury Records in 1945. He is survived by his wife, two brothers, a son, and three grandchildren.

Roy Buchanan, 48, who committed suicide Aug. 14 in Fairfax, Va. Buchanan was a blues-rock guitarist whose long recording career yielded two gold albums. (See story, page 6.)

Send information for Lifelines to **Debbie Holley**, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

Yellow Rose Productions and **Crystal Rose Music**, an independent record production company formed by **Daryl Duncan**, **Benjamin Whitfield Jr.**, and **Michael J. Powell**. The companies will focus on production, promotion of live performances, product placement, and development of emerging talent in the dance, R&B, gospel, adult contemporary, and pop music fields. 531 Ford Building, Detroit, Mich. 48226; 313-961-2800.

Carousel Productions, a production company, formed by **Albert Jolson** and **Kerry Tolley**. Clients include **Stagger Lee**, **Theresa Lane (Moody)**, and **Wizard**. 31 Music Square W., Nashville, Tenn. 37203; 615-242-1580.

Platinum Ears Ltd., formed by **Mike Siskind** and **Rick Olarsch**. Company consults performers and independent record labels. 285 Chestnut St., West Hempstead, N.Y. 11552; 516-489-0738.

Great Ab Jam Productions/Ab Artist Management, an artist management firm, formed by **Abdul R. Yoba**. Company is associated with **DumBeat Recordings**. First signing is **Easy Abadaba** featuring **D.J. Dan**. Suite D43, 2815 Barker Ave., Bronx, N.Y. 10467; 212-655-7620.

Tropix Artistic Productions and **Tropix International**, formed by **David Burrell**, **David Hadjes**, and **João Mario Linhares**. The company focuses on cultural interchange between the U.S. and Brazil. Services include special events, artist and tour management, booking, publishing, record production, foreign licensing, and video and film production. Suite 3-G, 145 E. 16th St., New York, N.Y. 10003; 212-529-1791; or Rua Ildefonso Simoes Lopes 49/101, Lagoa, Rio De Janeiro, Brazil, Cep 22471; 021-239-1124/246-6119.

Bad Science Records, a publishing company and record label, formed by **Artie and Leslie Williams**. The company also houses a production company. The first release is "Throwin' Or Goin'" by **WHY'S-GUYZ**. Label specializes in dance,



Elm Street Beat. Tin Pan Apple artists the Fat Boys mark the release of their "Are You Ready For Freddy" single. Shown, from left, are **Damon "Kool Rock" Wimbley** of the Fat Boys; **Chris Richards**, the song's writer/producer; actor **Robert Englund**, who portrays the Freddy Krueger character in the "A Nightmare On Elm Street" films; and **Mark "Prince Markie Dee" Morales** and **Darren "Human Beat Box" Robinson** of the Fat Boys.

club, and rap music. 120-44 167th St., Jamaica, N.Y. 11434; 718-528-5860.

Crystal 'Dill Management, an artist management company, formed by **Benjamin Whitfield Jr.**, **Wanda Dill**, **Daryl Duncan**, and **Michael J. Powell**. The company represents artists and offers artist development and management consultation. 531 Ford Building, Detroit, Mich. 48226; 313-961-2800.

Ultimate Records, formed by **Dr. Walter F. Wrenn**. The company will focus on production and management of developing artists and will specialize in R&B, pop, and rap music. The first single is "Sly Like A Fox" b/w "Seriously" by **Joy Duncan**. 6236 Cedar Ave., Philadelphia, Pa. 19143; 215-747-2431 or 748-7651.

Roll Records, formed by **Ish and Linda Fine**. An independent label focusing on dance product. The

first release is "Compulsion" by **Time Traveler**. P.O. Box 1081, Miami, Fla. 33243; 305-667-2757.

Mark Nawara Management, formed by **Mark Nawara**. The company specializes in artist management and is involved in record production. Current acts include **Diamond Rexx**, **the Curse**, and **Material Issue**. Suite 303, 345 N. Canal St., Chicago, Ill. 60606; 312-993-9833 or 312-993-1555.

Planet Pictures Inc., a film and video production house, formed by **Jim Shea** and **Gerry Wenner**. The partners have collaborated on many projects, including music videos for **Charlie Sexton**, **Psychedelic Furs**, **Bob Seger**, and **the Bangles**. Suite 14-C, 1015 Cahuenga Blvd., Hollywood, Calif. 90038; 213-461-2695.

Send information to **New Companies**, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

ASCAP OKs New Grants

NEW YORK A special awards panel sponsored by the American Society of Composers, Authors and Publishers has voted cash awards of just over \$1 million to songwriters whose works are generally outside the society's usual surveys.

The society's awards panels are designed to grant monies over and above royalties paid for performances of works in ASCAP's usual media samples. The purpose of the awards is to reward writers whose works are performed in media not surveyed by ASCAP, for example, symphonic, church works, or nightclub performances that are not monitored.

"We're trying to support the creation of new music in every variety," says **Jim Steinblatt**, ASCAP communications coordinator. "If [songwriters] will not make money from the ASCAP survey, they should get compensation in other ways."

ASCAP president **Morton Gould** says the special awards program "is one of the most meaningful

ways that the society recognizes and encourages our members' creativity."

The Popular Awards Panel consists of radio personalities **Dan Daniel** and **Bob Jones**; **Peter Keepnews**, jazz writer and member of the New York board of governors of the National Assn. of Recording Arts and Sciences; **Robert Oermann**, music journalist at Nashville newspaper *The Tennessean*; and **Peter Stone**, president of the Dramatists Guild and author of several Broadway musicals.

The members of the Standard Awards Panel are **Harold Best**, the dean of the Wheaton Conservatory of Music; **Ainslee Cox**, music director and conductor of the Goldman Concert Band; **Michael Morgan**, assistant conductor of the Chicago Symphony; pianist **Ursula Oppens**, member of the board of the American Music Center; **John Paynter**, chairman of the department of conducting and band director at Northwestern Univ.; and **Lucy Shelton**, noted U.S. soprano.

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. 26-28, **Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 800-556-3655.

SEPTEMBER

Sept. 10-13, **Focus On Video '88**, Constellation Hotel, Toronto. 416-673-1033 or 416-763-2121.

Sept. 11, **New Jersey Record Collector's Show/Convention**, Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 14-17, **National Assn. Of Broadcasters' Radio '88**, Convention Center, Washington, D.C. Rick Dobson, 202-429-5356.

Sept. 18-24, **Georgia Music Hall Of Fame 10th Anniversary Show And Awards Ceremony**, Georgia World Congress Center, Atlanta. Reba Lacks, 404-656-5034.

Sept. 24-25, **West L.A. Music Keyboard And MIDI Show**, California State Univ., Northridge, Calif. Jeff Rosenfield, 213-477-1945.

Sept. 26-30, **Video Expo New York**, Jacob K. Javits Convention Center, New York. Ellen Greenfield, 914-328-9157.

Sept 29-Oct. 1, **Foundations Forum '88**, Sheraton Universal Hotel, Los Angeles. Jim Cardillo, 212-645-1360.

OCTOBER

Oct. 1-2, **Los Angeles Songwriters Showcase Songwriters Expo 12**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

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.

Oct. 20-22, **Friends Of Old-Time Radio 13th Annual Convention**, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

NOVEMBER

Nov. 9-11, **Second Annual American Video Conference & Awards** with the 10th Annual **Billboard Music Video Conference**, Bel Age Hotel, Hollywood, Calif. For information, call the American Film Institute, 213-856-7743.

FOR THE RECORD

Megaforce Records' new classical label was incorrectly identified in the Aug. 13 issue. The classical label is called **Megaforce Digital** and will bow Sept. 12 with **John Bayless' "The Springsteen Concerto."**

In the Aug. 20 issue, **Bill Coleman** should have received credit for assisting in the preparation of the page 1 story "NAACP: Blacks Still Seek Fair Shake In Label Hiring."

Stargazers had a ball at the recent VSDA meet in Vegas; for celebrity photos, see pages 52, 53, & 62

COUNTRY ACTS FIND SUCCESS ON POP CHARTS

(Continued from page 1)

cused on a couple years ago, and now you're seeing the results."

Faraci noted that country titles are included with pop titles in the advertising and promotional materials to leading retailers and rack-jobbers. "We've specifically focused our attention on the pop buyer and the pop people that communicate behind the counter to the consumers."

The WB pitch is that sales of these acts' albums are so widespread that they must be selling to consumers who buy more than just country music. "You can't sell 3 million albums and just go to country buyers," claims Nick Hunter, senior VP, sales and promotion, WB/Nashville. He points to Alabama on RCA and Ricky Van Shel-

'Kids come in to buy a Motley Crue record and buy a Restless Heart record with it'

ton on CBS as other acts with proven mass appeal. Hunter says that as of Aug. 15, the new Travis album had shipped 1.02 million units; Williams' "Wild Streak" was at 671,915; Yoakam's "Buenos Noches From A Lonely Room" had topped 300,000; and Lang's "Shadowland" was near the 200,000 mark.

"Our goal [for Travis] is a top 10 record on the pop side," says Neal Spielberg, WB's national sales manager, Nashville division. "Other than a couple of AC stations that played 'I Told You So,' it's not necessarily what you'd call a radio crossover album. The crossover has been that we've had more than just a country audience buying the

record."

Spielberg believes Travis is luring many passive buyers who purchase only one or two records a year. He adds, "You'll get people who will buy it for nothing other than out of curiosity and because he's been exposed to a lot more people beyond the traditional country audience."

The label has achieved pop chart success without tampering with the musical integrity of the acts, an important point considering the radio burnout and sales slide following country music's kowtowing to the pop chart gods during the "Urban Cowboy" years. Spielberg laughs when recalling Travis' reaction to his first album hitting Billboard's Top Pop Albums chart: "Get me off that thing." Says Spielberg, "That was his reaction, but only because he [believed] that this would make him a pop or rock artist and he didn't want anybody to think that he was changing his music to commercialize it for one chart or the other."

Joked Spielberg to Travis, "Gee, Randy, I hope it doesn't bother you too much, because next week we're going to debut on the R&B chart."

Janice Azrak, VP of press and artist development for WB/Nashville, notes it was Yoakam who blazed the media trail: "Coming out of the hip Los Angeles scene, Dwight made it hip to like country music, and he opened the doors for national press and radio attention." Travis has hit such national TV shows as "Late Night With David Letterman," "The Tonight Show," and "Saturday Night Live." "Randy is turning out to be a mass-appeal artist and is selling like a rock'n'roll act," says Azrak.

Warner Bros. officials also cite talent and timing as reasons for their impressive pop chart action with country product, noting that

RCA appears to be on a surge, with new albums by the Judds and Restless Heart joining Alabama on the pop listings and K.T. Oslin expected to hit the pop chart again, this time with her second release.

"The new K.T. Oslin record will be a very, very big pop album," predicts Lew Garrett, VP of purchasing for Camelot, the prerecorded-music retail web based in North Canton, Ohio. "The activity isn't limited to Warner Bros.—we're doing very nice numbers with quite a few country titles now on RCA, CBS, and MCA."

Among other acts Garrett sees spilling over onto the pop charts are Rodney Crowell, Shelton, Sweethearts Of The Rodeo, and Vern Gosdin on CBS; Glen Campbell, Conway Twitty, Loretta Lynn, and the Desert Rose Band

POLYGRAM SPLITS, EXPANDS PROMO STAFF

(Continued from page 1)

Nevertheless, notes Bob Jamieson, executive VP of marketing and sales for PolyGram, "To say [Polydor] is a label is not correct. It's not a label; it's a West Coast promotion presence. We have [PolyGram] A&R and publicity on the West Coast already, and at this point we have our marketing in New York. Promotion can be based anywhere."

Jamieson says "it would be premature to speculate" on whether some of PolyGram's marketing staff will eventually be moved to California; yet he doesn't rule it out and hints that the enlargement of the company's West Coast presence may continue.

"At this point," he says, PolyGram's mitosis is "strictly on a promotion level. That's the most logical expansion step for us to take at this point. We have a lot of great music, and we want to try and get it across to as many people as possible... The main reason [for the restructuring] is to concentrate on our records better, and it made sense to move [Polydor promotion] to the West Coast."

Despite the relocation, he adds, Polydor, which includes acts based in London, New York, and elsewhere, won't focus on West Coast talent. "It's not just geographical," he says. "There just happen to be some acts on Polydor that are on the West Coast." He adds that PolyGram will continue signing acts to both Polydor and Mercury.

According to Dick Wingate, senior VP of A&R for PolyGram, only a few acts are switching labels, all going from Mercury to Polydor. "The ones that are switching are L.A.-based acts that have asked to move because they want to be close to the promotion department there," he states.

Under the new structure, David Leach, previously senior VP of promotion for PolyGram, has been named senior VP of promotion for Mercury/Atlanta Artists/Tin Pan Apple and associated labels. John Brodey, previously VP of album promotion for PolyGram, has been named senior VP of promotion for Polydor/London/Wing and associated labels.

[In unrelated appointments, Harry Palmer, formerly senior VP of marketing for PolyGram, has

become VP of A&R for the label, reporting to Wingate; and Jim Urie, previously senior VP of national sales and branch distribution, has been named senior VP of marketing, as reported last week in Billboard. The search for Urie's replacement is continuing, says Jamieson.]

Stressing that PolyGram is not laying anyone off, Jamieson notes that all regional promotion jobs have been eliminated on the company's pop side. Except for a few people who moved on to other labels, he says, all of the regional staffers have joined the national promo staff of either Mercury or Polydor; in addition, two local people have joined Polydor's field force.

While Polydor is in the process of hiring people to fill local promo slots around the country, Jamieson notes, the PolyGram promotion department in New York has become the Mercury pop promo force. The two label divisions will share PolyGram's current country, adult contemporary, and college promo staffers. When the restructuring is completed, he estimates, about 80 people—nearly double the current number—will

become VP of A&R for the label, reporting to Wingate; and Jim Urie, previously senior VP of national sales and branch distribution, has been named senior VP of marketing, as reported last week in Billboard. The search for Urie's replacement is continuing, says Jamieson.]

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for records that are breaking through and are priorities on the account levels."

Wax Works, based in Owensboro, Ky., reports major-selling country albums to the pop charts also, says Harold Guilfoil, audio buyer. He confirms that Warner Bros. has been talking to him about the subject: "Being good sales people, they bring it up."

Terrell Benton, manager of The Record Bar store in Florence, Ala., reports some young buyers are going for "everything from R.E.M. to the Replacements to Dwight Yoakam to Foster & Lloyd." Benton marvels, "I'll have kids come in and buy a Motley Crue record and buy a Restless Heart record with it. Friday night they're with their buddies; Saturday night they've got a date."

be plugging records for all PolyGram-distributed labels.

Most of the national promo people are based in New York or Burbank, he adds, although a few are "roving, working the street, working with the locals on a regular basis." Also, he says, a couple of national urban music promoters are based in Atlanta, and top 40 record-plugger Andy Szulinsky works out of Washington, D.C.

Brodey's vacant spot in album promotion will be taken by Wynn Jackson at Polydor and Dave Loncau at Mercury.

At Wing Records, the staff will continue reporting to Ed Eckstine, states Jamieson; A&R decisions will still be made in consultation with PolyGram president Dick Asher, and marketing decisions will be made in conjunction with PolyGram.

Jamieson says the Burbank office has rented additional space to accommodate the Polydor promotion staffers. Jeff Sidney will continue as senior VP/GM of PolyGram's West Coast operation.

Assistance in preparing this story was furnished by Steve Gett.

Canada Probe: Promoter Hires Gang Bikers Guarding Rockers

OTTAWA Motorcycle gang members have been hired as security guards at rock concerts in Canada, a Toronto police officer has told a coroner's inquest that has focused public attention on concert crowd practices.

Sgt. James Lee, a metropolitan Toronto police intelligence officer, told the inquest that from 15-25 names on a security-staff list prepared by Toronto-based Concert Productions International Ltd. are associated with bike clubs. Some are current members while others are former members, Lee said.

The inquest is gathering evidence relating to the death of 14-year-old Benji Hayward, found drowned in Lake Ontario May 18, five days after he apparently took LSD during a Pink Floyd concert at Toronto's Exhibition Stadium.

Lee told the inquest that CPI and other promoters have hired bikers in the past. CPI hired Satan's Choice bikers to keep the facility secure for a 1983 concert, he said, while promoters of a Bellville, Ontario, concert last year hired the entire Paradise Riders club for securi-

ty purposes.

CPI responded to the charge by saying it was astonished. It promised an investigation and said it is upset that police had not previously informed the company about the problem.

CPI lawyer Ken Crofoot also told the inquest that Lee's unit had a responsibility to instruct the police unit that deals with CPI about crowd control and security.

The inquest, which has drawn heavy local media coverage, has focused on CPI's practices in maintaining crowd order. Arthur Fogel, a CPI vice president, has acknowledged that there is no formal training or security clearance of such guards, up to 200 of whom are hired for events to augment police presence at such shows. Primary security rests with the promoter-hired force; police are there essentially to back up those people and make arrests if necessary.

Recommendations on concert security are expected from the inquest, which has no legal power.

KIRK LAPOINTE



Brian's Songs. Brian O'Doherty signs a writer agreement with BMI and an exclusive contract with Dyad Music, the publishing company of Barry Mann and Cynthia Weil. Pictured standing, from left, are Rick Riccobono, assistant VP, Los Angeles GM, BMI; Weil; and Mann. Pictured seated, from left, are O'Doherty and Barbara Cane, senior director, writer/publisher relations, BMI.

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	4	4	18	TRACY CHAPMAN ▲ ELEKTRA 60774 (9.98) (CD)	1 week at No. One TRACY CHAPMAN
2	2	1	54	DEF LEPPARD ▲ ⁵ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
3	1	2	8	STEVE WINWOOD VIRGIN 90946 (9.98) (CD)	ROLL WITH IT
4	3	3	53	GUNS N' ROSES ▲ ² GEFEN GHS 24 148 (8.98) (CD)	APPETITE FOR DESTRUCTION
5	5	8	19	D.J. JAZZY JEFF & THE FRESH PRINCE ▲ JIVE 1091-1-J/RCA (8.98) (CD)	HE'S THE D.J., I'M THE RAPPER
6	6	7	41	GEORGE MICHAEL ▲ ⁵ COLUMBIA OC 40867 (CD)	FAITH
7	7	6	11	VAN HALEN ▲ ² WARNER BROS. 25732 (9.98) (CD)	OUB12
8	8	5	50	SOUNDTRACK ▲ ⁸ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
9	11	11	63	RICHARD MARX ▲ EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
10	10	9	15	POISON ▲ ENIGMA C1-48493/CAPITOL (9.98) (CD)	OPEN UP AND SAY . . . AHH!
11	12	12	6	CINDERELLA MERCURY 834 612 1/POLYGRAM (CD)	LONG COLD WINTER
12	9	10	63	GLORIA ESTEFAN & MIAMI SOUND MACHINE ▲ ² EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
13	16	21	7	ROBERT PALMER EMI-MANHATTAN 48057 (9.98) (CD)	HEAVY NOVA
14	23	—	2	HUEY LEWIS & THE NEWS CHRYSALIS OV 41622 (CD)	SMALL WORLD
15	13	15	45	TERENCE TRENT D'ARBY ▲ THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
16	18	16	42	INXS ▲ ² ATLANTIC 81796 (9.98) (CD)	KICK
17	17	18	8	ELTON JOHN MCA 6240 (8.98) (CD)	REG STRIKES BACK
18	14	13	24	SOUNDTRACK ▲ ³ RCA 6965-1-R (9.98) (CD)	MORE DIRTY DANCING
19	15	14	13	SADE ▲ EPIC OE 44210/E.P.A. (CD)	STRONGER THAN PRIDE
20	19	20	17	CHEAP TRICK ● EPIC OE 40922/E.P.A. (CD)	LAP OF LUXURY
21	24	25	8	NEW EDITION MCA 42207 (8.98) (CD)	HEART BREAK
22	20	19	52	DEBBIE GIBSON ▲ ² ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
23	21	22	16	AL B. SURE! ● WARNER BROS. 25662 (8.98) (CD)	IN EFFECT MODE
24	22	17	15	BRUCE HORNSBY & THE RANGE ▲ RCA 6686-1-R (9.98) (CD)	SCENES FROM THE SOUTHSIDE
25	33	82	3	ERIC B. & RAKIM UNI UNI-3/MCA (8.98) (CD)	FOLLOW THE LEADER
26	25	23	17	SCORPIONS ▲ MERCURY 832 963 1/POLYGRAM (CD)	SAVAGE AMUSEMENT
27	30	31	32	RICK ASTLEY ▲ RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
28	28	28	29	MIDNIGHT OIL ● COLUMBIA BFC 40967 (CD)	DIESEL AND DUST
29	34	39	6	BOBBY BROWN MCA 42185 (8.98) (CD)	DON'T BE CRUEL
30	26	27	49	MICHAEL JACKSON ▲ ⁶ EPIC OE 40600/E.P.A. (CD)	BAD
31	31	30	13	ROD STEWART ● WARNER BROS. 25684 (9.98) (CD)	OUT OF ORDER
32	36	36	6	PAT BENATAR CHRYSALIS OV 41628 (CD)	WIDE AWAKE IN DREAMLAND
33	35	35	50	AEROSMITH ▲ ² GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
34	27	24	25	ROBERT PLANT ▲ ESPERANZA 90863/ATLANTIC (9.98) (CD)	NOW AND ZEN
35	29	26	13	RUN-D.M.C. ▲ PROFILE 1265 (9.98) (CD)	TOUGHER THAN LEATHER
36	38	38	5	RANDY TRAVIS WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
37	37	33	8	THE FAT BOYS TIN PAN APPLE 835 809 1/POLYGRAM (CD)	COMING BACK HARD AGAIN
38	44	37	34	KEITH SWEAT ▲ VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
39	39	32	19	ZIGGY MARLEY & THE MELODY MAKERS ● VIRGIN 90878 (8.98) (CD)	CONSCIOUS PARTY
40	41	34	7	STRYPER ENIGMA 73317 (9.98) (CD)	IN GOD WE TRUST
41	32	29	8	JIMMY PAGE GEFEN GHS 24188 (9.98) (CD)	OUTRIDER
42	71	140	3	SOUNDTRACK ELEKTRA 60806 (9.98) (CD)	COCKTAIL
43	53	122	3	SALT-N-PEPA NEXT PLATEAU PL 1011 (8.98) (CD)	A SALT WITH A DEADLY PEPA
44	40	40	6	CROWDED HOUSE CAPITOL C1-48763 (9.98) (CD)	TEMPLE OF LOW MEN
45	42	42	6	PUBLIC ENEMY DEF JAM BSW 44303/COLUMBIA (CD)	IT TAKES A NATION OF MILLIONS TO HOLD US BACK
46	43	43	8	CHICAGO REPRISE 25714 (9.98) (CD)	19
47	47	48	13	BREATHE A&M SP 5163 (8.98) (CD)	ALL THAT JAZZ
48	56	58	3	FREDDIE JACKSON CAPITOL C1-48987 (9.98) (CD)	DON'T LET LOVE SLIP AWAY
49	55	60	14	JOAN JETT AND THE BLACKHEARTS CBS ASSOCIATED FZ 44146/E.P.A. (CD)	UP YOUR ALLEY
50	45	41	10	THE MOODY BLUES POLYDOR 835 756 1/POLYGRAM (CD)	SUR LA MER
51	61	62	19	BOBBY MCFERRIN EMI-MANHATTAN E1 48059 (9.98) (CD)	SIMPLE PLEASURES
52	50	47	50	10,000 MANIACS ● ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
53	48	45	28	LITA FORD ● RCA 6397-1-R (8.98) (CD)	LITA
54	54	54	5	BRIAN WILSON SIRE 25669/REPRISE (9.98) (CD)	BRIAN WILSON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	60	73	6	BRITNY FOX COLUMBIA BFC 44140 (CD)	BRITNY FOX
56	49	49	6	J.J. FAD ATCO 90959/ATLANTIC (8.98) (CD)	SUPERSONIC--THE ALBUM
57	57	63	4	SLAYER DEF JAM GHS 24203/GEFFEN (8.98) (CD)	SOUTH OF HEAVEN
58	59	55	7	HANK WILLIAMS, JR. WARNER/CURB 25725/WARNER BROS. (8.98) (CD)	WILD STREAK
59	64	64	12	ERIC CARMEN ARISTA AL 8548 (8.98) (CD)	THE BEST OF ERIC CARMEN
60	46	46	8	JIMMY BUFFETT MCA 42093 (8.98) (CD)	HOT WATER
61	52	50	15	DARYL HALL JOHN OATES ● ARISTA AL 8539 (9.98) (CD)	OOH YEAH!
62	66	61	10	REO SPEEDWAGON EPIC OE 44202/E.P.A. (CD)	THE HITS
63	112	—	2	LITTLE FEAT WARNER BROS. 25750 (9.98) (CD)	LET IT ROLL
64	51	44	29	PEBBLES ▲ MCA 42094 (8.98) (CD)	PEBBLES
65	65	65	5	PATTI SMITH ARISTA AL 8543 (9.98) (CD)	DREAM OF LIFE
66	63	56	62	WHITNEY HOUSTON ▲ ⁶ ARISTA AL 8405 (9.98) (CD)	WHITNEY
67	72	81	11	ERASURE SIRE 25730/REPRISE (8.98) (CD)	THE INNOCENTS
68	62	52	25	THE CHURCH ARISTA AL 8521 (8.98) (CD)	STARFISH
69	58	51	49	WHITE LION ▲ ATLANTIC 81768 (8.98) (CD)	PRIDE
70	106	—	2	PETER CETERA FULL MOON 25704/WARNER BROS. (9.98) (CD)	ONE MORE STORY
71	82	84	11	THE SUGARCUBES ELEKTRA 60801 (9.98) (CD)	LIFE'S TOO GOOD
72	74	74	28	BASIA EPIC BFE 40767/E.P.A. (CD)	TIME AND TIDE
73	73	79	14	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
74	68	57	24	BILLY OCEAN ▲ JIVE JL 8495/ARISTA (9.98) (CD)	TEAR DOWN THESE WALLS
75	67	59	7	DAVID SANBORN REPRISE 25715 (9.98) (CD)	CLOSE-UP
76	NEW ▶	—	1	EUROPE EPIC OE 44185/E.P.A. (CD)	OUT OF THIS WORLD
77	146	—	2	DWIGHT YOAKAM REPRISE 25749 (8.98) (CD)	BUENOS NOCHES FROM A LONELY ROOM
78	84	67	10	TONI CHILDS A&M SP 5175 (8.98) (CD)	UNION
79	88	103	5	GUY UPTOWN 42176/MCA (8.98) (CD)	GUY
80	80	88	6	LOOSE ENDS MCA 42196 (8.98) (CD)	THE REAL CHUCKEEBOO
81	77	78	15	BRENDA K. STARR MCA 42088 (8.98) (CD)	BRENDA K. STARR
82	94	97	6	STEVIE B LMR LP 5500 (8.98) (CD)	PARTY YOUR BODY
83	125	—	2	KENNY LOGGINS COLUMBIA OC 40535 (CD)	BACK TO AVALON
84	70	70	12	JOHNNY KEMP COLUMBIA BFC 40770 (CD)	SECRETS OF FLYING
85	75	71	6	AMY GRANT A&M SP 5199 (8.98) (CD)	LEAD ME ON
86	NEW ▶	—	1	ROBERT CRAY MERCURY 834 923 1/POLYGRAM (CD)	DON'T BE AFRAID OF THE DARK
87	93	96	31	TAYLOR DAYNE ● ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
88	81	80	8	EPMD FRESH LPRE 82006/SLEEPING BAG (8.98) (CD)	STRICTLY BUSINESS
89	69	53	17	"WEIRD AL" YANKOVIC ● ROCK N' ROLL/SCOTTI BROS. FZ 44149/E.P.A. (CD)	EVEN WORSE
90	91	94	8	VANESSA WILLIAMS WING 835 694 1/POLYGRAM (CD)	THE RIGHT STUFF
91	95	100	10	IMPELLITTERI RELATIVITY 8225/IMPORTANT (8.98) (CD)	STAND IN LINE
92	79	69	14	TEDDY PENDERGRASS ELEKTRA 60775 (9.98) (CD)	JOY
93	85	72	40	KOOL MOE DEE ● JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
94	78	68	13	JUDAS PRIEST ● COLUMBIA FC 44244 (CD)	RAM IT DOWN
95	90	87	41	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
96	92	85	49	TIFFANY ▲ ⁴ MCA 5793 (8.98) (CD)	TIFFANY
97	172	—	2	UB40 A&M SP 5213 (8.98) (CD)	UB40
98	76	76	8	NAJEE EMI-MANHATTAN 90096 (9.98) (CD)	DAY BY DAY
99	101	106	11	MELISSA ETHERIDGE ISLAND 90875/ATLANTIC (8.98) (CD)	MELISSA ETHERIDGE
100	96	83	45	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
101	86	92	13	2 LIVE CREW LUKE SKYYWALKER XR 101 (8.98) (CD)	MOVE SOMETHIN'
102	103	155	3	JETHRO TULL CHRYSALIS V5X 41653 (CD)	20 YEARS OF JETHRO TULL
103	89	89	6	KING DIAMOND ROADRACER RRC 9550/MCA (8.98) (CD)	THEM
104	104	86	43	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
105	83	66	18	IRON MAIDEN ● CAPITOL 1-90258 (9.98) (CD)	SEVENTH SON OF A SEVENTH SON
106	102	102	6	VAN MORRISON & THE CHIEFTAINS MERCURY 834 496 1/POLYGRAM (CD)	IRISH HEARTBEAT
107	97	91	10	ALABAMA ● RCA 6825-1-R (9.98) (CD)	LIVE
108	NEW ▶	—	1	THE JUDDS RCA 8318-1-R (8.98) (CD)	GREATEST HITS
109	109	116	6	THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS MCA 42090 (8.98) (CD)	THE MAC BAND

○ 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.

ARISTA, NBC TEAM UP FOR OLYMPICS SOUNDTRACK

(Continued from page 5)

estimates that 80 million-90 million U.S. television viewers will receive daily exposure to "One Moment In Time" due to NBC's use of the album as the primary source of background music during its 180 hours of Olympics broadcasting.

That exposure will also include promotional spots showing the cover of the album and indicating that it is on sale. Details of the on-air promotion are still being worked out.

The first single from "One Moment In Time," the Four Tops' "Indestructible" (which also appears on the Tops' own current release) is already at radio, with adds at "about 100 stations in its first two weeks," according to artist man-

Four Tops tune is first single

ager Gary Borman of Borman/Sternberg Entertainment, who orchestrated the complex deal.

Breaking on Aug. 29 is Houston's title track, "One Moment In Time," produced by Narada Michael Walden, only the second new track she has recorded since her multiplatinum "Whitney" album.

The Houston track will be accompanied by the servicing to adult contemporary radio of John Williams' instrumental composition "Olympic Spirit," which will serve as the major theme for the broadcast. The fourth planned single is "Fight," a collaboration between the Bee Gees and Clapton (performing here under the nom de guerre the Bunburys), with Clapton playing lead guitar and singing the lead vocal.

Other artists on "One Moment In Time" include Boston Pops conductor and film score composer Williams, Eric Carmen, the Four Tops, Jennifer Holliday, Kashif, Odds & Ends, the Christians, Jermaine Jackson, and La La.

Borman notes that the project has been a couple of years in the making.

"Back in 1986, we were approached by NBC Sports, which was seeking ideas for how to incorporate contemporary music into the 1988 Summer Games," he notes.

Since the Summer Olympics have traditionally been the terri-

tory of ABC Sports, NBC was adamant about wanting to do something "very different, very distinctive this time out," says Borman.

"There had been another album for an earlier Olympics that did not do very well," Borman continues. "For this idea to work, I realized the songs had to all be original compositions with the finest artists and producers, and they had to work not only for TV but for contemporary radio as well."

While the "One Moment In Time" songs will not be the sole source of music during the Olympics, the album tracks will be "by far the most prominently featured music during the Games," Borman says. "NBC has both vocal and instrumental versions of all the music, so that recurring themes will be played throughout, even when the actual songs themselves are not being played."

Royalties from album sales will be split among Arista; the contributing artists, producers, and songwriters; NBC Sports; the U.S. Olympic Committee; and Borman.

"Arista has planned an elaborate and extensive point-of-purchase, advertising, and marketing campaign," Borman notes. "We intend to work this as a stand-alone project well into Christmas after the Olympics end."

While the logistics of how the album will be promoted on air by NBC during its broadcast are still being discussed, Borman says, "There will definitely be announcements made about the availability of the record, and the album cover will be shown throughout the Olympic broadcast. After all, NBC has a definite interest in the success of this project."

Arista's Jim Cawley says that interest in the Olympic album among Arista's accounts is so high that "a lot of them are manufacturing their own p-o-p for the recording, including Handleman and Lieberman. They believe that once the album hits the stores, and the opening ceremony of the Olympics takes place, it will be critical to provide as much support in the stores as possible."

In addition, special tapes for in-store use are being prepared. They feature songs from the album interspersed with announcements about the Olympic Games tie-in.

BRENDA LEE SUES MCA FOR \$20 MILLION

(Continued from page 6)

5% of the suggested retail record price.

In 1974, the contract was revised to raise the royalty rate to 7% of retail on the records regardless of when they were recorded.

Lee quietly left the label in July 1977, an exhibit to the complaint shows, under a termination agreement that bound both parties to secrecy. She rejoined the label, however, in 1979. MCA released its last album by Lee in 1986. She is no longer with the label.

Another extensive exhibit, a report to Lee's attorney by the New York accounting firm Prager & Fenton, repeatedly takes MCA to task for failing to cooperate in the firm's attempt to determine the sources and amounts of Lee's record royalties, noting that "MCA

restricted the examination, except in limited instances, to the accounting periods Jan. 1, 1984, to June 30, 1987... In addition to the time-period limitation, MCA imposed further limitations on the examination by refusing access to data deemed by us to be essential."

The report, focusing on 19 areas of royalty or royalty-adjustment sources, concludes that there is a documentable difference of \$236,284.40 in Lee's favor between MCA's figures and those calculated by Lee's accountants. Also in the report, the accounting firm says it could make no determination of money owed in 10 of these areas because of insufficient access to information.



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—Jacqui S. Poor
National Publicist
The Funny Bone Comedy Club Chain

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—Kent Fonda
Manager/Regional Events
Adolph Coors Company

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—Paul D. Borchardt
Marketing Director
Wonderland Park

SPEAKERS / PANELISTS WILL INCLUDE:

FEATURED ADDRESS BY: Irving Azoff - MCA Inc.
Mitchell C. Berk - Entertainment Marketing Inc.
Jeffrey Milgrom - Entertainment Marketing Inc.
Joe Oblander - Coca-Cola USA
Frank Buchenroth - Funtime Inc./ Geauga Lake
John DiPietro - WRSR-FM
Steven Corey - Incorsel Management Group
Paul Stanley - PS Productions
Patricia Wehby - Opryland USA
Roger Moskowitz - Centre Management
Kathy Kranstover - Festival Events Inc.
Connie Woolpert - Miller Brewing Company
Alexander Berlonghi - The Mattman Company
Brad Ewing - Houston Rockets
Additional speakers will be announced at later date

HOTEL / TRAVEL

Hotel - A block of rooms has been reserved for seminar participants at discount rates at the Hotel Inter-Continental, New Orleans. Single and double rooms at \$90 per night. Please contact the hotel directly and request the special Amusement Business/Billboard Sponsorship Seminar rate. Early bookings are advised. Write or call: Hotel Inter-Continental, 444 St. Charles Avenue, New Orleans, LA 70130, (504) 525-5566
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Registration fee does not include accommodations or airfare. Cancellations must be made in writing prior to September 16 and are subject to 10% cancellation fee. Absolutely no cancellations after September 16. Registration substitutions may be made.

PIONEER, IMAGE JOCKEY FOR LASERDISK MARKET SHARE

(Continued from page 5)

off in October with the release of "Rambo III."

Partly due to Image's rapid growth, the company's stock price recently jumped 36%. After losing money for the first seven years of its existence, Image finally became profitable in the second quarter, notes Greenwald, and expects to hit \$25 million in sales this year, compared with \$7 million in 1987.

The secret of the company's success, he says, is aggressive marketing. LDC was releasing only one or two titles a month for CBS/Fox, he avers, and was not interested in putting out most of RCA/Columbia's back catalog, which includes such marketable titles as "Bob & Carol & Ted & Alice," "The Owl And The Pussycat," and a pair of U2 concerts.

In addition, he points out, only about 800 of LDC's 2,000 titles are in stock at any given time, whereas Image can deliver film on 400-450 of its 500 laserdisk selections.

David Goldstein, VP of operations and administration for CBS/Fox, also feels that LDC has not been as aggressive as it might have been. He notes that of the 200 titles that CBS/Fox has released on laserdisk, LDC is customarily out of stock on nearly half. This is a real obstacle, he says, to overcoming video retailers' prejudice against laserdisk. (LDC declines to comment on its inventory situation.)

Due to Image's hard-hitting stance and the recent upswing in laserdisk player sales, Goldstein is upbeat about the potential for expanding the videodisk market. Ironically, this partly explains the nonexclusive nature of CBS/Fox's distribution deal with Image.

"One of the reasons we're not calling it an exclusive deal is that should traditional video distributors wish to take significant positions in the [laserdisk] industry, we keep that right open to ourselves—to grant them distribution of some videodisk titles," he says.

While he concedes that few distrib-

utors are handling videodisks, Goldstein believes that three years from now, they "will be in it to a greater degree. I think they'll see the sales potential. What they'll do about it will depend on their circumstances at the moment."

The question of how long it will be before laserdisk break through to the mass market occupied much of the discussion at a VSDA panel on the subject. Greenwald, who was one of the panelists, noted, "We have been looked at as stepchildren, but there's a new age coming. Within the next six to 12 months, videodisk will take its place alongside tape."

Besides the expansion in the number of titles available, Greenwald said, the more timely release of feature films on videodisk will help open up the market. Noting that disks are often issued months after the cassette version hits the market, he predicted that by Jan. 1, 80% of the product available on videotape will become available on laserdisk either day and date or 30 days after the cassette's release.

Bob Stein of the Los Angeles-based Voyager company, which produces classic film and interactive videodisks, took a less optimistic view of the medium's short-term prospects. "It's unquestionable that it's going to happen," he said, "but I wouldn't want to take out a bank loan on the basis that it's going to happen in the next three months." He predicted that the market will really start to take off in two or three years.

Chaz Fitzhugh of A/Z Laser Video, a Sony subsidiary, said Sony projects a steep climb in laserdisk player sales. "No mistake, the business is growing quickly," he stated. "We see it and other manufacturers see it." He noted that Sony, Pioneer, Yamaha, and Magnavox are all in the U.S. market now with laserdisk and combi-players that can also play audio CDs and 5-inch and 8-inch CD videos.

Both Fitzhugh and Greenwald looked forward to a breakthrough

that will bring recordable laserdisk to market. "Whatever you can do on tape, you can do as well or better on laserdisk, except recording, and that will come, too," noted the Sony spokesman. Greenwald told Billboard that he believes a recordable videodisk unit will be available for less than \$1,000 by 1991.

At the moment, however, that is still pie in the sky, and there are probably no more than 350,000 laserdisk players in U.S. homes—a small fraction of the VCR population. The retailer members of the VSDA panel clearly regard laserdisk as a specialized product appealing to an up-

scale clientele.

Gary Messenger, head of the 16-store Raleigh, N.C.-based North American Video chain, said 8% of his sales come from laserdisk, which appeals to well-heeled "technological cowboys." He stressed that a large selection of titles, a committed sales force, and a long-term commitment are prerequisites to making a profit in the videodisk business.

Moderator Lou Berg of Houston-based Audio-Video Plus, the newly elected VSDA president, noted that laserdisk customers are very loyal and "call every day to find out what the new product is." He lashed the

studios for delaying laserdisk releases.

Stan Goman, senior VP of West Sacramento, Calif.-based Tower Records & Video, echoed Berg in observing that "when laser video player owners know that you have laserdisk, they will travel miles to get to your store"—a comment that underscored the low number of stores that carry the product.

The retailers agreed that laserdisk can be sold at a list price that generally ranges from \$35-\$40 per disk. They also stated that this is a sales business, since few laserdisk player owners want to rent software.

MOST VENDORS SIDESTEP STANCE ON PPT

(Continued from page 1)

quires suppliers to keep tabs on the rental activity of stores involved.

Speaking before an audience of more than 3,000 conventioners, Peisinger said: "We already have a distribution and revenue-sharing structure for our industry that works for all participants—retailer, wholesaler, manufacturer—without the need to convert to a police state system, having unwanted partners, or Big Brother constantly looking over your shoulder to monitor your business."

Even Orion Home Video, which offers retailers the option of ordering its titles on a PPT basis, is not prepared to endorse the concept. The top brass at Orion has repeatedly asserted that its program is just a test.

Len White, Orion Home Video's president and chief operating officer, is noncommittal about the long-term implications of the system and insists he still has not made up his mind as to whether PPT is the way to go. However, he does hint at an affinity for PPT.

"What we do know about [PPT] is that you end up with five times more satisfied customers," said White during an interview at the VSDA convention. He was alluding to a dealer's ability to stock a deep inventory of

PPT titles and consequently help meet demand for popular titles.

The president of one supplier that strongly opposes PPT suggests that pro-PPT sentiment is widespread among the studio-backed video companies. Still, he says, they are not about to go public with their support for fear of alienating dealers.

"It's very possible that [the major suppliers] want to wait and see if retailers pick up on it themselves. If the stores become convinced they will make more money under PPT, they may end up putting pressure on the majors to go to a PPT system. This way, it doesn't look like it's being force-fed," says the executive, who asks not to be identified.

Indeed, retailers at the VSDA meet were inundated with charts, graphs, and case studies that suggested a dramatic increase in revenue as a result of PPT.

Critics of PPT, however, charge that the initial tests are not reliable, since PPT stores stocked with 20 copies of a hit can be expected to do better than stores with only four or five copies. Their question: If every store had a fatter inventory of A titles, would demand pick up across the board?

Tom Burnett, VP of Virgin Vision, notes that the most "emotional" side of the issue stems from retailer concern that they would be "giving up control" with PPT and would wind up losing much of their independence.

That concern, he says, is a valid one.

Indeed, the "Big Brother" issue continues to dog PPT. To ensure that they receive their fair share of the rental take, suppliers may find it necessary to conduct audits and even enforce sanctions against dealers found cheating. The alternative would be to trust dealers.

"I have a hard time with the notion of putting a multibillion-dollar business on the honor system," says Dave Mount, senior VP/GM of International Video Entertainment. "And if you could do it with selected accounts, how ethical are you being in terms of all your accounts?"

Echoing the sentiments of many in the anti-PPT camp, Mount says, "My general feeling is that we may be better off doing business the way we are. If it isn't broken, why fix it?"

Nevertheless, even in their opposition, suppliers like Mount and Virgin Vision's Burnett have not completely ruled out any involvement in PPT. "We're keeping an open mind," says Mount. "We have several proposals from both retail and third-party quarters that we are considering, and we will probably test it to some degree on a limited basis."

Burnett says, "Any good businessman will want to try it at least once but our experiments have not been positive." He adds that current information about PPT "is incomplete, and there's still too much information missing."

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GUITARIST ROY BUCHANAN DEAD AT 48

(Continued from page 6)

According to Ken Morton of Alligator Records, Buchanan's final label, he taught Robertson how to play guitar. After Buchanan left the Hawks, Robertson became the band's lead guitarist.

During the mid-'60s, Buchanan did some session work, backing up such singers as Freddy Cannon and Merle Kilgore. But, says Morton, "he was dissatisfied with being a session musician. He wanted to play his own music. So he started playing in the D.C. area and became a kind of underground favorite."

With his band, the Soundmasters, Buchanan toured East Coast clubs for the next few years. In Washington, his home base, he became so well known that such stars as John Lennon, Eric Clapton, and Merle Haggard would stop by to hear him at the Crossroads club. Rolling Stone wrote a story on him in 1971, raving about his live performances, and a public-TV documentary, "The Best Unknown Guitarist In The World," spot-

lighted him soon afterward.

Finally, in 1972, Polydor signed him to a recording contract. Of the five albums he released on that label, the second went gold. After leaving Polydor, he moved to Atlantic in 1976 and put out three more albums, one of which, "Loading Zone" (1977), also was certified gold. From 1978-85, Buchanan was largely inactive, issuing only one album, on Watermark.

The guitarist came back in 1985 with the first of a trio of records on the indie Alligator label. His live show was videotaped in 1986 at a Carnegie Hall (N.Y.) concert that also featured Lonnie Mack and Albert Collins. The resultant videocassette was marketed under the title "Further On Down The Road."

At the time of his death, Buchanan was scheduled to record an all-instrumental album for Alligator, Morton says.

Buchanan is survived by his wife, Judy, their seven children, and five grandchildren. **KEN TERRY**

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	87	77	13	BOZ SCAGGS COLUMBIA FC 40463 (CD)	OTHER ROADS
(111)	115	178	3	BIG AUDIO DYNAMITE COLUMBIA FC 44074 (CD)	TIGHTEN UP VOL. '88
(112)	NEW		1	CARLY SIMON ARISTA AL 8526 (9.98) (CD)	GREATEST HITS LIVE
113	98	75	14	PRINCE PAISLEY PARK 25720/WARNER BROS. (9.98) (CD)	LOVESEXY
114	114	108	66	RANDY TRAVIS ▲ ² WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
115	107	90	24	BRENDA RUSSELL A&M SP 5178 (8.98) (CD)	GET HERE
116	99	93	24	KINGDOM COME ● POLYDOR 835 368-1/POLYGRAM (CD)	KINGDOM COME
117	117	133	4	THE GREGG ALLMAN BAND EPIC OE 44033/E.P.A. (CD)	JUST BEFORE THE BULLETS FLY
(118)	122	145	6	D.R.I. METAL BLADE 73304/ENIGMA (8.98) (CD)	FOUR OF A KIND
(119)	158	—	2	KOOL & THE GANG MERCURY 834 780 1/POLYGRAM (CD)	EVERYTHING'S KOOL & THE GANG
120	100	95	21	THE SMITHEREENS ENIGMA C1-48375/CAPITOL (8.98) (CD)	GREEN THOUGHTS
(121)	NEW		1	JEFFREY OSBORNE A&M SP 5205 (8.98) (CD)	ONE LOVE--ONE DREAM
122	105	105	6	DEEP PURPLE MERCURY 835 897 1/POLYGRAM (CD)	NOBODY'S PERFECT
(123)	124	163	18	HURRICANE ENIGMA 73320 (8.98) (CD)	OVER THE EDGE
(124)	135	135	11	CAMPER VAN BEETHOVEN VIRGIN 90918 (8.98) (CD)	OUR BELOVED REVOLUTIONARY SWEETHEART
(125)	156	—	2	INFORMATION SOCIETY TOMMY BOY TBLP 25691/REPRISE (8.98) (CD)	INFORMATION SOCIETY
(126)	136	142	29	JAMES TAYLOR ● COLUMBIA FC 40851 (CD)	NEVER DIE YOUNG
127	120	124	7	BIG DADDY KANE COLD CHILLIN' 25731/WARNER BROS. (8.98) (CD)	LONG LIVE THE KANE
128	110	112	14	GRAHAM PARKER RCA 8316-1-R (8.98) (CD)	THE MONA LISA'S SISTER
129	116	109	14	JANE WIEDLIN EMI-MANHATTAN 48683 (9.98) (CD)	FUR
130	113	110	6	IGGY POP A&M SP 5198 (8.98) (CD)	INSTINCT
131	108	98	9	GEORGIA SATELLITES ELEKTRA 60793 (9.98) (CD)	OPEN ALL NIGHT
132	123	114	20	JOHNNY HATES JAZZ VIRGIN 90860 (8.98) (CD)	TURN BACK THE CLOCK
133	133	157	46	BOB MARLEY AND THE WAILERS ▲ ISLAND 90169/ATLANTIC (8.98) (CD)	LEGEND
(134)	140	—	2	BLUE OYSTER CULT COLUMBIA FC 40618 (CD)	IMAGINOS
(135)	193	—	2	JOAN ARMATRADING A&M SP 5211 (8.98) (CD)	THE SHOUTING STAGE
136	111	107	23	ORCHESTRAL MANOEUVRES IN THE DARK A&M SP 5186 (8.98) (CD)	THE BEST OF OMD
(137)	NEW		1	RESTLESS HEART RCA 8317-1-R (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
138	128	113	14	TONY! TONI! TONE! WING 835 549 1/POLYGRAM (CD)	WHO?
(139)	145	149	6	PAULA ABDUL VIRGIN 90943 (8.98) (CD)	FOREVER YOUR GIRL
140	118	99	13	JULIO IGLESIAS COLUMBIA OC 40995 (CD)	NON STOP
141	132	130	74	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
(142)	147	136	10	TESTAMENT MEGAFORCE 81849/ATLANTIC (8.98) (CD)	THE NEW ORDER
143	143	147	5	OVERKILL MEGAFORCE 81865/ATLANTIC (8.98) (CD)	UNDER THE INFLUENCE
144	121	119	17	ERIC CLAPTON ● POLYDOR 835 261 2/POLYGRAM (CD)	CROSSROADS
(145)	148	164	4	ROBBEN FORD WARNER BROS. 25647 (8.98) (CD)	TALK TO YOUR DAUGHTER
146	131	126	16	NIA PEEPLES MERCURY 834 303 1/POLYGRAM (CD)	NOTHIN' BUT TROUBLE
147	155	143	124	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
148	127	127	6	STEEL PULSE MCA 42192 (8.98) (CD)	STATE OF EMERGENCY
149	130	132	39	ORIGINAL LONDON CAST ● POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
150	138	111	15	QUEENSRYCHE EMI-MANHATTAN 48640 (9.98) (CD)	OPERATION MINDCRIME
(151)	170	189	3	RANKING ROGER I.R.S. 42197/MCA (8.98) (CD)	RADICAL DEPARTURE
152	119	101	39	CHER ● GEFEN 24164 (8.98) (CD)	CHER
153	150	139	12	JIMMY BARNES GEFEN GHS 24146 (8.98) (CD)	FREIGHT TRAIN HEART
(154)	164	161	51	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
(155)	179	190	30	SOUNDTRACK ▲ A&M SP 3913 (9.98) (CD)	GOOD MORNING, VIETNAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	142	129	12	FREHLEY'S COMET MEGAFORCE 81862/ATLANTIC (9.98) (CD)	SECOND SIGHTING
(157)	NEW		1	NEW KIDS ON THE BLOCK COLUMBIA FC 40985	HANGIN' TOUGH
158	141	131	14	CLIMIE FISHER CAPITOL C1-90514 (8.98) (CD)	EVERYTHING
159	151	128	72	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
(160)	NEW		1	JOY DIVISION QWEST 25747/WARNER BROS. (9.98) (CD)	SUBSTANCE
161	162	144	11	DOUG E. FRESH & THE GET FRESH CREW REALITY F 9658/FANTASY (8.98) (CD)	THE WORLD'S GREATEST ENTERTAINER
(162)	180	182	6	SHIRLEY MURDOCK ELEKTRA 60791 (9.98) (CD)	A WOMAN'S POINT OF VIEW
163	168	162	18	BOOGIE DOWN PRODUCTIONS JIVE 1097-1-J/RCA (8.98) (CD)	BY ALL MEANS NECESSARY
164	129	115	7	SCRITTI POLITTI WARNER BROS. 25686 (8.98) (CD)	PROVISION
165	149	120	11	JAMES BROWN SCOTTI BROS. FZ 44241/E.P.A. (CD)	I'M REAL
(166)	184	191	3	NUCLEAR ASSAULT I.R.S. 42195/MCA (8.98) (CD)	SURVIVE
167	144	118	50	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
168	134	117	16	SOUNDTRACK ● WARNER BROS. 25713 (9.98) (CD)	COLORS
169	169	183	3	RHYTHM CORPS PASHA BFZ 44159/E.P.A. (CD)	COMMON GROUND
(170)	178	158	49	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
171	137	137	36	FOREIGNER ▲ ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
172	160	141	17	THOMAS DOLBY EMI-MANHATTAN 48076 (9.98) (CD)	ALIENS ATE MY BUICK
173	161	146	10	STEALIN HORSES ARISTA AL 8520 (8.98) (CD)	STEALIN HORSES
174	175	174	12	JOHN KILZER GEFEN GHS 24190 (8.98) (CD)	MEMORY IN THE MAKING
(175)	196	169	6	SHRIEKBACK ISLAND 90949/ATLANTIC (8.98) (CD)	GO BANG!
(176)	188	196	3	THE STYLE COUNCIL POLYDOR 835 785 1/POLYGRAM (CD)	CONFESSIONS OF A POP GROUP
177	181	159	52	NEW ORDER ● QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
178	126	104	7	SPYRO GYRA MCA 6235 (8.98) (CD)	rites of summer
179	183	165	16	PETER MURPHY RCA 7634-1-H (8.98) (CD)	LOVE HYSTERIA
180	173	156	6	BOOK OF LOVE SIRE 25700/WARNER BROS. (8.98) (CD)	LULLABY
181	157	160	4	SOUNDTRACK CAPITOL C1-90586 (9.98) (CD)	BULL DURHAM
182	182	184	4	DEATH ANGEL ENIGMA 73332 (8.98) (CD)	FROLIC THROUGH THE PARK
(183)	190	177	6	RICK JAMES REPRISE 25659 (8.98) (CD)	WONDERFUL
(184)	191	195	3	ASWAD MANGO MLPS 9810/ISLAND (8.98) (CD)	DISTANT THUNDER
185	159	152	18	NEIL YOUNG & THE BLUENOTES REPRISE 25719 (9.98) (CD)	THIS NOTE'S FOR YOU
186	186	—	2	VIOLENCE MECHANIC 42187/MCA (8.98) (CD)	ETERNAL NIGHTMARE
187	189	167	44	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
188	153	153	36	RICKY VAN SHELTON ● COLUMBIA 40602 (CD)	WILD-EYED DREAM
(189)	NEW		1	HOTHOUSE FLOWERS LONDON 828 101 1/POLYGRAM (CD)	PEOPLE
190	185	138	45	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
(191)	NEW		1	THE ESCAPE CLUB ATLANTIC 81871 (8.98) (CD)	WILD, WILD WEST
192	174	168	37	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
193	165	151	15	VINNIE VINCENT INVASION CHRYSALIS 41626 (8.98) (CD)	ALL SYSTEMS GO
194	154	148	13	DAVID BENOIT GRP 1047 (8.98) (CD)	EVERY STEP OF THE WAY
(195)	NEW		1	THOMPSON TWINS ARISTA AL 8542 (8.98) (CD)	THOMPSON TWINS GREATEST MIXES
196	176	175	45	DEPECHE MODE ● SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
197	192	173	56	NATALIE COLE ● EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
198	163	121	8	COREY HART EMI-MANHATTAN 48752 (9.98) (CD)	YOUNG MAN RUNNING
199	167	134	25	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
200	139	123	7	WET WET WET UNI 5000/MCA (8.98) (CD)	POPPED IN SOULED OUT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-----------------------------|-----------------------------|----------------------------------|----------------------------------|--------------------------------|----------------------|---------------------------|--------------------------------|
| 10,000 Maniacs 52 | Belinda Carlisle 100 | EPMD 88 | Information Society 125 | k.d. Lang 73 | Overkill 143 | Boz Scaggs 110 | Al B. Sure! 23 |
| 2 Live Crew 101 | Eric Carmen 59 | Erasure 67 | INXS 16 | Huey Lewis & The News 14 | Jimmy Page 41 | Scorpions 26 | Keith Sweat 38 |
| Paula Abdul 139 | Peter Cetera 70 | Eric B. & Rakim 25 | Julio Iglesias 140 | Little Feat 63 | Robert Palmer 13 | Scritti Politti 164 | James Taylor 126 |
| Aerosmith 33 | Tracy Chapman 1 | The Escape Club 191 | Impellitteri 91 | Kenny Loggins 83 | Graham Parker 128 | Ricky Van Shelton 188 | Testament 142 |
| Alabama 107 | Cheap Trick 20 | Gloria Estefan/Miami Sound 12 | Iron Maiden 105 | Loose Ends 80 | Pebbles 64 | Shriekback 175 | Thompson Twins 195 |
| The Gregg Allman Band 117 | Cher 152 | Melissa Etheridge 99 | J.J. Fad 56 | The Mac Band 109 | Nia Peeples 146 | Carly Simon 112 | Tiffany 96 |
| Anthrax 192 | Chicago 46 | Europe 76 | Freddie Jackson 48 | Ziggy Marley/Melody Makers 39 | Teddy Pendergrass 92 | Slayer 57 | Tony! Toni! Tone! 138 |
| Joan Armatrading 135 | Van Morrison/Chieftains 106 | The Fat Boys 37 | Lita Ford 53 | Bob Marley And The Wailers 133 | Pink Floyd 170 | Patti Smith 65 | The SmitHEREENS 120 |
| Rick Astley 27 | Toni Childs 78 | Lita Ford 53 | Robben Ford 145 | Richard Marx 9 | Robert Plant 34 | The Smithereens 120 | SOUNDTRACKS |
| Aswad 184 | The Church 68 | Robben Ford 145 | Foreigner 171 | Bobby McFerrin 51 | Poison 10 | Bull Durham 181 | Cocktail 42 |
| Anita Baker 147 | Cinderella 11 | Foreigner 171 | Samantha Fox 199 | John Cougar Mellencamp 167 | Iggy Pop 130 | Colors 168 | Dirty Dancing 8 |
| Jimmy Barnes 153 | Eric Clapton 144 | Samantha Fox 199 | Frehley's Comet 156 | George Michael 6 | Prince 113 | Good Morning, Vietnam 155 | More Dirty Dancing 18 |
| Basia 72 | Climie Fisher 158 | Doug E. Fresh/Get Fresh Crew 161 | Doug E. Fresh/Get Fresh Crew 161 | Midnight Oil 28 | Public Enemy 45 | More Dirty Dancing 18 | Bruce Springsteen 190 |
| Pat Benatar 32 | Natalie Cole 197 | Georgia Satellites 131 | Georgia Satellites 131 | The Moody Blues 50 | Queensryche 150 | Bruce Springsteen 190 | Spyro Gyra 178 |
| David Benoit 194 | The Cover Girls 154 | Debbie Gibson 22 | Debbie Gibson 22 | Shirley Murdock 162 | REO Speedwagon 62 | Spyro Gyra 178 | Brenda K. Starr 81 |
| Big Audio Dynamite 111 | Robert Cray 86 | Amy Grant 85 | Amy Grant 85 | Peter Murphy 179 | Rhythm Corps 169 | Brenda K. Starr 81 | Stealin Horses 173 |
| Blue Oyster Cult 134 | Crowded House 44 | Guns N' Roses 4 | Guns N' Roses 4 | Big Daddy Kane 127 | Ranking Roger 151 | Stealin Horses 173 | Steel Pulse 148 |
| Boogie Down Productions 163 | Terence Trent D'Arby 15 | Guy 79 | Guy 79 | Johnny Kemp 84 | Restless Heart 137 | Steel Pulse 148 | Stevie B 82 |
| Book Of Love 180 | D.R.I. 118 | Daryl Hall John Oates 61 | Daryl Hall John Oates 61 | John Kilzer 174 | Run-D.M.C. 35 | Stevie B 82 | Rod Stewart 31 |
| Breathe 47 | Taylor Dayne 87 | Corey Hart 198 | Corey Hart 198 | Kingdom Come 116 | Run-D.M.C. 35 | Rod Stewart 31 | Sting 187 |
| Britny Fox 55 | Death Angel 182 | Bruce Hornsby & The Range 24 | Bruce Hornsby & The Range 24 | King Diamond 103 | Brenda Russell 115 | Sting 187 | Stryper 40 |
| Bobby Brown 29 | Deep Purple 122 | Hothouse Flowers 189 | Hothouse Flowers 189 | King Diamond 103 | Sade 19 | Stryper 40 | The Style Council 176 |
| James Brown 165 | Def Leppard 2 | Whitney Houston 66 | Whitney Houston 66 | Kool & The Gang 119 | Salt-N-Pepa 43 | The Style Council 176 | The SugarCubes 71 |
| Jimmy Buffett 60 | Depeche Mode 196 | Hurricane 123 | Hurricane 123 | Kool Moe Dee 93 | David Sanborn 75 | The Style Council 176 | Neil Young & The Bluenotes 185 |
| Camper Van Beethoven 124 | Thomas Dolby 172 | | | | Joe Satriani 95 | | |

L.A. Police, Teens Clash Outside Sellout Slayer Show

BY CHRIS MORRIS

LOS ANGELES A battle between police and teenagers broke out on the evening of Aug. 12 in the streets around the Hollywood Palladium here during a sold-out concert by the speed-metal band Slayer.

Three people were arrested on charges of assault with a deadly weapon following the melee, according to Sgt. Gordon Campbell of the Hollywood division of the Los Angeles Police Department. Campbell could not confirm a published statement by an officer on the scene that one of those arrested had tried to run down a police patrolman with his van.

About 40 riot-equipped police clashed outside the venue with a rock- and bottle-throwing crowd estimated at 200 as a police helicopter circled the hall. Skirmishes also took place between security men and the youths outside, some of whom kicked in the plate glass doors at the Palladium's Sunset Boulevard exit.

A person injured by flying glass was treated by paramedics at the scene.

Local TV news outlets, which gave the disturbance heavy play on their Aug. 13 broadcasts, indicated that some of the youths milling outside the Palladium may have been ticket holders who were not admitted to an oversold show.

"People outside said they had tickets and they couldn't get in," said Campbell of the LAPD.

A reporter attending the concert saw numerous teenagers wandering

the streets and congregating in adjacent parking lots; many of them solicited passers-by for tickets.

Brian Murphy, president of promoter Avalon Attractions, disputes the claims that overselling created the problems in the streets.

"In terms of printing more tickets than we had to sell—no," Murphy says. "The only people who were not allowed into the hall were the people who couldn't get in when the police came at 9:30."

Murphy says that the only people on the street at that time "were on the guest list or there to pick up tickets at [the] will call [window], or they were there to create problems."

The promoter says that after the concert sold out at about 6 p.m. on the evening of the show, "We went on KNAC [the Long Beach, Calif., hard rock station co-sponsoring the event] and said, 'The show's sold out, don't go to the Palladium.'"

Murphy, who says his company has mounted 100 shows at the Palladium during the past four years with "very, very few problems," now takes a dim view of presenting metal bands at the venue.

"I really don't feel that I can do this type of show at the Palladium any more," he says. "We could do the hard rock'n'roll, but I don't think we can do the Metallicas, the Megadeths, the Slayers, or the Motorheads there anymore."

Palladium manager Dick White was on vacation and unavailable for comment on the incident.

BISHOP TUTU BENEFIT CONCERT POSTPONED AGAIN

(Continued from page 6)

Attempts to reach representatives of Madison Square Garden Enterprises, which was promoting the show in a rare venture outside of its home venue in New York, proved unsuccessful at press time.

Armenariz had no comment on MSGE's reported pullout on the deal.

Minter says that several well-known rock and pop acts with arena clout had been approached. Michael Jackson had been considering an appearance on the condition that he could reschedule a previously booked Sept. 10 concert date. Prince's current world tour conflicted with his presence, while Lionel Richie declined to participate. The members of U2 met with Tutu's representatives but also ultimately said no.

The Tutu World Peace Concert lineup had included such international performers as Morris Day, King Sunny Adé, Keith Sweat, Rubén Blades, Gilberto Gil, Thomas Dolby, Johnny Clegg & Savuka, and Herbie Hancock. Quincy Jones, the artistic director for the concert, had announced the lineup at the July press conference.

A published report quoted an unnamed Los Angeles Coliseum source who said that ticket sales for the event had been "sluggish" and that the absence of such big-name stars as Bruce Springsteen (who is headlining Amnesty International's Human Rights Now! tour, which kicks off Sept. 2 in London) had a negative impact on business.

A coliseum spokesperson declined comment on whether poor ticket sales had resulted in the cancellation.

Money woes and sponsorship troubles have hamstrung the Tutu concert since last year. The Pepsi-Cola Co.'s commitment to the project was the subject of contradictory statements last fall (Billboard, Nov. 28).

The latest announcement of the concert had listed Miller Genuine Draft as a partial sponsor, but Armenariz says, "The Miller Brewing Co. was part of Madison Square Garden's deal with us, and I don't know the status of that."

The Showtime cable network and the ABC Radio network had been set to broadcast the event. A prepared statement from Showtime said, "We are sorry the show is being canceled. We had looked forward to televising it. When it is rescheduled, we will hopefully be involved."

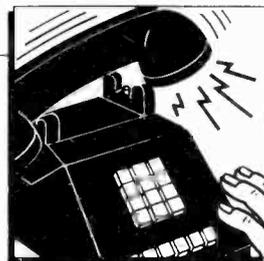
The cancellation also brought expressions of regret from Tutu, who had planned to be in Los Angeles for the event, and from Bishop H.H. Brookins, the chairman of the show's Los Angeles host committee.

"Peaceful paths of change are being closed one by one," Tutu said in a press statement. "We must find ways to express our desperate struggle through music, writing, protest, and appealing for world support, or the tide [of] events will take their own course."

"Regretfully, this most important service to the children of South Africa has been slowed; hopefully it can be revived in the near future."

Assistance in preparing this story was provided by Nelson George in New York.

INSIDE TRACK



COMPACT PRICES: PolyGram is set to lower prices on most of its front-line CDs in the U.S. The distributor will retain the existing \$10.30 tier for superstar product, but a significant batch will move to a price point of slightly higher than \$9, with others moving to its \$7 mid-line price. These moves shouldn't surprise accounts that much, though: In April, PolyGram dealt all front-line pop CDs at a 10% discount, and since the end of that program the company has been dealing most of its CDs at 10% or 32% discounts. . . . Track also hears that a major from another distributor's camp is mulling an extensive CD discount program.

BACK DATING: The sentencing of Roulette Record executives Morris Levy and Howard Fisher on federal conspiracy-to-extort charges has again been postponed. Levy, Fisher, and co-defendant Dominick Canterino all face a maximum sentence of 20 years on each count. A new sentencing date has been set for Sept. 8 in U.S. District Court in Camden, N.J., but court observers indicate that it may again be delayed by motion hearings.

THIRD DATE? Track hears that Chrysalis Records president Mike Bone's search for a new marketing VP (Billboard, Aug. 20) is over, with Billy Bass set to return for his third stint at the label. . . . Michael Goldstone, formerly MCA senior director of A&R, joined PolyGram as West Coast VP of A&R Aug. 15. . . . Rumor has it that Epic/Portrait/Associated Labels senior VP/GM Dave Glew is contemplating staff expansion with a new department geared specifically toward breaking acts that do not garner top 40/mainstream exposure.

RADIO NEWS, PART I: According to the Washington Post, Classical Acquisition Partnership, jointly owned by corporate raiders Mitchell and Steven Rales and the VerStandig broadcast group, was expected to receive Federal Communications Commission approval Aug. 18 to buy RKO General's Washington, D.C., classical music station WGMS-AM-FM for \$23.5 million. In addition, the new company will pay about \$10.4 million to eight other groups that had applied for the license. . . . Lee Abrams has become a "superconsultant" to Pennsylvania-based Shamrock Communications. Abrams, who will remain based in Atlanta and continue to work on other projects, will act as group PD for Shamrock's six properties. He plans an announcement on his long-rumored Radio Lisa satellite hard rock channel within a few weeks.

RADIO NEWS, PART II: WEVD-FM will change its calls to WSKQ-FM and become New York's first Spanish-language FM. The station's new owner is the Spanish Broadcasting System, which is acquiring WEVD from the Forward Assn. in exchange for WFAN-AM New York and cash. The ethnic and big band programming currently on WEVD will transfer to 50,000-watt WFAN, which will get new calls. All transactions are subject to FCC approval.

SATANIC PACT: An MCA Records artist tore up his contract as part of a massive Aug. 11 protest against Universal Pictures' release of the controversial Martin Scorsese film "The Last Temptation Of Christ." Calling his act a protest "against Satan, who perpetrated this through the instrument of this company," singer Steve Gooden shredded his contract in front of some 25,000 evangelical Christian protesters who HBO assembled in Universal City, Calif., to protest the Aug. 12 release of the film. An MCA attorney confirmed that Gooden was signed to an MCA singles deal with options for albums; the lawyer added that Gooden's attorney had contacted the company to say that the deal was off.

START-UP SESSION: The new, yet-to-be named Los Angeles music setup of industry vet Bob Reno and Sean Foy is completing an album with artist Dwight Twilley at American Studios. Richie Podolor is producing. . . . M.C.T.-America (The Music Consulting Team), a Gotham-based international marketing and management company formed by Alan Wolmark and Gene Kraut, is the U.S. repre-

sentative for legendary new wave band Pere Ubu and up-and-coming U.K. act All About Eve. . . . Arista artist Taylor Dayne is now being managed by Champion Entertainment.

NO DREAM? A trial date of Aug. 30 has been set for the case of Jesse Jackson vs. MPI Home Video. Jackson filed a complaint July 28 against the Oak Forest, Ill.-based home video manufacturer to prevent the company from selling its rush-released videocassette of Jackson's Democratic National Convention speech. U.S. District Judge James B. Zagel subsequently issued a temporary restraining order barring MPI from marketing "Jesse Jackson: We Can Dream Again." On Aug. 11, Zagel offered oral opinion on the issue, granting a preliminary injunction against MPI. Jackson's attorney, Henry Mason, says the judge was expected to sign a preliminary injunction order Aug. 16. . . . Music Publishing International, a New York-based entertainment company that specializes in records, books, and other products for children, wants to clarify that it has no connection with MPI Home Video. The 1-year-old kiddie products firm, co-founded by former "Sesame Street" music director Joe Raposo and marketing man John Velasco, reps the "Sesame Street" music catalog and also created the "Care Bears" line of audiocassettes.

MORE COMPACT NEWS: Look for MCA to launch a 3-inch-CD line in November. According to MCA marketing VP Lou Mann, there will be an initial batch of 24 4-track 3-inchers featuring the label's catalog artists. . . . The CD edition of the Grammy-winning boxed set "Thelonius Monk: The Complete Recordings" is on its way to stores (Fantasy had not planned to market the disks until next year). Also due this year: a CD boxed set from jazz piano great Bill Evans, chronicling his Fantasy years.

COPY DEPTH: Ron Berger touched off waves of rage at the recent Video Software Dealers Assn. convention over the issue of pay-per-transaction; a national full-page ad placed by his National Video stores in TV Guide for Touchstone's "Good Morning, Vietnam" will probably spark more anger. The ad, which seems as much a subtle ploy on behalf of Berger's new PPT company, Rentrak, as it is a consumer promotion, promises the title will be "available to rent when you come in or rent any other movie free" at "participating stores." Not all National outlets participate in PPT. . . . Meanwhile, some of the disgruntled National Video Inc. franchisees who are balking at the chain's takeover by West Coast Video were said to be huddling last week. Word is that NVI, West Coast, or both may have tendered conciliatory offers to those store owners.

NO'S THE ANSWER: Teen star Tiffany's concert Sunday (21) at the Palace in Los Angeles was to be preceded by "The 'Just Say No' Musical," a Broadway-style antidrug production performed by children ranging in age from 7-15. The performance, which kicked off a 12-city tour of the musical show, was part of KPWR Los Angeles' annual free Power Jam concert, which has an antidrug theme geared to kids 18 and under. "The 'Just Say No' Musical" was produced in association with the Just Say No Foundation, the national antidrug group chaired by first lady Nancy Reagan.

MORE BEATLES FOR SALE: Capitol Records here and EMI Records in the U.K. will issue a boxed set of the Beatles' entire studio output in October. The package, to be released on LP, CD, and cassette configurations, will comprise the 15 Beatles albums previously released on CD and the two "Past Masters" CD volumes, now available for the first time on vinyl and tape.

MORE MONSTERS: Louis Messina of Texas-based Pace Entertainment, the national promoter of the Van Halen's Monsters of Rock tour, says the five-band heavy-rock road show was "a great experiment" and hopes to try the show next year in a limited number of major markets. Messina's explanation for a generally down tour season: "The state of the business right now is that there's just too much to choose from."

Irv Lichtman is on vacation. This week's column was compiled by Steve Gett.

New Antiduping Device Rises From Copycode Grave

BY STEVEN DUPLER

NEW YORK If it were a horror film, it might be called "Copycode II: Return From The Grave."

A new version of a hardware-based antihome-taping system has risen from the ashes of the original CBS-developed Copycode antiduplication device, which was abandoned by the music industry several months ago after receiving a negative evaluation from the government's National Bureau of Standards.

The new device has been developed by Chicago-based recording engineer and consultant Rick Miller, who plans to present it to the Recording Industry Assn. of America

for evaluation.

Miller says he thinks the original CBS-developed Copycode antiduplication device—the center of much controversy between the music software and audio hardware industries—was a good idea with an imperfect execution.

Thus, his 10-year-old firm, R. Miller & Associates—which designs computer hardware and software mostly for tone- and voice-synthesis processing—has developed what he claims is a superior method to eliminate home taping via technological means.

Miller was on hand at the Summer Consumer Electronics Show with analog cassettes demonstrating the technology to hardware manufac-

turers, but their response was non-committal. He recently had some DAT demo cassettes prepared utilizing his new antipiracy system, or APS, technology at Universal Recording in Chicago.

According to Miller, Universal prepared the demo tapes at the request of Mike Greene, president of the Chicago chapter of the National Academy of Recording Arts & Sciences.

The system is proprietary and Miller won't discuss specifics, except for the fact that APS uses tonal bursts inaudible to the human ear recorded into the music and read by a decoding device in the DAT (or analog) recorder, thus preventing the machine from properly recording

the music containing the coded pulses.

According to Miller, "One cannot filter out APS [during recording] without degrading the music. Even state-of-the-art notch filters are ineffective. Best of all, APS signals cannot be heard [in playback] and do not alter the phase integrity of the music."

Adds Miller: "To be honest, no one really wants any type of copy code on DAT. But if it is necessary to preserve the music business, at least APS will not harm the music."

A representative of the RIAA confirms that Miller has contacted the group and that it plans to examine demo tapes demonstrating the system's capabilities.

NEW SINGLES THE RAGE ON MADISON AVENUE

(Continued from page 1)

of Elton John's 1984 hit "Sad Songs (Say So Much)" on the charts and in a commercial for Sasson Jeans as the earliest example of the phenomenon. It is the Anheuser-Busch Co. however, that has been the driving force behind the trend. Since it began in 1986, the company's prominent The Night Belongs To Michelob campaign has used contemporary songs by Phil Collins, Genesis, Roger Daltrey, Wang Chung, and Eric Clapton, among others. Currently, Steve Winwood is featured in a Michelob commercial singing his new single, "Don't You Know What The Night Can Do?," which is bulleted at No. 51 in its second week on the Hot 100 chart (see story, page 33).

Rheins says Winwood wrote the song for the commercial and then included it on his new No. 1 album, "Roll With It," a practice that he says is growing as artists become more aware of the "obvious tie-ins with some ad campaigns, like 'night' with Michelob and 'rain' with 7-Up." Adds Del Bryant, VP of performing arts at BMI, "Today, unlike yesterday, songwriters, when they write a song, go, 'Wow, this would be great for a commercial.' People are more aware at the creation of a song of its possible commercial use. If you give them that incentive, they will create toward it."

Winwood's manager, Ron Weisner, denies that his client composed "Don't You Know What The Night Can Do?" for Michelob. "We would never write a song for them," he says. "It was just a coincidence that we already had a song with the word 'night' in it when they approached us, which was initially about tour sponsorship."

Coincidence or not, Winwood and his lyricist, Will Jennings, were certainly aware of the Michelob campaign at the time they were preparing the "Roll With It" album: "Talking Back To The Night," from Winwood's 1982 album of the same name and the 1987 "Chronicles" compilation, was used by the company in a commercial that was commissioned in July 1987.

Weisner says Winwood's motivation in agreeing to do the Michelob spots was to procure tour sponsorship. "Tour sponsorship, that's our involvement with Michelob. You don't see stand-ups of Steve in beer stores across the country. He doesn't drink Michelob—he's not a big drinker. You can be involved with a company without endorsing a product."

Some industry observers charge that songwriters' cognizance of the immediate exploitation potential of their efforts stifles their creativity. "The lines between art and commerce have grown increasingly hazy," says Patrick Goldstein, an entertainment writer at the Los Angeles Times.

"I've read quotes from various music-industry people who criticize the fact that if an artist has a commercial association in mind he won't be as free in his creativity, he may censor himself," says Rheins. "I'm not sure I agree with that, because certainly there is artistic inspiration, but ultimately they are in the business to sell their songs."

According to SBK's Lightstone, most artists are unwilling to exploit their catalog to the extent that their songs are used in commercials. "What we're seeing now are the exceptions," he says. "I think most artists still want to make their money without doing it through commercials. I hear all the time, even for the newest artists, that they don't want their stuff in commercials."

Peter McHugh, a copywriter on the Michelob account at the D.D.D. Needham advertising agency, says British artists seem to have less of an aversion to exploiting their catalog in commercials than Americans. Among the artists who have made a point of refusing to sell their songs are Bruce Springsteen, John Mellencamp, Chrissie Hynde, John Fogerty, and Neil Young.

Young recently caused a media stir when MTV refused to play his video for "This Note's For You," which lampoons artists who endorse products. The network stated that it has a long-running policy of not playing videos that show or mention products, though it has recently aired Natalie Cole's "Pink Cadillac"; Pebbles' "Mercedes Boy"; D.J. Jazzy Jeff & the Fresh Prince's "Parents Just Don't Understand," which mentions several brand names; and Dire Straits' "Money For Nothing," which refers to MTV itself.

Young, in an open letter to the

"spineless twerps" at MTV, charged that the channel was afraid of offending its advertisers. After weeks of refusing to play the clip, MTV capitulated and began airing the video in its entirety as part of its news programming.

McHugh says that what critical backlash there has been to the Michelob campaign has not prevented it from accomplishing what it set out to do. "The ads stopped a decline in sales for Michelob, which was apparently a first in the brewing industry," he says. "In the past, when the slide started it was all over."

Nor has media criticism put a damper on the sales of singles used in commercials. For example, in its current issue Rolling Stone describes Winwood as a "shill" for Michelob, but "Don't You Know What The Night Can Do?" is one of the fastest-rising singles on the Hot 100 (though it does have the added attraction of being the follow-up to a No. 1 hit, "Roll With It").

Often, the exposure a song receives in advertising boosts its sales. Michelob's use of the Genesis album track "Tonight, Tonight, Tonight" led to demand for its release as a single, and it subsequently rose to No. 3 on the Hot 100 in April 1987.

"This whole trend is because advertisers are trying to reach a younger audience, and younger kids have no qualms about any kind of sellout because they've lived with it all their life," says Barbara Lippert, the advertising critic for Adweek. Adds Goldstein: "The people who are critical of this in the press are from the generation that came of age in the '60s and '70s, when being a rock-musician pitchman was an embarrassment. They hold a different set of values from the rock audience of today."

If an advertiser is trying to appeal to an older audience, however, "you may find some resistance," says Lippert. That may be part of the reason why several simultaneous single/ad themes from veteran acts have had disappointing chart showings. Clapton's rerecorded version of "After Midnight," done for Michelob and included on PolyGram's "Crossroads" compilation, failed to chart on the Hot 100, and Robert Plant's "Tall Cool One," used by Coca-Cola concurrently with its single release, petered out at No. 25 after hitting No. 1 on the Album Rock Tracks chart.

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Minnesota, Baltimore County Face New Statutes Localities Plot Obscenity Crusades

BY BRUCE HARING

NEW YORK County officials in metropolitan Baltimore have put video retailers on notice: Remove materials that don't comply with state obscenity statutes or face prosecution.

Meanwhile, Minnesota video retailers may be experiencing the calm before the storm in their struggle against a stiff new state obscenity statute (Billboard, June 18). A spokesman for a crusading antiporn group says the group has been filing complaints with local prosecutors on materials the group deems obscene and reports that prosecutions may be pending in at least six jurisdictions.

Earlier this month, detectives from the Baltimore County Police Department's vice unit hand-delivered warning letters to video retailers. The detectives explained that stores should remove videos that contain child pornography and not openly display cassette boxes depicting certain sexual acts.

"In keeping with this administration's emphasis on the family as well as our initiatives directed at protecting and nurturing children and youth, we intend to enforce these [state obscenity] laws," reads the letter from Baltimore County Executive Dennis Rasmussen.

Cpl. Lawrence Doarnberger, a Baltimore Police Department spokesman, says the decision to enforce the existing laws came after a study of the Meese Commission's Report on Pornography. Doarnberger says the department views its recent store visits as "educational."

"We have allowed 30 days for them to read the letter and seek counsel," he says. "Then we will go back and see what measures they have taken. We're concerned with displays, pictures on advertisements, or covers of the rental jackets [that are] left on the shelf, especially where children can see them. Even segregating them into a special area [doesn't] cover the problem, because many times people can get in there by mistake."

Under the state obscenity statute, retailers who fail to comply with the laws face a maximum penalty of \$1,000 in fines or imprisonment of up to six months.

John Svehla, owner of the three-store Video Tonight web in Jarrettsville, Md., believes the letter "seems to be more of a scare tactic."

"The one thing that the detective did say was that if somebody really wanted to push and take me to court, they could view some of the movies and say they were obscene."

Svehla says the letter came "out of the blue," without any notice or complaints from outside sources. He says that his stores' stock consists of roughly 10% adult titles.

Minnesota has not experienced any obscenity prosecutions since an initial wave of publicity swept the state in early June.

However, a one-day law enforcement and prosecution seminar July 7 targeted toward obscenity laws may have armed prosecutors with the knowledge necessary to begin legal proceedings, a leading antiporn activist contends.

"We anticipate within a month that cases will be brought throughout the state," says Robert Heinrich, chairman of the Cleanup Project, a non-profit Christian group that claims affiliation with several national conservative organizations. "We know of about six jurisdictions where actions are pending," says Heinrich, who declined to give further details.

Heinrich's group is involved in three of the six potential actions, he claims. "Individuals are checking out material which they believe might be obscene, reviewing it, and [filing] complaint forms [with] local police."

Jack Tunheim, chief deputy attorney general for the state, says his office is not aware of anything pending by local law officials but adds that local governments would be the first line in any potential prosecutions.

David Ballstadt, president of the 10-store Adventures In Video chain in Minneapolis, says the controversy has abated and that his store is continuing to stock adult videos.

"I just think there's a lot of smoke," Ballstadt says. "I'm buying new product. We kept the [old] product on, and we're buying more."

Jem Files For Chap. 11 Protection; Prez Says Co. Is 'Going Forward'

NEW YORK The latest chapter in the ongoing saga of the South Plainfield, N.J.-based distributor Jem Records was written Aug. 12, when the company filed for Chapter 11 protection from its creditors, listing \$5.5 million in debt. Jem's financial situation had been precarious since April, when the Enigma Entertainment Corp. pulled out of an agreement to purchase its assets.

"The company is going forward and is putting together a reorganization," says Marty Scott, its president. "We're retrenching. We're consolidating the operations of the West Coast, and we've cut down to 40 employees from 100."

Scott says the West Coast reorganization involves moving the California operations of Passport, the company's label group, into the Redwood City offices of Jem West. No more staffers will be laid off, he says, and the company will begin releasing new product again in September. "When Enigma illegally pulled the plug on the deal, Passport releases were put on hold. Now we're

getting ready to start up again."

Enigma chief executive officer William Hein, who says Jem owes his company some \$800,000, was "surprised" by the filing. "As a secured creditor, we were in negotiations with them to seek a solution other than Enigma foreclosing on Jem. I thought we had agreed on a rough outline for accommodation, and then we stopped hearing from them, which was odd because we had been in day-to-day communication with them. We're very disappointed, and we're going to rely on the advice of our attorneys for the next step in getting our money back."

It will undoubtedly be a long time before any money changes hands. Scott says Jem plans to sue Enigma and that he has already filed a personal lawsuit against the company. He would not elaborate on what grounds the suits were being filed, referring all further questions on the matter to his and Jem's attorneys. None of them could be reached for comment at press time.

JEAN ROSENBLUTH

Azoff To Speak At Sponsorship Meet

NEW YORK Irving Azoff, chairman of MCA Inc. and president of MCA Music Entertainment Group, will be the special guest speaker at the Winning At Sponsorship seminar, to be held Oct. 2-3 at the Hotel InterContinental, New Orleans. The annual confab is presented by Amusement Business and Billboard magazines.

As in previous years, the seminar will feature panels on various topics related to corporate sponsorship.

Speakers and attendees will include executives and top manage-

ment officials responsible for planning special events for arenas and stadiums, fairs and festivals, amusement and theme parks, record companies, tours and clubs, and sports events. Also in attendance will be industry professionals who plan and execute sponsorship programs for corporations, marketing and PR firms, and ad agencies.

Panelists already confirmed include Frank Buchenroth, sponsorship/CATV manager, Geauga Lake-Funtime Inc.; Steve Corey, chairman, Incorsel Management Group; Patricia Wehby, advertising and promotions manager, Opryland U.S.A.; Joe Oblander, national account executive/special events, Coca-Cola U.S.A.; Paul Stanley, president, PS Productions Inc.; John DiPietro, account ex-

ecutive, WSRF-FM Worcester, Mass.; Mitchell C. Berk, president, Entertainment Marketing Inc.; Jeffrey Milgrom, executive VP, Entertainment Marketing Inc.; Alexander Berlonghi, director, risk assessment division, the Mattman Co.; Kathy Kransstover, director of sponsorship sales, Festival Events Inc.; Roger Moskowitz, director, event sponsorship, Centre Management; Connie Woolpert, manager, young adult marketing, Miller Brewing Co.; and Brad Ewing, director of marketing, the Houston Rockets.

Additional speakers and panelists will be announced shortly.

For information on seminar registration, airline discounts, and hotel accommodations, call Winning At Sponsorship at 615-321-4254.



"Dirty" Doings. At their second annual convention at Arrowwood Of Westchester in Rye Brook, N.Y., RCA executives receive a special plaque from Billboard marking the chart success of the "Dirty Dancing" soundtrack. Pictured, from left, are Rick Dobbis, executive VP/GM, RCA; Maureen Rooney, sales director, Billboard Information Network; John Babcock Jr., GM/directories publisher, Billboard; and Bob Buziak, president, RCA.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Burt Baumgartner is appointed VP, singles promotion, by Columbia Records in New York. He was director, national singles promotion, for the label.

Chrysalis Records in Los Angeles promotes Jeff Laufer to director, West Coast promotion, and Michael Van Orsdale to national director, pop promotion. They were, respectively, director of album promotion and a Central region promotion/marketing staffer, both for the label.

Suzanne Berg is promoted to national director, new adult contemporary/jazz promotion, for Elektra Records in New York. She was in promotion for the label.

EMI Records in London appoints Rick Blaskey director, international marketing. He was VP, international marketing, for BMG Europe.

Emilyann Wittmann is appointed director, video promotion. She was



BAUMGARTNER



LAUFER



VAN ORSDALE



BERG

manager, video promotion, for Columbia Records.

Warner Bros. Records in New York promotes Karen Moss to national press manager. She was publicity manager for the label.

Ricky Mintz is named director, creative merchandising, by Capitol Records in Los Angeles. He was the owner of the advertising agency Advertisemintz.

Atlantic Records in New York appoints Mike Carden Northeast regional marketing manager. He was a salesman for Malverne Distributors.

Cypress Records in Los Angeles names David Konjoyan manager, adult/alternative promotion, and Kenny Lucek promotion manager, East Coast. They were, respectively, a free-lance music journalist and national promotion director for North Star Records.

PUBLISHING. ASCAP in New York appoints Donald J. Cecci director of distribution planning and operations, Lisa K. Schmidt Eastern region executive director of membership, Leotis Clyburn and Jonathan Love membership repre-



BLASKEY



WITTMANN



MOSS



DILBECK

sentatives, and Debbie Rose assistant membership representative. Cecci was assistant commissioner of the New York City Office of Economic Development; Schmidt was Eastern regional director of repertory for the company; Clyburn was in revenue accounting for the company; Love was national A&R director for Island Records; and Rose was head of DL Rose Public Relations. ASCAP in London names Michael Donovan membership representative. He was in press and promotion for British musical artists.

RELATED FIELDS. Michael Dilbeck is appointed senior VP, music, for the film production company Guber/Peters/Barris. He was VP, A&R West Coast, for Columbia Records.

• VIDEO PEOPLE on the move, see page 50

Looking for
Inside Track?
... see page 76



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